The Omega Project

First Published 2016
by Yaşar University Press

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ISBN 978-975-6339-51-0

In Collaboration with

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Omega:
Opening More
Employment Gates

for Arts

and Music

Contents

THE OMEGA PROJECT

The context for this project lies in the discrepancy between the skill sets required by the greater music/arts industry and the traditional education available at music/arts departments of European Conservatories and Music/Arts departments of European Universities. The traditional education of these institutions does not offer basic skill sets such as team building, business establishment, marketing, web site design and tournee/event design which are amongst the most important facets of project management. These elements are most often prerequisite to the enhancement of employability in the greater music/arts industries. The objectives of our project are therefore directly derived from this present circumstance and are the following:

1. To impart to students of set fields the basic skill sets mentioned above.
2. The transformation of this knowledge into real world applications.
3. The employment of students in small apprenticeships within the frame work of the project.
4. The placement of students in real work situation through post project termination placement in existing arts and music event (festivals, museums, small business, summer schools) internships.
5. The development of practical abilities to allow the students to become self-employed and to travel the path of entrepreneurship.

Our methodology consists of the creation and implementation of a project management twelve-week course and curricula that addresses all the above mentioned skill sets. Besides this, the theoretical portion of the course, the small apprenticeships in various subjects such as poster design or web site design will supplement as the applied portion of the course. The synthesis of these two facets, the theoretical and applied, will result in the real world experience of the internship.

Our Project partners are:

Cork Institute of Technology (Ireland)
Ionian University (Greece)
Institute of Education and Youth Studies Association (Turkey)
Be Artive (Greece)
Conservatorio Statale di Musica “ E.F. Dall’ Abaco” (Italy)
Fundaco Privada Universitat Abat Oliba Ceu (Spain)

INTRODUCTION

Hugh Ward-Perkins

Before embarking on the main body of the book – which is about "opening gates", i.e. helping young people to find the "key" (or rather, the "keys") to a successful career – it is necessary to clarify a few general aspects of the subject: first, what we mean by "artists' careers"; second, the general employment context for young artists; third, the demands made on young artists entering the job market today; and fourth, the role that can be played in this complex scenario by the HEIs (the Higher Education Institutions; i.e. academies, conservatoires, university faculties).

1. "Artists": the narrow or wide approach?

When discussing arts graduates and their employment opportunities we inevitably raise the basic questions "what are arts graduates?" and "what gates (or career paths) are we talking about?" It would be nice to be able to point to neat categories, as in other situations. For example, we probably have a good idea of what constitutes a "*medical* student" or a "*law* student" and we can probably also imagine that the natural aspirations of those students are to work in "healthcare" and the "legal profession" respectively. An "arts graduate", on the other hand, is more difficult to define. And – as we shall see below – so is the "arts industry or profession".

One possible approach is of course to *narrow* the field of the arts: i.e. to focus on the individual disciplines (fine arts, drama, music, etc.) and on the employment opportunities for students as "skilled performers" in a specific field (as actors, composers, dancers, designers, audio-video technicians, etc.). This approach – that adopted in most HEIs – is based on a basic formula that was applicable for most of the 20th century: that arts students had a primary objective (to work as full-time "performers" in orchestras, theatres, studios, advertising firms, etc.) and an alternative option of being “teachers”. Today, however, thanks to a series of factors – among which the decline in state funding for the arts, advances in technology, and radical developments within the arts industry itself – this simple formula no longer works.

Today there are excellent reasons for *widening* the field. Indeed, most writers on employment issues prefer to use extremely broad categories. So they rarely refer to “drama students”, “fine arts students” or “music students”, but instead to students of the “arts and humanities” or “arts and liberal arts”. In this way they suggest that many of the employment opportunities that are open to the graduates of anthropology, history, languages, literature, philosophy or sociology are also open to those who studied specifically “artistic” disciplines such as the fine arts, music, theatre, dance or media studies.

Both approaches (the *narrow* and the *wide*) are legitimate, but in the present book we shall adopt the *wide* interpretation, for an obvious reason. The main aim of this book is not to discuss the specialist skills that provide access to the traditional jobs (e.g. as singers, dancers, graphic designers); it is to help arts students to gain access to employment opportunities in a very wide – often unimaginably wide – variety of situations.

2. The employment context: where are the jobs?

According to many writers, most of the employment opportunities open to arts graduates lie within the big area of the “cultural industries” or “creative industries” (there are subtle distinctions between the two terms). Whichever term we use, we are dealing with a large, variegated, and constantly expanding collection of professions that are involved in the "creation, production and commercialisation" of all creative or cultural activities.

According to the classification proposed by the British "Creative Industries Production System" (CIPS), these industries comprise four categories of activity: origination, production, distribution and consumption. (UNESCO 2006) As regards the "subject areas" included in the "cultural/creative industries", there is overall agreement, though with a few small differences of interpretation and terminology. A couple of examples should be sufficient. The UK website for the Creative Industries proposes the following list (in alphabetical order): advertising, architecture, arts and culture, craft, design, fashion, games, music, publishing, tech, TV and films. (Creative Industries n.d.) Another similar classification – that of the Australian Research Council Centre of Excellence for Creative Industries and Innovation – refers to the following (listed in groups): architecture, design, visual arts; music and the performing arts; film, radio and television; writing and publishing; advertising and marketing; software and digital content. (Hearn et al. 2014) Though seemingly comprehensive, it is worth noting that neither of these classifications mentions the enormous "education sector".

Naturally, each of the above sectors can then be broken down into further sub-sectors. For example, the music sector can be separated into the following: composition of musical works and music publishing; production, retail and distribution of musical instruments and audio equipment; promotion, management and agency-related activities; live performance; recording; retail and distribution of recordings; education and training. (Dumbreck 2003) Alternatively, these same categories can be subdivided into specific "professional profiles". These lists are much too long to quote, but here is a random selection, just to give an idea:

radio/TV presenter, film and video editor, arts administrator, entertainer, light technician, make-up artist, librarian, landscape architect, interior designer, jeweller, advertising specialist, web developer, etc. etc. (Hearn et al. 2014, p. 149) As we can imagine, the number of professional profiles is almost endless.

Within this wide and fragmented framework the spectrum of "employment providers" is correspondingly varied. It includes: large organisations (government agencies, radio, TV and newspapers, film studios, schools, universities, museums), small, medium or large firms (for creating, marketing, advertising, recording, distributing, merchandising), boutique companies (art galleries, photo studios, website development companies), and non-profit or niche organisations in the different artistic fields (theatre companies, orchestras, events managers, book publishers, modelling agencies, social or community enterprises). Moreover, within all of these categories the conditions of employment will also vary greatly, to include long-term contracts, short contracts, full- and part-time work, project- and contract-based work. And of course, given that artistic work is increasingly carried out by independent operators or small enterprises (sole trader businesses, partnerships, studios, start-ups, non-profit organisations), many opportunities will inevitably consist of different forms of freelancing, self-employment or even home employment.

Nor is that the full story. As is increasingly mentioned in the literature, the "creative industries" are by no means the only employers of "creative workers". A new category of worker that is receiving increasing attention in the literature is that of the "embedded creatives": i.e. those working in a creative capacity inside non-creative sectors of employment. (Goldsmith in Hearn et al. 2014, p. 149) As a result, arts graduates are now to be found in a series of hitherto unlikely sectors such as manufacturing, banking or mining. Such industries, which formerly focused exclusively on criteria such as "functionality" and "convenience" (and hence looked for graduates with outstanding technical and commercial expertise), are now increasingly interested in "aesthetic impact" and "user engagement" (and hence also looking for creative people).

3. The demands of the market: the "portfolio career"

In all of these diversified situations there is also a strong possibility that arts graduates will be engaged – often simultaneously – in many different tasks and activities. These could include: creating, composing, arranging, performing (in situations ranging from formal shows, plays, concerts, recording sessions, etc. to a host of occasional or informal events), teaching, writing, lecturing or disseminating (in schools, camps, communities or other situations), managing, organising, promoting, designing (for industry or otherwise), selling, and collaborating with media. In each of these different situations they will be expected to interact (in an interdisciplinary way) with a variety of associates/partners and customers/audiences. Various conclusions can be drawn from this state of affairs, but there is general agreement that the typical worker in today's arts sector will probably

- change jobs often in her/his lifetime;
- be engaged in more than one job at a time;
- be engaged in different tasks, even within the same job.

This is especially the case in the early years of a career: "After graduation, it is very common to be self-employed with multiple primary and secondary occupations involving project work and short-term contracts." (Duncan n.d.)

All of the above factors and trends illustrate the ingredients of what is generally referred to as the “portfolio career”, though other terms are often used, for example: “protean careers”, “multiple careers” and “composite careers”. Such a career will be made up of changing jobs, different tasks, different employers and employment conditions, interdisciplinarity and frequent mobility. Indeed it may often also require the worker to perform not only “creative” tasks, but also “non creative tasks” (whether by choice or out of necessity, i.e. just to pay the bills!).

4. Entrepreneurial skills: what are the HEIs doing about it?

One consequence for the arts graduates preparing for “portfolio careers” is that they will have to “self-manage their careers and adapt their practice as necessary to meet personal and professional needs”. (Bennett 2008) They will need, therefore, not only their specialist artistic skills, but also a capacity for managing a complex employment situation. In other words, they will need “entrepreneurial skills”.

These are skills that students often do not have. So where should they learn them? Who should prepare them for this new type of career? Are the HEIs providing the foundation courses needed to develop “entrepreneurial skills”? These are good questions, of course, because these changes in the job market have not happened suddenly. The process has been gradual, but in recent years (thanks especially to the financial crisis) there has been a rapid acceleration. The HEIs have reacted (or not reacted) in many different ways. In the majority of cases there has been considerable discussion. And in the majority of cases the implications – as well as the opportunities – of the recent developments in the job market have been fully understood. Here, for example, is a statement from one

HEI offering degrees in music: "… taking an Honours Degree does not mean that a graduate is restricted to a music driven career for the rest of their life. In addition, a growing number of employers outside the specific music business favour music graduates because of the combination of intellectual training, digital skills, interpersonal sensitivity and greatly enhanced general response rates represented by a musical training." (Cork 2015, p. 169) So much for the *theory*. If, on the other hand, we turn our attention to the *practical* solutions that are being implemented, we find that the more enlightened HEIs are addressing the issue in a number of different ways. In particular, they are doing the following:

- reforming the existing courses and pedagogical methods;
- introducing new courses (on entrepreneurship, communication skills, etc.);
- creating work experiences in the form of placements and internships;
- offering individual counselling services;
- organising additional Continual Professional Development (CPD) courses on a wide range of subjects (technical and otherwise).

These are naturally positive developments. At the same time, however, it is obvious that the HEIs can neither anticipate every existing professional need nor provide training in every possible sector or sub-sector of employment. What they can do – and this is perhaps the most important thing – is to help the student develop an entrepreneurial "mindset" (i.e. an attitude, approach, methodology, philosophy) that will help her/him to have a more successful career in the modern world.

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CHAPTER I

The Enterpreneur’s Guide to Creating a Flexible Personal Archive.

Paolo Susanni & Payam Susanni

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Prelude

What an experience! Fellow artists and musicians, it has been at least four years in the making but at last it is here. Your graduation, the crowning achievment of your long studies. Hour after hour of making those sixteenth notes all even and crystal clear. Erasing and re sketching the lines of your drawing until its appearance matched your true vision. The memorization of those tens of thousands of notes that made up your graduation recital. The studying of your art and music history notes for those long and most tedious exams on a subject you thought totally unnecessary for the unencumbered advancement of your art. The endless lessons. Those hour-long sessions in which your teacher managed to tear down all you had thought conquered in the previous week. The scrutiny of every aspect of your artistic and technical capabilities down to what seemed to you, insignificant details. The post lesson hours in which you wondered whether this was all worth the effort. The exultation at your teacher's finally smiling upon your mastering some small detail. The sighing before weekly resumption of what you did every week......another week of practice. The frustration expressed by banging your fists on the keyboard or ripping up your sketch for the tenth time. The slow and painful development of your artistic life is now at an end, at least temporarily. Your graduation recital is recorded for all to hear and your watercolor is part of the graduating exhibition alongside those of your peers, now lit up by bright spotlights. This success makes you forget, at least for a short while, all the more distasteful episodes of the last four years. The despondency upon hearing or seeing the work of your exceptionally talented classmates. The assignment of equal grades for what was obviously unequal work. The backstabbing of certain individuals who shall remain nameless. No, all these things are forgotten. Now you remember only good friends, personal relationships, and all those crazy parties. This seemingly endless stream of events and experiences have found their way into the ink used for the ornate sheet of paper called a Diploma. Yes, the diploma states that by the power bestowed by the president of the university, you are a bachelor of fine arts or music. You throw your cap into the air, hug all your friends and perhaps the one teacher that has meant much to you and go to the after party. The next day you go on to the summer vacation that will become a life-long memory and this chapter of your life is closed forever. With this wonderful set of memories so fresh in your mind, did you remember to collect essential documents that went into the making of your diploma?

During the course of this book you will find a variety of defenitions for the word 'entrepeneur'. The reason for this is that as in any language, the meaning of words tends to evolve. For the purpose of this chapter we will take the meaning of entrepeneur as being "Someone who exercises initiative by organizing a venture to take benefit of an opportunity ......" (The Business Dictionary) Since the fundamental goal of this book is to help you become an entrepeneur, you are encouraged to think of yourself as the core element of that venture. It will be you who will seek to benefit from all opportunities and for this the collection, organization and transformation of information into a functional asset is a primary task. It is never too soon to start the process.

Considering Future Directions

A small number of graduates, numbering less than the tips of the fingers on one hand, will be heading off to participate in an international art or music competition or auditioning for that one open position in the Somewhere Symphony or exhibiting their works at Somewhere Gallery of Modern Art. For the remainder of

the graduates four possible avenues unfold before them. The first will lead them to continue their studies in a Masters or Doctoral program. The second will lead them to seek employment with an employer. The third will lead them to self employment. The fourth will be a mixture of any number of the three aforementioned.
If you have never really had a crystal clear idea of your future life, now is the time to start reflecting on exactly where you stand and where it is you want to head. Though you may know yourself well, how much do you really know of the outside world? Do you really know what the world wants or requires of you?

World of Requirements

Let us consider what will be required for the four possible avenues just presented. The group of graduates who decide to continue their studies will be faced with new challenges not required by a simple undergraduate application. They will find that besides the usual application forms, academic transcripts, and letters of recommendation, they will have to write a personal statement to those schools that offer the Masters or Doctoral programs they wish to pursue This letter is perhaps the first time that someone has asked them not only why they want to study at the given university but also all the life accomplishments that qualfies them to be in their chosen program. In their first letters, most novices will express their innate desire to be in four different doctoral programmes for all the same reasons. Given that their grades are equally excellent and that they received glowing letters of recommendation, they will wonder why they only got into one of the four schools they had chosen.

For those in the second group, the requirements for seeking employment are more numerous and complex than those of the first group because their world is far larger and vastly more varied than one that consists of a list of schools that offer similar graduate programs. The first hurdle may be something as simple as starting a job search. The fresh applicant will be faced with a new set of requirements he or she might never have considered. While wanting or needing to express an initial interest in a given job via a letter of introduction or a letter of interest, the employer may require a combination of any of the following documents: a cover letter, a Curriculum Vitae (CV), a resume, an employment history, a letter of reference, a sworn affadavid and or even a background check. This may seem overwhelming to one that might not know what these documents are let alone having to compile them. What cannot be overstated enough is how crucial these documents are in the initial job application process. The better these documents are compiled and crafted the better the chances.

Our third group will not only need all of the documents required of the first two groups but will also have to compile documents that will introduce and advertise who they are and what they have to offer to the public because it is they that have to convince the marketplace that they are essential to it. The marketplace will not come looking for them. These individuals might have to compile and craft promotional flyers, business cards or various other promotional materials hitherto absent in the marketplace.

The final group will probably have to choose from all the above depending on the requirements of the different avenues they are simultaneously travelling. By the end of their initial experiences, the individuals of this group will have a comprehensive knowledge of all the requirements and necessities.

Information and Knowledge

The quotes that equate knowledge with power are scattered throughout history. English philosopher and theologian Sir Francis Bacon best stated it with the words *ipsa scientia potestas est* or knowledge itself is power (Bacon, Francis. 1876). From the earliest times philosophers and thinkers have understood that knowledge is the most valuable of commodities. That is why the power structures of every civilization have sought to collect information that would give them the knowledge to operate and grow. Just two examples are enough to demonstrate this. The Catholic Church reigned supreme in Europe for a thousand years because they collected information from every corner of their domain. This information was stored in monasteries and at the Vatican library. They selectively used the information to shape their political and financial strategies. To this day the Vatican is one of the richest and the most powerful organizations on the planet with over 1.2 billion in membership (BBC News 2012). A more modern example is Google. This company is in the business of collecting information that it has used to become the richest and most powerful presence on the internet. Both institutions do exactly the same thing. They collect and store information which is then used to obtain some benefit. At the last count (2012), Google has a clientele of 1.17 billion people (Statista 2012). Its collection of information is so comprehensive that it allows them to accurately forecast consumer usage which, for the company, translates directly to increased revenue and growth. You, like the Vatican or Google, will use your collected information to create and shape documents that will empower you.

The Role of Information

It would seem as if the task of compiling and crafting seemingly different documents has no unifying principle were it not for the fact that they all represent a common core concept. They all serve the dual purpose of creating a connection and the sharing of information between two entities, namely you and the outside world. Before one starts creating any document, one should keep in mind that before a contact is established the two entities know nothing of one another. Since it is you that will initiate the processes of connecting and sharing, your primary goal will be of gathering all information concerning both entities. Having all your personal information at the ready is only half of the battle because while your personal information may be well known to you, you also have to know as much as possible about the entity in which you are interested. This is so for several reasons. Firstly, you have to know that the person or institution you are sending your information to is exactly what you think it is. At first this may sound obvious but though Oxford and Harvard are both famous universities, one is in England and the other in the USA. Where was it that you wanted to go? Secondly, the gathering of information about the person or institution in which you are interested will give you an invaluable insight into the characteristics of that entity. This allows you to shape not only the content of the information you want to share, but also to craft the manner of its structure and delivery. Put differently, if you are contacting a prospective employer or collaborator with whom you have found to have certain common characteristics or tendencies, what you select to include and how you style that information will differ greatly from that shared with someone of whom you know nothing. Any common ground enhances the chances of collaboration and or employment. Thirdly, you will find that as you collect information about different individuals, businesses and institutions, you will start to form a clearer idea of what the world has to offer. This will in turn allow you to more clearly define your own potential (strong and weak points) because the requirements of the world will make you inspect your own.

Collecting Your Personal Information

Collecting all your personal information is the first and most important task. For the most part, your personal information consists of pieces of paper that represent and prove many aspectsof your life story. You will find that you can allocate these unsorted papers in a set of documents that can be subdivided into four broad categories. The first category which we will call Official Documents, will consist of all documents given and required by the law or official entities. The second category, Proof of Artistry, document your artistic development. The third, Work Record, document the work experience you have acquired. The fourth and last category, Social Resposibility and Extramural Activities, documents that which you have done above and beyond the first three.

1) Official Documents

This category will consist of documents like birth certificate, passport, marriage licence, high school diploma, school transcripts, university admission letters, university transcripts, university diploma and any other document that has been given by a state or educational institution. If possible, make authenticated copies. This means that the copies have been authenticated by a notary public or any entity that has been given the power of authentication. The reason for making authenticated copies is that the requirements of schools, employers or collaborators varies greatly from country to country and you may end up in a situation that will require documents you would have never thought necessary.

The worst situation is one in which unprepared, you have left home for another country and are asked to produce one of these documents.

2) Proof of Artistry

Having completed your undergraduate degree you might just be in posession of a stack of documents that showcases all your achievements. Start with your highschool output. While this may make many a bit squeamish, in the first steps of a career your scholastic achievements represent a large portion of your life. As a musician you might have good recordings of your recitals and their accompanying programs. You may have also attended masterclasses or participated in local music competitions. As an artist you might still have the paintings or sketches that already revealed a high level of talent. You might also have pictures of your school graduation exhibition. Collect any document that has a critique of your work. You might also have won some prize. Collect evidence of that too. Repeat the whole process for your university career. If during the course of your degree you were remiss in keeping keeping your programs you will probably still be able to retrieve such records from the recording office or from the office that prepared your official posters and programs. Artists, as opposed to musicians, tend to be much better at keeping track of their development because they learn how to collect their works in portfolios. Since you are freshly graduated, little time has passed and it will be easy for the staff to find your materials. The longer you leave it, the more difficult it becomes. If you leave this for too long the school or university may not archive such materials for longer than a few years. Distance and time have the effect of erasing records.

3) Work History

Hopefully you will have started creating a work history while attending university. Internships, assistantships, summer jobs and part-time jobs are all proof that you posess the quality of initiative. If you executed your work duties well, you will have proven yourself to be any or all of the following: efficient, industrious, responsible, dependable, and maybe even collegial. While having documented proof of your employment is important, an employer's evaluation or recommendation is even more desirable. While finding employment within your professional field is a bonus, the kind of job you did is, at this stage, unimportant. This is so for two reasons. The first is that landing and executing any job is a great achievement in itself. The second is that even though the job you found is unrelated to your field of study, it enriches your experience by teaching you things that may one day be of great use.

4) Social Resposability and Extramural Activities

While artistic and employment records constitute the essentials of your record the proof that you have participated in any kind of social responsibility projects or charity work will show that you go beyond the norm and that there is a part of you that is willing to give of yourself without recompense. This is a rare trait and is always appreciated by all. Extramural activities in the form of hobbies or sports are also telling of an individual. Particular hobbies or sports give particular insights not gained from the main parts of your record. While these attributes are ususally not the main focus for an employer or collaborator, they can often turn into a positive deciding factor. Universities and businesses get many applications. Many of the candidates fulfill all the main requirements equally well leaving the judge limited options. This is where one's participation in the aforementioned activities can make a remarkable difference.

Organizing and Storing Information

Now that you have collected all of this information you will want to create a personal archive divided it into different categories. You may want to use the categories mentioned above or you may have a better system. If you do use the aforementioned categories, you may also want to organize the materials for each category according to two basic criteria. The first will be chronological. The reason for this is that most of the information you will be sending out will be in some sort of chronological order because that is the timebound nature of life. Once in order you might want to evaluate the level of importance of your different pieces of information. You can do this with some different colored tags. Nowadays, one has several options for storing information but you should still create a hard copy archive and keep it in a box. You also have the option of turning that hard copy archive into PDF format and storing it both on your computerand electronic backup systems as well as on the web. The web provides several storage possibilities. If you create a personal website then you can store desirable documents there. Professional social media sites such as Linkedin have sections where you can also store documents. Job sites such as Monster provide for the uploading of documents that are easily available to prospective employers.

Collecting Information on Prospective Institution, Employer or Collaborators

As stated earlier, collecting information about a prospective institution, employer or collaborator is as important as collecting your own personal information. The reasons for doing this are several. First, knowing about the party in which you are interested will clarify exactly the questions of where, who and what they are. Second, it will clarify how they operate. Third, it will reveal if what they have to offer is also what you are looking for. This will, in turn, allow you to prepare and tailor your information based on the shared perpectives and augment your chances for successful communication. To have a general idea about an institution or person is not enough. For example, let's say that you have heard of two graduate programs (X and Y) from which to choose. Both are renowned institutions, both have similar tuition fees, both are situated in the same city and both share a host of other common traits but, the average size of the classes in X is fifty and in Y is ten. Would you prefer to have little personal contact with your professor (X) or more (Y)? The same can be sayed of prospective employers or collaborators. Remember that you will expend your personal resources of time and money so it is crucial that you know as much as you can to improve your chances of success before committing to anything.

1) Information on Universities.

While musicians and artist usaully make their choices based on their teacher preference, many other factors have to be taken into account especially with regards to factors other than teacher choice. Listed below are some of the most important keywords you may want to use in searching for the university program most suitable for you. The list progresses from the obvious to the not-so-obvious.

Location, Mission Statement or Statement of Purpose, Tuition, Degree Programs, Program Curricula, Divisions or Areas of Study, Faculty, Auditions, Admission Materials, Admission Exam Requirements, Scholarships, Financial Assistance or Aid, Assistantships, Internships, On-Campus Employment, Community Programs, Conferences, Ensembles, Projects, Alumni Associations, Annual Statement, Message from the Director, Student Population, Class Sizes, Housing on Campus, Housing off Campus, City Life.

The websites of different institutions offer different combinations of the above categories and many do not post some of what they regard as their more sensitive information. If a piece of information that you think important to your search is not available on the site, write to the relevant office and enquire there. It would serve you well to create as complete a picture of the institution as possible because it is only when you have looked at all these aspects of the institution that you will have global picture of what it has to offer and, more importantly, if it is what you are really looking for. Applying to these institutions is usually a standard procedure that will list all prerequisite materials that you will, by the end of the chapter, have ready.

2) Information on Employers

In the employer category the information will vary greatly because employers vary from your local art and music schools to the largest mulitnational corporations. So what do they all have in common? They all have an infrustructure. They all offer products or provide services. They all have a history or track record. They all offer employment opportunities (at different times). They all have employment reqirements and regulations. They all advertise themselves to varying degrees. While the greater majority of businesses have websites that offer a lot of information, some smaller ones may offer little information. In the latter case you might contact them directly in order to learn more. This is where letters of interest will be of use. Nevertheless, applying to these institutions will also bea prescribed process for which you will be fully prepared. The list of keywords for your information search will contain at least the following:

General Infromation, Corporate or Business Information, Mission Statement, History, Products and/or Services, Branches or

Representatives, Management, Staff, Governance, Relations, Financial or Earnings Statement, Stocks, News (Press Releases, Press and Media Articles), Employment, Careers, Human Resources, Training and Development, Social and Corporate Responsibility, Diversity and Inclusion, Environmental Concerns

In this case too, these are but the basic categories that you might be interested in researching to deepen your knowledge of the company or school in which you might be interested. If you are making an advertised job application you might look at the Employment, Careers and Human Resources sections to find out about the officers directly involved in the application process. Then, you will want to try to look up their history to know to whom you are writing. This will be the case even if you are interested in a position which is not being offered. With small businesses such as private schools or studios the individual is often the owner of the business.

3) Information on Collaborators

For the purpose of this book collaborators are those individuals or groups of individuals you will contact to seek some kind professional or financial assitance. This category can be broken down into two sub-categories: the independent and the representative. The independent individual is a person you are contacting because he or she directly posesses some asset or skill that is of significant importance to the progress of your work. The representatives are those who have been chosen to stand for individuals or individual groups. You should treat both the independent individuals and representatives with the same care and respect because it is you who are approaching them. Both the content of what you are presenting and the manner in which you present it will determine whether they will evaluate your proposal poitively. In the independent category one might find business owners, independent professionals, venture capitalists and agents. The representative category includes all representative officers. The information regarding the representatives will be found on the websites of the individuals or groups they represent. Information for independent individuals will be found on their company or personal websites. Many astute individuals and businesses register with their local chamber of commerce because this is an institution that provides a common data bank and is also a basic meeting point for businesses. Good personal contacts are often made here.

The key words for personal websites varies enormously because individuals make specific desicions as to what they want to be available to the public, though nearly all of them have contact information that will allow you to initiate it via the channels made available by the individual. The most common selections are nevertheless the following.

Profile, Biography, Products, Services, News, Associations, Links, Galleries, Management, Guest Book.

While information regarding potential employers or collaborators may seem to be necessary only temporarily, it would serve you well to keep a permanent file or folder. In the past, businesses and institutions all kept a small rotating filing device called a Rolodex. The computer allows you to have a much more sophisticated digital version of this instrument. The reasons for keeping the essential information is two-fold. One, once an initial contact is established, the revisiting of that contact at a later date is always easier even if it occurs at a much later time. Two, it will enable you to store your own web of connections in one place. You may view your rolodex as an easily accessible, expanding index.

The Flexible Archive

“Necessity is the mother of invention” appears in one form or another in many cultures around the world and springs from two sources: the internal and the external. A personal necessity compels you to introduce something of yourself to the external world while the external world may necessitate something of you. This is the fundamental priciple that you have to keep in mind when constructing and crafting all your documents. When you are making applications to become part of an organization, you will find that they will have a set of requirements that you have to meet. The requirements represent both the structure and the different qualities of the organization. They necessitate that you present your information according to a certain order and that you may have to share some of their qualitative characteristics. This does not mean that in order to fit into their organization you have to misrepresent yourself in any way. All reputable organizations do their due diligence in the acceptance phase of new candidates. In other words, they will have many opportunities to double check that the evidence you present is truthful. In the long run, honesty is the best policy for both you and them. The questions you should keep in mind when creating documents are:

To whom am I writing?
What are they looking for?
What and how should I present?
In which order should I present it?
Should I include materials they do not ask for?

The Items of your Flexible Archive.

For most artists and musicians the items that make up a flexible archive are the Curriculum Vitae (CV), the resume, the cover letter, the letter of interest, the personal statement and the biography. Of these, the CV, resume, and biography all grow additively over time and have to be constantly updated. The cover letter, the letter of interest and the personal statement are single use documents that have to be generated upon request or internal desire.

The Curriculum Vitae (CV)

Curriculum Vitae literally means the course of life. The document is a comprehensive and detailed account of your educational and professional life. It lists your academic history, your employment history, your skills, the honors you have received, and your creative output. Because of its comprehensiveness and detail it can be used as a primary source for other documents such as resumes, professional biographies, and letters of different types, each of which will be discussed later in the chapter.

General Structure

<u>1. Personal Details</u>
<u>Obligatory Details</u>. These appear at the top of your CV and should include your name and surname, your physical address, your telephone number(s), and your email address.
<u>Elective Details</u>. In the past, dates of birth, sex and marital status were included but with modern anti discrimination laws they are no longer prerequisite. Nationality can be stated and is often helpful to the employer in terms of work elegibility of foreign nationals.

2. Education

This section will appear directly after your personal details as it is the most directly related to the your profession and is of most value to your employer. Normally the sequence of presentation is from most recent to most distant. It will state the place and time of your studies

University of Gumbat 2012-2016
Bachelor of Musical Arts

If this is your only degree, you might want to give a little more information about the aspects of the degree that are relevent to the job you seek. This will consist of a brief description of the degree and a list of the most important courses you took. e.g.

Degree Summary • The degree consisted of applied performance (Flute) and core courses concerning all aspects of Western Art Music. • Music Theory (Tonal and Post Tonal Music). • Music History. • Orchestration Techniques. • In the final year I took an Independent Study course in which I did applied 20th Century Music Notation.

Next you will want to list the applicable skills your gained from your studies. This is where the entrepenueral aspect of your studies become significant and will be of great interest to your employer as these may or may not have been part of the program itself. The skills you acquired are especially important if they relate to job requirements that lie outside of your major. Consider putting these skills in order of relevance to your job requirements.

Acquired Skills • High level competence in using Finale/ Sibelius music notation software. • High level competence in Concert Poster design. • High level competence in Concert Program Notes compilation. • High level competence in Instrumental arrangement and scoring.

3. Employment History

Employment history is normally ordered in chronological order starting from the most recent to the most distant but you should also consider putting them in order of relevance to the necessities of your job. As in the education section, you should include the name of the employer, the date and the job title e.g.,

Mike's Music World June-July 2013
Assistant in Sheet Music Sales

Job Description

• Stocking and Ordering. • Sales Cashier and Customer Service • Clerical – Inventory

It may not seem like much but you may have acquired yet more skills which may be of great significance when translated into job related requirements. You should also list the skills aquired in order of relevance.

Skills Acquired. • Familiarity with basic restocking operations – inventory, restocking, orders, pricing, sales. • Knowledge of various publishers. • Dealing with clients – customers service, basic sales techniques

4. Internships/Social Responsibility/Voluntary

These three categories can be placed together or treated individually if you have done a considerable amount of work in any one field. The labeling is done in exactly the same manner as Education and Employment History. Here too you have to decide whether chronology or relevance is going to dictate the ordering sequence. For these sections you might also consider writing a section on aquired skills.

5. Honors and Awards

As artists and musicians we have to deal with our creative output and any related honors derived from it. These sections may be labeled as *Academic Honors, Honors Society Nominations, Placement at National or International Competitions, Institutional Awards* and *Prizes*. Here, reverse chronological order is the norm. The labeling will again be the same with the name of the Organization, the locality, the title of the award and the date in which it was received e.g.,

The Van Gogh Young Painters Competition
(Utrecht, Holland) 2013 Finalist - Fourth Place

6. Artistic Output

This heading is also peculiar to artists and musicians because it lies at the core of most fine-arts and music programs. For musicians it will consist of a list of concert performances. As fine arts majors it will consists of artwork that has appeared in exhibitions, been used in the design of publicity materials or product design. An example for both cases may be as follows.

Student Concert Series – Wipple Hall (University of Knot) April 2013 Solo Piano Recital.

Or

Graduation Exhibition – Rectorate Hall (University of Bandort) May 2014 “Apple Still Life”.

If your artisitic output is large you might consider listing a select number of items which you may consider to be amongst your best works or performances. In that case make sure you write Selected Concerts or Selected Works.

7. Activities

This is where you get to list pursuits that describe what you do with your spare time. The listing order here should follow your personal preference. If you have achieved a level of excellence in your pursuit do not hesitateto mention it.

• Fly fishing • Chess • Water Polo – Potsdale Water Polo Team

8. References

Contact information for a list of people that you trust to validate any aspect of your character or any of the information you have placed in your CV. You should include name, title, office address, office telephone number and email address e.g.,

SirDonaldFroth.
10PembertonDrive.
Sommerset76452
Estonia
OfficeTel:6556556
email: Frodon@yehmail.not

Some Considerations

The CV you have just constructed is a document in its basic form and can be considered a good first step. The next step, editing, is just as important as its initial construction.

Do not include any materials that cannot be backed up by a source or authentic document.

Do not use templates – While the CV is not a piece of descriptive writing, the manner of its construction and the style of its presentation contain important clues about yourself. Many templates are easily recognizable and substandard. You will end up looking like everyoneelse (Sundberg, Jürgend 2015).

Checking and Rechecking Grammar, Punctuation, and Spelling – This document must be perfect. Basic mistakes will raise serious doubts in the mind of your evaluator. Have competent people proofread your document.

Language – Try to keep the language as simple, clear and concise as possible. Use short sentences and avoid wordiness. It is not an autobiography.

Style and Layout – This is the area in which personal taste has to be balanced with restraint. The choice of fonts, highlighting, spacing, and consistency of presentation are all important choices. There exist different opinions on this matter. There are those that advocate using the simplest and most popular fonts while there are those that say that the simple chioce of font reflects some aspect of your character. Show your document to a person who has competence in these matters.

Flexibility and Order – While the education and employment history are placed at the beginning of the document and the activities section marks its end, the remaining sections can be placed in different orderings. The decision on the ordering of these sections depends on what you think the employer deems significant. That is why it is so important that you know as much about your potential employer as possible. It is not that you are fabricating information to please but rather that you are placing what you have truly achieved according to what you assess as being of most significance to your employer.

The Resume

The word resume comes from the French word résumé which means summary. While the CV is the most comprehensive and detailed of all your documents and required by only certain kinds of employers, the resume is perhaps the more important and most requested document in most job applications and collaborator searches. It is perhaps more difficult to construct because of its brevity. Resumes, as opposed to multi-page CVs, are supposed to be no longer than a single page. This is the first major difference between the two documents. The resume is not a condensed version of a CV because it is not just a shortlist of your acheivements. The resume is a tool with one specific purpose: to win an interview…it doesn't just tell them what you have done…… **It presents you in the best light.** It convinces the employer that you have what it takes to be successful in this new position or career. It is so pleasing to the eye that the reader is enticed to pick it up and read it. It "whets the appetite," stimulates interest in meeting you and learning more about you. It inspires the prospective employer to pick up the phone and ask you to come in for an interview." (Rockport Institute. 2015) How then to achieve all these things with a list of facts?

To achieve this you must study the job description carefully and think of what, how, and why you are not only suited to the position but also how you would excel at it. It is of vital importance that you know as much about your prospective employer's characteristics as possible. The reason for this is that unlike the CV, the resume can nowadays be a most creative document. For example, winning resumes sent to Google were in the form of newspaper advertisements, video clips, collages and even a resume embroidered on a piece of cloth. These resumes may be desirable to creative companies such as Google but one might not send one of these if you are applying to a tax law firm. Once you have spent much time considering the job requirements, you can divide your resume into three parts. The first consists of your personal details. The second part, which we will call the objective, will cover why and how you are the best person for the job. The third part, which we will call the evidence, will contain all the supporting materials that validate the claims you make in the objective section. The evidence will be easy to collect because you have it all in your CV.

1. Personal Details.

The personal details for the resume, name, surname, physical address, contact phone number and e-mail, are exactly the same as those for the CV and are placed at the top of the document.

2. Your Objective.

Here, you take the information of the job description and explain what you are going to do with it. Example, a publisher is looking for a music copyist. In the objective section you might state that you want the position of music copyist and are seeking to create numerous musical examples of any notational style and that you like to use deadlines as goals. This communicates three important facts to the employer. 1) That you want the position, 2) that you have comprehensive skills and 3) that you can work in an industry that is driven by deadlines. These three vital pieces of information will place you in the interview category because, unlike the majority of applicants who merely list their knowledge and skills hoping that these match the job description, you will have shown how you will operate inside the position and have a clear idea of where you are heading professionally.

3. Your Proof

The evidence section will consist of two or three paragraphs that will provide proof of your claim in terms of level of education, employment history, the skills that you gained during both your studies and from your previously held jobs, internships, placements, and or social responsibility projects. You should also include what you consider to be your greater accomplishments. While you have different choices as to how you will subdivide and sequence the information i.e., whether you wish to place headings for each section or not or whether you wish to put the information in reverse chronological order, you should select the information that best represents you and best serves the job requirements. Again all the information you will need is in your CV under the education, employment history, acquired skills (for both employment and education), internships and social responsibility.

Some Considerations

Do not include any materials that cannot be backed up by a source or authentic document.

Do not use templates – The Resume is not a piece of descriptive writing, however, the manner of its construction and the style of its presentation contain important clues about yourself. Many templates are easily recognizable and substandard. You will end up looking like everuone else (Sundberg, Jürgend 2015).

Checking and Rechecking Grammar, Punctuation, and Spelling – This document too must be perfect. Basic mistakes will raise serious doubts in the mind of your evaluator. Have competent people proofread your document.

Language –The language you use in your resume is somewhat richer than the dry factual one of the CV. In the resume, one is encouraged to use descriptive adverbs and adjectives especially when they concern your performance or character. While you have more leeway in the variety of language, the sentences should not be lengthy. Use words that have the maximum amount of meaningful content. Strong language is encouraged.

Heading Types and Order of the Evidence Section - Just as in the CV your education should come immediately after your personal details. After this, you will have two options. The first is to use the same headings you used in the CV. The second is to tailor your headings in order to synthesize the information that belongs under different headings. Examples: If you think that you acquired an important skill during you studies, you might list the course concerned as well as the skill acquired. You could call this section Educationally Derived Expertise. If, during the course of an internship, you acquired a skill for which you were rewarded, you can bring the three pieces of information together under the title Work Related Expertise and Accomplishments.

Types of Resume – There are three basic ways in which you can present your history. The first is reverse chronological, as in the CV. The second is performance based. This is where you present your history in terms of skills and achievements. The third is a hybrid in which you can mix chronology and performance to best suityour aims.

Aesthetic Check – Once you have finished your Resume, you should proofread your document again and see whether the document is aesthetically pleasing to you. Unlike the CV, the appearance of the resume is perhaps just as important as its correctness of content. Take it to a person you know to be competent in such matters.

The Cover Letter and Letter of Interest

There are two basic types of cover letters. The first is the traditional cover letter that is sent together with your resume or CV in response to a listed job offering. The second is also sent together with a resumeor CV but is sent to a company or school in which you might be interested even if they have not posted a job offering. In other words, it is an explorative, networking document. This kind of cover letter is also known as a letter of interest. Many jobs are not advertised via the usual job listing sites or employment agencies but done through word-of-mouth. If, nevertheless, you are most interested in a job at an institution you really like and that has not advertised a job opening, there is no harm in sending them your cover letter and resume. It can very easily happen that they might contact you at a later date or even connect you with somebody they know is looking for somebody with your skills and experience. This kind of cover letter is most apt for collaborator searches.

So what are the similarities and differences between the two types? The similarities between the two types are that they both accompany a resume or CV and that they all contain factual information about yorself. The differences have mainly to do with the purpose. The cover letter that is in response to a job opening has a fixed purpose in that it is especially written to underline your suitability for the job offering. The letter of interest can have varying purposes. In the case of a job search it specifies the job you are looking for and enquires about its availability (Kokemuller, Neil. n.d.). In the case of a collaborator search, it outlines the kind of collaboration you are seeking and if the collaboration is forthcomming.

1. Personal Details.

Your name, surname, physical address, contact telephone, and email should appear at the very top of the letter.

2. Date.

Given in a Month, Year format

3. Contact Details.

This consists of the following items given one under the other.

Employer or Collaborator Name.
Position or Title.
Name of Company or Institution.
Employer's full address

4. Greeting.

Dear + given title Mrs./Ms./Mr./Dr./Prof. + surname of addressee or Title of board or committee.

5. Introductory Paragraph.

a) For a traditional cover letter.

State the position for which you are applying.
State how you found out about the position.
If you were referred, state your reference.
Ask for consideration based on your experiences and skills.
Explain why you are the best candidate for the job.

b) For a job application

State the position for which you are looking.
State how you came to know the contact to whom you are writing. If you were referred, state your reference. Explain how you would be the best candidate if there were a job offering.

c) For a collaborator

State the type of collaboration that you desire. State how you came to know the contact to whom you are writing. If you were referred, state your reference. Explain why you think or believe your contact is the collaborator you are looking for. Explain what your mutual benefits could be.

6. Central Paragraph.

This paragraph is used to make a connection between what you believe the employer or collaborator has to offer and what you have to offer specifically in this case. In the case of a traditional cover letter or letter of interest for prospective employment, it is not advisable to ask what you want from them. In the case of a collaborator ask exactly what they have to offer. Since what you have to offer is already stated in your CV or resume, don't restate the information you have in those documents but use it to construct sentences that expand on specific achievements or undertakings you think will be of greatest significance to your contact.

7. Closing Paragraph.

Here, you should restate your interest and suitability. Try not to use the same wording as in the opening paragraph but rather paraphrase the content of the opening. In the case of a collaborator search, express your desire for mutual collaboration. The ending of your letter can vary. You may finish your letter by expressing your desire for an interview or you can simply request an interview. In the first case you show politeness and defer to the opposite party's decision. In the second case you show assertiveness. The choice you make should reflect who you are because you cannot really know what is most desirable to the opposite party. Print your name in full and sign the letter.

Some Considerations

Specificity - Cover letters and Letters of interest are unique documents in that they have a specific purpose and are written to specific persons or entities. As such, you should craft each one individually.

Checking Grammar, Punctuation, and Spelling. All of these should be double checked. Have someone who is competent in such matters proofread your letter.

Style – In cover letters and letters of interest, one is encouraged to use descriptive adverbs and adjectives especially when they concern your experience and skills. Use words that have the richest content.

The Personal Statement (Letter of Intent)

The personal statement, often called a letter of intent, is similar to a cover letter except it is specific to applications made for Graduate Studies and therefore has to express your interest in and qualifications (both educational and personal) for a given graduate studies program.

<u>1. Personal Details.</u>
Your name, surname, physical address, contact telephone, and email should appear at the very top of the letter.

<u>2. Date.</u>
Given in a Month, Year format

<u>3. Institutional Details.</u>
This consists of the following items given one under the other.

Name and Title of person.
Name of the School
Full address

4. Greeting.

Dear + given title Mrs./Ms./Mr./Dr./Prof. + surname of addressee or title of the committee. If the committee title is used one can use ATTN:

5. Opening Paragraph.

Provide an opening statement that describes who you are and where you have most recently studied. State the name of the program in which you intend to enroll. Use the title that is listed by the institution. Explain how you came to know about the school and the specific program. If you were referred, give your reference.

6. Middle Paragraph.

Explain why you wish to follow the given program. The explanation will elucidate how the facets of program content and school or department match or fulfill both your career goals and desire to study at that school. If there are specific teachers with whom you want to study, make sure you not only mention them but also why you mention them (great teachers are a source of pride for any school). Give a short account of the courses you most enjoyed (usually related to intended studies), past experiences and any awards you have received. Relate these to your future study goals if at all possible.

7. Closing Paragraph.

Restate your desire for attending the program using a summary of the information provided in the opening and middle paragraphs. Print your name in full and sign the letter.

Some Considerations

Specificity – Personal statements or letters of intent are unique documents in that they have a specific purpose and are written to specific persons or entities. As such, you should craft each one individually.

Checking Grammar, Punctuation, and Spelling. All of these should be double checked. Have someone who is competent in such matters proofread your letter.

Style – In a personal statement, one is encouraged to use descriptive adverbs and adjectives especially when they concern your expectations, aspirations, experience and skills. Use words that have the richest content.

The Personal Biography

The personal biography is a paragraph-long document that outlines quintessential information of your professional life, past, present and near future. Biographies are used to advertise you in publication materials such as event or organizational brochures, program notes for all kinds of public events, faculty or staff listings, press releases and newspaper articles to mention but a few. It is normally accompanied by a small but good quality portrait photograph. It is presented in the third person singular so that He/She takes the place of I. Its content is arranged into four parts. The length is usually dictated by the person.

<u>1. Introduction</u>
This states your name, your profession, and the time in which you began your profession. If you do not yet have a profession

or position, you could start with your date and place of birth followed by a short history of your early education.

2. Credentials

This details your degrees and institutions from which you received them. It also lists any professional organizations to which you might belong

3. Acheivements

This is the most varying part of a biography and should be specifically tailored to the audience to which it is being presented. It lists important professional events in which you participated. For musicians, it could consist of solo and chamber music concerts as well as appearances with orchestras in different countries or various halls in different countries. Collaborations with well known musicians, radio and television recordings, competitions and master classes. For artists, it could consist of exhibitions, comissions, collaborations, and artwork for product design or publication materials. In this section you should include any awards or professional recognitions you might have received.

4. Closing Words

This could consist of the position you presently occupy as well as any projects which you are either working on or confirmed to be undertaken in the very near future.

Some Considerations

Photo – A selfie or passport photo will not do. Have a professional photographer take a portrait photo that shows you in the best possible light. Make sure you wear either elegant clothing or clothing specifically chosen to highlight a personal characteristic.

Check - Grammar, Punctuation, and Spelling. All of these should be double checked.

Style – One might equate the professional biography to an advertisement. It has to transmit the highlights of your career in the shortest possible space. Since the document is more informative than descriptive, it is best that the language be kept simple and that the facts speak for themselves.

Artistic Portfolios and Audio Archives

Artistic portfolios and sound archives come in all forms, shapes and sizes, because these documents vary dramatically depending on the requirements of different artistic and musical industries. One should of course make both a physical portfolio as well as an electronic one. For artists, this entails a collection of your original works which one would have on your person upon request. A scanned set is also necessary so that you may send it electronically so that your employer or collaborator can have an immediate idea of your work. The finer details can be seen once you actually meet personally.

For musicians, there are a few options. The most traditional is to make a CD or DVD collection to send via mail. The second is to make an MP3 collection which can be sent electronically and if you feel brave enough you can upload your recording to YOUTUBE, giving your contact the URL. The last of the three options is of course the best option because it shows that you have utmost confidence in your performance. The downside is that it becomes available to all listen to. If you are a performer, you will ultimately be asked to give a live performance. How you arrange your materials really depends on how you view your strengths. Normally, both artists and musicians want to showcase their most recent work and want to show that they are well rounded. For example, a classical musician might want to showcase their abilities with repertoire from all the standard musical eras. For an artist, the work might want to show how he or she can work with different media.

The Job Interview

For those who will be applying for jobs (academic or otherwise) or who are seeking a collaboration with a professional or institution, the careful preparation that has gone into the creation of all your documents will find its completion at an interview. This is where you finally come face to face with a prospective employer or collaborator. Interviews vary greatly in length, intensity, and scope. For example, a typical final-round interview for a tenure track position at a university can last two to three days. In this kind of interview, you would typically have multiple interviews with different representatives of the department, faculty, and administration of the institution. You would probably also be asked to prove your skills in different settings. Most often, university interviews are conducted by search committees which means that you will be questioned by multiple-person panels. These interviews tend to be highly formal and exhaustive. Avarage entry-level job interviews are usually no longer than a few hours and the number of interviewers tend to be smaller, often one on one. In small companies or private schools, the latter situation tends to be the norm. Given the relative brevity of these kinds of interviews, they tend to be slightly less formal but still highly intense. The circumstances in meetings with a collaborator vary the most. A meeting with a bank manager to discuss a loan or business plan entails a high degree of formality, while seeking a partner for a joint project or venture can easily happen over a friendly lunch or similar informal setting. What then do these disparate situations have in common?

- You and your prospective employer or collaborator will meet in person for the first time.
- Through a series of questions they will want to personally verify and evaluate as much of what for them has been abstract data. In other words, they will try to see if the information provided by the documents matches the person they now have in front of them.
- The interviewer will make a long series of value judgements based on your appearance and behaviour. While this might sound a little harsh, this aspect of the interview is the only way in which the employer can establish whether your more personal character traits are compatible with theirs.
- The interviewer will take the ultimate decision of whether to hire or collaborate with you or not.
- Through a series of questions of your own, you will be able evaluate if what the prospective employer or collaborator has to offer matches your professional expectations and personal desires. While this may sound presumptuous, given that you are the one seeking the job or collaboration, it is essential. It is only at the interview that you may discover that there is a serious mismatch between what you thought you knew and what the reality is. It is at this point that you will make the decision to accept or decline the offer.

Interview Preparation

To succeed, you will have to think about the two main aspects of the interview – the informative and the personal. The informative aspect is made up of your personal data and the data pertaining to your employer or collaborator. The personal aspect is represented by your personal traits and behavior. Honesty must provide the basis for both informative and personal aspects. Be honest to yourself and to whoever is sitting in front of you. Your word is all you have.

Preparation for the Informative aspect of an Interview

While it may sound a little absurd, it is vital that you have all your professional and academic facts in a clear and easily accessible order. Pressure has a way of creating mental confusion even when simple facts are concerned. To this end, the first step is to formulate a set of questions based on all the information provided in all the documents you submitted. You should experiment in asking questions you would ask if you were the interviewer. If you run out of questions, there are a multitude of websites that offer sample questions and access to further question databases.

It is imperative that you collect as much information on your employer or collaborator as possible. This includes general information about the institute or company as well as specific information about the section or department in which you intend to work. If at all possible, you should collect information on the person or people who will conduct the interview. This process is beneficial in three different ways. The first lies in the fact that you have spent time and effort in researching your employer or collaborator and demonstrates that you have a real interest of being there. The second benefit is that learning about your interviewer/s and the institute they represent allows you to formulate questions from their perspective. The final benefit is that the information you have gathered will allow you to ask relevant questions of your own. This is a further demonstration of interest as well as initiative, both being desirable qualities for the majority of employers and collaborators.

Preparation for the Personal aspect of an Interview

1. Dress

In these days of more informal and relaxed dress standards one might have questions about how to dress for an interview. A progressive video game start-up company, for example, might not have the same dress code as that expected in a university musicology department. It would be wise in either case to be well groomed and to be dressed neatly. Expressions like "dress for success" and "dress the part" stress the importance of a good visual appearance but you do not have to go bankrupt buying an Armani outfit just for an interview. Just be sure that your shirt, suit, or skirt is well pressed and not pulled directly out of the clothes hamper. Wear a good pair of shoes.

2. Etiquette

Be punctual. Punctuality demonstrates that you are a professional and a well mannered one at that. Arrive ten minutes early and make sure that you take all necessary precautions to make it so. Make sure you have a good alarm clock and calculate for transportation time and traffic conditions. Nothing will save you from arriving late at an interview. Greet everybody and extend your hand to everyone. This basic gesture speaks volumes about your desire for human contact. Be polite. Don't use slang expressions unless they pertain to the jargon of your work.

3. Expectations and Confidence

This aspect of your interview preparation is the more difficult one because you will be walking into a new and developing situation with its own set of specific circumstances. The situation can influence you in one of two ways. It may act to make you feel more at ease or it may cause you to feel distracted and nervous. The reason for both these cases is that the situation either meets or does not meet your expectations and how you respond to the latter of the two events can make all the difference.

A good example could be that in your search for information, you found that the head of the department of the newspaper at which you would interview was a young copy editor from Alaska with a doctorate in English literature. That being the case, you might have a certain set of expectations. However, when you arrive at your interview, you are told that the young copy editor has been called away and you are introduced to his substitute who happens to be the company's most senior political cartoonist, has no degree and is from the ex Soviet Union. And now what? Remember that both the copy editor and the cartoonist were hired for their unique expertise and that they both work for the same newspaper. Though they might be very different, they are part of the same team. This applies to you too. Always keep your expertise and professional vision in the forefront of your mind because it is the main reason you are at the interview. This focus acts as the primary source of true confidence. The confidence that comes from your belief in what you do and what you can offer is real and needs no practice and cannot be substituted. Stay focused on who you are, what you do and what you can offer.

If you are sincere about your desire to be at the place you have interviewed, you should be at ease about asking questions of your own. These questions can pertain to company policies, working conditions and possibilities for career development. Curiosity shows desire in a shared future and reassures both the employer and employee.

Honesty is always the best policy. If you do not know or have limited or superficial knowledge of something you are asked about, do not hesitate to admit it. This will demonstrate both honesty and humility. Pretending that you know something is usually discovered with a more specific follow-up question. If you are able to make false claims believable to your employer or collaborator at the interview, they will assume your claim to be true and once hired, might give you a task based on your claim. At that point your incompetence will be established and the results may be most damaging.

Your parting is as important as your entrance. When the interview is at an end, do not forget to express your desire or eagerness to be working or collaborating with those who have conducted the interview. Don't be afraid to show this by asking when you might hear from them or if you can contact them in the near future. Part ways with the same grace you showed when arriving. Irrespective of the outcome and immediately after the interview, you might consider writing an email that expresses gratitude for the opportunity of having been interviewed.

Farewell

Now that we have explored many of the individual components of our flexible archive we should find a way to sort out how we should go about planning the construction of our flexible archive. The first step would be to collect all your information. The second would be to create a chronological list of your academic career and work experience. You can then use this list to generate the Curriculum Vitae, the Resume and the Personal Biography. Next you should prepare the Artistic Portfolio or Sound Archive. Depending on the requirements of a job search, a search for a collaborator or the occasion for promoting yourself or your product, you can fashion the materials contained in the CV, Resume and Biography to fashion cover letters, letters of intent or interest. Remember that when you start you should collect everything you have whether it seems irrelevent or not. You can decide on the relevence and order of things once you have considered them carefully. This process is much like sculpting where you start with a block of stone. To get to the final version of a statue one must first use a chisel to achieve the rough form, a rasp to hone and define, Emery stone or sand paper to polish and finally tin or iron oxide to give luster. The more time you take and the more drafts you make, the better the final result. Do not be afraid to ask people who have experience in such matters to review and criticize your documents. Look at as many examples of different documents as you can but always remember who you are, why you are doing what you do and in which direction you want to go. Ultimately, it is the latter three that will provide the luster to your documents.

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CHAPTER II

Soft Skills

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Soft skills have been an increasingly favourite topic of discussion both in business schools and in the relevant literature of the last few decades, since their importance in the global job market has risen considerably over that period. This rise is reflected both in the statistics on employers' current skills preferences for potential employees and in the parallel increase in independent lectures, seminars, workshops and higher education courses focusing on soft skills identification and development training.

In recent years Higher Arts Education has also realised the importance, for arts graduates, of skills that were traditionally labelled as "desirable" rather than "essential" in job descriptions. This chapter deals with the reasons behind the growing importance of soft skills in the arts job market. It attempts to explain in simple terms and with clear examples why and how these skills are crucial for getting a job in the arts but also for progressing and promoting oneself in the workplace. Vital soft skills such as teamworking, leadership and stress management skills are introduced, defined and extensively discussed, and some final practical suggestions on the development of soft skills in arts graduates are also proposed.

A Short Prologue

In discussing the soft skills, the present chapter introduces the reader to a topic that is both new and wide-ranging. While recognising the difficulty of treating such a broad subject in a limited space, the main aim will be to explain what soft skills are, convey an idea of their importance and offer some practical suggestions about how they can be developed.

Old skills, new terminology?

Before discussing the soft skills in a more analytical way, we suggest approaching it through a few simple, practical examples. Let us take the following comments, which one might typically hear about a particular worker or employee: “If we need someone to answer a particularly difficult email, we always ask X”, “I don’t need to tell Y how to organise his work: he just does it”, or – in a more negative context – “I have no complaints about Z’s routine work, but he’s useless when something new emerges”. When people say such things, they may not always know it, but they are actually talking about “soft skills” and they could have equally said – using the appropriate modern terminology – that X and Y have respectively good “communication” and “time management” skills, whereas Z is bad at “problem solving”.

So is it just a matter of giving things a new label (like calling a garbage collector a “waste-management officer” or calling pornography “adult entertainment”), of using a new name to describe certain personal qualities? Well, in part it is, but of course it’s much more than that. Firstly, the mere fact of coining important-sounding terms (“time management”, “teambuilding”, “leadership”, “cultural awareness”, etc.) and then grouping them together under a general heading (“soft skills”) implies that these qualities have acquired a new focus, a new importance. Secondly, there is also a significant change in perspective, because normally people would not consider many of these “skills” as *skills* at all, but instead as *character traits*, *aptitudes*, *strengths*, *aspects of one’s personality* or *typical behaviours*. Thirdly, there are often distinct differences in meaning between the colloquial expressions and the respective modern terminology. Saying someone has “good communication skills” is not the same as saying she/he is “friendly” and “good at talking to people". It is more complex than that. Nor is being a "good teamworker" the same as being "helpful", "constructive" and "easy to work with". Again, teamworking implies a lot more. But we shall return to these questions later in this chapter.

However, perhaps the most important implication of this shift in terminology and perspective is that you can actually *do* something about these skills. You can *discuss* and *analyse* soft skills. Indeed, you can even *learn* them (so later in the chapter we shall talk about "developing" soft skills). And finally, given their importance in the job market, you can also *value* them (so we shall also talk about "promoting" soft skills).

Hard and soft

In the following section we shall discuss the ways of classifying and describing soft skills in greater detail, but for the present it could be useful to clarify the general idea. As will also be stressed in the following section, the writers often disagree on many aspects of the subject. They have different opinions on how to name and describe the individual skills. And they also argue about how to classify them into broad categories (also known as "skillsets", a term used to indicate a related series of different skills). They even disagree on whether to call them "soft skills" at all. The alternative terminologies are numerous: "conceptual skills", "human or personal skills", "transferable or transversal skills", "interdisciplinary", "cross-disciplinary" or "cross-curricular skills", "applied skills" or "technical skills", "non-cognitive skills", and even (significantly) "21st-century skills". Each of the above naturally carries slightly different connotations.

Nonetheless all writers agree on what these skills are not: i.e. the "hard skills", the professional or technical competences needed to perform a specific task or job. To put it simply, they are "everything else". For a performing musician, for example, the "hard skills" are the professional skills learned at the conservatoire: these would naturally include an ability to play in public at a very high standard, a good theoretical knowledge of music and the repertoire, the necessary technological know-how and perhaps also the ability to teach those same skills to others. The "soft skills", on the other hand, are all the other abilities, aptitudes, experiences or qualities that will play an important, or even vital, role in the course of one's future career.

The key point is that whereas the so-called "hard skills" (those typically acquired at the conservatoire, arts or dance academy or drama school) were traditionally considered to be the *essential* qualifications and the "soft skills" merely *desirable*, today the balance has shifted considerably. Naturally, however, it greatly depends on context. The potential concert-artist, ballet-dancer or actor will of course continue to be assessed for her/his "hard skills" (i.e. the ability to perform at the highest level), but most jobs in the arts sector will be requiring both the hard and the soft. In other words, many employers are asking themselves the following questions: "Are we looking for someone who has mastered just a particular, specialist (i.e. hard) skill? Or someone who also possesses other, general qualities (i.e. soft skills)?" Obviously the answer will vary greatly according to the situation. But two things are certain: first, when it comes to selecting from a large number of candidates, all with excellent hard skills, the person chosen will be the one with the most interesting soft skills; and second, in the course of an artist's career, it will be the soft skills that mainly determine her/his advancement and promotion.

One good way of understanding the distinction between hard and soft skills is to consider the phrasing of job advertisements. The following advertisements list the *essential* requirements for three different jobs. This first, for "cruise dancers", focuses exclusively on the hard skills:

"Female and Male Dancers: We require experienced and technically trained dancers with a strong background in jazz, ballet, tap & partnering. All Female Dancers must be able to perform in 3 inch heels including turns, leaps, floor drops & partnering. Some of our dancers will do aerial work in our shows; no prior aerial experience is necessary. However, dancers interested in aerial tracks must possess well developed, strong bodies to sustain rigorous demands of aerial work. Aerial performers must be willing to work at heights of up to 30'. Proper and fitted dance attire is required – No Baggy Clothing!"

Here the reason for underlining the hard skills is dictated by the fact that the candidates must have a particular background (*knowledge of specific repertoires*) and very precise skills (*performing in 3-inch heels*).

The next advertisement, on the other hand, focuses almost exclusively on the soft skills. It is for a "drama facilitator":

"Essential:

- Previous experience of facilitation and leading drama workshops
- Experience of working with young people.
- A belief in the potential of young people and the ability to build a rapport with young people
- Energy and enthusiasm to enable young people to use their skills to learn from their community

- A willingness to take responsibility for delivering a challenging and safe experience for participants
- Experience of working with community groups"

In this case, while the hard skills acquired during theatre studies are no doubt taken from granted, the focus of the advertisement is on the soft skills such as leadership and teamworking.

Finally, the third advertisement, for a "performing arts technician" in a school, offers a more balanced mix of the hard and soft:

"We are looking for a highly motivated and enthusiastic theatre professional to join the Drama Department in a number of aspects including taking charge of technical and backstage production, working with students age 11-18 and assisting with the general organisation of the Department. An enthusiasm for working with young people is essential as is an ability to design, rig and operate basic lighting, sound and AV equipment creatively and safely. Additional skills in set design and construction, prop making and stage management are desirable. This role would suit a recent graduate of Technical Theatre or someone with technical experience."

Here we note that the hard skills (*ability to design, rig and operate lighting, sound and AV equipment*, etc.) and technical experience are more explicitly specified and more or less equally balanced by the softer *organisation* and *social* skills.

The new interest in soft skills

As we shall see in the course of this chapter, the recent interest in soft skills is reflected in a new and very varied literature. It ranges widely from specialist books and academic articles, questionnaires and surveys to practical recommendations on websites and course descriptions on university websites. Why, we may ask, the sudden interest? Though a complex issue, the new interest in soft skills is certainly connected to the radical changes in the job market of the last decades and the need to revise our ideas of "employability". Some of the more important changes include the following:

- the difficulties of many traditional professions, also due to global competition;
- the decline in the demand for certain hard skills, either because theatres or orchestras are closing down (due to lack of funding) or because technology is replacing live performers with electronic sampling;
- the rise of new professions, many of which are interdisciplinary or reach out to new audiences, and thus require soft skills not generally taught in the academies;
- the need for greater creativity, adaptability and flexibility in the work force, due to the fragmentation and diversification of the job market.

According to one widely-publicised explanation, there are three big factors: *automation*, *Asia* and *abundance* (the 3 As). In other words, given the possibility that computers can do many things more efficiently than people (*automation*), that the work can be done more cheaply elsewhere than in the West (*Asia*) and that it is difficult to find a demand for products (*abundance*), Western enterprises are looking not so much for people who have the standard hard skills but for those with the personal and creative skills that can "make the difference". (Pink, 2005) Although such explanations derive from, and mainly refer to, the world of business, industry and finance, they also apply to the other sectors, including the arts.

The content of this chapter

In the following pages we shall first focus more closely on the general concept of "skill" before proceeding to analyse the soft skills in greater depth and to assess their relevance to the arts sector. As practical examples, three of the most important "skillsets" (*teamwork*, *leadership* and *stress management*) will then be examined in greater detail. The chapter closes with a few reflections on how this knowledge can affect the individual student or graduate preparing for a career in the arts.

An Introduction to Skills

To look into the concept of skills in any depth is an arduous and complex task since the term skill comprises a number of aspects ranging from personality traits to technical knowledge. Furthermore, as the Tuning Project states (2005): "certain terms, such as capacity, attributes, ability, skill, and competence are used at times interchangeably and have a certain degree of overlap in meaning. They all relate to the individual and what he/she can achieve. However, they also have more specific meanings". To this we can add that different studies use different criteria for the classification of skills and this makes understanding the subject more complicated. It is important, therefore, to begin with a clarification of the concept of skill and to distinguish it from other similar terms. The most commonly accepted definition of skill is: the capacity to put into practice certain abilities, knowledge, values and attitudes, which are all interconnected, in order to satisfactorily and measurably carry out a task.

Although the concept of skill is applicable to many fields, here we focus on its professional aspect, which refers to the "satisfactory performances in real work situations, according to the standards used in the area of occupation" (Gómez Gras *et al.* 2006). The International Labour Organization (IOL) states that "labour competence is the social construction of important and useful learning for the productive performance in a real work situation that is not only achieved through education but also and to a great extent through learning through experience in specific work situations." (Ducci, 1997)

When applied to the professional world, skills take on certain characteristics (Barraycoa and Lasaga, 2009):

- they are subject to the production and quality objectives of specific organisations;
- their strengthening largely depends on the training processes undertaken at university;
- their consolidation is achieved through work experience;
- the level of skills determines the selection processes and promotion that take place within an organisation;
- their attainment and improvement is subject to a process of revision and adaptation that depends on a changing environment.

Skills, as stated by Echeverria and Martínez (2009), are the indivisible sum of four essential components (see Figure 1.):

a. Knowing: this comprises the theoretical and technical knowledge that is acquired during studies in addition to work experience.

b. Know-how: this involves the application of the theoretical knowledge to specific situations. This methodological and procedural dimension includes abilities and aptitudes. While ability is the proficiency in carrying out a task, aptitude is the capacity for good performance in a specific activity.
c. Conduct: this refers to the way we interact with our environment and others. This interpersonal and relational aspect is related to attitudes in the sense of the mood manifested at a specific moment.
d. To know how to be: this involves knowing oneself, recognising one's strengths and weaknesses, being able to learn, taking responsibility and acting according to one's values and convictions.

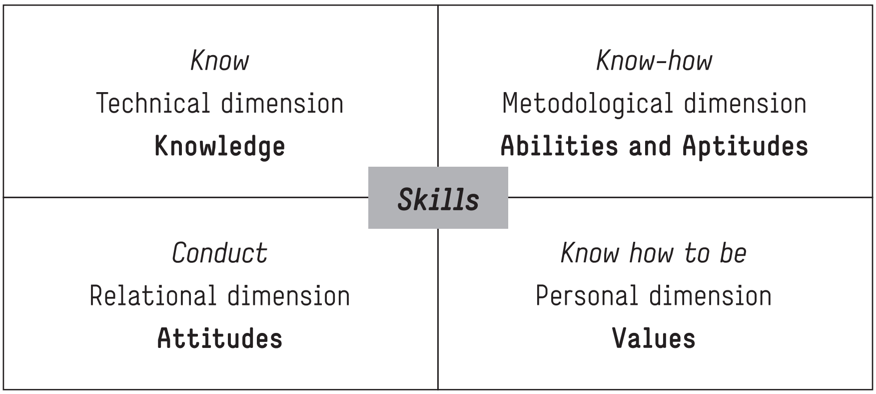

Figure 1. Dimensions of skills. Source: Author

Thus, we see that the term competence or skill is all-inclusive with regard to other concepts that are normally associated with professional efficiency: knowledge, attitudes, abilities, aptitudes and values.

Skill is not limited to specific knowledge or a particular competence but manifests itself in the creative behaviours derived from the application of knowledge, attitudes and values to a real situation. As a result, ever since the Lisbon Summit (2000) the EU institutions have insisted that skills should be developed in the course of compulsory education, in order to ensure a solid foundation for the continuous education required in a professional career. Having now defined the concept of professional skill, we shall now proceed to explain the classification adopted in the following discussion. It should be remembered, however, that the categorisations put forward in various studies do not always agree. Before proposing the classification and terminology adopted in the present chapter, we will therefore briefly review some of these classifications.

On the classification of skills, we find a degree of consensus with those proposed in the Tuning Report (2005), which differentiates between:

- Instrumental Skills, which include cognitive, methodological, technological and linguistic abilities;
- Interpersonal Skills, which include individual abilities, such as interaction and social cooperation;
- Systemic Skills, which include the skills needed to work in a globalised world, such as interculturality, the ability to adapt to constant changes, creativity, etc.

The Reflex Report (2007), however, breaks with this classification and proposes the following:

- Skills related to knowledge, including knowledge of the discipline itself, multidisciplinary knowledge and the ability to acquire new knowledge.

- Skills related to analysis and innovation, including the willingness to question ideas, to come up with new ideas and solutions, to recognise new opportunities.
- Skills related to time management, including the ability to work under pressure and to use time effectively.
- Organisational skills, including the ability to negotiate, to work in a team and to assert one's authority.
- Communicative skills, including the ability to communicate, to write reports and documents, to speak foreign languages.

A simpler but more operational classification presented in Cifre et al. (2006) and Vivas et al. (2008) divides skills into Soft Skills and Hard Skills:

- Soft Skills are those skills common to all degrees. They are also referred to as employability skills since to a greater or lesser degree they can be applied to any job.
- Hard Skills are those directly related to carrying out a profession and are therefore specific to each qualification. They refer to the theoretical and technical knowledge particular to each occupation.

This is the classification that will be used in this chapter. Being a skilled professional means having both hard skills (technical and methodological knowledge) and soft skills (abilities in the relational and personal sphere). In the rest of this chapter, however, we shall focus exclusively on the soft skills, given that, as will be frequently stressed, these are the decisive factor in a selection process when two candidates have the same and or very similar hard skills.

The Relevance of Developing Soft Skills

Soft skills are cross-cutting skills whose acquisition is not related to a specific path of studies or knowledge.

A few decades ago, in mattes of employment the selection processes centred on theoretical knowledge and the command of technologies. A good predictor of employability was the possession of both a university degree and computer skills. In recent years, however, economic uncertainty and market globalisation have changed the dynamics of the selection processes.

Currently, employability is not linked to a good academic record, or even to the command of languages or information and communications technologies (ICT). Knowledge acquired during studies, along with the knowledge of other languages and new technologies are essential but not enough. Whilst they can make the difference between those CVs that go on to the next stage and those that are rejected, it is the soft skills that tip the balance. In addition to knowledge, the profile of soft skills determines whether a person is employed.
A review of the bibliography (Rainsbury *et al.*, 2002; Duncan and Dunifon, 1998) highlights that currently the best way to guarantee the employability of graduates is to train them in soft skills, since these skills are useful not only for gaining employment but also for successfully developing a professional career within an organisation. Figure 2. shows the results of an investigation carried out by Deepa and Manisha (2013) of 160 medium-sized and large enterprises in India that demonstrates the prime importance of soft skills to employers.

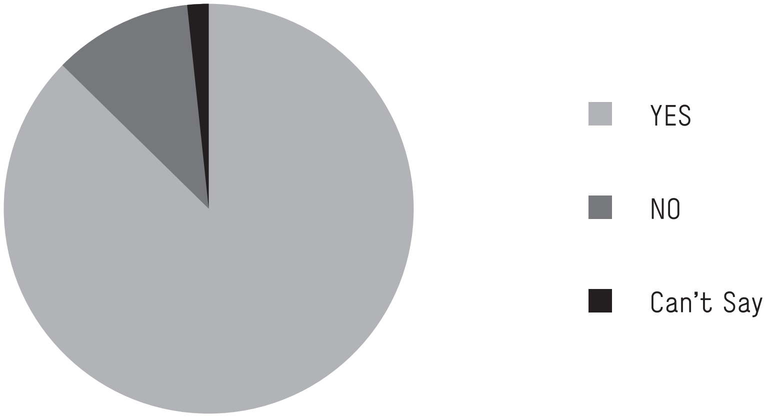

Figure 2. Do soft skills matter?
Source: Deepa, S. and Manisha, S. (2013)

In order to improve the chances of either finding work or becoming successfully self-employed, a professional needs to develop communication skills, the ability to work in multicultural teams, greater levels of autonomy and responsibility, leadership, problem-solving, time-management and stress-management skills and a broad range of skills that only a few decades ago were not so necessary in organisations that were more rigid, more hierarchical, and less internationalised or stable, than those of today.
All of this involves changes in attitudes and approach on the part of the various figures involved. First, the human resources directors and entrepreneurs need to guarantee that their employees are emotionally committed to the company and adopt the company's objectives. Second, the Higher Education Institutions, and especially the universities, are also expected to make an effort, given that many employers believe that today's graduates lack the skills required by the job market and that the training institutions should include within the syllabuses for each professional profile the soft skills in greatest demand

with employers. And finally, for their part the future graduates, wishing to pursue a successful professional career, need to adopt a new mindset and continually develop the skills required.

In the following section we shall further discuss the responsibilities and viewpoints of both the Higher Education Institutions and the arts graduates.

Soft Skills in the Arts

The literature on soft skills in the arts

Having surveyed certain general aspects concerning soft skills and their importance for obtaining employment and promotion, it is now time to examine their specific application to the arts, and indeed to ask if soft skills are relevant to the arts. After all, most academic studies (books, articles) on soft skills concentrate almost exclusively on the business sector and on experiences of companies working in the fields of industry, finance or technology. This is certainly true, but there is also a growing literature on the skills of arts graduates, though mostly it does not appear in academic studies, but in different formats, often online: as reports, studies, surveys, questionnaires or practical recommendations. And these texts are generally written by the people or organisations directly involved in the processes; for example: government agencies investigating the state of the economy and difficulties of employment; organisations reporting and advising on the state of higher education or of specific arts sectors; individual universities, academies or conservatoires interested in assisting their graduates; etc. Their focus is often pragmatic rather than academic. As a representative sample of such texts, the following have been selected for the bibliography relating to the present section. They all refer to the UK environment:

- a report commissioned by the Higher Education Academy, a national organization whose function is to provide support, consultancy and research; the study is based on questionnaires submitted to recent graduates of different disciplines (mainly drama students, but also former students of dance, music, stage management, costume and graphic design), asking them to comment on their access to employment and on the key skills required, and to offer advice to others; (Bryan, 2012)
- a research exercise commissioned by the National Music Council to map in great detail the needs of a specific industry, in this case the music industry; in particular it assesses the links between the industry, training and skills; (Dumbreck, 2003)
- a series of recommendations to undergraduate students of the performing arts (drama and dance) commissioned by the University of Northampton; in a simple, hands-on, interactive format it offers practical advice on how to identify, promote skills and look for jobs; (Duncan, n.d.);
- a comprehensive reflection, promoted by the independent charity Youth Music, on the work, education and training of professional musicians of the 21st century. (Rogers, 2002)

All of the above studies agree at least on one thing: the increasing importance of the soft skills in the training of today's arts graduate.

Of course, in many of the “traditional” employment situations (for example, in dance or theatre companies, orchestras, etc.), the hard skills – i.e. the specialist skills that have been the main focus of years of study – will continue to be the decisive factor. But the arts graduate will still need the soft skills, not only because she/he will very likely work in a "non-traditional" situation, but also because in recent times even the traditional performing professions are showing an interest in the soft skills. For example, today's orchestral player is often expected not only to play under a conductor's direction, but also to carry out outreach and community work (using communication skills) and to take part in project work requiring independent creativity, leadership and teamwork.

The role of the Higher Education Institutions

Understandably, one area in which attention to these subjects (training, soft skills, employability, etc.) is particularly high is that of the Higher Education Institutions (HEIs) themselves: i.e. the academies, conservatoires and universities that are responsible for training students of the arts.

In the recent past the HEIs considered that their duty was to train students exclusively in the "hard skills" of artistic excellence. It was sufficient for them to teach the students to play an instrument, act, dance or use the technical equipment. Nowadays the HEIs are beginning to understand that teaching the hard skills is not enough and that the soft skills are important elements of a student's training. This is especially significant, given that the involvement of HEIs generally leads to changes in the curriculum and other practical measures. Such curricular changes can take various forms; these are perhaps the most common:

- additional courses, either mandatory or elective, that stimulate the skills of leadership, communication, creativity and reflection (the names of the courses can

vary, but they often have titles like "management", "self-management", "communication skills" or "entrepreneurship");
- special project work, designed to develop creative or organisational skills (e.g. planning a public performance, participating in outreach activity);
- work experiences (internships, placements) that offer students on-site work opportunities; these can take place either within the degree course itself or shortly after its completion;
- forms of individual mentoring and guidance with specialised tutors.

Although many institutions have been offering their students similar services for a long time, there continue to be strong differences of opinion within the HEIs themselves. On the one hand, the teaching staff and even the students themselves – who naturally hope for a brilliant career in one of the traditional areas of performance (as musician, dancer, actor, artist) – often complain that too much time is "wasted" on a series of (*soft*) secondary activities, while insufficient time is devoted to practising and perfecting the (*hard*) artistic skills. On the other hand, however, the HEIs face criticism of a different kind from other sources, which accuse them of: not preparing their graduates for the outside world; not responding to changes in society and the job market; even of perpetuating the separation between "good careers" (in performance) and "inferior careers" (in other sectors, such as teaching or management). These criticisms are likely to come from different people: from graduates (who find themselves in difficulties after graduation); from potential employers (who are dissatisfied with the professional profiles of graduates); and even from national and international policy makers (who wish to improve employment opportunities). In this last category – of people wishing to make changes within the HEIs – we can also include the European Union, for which the subject of employability is a strong priority.

The strongest arguments in support of curricular change, however, come from our greater knowledge: knowledge of the *real* (and not *ideal*) opportunities open to young arts graduates. Here we refer the reader to the section in the Introduction to this volume that discusses the employment situation for arts graduates, and in particular: the extreme variety and diversity within the "cultural" or "creative industries"; and the prospects of a "portfolio career" for arts graduates.

Although extensive studies on this subject – the real employment situation of arts graduates – have not yet been made, many HEIs have conducted independent, informal surveys on their own graduates or alumni. These surveys often produce surprising results, especially if we remember that until recently the only alumni that attracted the attention of HEIs were those who had become "star performers" (famous actors, artists, dancers, concert soloists). The questions now being asked are not so much "Which of our graduates have become famous?" so much as a radically different kind of question. For example: "How many graduates are now <u>exclusively</u> performing?" (*few,it seems*) "How many are combining performance with teaching?" (*a larger number*) or "How many are combining performance and teaching with other, even non-artistic, activities?" (*the majority*). Other pertinent questions could be: "How did they find their first employment?" "How many different jobs are they doing at the same time?" or "How many times have they changed their job?" The picture that emerges is extremely variegated, with graduates occupied in activities

- directly related to their main training (e.g. performance, teaching);
- partially related to their main training (e.g. marketing, producing, writing);
- completely unrelated to their training, either to "pay the bills" or as a career choice.

In the above three categories we find that hard and soft skills play different roles: with the hard skills especially present in the first category, and the soft skills present (increasingly) in all three categories.

These findings seem to be confirmed by the few available official statistics: for example, a 2001 survey conducted in the UK showed that "13% of music graduates enter 'performance-related' employment (listed as musicians, musical instrument players, composers or arrangers), 8% become teachers of music and/or dancing, and 74% go into 'other occupations' ". (Rogers, 2002, p. 11) These statistics, however, fail to give us the vital information about those combining different paths of employment simultaneously.

While HEIs are understandably discussing all of these issues, the willingness to implement reform varies from region to region and from discipline to discipline. On the whole – at the risk of generalising, of course – there is more awareness in the northern European countries (where, significantly, innovative work opportunities are more available). And as a rule we find a greater willingness to reform the curriculum in the arts academies (fine arts and applied arts), media studies and theatre schools, which are traditionally better at adapting to changes in society. Less receptive, on the other hand, are the HEIs teaching the niche skills like classical music and ballet.

Do arts students have the right skills?

A question often asked is: "Do arts graduates have a disadvantage when it comes to looking for employment in such a complex, competitive, entrepreneurial market?" It is a reasonable question, if we consider that the common opinion of artists is that

- they have a reputation for being fragile idealists;
- they spend their whole time practising their art and are trained to do nothing except perform;
- they have little knowledge of business, finance or marketing.

It seems reasonable, therefore, to assume that they will find it difficult to survive in such unstable and challenging conditions. It also seems reasonable to imagine that arts graduates could be alarmed by "warnings" like the following one posted on a major website advertising employment opportunities in the UK: (Propects, n.d.)

"Graduates entering the creative arts and design sector can expect:

- *the need to demonstrate a practical creative talent or to show a passion for art, music or other creative areas;*
- *a higher than average likelihood of being self-employed or freelance;*
- *lower salaries, an unsteady income and lack of job security;*
- *working hours vary enormously, from regular office hours to working evenings and weekends, to the flexibility of choosing your hours as a freelancer;*
- *the need to be independent, proactive and resilient."*

These expectations – of insecurity, low salaries, and irregular working hours – are also confirmed in another source: the surveys conducted on young graduates. Referring to their early days in the profession (how they entered it, the skills they needed) and offering advice to graduates fresh from university, these young artists consistently stress the importance of **resilience** ("be persistent", "don't give up", "don't take rejection to heart"), **flexibility** ("work for nothing", "work in any capacity", "keep the door open") and **presentation** ("look after your contacts", "collaborate and network", "have a great web presence"). (Bryan 2012)

Unquestionably the employment prospects for arts students are difficult and challenging. But it is worth doing precisely what these young graduates did: look on the positive side! If we re-examine the two examples given above – the "warning" posted on the UK website and the "advice" offered by the graduates – what transpires is not so much the *difficulties* encountered in the job market so much as the *capacity* of these young graduates to overcome them. In this regard we should pay more attention to the words used in those texts: **passion**, **flexibility**, **independence**, **proactivity**, **resilience**. These are soft "survival skills": skills that give one a distinct advantage in the workplace. And they are tools that arts graduates evidently possess. What is more, there is nothing new about this: in 1752 the Prussian musician Johann Joachim Quantz indicated *passion* as one of the three attributes required in a musician (the other two being *physical strength* and a *talent without vanity*). (Bennett, 2008) If questioned today, Quantz would probably say that *flexibility*, *independence*, *proactivity* and *resilience* are merely "sub-skills" in the wider skillset of *passion*.

This should not come as a surprise to many readers. Indeed, it is a widespread conviction – even in sectors that lie outside the arts (such as business and politics) – that arts students, far from being inhibited or handicapped by their artistic background, actually have greater opportunities of gaining employment than many others, precisely on account of the soft skills they acquire in the course of their regular training. Other typical skills can be added to the list. As well as being **passionate**, **resilient**, **hard-working** (they are used to being flexible, working long hours and respecting deadlines), able to **learn from their mistakes** (from constant practising) and **not accepting defeat** (due to the taxing technical demands of their studies), artists are generally considered to be **creative**, good at **communication** and accustomed to **working in a team**.

All of this, evidently, is good news. And art students should take note. Nonetheless, while aiming to correct a common misunderstanding (that artists are naturally ill-equipped for the contemporary job market), we would be equally mistaken if we painted too optimistic a picture and imagined that nothing more needs to be done. For like the students of other disciplines, arts students will possess certain soft skills (to certain degrees) and lack others. And, as in the case of other students, these skills need to be identified, strengthened and promoted.

Our task, now, is to enter more deeply into the qualities and dynamics of the individual soft skills. We shall do this in the following sections, exploring three key “skillsets”: those of teamwork, leadership and stress management

Teamwork Skills: Soft Skills for an Arts Graduate as a Member of a Team

Teamwork: from a personal charisma to a valuable skill

There is an Aesopian fable, about a father who had many sons who were constantly quarrelling among themselves. After many failed attempts to ease their spirits and reconcile them, the father decided to give them a vivid illustration of the ills of conflict and the power of union; so, one day, he asked his sons to bring him a bundle of sticks. When they had done so, he gave the bundle to each of them in succession, and asked them to break it in pieces with their hands. The sons tried with all their strength, but were incapable of breaking it. Then, he opened the bundle, separated the sticks and gave a single one to each of his sons and asked them again to break it, which, of course, they all did easily. He then spoke to them in the following words: “My sons, be of one mind and unite to assist each other, and you will be as this bundle, uninjured by all the attempts of your enemies; but if you are divided among yourselves, you will be broken as easily as these sticks.”

Aesop’s fable reflects excellently the significance of team spirit and team union in the family environment. However, team spirit and attitude are equally – if not more – crucial and currently highly demanded at the place of work. Regardless of the geographical, cultural or social location of the professional environment, “teamwork and collegiality is essential to carry out tasks effectively.” (Strnadova et al., 2014)

The primary importance of teamwork as a soft skill in today’s competitive job market is emphasised in most of current literature, which deals with the demands of today’s employers and provides tips for the building of the perfect job candidate or employee.

According to Deepa and Manisha (2013), "teamwork […] is the need of the day in most industries. There are many organizations that do not necessarily design jobs on the basis of a team. Nonetheless, they require a fair amount of interaction between people within and across functional realms to successfully carry out a piece of work." On the other hand, as Opatrny et al. (2014) state that over the past few decades "the workplace has become team-oriented", meaning that most companies nowadays, regardless of their professional nature, are organised in and function through smaller or larger teams of people. In that same article (2014) there is an interesting highlight about a national study conducted in 2008 on behalf of the Association of American Colleges and Universities which reported that the single most important skill employers look for in new hires is teamwork skills.

From all the above – and many other sources – it is quite clear that teamwork skills no longer belong to just the "desirable skills" section of job descriptions, as it used to be a few decades ago, but – together with leadership, communication, interpersonal skills, conflict management, problem solving, and a strong work ethic (Deepa and Manisha, 2013; Griffin et al., 2014; Tombaugh and Mayfield, 2014) – they form a legitimate and important part of the "essential skills" category, which once comprised only hard skills and technical competencies.

Teamwork skills in the art world

In the last three decades, there has been a substantial literature on teamwork skills development for students in business and finance, students who belong to professions related to the healthcare sector, and students of the so-called exact sciences (maths, physics, chemistry, biology). But how do teamwork skills translate to art students? Where will you, artists, – musicians, actors, dancers – use teamwork skills and how? Are teamwork skills as important to the arts employment sector as they are considered to be in the aforementioned professional environments? Or are the Arts really a different realm to the rest of the working world?

When starting our studies in art, most of us (especially performing artists) dream of becoming famous in our field, as composers, conductors, soloists, actors or dancers. As we progress with our studies and finally succeed in obtaining our "degree", at that very moment when we reach the point of entering the so-called "real world", we realise that in order for our ambitions to be achieved we may need to embrace different professional roles simultaneously in order to earn a living that will allow us to keep pursuing our dream. At the start of her/his career, the arts graduate usually needs to consider the following employment options:

i. Teacher of music/theatre/dance in a school or conservatoire: teaching to groups of students, possibly directing the school choir, orchestra or drama club, but also communicating and collaborating with fellow teachers and supervisors about joint student projects;
ii. Arts administrator: of a music/theatre/dance ensemble or an art venue, managing the artists, booking performances, drafting budgets, negotiating fees, organising rehearsal schedules, etc.;
iii. Community worker: creating and executing arts projects for the citizens of a town or neighbourhood, or for under-privileged social groups, in collaboration with local authorities, charity organisations, and community workers of other disciplines;
iv. Employee in a company that does not relate directly to the arts but offers positions which require and benefit from skills

that artists usually highly possess, like imagination and creativity, passionate commitment, and strong teamwork. Such positions are usually offered in companies whose products are based on creative imagination and inventiveness, like advertising, the press and the media. These are positions within small executing teams of people who closely interact on a constant everyday basis, either face-to-face or through virtual teamwork – meaning teamwork which "requires a computer-mediated communication" (Tombaugh et al., 2013). So quite developed team skills are required.

All of the above, therefore, involve teamwork. The truth is that the art world has always been and is still based and functioning on teamwork. From the environment of a music, theatre or dance student class – be it in a primary or secondary school, in a conservatoire or a dance studio – to the stage of a theatre or a concert hall, artists have always been learning, working and creating in teams. Theatre and dance companies, film production companies, stage crews, symphony orchestras and chamber music ensembles, marching bands, rock, pop and jazz groups, traditional music ensembles, street theatre companies, *commedia dell'arte* and circus groups, artist collectives; they all have a thing in common, one word in their title – company, crew, ensemble, orchestra, band, group, collective, class – which manifests the dominating element of artistic teamwork. Without it all previously mentioned groups of professional artists would be incapable of realising their artistic creation, which – in business terms – is their selling product. In simple words, no team, no job.

What makes a good team "tick"

Needless to say that there are good teams and bad teams in the art world, just as there are in all other professional environments. There are certain traits and characteristics that make a team good and highly productive. It is the absence of those characteristics that results in the formation of bad teams and, eventually, leads to their breakup and closing. Before we proceed, though, to the characteristics of a healthy functioning team, it is important to understand what a team really is, what it stands for, and in what way it differs from a "group".

A group is a number of people who work in the same professional environment time- and place-wise, but each member of the group "is responsible only for their own individual contributions." (Cook, 2009) They do not need to work together to complete a work task or create a product, and they usually "report directly to a leader with little interaction or dependency on other members of the group." (2009). There are no shared goals within a group, and the personal aims and ambitions usually supersede the common professional purpose, as each group member is "responsible only for their own outcomes." (2009) Such group examples can be often found in the IT working sector, where each IT professional is "hidden" behind cardboard walls inside their working booths, with no or little communication with their colleagues, thus denoting the isolative character of such a profession.

A team, on the other hand, is "a small number of people with complementary skills who are committed to a common purpose, a set of performance goals and an approach for which they hold themselves mutually accountable." (Kantzenbach and Smith, 1994, in Cook, 2009) Music, theatre and dance ensembles or pop and rock bands are definitely teams in nature, since a piece of music or a theatre play can only come to life if there is a team of people with a strong passionate common need to perform it, with the right combination of artistic skills for its realisation and with the common will to accept in unity the challenge of the potential success or failure of their performance.

Regardless of the nature of a team – large or small, face-to-face or virtual, creative or monitoring, business or artistic, mono-cultural or cross-cultural, etc. – there are some common grounds and characteristics of a healthy functioning group of people working together. In her book "The Team Building Toolkit" (2007), Deborah Mackin discusses the key components in a high performance team, which is the term for a team whose members work well and smoothly together, resulting in the team's high productivity. According to Mackin, "high performance teams display the following characteristics:

- Team goals are considered to be as important as individual goals. [...]
- The team is able to focus on both task completion and process maintenance.
- The team understands the goals and is committed to achieving them; everyone is willing to shift responsibilities to meet demands.
- Members are accountable to the team and individual members; feedback on performance is welcomed.
- The team climate is comfortable and informal; members feel empowered and understand that individual competitiveness is inappropriate.
- Communication is spontaneous and shared among all members; diversity of opinion and ideas is encouraged.

- Respect, open-mindedness, and collaboration are high; members seek win/win solutions and build on each other's ideas.
- Trust replaces fear, and members feel comfortable taking risks; direct eye contact and spontaneous expression are present.
- Conflicts and differences of opinion are considered opportunities to explore new ideas; the emphasis is on finding common ground.
- The team continually works on improving itself by examining its charter, protocols, procedures, and practices, and experimenting with change.
- Leadership is rotated; no one member dominates.
- Cross-training occurs on all key responsibilities owned by the team.
- Decisions are made by consensus and are accepted and supported by the team's members.
- Authority increases as the team demonstrates competence and maturity.
- Team responsibilities become integrated with job responsibilities.
- Members are bound closely together by a shared set of values that in turn reinforce personal commitment and a collective accountability for the results."

A closer look at the aforementioned characteristics reveals the set of team-related soft skills that a person who works or is looking for work in team environments – such as an artist, either performer, educator or administrator – should acquire and develop in order to contribute to this level of team performance. This teamwork skillset includes **communication** and **interpersonal skills**, such as **listening** and **questioning** in a constructive manner; **negotiating** and **compromising**; **problem solving**. Emotional intelligence skills are also essential in teamwork, such as **empathising**, **respecting,** being **open-minded**, being **perceptive**, being **cooperative**, being positive in giving and receiving **feedback**, being **confident** without reaching arrogance, being **self-aware** and **social-aware**. "Self-awareness at work is the practice of reflecting on experiences and precisely assessing one's own behaviours and skills as they are manifested in the workplace." (Showry and Manasa, 2014). Combined with its social side, meaning the awareness of how others perceive us, a healthily practicing self-awareness helps the individual members of a team improve their behaviour in the workplace so that relationships within the team become more honest, closer and smoother.

Direct, honest and positive communication in the team environment enhances trust and respect among the members of the team. Emotional connection through empathy, open-mindedness and respect helps in strengthening the willingness to work towards the greater benefit of the team and the faster accomplishment of its common professional goals. Self and social awareness allow the development of mature individuals, resulting in a more efficient and mature handling of conflicts and problems within a working team.

The possession and application of these skills in the workplace is as important for an arts graduate as it is for a graduate in business. Orchestras, chamber ensembles, opera groups, theatre and dance companies are teams by nature and only as teams can they work, create and perform. Teams need team players. They are vital for their existence. Team players, on the one hand, need to cultivate and maintain a controlled healthy ego. Artists, on the other hand, have a reputation for boosted egos, which often co-exist with great artistic talent. Regardless, however, of one's artistic talents and hard skills competencies, if she/he is a bad team player, she/he most probably will not last for long in a teamworking environment. As we all know, rumours and opinions about performers' attitudes and behaviours circulate quite a lot in art environments, and if such a phrase is heard in a workplace: "yes, she/he is talented, but very arrogant and not co-operative at all", everyone knows that this means "bad news" for that person's future employment opportunities in places that require teamwork.

From teamworking to teambuilding

So far, we have briefly discussed the nature and characteristics of healthy, high performance teams and the teamwork skills needed for a professional from the arts sector who wants to enter and work in such teams. However, as Maxin Kamin states (2013) "healthy teams do not just happen. It takes work and structure to allow free thought. Although that might sound like a contradiction – structure and freedom – think about how children grow: with structure that allows their safety and promotes their exploration without harm." While pursuing our dream as artists, we often find it quite difficult to find employment in the places we desire, not necessarily because we lack the hard and soft skills required for the job, but because the competition is fierce and there are too many job seekers in quite a narrow job market; a market which – at the moment – gets even narrower due to the current economic crisis. A way out of this difficulty and a path that more and more artists choose to follow in recent years is the formation of their own company.

Forming a company means forming a team. In the process of that formation there are several factors to be taken into consideration in order to ensure that the team is built on a solid foundation, which can guarantee its sustainability and high productivity.

Although they sound alike, teambuilding skills are quite distinct from teamwork skills. "Team building focuses on the formation of groups, while teamwork concentrates on the function of groups; both are vital for success." (Ingram, n.d.) In order to explain in a clear way the stages of the building of a team, we will use a fictional example of a music theatre company formation.

Team building begins with a clear decision by either the founder – who in the first stages of a company usually undertakes the role of the "leader" – or the founders of the company "to encourage or even to require team operation by the company's members" (Mackin, 2007) in order to realise the team's common goal. This means that the group of people who agreed to join this new company – actors, musicians, dancers, technicians – accept the proposal by the company's founder to work together as a team in order to produce and perform music theatre for the public.

In this initial stage ground rules and procedures are essential to be determined and agreed by the company's members, as well as the potential consequences for breaking those rules, in order to establish an organisational "safety net" for the operation of the team. Ground rules are behaviours that we expect of one another to encourage tact and diplomacy. Without rules, chaos can impede progress; like city roads with no traffic lights. Examples of ground rules for a music theatre company can include:

- Beginning and finishing rehearsals or organisational meetings on time
- Coming prepared for rehearsals (knowing their lines, the song lyrics, etc.)
- No smoking or drinking during rehearsals

- No talking simultaneously in meetings and listening to each other
- Treating everyone equally and with respect to each one's points of view
- Asking questions in order to ensure understanding

After common goals, aims and objectives have been set, and ground rules and procedures have been agreed upon by all team members, the company is ready to start functioning. According to Mackin (2007) "teams have two major "sides" or functions: **task** and **maintenance**, or the intellectual (*thinking*) and the people (*feeling*) sides. Both sides are equally important. The task side requires planning, goal setting, analysis, review decision-making, and evaluation." The theatre director, the musical director, the choreographer and the set and costume designers belong to the task forces of the company. "The maintenance side requires attention to how the process is unfolding and how to involve participants." The company's administrator, the stage manager and the performers are among the company's maintenance forces.

The two sides of teams – the *thinking* and the *feeling* – develop and mature in parallel and in conjunction, during the **four stages of team growth**: (i) **Forming** (ii) **Storming** (iii) **Norming** (iv) **Performing**. These four stages – identified in 1965 by Bruce Tuckman as a team building model – "reflect the importance of processes and conditions that support the team's development, including individual responsibility, attendance, commitment to the team, effective team structure, long and short-term planning, positive interpersonal interactions, conflict management, consensus decision-making, and successful meeting management." (Tombaugh and Mayfield, 2014) It is important in team building processes to be able to identify in which stage of growth the team is in order to be able to properly plan ahead and prepare the ground for the next stage. There are certain traits in each stage, which can help the team leaders and members make the correct observations and act accordingly:

i. FORMING: This is the first stage in team existence, when people who comprise the newly formed team do not know each other very well, so there is an emotional mix of enthusiasm and excitement for the new endeavour but at the same time some discreet suspicion among the team members who do not reveal too much about themselves. The first "steps" of the team members are relatively slow and hesitant since no one yet knows the people's boundaries and the limits of the "acceptable", work- and behaviour-wise.
ii. STORMING: The word itself denotes the team atmosphere of this stage. Team members have started to get to know each other, they are less shy or introvert, so they now allow stress, discomfort or other negative feelings to be shown to the team. "They start forming alliances, cliques, and factions, and may pit one against another, with blame and criticism." (Kamin, 2013) The disagreements can now take the form of arguments and conflicts, and even in the cases of team members agreeing on issues, "they may not have consensus on how to address them." (2013) The storming stage is very important because this is the stage at which crucial team decisions need to be made in addressing effectively the different areas of "storms" and establishing clearer and more direct relationships with each other, in order for the team to build mutual trust and faith in the common goal and proceed to its next stage.
iii. NORMING: Just like after a storm has passed, when there is calmness and tranquillity in the atmosphere and everything that was paused for a while begins to move again, in that same way, after the storming stage, when team members

have worked through the conflicts or disagreements and have started understanding better what to expect of each other, things calm down, the team proceeds to the more positive and creative norming stage. It is the stage where "people realise that there is a time frame for completion and that their own agendas may not be the only ones that merit discussion and thought. People start to suggest ways to come together. (Kamin, 2013) Suspicion and friction of the previous stages give way to humour and good faith, which contribute to the team members coming closer together and making more genuine efforts to accomplish the common goal set at the very beginning of the team's formation.

iv. PERFORMING: As Kamin (2013) accurately describes it, this is the stage when "the team takes off. Tasks are accomplished. People feel more comfortable emotionally and produce without anxiety and mistrust. They take each other's strengths into account and allow creativity and innovation to emerge. They listen to each other and encourage reciprocity." The common goal is superseding individual ambitions and egos, and all team members are devoted to the accomplishment of that goal.

Going back to the formation of the music theatre company, it is easy to identify the four stages of team growth from the deciding and planning of its first production to the actual realisation of the performance. In the **forming stage**, the directors, the performers and the stage crew meet in order to get to know each other. There are initial auditions and workshop sessions so that everyone starts to get to know each other mostly as professionals. People do not go out after rehearsals, and are careful in their behaviour. In the **storming stage**, the rehearsals and technical meetings start "heating up". Performers and directors allow themselves to disagree in more or less aggressive manners and the personalities are gradually revealed. The rehearsal breaks also reveal small cliques, where people discuss their views and discomforts with people with whom they feel or suspect they share the same perspectives. As the rehearsals develop and directors and performers know each other well enough, the **norming stage** is reached, the point of everyone's bonding with the work that is to be performed. The work is a strong enough reason for everyone to put aside differences and egos and start communicating and collaborating towards the performance's realisation. In the final rehearsals, the company has reached its performing stage, which reaches its maximum with the first public performance of the company.

When a team reaches the **performing stage** it can stay there as long as there are enough good reasons for the team members to continue their collaboration. Some theorists over the years have added a fifth stage in team growth called the "adjourning stage" (Kamin, 2013), which is the stage where the members of a team realise that the team has closed its circle and it is time to cease to exist. This stage is important because a team's closure can be a very positive experience for its team members, in terms of celebrating their accomplishments, giving honest feedback to each other to take on board for their next professional roles and take some time to reflect and self-reflect on the team's journey. Our music theatre company's adjourning stage will most probably include many after-performance informal meetings, and a big farewell party, where the emotional side of the team members is allowed for once to take over the professional one.

So…

…this is very roughly how a team is built and the stages of its formation. Needless to say after a team is formed and new members gradually join in, the need for good teamwork skills is more than essential in order for the team to continue smoothly and increase its productivity. Of course, in this section of the chapter, we barely scratched the surface of the vast topic of teamwork and teambuilding skills. Thus, it is important for an arts graduate who wants to learn more on the subject, to research and read more on certain, more specific aspects of team skills, such as the categories of task and maintenance functions, the positive and negative roles of individuals within a team, the methods and techniques of practicing self- and social-awareness, etc. In further reading explorations, it is also important to combine research on team skills with research on leadership qualities, since these two skillsets are equally crucial and both interrelated and interdependent in the workplace – there can be no team without a leader and no leader without a team to lead.

Leadership Skills: Soft Skills for an Arts Graduate in a Leading Role

> I have come to the realisation that there is no right and wrong with leadership. The right style of leadership varies by industry, by person, by the people you are leading. It is unrealistic to think that one leader's way is necessarily the only way.
>
> (Wetlaufer, 2001 in Chong, 2002)

These words belong to Michael Eisner, chairman of the Walt Disney Company from 1984 till 2005, and, admittedly, one of the most charismatic business leaders in the field of entertainment. Under his directions, the Disney Company succeeded in regaining the reputation it had lost in previous years, but also progressed and developed into one of the largest entertainment companies in the world.

Eisner is not just an expert with strong leadership qualities, but also a contemporary “thinker”, one might say, on the art of effective team leading. His own words, drawn from his vast experience in directing Disney Company, describe the roles and attributes of a successful leader much simpler and clearer than most current business books, which focus on the same subject.

Leadership in the course of history

Leadership, however, as a notion and a power skill, is as old as history, and goes far beyond Eisner and Eisner’s predecessors in the business world. The literature on the role and traits of a good leader is very rich and spans over a wide period of more than 2500 years, coming from both the East and the West. Famous examples include the ancient Chinese treatise of the 6th century BCE, *The Art of War* by Sun Tzu; the ancient Indian handbook *Arthashastra* attributed to Kautilya, dated to the 4th century BCE, and of course Machiavelli’s notorious political treatise – or satire, according to some theorists – *The Prince*, published in Italy in 1532. If one compares the content of those texts to the current literature on leadership skills, one will not detect any major differences in the descriptions of the nature and characteristics of a good leader. On the contrary, the similarities on the subject between old and new texts are striking.

In Sun Tzu’s treatise, for example, there are several passages like the following, which sketch out in vivid metaphors the profile of a good army commander:

"Because the commander cares for his soldiers as if they were infants, they will follow him through the greatest dangers. Because he loves his soldiers as if they were his own sons, they will stand by him even unto death. However, if he indulges his troops to the point he cannot use them, if he dotes on them to the point he cannot enforce his orders, if his troops are disorderly and he is unable to control them, they will be like spoiled children and useless. [...] Hence, he must win them over by treating them humanely and keep them in line with strict military discipline. [...] When the authority of command is highly respected, then there is bound to be a harmonious relationship between the commander and his soldiers." (Tzu, 2003)

More than two millennia later, similar skills and qualities are described, much less poetically yet equally convincingly, in Eisner's identification of *four leadership roles* in Disney:

"First, *leading by example*, 'also means showing a combination of enthusiasm and loyalty to the institution, and [...] demanding excellence in the organisation.' Second, *being there*, means having contact and exposure and being available. [...] Third, *being a nudge*, means that 'sometimes all good ideas or good people need is an advocate who won't shut up.' [...] And, *fourth, being an idea generator*, means that the 'leader in a creative business should be creative.'" (Chong, 2002)
In addition, Eisner considers creativity, discipline and common sense as the most valuable qualities for leaders and their teams.

Whether a prime minister, an army general, a business manager or supervisor, an entertainment company chairman, an orchestra conductor, a theatre director, a stage manager or a music teacher in a classroom, one certainly requires a good teamleading skillset. This skillset includes specific personal and interpersonal qualities in order "to communicate effectively, resolve conflicts, forge trust and commitment, and build relationships between individuals and within groups/teams. For a leader, creating, developing and sustaining such effective working relationships is as much essential as equipping himself with job-related hard skills. In fact, while a leader's technical/functional knowledge earns him his team-members' respect, his ability to relate to and influence others helps him win their cooperation." (Venkatesan, 2013)

A Leadership Skillset

The list of personal and interpersonal skills suitable for a leader is quite long and can slightly vary depending on the job sector it concerns, the professional background of the researcher-theorist who drafts the list and the overall perspective of the article or book, which adopts it (Walker, 1989; Byrnes, 2008; Fishleigh, 2013; Venkatesan, 2013; Bodel, 2014). However, since there is substantial common ground and overlapping among the different approaches to those skills, a "generic list" of leadership qualities could be comprised of the following:

- Enthusiasm and Energy: If a leader is genuinely enthusiastic and highly energetic about a project she/he leads or a team goal, it is certain that her/his enthusiasm will be contagious and will positively affect the members of her/his team. A leader's enthusiasm, which spreads among the team, inspires and boosts the team's energy levels, so the group tasks are accomplished faster and much more efficiently. On the opposite front, imagine a football coach in low spirits, or an orchestra conductor rehearsing with a constant bored or saddened look. The football team is very likely to loose, and the orchestra will probably render a flat and unimaginative music performance.

- Integrity and Trustworthiness: A leader is someone whom his followers look up to, trust and admire for his personal values. It is very difficult for people to work effectively when the person who manages or supervises their work is viewed in her/his workplace as dishonest and untrustworthy.
- Vision and Planning: Great leaders in the course of history are the ones who possess a strong sense of vision, who are able to “dream the impossible dream” and succeed in accomplishing it with passion, efficient planning and hard work together with their teammates. Bill Gates (Microsoft), Steve Jobs (Apple), Larry Page (Google), Esa Pekka-Salonen (conductor), Peter Brook (theatre director), Pina Bausch (choreographer), are just a few shining examples of visionary and pioneering leaders whose work and legacy have inspired many others in all professional domains.
- Creativity and Imagination: Visionary leaders also possess the charismas of creativity and imagination. Being an imaginative and creative thinker as well as an initiator of action helps the director, manager or supervisor in being accepted as a leader by his peers. (Walker, 1989)
- Proactivity: A good leader is able to anticipate, plan in advance, and set realistic short and long-term goals and objectives for his team. If a leader is proactive, the operation and functioning of her/his team is organised much more efficiently, time is better and more economically managed and spent in task accomplishments, and the risk of crises in the working environment is considerably reduced.
- Good Communication and Listening: “Underlying the entire area of leadership is the assumption that good communication and listening skills are used daily. Success as a leader directly

relates to your ability to send, receive, interpret, monitor and disseminate information." (Byrnes, 2008) Paying attention to what your peers tell you at work, listening carefully and taking into consideration their questions, points of view, worries and concerns, responding to them after careful thinking, with good intentions and towards the benefit of the team, and building good relationships between individuals and within the team; these are all interpersonal skills of outmost importance for a team leader to possess and progress.

- Intuitiveness and Empathy: Working people are not emotionless machines or robots. They are human beings; they have their "complex need for love, prestige, independence, achievement and group membership." (Venkatesan, 2013) This need is communicated verbally and non-verbally – through eye movements, the sound of voice, breathing, and body language. It is the duty of a good leader to correctly decode these signals, using both intuition and empathy, in order to be able to address issues among the members of her/his team and avoid problems or conflicts in the workplace.
- Problem solving: As Einstein once said, "a clever person solves a problem, a wise person avoids it". (in Fishleigh, 2013) Thus, an effective leader does not just wait for problems to appear in order to then try and solve them, but being proactive and intuitive, she/he reads the situations and pays close attention to team members' behaviours in the workplace, in order to eliminate the "seed" of a problem before it actually breaks out. In the event of complex problems surfacing, however, it is important for the leader to not attempt to solve those problems her/himself, but wisely delegate responsibilities to team members who have the skills that could assist in the problems' better solution.

- Clear thinking and Resilience: One of the main duties of a team leader is to be able to elegantly control and balance the different – and often clashing – personalities and behaviours of her/his team members, so that people are happy in their workplace and the flow of work is smooth and unobstructed. However, we do not live in a perfect world and sometimes the workload in conjunction with heated nerves at work tests the leader's patience and self-control. Clear thinking and resilience in the face of obstacles or stressful events, are the "weapons" of a leader in order to remain calm and controlled in crises situations so that she/he can act and react rationally.
- Flexibility: In her/his attempt to develop and manage her/his relationships with colleagues, a leader "has to be flexible and use different approaches and techniques for different people, contexts, and situations, for what works for one may not work for others." (Venkatesa, 2013) For example, a theatre director usually adopts different styles of directing instructions in a rehearsal depending on the actors she/he works with, because some actors react negatively to pressure on stage, whereas others need some pressure to get activated.
- Giving-Receiving Feedback: Giving and receiving feedback is crucial in a team environment. The leader's role is to frequently interact with her/his team members, support and give them credit when they have done something right, give formal and informal periodic updates on their work performance, either encouraging them to keep it up or suggesting alternative ways to do it better, and in general have faith in the team. (Venkatesa, 2013) In terms of receiving feedback, a good leader is always open and welcoming to objective feedback from peers, knowing that it increases her/his integrity and effectiveness, as it motivates her/him to develop and improve.

- Self-awareness: Although listed last, self-awareness is considered by several soft skills experts as the single most important quality for a leader to possess. In their article "Self-Awareness – Key to Effective Leadership" (2014) Showry and Manasa suggest that "successful leadership often surfaces when people become aware of critical personal experiences in their life, understand the driving forces, and respond by rethinking about self, redirect their moves and reshape their actions. [...] That which a mirror can do to the individuals, self-awareness does to the leaders and managers."

In addition to the above, a leader should also be able to detect and address some of the common problematic behaviours that often occur in team environments – meetings, rehearsals, classrooms. A good leader has the ability to foresee such dysfunctional behaviours and attitudes and act effectively to prevent them from breaking out and upsetting the team's healthy functioning. Some of these disrupting behaviours are (Byrnes, 2008):

- *Aggressiveness*: when the tone of voice is raised in an aggressive manner in order to dominate discussion
- *Blocking*: when there are suddenly unrelated personal issues brought up in a meeting
- *Withdrawing*: remaining passive, not engaging in discussions, whispering to others or daydreaming
- *Seeking recognition*: bringing on the table extreme or unfeasible ideas, trying to "win" the discussion
- *Horsing around*: being constantly joking, clowning, or moving around, unable to stay still and focused

In order to successfully address and prevent such problems, a leader needs to establish from the start a set of ground rules and procedures agreed by the team – as we have already discussed in the previous section of this chapter. In conjunction with the *task* and *maintenance* sides of team function, there are also *task* and *maintenance activities* that support healthy team relationships and communication. Edgar H. Schein, author of the book *Organizational Psychology*, lists the *task activities* (in Byrnes, 2008) as:

i. *Initiating*: setting agendas, giving ideas, defining problems
ii. *Giving and seeking information*: offering information directly related to the problem, asking others for ideas, and seeking facts
iii. *Summarising*: restating the highlights of the discussion, helping keep everyone on track
iv. *Elaborating*: clarifying ideas by citing relevant examples

The *maintenance activities* (in Byrnes, 2008) include the following:

i. *Gatekeeping*: allowing various members of the group to talk
ii. *Following*: going along with the group and agreeing to try out an idea
iii. *Harmonising*: when appropriate, reconciling difference and promoting compromise
iv. *Reducing tensions*: using humour as an antidote when the situation becomes emotional.

Styles of Leadership

The aforementioned skills, qualities and processes can be used within different styles of leadership. There are various styles that have been proposed, identified and discussed in the last few decades by leadership experts, such as *democratic, authoritarian, anarchic (laissez-faire), manipulative, transactional, and transformational*

(Walker, 1989; Byrnes, 2008). Depending on her/his personality and character, each leader is inclined to follow a different style, within which she/he utilises her/his soft skills toolkit.

According to theorist Darwin Walker, the *democratic* style is the most effective in a music education environment.

"Although the leader participates in the formulation of policies in the democratic style of leadership, group action or decision-making is also involved. In this style, the group, along with the leader, determines what the tasks are and how to organise and accomplish them. [...] This leadership style promotes excellent group productivity. Personalities shaped by democratic participation are more mature, more capable of objectivity, and less aggressive." (1989)

Professor William Byrnes, on the other hand, suggests that leadership expert Bernard M. Bass's model, in which he distinguishes the *transactional* (someone "who motivates people to perform tasks and objectives") from the *transformational* leader (someone "who motivates and inspires people to go beyond their normal work behaviour") proposing that a good leader should be able to perform both behaviours, is the ideal leadership model in arts management.

On another front, in his book *Management and the Arts* (2008), Byrnes states that there are two kinds of leadership that a leader possesses and can use in the workplace: formal and informal. "*Formal leadership* is the leadership by a manager who has been granted the formal authority or the right to command." An orchestra conductor, a football team's coach, an artistic director, have been all formally appointed by their organisation to act and make decisions on behalf of the latter. "*Informal leadership* exists when a person without authority is able to influence the behaviour of others." An experienced actor or dancer in a company, a bright student in a class, a gifted singer in a choir, are all people who may act at points as informal leaders of their groups, due to the respect they have earned from their peers.

In the case of formal leadership, the power that the leader uses is *position power*, which comes from her/his high post in a company or organisation. A CEO of a large business corporation or a conductor who is also the artistic director of a major symphony orchestra, are both people whose position power is very strong, since they have the granted liberty to hire or fire employees in their working place. In informal leadership, the power the leader makes use of is *personal power*, meaning the power that comes from the personal and professional qualities she/he has, which make her/him respected and looked up to in the workplace.

Successful leaders rely much more on their personal than their position power. Personal power is less threatening for an employee, since it is based solely on good communication and mutual respect and recognition. Position power is mostly used in cases when the leader is unable to properly communicate and interrelate with an employee in the workplace, so a formally granted rule or direction needs to be enforced in order to reach an agreement.

To conclude…

…there is far more to discuss on leadership skills, many more theories on leadership motivation and communication, hundreds of case studies on successful leaders of different professional fields, and a wide literature on leadership coming from different scientific perspectives – psychological, sociological, philosophical, political.

From all these and together with what has been stated so far in this section, it is evident that it requires a great amount of constant work to be a successful leader. Being an enthusiastic and proactive visionary, a creative and imaginative people's person, an intuitive and empathetic listener, a clear thinking and organised initiator of action, a self- and socially-aware individual, are not qualities we are born with. One needs to work very hard on an everyday basis for a lifetime to develop and maintain such skills. However, the reward for this hard work is precious. It is the enthusiasm, devotion, respect, and "complaint-less" hard work of a leader's team, and the sure and solid success of their common professional goals.

Soft Skills in Stress Management for the Arts Graduate

Stress is present, to a greater or lesser extent, in most people's daily lives. Although it is not always negative, if the causes of stress remain the same over time or substantially increase, they may cause severe problems. It is vital, therefore, to learn how to detect and control stress.
The most well-known definition of stress is that of Lazarus R. S. (1966), who stated that "stress arises when individuals perceive that they cannot adequately cope with the demands being made on them or with threats to their wellbeing". Consequently, the process that starts when an individual is faced with a stressful situation initially involves an analysis of its impact on wellbeing and then the ability to confront this situation or not, as shown in Figure 3.

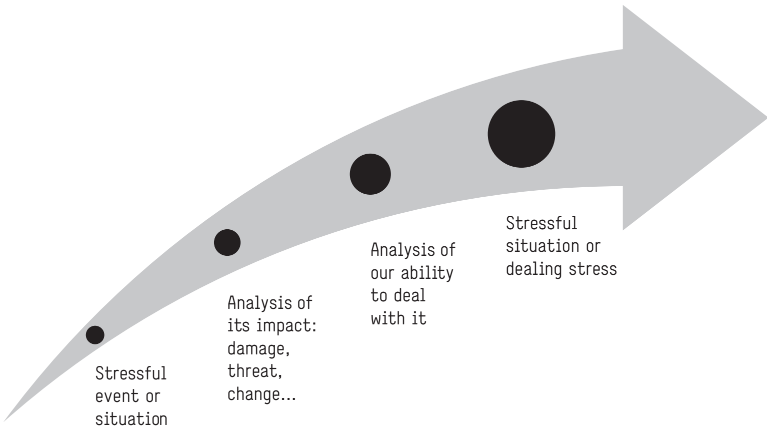

Figure. 3 The Stress Process. Source: Author

We are faced with stressful situations both in our daily lives – such as serious illness, divorce, marriage, economic problems, moving house – and at work. In this latter case, and in particular in relation to arts graduates, we can find ourselves faced with a variety of stressful situations that are the result of:

- specific situations: an audition, an exhibition, a screen test, a project presentation, applying for a grant, rejection of funding application, etc.;
- general circumstances: looking for work, the difficulties of freelance work, job insecurity, working in dangerous situations, discrimination, etc.

Protracted daily stress in which the body and mind are unable to recover their normal state can result in a long list of disorders and illnesses, including insomnia, tension, migraines, anxiety, digestive problems, high blood pressure and, finally, a decreased immune response that leaves us vulnerable to all sorts of illnesses. At work, stress results in a lack of concentration, reduced performance, anxiety and deterioration in interpersonal relations, and it ends in burnout.

The constant presence of stress in our lives and the seriousness of its effects on both the personal and work level mean it is especially important to have the skills to combat it.

Among the basic skills to deal with and overcome stress are:

- Time management
- Problem solving
- Mindfulness

Time management

Managing time involves distributing it in function of priorities. If we do not take direct charge of organising our time, it will be either others or external situations in general that, as their demands increase, will end up determining what we do and when we do it.

Managing time well should not be rushed. Haste usually ends up wasting time. Working longer hours is not the solution either, as this often reflects a lack of organisation. Work efficiency demands, primarily, doing what needs to be done.

It is important to avoid doing various things at the same time. It is better to focus one's time and effort on one thing, finish it and go on to the next thing with the same focus. Most of us are not overloaded as a result of work demands; we simply manage our time badly. In general, we do not know what to use our time on, or what causes us to waste it so easily. And even if we do know, we are unable to find the solution. It is important to bear in mind that we never have enough time to do as much as we would ideally like to. Therefore, we need to decide how well to use the time available to us.

Every daily activity can be planned. Stephen R. Covey (1989) established a simple classification to categorise the various daily tasks and activities and how to manage them. There are urgent things and important things. Urgent activities are those that require immediate action; important ones are those related to the designated results and aims. The key to time management is knowing how to correctly distinguish them and taking the appropriate decisions.

	Urgent	Not urgent
Important	*Quadrant 1:* Crises, pressing problems, deadline-driven projects, preparations for an audition, screen test or event…	*Quadrant 2:* Personal relationships, recognising new opportunities, planning, recreation…
Not important	*Quadrant 3:* Interruptions, emails, calls, excessively long meetings…	*Quadrant 4:* Trivia, people and activities that take up an excessive amount of our time, some calls and emails…

Table 1. Categorisation of tasks and activities Source: Based in Covey, S. (1989)

If we pay too much attention on the activities listed in quadrant 1 (urgent and important things), these will gradually increase in number and end up dominating our time completely. Quadrants 3 and 4 include activities that, urgent or not, are not important. Efficient people focus their attention on activities in quadrant 2, spend as little time as possible on those activities in quadrant 1 and do not worry too much about those in quadrants 3 and 4.

Quadrant 2 (important though not urgent) contains the nucleus of efficient personal management. This quadrant contains those activities that allow us to live, taking advantage of opportunities and acting in advance instead of solving problems. These include creating and strengthening personal relationships, exercise, planning for the future, studying, etc. To reduce stress and manage our time, we need to focus our attention on the activities in this quadrant. In order to do so, we need to clearly define our priorities and learn to say no to other activities, some which may be urgent or apparently important.

Problem solving:
Having good problem solving skills will help us to keep things under control in stressful situations.

In your artistic activity, you will normally find yourself having to manage and solve problems. Being a confident problem solver is therefore really important to your success. Much of that confidence comes from having a good process when approaching a problem. With one, you can solve problems quickly and effectively. Without one, your solutions may be ineffective, or you will get stuck and do nothing, with sometimes painful consequences. Figure 4 shows the process to follow to resolve problems efficiently.

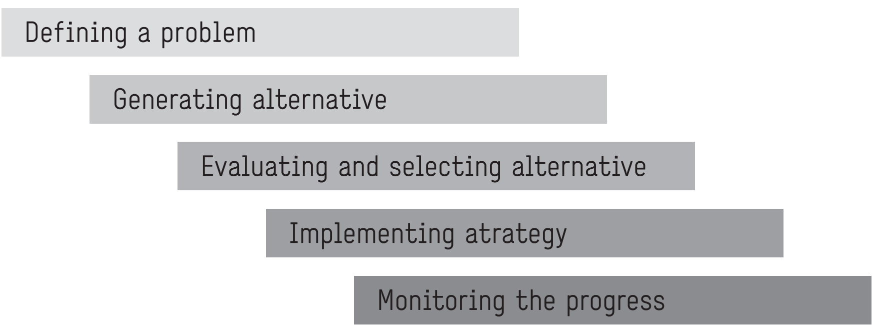

Figure. 4. Problem-solving process. Source: Author

The first step to solving a problem is to define it correctly, which involves analysing it in depth to determine the underlying causes, rather than going by appearance. In this regard, the technique of Root Cause Analysis is useful. This method consists of not only identifying the most evident cause of the problem, but also continuing to analyse it until the root cause has been identified, with the aim of finding a solution that allows you to overcome the problem.

Once the problem and its causes have been identified, the next step is to generate alternatives. Creativity is indispensible at this stage of the process. Undoubtedly this should be one of the arts graduate’s strengths, as it is a skill inherent to their work. Strengthening this natural creativity and putting it to use in solving problems efficiently can be achieved by applying the technique of Appreciative Inquiry.

This method, developed in the 1980s by David Coperrider and Suresh Srivastva, is based on the notion of seeing problems as opportunities for improvement. This involves identifying strengths rather than focusing on what does not function or looking for someone or something to blame. It also entails visualising a future in which successes are the norm, not just one-off events. After this, the next step is to come up with specific actions that will allow a problem to be solved based on innovating what already works well. Feedback is sought throughout the procedure’s implementation and a new process of appreciative inquiry is frequently carried out.

The main advantages of this approach are:

- It rejects criticism, seeing oneself as a victim and blaming.
- It fosters positive thought, confidence and self-esteem.

- It generates innovative and creative ideas.
- It inspires hope, motivation and personal commitment.
- It facilitates immediate action, as it focuses on the development of the potential a person or organisation already possesses.

This approach is applicable to the resolution of problems at both the individual and group/organisational level. In both cases, it is based on two guiding questions:

- What would we like to have in abundance in our lives, work teams or companies?
- What conditions or characteristics, whether latent or manifest, allow us to consistently improve through using our strengths?

The analysis of the answers to these two questions forms the core of positive thought on which to construct and implement improvement strategies. The implementation of the improvement strategies requires one to have a coherent plan for the changes to be made, to look for the alliances needed to make the changes, and to encourage feedback with the aim of monitoring the whole process. It is likely that throughout the implementation process new problems will appear that require one to initiate a fresh analysis following the procedure explained above.

Mindfulness

The way we respond to stressful situations can contribute to either our wellbeing or malaise, both physical and psychological. Developing mindfulness allows us, among other things, to decide what answer to give in a stressful situation. “Between the stimulus and the answer there is a space. In this space is our capacity to choose the answer. And, in this answer, is our freedom and growth" (Pattakos, 2008). We cannot choose what happens to us but we can decide what attitude we adopt.

Through mindfulness we focus our attention on the present moment, which is the only moment we truly experience, and from this active awareness we recognise our automatic reactions, physical state, emotions and thoughts. This awareness and recognition allows us to stop reacting automatically and to act consciously in a way that favours our inner equilibrium and wellbeing. Being actively aware of what stresses us, of the effects of stress on our daily lives and how we react to stressful situations is the first step to being able to choose new, more suitable, answers.

The development of mindfulness is done through:

- The formal practice of meditation, body scan meditation or yoga or other exercise that allows us to be aware of our body.
- The informal practice of being mindful in different activities in our daily lives, both at the personal level —walking, eating, noting the feel of water as we wash our hands or have a shower— and the relational level, through active listening, empathy, non-violent communication and the peaceful resolution of conflicts.

The formal practice of mindfulness consists of making 10 to 20 minutes available in our daily routine to practicing traditional meditation in which we pay attention to our breathing. During this time, we simply concentrate on how the air enters and leaves through the nostrils; when we realise that we have been distracted by a thought, emotion or image, we let it pass and we return to focusing on our breathing. For the first few days or weeks, this coming and going of thoughts is frequent, but over time the mind becomes calmer and is able to concentrate better. The body scan should also be practiced daily, either in the morning or at night lying on the bed. It involves focusing the attention on parts of our body, from the top of the head to the tips of the toes, or vice versa, and noting how each part feels. It is about consciously reconnecting with our body. Finally, doing an activity such as yoga or pilates that allows us to strengthen our body awareness is recommended.

Informal practice of mindfulness involves incorporating active awareness into the various tasks we do throughout the day. For example, we can focus on the moment as we wash our hands. We normally do this automatically while we are thinking about things that have happened to us or thinking about the future. Mindfulness in this case entails being actively aware of how the water feels, the scent and smoothness of the soap and the action of drying our hands. Mindfulness involves doing these small tasks whilst focusing our attention on them. Equally, we can practice mindfulness in our interpersonal relationships. In this regard, for example, active listening involves actively listening to others without judging them, without interrupting them, without thinking about how we are going answer them. We simply listen to their voice and what they are saying to us, paying attention also to body language. It is about listening empathetically, where our attention is fully focused on the moment and on the other.
Through the formal and informal practice of mindfulness, when done as part of our routine and with our full commitment, we gradually learn to recognise and observe our thoughts and emotions.
This observation allows us to switch off from our thoughts and negative emotions (we are neither our thoughts nor our emotions) and consequently allows us to consciously and creatively answer the situations that life presents us every day. Learning to manage

our time, to solve our problems efficiently and to live with mindfulness will not only allow us to reduce stress but also to enjoy fuller lives and improved physical and mental wellbeing.

Conclusions: Awareness and Promotion

The previous pages have focused on an exceptionally wide area of experiences, each with many possible ramifications for the arts graduate. While they have not attempted to cover every facet of the subject, they have provided the reader with the basic tools needed for a further exploration of the soft skills and further reflection on the utility of those skills in the real world of employment.

To conclude, we wish to focus on two related concepts that are vital – at a practical level – for every arts graduate: that of knowing the skills one possesses (*awareness*), and that of communicating this knowledge to others, in particular to potential employers (*promotion*). This is extremely important, because all too often we find the opposite tendencies: those of *underestimating* and *underpromoting*.

Awareness

To return to an idea expressed at the beginning of the chapter, one of the most significant implications of the interest in "soft skills" and the new terminology is the idea that we are not just talking about "qualities", "character traits" or "talents" that you either have or do not have. We are talking about "skills" that you can *identify* and *develop*, just like other skills. Instinctively and unconsciously, most people probably understand this idea, as we can illustrate through the following commonplace example. It is frequent for young people to realise, after an experience of independent activity outside the home and school environments (even a simple thing like a travel experience or holiday job), that they have learned something new. Using colloquial language they may “feel more confident” or “more comfortable with other people”, “find it easier to take the initiative” and “make decisions”, not be so “worried about problems”. As we found before, these same ideas can be expressed with the new terminology. Let us quote the opinion of an employment information manager on a very ordinary experience: (Vogt, 2013)

“If, for example, you’ve been a waitress for two summers, you’ve gained good *interpersonal skills* – you’ve dealt with people a lot, gained *customer service skills* and even gained some good *organisational skills* by not messing up people’s orders or bringing them the wrong food…” [our italics]

Although the above example doesn’t refer to an *important experience*, it does illustrate an *important fact*: that useful soft skills are acquired in ways of which we are often unaware; and that, as a result, they are generally underestimated.

But let us take another example, one that is more obviously more relevant to our subject: the experience of international travel, for study, work or pleasure. Are young people aware of the skills acquired during travel experiences? In particular, are students participating in the Erasmus programme or other forms of mobility aware of the soft skills that they gain from their experiences? Often, it is true, they are enthusiastic and they feel they have “learned a lot”, but are they *fully* aware of what they have leaned? It seems not, as we can illustrate with two examples from different sources.

The first source is a survey conducted on students who had taken part in Erasmus mobility while studying at a Turkish university. When asked if they thought the experience would help them to find employment, most of the students answered in a confused way. If we exclude a few pertinent comments – e.g. references to improved language skills; indications that the experience might “help me find a job in export and import departments of companies”; or comments that it “would look good on the CV” – the respondents seemed completely unaware of the soft skills they had acquired. (Gueresen, 2013) The same results are confirmed by another source: the standard EU questionnaire given to all students after a period spent in Erasmus activities. Two of the questions read: “Do you think the Erasmus period will help you in your career?” and “Do you think the Erasmus period will help you in finding a job?”. When reading these questions, our experience is that students are puzzled: what has Erasmus mobility got to do with employment? Some even think that the question must refer to the possibility of finding work in the country they have visited! Almost always they fail to grasp the real motive: that one excellent reason for undertaking an Erasmus experience is to strengthen a package of extremely useful soft skills that range from *teamwork* and *communication skills* to *cultural awareness* and *resilience*. More generally, therefore, the aim of every graduate should be to identify and document the soft skills acquired. Although the methods of identification can be various, they will all ask one to concentrate on the experiences made at different stages of one’s lives: in one’s youth (through travels, hobbies, sporting activities, special events), during one’s studies (through elective courses, internships, projects), during professional development activities carried out after graduation (through courses, seminars, workshops), or during work experiences of any kind. Each of these experiences or events is likely to have developed one or more skills – *leadership*, *teamwork*, *stress management*, *communication*, *time management*, *cultural awareness*, etc. – and is therefore potentially valuable material for one's CV. In the case of the arts graduate, as we saw above, this collection of experiences is likely to be particularly impressive, given that the skills acquired though performances, projects, travels, cultural exchanges, etc. will be compounded with those acquired through their dedication to art (*passion*, *resilience*, *creativity*, etc.).

Probably the best-known method of documentation – one that is more commonly associated with decision-making in business enterprises or projects – is that known as SWOT Analysis, a procedure that asks you to assess any situation under 4 headings: *Strengths*, *Weaknesses*, *Opportunities* and *Threats*. In our context the first two categories (*strengths*, *weaknesses*) essentially cover the hard and soft skills, both those already acquired and those that need strengthening. The other categories (*opportunities*, *threats*), on the other hand, refer to the possible applications of those skills and can help one to focus on their practical use in the workplace.

Promotion

Although essential, a documented awareness of these achievements, experiences and skills is still not sufficient. They must also be promoted. In other words, the young arts graduate must make sure their potential employer notices them!

Given that the question of self-promotion, the writing of the resume or CV, etc. closely intersects with the pages dedicated to these subjects in an earlier chapter, we will not repeat all of this here, except to stress that promotion is not merely a matter of writing things down in the most appropriate way in a CV (important though that is). One must be ready to draw attention to those same skills in interviewing situations and to explain how they can be useful to the specific employer in question. Different work situations, for example, will determine whether it is more important to draw attention to one's leadership skills (e.g. gained from teaching or leading community activities) or to one's organisation skills (e.g. gained from organisational responsibilities). This naturally involves careful planning and assessment of each job description.

Fortunately, both aspects – awareness and promotion – are now receiving attention at many HEIs, which are realising that it is not sufficient just to organise the activities that broaden the students' skills (courses, project work and internships). They must also help students to engage in self-promotion and present their "personal skills profiles". As an example we can refer to the short online tutor published by the University of Nottingham (Duncan n.d.), which invites the student first to "think actively about skills gained through specific study activities" by keeping a record – using a "skills checklist" – of each activity and the skills involved (ICT, oral and written communication, group work, problem-solving, organisation and planning, flexibility, etc.) before preparing he CV and personal profile.

Conclusion

As stated at the beginning of the chapter, and as we have observed from the wide range of different approaches adopted by the different writers, the subject of skills – and of the soft skills in particular – is a complex topic that is still in its infancy. Consequently, there are understandable differences in definition, terminology and strategy. Moreover, we can expect further developments in the near future, particularly with regard to the arts sector, which has received much less attention than those of business, finance and healthcare. Nonetheless, there is universal agreement that today's arts graduates not only *need* these skills, but must also *take advantage* of the opportunities offered. Their initiative is needed: to gain awareness (of the skills acquired and those lacking); to identify the opportunities for strengthening and broadening those skills (though voluntary work in schools and communities, unpaid backstage work, holiday activities, part-time courses, etc.); and finally, to find effective methods of promotion.

Guidance on all these matters can be gained, of course, but to a very great extent the responsibility lies with the individual young graduate.

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CHAPTER III

Marketing Art Organisations

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BeArtive

Introduction

The arts industry includes people working in a wide range of the artistic fields, from individual artists and craftspeople working independently to large performing arts companies, music labels, publishing houses and film production companies. Most artists and arts organizations want to find a way to achieve both creative and economic fulfillment. While this is not an unreasonable expectation, today's arts professionals need to think carefully about the goals and the challenges they face. Truth be told, not everyone working in the arts earns their whole income solely from art related activities. Many artists need to supplement their income through other types of employment. Even 'professional' artists frequently have to support their arts income from other sources and as many talented people dream and hope of some day becoming successful full-time artists. Talent may be essential, and so is commitment, but as artists you will soon come to realize that they are not enough on their own (Dickman, 2000). As a result, many artists are no longer making to sell. They practice their art to reach the public and to experience things. Both installation and performance art is not for sale; one should not be surprised to hear that a large number of the most exciting artists survive on grants and subsidies while doing other work on the side (Fitzgibbon et al, 1999).

Despite this fact, it is possible to map out a path which will help you maximize your opportunities; it only requires some careful self-analysis and a commitment to planning. Once out of University and at the beginning of your career, you need to take time to think about what you would like to do and develop a program to ensure you do everything you possibly can to achieve your goals.

Do you want to share what you do with others? Would you actually like to earn a living from your creative abilities? Then bear in mind that marketing will be an important part of your future. Marketing is all about analyzing what you do and defining your skills and goals. It is about finding out what people want as well as finding ways to identify people who might be interested in the things you are doing. Marketing is all about making sure people hear about you and what you do. It is about expanding the number of people who are aware of and interested in the arts, attend concerts, exhibitions, performances, and take an interest in new approaches. Setting time aside to think about goals, directions, challenges and problems and to set a course for the future is an action both individuals and organizations will benefit from (Dickman, 2000).

Arts Marketing and its importance

Defining Marketing

Marketing and the arts have not always gone hand in hand. Marketing was not an aspect that would preoccupy artists much, nor a significant structural component of arts organizations.

For a long time arts organizations thought they could rely on public subsidies and were therefore protected from the pressure to respond to market changes in order to fortify their existence. The existing system of public subsidies made arts organizations less alert not only to changes in consumer behavior but also to competition from the ever-growing entertainment industry (Boorsma & Chiaravalloti, 2009). It was in the 1980s that the arts and cultural sectors began to integrate marketing concepts into their activities and that academics began to research this sector. At that time an important change occurred in managerial culture of the nonprofit and public arts sector as government funding had been put under pressure and competition for the consumer's leisure time steadily increased. Managerial practices and ideologies originating in for-profit business have become basic to the interests of arts organizations interest. The increased pressure on arts organizations to be more accountable for their behavior, to become less dependent on public funding, to find sponsorships, to stimulate audience participation, and to compete with the entertainment industry has, more specifically, resulted in a widespread adoption of marketing principles (Boorsma et al, 2009).

Nowadays arts organizations, maybe more than ever, have to deal with the harsh reality of finding money and that puts pressure mainly on artistic program results. The gap between mission and performance indicators needs to close and that can only be done by finding an adequate approach; something that can be achieved by planning.

The economic marketing concept focuses on the needs and wants of the buyer rather than the needs of the seller and the product. According to Mckitterick marketing's main aim is not just to persuade the customer to buy, but also to provide for his or her needs both quantitatively and qualitatively. Without denying that the arts fulfill important human needs, it is obvious that this concept —"giving the public what it wants"— is unlikely to appeal to artists and arts organizations. In that sense, McKitterick's concept of marketing conflicts fundamentally with the notion of artistic autonomy (Boorsma, 2002, p. 66).

Kotler on the other hand thinks that the aim of marketing is to create an exchange of values:

> *Marketing is a social and managerial process by which individuals and groups obtain what they need and want through creating, offering and exchanging products and value with others* (Fitzgibbon & Kelly, 1999, p. 208).

According to the American Marketing Association (AMA, 2013) marketing is defined as:

> *the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large*

Boorsma (2002) is of the opinion that art challenges and criticizes established culture. In the process of making art, new values and meanings are created while artistic autonomy is a necessary condition of this process (p. 66).

However, marketing theory entered the arts world and was slowly accepted. Certain concepts of marketing theory can be applied to the arts without compromising the artistic autonomy of artists. The focus has been moved from satisfying short-term consumer needs and wishes to contributing to the long-term interests of consumers and society. This has been a crucial step in the closing of the gap between art and marketing. Nowadays, many artists and arts organizations recognize the benefits of paying special attention to art consumers. This, however, does not imply that arts organizations should copy all the rules as described in standard marketing literature (Boorsma, 2002, p. 73).

Arts organizations, while pursuing objectives other than maximizing profit, do not translate artistic missions and objectives into marketing goals. They focus on the use of marketing principles in order to increase their revenue and to make their organization more efficient providing its artistic integrity is respected. In other words they follow the common way of applying marketing principles as nonprofit organizations. When marketing of art takes place, the primary aim should be to specifically support or reinforce the manner in which the arts operate; something that cannot certainly be achieved by solely looking at instrumental processes (Boorsma, 2002). It is to the unique nature of art and specific role in society that arts marketing objectives and strategies should pay attention. Customers should be treated as art consumers who play an important role in the art process and its societal functioning (Boorsma, 2002).

Marketing can be used badly or well. It can dominate or facilitate. It can provide leadership or create friction. It can be effective or ineffective. It all depends on the approach used by the artist or arts organization in the carrying out of marketing function. Marketing is a set of tools, concepts and techniques (Steidl & Hughes, 1999). The tools available to an organization for effective marketing policy are the specialized knowledge of the public and the definition of a strategy: the segmentation of audiences, the recognition of audience diversity, the targeting, positioning of the organization and its offerings, the definition of objectives. And finally, the action phase which allows one to apply the two first tools. What they are used for and how well they are used determines the scope and value of the contribution marketing makes to your organization. Marketing can help to get a larger audience and more sponsorship and other financial support for just about any artistic product (Steidl & Hughes, 1999, pp. 4-5).

Today, art managers and artists have come to realize that marketing is the key to survival. Marketing has a much broader meaning. It is the process of analyzing the external environment for an opportunity to develop a product for a particular group of consumers, deciding on a price, a means of distribution for the product, and a promotional campaign, that will build a relationship with the consumer" (Kolb, 2013, p. 9).

Defining Arts Marketing

Various definitions of marketing culture and the arts have been put forward, with Diggle being the first to introduce the term "arts marketing". Diggle approaches marketing from an arts background, starting with the artistic creation, and applying marketing in order to realize an artistic goal: that of bringing art to the public (Fitzgibbon & Kelly, 1999, p. 211).

> *The aim of arts marketing is to bring an appropriate number of people, drawn from the widest possible range of social background, economic condition and age, into an appropriate form of contact with the artist and, in so doing, to arrive at the best financial outcome that is compatible with the achievement of that aim.*

In other words, he believes that arts marketing has to attract as much audience as possible from all levels of society, with only the limit of financial sustainability. His definition is different from the economists' one. As Zanibellato (2014) argues it is influenced by the cultural organizations' mission: the aim of cultural organizations is to involve all layers of the population in their own business, trying to sell tickets not only to the interested population, but also to the hostile and disinterested ones.

On the other hand the AMA defines arts marketing as the promotional strategy linking a company to the visual or performing arts (sponsorship of a symphony concert series, museum exhibit, etc.). But marketing extends beyond this limited segmentation, as promotion is just one element of what is termed, as we will see below, the marketing mix: product, price, promotion, place (Fitzgibbon et al, 1999).

Colbert's definition is more comprehensive as it acknowledges the importance of defending artistic creativity and cultural identity. It also recognizes the importance of engaging and communicating with the consumer – starts with a given product: the artist's creation – and then considers the consumer's point of view (Fitzgibbon et al, 1999, p. 211):

> *Marketing is the art of reaching those market segments that may potentially be interested in the product, adapting commercial variables (price, distribution and promotion), to a product, to put the product in contact with a sufficient number of consumers in order to achieve the objectives consistent with the mission of the company.*

Colbert states that in arts organizations it is the artistic product that plays the key role and see the arts marketer's task in seeking a sufficient number of consumers who are attracted to the product; he talks about objectives "consistent with the mission". Instead of creating a dichotomy between the interested and disinterested population, he aims to reach out to those "potentially interested", and leaves to others the conversion of a less interested public. Colbert clearly expressed the principle of the product exclusion from the arts marketing levers. This abstention is a management duty that protects the independence of art from management. Marketing leaves full rein to art, but then it operates "downstream" trying to find the right audience who is interested in the creative process outcome. Colbert's marketing mix is therefore limited to three P's (price, placement and promotion) but, compared to Diggle, he does not put stakes on the imagination of marketers on how to use these levers (Zanibellato . 2014)

Kotler and Scheff describe arts marketing as the efforts of an arts organisation "to sense, serve, and satisfy the needs and wants of its clients and publics within the constraints of its mission". Along with Colbert, these authors define arts marketing and artistic creation as independent tasks, each maintaining its own logic and responsibilities. This view of arts marketing's role is based upon the conception of art as a self-contained autonomous phenomenon (Boorsma et al, 2009, 5). Furthermore, as described by Fitzgibbon et al (1999), Kotler and Armstrong's definition of marketing as "a social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with other" provides a formulation which seems to have the scope and flexibility to accommodate arts related needs from the level of the individual artist to that of a major promotional organization (pp. 143-144).

Basically, as Dickman claims (2000), arts marketing can be defined as a process of exchange between the artist and the consumer, in which we exchange something of value for something we want. You have something of value, an arts product – your skill as a writer, a musician, a dancer, your paintings, your craft work– and you share it with others (or sell it to them) in return for money, or recognition, or advice. You want to exchange it for something of equal value. In general, we think in terms of money, but that is not obligatory. It could be for other items (food, language lessons, household equipment, etc) or it could be for recognition (an award, a scholarship). It might even be an exchange of your work for someone else's time (both of which have value).

When programming municipal cultural events in Thermi and Thessaloniki, we see that there are many artists who are willing to perform for free if we provide them the right space and if we make sure an audience will come and watch their performance. Other artists are willing to perform at an event for free, knowing that recognized professionals will attend and provide them with valuable feedback. We consider marketing in terms of exchange and in terms of bringing together people who have something of value to offer. When starting out, creative people sometimes have trouble setting a value for their work. It is true that if you love doing something, the opportunity to do it and present it to people can seem exciting enough just on its own. Often, the idea of actually getting paid to do something you enjoy can seem almost greedy but if others value your work, then an exchange is suitable and money then becomes the most common form of exchange. For example, if someone likes your painting and wants to own it or a group of people appreciates your talent and they pay to see you perform. Getting paid reassures you and makes you feel more confident about your abilities and your work. A good example of this psychological change and boost of confidence can be noticed during the CHEAPART exhibition. This is a showcase where artists, irrespective of fame level sell their art for the same price. As the days go by, the confidence of young artists who participate and sell their art for the first time changes daily and depends only on their sales and public comments.

Use of Arts Marketing today

Today's art managers and art policy makers have come to realize that marketing can be not only a basic tool in improving the public image of the arts but also an agent for increasing audience participation and the offering of interesting opportunities to promote the arts and art life. Nonetheless, arts organizations are striving with the question of how to implement current marketing concepts and techniques effectively without jeopardizing the key values of the arts and the freedom of expression of artists; and also working on arts marketing strategies that will help them support and reinforce the particular way that each work of art functions. Boorsma (2002) stresses the idea that arts marketing can be helpful in reinforcing the relationship between subsidized arts, and society finds increasing support within the arts world (pp. 65-66).

Marketing approach

Marketing can help artists and arts organizations to realize their vision, whatever it might be. The vision will determine the type of artistic product which needs to be developed and the audiences which need to be attracted to this product. Market research can help assess whether a vision is viable, but it should never be the determining force behind a vision, it has to work from within and respect the boundaries set by this vision.

In order to meet your goals, you will need a strategy. That is where arts marketing can help you since it can contribute to achieving your (or your organization's) vision, mission and goals. Arts marketing helps strengthen the operations of arts organizations wherever and in whichever art form they may work in.

Planning with the help of Marketing

Effective use of art marketing – Marketing Planning

As previously mentioned, cultural organizations have been using marketing since the 1970s to inform potential customers of upcoming events. Although promotional marketing was simplistic, it was all that was needed at the time. People then realized that art was somehow better than other popular forms of entertainment and deserved support, attendance and donations. Still, marketing to consumers was a one-way communication that merely provided factual information. This simplified form of marketing became old fashioned because of technological and social changes. A new marketing strategy is being developed by cultural organizations. It is a strategy that allows for two-way communication to build a relationship with the public; and cultural organization can meet these new marketing challenges with the help of a marketing plan (Kolb, 2013).

Marketing is one of the most important elements of running a business, even a creative one. However, despite the fact that without a proper marketing strategy, you will most probably struggle and fail, it is amazing to consider that so many businesses and freelancers still do not have a proper marketing plan. A marketing plan will help you deal with what you do, forcing you to consider your goals, your competition, your target market and even yourself. As Cowan (2012) states, a marketing plan will help you discover more about yourself and your arts business than ever before. It will help you along the right path and attract new audiences while getting more from existing ones. But you need to bear in mind that a marketing plan does not have to be complicated or formal. A good marketing plan is really just about solid research and understanding.

It is important to organize your thoughts and put your plan in writing. By doing so, you are at the same time indicating to others (banks, funding bodies, potential sponsors) that you have a businesslike approach to your work. Having a plan also helps you to define precisely what your dreams, your visions are and ultimately your goals. Although a written plan will act as a useful guide to the future, it should not be rigid. It needs to be flexible, so that if circumstances change, you will be able to revise it and make any necessary adjustments and alterations.

According to the experts and as described by Dickman (2000) planning involves six stages: situation analysis; strategic aims and objectives; action plans; contingency plans; monitoring and evaluations; time frame for achieving objectives (p. 28).

As Bernstein (2007) says, "The key to an effective marketing strategy is to maximize relevance to the consumer". To see what affects them, what their priorities are, and what they value, organizations must put themselves in the consumer's shoes. The strategic plan should be as flexible, adaptable, and changeable as the environment in which the arts organization exists. Before starting the process of marketing, it is essential that the organization has a clear strategic plan.

According to Steidl et al (1999) the first step towards using marketing effectively is to clearly spell out what sort of organization you want to build. This overall direction, known as your vision statement, will determine how marketing can contribute effectively. The key stages in the development of a marketing strategy comprise:

- identifying the factors which will ultimately decide the success of your arts organization
- undertaking an (SWOT) analysis of your organization's strengths and weaknesses and the opportunities and threats your organization is facing now and is likely to face in the future
- considering a range of growth strategies (if growth is seen as desirable)
- setting strategic marketing goals and objectives
- conducting an in-depth analysis of your competition and those segments of the total potential audience market you are planning to target
- reviewing your current products and services and the development of a future portfolio of products and services which will satisfy your artistic and commercial objectives in the most effective way
- deciding on your marketing mix, including product, pricing, promotions and place decisions
- developing specialized programs within your broader marketing program, which may include educational or multimedia programs, joint ventures, et cetera
- using market research to support and creative techniques to complement your analyses, leading to a strategically focused, creative marketing strategy, which takes the reality of the market into account (pp. 6-7).

The above stages also fall within Dickman's (2000) and Bernstein's (2007) steps in Strategic Market Planning:

1. Strategic analysis. Assess the organization's strengths, weaknesses, opportunities, and threats (SWOT analysis), and analyze the organization-wide mission, objectives, and goals.

2. Marketing planning. Determine the objectives and specific goals for the relevant planning period, formulate the core marketing strategy to achieve the specified goals, and establish detailed programs and tactics to carry out the core strategy.
3. Marketing plan implementation. Put the plan into action.
4. Control. Measure performance and adjust the core strategy or tactical details, or both, as needed (pp. 67-68).

1. Strategic Analysis

1.1. SWOT analysis

You will hear marketers talking about SWOT analysis for it is one of the most commonly used planning exercises in marketing. A good SWOT analysis is one of the most important elements of your planning. SWOT stands for Strengths, Weaknesses, Opportunities and Threats (Dickman, 2000). A SWOT analysis involves the identification of the opportunities and threats in the external environment and your competition together with an evaluation of the strengths and weaknesses of you and your organization in relation to those opportunities and threats (Fitzgibbon et al, 1999). Thanks to SWOT you can look objectively at the things you do well and at the things that could be improved and it would be advisable to involve anyone with a direct input into the organization, even some customers. SWOT helps you to identify opportunities for growth and increased business, and to be aware of potential problems which could impact on your business (Dickman, 2000, 63). As time goes by you should not forget to update your SWOT analysis on a regular basis; at least once a year, or more often if circumstances change (Dickman, 2000).

1.2. Mission & Vision

A 'vision' is a way of explaining the desired future for an organization, whereas a 'mission' aims to explain the reason an organization was established. Often it includes mention of the audiences or customers (Dickman, 2000, 79). Because outcomes and future intentions should match the reasons for which the organization was established in the first place, often people confuse the two words. The mission should be broad enough not to need frequent revision and yet specific enough to provide clear objectives and to guide programming. It should be understandable to the general public and should be stated as succinctly as possible, with a forward-looking approach and with the use of action verbs (Bernstain, 2007, p. 69).

The mission statement is comprised of an organization's purpose and broadly states the results the organization wants to achieve. Each organization must also develop specific objectives and goals for the coming period that are consistent with its mission statement (Bernstain, 2007 & Fitzgibbon et al, 1999).

2. Marketing planning

Planning requires that an organization knows where it finds itself and how it proposes to reach new goals. A marketing plan is aimed at assessing a mode of action for future operations. It also serves to help understand how future operations differ from those of the past. Most marketing plans are reviewed every year. An organization is a living body that can rapidly change and generate the need to be supplemented with quarterly or semi-annual action plans. A marketing plan also helps you make decisions on matters such as selection of media, promotion, advertising, distribution, product development and related services, staffing requirements, professional training and disbursements for the future. Without a marketing plan, marketing efforts are more likely to be reactive than proactive. The Arts Council of England (2007) defines the marketing plan as a document that outlines the audiences you want to attract and how you go about attracting them. Its purpose is to ensure that your communications with audiences are clear and consistent and will help your organization achieve its aims (p. 8).

The plan will help you form a clearer idea of your audiences, their likes, what their values are and how best to communicate with them; it will also help you identify those elements of your product that most appeal to potential audiences. With a marketing plan, you can set your objectives and have clear, realistic and achievable targets. A marketing plan will help you to gather information in order to organize your next project. The length, complexity and depth of a marketing plan will vary, depending on what you need it for (Arts Council of England, 2007).

While working on your marketing plan you need to gather information about your environment and the dynamics of that environment, as well as review your own internal competences and capabilities. These twin audits - the external and internal - should amount to a comprehensive analysis of the situation in which your organization finds itself. It is an attempt to understand and state clearly and objectively “where we are now” prior to the business of identifying “where we should be going” and “how we get there” (Fitzgibbon et al, 1999 & Dickman, 2000).

Planning helps us focus on how we spend our time, define what is really important and where we want to go in the future. It is important to think not only in terms of long-term goals, but of day-to-day activities as well. Goals are the long term things, the overall results you'd like to achieve (success, wealth, recognition, etc.) and identifying them will assist you in developing a mission or vision statement. Objectives are the specific activities, the practical things you do to achieve your goals (studies, auditions, grant applications) (Dickman, 2000, 34). 'Goals' and 'objectives' are, like 'mission' and 'vision', terms which are used interchangeably by many or always link together. There is, however, a difference. An objective is a statement of what one wants to achieve and it should always be realistic, specific and, if at all possible, quantifiable. Objectives should generally be time-defined so that the effectiveness of actions taken can be measured (Fitzgibbon et al, 1999, p. 167).

A practical way of setting goals is to use the SMART system. SMART stands for Specific, Measurable, Achievable, Realistic and Time-framed. Basically, goals aim at results and objectives activity (Dickman, 2000). In many ways the action plan is the true heart of your planning as it translates theory into action. Once you have assessed your situation and set your goals you then need to set objectives which are specific and achievable. One needs to set up a schedule of what, when and how one wants to do. To make sure your plan is achievable you have to consider the time required, the resources you'll need, the money you have to spend and the priorities you'll set yourself. In short, as Dickman (2000) successfully states, an action plan is your 'to do' list (143). A good action plan includes activities to address both long-term and short-term objectives, measurable objectives in terms of such things as income, general awareness (visibility), distribution strategies, market development, developing contacts and networks, gaining credibility, skills development, and promotional activities (p. 153). An action plan generally covers one year's activities in detail and addresses longer term planning more broadly. At the beginning, even a page or two are enough. Last but not least, you need to bear in mind that plans do not mean you eliminate the opportunity to take advantage of unexpected opportunities. In fact, they can enhance your ability to respond quickly to new prospects as you are aware of your commitments, constraints and long-term goals. A good plan makes you a good manager and can help you never to be taken by surprise and to be able to react to any misfortune fast and successfully.

While larger arts organizations may develop a series of plans (a business plan, a marketing plan, even specific plans for each program or exhibition), smaller organizations and individuals usually only need one plan which covers both business and marketing (Dickman, 2000, p. 142). However, even when working by yourself and for yourself, it is advisable to seek out advice, and get professional assistance with your finance decisions. You will need advice about your tax, your expenditures on equipment, raw materials, costumes, and a range of things that are your working tools. If you are working from home you'll need to know about the types of deductions you can make for electricity, rent, telephone and other utilities, and depreciation on desks, chairs, cupboards and other equipment used for work. The rules and regulations, and the way in which they are interpreted, depend on the country and can change, so it's worth getting professional help. Your financial adviser can also help you set up your files and accounts. You need to know what you need receipts for, and how to keep track of expenses and income (Dickman, 2000).

Once the strategic market planning steps are completed, Bernstain (2007) advises us that it is time to start the strategic marketing process, which consists of three steps: segmentation, targeting, and positioning, with segmentation being probably the most important step to take. After all, customers are not all the same, and an organization must create a marketing plan that clearly communicates to many different customers. Organisations must look beyond the average and market to all segments that show interest or could find value in the product; then the organization will fulfill its mission (pp. 80-81).

Customer Needs, the Artistic Product and Markets

Identifying your Market

As a practice and as an institution, marketing is implicit in the cultural product system. The decision to create a cultural product is ultimately a decision based on the market – that is, whether or not consumers accept (need/want) the product. The management of the development of the cultural product involves marketing in the distribution of the product in consumer culture (Venkatesh & Meamber, 2006).

In order to make exchanges you have to identify the people who are involved in the exchange process. Dickman (2000) describes the situation with simple words: Many people tend to think of marketing in terms of mass marketing - selling to the largest number of people possible. In some cases there may well be many people interested in what you do, especially if you have been working in the arts for a while and people already know you and your work. But someone just starting out will not immediately have an audience or group of customers queuing up, ready and waiting. In some cases the potential market will always be fairly small and specialized (a *niche market*) (pp. 15-16). If you hope to earn a living with your art, it is important to consider your markets, and how you can match what you do to potential consumers. This might mean that you need to accept that you might never make your fortune in the arts. It may also mean that by doing a basic research on audiences you can reach markets which will be both profitable and creatively satisfying. Identifying and understanding your target markets is of great importance; by doing that you will be able to recognize the people who are interested in you and mainly in your arts products.

Two components are involved in setting communications objectives: deciding what to say and identifying the audience of the message. The message may be any number of things including information about the organization, an announcement of upcoming activities, or requests for funding or sponsorship. Once the necessary statement is made, you can determine who should receive it. Although there may be an identical message for each group, the amount of information and specific details may vary depending on the target i.e., your market group (Dickman, 1997).

As you might have already noticed from your present experience, markets continually change following the changes in economic, social and other factors. This change however should not be considered as a threat but as an opportunity instead. Markets can be divided into broad categories, starting with the most general (mass markets) and ending with more targeted and specific ones. Dickman (2000) defines the variations as per: mass, differentiated, target, niche and customized markets (p. 62).

Understanding Consumer needs

Marketing starts with the understanding of the customer and what their needs and desires are, but who your customer will be, is up to you. Identifying the correct target markets is an integral step of effective marketing. Specific markets should be targeted for specific products. You can obtain information to help you understand your markets in many places. In many countries there are national publications and web sites that assist in analyzing market size and consumer profiles for various arts forms. Observation and surveys help to gather information independently. It is also helpful to communicate with others in your field to compare information. If you are receptive, you will find opportunities to work together and expand markets for all. It is very possible for a musician to collaborate with a dancer or an actor in creating a common performance. Reviewing emerging trends in leisure activities and corporate sponsorship is also helpful. People always find reasons to buy things. One should study the reasons that motivate them to make purchases. The more you know about audiences and customers and what tempts them to spend money, the more successful you will be in earning a living from art (Dickman, 2000, p. 91).

A number of artists will try to satisfy the needs of the consumer by following the functions of marketing by arts organizations. The needs which are evaluated and met via the information provided by marketing are transformed into products. With the help of marketing elements, the products meet the customer's needs.

A balance between the cultural or artistic product and the public's desires and needs should be sought. In the arts sector, the starting point is the artistic or core product. One then has to address the attendant issues: the augmented product. Marketing of culture and arts needs to safeguard the core product, while modifying the non-core elements of the augmented product (Fitzgibbon et al, 1999, p. 208). Jerome Hynes, ex-chief executive of the Wexford Festival Opera, supports the idea that many of the techniques employed in marketing manufactured goods and services are applicable also to the arts. However, he argues that a feature of the arts market that is probably unique is that the artistic product is central. He also claims that we can never forget that what we are is an artistic organization (Fitzgibbon et al, 1999, p. 187).

There are various reasons for attending a concert or a play. The value an audience member derives from attending the concert or the play is not limited to the concert or play itself (the core product), but also embraces the overall experience and interaction with the venue - (from the advance notices, to the booking facilities, the parking facilities, the foyer and cloakroom and the bar service at the interval) – i.e., the augmented product (Fitzgibbon et al, 1999, p. 209).

As Kolb (2013) explains, marketing's function was limited to informing the public of the organization's product, while persuading them to attend and reminding them to come back again. Now, instead of only being a one-way communication between the organization and the public, marketing is seen as a means of building a community around the art form. To do so, arts marketing must provide a means of two-way communication with the public but also be involved with the development of the art product (p. 9). Marie Rooney, the Deputy Director of the Gate Theatre in Ireland, who is also responsible for marketing, states in Fitzgibbon et al (1999) that "*When the program is being chosen there is always an eye on what the public wants, there's always some element that is a selling element. Shows are of a very high standard – and of interest; it's what people want to see*" (p. 184).

Consumer behaviour has primarily to do with understanding of what customers like and dislike, what their interests and motivations are, how they obtain information and make decisions, how they evaluate their satisfaction with their purchases and how they feel about one's work. This information helps us plan the full range of marketing activities required for success (Dickman, 2000, p. 62).

Audience numbers and financial results are thus generally considered proper indicators for evaluating marketing *effectiveness* as long as *efficiency* considerations do not interfere with artistic decisions (Boorsma et al, 2009, p. 4).

It is important to understand and learn about your external environment which includes technological, political and social changes. These should not be neglected when defining the organization's internal artistic strategy. Once again, we must point out, that this does not mean that marketing will, or should, control the cultural organization or the art product. It means that some compromises to the demands of consumers must be made if the organization is to survive to present its art (Dickman, 2000).

Maslow's Hierarchy of Needs

Many, when talking about marketing and planning, will hear people talking about Maslow's hierarchy of needs. Maslow's theory tells us that people have levels of needs and that they satisfy the most basic ones (food, shelter, safety) before moving on to the more sophisticated ones (status, prestige, self-fulfillment). The exact psychology applies during the decision-making process, which according to Dickman (2000) involves six steps: identifying needs, deciding to act, gathering information, assessing options and alternatives, making a decision, and reviewing overall satisfaction. Marketing can influence all stages of the decision-making process (p. 62) but cannot change people's inners beliefs. A person chooses to consume a product only if it responds to his needs, which are not accessible to the firms. Marketing tries to respond to these needs with product, promotion, pricing, placement, but it is up to the consumer to choose and purchase the product. So the choice to participate in a cultural activity is influenced mainly by other factors not available to marketing: family, instruction, anthropologic culture, etc (Zanibellato, 2014, “Arts marketing theory: #1 Keith Diggle”).

Imagine your offer from the audience’s point of view, showing that your audience might consider that other elements, such as merchandise, food and drink, programs and facilities, ~~b~~as well as the artistic activity, are an important part of the experience. As part of the marketing plan you should identify which elements of this experience need to be developed, changed or removed to appeal to your target audiences. This is also an area where you are likely to be able to provide your customers with ‘added value’. This term refers to anything that gives the customer a little more than what they might have expected to get from the experience or purchase. It also serves to distinguish you from your competitors. Added value activities shouldn’t cost you much to deliver and should relate directly to what the recipient really values. Pre-show talks or gallery talks are a great example, because audience members value the opportunity to talk to the artist as well as the opportunity to learn more (Arts Council of England, p. 37).

Competition in the Arts Marketing Field

In entering the art world, it is vital to know that all the arts compete for the attention of a public to which is offered an array of options in terms of time and money expenditure. One also has to consider that this public is subject to continual flattery by a range of service and product providers. The major competition you will find is often with other lifestyle options that everyone has (Fitzgibbon et al, 1999, p. 162). Dickman presents two levels of competition that artists and arts providers face: the direct (other artists or arts organizations providing similar types of programs or products); the indirect (other arts products which could be alternatives and also any other way possible markets could spend their time and/or money). It is only when we understand our competition that are we able to develop competitive strategies which will help to differentiate ourselves and make ourselves more appealing to the marketplace (Dickman 2000, p. 50).

The process of making the link between your activity and the things that really matter to audiences is basic to identifying the “benefits” rather than the “features” of your activity. The challenge is to find ways of conveying the excitement and impact of the arts experience as much as describing the activity itself. Audience members are looking for all sorts of outcomes from an arts experience. To begin, we must be aware that audiences don’t just consider the artistic product when they are making their decisions. There are a whole variety of other factors that they will be concerned with (Arts Council of England, p. 31).

Fitzgibbon et al (1999) points out that an arts audience is a valuable market information resource and arts organizations (or individuals) need to be more active in gathering data about existing audiences and their consumption trends together with their attitudes towards the event and the likelihood of repeat purchase (p. 162). One is continually reminded that apart from the potential audience members, one should not neglect the variety of other potential publics who may reveal themselves to be equally important. Access to an audience is frequently achieved through media exposure, journalism, feature writers, critics, arts columnists and bloggers that may constitute an important public in themselves (p. 163).

The Marketing Mix

The terms 'marketing' and 'selling' or 'advertising' are often used as synonyms but they are not. Marketing involves more than just advertising or selling. It actually means thinking about the person who will buy, use or see your art, as well as the product itself. The American Marketing Association (AMA) defines Marketing as "the process of using the marketing mix." The Marketing Mix is the variables that a business person can control, modify and use to influence their clients. The marketing mix refers to the set of actions, or tactics, that a company uses to promote its brand or product in the market[1].

The variables that make up the Marketing Mix are four: Product, Price, Promotion and Place. These make up the concept of distribution. Nowadays, the marketing mix includes several other Ps like Packaging, Processes, Positioning, People and even Politics as vital elements. All the elements of the marketing mix influence each other and the way they are combined makes marketing interesting: product (what you offer); price (the costs of the item or the ticket price); place (where the product is available); positioning (the public image or perception of the product); promotion (the way in which the public finds out about the product); people (the providers of the product). The mix is basically a checklist that ensures the complete consideration of the key things that customers think about when

1 "*Definition of 'Marketing Mix'*", The Economic Time: http://economictimes.indiatimes.com/definition/marketing-mix

making a decision. Some of the mix elements are more relevant to arts organizations than others (Arts Council of England, 2007, p. 37).

We can elucidate as follows: A small music group would most probably prepare a different performance if invited to entertain children at an orphanage during the Christmas season rather than if invited to entertain adults in a psychiatric clinic during their dinnertime. While appearing as just logical, it constitutes basic marketing in terms of understanding your audience.

A visual artist asked to create an installation for the garden of the main entry of a Cultural Centre will most probably create a different piece than if asked to create something for the Mayor's office. The artist in this case is considering the venue, audience and space, and then developing a suitable product.

It is important to know where to make your products or performances available. For example, some craft products sell well at markets, others appeal to international visitors shopping at major city hotels and department stores. Some performances require the technology and equipment which can only be found on a modern sound stage, others can be performed in the open air at a park or garden. Positioning refers to the image you create for yourself and your product (Dickman, 2000, pp. 18-19). As an artist, you can position yourself by appearance, location, price and promotion (p. 112). If you want to be known as a popular and easy-to-access artist who creates contemporary items, positioning will help you define your products and your work in relation to competition, and in relation to the types of people you think will be interested.

Analysis pricing is another important element because setting the right price for a product is as important as the product itself. If too high, people will not be able to access your work. If too low, you will not recuperate your costs and be able to earn enough to make a living. When pricing, you need to consider various factors with care and also get some good advice. It is helpful to communicate with people in your field and share your concerns with them.

As a related term 'People', refers to you and your organization. Dickman (2000) argues that people skills, and the ability to relate to the public, can be an important component of success. She continues with a few key questions that we should ask ourselves: As a writer are you prepared to read your work at writers' festivals or poetry workshops? As an artist are you prepared to enter competitions, or work as an artist-in-residence? Are you happy to perform at schools and share your experiences with students? Will you make yourself available for interviews? Are you prepared to put effort into developing a media kit, and quality photos of your work – and then develop a schedule for approaching booking agents, venues, talent agents or the media? (p.112)

The product can be broken down into different elements: the core product (the main thing that you do), the extras (the venue, the souvenirs and programs), and the presentation (packaging, picture frames). You will find (if not knowing already from yourself) that people are generally happy to pay more for unique experiences or limited/numbered/unusual items. How you promote, package and price your product is influenced by its stage in the product life cycle. Place (e.g. venues) is an essential part of the product and can affect its visibility, image and overall success.

Undoubtedly, the greatest advertising campaign will persuade someone to buy a product only once. Then, if they are happy with their purchase, they will make a second one but if they are not happy, or even worse begin to feel they have been misled or didn't receive value-for-money, they won't make a second one. So, before starting your promotion you need to have all your P's right – the right product, price, place, people (customers) (Dickman, 2000).

Benefiting from Advertising and Promotion

Promotion

As previously mentioned, promotion was the way marketing was used by arts organizations in the past and therefore synonymous with the business of marketing. However, without adequate definition of target markets, a strategy to achieve specific objectives and an overall sense of mission, the promotional effort tended to be wasteful (Fitzgibbon et al, 1999). As Kolb (2013) explains, "promotion is the part of marketing where the benefits of the product are communicated to potential consumers. Promotion refers to all the means used to let people know about yourself and your work. It includes a range of paid advertising, but also 'free' activities such as publicity and public relations (Dickman, 2000). Discounting, gift and token giving, bonus point scheming and special offering are part of sales promotion (Fitzgibbon et al, 1999). The promotion plan should address the availability of promotional tools and communication channels that are normally thought of as being either *impersonal* or *personal* and the latter have particular importance for the arts. Personal influence can be a crucial factor in building the audience (p. 170) and this also applies to the use of social media. Personal communication (selling, negotiating) is an important part of your overall communication strategy, while impersonal communication channels include advertising, public relations or publicity, in-house point-of-sales displays, exhibition materials and sales promotion (p. 171).

Building an audience for any form of performance, with well directed advertising and publicity campaign positive as well as word-of-mouth, can be stimulated (Fitzgibbon et al, 1999). Dickman (2000) points out that effective promotions demand an annual planned program which combines both paid advertising and unpaid promotions. Setting a promotional budget is not something that can be easily done. Budgets can account for 3 to 15 per cent in profits, but organizations or individuals often set aside an amount of money and then try to spend it as effectively as possible (p. 127).

Paid promotions include advertising (print, broadcast media) and direct marketing (mail, telephone and online); they usually provide information which the public needs in order to make a purchase decision (performance times, costs, exhibition dates, reservations and booking numbers) (Dickman, 2000).

Advertising

Paid advertising media include: Print media (newspapers; magazines; trade journals and papers; association publications; special interest publications; guidebooks and catalogues); Broadcast media (radio; television; Internet); Display advertising (posters; billboards; information displays). Media selection depends very much on the message and the target market (Dickman, 1997, pp. 60-61). On the advantages of paid advertising, Dickman (1997) states that they are closely related to the degree of control the organization has. Paid advertising gives advertisers the right to select the exact media which will be used, the precise message to be delivered, and to specify the time, location, number of repetitions, and distribution of the advertisement. Newspaper advertisement provides the organization with full control over the advertised material i.e., its length, the exact wording and illustrations used, the day of the week in which it will appear, the number of times it will be run and, for an additional fee, the page and position of the advert. In radio and television, the advertiser has complete control over the script, the setting, the actors, and all elements of the production of the advertisement. The advertiser also controls the radio or television stations on which the advert will be broadcast, controlling the time and frequency of the broadcasts (pp. 60-61).

Display advertising is one of the most popular forms of advertising in the arts and entertainment industry, as it is cost-effective and highly visible. Posters may even become collectors' items or souvenirs. You can use volunteers or staff to hand out flyers, put signs in shop windows, and set up displays at shopping centers. However, you must remember that in most cases, and depending on the law, approval or permission may be required for distributing information in public places, open spaces, in shopping centers, and in government owned buildings or facilities such as airports and train stations. Also, the environmental consideration is important since it is quite often that enthusiastic volunteers create problems with litter, or by putting up posters in prohibited places or just by simply spreading them in the streets.

Direct Marketing

Any form of marketing communication that takes place directly between the artist, organization and the potential customer is known as direct marketing. Direct mail has long been popular. The Internet is one of the fastest growing forms of direct marketing, with both domestic and international potential confirmed by the social media (Dickman, 1997).

However, control comes at a price. Although publicity and public relations are 'free' activities, there is no guarantee whether news will be run, nor exactly what will be transmitted. Publicity is defined as news or information about an organization, its products and services, often created by the organization but not paid for by the same. Although it is not paid for, publicity is certainly not free. Time, effort and cost may be involved in organizing publicity activities – and there is no guarantee that they will result in good coverage in the media. However, the coverage which results from a well-executed publicity story can bring an organization a level of exposure they could never afford with commercial advertising rates. Publicity includes a variety of activities designed to raise the visibility of an organization. As a general rule, these activities are oriented toward the media so that they can be incorporated in air time. The three most common forms of publicity are: news releases; feature articles; photographs (p. 70-71). Public relations are designed to improve the image or standing of an artist or organization within specific communities or groups. These include newsletters, awards programs, and education programs (Dickman, 2000, p. 127).

The above-mentioned will probably be the major elements in your promotional campaigns, but you should not forget to consider other communications tools that might also be useful. These include telephone marketing, Christmas and/or birthday cards, newsletters, events, giveaways, networking, advertising, sponsorship, SMS, podcasts and blogs and social media. Last, but not least, is potentially the most powerful marketing tool at your disposal: word of mouth.

Given this array of tools, you have to carefully select which to use and when or which will work best with the audiences you want to attract. There are two broad categories of tools: those which help us communicate with either a large number of people through a broad access medium, or directly with a selected individual (Art Council of England, 2007, p. 41-42).

Advertising and public relations activities constitute the most common marketing tools used in the cultural sector. Fitzgibbon et al (1999) comment that this limited use of marketing in the arts can be partly attributed to lack of understanding and training in marketing (p.215). Although it may be difficult to measure the results of advertising, it is important to monitor where customers have heard about you and to measure the success of advertising. You should remember that publicity is designed to raise your visibility (Dickman, 2000, p. 127).

Although some organizations are happy to prepare their ads in-house, most benefit from the assistance of a trained professional. Advertising agencies provide a full range of services, including basic market research, the creative development of ads, an effective range of media for ads, and negotiation with the media. Some agencies will undertake a certain amount of community service advertising, or agree to sponsor an organization and provide in-kind sponsorship in terms of ad creation or production (Dickman, 1997, p. 69). There are professional public relations companies that can organize publicity, but the charges for their services often put them beyond the reach of small organizations. So, before starting, it is important to assess how much publicity your organization can manage.

Relationship Marketing

As already stated, the main task of arts marketing is to motivate people to attend activities, purchase works of art and encourage them to share in artistic experiences. For most artists, therefore, the audience seems to be the core element of an artistic experience and the key source of revenue. Although this implies only one type of customer (the 'consumer'), an audience can also be thought of as comprising the primary audiences which consist of those who attend or could attend arts events, and a secondary audience of other stakeholders such as funding bodies, sponsors etc. (Conway and Whitelock, 2005).

Although consumers and governments have become more demanding and less loyal than ever before, they have indicated that they will continue to fund cultural and arts programs. However, they expect organizations to become financially more inventive and more able to develop and maintain their own funding base, something that can be mainly achieved through sponsorships. Arts organizations have to present their sponsorship requests in a way that will not only satisfy their needs but also show the benefits for the business sponsors. The increased number and variety of sponsorship opportunities have made the environment more competitive, with increasing numbers of organizations pursuing even smaller numbers of sponsors. Arts administrators all agree that the marketplace is becoming more competitive. The public is getting smaller because of the difficult current economic situation. This results in cutbacks on their cultural expenses. They can also choose from a vast number of alternatives. Organizations are developing a marketing orientation to meet these challenges and ensure they not only survive in a difficult environment, but also grow and develop, and build a long-lasting base of loyal supporters (Dickman, 1997, p. 4).

Marketing planning activity is structured around the relationship approach and is directed towards a process that creates, maintains and also enhances relationships. Companies often focus on attracting customers but pay little attention to what they must do to maintain them. Nowadays, arts marketeers view the retention of customers as an important aspect. Because it is very expensive to draw new customers away from the competition (Fitzgibbon et al, 1999), it is essential that effort should be spent in this direction. While aiming to draw new audiences/customers, it is also important to hold onto their existing ones and focus on relationship marketing:

> *Marketing activities that are aimed at developing and managing trusting and long-term relationships with larger customers.*
>
> *In relationship marketing, customer profile, buying patterns, and history of contacts are maintained in a sales database, and an account executive is assigned to one or more major customers to fulfill their needs and maintain the relationship*[2].

The relationship marketing approach is based fundamentally on the principle of customer-retention and this is particularly important in the arts market. Loyalty building and customization become key strategies. Potential audience for forthcoming events can be easier targeted by retaining previous sales information and utilizing existing ones (Fitzgibbon et al, 1999).

Research proves that it is far more efficient and profitable to develop an ongoing relationship with customers than to constantly have to seek new ones. Many arts organizations have come to realize that their goal should be to create long term relationships with their customers and create 'loyalty marketing' programs

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2 Business dictionary, definition and meaning of relationship marketing: http://www.businessdictionary.com/definition/relationship-marketing.html#ixzz3eC34Xeqi

for customers, encouraging trust to develop and seeking to build an ongoing relationship through direct contact (Dickman, 1997). Successful arts organizations have happy customers who come back time and time again. This "relationship marketing" approach helps develop a long-term stable core of loyal customers who can support the organization by their attendance, their money and their active involvement. This has emerged as a new and significant trend (Arts Council of England, 2007).

The relationship between the consumer and cultural organization needs to be rethought. Art is no longer seen as something that is created by artists and then delivered to the audience. The art product can no longer be presented by the cultural organization as a passive experience where artists communicate their vision to an audience that is not involved. Cultural organizations must develop a means through which the audience is able to communicate ideas and even to engage in the creative process. Thanks to technology, everyone is currently able to be more creative. To this end, organizations now need to use technology in order to allow their audience to be part of the creative process (Kolb, 2013). Technology provides a new way for art organizations to reach potential markets and databases. This is key to building loyal relationships (Fitsgibbon et al, 1999).

Ultimately, as stated by Fitzgibbon et al (1999: p. 145) there must be a realization of what marketing can and cannot do. Marketing can build the queues seeking entry to the Madonna concert or Picasso events. Marketing can bring the world to a small town in the summer, providing that a festival of quality with a distinctive atmosphere is available to be marketed; e.g., the Bayreuth Festival in Germany, attracts thousands of Wagner enthusiasts who wait for years to get a ticket. Marketing can fill cinema seats, sell subscriptions and finance artistic projects. It can build relationships with loyal patrons and committed sponsors. It can bring the attention of the individual or even the individual himself, to the Acropolis museum. But what it cannot do directly is to create any such treasures or even guarantee their preservation.

As the arts market shrinks, it is essential that performing arts organizations continuously explore new strategies to be more competitive, more market-oriented and more attractive for future audiences without losing their existing ones. The arts should "trust" marketing. Presently, for example, the marketing tool of social media has become a buzz word in the arts sector, and the arts seem to be eager to exploit its potential benefits (Hausmann & Poellmann, 2013, p. vii).

The New Art Marketing Era

Social Media

In the past cultural organizations were protected from the harsh realities of the marketplace by public subsidies. As a result, they were able to rely on simple promotional techniques to attract enough audience to keep the doors open. Over the past two decades, research into attendance that involves parameters such as age, gender, education level, and ethnicity has been conducted. As a result of this research, cultural organizations have developed promotional campaigns using welcoming messages that communicate benefits thought to be attractive to specific demographic groups. However, the latest data shows that the attendance problem is not specific to single demographic groups as the percentage of the population attending traditional cultural events is now declining overall. This attendance decline should be understood to be the result of a fundamental change in how people choose, consume and, now, create artistic and cultural products. These changes have resulted from new communications technologies, collectively termed social media. Social media has changed how people purchase and consume cultural products. While the core principles and concepts of marketing remain the same, the introduction of social media has changed the way we live as individuals and the manner in which we ponder information. The relationship between the organization and the customer is seen as being built between equals and involves listening and responding to customer needs (Kolb, 2013, p.vii).

Social media are Web 2.0 applications that support and facilitate what is called viral marketing. Viral marketing helps stimulate word-of-mouth communication among customers. This is considered particularly effective with regard to the experience and trust characteristics of service providers such as museums, theatres or orchestras. Social media can help arts institutions to reduce the quality and/or behavioural uncertainty on the part of visitors (Hausmann, 2012, p.179).

In the past decade, the use of social media has resulted in a new kind of audience, the cultural participant. This new entity can exist anywhere in the world. Social media technology allows one individual to easily communicate to the public his or her own opinion about cultural products. As a result, consumers can market the product more effectively than the cultural organization (Kolb, 2013, p. vii). Social media also allows people to freely create and share their own art creations, whether a photograph, a video clip, or a blog posting. According to Kolb (2013) cultural hierarchy changed when everyone could be considered an artist. The extensive use of communication technology presents cultural organizations with two broad challenges: how to use social media to build a relationship with the public so as to communicate their message and how to allow consumers to participate in the creation of the cultural product.

From a marketing point of view, as Salo, Lankinen and Mäntymäki (2013:23) put it, the popularity of social media is intriguing, since users reveal detailed information about themselves in media like Facebook, Twitter, Pinterest, and Instagram. Academic research on the matter is limited to what drives people to use social media and how social media have been commercially harnessed in specific business environments.

"Social networking"

Ten years ago the phrase "social networking" was non-existent but has now become a major part of our everyday lives. Social networking provides different tools that allow one to broadcast one's life to the world. The beauty of social media is that it allows people to instantly connect with others in ways that they could not before. With the overwhelming presence of social media, marketers – not only in the arts – have had to change their strategies in order to adapt to the new tools. With the information gathered about one's life from the social media, marketers can now come up with marketing plans that are tailored to individuals and offer to the individual consumer a more personal relationship with many of their favorite arts organizations and artists, while simultaneously introducing them to new ones.

Marketing for the arts is defined by Hill, O'Sullivan and O'Sullivan (2003:1) as "an integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives". An arts organization doesn't simply want consumers to purchase their product, they want consumers to have an educational, and more importantly, emotional experience with their organization that will be strong enough to make them want to share it with others. Contrary to other types of business, the arts are meant to make people think in new and different ways. This affects the way in which their events are marketed.

Because of the low cost of social media and the large amount of people it can reach, it has become an effective way for arts marketers to reach potential audiences. Following the new trend, galleries, museums, arts and entertainment venues, theatre groups, festivals and individual artists, list their creations, programs or exhibitions, hours, and special events on their site. Museums and galleries have websites which offer 'virtual' tours of the gallery, providing information on artists and illustrations of works in the collection. Musicians and plastic artists have websites where they post their personal news, tour and exhibition dates, pictures of their works or upload their music, providing their audience with their latest creations. There are even search engines and browsing tools that help one locate relevant sites and information on the World Wide Web quickly and easily. Thanks to the Internet, even small organizations or even individual artists are able to make their product known internationally and to reach niche markets which might otherwise have been impossible to contact (Dickman, 1997, p. 94).

Marketing platforms

Facebook, Twitter, Instagram and personal blogs have become part of most people's daily life. As soon as something happens to someone, it is posted for all to know. During the day, people might tweet a picture of what they are doing or post it on Instagram using a #

hashtag indicating the place in which they are. Another common evening routine is to sit down at one's computer and write a blog post about something that happened during the day, or publish some insight about one's personal life, or even make a personal video about some aspect of their life. People all over the world have become dependent on the Internet and social media for their information and this dependency has resulted in an opportunity for arts marketers.

It is no secret that arts organizations still rely on government funding or donations for their financial support. Comprehensive marketing plans that rely on this kind of funding are often difficult to achieve. Social media, on the other hand, allows for low cost and easy marketing. Examples range from a free page on Facebook to a profile on Twitter, Instagram or Tumblr, or page on Google + or an account on Youtube, as well as the creation of a blog.

Facebook

Facebook pages are a good way for potential audience members to receive general information about an artist or organization. These pages contain much of the same information as a website would, but because of the way Facebook works, they have the potential to be more widely viewed. Young people are often more comfortable with the Facebook format and will directly search for products or information on Facebook before looking into an organization's website. A Facebook page also allows one to "like" or become a fan of the page or organization so that they may receive updates about upcoming events. Sponsors can also connect with the organization on a more personal level by uploading pictures of their representatives or themselves at an event to the page wall giving their organization positive exposure. Marketing actions involve frequent ~~of~~ written and visual postings that consumers may comment on. Although banner advertising is regarded as inefficient marketing, organizations can also take advantage of banners on Facebook at a really low cost. Administrators of fan pages and groups can create event invitations and send them to members. Invitation receivers may then choose to attend, maybe attend, or not attend. Arguably, the number of people attending events through Facebook seems to be in line with people actually coming to the concert venue. Facebook pages are a useful tool to marketers and organizations since they instantly measure the effects of a marketing campaign, providing the administrator with free data.

Other Microblogs

Microblogs such as Tumblr and Twitter are seen as blogging, instant messaging and status notification hybrids. They allow people to publish short text messages by using a multitude of various communication channels such as cell phones, instant messaging, email and the Web. To be successful on Twitter, it is necessary to gain a 'critical mass' of followers (i.e. people who subscribe to the updates of, for example, a performing arts organization). The more valuable the content of a message is, the more likely people are to 'retweet' it (i.e. share it with their followers) and trigger viral marketing (Hausmann, 2012, p. 178). Twitter is another great means to keep audiences interested in attending performances and events. Fans or followers of an organization can follow it on Twitter and then view all of the organization's tweets. With short tweets, artists or organizations can easily send attention-grabbing messages that spur readers to follow the links posted on the tweet. Twitter also allows an organization more control over how they choose to interact with their audience. Certain performing arts organizations have even started a Twitter based marketing strategy called the "tweet seats". These new seats are specific spots designated for audience members who would like to tweet during the performance of a play or classical music concert about what they are seeing and their personal reaction to it (Freedman). Tweet seats are most popular among younger audience members and have been an excellent way to make new attendees feel comfortable in what can sometimes be a pretentious environment (Freedman et al, 2012).

By allowing people to communicate only by the use of pictures, Instagram can be used as a tool to connect and communicate with current and potential customers. An arts organization can present a more personal picture of who they are, and in doing so, convey an enhanced and more truthful picture. According to Björkgren (2012) the idea of Instagram pictures relies on the on-the-go sense that the event is happening This adds another layer to the personal and accurate picture of the organization. Another option Instagram provides is the opportunity for organizations or artists ~~is~~ to reflect a true picture of the brand from a customer perspective. For instance, using the user-generated contents through the hashtags encouragement.

Soundcloud, MySpace, YouTube et al in the use of the artists

In the music industry there are specialized social networks that artists and organizations use for their marketing. These include Soundcloud, Youtube, Spotify and MySpace. MySpace is used primarily by consumers of music. It represents the primary community for listening to new and fairly unknown artists. MySpace was originally developed into an open networking environment mainly for independent artists and bands (who distribute their own music sometimes on their own independent labels) and their fans (Boyd & Ellison, 2008). Since the service still revolves strongly around music, its user base predominantly consists of consumers who hold passionate attitudes toward music. In Finland, for example, record labels have carried out album pre-listenings on MySpace. Thus, consumers have the option of listening to albums before the official release dates. In addition, it has introduced Finns to the concept (already being used in the United States) of Secret Shows. The idea was to promote secret concerts via MySpace (Myspace.com, 2012), where performing acts were only announced at the concert venues and tickets were exclusively available through MySpace (Salo et al, 2013, p.31). Compared with MySpace the target group of Facebook is wider because it is possible to also reach people who are not music lovers.

Record labels and independent artists can upload their music videos and other audiovisual content onto YouTube and share at the same time content links in other communities such as Facebook and artist websites. Youtube still holds the biggest part of the social media followers compared to other music related media and it is where people will look for music and music videos. Spotify (in the United States, Pandora) is mainly used for marketing albums and concerts: Record labels have placed banners suggesting people listen to an album and then participate in the next concert. The assumption is that when consumers become excited about something, they might also purchase albums. However, figures show that people using Spotify never purchase music.

Weblogs

Organisations or artists also tend to use their weblogs in their marketing campaigns. A weblog (blog) is a regularly updated website in which things are published in chronological order. The primary objective is topic-specific information and communication between the blogger and his or her readers. Blogs are the ideal breeding ground for viral communication as their comment function and ability to link individual blogs make them especially well suited to encouraging the exchange of experience and knowledge about individual providers and their services (Hausmann, 2012, p.177-178). Blogs offer an open gate to communication where the audience can find more detailed information on the product and related articles, post ideas in more detail, get to know the people of the organization or the artist and how they work, what they like or dislike and attend events. Up to the recent past, successful artists made sales in galleries and relatively few were selling anything from their website. Today, many artists do not spend Money on art magazines, but instead sell their pieces on their own on their personal webpage, blog, Etsy and Ebay. In many cases, they're doing better than those selling in galleries. The middle class is presently more interested in collecting artwork than ever before. There are plenty of collectors who can afford art that is not too highly priced. Common knowledge states that someone who has bought your work in the past is six times more likely to buy again than someone who has never purchased your work. Artists should therefore spend time connecting with those who have collected their work in the past. An email newsletter, a facebook message or a tweet are key to staying in touch with those who are interested in seeing your new work and hearing about your accomplishments.

Mobile Apps bring the Arts Up

Mobile applications are another big part of the social media wave. For the purposes of this study, mobile applications refer to mobile software that enables interaction between artists and fans. Mobiles allow you to use Twitter, Facebook, Instagram or Tumblr. Companies have had to integrate these networks into their strategies to make everything available on the World Wide Web. By integrating social CMR to their strategies, companies can reach the E-market and propose their services on-line and allow consumers to buy their products on-line establishing a new form of trust between them. Users can upload photo and video content to the community using their mobile phones. Artists can blog on the actual websites or use mobile applications to upload photos and videos. Websites can now be reached and updated through their equivalent mobile application and are often linked to social networks, as updates are transferred automatically to Facebook, Twitter, Tumblr or Pinterest, triggering word–of-mouth (Salo et al, 2013, p. 32) communication. Studies show that common motives for using social media are a sense of affinity, reinforcement of social identity of both the individual and group, participation in the form of user-generated content, and two-way interaction between the members of the group. Additionally, access to content is an extremely important consumer motive for using social media especially in the music and film industry. Facebook fan pages are mainly used as an information source, and content includes photo and video material, information on merchandise products, and upcoming concerts and news updates (Salo et al, 2013, p. 37-38). People are so familiar with them that they trust what they see and frequently make their purchases based on what they see or hear/read on the social media.

Adoption of Web 2.0 applications has increased at an impressive pace since their market launch (Hausmann, 2012, p.173). According to statistics found on-line, one out of three people surfed the Internet using social media in the first quarter of 2015. Facebook had 1.44 billion monthly active users while Twitter had 302 million unique visitors per month. Instagram topped 300 million by the end of 2014. People spend an increasing amount of time on the web to search for news, to use multimedia technology and explore social media applications. With regard to this development, cultural supplies – (both in the performing arts and in the fine arts), – increasingly seek to explore the possibilities of Web 2.0 and social media for their marketing objectives. In times of a general information overflow, declining credibility of traditional communication tools and a continued shortage of resources in the cultural sector, the fact that these web-based applications can facilitate viral marketing and stimulate word-of-mouth is of special interest to arts institutions (Haussmann, 2012: 175).

Word-of-mouth communication refers to informal, positive, neutral or negative communication between consumers about (art) organizations and their services that happen both offline and on-line ('word-of-mouse'). With regard to the typical features of the Internet, the attractiveness of on-line word-of-mouth is primarily based on its capacity for high information diffusion. Internet news spreads at extreme speed and the cost of this distribution is low when compared to the awareness it creates. When transmitting news in communities and social networks, it is assumed that the word will be spread to the right target groups and that the recipients have great interest in its content. Several empirical studies have indicated that word-of-mouth is a very important – (and relatively inexpensive) - instrument for the arts sector (Haussmann, 2012. p. 175). Who has not seen or "liked" and commented on a promotional campaign for a free sample using his/hers Facebook profile? Who has not commented on a positive experience he/she had during or after a performance, concert or exhibition?

Virtual Arts World

Hausmann (2012:177) comments on social networking sites and on how they are especially suited for arts institutions to create viral effects and to reduce quality and/or behavioural uncertainty on the part of the visitor. Apart from the fact that countless users network in these communities and that the sender and the recipient of messages can generally be assumed to share the same interests, these platforms additionally provide the (relatively inexpensive) possibility for visualizing otherwise intangible services (e.g. performances, concerts) of arts institutions. In particular, short videos or on-line clips can be used to materialize the intangible acoustic and/or visual cultural experience and to emotionally activate the user before actually using a cultural service and to support their decision in favor of a 'real' visit.

Social media can have an impact on the arts from at least three different perspectives. The first helps to bring audiences to performances and to artworks by matching art to people who are looking for it. The second provides a platform to create art and promote dialogue between communities of interest. The third gives arts organizations tools for listening to the public in order to build arts awareness.

The Canadian Public Arts Funders (2011:4) note that artistic disciplines and practices have different dimensions in their relationship to digital technology. There are art forms that exist because of technology (digital arts practices and film, video) and art forms that are influenced by technology (new distribution means for music, e-books in publishing, live performing arts and even plastic arts). Digital transition allows artists to replace physical objects with electronic files to allow for prescribed distribution in time and space with instantaneous distribution in the networks (a painter or sculptor can upload a picture of their creation and can then re-create it and sell it upon consumer request). Non-commercial authors, creators and musicians have the chance to release their work with many of the same companies and along many of the same channels as commercial authors, creators and musicians. They are granted similar opportunities to experience contact with the public as that of their commercial counterparts.

The Successful Use of Social Media

With stern competition in the realm of audience attraction, artists need to embrace the fact that both their work and their artistic persona, are brands that must be marketed. Today, social media marketing offers the chance for self promotion at almost no cost. Master Black ("7 Social Media Marketing Tips for Artists and Galleries", 2012) shares a few tips that can be applied to other arts disciplines: whether you're an aspiring artist who wants to build an initial following or a veteran art dealer looking to expand awareness of your brand, it pays to get savvy to new social marketing techniques to help you achieve your objectives. A few of these techniques are: Optimize Your Website, Get Busy Blogging, Maximize Your Facebook Presence, Be Active on Twitter, take Advantage of Pinterest, Experiment With Facebook Ads, Use Press Releases for Search.

Another major fact that one needs to consider before "diving" into the social media world is that although these platforms are "free", it is important to remember the much time is to be spent on them. Ultimately time is money. So, before one begins passing endless hours in front of one's computer, mobile or tablet, one needs to follow a few steps. According to Bohan, ("Marketing Your Arts Organization On Social Media: 7 Thought-Starters For Creating An Effective Strategy") you should establish social media objectives for your organization, determine where your audience (and future audience) is most likely to interact with you, and think about what type of content you'll promote through your social media channels. You should also decide where you will get your content from, map out your resources, establish how much time will be allotted for social media efforts, and put a measurement plan in place to track your success. As the social media landscape continues to evolve, these thought-starters will serve as a helpful checklist to refer back to as you refine and refresh your strategy. And remember, while it is tempting to join the newest and most popular sites, it is more important to create a unique plan that works best for your organization. The most important thing about social media is that you are genuinely social and maintain a stable and constant social media presence. Getting your digital marketing right can have a huge impact on your organization's ability to develop audiences, increase visitor numbers, and generate income.

Conclusion

Marketing in the arts was once such a sensitive topic that administrators were reluctant to even use the word. Part of the problem was based on a misunderstanding of the principles of marketing and the way in which these principles could enhance the delivery of products and services. The changing environment in which arts organizations operate has resulted in more organizations recognizing the advantages of using marketing principles to assist them in making sound, practical decisions which ultimately give them even more scope for creativity and innovation (Dickman, 1997: 4). The approach described in this chapter has used organizational and institutional references rather than individual ones. Nevertheless, the broad thrust of marketing planning and its principles are generally applicable to individual artists. Individual artists require relevant and well-focused training in business techniques as part of their overall formation because the issues of mission and strategy are crucial in shaping a long lasting career (Fitzgibbon et al, 1999, p. 178).

Both organizations and individuals, including those that cannot afford professional expertise or provide publicity budgets, can muster marketing resources. When starting out, you need to remember that expert help is available from public bodies such as regional arts organizers, and staffs of universities and colleges.

Marketing is an on-going process and technology is here to help even the most helpless. Just because a show may close, an exhibition changes, a singer sings the last tune or the orchestra resolves its last chord, does not mean that the time has come for artists or organizations to stop marketing. Once you get a new idea, a new customer, is when the hard part begins: retention. It is not enough to offer the best artistic product, you must also make it known to be outstanding. As an artist or organization, you must work to retain consumers, continue to build audiences to whom you can reach out. Finally, you must remember that you can do nothing on your own. You will always need to listen to experts and consult with them; think and work as a team even with just the rudimentary tools you use at the very beginning. To pursue a career in arts, you must remember that even when starting out with a meager set of tools, you are not only an artist but also your own manager. You must follow your instincts and never shut yourself from reality for long periods of time.

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CHAPTER IV

Entrepreneurship and Business Plans

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Preparing for entrepreneurship

If you are considering the possibility of starting your own business or have decided to start one, you need to ask yourself different questions to analyze if it is a good decision. Entrepreneurship is not a DNA but anyone can be an entrepreneur, you need only decide to become an entrepreneur.

When you ponder entrepreneurship, consider that people incorporate entrepreneurial ventures into their lives at varying levels of participation.

There are three basic levels of participation in entrepreneurial activity (Liptak, J, 2012, p. 3,4,)

1. Some entrepreneurs keep their full-time jobs and have a part-time business in their spare time. This approach allows people to maintain a steady paycheck and benefits, career security, and the identity that goes along with working for someone else.
2. Some entrepreneurs take part-time jobs that allow them to devote significant amounts of time to their entrepreneurial ventures. This approach allows people to earn money while they begin their entrepreneurial venture.
3. Some entrepreneurs stop working for someone else and jump right into full-time entrepreneurship. This approach tends to be the riskiest route to take in beginning a business.

> Starting your own business requires that you make a significant change in your mindset.

Before you start on your life as an entrepreneur, you need to think about how different a paid job is as compared to working for yourself. For most people this is a difficult process. You might consider the following:

- The risk required to generate more money from your own business and have a higher standard of living in the future.
- To be more independent and to start and grow your business. To make your own decisions and directing the path of your business.
- To change your present life and having the power to decide your vacation and leisure time.

If you have considered being an entrepreneur, you need to redesign your life. This may require making some changes in your lifestyle and justify the changes considering the following aspects:

- Control your life
- Increase your opportunities
- Help other people to achieve their dreams

> Entrepreneurship allows for additional time and energy to devote to roles and responsibilities as well as time to analyze how activity affects personal relationships.

Assessing the risk of failure

Fear of failure is a strong reason for abandoning the idea of starting a business. The key to overcoming fear of failure when starting your own business is to accept that failure is a part of life. Most entrepreneurs have failed several times but typically see their failures as a learning process. For some entrepreneurs, failure can also be a motivator for success. (Liptak, J. 2012, p. 18).

> Preparing for success means learning about developing and implementing a business plan

Building confidence

Fear blocks the passion for idea development. Most unsuccessful entrepreneurs fail because their fears prevent them from getting their ideas to the real world, not because they have bad ideas for their business. This process is explained by John J. Liptack. (Liptak, J, 2012, p. 21).

1. You have a great idea that you believe nobody has thought about before. You develop the idea in your mind.
2. You begin to get your idea down on paper. You sketch it out, and begin to define its implementation.
3. You do a little preliminary research to analyze the public interest in your project. It is at this point that you begin to have doubts about your idea.

> Successful entrepreneurs confront their fears and find ways to overcome them. They eliminate negative blocks to unleash the power of their creativity

Before you launch your entrepreneurial venture, you can build your confidence by working on a business plan and developing relationships to find people interested in your project. By talking with your family and with your trusted friends, you become more motivated. With support, you will get more of what you need as you move in a positive direction. A few can go it alone while most must work with other people. However, if you listen to negative people they will hold you back in your attempts at self improvement.

> You need to have a supportive network of people
> who can assist you to achieve your goals.

By discussing your goals and dreams with others, you keep the ideas alive. Others can also motivate you when you find yourself getting discouraged. Your support network can help you take the necessary actions to achieve your goals.
Your support system includes:

1. Role models

These are people you would like to pattern your life after. They are your standards of success. They represent qualities or characteristics that you would like to have.

2. Mentors

They are those who serve as guides, motivators and advisors for your work. Ideally, your mentor will be someone who has started his or her own business and can guide you through the process because he or she has been successful. Your mentor should be someone who wants you to succeed and will take the time to help you through the beginning stages of the entrepreneurial process.

You should find a mentor whom you can trust and with whom you can easily communicate and is interested in engaging in a mentor-mentee relationship.

3. Significant people

Significant people are your closest friends and family. They are the people who are always there for you when you are starting and growing your business. You may also get emotional support from significant others in your life in the form of encouragement through the ups and downs of owning your own business.

Handling your finance

You need to make sure that you have a financial cushion or have investors to help you get through the lean start-up months. The start-up cost of any business can be high, so the more money you have saved, the greater your peace of mind will be. People planning to quit their jobs to launch a full-time business need 3 or 6 months of expenses saved.

Achieving balance

To be successful in your own business you need to be able to balance work, leisure, and family life. John J. Liptack (Liptak, J, 2012, p. 35, 36) explains the indicators to consider to find your balance:

- Time for relatıonshıps: Take time each day to connect with important people in your life.

- Time alone: Take time for yourself. Meditation can help you focus on the moment and stop thinking about work that needs to be done in the future.
- Breaks: You can easily build breaks into your work schedule.
- Exercise: People who exercise regularly tend to be happier and more energetic and have a better outlook on life.
- Vacations: Use your vacation time for rest and relaxation.

The Business Plan

What is a business plan?

A business plan is a document which clearly sets out all important matters relating to the business. These will include such things as:

- Vision and mission of the business.
- History of the business (even in the case of a start-up venture some historical information may be relevant to create a context).
- Goals and objectives.
- Products and/or services being offered.
- The team or individual running the business.
- The market and target customers.
- Research and development (if applicable).
- Operational matters (e.g. staff, distribution, overheads, premises, IT systems, accounting/book-keeping systems etc.).
- Financial information.

Why have a business plan?

A business plan can be used to raise the necessary funds to start your business venture and to keep it going once you are up and running. It is a type of sales pitch to present to potential investors i.e. anyone who might be willing to lend or give you money for the purposes of your business is a potential investor. These include not only investors (e.g. banks, venture capitalists and business angels) but also family, friends and, of course, yourself.

A business plan is much more than a fund-raising mechanism. It is an extremely useful and effective tool in planning the business itself. It is also used for clarifying what the business is all about and where you want to take it. This will be useful not only for you, but for anyone involved in the business. It helps to set goals and objectives, to monitor targets in order to check if they are being met. It forces you to think deeply about such core aspects of the business as the product/service, the customer base and the marketplace. It also displays all the important financial information such operating costs, business assets and profit.

What's in it?

The contents of the business plan vary from business to business. However, the general format and key areas tend to follow a standard template which is recognised throughout the business world.

The key sections of the business plan are:

1. Executive summary. This appears at the beginning of the document. It is a short, concise summary of all the important facts and statements.
2. Company overview. This section focuses on the nature of the business and includes discussions on the industry, customers and the products/services which the business offers. A number of key planning documents can be used to

create this section, in particular the vision statement and mission statements. Other documents that could be used when drawing up your business plan include a description of the venture's goals and objectives and a values statement.

3. Business environment. This is an analysis of the customer base, the market and marketing.
4. Company description. This provides in-depth information on the company including details on the business, management, products and services.
5. Marketing and operations. This section deals with the day-to-day running of the business (or 'operation') and the promotion and marketing of the product or service.
6. Financial review. This section describes the current financial status as well as projections for the future. It includes standard financial documents such as profit and loss statements, balance sheets and cash flow statements.

Executive Summary

The executive summary is an overview of the complete business plan. It is a summary of all the important points in the plan and is arguably the most important section. It should capture the reader's attention. It is where they can read about what you do, and directs them to the rest of the plan.

Being a summary, it is usually written last and always appears at the beginning of the plan. It should be short, succinct and to the point, ideally one or two pages in length. It should contain all key points and factually written. What goes into the summary depends on the business and the decisions of the business owner. However, the summary should include an outline consisting of the following:

- What you are offering;
- Who (individual or management team) is running the business;
- Why your project will succeed;
- The risks and how you will minimise these;
- If the target of the plan is an investor/bank, outline what funding you are looking for;
- What the rewards for the business and the investors are.
- You should include any of the important numbers and figures in your plan. These will help focus the reader's mind on the key points, showing things like the size of the business, its market and customer base, where the business is heading and what sort of profit and investment return is likely.

Finally, many business plans are used to attract investment or to apply for a business loan. If these are the case, the executive summary will act like a sales pitch. Keep it brief, clear and to the point and make sure you end on a positive note.

Company Overview

Vision

In the words of Sir Ernest Hall, musician and serial entrepreneur: *To be a successful entrepreneur one needs a vision of greatness for one's work. If we dream extravagantly we will be inspired to forge a reality beyond the straight jacket of practicalities*.

In his description of vision, Sir Ernest uses words such as greatness, dreams, extravagance and inspiration; he speaks of the importance of aiming beyond what is practical. Indeed a vision should be inspirational, helping the company to reach beyond the constraint of practicalities.

Vision statement

The starting point for every business plan should be the vision. It is the *vision statement* that sets out this vision. The statement should be simple and concise (one or two sentences in length) and should deliver a strong and clear message. As described by Ernest, it should represent aspirations or the hopes and dreams of the company.

Stakeholders

The vision statement should be relevant to, and appeal to, as many stakeholders as possible. Stakeholders are anyone or any organisation with an interest in the business. Examples of stakeholders from an industry such as the pharmaceutical industry would include:

- Employees
- Patients
- Health care professionals
- Customers
- Investors
- Business partners
- Governments/regulators

Examples of vision statements

- Pfizer: to strive to achieve and sustain its leading place as the world's premier research-based pharmaceutical company.
- Microsoft (1990): a computer in every home.
- Apple: to make things that make an impact.
- Ocado (online grocer): to offer busy people an alternative to going to the supermarket every week.
- Unilever: to make sustainable living commonplace.

- Karl Marx: Workers of the world, unite! You have nothing to lose but your chains!

Finkelstein, Harvey, and Lawton (2007) outline 5 key points to bear in mind when writing a vision statement:

- First, forge your own vision, one that captures your company's unique identity, direction, and aspirations. Do this before you do anything else. Do not fabricate a vision in response to competitors' posturing, management ambition or market fads.
- Second, ensure that your vision captures the imagination and loyalty of all key stakeholders, from workers to shareholders.
- Third, be open to change. You should always maintain and nurture your values and core strengths, but you should change the purpose or direction of your vision if you need to.
- Fourth, keep your vision uncomplicated and easy to remember. 'Less is more' should be your motto.
- Also, make sure that you strike a balance between what is realistic for you to achieve and what will inspire your people and partners to strive for ever-better results. Reaching too far too fast can lead to dejection when you fail to deliver. Remember, though, that lack of ambition or challenge also can cause discontent and underperformance.

Mission Statements

Unlike the vision statement, which deals with aspirations, the mission statement describes the purpose of the business and what the company actually does.

Just like the vision statement, the mission statement should be concise, clear, informative and interesting. Mission statements vary in length from a number of long sentences to 2-word statements. However a word count of 50 words or less is generally recommended.

A good example of a succinct, clear mission statement outlining the purpose and philosophy of the company is that of social networking website, Twitter:

> '*to give everyone the power to create and share ideas and information instantly, without barriers*'

According to Brian Schipper, vice president of human resources at Twitter: "Our mission statement puts our users first and defines our clear purpose – to give everyone the ability to be heard, seen, and share their thoughts and experiences as they happen. It is our compass when we're building the platform and developing new products and policies. We want to empower individuals and be a force for good in the world."

The following are some further examples of mission statements from well-known and successful enterprises:

Tesco: We go the extra mile for customers making shopping better, simpler, cheaper in every store, in every country in which we operate. Every little helps.

Otis Elevator: Our mission is to provide any customer a means of moving people and things up, down and sideways over short distances with higher reliability than any similar enterprise in the world.

IBM: At IBM we strive to lead the world in the creation, development and manufacture of the industry's most advanced information technologies, including computer systems, software, networking

systems, storage devices and microelectronics. We translate these advanced technologies into value for our customers through our professional solutions and services business worldwide.
International Red Cross: The mission of the Red Cross is to improve the quality of human life; to enhance self-reliance and concern for others; and to help people avoid, prepare for, and cope with emergencies.

Nike: To Bring Inspiration and innovation to every athlete in the world

Walt Disney: The mission of The Walt Disney Company is to be one of the world's leading producers and providers of entertainment and information. Using our portfolio of brands to differentiate our content, services and consumer products, we seek to develop the most creative, innovative and profitable entertainment experiences and related products in the world.

Microsoft: At Microsoft, we work to help people and businesses throughout the world realize their full potential. This is our mission. Everything we do reflects this mission and the values that make it possible

TED: Spreading Ideas.

Make-A-Wish: We grant the wishes of children with life-threatening medical conditions to enrich the human experience with hope, strength and joy.

Doctors without Borders (Médecins Sans Frontières) works in nearly 70 countries providing medical aid to those most in need regardless of their race, religion, or political affiliation.

NPR (National Public Radio): To work in partnership with member stations to create a more informed public – one challenged and invigorated by a deeper understanding and appreciation of events, ideas and cultures.

Business Environment

This section takes an in-depth look at the market or who the customer is and what the competition is like. As it sets the stage for the potential success of the business it is arguably the core of the business plan. Importantly, it gives you an opportunity to develop your knowledge of the market you intend to serve. It also provides investors and other stakeholders with confidence that you understand your market and demonstrates that the market is large enough and has sufficient potential to justify investing in the business.

A good market analysis will cover areas such as the size of the market (both in terms of volume and value), trends guiding the evolution of the market, the various different market segments, the customer and the competition.

Market size

Assessing the size of the market can be a difficult task but it is usually possible to figure out a ball-park figure. There may be sources such as newspapers and industry-specific publications available that may help you gauge the market size. You may also be able to rely on your own observations if you have in-depth and personal knowledge and experience as well as on the knowledge of other people involved in the market.

Market trends

Although it is impossible to accurately predict the future, certain trends can indicate the direction that the industry is taking and what sort of challenge and opportunities the business is likely to encounter in the future. Technology, the regulatory environment, demographics are all examples of dynamic influences that are constantly changing and that heavily influence the evolution of the market. They are important considerations in planning a strategy for the business and should be elaborated upon in the business plan.

Market segments

Markets can be divided up into 'segments'. These are, in effect, customer groups based on various characteristics such as location, size of market or characteristics of the customer, e.g. behaviour, food/drink preference, gender, age, disposable income etc. Another very effective way to segment a market is to identify the customer's needs. Entrepreneurs often have grass-roots and in-depth knowledge of their potential customers and their needs through close and personal engagement with the customer base and with the product/service being offered. The ability to identify specific needs through personal experience and intuition can be a powerful source of competitive advantage.

Customer

Once you have identified your market segments you will be in a position to develop the profile of your customer. Perhaps your customers are businesses looking to buy large paintings for public spaces and conference rooms, young parents looking for music tuition for their children or a venue or festival looking to programme rock bands. The closer you can describe the various different profiles of your target customer the more likely you will be able design a product/service that will meet their needs.

Competition

An analysis of the competition is an assessment of why customers will choose you over the competition. There are a number of different techniques that can be used to analyse competitors. One of the most commonly used techniques is the SWOT analysis where the Strengths and Weaknesses are investigated as well as Opportunities and Threats.

Another useful technique is the 'competitive profile matrix'. Based on the customers' needs, various features of the product or service are compared on a scale, usually of 1 to 5+, 1 being excellent and 5 poor. The following is a sample taken from Bygrave and Zacharakis (at page 245). The matrix is for a new retail concept – a specialty store targeting the history enthusiast. The entrepreneur rates each competitor (or competitor type) on various success factors. The matrix demonstrates the strengths and weaknesses and indicates where the entrepreneur hopes to position themselves in the market place. In this example, the entrepreneur expects to be competitive in all areas except price and location. By ranking himself along with all competitors on the basis of key features and attributes the entrepreneur can identify his own strengths and weaknesses as well as those of the competition. It also gives the reader of the matrix an idea of where the business intends to place itself in the market.

	My concept	Big-box stores	Amazon	History Channel Website	Museum Stores	Specialty Websites
History book selection	2	3	1	3	4	3
Display of artefacts	1	5	5	5	3	5
History-related gift items	1	5	4	2	1	2
Videos/DVDs	1	4	3	3	5	2
Price	3	2	1	2	3	3
Atmosphere	1	2	5	5	4	5
Employee knowledge	1	4	5	5	2	5
Ease of shopping for specific items	2	2	1	1	3	4
Location	4	1	1	1	5	3
Ease of browsing	1	2	3	3	2	4

Company and Product Description

This section provides an in-depth description of the company and the product/service including:

- Historical information on the company.
- Details of the management team including each member's individual educational background, experience, achievements etc.
- Details of the management roles and areas of responsibility. Organisational charts are useful tools to help visualise the management structure and are often included.
- Details of professional advisers such as lawyers, accountants, patent agents etc.
- If the business is already trading, a brief summary of financial results and achievements along with future projections.

- Business name, address, contact details etc.
- A description of the legal structure of the business.

Legal structure

A very important decision for every business to make is what legal structure to adopt. For entrepreneurs starting out on their own, with no employees and providing a service such as music or art classes, things can be simple. Generally, the entrepreneur would decide to become a sole trader. However, if there is more than one person, or the business has high growth potential, the decision may not be so straightforward. In many cases, some of the more complicated structures may be more appropriate for tax purposes or to limit liability in the event of the business being sued. Once a legal format has been chosen it is not set in stone. Provided the correct procedures are followed, it is possible to change the legal structure of the business as it develops and as its needs change over time.

The ~~3~~ three main ways in which a business can be legally structured are:

1. Sole Trader: a business owned and operated by one person.
2. Partnership: a business owned and operated by two or more people.
3. Company: a business owned by shareholders but operated by directors who may or may not be the same people

Sole Trader

The simplest form of business is the sole trader; a sole trader is a business that is owned by one person. It may have one or more employees. It offers the least personal protection. Under the law, a sole trader and the business are the same legal entity. Essentially, the sole trader and his business are one and the same thing – the sole trader is personally liable if his business is sued or owes any money, i.e. his liability is unlimited. Becoming a sole trader can be risky as the entrepreneur will be liable to repay the business's debt from his personal wealth if necessary. Profits from the business are considered income and are taxed accordingly; essentially, the sole trader is treated as self-employed for tax purposes.

Partnership

A partnership is a business where there are two or more owners of the enterprise. Most partnerships are between two and twenty members though there are examples, like accountancy and solicitors firms, where there are more partners, sometimes numbering several hundred. The main advantages of a sole trader becoming a partnership are:

- It spreads the risk across more people, so if the business gets into difficulty there are more people to share the burden of debt.
- Partners may bring money and resources to the business (e.g. better premises to work from).
- Partners may bring other skills and ideas to the business, complementing the work already done by the original partner.
- Partnership increases credibility with potential customers and suppliers who may see dealing with the business as less risky than trading with a sole trader.

The main disadvantages of becoming a partnership are:

- Having to share the profits.

- Less control of the business for the individual.
- Disputes over workload.
- Problems if partners disagree over the direction of the business.

Limited company

A Limited Company is a business that is owned by its shareholders, run by directors and, most importantly, its liability is limited. There can be one shareholder or many thousands of shareholders. Shareholders are also known as members. Each shareholder owns part of the company. As a group they select the directors who runs the business.

Limited Liability means that investors can only lose the money they have invested and no more. This encourages people to finance the company, and/or set up such a business, knowing they can only lose what they have put in if the company fails. For people or businesses who have a claim against the company, limited liability means that they can only recover money from the existing assets of the business. They cannot claim the personal assets of the shareholders to recover amounts owed by the company.

The distinguishing factor that differentiates a limited company from a sole trader and a partnership is that a limited company has to prepare annual 'statutory accounts'; this is the price to be paid for the benefit of limited liability. Limited companies must produce such accounts annually and may have to appoint an independent person to audit and report on them depending on certain size criteria. Once prepared, a copy of the accounts must be sent to the Registrar of Companies which maintains a separate file for every company. The file for any company can be inspected at the Companies

Registration Office by members of the general public. (*Source: Financial Accounting core text, Accounting Technicians Ireland*)

Product/Service description

Once you have described your company you can go on to describe the product or service you intend to offer. It is important to be as specific and complete as possible and to avoid jargon. Do not assume that your reader will easily understand what it is you are offering. If your product/service is clear and easy to explain avoid padding out your description with unnecessary waffle. However, if the product is complicated make sure you provide an adequate description. Any images, photos or diagrams in addition to text are extremely helpful additions to the description.

List key features and benefits and explain why the customer will choose your offering over that of your competitors. What customers' needs does it meet? What problem does your offering solve and who is likely to buy it? Any extras, such as warranties or technical support must be included. These are important considerations as they will generally increase the cost of doing business, can result in unforeseen or hidden expenses and will affect pricing.

Stage of development

It is important to be clear as to the stage of development of your product/service. You could already be operating your business or you could be about to launch. However, it is also possible that you are not quite there yet – you may still need to undertake some 'R&D' (research and development) or acquire certain skills. These issues, if relevant, should be addressed in your business plan.

Competition

This section should include a direct comparison of your offering with that of the major competitors, listing advantages and disadvantages. After making an in-depth comparison draw your conclusion and explain why your product will compete or, if it is not yet sufficiently competitive, what you intend to do to make it more competitive.

Any competitive advantages should be clearly outlined in the plan. Many musicians and artists will have special skills, talents and expertise that are often unique to themselves. They may also have unique ideas that form the basis of their competitive advantage. If they do, it is worth considering registering these ideas legally in order to protect and preserve your competitive advantage as well as creating a barrier to competitors choosing to directly copy or imitate the business.

Generically referred to as Intellectual Property, unique and original ideas, inventions, designs etc. can be divided up into four distinct areas:

- Patents (how something works).
- Copyright (a right subsisting in original artistic, musical and dramatic works).
- Trademarks (i.e., the company name).
- Design (i.e., how something looks).

All of these rights can be registered, usually with the assistance of an intellectual property professional such as a lawyer or patent agent. Registration allows the entrepreneur to take commercial advantage of these interests as follows:

1. Selling the rights outright,
2. Entering into agreements to the rights to produce and to receive royalties for items sold,
3. Selling a licence to manufacture and market the product while maintaining the rights.

Operations

'Operations' is the term used to describe the day-to-day running of the business to produce the product or to deliver the service offered. It includes everything from sourcing materials, hiring staff, leasing premises, purchasing equipment and implementing IT systems.

Many operations can be run at a minimum standard and cost thereby increasing efficiency. With start-up companies, it is often makes economic sense to outsource processes which do not require the control or expertise of the entrepreneur or that are not sensitive or confidential (e.g. a newly developed software or invention).

On the other hand, certain operations can be delivered to a standard above what is expected in the industry. This can give a competitive advantage to the business which could prove critical in attracting new customers and retaining existing ones. Examples of ways in which this could be done include:

- Providing a distinctively designed interior to a café, restaurant, reception area etc. to create a certain ambience thereby enhancing the customer's experience when interacting with the business.
- Increased accessibility or availability e.g. opening earlier and/or later than the competition

- Ensuring products are beautifully finished and presented or packaged.
- Having a user-friendly and intuitive website.
- Using cutting edge technologies.
- Consistently maintaining a higher than expected level of quality control.
- Having an excellent customer care and after-sales service.
- Training staff so that they are knowledgeable about the product / service.
- Holding larger stock so you don't ever run out.
- All of these improved standards will provide added value in the eyes of the customer who, as a result of their enhanced experience, is more likely to remain loyal to the business. Although this may result in increased operational costs it gives start-up an edge over the competition and helps to win over and cultivate new customers.

Financial Review

Now that you have figured out what your product or service will be, done your market research and planned your operations, the next stage is look at the crucial matter of how you are performing, or hope to perform, financially.

In constructing forecasts we rely on a number of factors including:

- Historical information
- Market analysis
- Gut feelings

Financial information produced to support a new venture usually relies on a combination of sources:

- Accurate data
- Assumptions
- Your own estimation

A good understanding of financial statements and financial data is crucial at all stages of an enterprise, including start-up, and is the part of the business plan that investors and banks will scrutinise most closely.

The importance of business accounting

In order to assemble financial statements and to be able to analyse your financial data it is important that you adopt good accounting practices. These are also important in order to calculate tax due to Revenue and it is a legal requirement to keep accurate accounting records for up to 5 years. It is possible to run a simple business using the following three ledgers:

1. Sales ledger,
2. Purchase ledger,
3. General ledger (containing summary information about sales, purchases, assets and liabilities).

Many businesses will make use of business accounting software. Popular accounting software packages for SMEs (or 'small and medium-sized enterprises') are produced by IT companies such as Sage, Intuit and Pegasus.

Financial statements

Financial statements are general purpose, external financial statements prepared according to generally accepted accounting principles.

Profit and Loss statement

Also referred to as the 'P&L', the Profit and Loss statement is one of the major financial statements used by business owners along with the Balance Sheet and the Cash Flow Statement.

The P&L lists the company's total income and total costs. It then subtracts these costs from income to calculate net profit, the actual amount of money the company has made for the period covered. This figure is commonly referred to as the 'bottom line' and is a good indicator of how well the business is performing.

Profit and Loss statements are generally prepared at regular intervals, e.g. monthly, quarterly and annually. They show what profit or loss was made during the period covered. When looking at P&Ls over several periods, management gets a good picture of the financial health of the business and can use this information to make future assumptions and projections.

P&Ls follow a standard format with some variations depending on the nature of the business. The main items included are:

- Sales. The sale of goods and/or services. Sometimes referred to as the 'top line'. This is the most important source of revenue and shows the money being generated. It appears first in the statement. Other income, i.e. interest earned from investments appears further down in the statement.

- Cost of sales. Anything directly related to producing goods or services. For example, in the case of manufacturing, items such as components, labour, raw materials, electricity etc. would all be needed to produce the product and would therefore be included under cost of sales.
- Gross profit. Gross profit = sales – cost of sales.
- Profit margin. Profit margin = [gross profit ÷ sales] x 100. This is a financial ratio which calculates profit as a percentage of the selling price. It is calculated by dividing the gross profit by the sales figure and then multiplying by 100. Margins are useful indicators of profit relative to business activity and irrespective of the size of the company.
- Operating expenses. These are the costs associated with supporting the production of goods/services and include such items as overheads and staff wages.
- Depreciation. An amount which allows for loss in the value of certain assets (e.g. buildings, machinery, computers, vehicles) over time. These items will eventually need to be replaced and depreciation allows for one-off (and generally large) future expenses to be spread over a number of years. Being based on the original cost it does not reflect true market value of the asset or the cost of replacing it which is likely to be substantially higher.
- Operating profit. Operating profit = gross profit – operating expenses.
- Income. This refers to income other than sales and includes interest received from investments, dividends from shareholdings, rent received from letting business properties etc. Unlike revenue from sales, this

source of income is not affected by the performance of the company and therefore appears separately.

- Net profit before tax. All income (sales, interest and dividends) minus all costs and expenses but before tax is deducted.
- Net margin. Another financial ratio but this time to calculate the net profit as a percentage of the selling price. The net margin will be a lower percentage than the profit margin. The formula used is: net profit ÷ sales x 100.
- Tax. Tax due to Revenue.
- Dividends. Dividends due to shareholders of the company.
- Net profit. This is the figure that is left after all expenses (including tax) are deducted from the original sales figure; commonly referred to as the 'bottom line'. This is referred to as a net loss if the figure is negative.

Balance Sheet

The balance sheet is like a snapshot, presenting the company's financial situation at a specific point in time e.g. at 31 December 2015. This is unlike the P&L which reveals the business' finances over a period of time e.g. from 1-31 January 2015. Where the P&L deals with revenue, costs and profit, the balance sheet tells us what the company owns (*assets*) and what it owes (*liabilities*) on the date in question. It also shows what the company is worth (*equity*) including what investments were made and by whom. This information is important for investors interested in investing in the company or for bankers considering whether or not to extend credit or approve a loan application. Other potential users of a business' balance sheet include suppliers, government agencies and customers.

The three main categories of a balance sheet are:

1. Assets – what the company owns.
2. Liabilities – what the company owes.
3. Equity – net worth of the company (assets – liabilities = equity).

Assets

These refer to anything that the company owns or is owed. Assets are divided into 2 different categories depending on how *liquid* they are.

1. *Fixed assets*. These are long-term assets which are more difficult to convert into cash. Examples include:

- Land. Land does not depreciate and appears in each annual balance sheet at its original value.
- Buildings, equipment, machinery etc. These assets are subject to depreciation. The original cost of the asset(s) is used and the depreciation amount (which is accumulative) appears as a separate entry.
- Intangibles. These include copyrights, design rights, patents and goodwill. Trademarks can only appear on the balance sheet if they were purchased from another company. Those developed in-house cannot be listed even if they represent a key asset to the company.

2. *Current assets*. These are assets which can be 'liquidated' or turned into cash within a year. Examples of these include:

- Cash e.g. petty cash, current and deposit account balances.
- Temporary/short-term investments.
- Debtors.
- Stock.

Liabilities

These refer to the company's debt, i.e. what it owes. Just as with assets, these are divided up into two categories:

1. Current liabilities. These are short-term liabilities to be paid off within a year. Examples include:

- Creditors. These are regular business creditors such as suppliers, professionals, utility bills etc.
- Accrued liabilities, e.g. salaries and wages, unpaid expenses such as products and services, interest on bank loans, insurance premiums etc.
- Unpaid taxes.

2. Long-term liabilities. These are liabilities which are not repayable within a year and where repayment often takes place over several years. They are often long-term borrowings to finance the business such as bank loans or bonds issued to investors.

Owner's Equity

Owner's equity is total assets minus total liabilities and is the net value of the company. Both figures match and the books are balanced (hence the 'balance sheet'). The principle is illustrated by the following equation: Owner's equity = Assets – Liabilities.

Owner's equity will consist of share capital (money invested by shareholders) and retained profit or loss. The term 'owner's equity' is used if there is a single owner. Unsurprisingly, if the business is a company there will be several owners, or shareholders and the term 'shareholder's equity' is used.

Carmen Parra Rodríguez Design Studio
PROFIT AND LOSS STATEMENT for the year ended 31 December 2015

	€	€
Income		
Sales	800,000	
Cost of sales		
Gross profit		**320,000**
Profit margin		40.00%
Expenditure		
General and administration	120,000	
Depreciation	40,000	
Total operating expenses		(160,000)
Operating profit		**160,000**
Income		
(interest, dividends and rental income)		20,000
Net profit before tax		**180,000**
Net margin		22.50%
Tax	40,000	
Dividends	10,000	
		(50,000)
Net profit		**130,000**

Joyce and Rodríguez Academy of Music, Drama and Dance
BALANCE SHEET as at 31 December 2015

	€	€
Fixed assets		
Land	50,000	
Buildings	100,00	
Equipment & machinery	325,000	
Intangibles	5,000	
Less: accumulative depreciation	(75,000)	
		405,000
Current assets		
Stock	25,000	
Debtors	50,000	
Investments	75,000	
Cash	50,000	
		200,000
Total assets		**605,000**
Current liabilities		
Creditors	25,000	
Accrued liabilities	75,000	
Long term liabilities		
Bank loans	75,000	
		(175,000)
Total assets less total liabilities		**430,000**
Capital and reserves		
Owners share capital	110,000	
Retained earnings	320,000	
Total owner's equity		**430,000**

Raising Finance

Raising capital to start a new venture is one of the first challenges an entrepreneur faces. However, raising capital is fundamental to establishing a successful new venture. There are three different types of capital available, namely (i) finance provided by founders, family and/or friends, (ii) borrowings or 'debt' and (iii) equity.

Founders, family and friends

The first type of capital comes from informal sources such as the founders themselves and from family and friends and is sometimes called bootstrapping. The investment could come in the form of sweat equity (your time), sales, equipment, intellectual property rights and/or money. This type of financing demonstrates commitment to the business, and can strengthen the entrepreneur's bargaining position with financiers.

Debt

Borrowing is another major source of raising finance, in particular in the form loans from banks:

Credit card debt: This type of debt is unsecured and tends to be expensive with interest rates as high as 22% with some banks. Despite the expense, many businesses use credit card debt as it is easy to get and easy to use as well as being very flexible. It is also an anonymous form of finance requiring no explanations to the lender.

Overdraft facility: this form of borrowing is used mainly for funding everyday trading activities.

Secured borrowing. These loans are typically secured against a property such as a home.

Hire purchase. This is a further form of borrowing where an asset is owned at the end of the agreement.

Equity

This is where you offer shares in your company in exchange for finance. The advantage to this form of finance is that, unlike with debt, a return on the investment depends on the profitability of the company. However, by selling shares in the company the owner or directors relinquish part ownership in the business and as a result, their autonomy.

Entrepreneurs often turn to business angels and venture capitalists if they are looking for capital investment. **Business angels** are private individuals, typically successful entrepreneurs and executives who have achieved wealth from their gains in previous investments. They generally invest in companies in the early stage of development. In addition, they contribute their know-how or experience in company management and can offer valuable expertise and guidance. Angels usually seek active participation in the company in which they invest.

The average initial investment by Business Angels ranges between €50K and €250k individually, or they can form syndicates (partnerships with other Business Angels) for investments up to €500k and beyond.

Venture Capital is capital provided by full-time, professional firms (venture capitalists) who invest with management in ambitious, fast-growing companies with the potential to develop into significant businesses.

In addition to injecting cash into the company, the venture capitalist is likely to add considerably to the credibility of the company and to supply management expertise, support and access to their contacts. As part of their mentoring and monitoring of their investment, they are likely to seek board membership.

In contrast to bank finance, venture capitalists are not looking for scheduled repayment, but for a minority of the share capital of the company in return for cash. The venture capitalists will typically look to realise their investment in five years, either through floatation on a public market, a trade sale or for their stake to be bought out by the company.

Venture Capital funds usually invest in companies that are raising €500k or more in equity. The companies must be in a fast-growing, attractive sector, with a strong management team and demonstrable skills. (*source: www.enterprise-ireland.com*)

Innovation or enterprise hubs

Enterprise hubs are centres which support and encourage entrepreneurs at the early stages of business development. They provide office space and facilities, training, stipends, access to mentoring and exposure to funding through financial institutions, business angels and venture capitalists. They are an ideal environment where creative entrepreneurs can flourish.

The Rubicon, the leading innovation hub in Ireland, is located on the CIT ('Cork Institute of Technology') campus and is jointly funded by CIT and Enterprise Ireland. The following, taken from the website, explains what the Rubicon is all about:

Clients based at the Rubicon are at different stages of development, from concept stage to completing their first customer orders and many are already trading on the International Market.

Since opening its doors in January 2006, the Rubicon Centre has quickly positioned itself as a catalyst, assisting entrepreneurs to take their projects to the next stage. In July 2010 the Rubicon increased its capacity by an additional 910m2, which included new laboratory spaces. This extension brings the total incubation footprint to over 3,000m2. The Centre continues to invest in its IT Infrastructure to afford Companies access to their customers and partners worldwide. Clients enjoy access to a full development path and several have participated in one of the many Programmes on offer in the Centre, including Genesis Enterprise, PINC, EnterpriseSTART and the Discovery Zone programmes.

As an innovation centre for entrepreneurs, the Rubicon Centre is here to help, encourage & give support to people who present a unique idea or highlight a market niche which they believe they can target.

In essence, the Centre's role as an incubator is to assist the formation and growth of early stage, knowledge intensive businesses, by providing physical space & in-house management support, along with access to advice and support from Institute resources. The Centre aims to stimulate an environment of creativity and innovation with a continual focus of nurturing the growth of knowledge based business and commercial research in the South West Region.

Source: http://www.rubiconcentre.ie/centre-overview/

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CHAPTER IV

Project Management & Fund Raising

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Project Management

Project management (PM) is the usage of knowledge, skills, and tools to manage a project from start to finish with the goal of meeting the project requirements (Sanghera, 2006, p. 3). However, project management actually begins even before a project starts because the project idea normally comes from the project manager and most projects are written and managed by same person: the project manager!

Project management has developed into a subject discipline and organizations are increasingly using project management as a tool to increase their productivity. More companies are coming to understand the unique benefits that can be derived from project management. So, project management skills are very important in the profile of a candidate.

This chapter mainly covers the first part of the project management: developing and writing up a project proposal and then looking for funding sources.

In 2002, The European Commission – EuropeAid developed a Handbook for Project Cycle Management (see resource list), which is the fundamental tool in running European projects and can be used as a reference for project management. The European Commission's Handbook is used in most parts of this chapter.

What is a Project?

1. A project is a work effort made over a finite period of time with a start and a finish to create a unique product, service,

or result. Because a project has a start and an end, it is also called a temporary effort or endeavor (Sanghera, 2006, p. 2).
2- A project is a series of activities aimed at bringing about clearly specified objectives within a defined time-period and with a defined budget (EC, 2004, p. 8).

Projects usually have a wide range of objectives, involve numerous internal and external actors, and are conducted in various activity sectors.
The way in which projects are planned and carried out follows a sequence that has become known as the project cycle. The cycle starts with the identification of an idea and develops that idea into a working plan that can be implemented and evaluated. Ideas are identified in the context of an agreed strategy. It provides a structure to ensure that stakeholders are consulted and relevant information is available, so that informed decisions can be made at key stages in the life of a project. (EC, 1999, p. 6)

Logical Framework Approach

The Logical Framework Approach (LFA) is an analytical process and set of tools used to support project planning and management. The Logical Framework Approach was developed in the late 1960's to assist the US Agency of International Development to improve its project planning and evaluation system. The LFA has since been adopted as a project planning and management tool by most multilateral and bilateral development agencies. The LFA should be thought of as an 'aid to thinking'. It allows information to be analyzed and organized in a structured way, so that important questions can be asked, weaknesses identified and decision makers can make informed decisions based on their improved understanding of the project rationale, its intended objectives and the means by which objectives will be achieved.

It is important to distinguish between the LFA, which is an analytical process (involving stakeholder analysis, problem analysis, objective setting and strategy selection), and the Logical Framework Matrix (LFM) which, is the documented product of the analytical process. The first sections below cover the steps of the LFA analysis, then introduce the LFM matrix and its components. LFA has two main phases: Analysis phase and planning phase. There are four elements of the analysis phase:

1. Stakeholder Analysis
2. Problem Analysis
3. Analysis of Objectives
4. Strategy Analysis

After all these analyses are carried out, in the planning phase the results of the analysis are transferred into LFM matrix and activities and resource requirements are defined and scheduled, and a budget is prepared (EC, 2004, pp. 57-60).

Analysis Phase

The first step in the project cycle is to identify *an issue* that a project could address. This usually involves a 'needs assessment' which finds out what the needs are and whom they affect.

We might already have a good idea of local needs. They might be quite obvious. On the other hand, we might have no idea what the needs are. It is important to carry out a needs assessment before planning a project.

- The project should come out of what people say they want and not from assumptions that we make.
- By talking to different people, we will be able to understand how problems affect people differently. Sometimes the needs are not immediately clear or cannot be easily understood.
- Circumstances change.
- Needs assessment gives people an opportunity to prioritize their needs, which leads to a more sustainable project (Blackman, 2003, p. 13).

It is important to be aware of the policy, sector and institutional context within which the project will conduct. Thus, before starting with stakeholder analysis; existing policy documents, sector reports and analysis should be reviewed.

Stakeholder Analysis

Any individuals, groups of people, institutions or firms that may have a significant interest in the success or failure of a project (either as implementers, facilitators, beneficiaries or adversaries) are defined as 'stakeholders' (EC, 2004, p. 61).

'Stakeholders' are:

- people affected by the impact of an activity
- people who can influence the impact of an activity (Blackman, 2003, p.20).

A basic premise behind stakeholder analysis is that different groups have different concerns, capacities and interests, and that these need to be explicitly understood and recognized in the process of problem identification, objective setting and strategy selection. (EC, 2004, p.61).

Stakeholder analysis helps to:

- improve the project's understanding of the needs of those affected by a problem
- identify potential winners and losers as a result of the project
- reduce, or hopefully remove, potential negative project impacts
- identify those who have the rights, interests, resources, skills and abilities to take part in, or influence the course of, the project
- identify who should be encouraged to take part in the project planning and implementation
- identify useful alliances which can be built upon
- identify and reduce risks which might involve identifying possible conflicts of interest and expectation among stakeholders so that conflict is avoided (Blackman, 2003, p. 22).

There are different ways of doing stakeholder analysis. Whichever approach is chosen it is important to carry out stakeholder analysis with representatives of as many stakeholder groups as possible. Below are some of the stakeholder analysis approaches:

- Stakeholder analysis matrix
- SWOT analysis
- Diagrams (Venn, Spider, etc.)

Problem Analysis

Before we start to design a project we need to analyze the problem with the participation of the primary stakeholders identified in previous section.

Problem analysis identifies the negative aspects of an existing situation and establishes the 'cause and effect' relationships between the identified problems.

Identification of needs/problems is an important part of the project development and is the only realistic route to having a clear picture of the goal, objectives and extent of your project. The problems analysis must be done starting with the project idea and having in mind the major outcome of the project.

Steps of the problem analysis:

- Definition of the framework and subject of analysis;
- Identification of the major problems faced by target groups and beneficiaries (What is/are the problem/s? Whose problems?); and
- Visualization of the problems in form of a diagram, called a "problem tree" or "hierarchy of problems" to help analyze and clarify cause-effect relationships

Steps of drawing up a Problem Tree:

- Brainstorming with stakeholders
- Selecting an individual starter problem
- Looking for problems related to the starter problem
- Establishing a hierarchy of cause and effects

- Problems which are directly causing the starter problem are put below
- Problems which are direct effects of the starter problem are put above
- Sorting all problems in the same way by asking ‘What causes that?’
- Connecting the problems with cause-effect arrows
- Reviewing the diagram and verifying its validity and completeness (EC, 2004, p. 67).

Analysis of Objectives

While problem analysis presents the negative aspects of an existing situation, analysis of objectives presents the positive aspects of a desired future situation. This involves the reformulation of problems into objectives (EC, 1999, p. 19).

Steps of Objective Analysis

Step 1	Reformulate all negative situations of the problems analysis into positive situations that are: desirable realistically achievable
Step 2	Check the means-ends relationships to ensure validity and completeness of the hierarchy (cause-effect relationships are turned into means-ends linkages)
Step 3	If necessary: revise statements add new objectives if these seem to be relevant and necessary to achieve the objective at the next higher level delete objectives which do not seem suitable or necessary (EC, 2004, p.69)

After all these steps the problem tree turns into an Objective Tree and now you can start strategy analysis.

Strategy Analysis

The final stage of the analysis phase involves the selection of the strategy (ies) which will be used to achieve the desired objectives. Strategy analysis involves deciding what objectives will be included IN the project, and what objectives will remain OUT, and what the project purpose and overall objectives will be. In addition to examining the logic, strategy analysis also looks at the feasibility of different interventions.

This step requires:

- Clear criteria for making the choice of strategies,
- The identification of the different possible strategies to achieve the objectives.

The most relevant and feasible strategy is selected on the basis of a number of criteria to be agreed upon for each project individually. The following are possible criteria:

- Priorities of and attractiveness to target groups
- Time perspective of benefits
- Resource availability (external funds, partner institutions' funds, expertise required/ available)
- Existing potentials and capacities (of target group/s)
- Relevance for sector / agreed strategy between EC and partner country and relevance for contribution to overarching policy objectives
- Relationship and complementation with other action

- Social acceptability
- Contribution to reduction of inequalities (e.g. gender)
- Urgency (EC, 1999)

How to do a strategy analysis?

Step 1	Identify objectives you do not want to pursue (not desirable or not feasible)
Step 2	Group objectives, to obtain possible strategies or components (clustering)
Step 3	Assess which strategy/ies represents an optimal strategy according to the agreed criteria
Step 4	Determine Overall Objective(s) and Project Purpose

Planning Phase and Log Frame Matrix

The results of the stakeholder, problem, objective and strategy analysis are used in the preparation of Log Frame Matrix (log frame) in the planning phase.
Log frame matrix is the main output of the Logical Framework Approach. The log frame is a table of four rows and four columns, where all the key parts of a project can be inserted as a clear set of statements: the project goal, purpose, outputs and activities, with their indicators, evidence and assumptions. It shows the project's structure and describes the project logically. The log frame does not show every detail of the project. It is an overview of the key factors. (Blackman, 2003, p. 38)

Information contained in the Log Frame Matrix

Project description	Indicators	Source of verification	Assumptions
Overall objective: The broad development impact to which the project contributes – at a national or sectoral level (provides the link to the policy and/or sector program context)	Measures the extent to which a contribution to the overall objective has been made. Used during evaluation. However, it is often not appropriate for the project itself to try and collect this information.	Sources of information and methods used to collect and report it (including who and when/how frequently).	
Purpose: The development outcome at the end of the project – more specifically the expected benefits to the target group(s)	Helps answer the question 'How will we know if the purpose has been achieved'? Should include appropriate details of quantity, quality and time.	Sources of information and methods used to collect and report it (including who and when/how frequently)	Assumptions (factors outside project management's control) that may impact on the purpose-objective linkage
Results: The direct/ tangible results (good and services) that the project delivers, and which are largely under project management's control	Helps answer the question 'How will we know if the results have been delivered'? Should include appropriate details of quantity, quality and time.	Sources of information and methods used to collect and report it (including who and when/how frequently)	Assumptions (factors outside project management's control) that may impact on the result-purpose linkage
Activities: The tasks (work program) that need to be carried out to deliver the planned results	**Means:** (a summary of resources/ means is provided in this box)	**Costs:** (a summary of costs/budget is provided in this box)	Assumptions (factors outside project management's control) that impact on activity-result link

Source: EC, 2004, p .73

First Column: Intervention Logic

The first column of the log frame matrix summarizes the 'intervention logic' of the proposed project. When the objective hierarchy is read from the bottom up, it can be expressed in terms of (EC, 2004, p. 74):

> **IF** adequate **inputs/resources** are provided,
> **THEN activities** can be undertaken;
> **IF** the **activities** are undertaken, **THEN results** can be produced;
> **IF results** are produced, **THEN** the **purpose** will be achieved; and
> **IF** the **purpose** is achieved, **THEN** this should contribute towards the **overall objective**

1. The Overall Objectives of the project / program explain why it is important to society, in terms of the longer-term benefits to final beneficiaries and the wider benefits to other groups. They also help to show how the program fits into the regional / sector policies of the government / organizations concerned and of the EC, as well as into the overarching policy objectives of EC co-operation. The Overall Objectives will not be achieved by the project alone; it will only provide a contribution to the achievement of the Overall Objectives.
2. The Project Purpose is the objective to be achieved by implementing the project. The Purpose should be defined in terms of sustainable benefits for the target group(s) as part of the beneficiaries. The Purpose should also express the equitable benefits for women and men among them. There should only be one Project Purpose per project. Having more than one Project Purpose could imply an excessively complex project, and hence possible management problems.

Multiple Project Purposes may also indicate unclear or conflicting objectives. Clarifying and agreeing precisely what will define the project's success is therefore a critical step in project design. Only one Project Purpose!

3. Results are "products" of the Activities undertaken, the combination of which achieve the Purpose of the project. They should be numbered.
4. Activities – the actions necessary to produce the Results. They summarize what will be undertaken by the project. They should be related to the Results by adequate numbering (Activity 1.1, 1.2….., 2.1, 2.2….). (EC; 1999, p. 42)

Assumptions and Risks

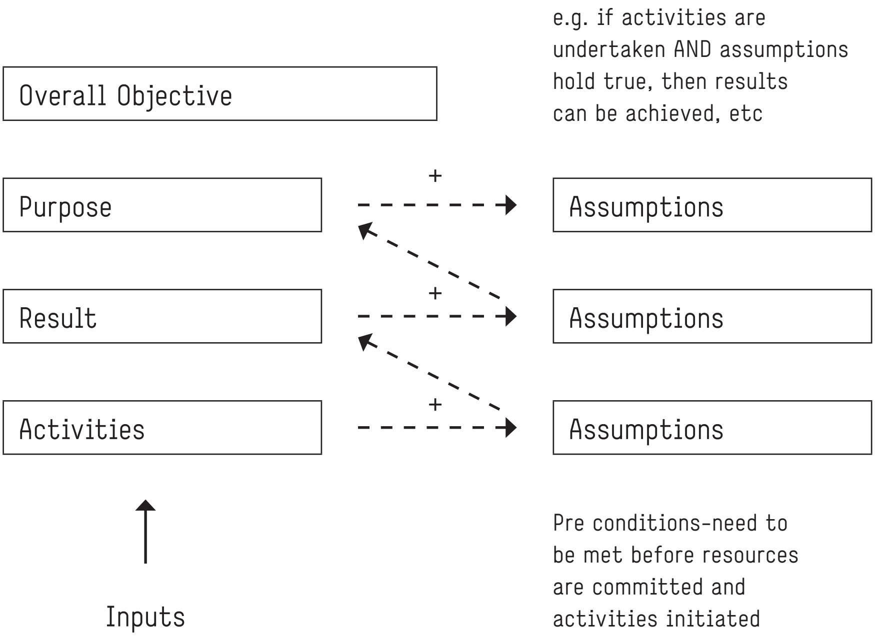
Assumptions are external factors that have the potential to influence (or even determine) the success of a project, but lie outside the direct control of project managers. They are the answer to the question: "What external factors may impact on project implementation and the long-term sustainability of benefits, but are outside project management's control?" (EC, 2004, p. 79)

Most projects fail, not because of bad project design, but because of lack of attention to these factors that are either outside the control of the project or which are too difficult or costly to control. In the log frame we need to show that we have thought about what these factors might be. (Blackman, 2003, p. 45)

The assumptions are part of the *vertical logic* in the log frame. This works as follows:

- once the Activities have been carried out, and if the Assumptions at this level hold true, results will be achieved;

- once these Results and the Assumptions at this level are fulfilled, the Project Purpose will be achieved; and
- once the Purpose has been achieved and the Assumptions at this level are fulfilled, contribution to the achievement of the Overall



Objectives will have been made by the project. (EC, 2004, p. 78)

Relationship between assumptions and objective hierarchy Source: EC, 2004, p. 78

Objectively Verifiable Indicators (OVI)

The first three parts of the second column of the log frame are reserved for the objectively verifiable indicators (OVI). Objectively Verifiable Indicators describe the project's objectives in operationally measurable terms (EC, 2004, p. 80)

Indicators are identified for each element of the project structure. They are quantifiable data used to demonstrate results; hence they provide the basis for project monitoring and evaluation. Indicators are identified in terms of (FAO, 2001, p. 43):

- quantity (how much)
- quality (how well)
- target group (who)
- time/duration (when and for how long)
- location (where)

The meaning of an Objectively Verifiable indicator is that the information collected should be the same if collected by different people (i.e it is not open to the subjective opinion/ bias of one person). Indicators should also be independent of each other, each one relating to only one objective in the Intervention Logic, i.e. to either the Overall Objective, the Project Purpose or to one Result (EC, 2004, p. 80).

Sources of Verification (SOV)

Once indicators are formulated, the source of information and means of collection should be specified. This will help to test whether or not the indicator can be realistically measured at the expense of a reasonable amount of time, money and effort.

The SOV should specify:

- the format in which the information should be made available (e.g. progress reports, project accounts, project records, official statistics etc.)
- who should provide the information

- how regularly it should be provided. (e.g. monthly, annually etc.) (EC, 1999, p. 30)

Verification data should be timely, cost effective to collect, reliable and independent of biases. If the information is not readily available in a format suitable for monitoring and evaluation, specific arrangements for data collection should be included in the project activities. (FAO, 2001, p. 44)

Examples of Sources of Verification		
reports	user surveys	accounts
newspaper articles	participatory evaluation	official statistics
minutes of meetings	certificates	pictures & videos

Source: Blackman, 2003, p. 56

Activity and Resource Schedules

Activities that need to be performed to produce the project results should be clearly identified. An Activity Schedule is a format for analyzing and graphically presenting project activities. It helps to identify their logical sequence, expected duration, any dependencies that exist between activities, and provides a basis for allocating management responsibility.

Activity schedule helps us to plan:

- who will do what
- when this will happen and
- what types of inputs, besides people, will be needed

A step-by-step approach to the preparation of a detailed activity schedule can be followed:

Step 1 – Listing Main Activities
Step 2 – Breaking Activities Down into Manageable Tasks
Step 3 – Clarifying Sequence and Dependencies
Step 4 – Estimating Start-up, Duration and Completion of Activities
Step 5 – Summarizing Scheduling of Main Activities
Step 6 – Defining Milestones
Step 6 – Defining Expertise
Step 8 – Allocating Tasks Among Team (EC, 2004, pp. 85-87).

Means and Costs

'Means' are the human, material and financial resources required to undertake the planned activities and manage the project. In order to provide an accurate estimate of the means and costs required for a project, planned activities and management support activities must be specified in sufficient detail (EC, 1999, p. 31).

Cost is the translation into financial terms of all the identified resources (Means). They should be presented in a standardized format, which will specify the contribution of the EC, the Government and any other party, such as target groups and beneficiaries. The activities should therefore be worked out sufficiently to enable estimates of the necessary physical and non-physical means. This will include the means and cost required for management support activities. (EC, 2002, p. 57)

Cost estimates should be based on careful and thorough budgeting. Activity schedule should be used as a checklist to ensure that all necessary resources/inputs required under that activity are provided for (EC, 2004, p. 89). If we do not consider all the things we will need to spend money on, then we will find we are unable to carry out some of the activities, and the project may fail.

Proposal Preparation

Writing proposals and securing approval and funding are another stage of the project cycle. Priorities vary between agencies, in terms of specific sectors (such as health or education) or specific approaches (for example, promoting governance and democracy). They also differ in the nature of their support (grant or loan, amount of money, duration and eligible expenditure). Thus, it is essential to know the views held by prospective funders when writing a project proposal. Project proposal should address the following questions:

- What is the project about?

  (The context, project identification and design, the beneficiaries and other stakeholders, linkages between project activities, outputs, purpose and goal, external risks and assumptions, procedures established for monitoring and evaluation)

- How it will be realized?

  (Implementing: goal, structure, staffing, financial management system, work plan, duration, personnel, other resource requirements)

- How much will it cost? How will it be financed?

(Financial viability, duration of project, exposure to risk, sustainability of benefits beyond the life of the project) (FAO, 2001, p. 77-78).

Project proposal formats are specific to each project call. The correct proposal format should be used when preparing project proposals. Each project call also publishes a 'guidelines for the grant applicants'. The application guidelines contain information regarding addressed priorities, eligible applicants, eligible activities, maximum and minimum grant amounts and deadline for the applications. Thus it is important to carefully read and abide by these guidelines.

After you write up your project, you need to submit it to the contracting authority before the application deadline. All submitted projects are assessed according to the criteria listed in the application guidelines. The evaluation is usually based on the following criteria:

1. Relevance of the project*

1.1. How relevant is the proposal to the objectives and priorities of the Call for Proposals?

1.2. How relevant to the particular needs and constraints of the target country (ies) or region(s) is the proposal (including synergy with other EU initiatives and avoidance of duplication)?

1.3. How clearly defined and strategically chosen are those involved (final beneficiaries, target groups)? Have their needs been clearly defined and does the proposal address them appropriately?

1.4. Does the proposal contain specific added-value elements, such as environmental issues, promotion of gender equality and equal opportunities, needs of disabled people, rights of minorities and rights of indigenous peoples, or innovation and best practices?

2. Design of the project*

2.1. How coherent is the overall design of the action? In particular, does it reflect the analysis of the problems involved; take into account external factors and relevant stakeholders?

2.2. Is the action feasible and consistent in relation to the objectives and expected results?

3. Financial and operational capacity

3.1. Do the applicants and, if applicable, their affiliated entity(ies) have sufficient experience of project management?

3.2. Do the applicants and, if applicable, their affiliated entity(ies) have sufficient technical expertise? (especially knowledge of the issues to be addressed)

3.3. Do the applicants and, if applicable, their affiliated entity(ies) have sufficient management capacity? (including staff, equipment and ability to handle the budget for the action)?

3.4. Does the lead applicant have stable and sufficient sources of finance?

4.4. Effectiveness and feasibility of the project

4.1. Are the activities proposed appropriate, practical, and consistent with the objectives and expected results?

4.2. Is the action plan clear and feasible?

4.3. Does the proposal contain objectively verifiable indicators for the outcome of the action? Is any evaluation planned?

4.4. Is the co-applicant(s)'s and affiliated entity(ies)'s level of involvement and participation in the action satisfactory?

5. Sustainability of the project

5.1. Is the action likely to have a tangible impact on its target groups?

5.2. Is the proposal likely to have multiplier effects? (including scope for replication, extension and information sharing.)

5.3. Are the expected results of the proposed action sustainable?

- financially (how will the activities be financed after the funding ends?)
- institutionally (will structures allowing the activities to continue be in place at the end of the action? Will there be local 'ownership' of the results of the action?)
- at policy level (where applicable) (what will be the structural impact of the action – e.g. will it lead to improved legislation, codes of conduct, methods, etc?)
- environmentally (if applicable) (will the action have a negative/positive environmental impact?)

6. Budget and cost-effectiveness of the project

6.1. Are the activities appropriately reflected in the budget?

6.2. Is the ratio between the estimated costs and the expected results satisfactory?

(*The first two parts are used for the evaluation of the concept note (project summary) and only if the concept note passes the predetermined score then the full application form is assessed based on the remaining criteria)

Fundraising

Identification of Funding Resources

At a certain stage of a project proposal development, the project manager has to start looking for financing programmes, at regional, national or international level. National and regional projects are usually funded per institutions and are small or average in terms of funds. European projects are mainly developed by trans-national partnerships and can be small, average or large, depending on the EU programs and components and on the project extent. (Bakay et al., 2010, p. 56)

EU Funds[1]

The EU provides funding for a broad range of projects and programs covering areas such as:

- regional & urban development
- employment & social inclusion
- agriculture & rural development
- maritime & fisheries policies
- research & innovation
- humanitarian aid
- Management of funds

Funding is managed according to strict rules to ensure there is tight control over how funds are used and that the money is spent in a transparent, accountable manner.

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1 http://europa.eu/about-eu/funding-grants/

Because most of the funding is managed within the beneficiary countries, responsibility for conducting checks and annual audits lies with national governments.

Over 76% of the EU budget is managed in partnership with national and regional authorities through a system of “shared management”, largely through 5 big funds - the Structural & Investment Funds.

- European Regional Development Fund (ERDF) – regional and urban development
- European Social Fund (ESF) – social inclusion and good governance
- Cohesion Fund (CF) – economic convergence by less-developed regions
- European Agricultural Fund for Rural Development (EAFRD)
- European Maritime and Fisheries Fund (EMFF)

Other funds are managed directly by the EU. These are provided in the form of:

- Grants for specific projects in relation to EU policies, usually following a public announcement known as a ‘call for proposals’. Part of the funding comes from the EU, part from other sources.
- Contracts issued by EU institutions to buy in services, goods or works they need for their operations – like studies, training, conference organization, IT equipment. Contracts are awarded through calls for tender.

Who Can Benefit?

Small businesses can obtain EU funding through grants, loans and guarantees. Grants provide direct support, while other funding is available through programs managed nationally.

Non-governmental & civil society organizations may be eligible for funding, provided they are active in EU policy areas and on a non-profit basis.

Young people may benefit from two main types of funding:

- Education & training - study opportunities through Erasmus+, support for pupils nearing the end of secondary education, and vocational training in another country
- Youth – co-funding of projects which encourage civic involvement, volunteer work and a broader multicultural outlook.

Researchers; between 2014 and 2020, the EU will provide almost €80bn in funding for research, mainly through its flagship research program Horizon 2020. This funding usually takes the form of grants, to part-finance a broad range of research projects.

Other Funding Sources

There are other funding sources ranging from national government funds to international foundations and organizations. Priority areas of these funds and eligibility criteria as well as application procedures differ for each funding authority.
Below is a short list of some other funding sources:

- Mercator Stiftung (Foundation)

Mercator Foundation supports projects on the subjects of Europe, Integration, Climate Change and Cultural Education.

- Anna Lindh Foundation

The Anna Lindh Grants Program supports innovative projects involving jointly civil society organizations and networks from the South and North of the Mediterranean.

- Grants Offered by Government of Netherlands
  Human Rights Fund
  Funding Leadership and Opportunities for Women (FLOW)
  PDP Fund against poverty-related diseases
  Matra social transformation program
- GEF Small Grants Program

The GEF Small Grants Program provides financial and technical support to projects that conserve and restore the environment while enhancing people's well-being and livelihoods.

- Japan International Cooperation Agency (JICA) Grants

Grant Aid is financial cooperation implemented by the Japanese government targeted mainly at developing countries with low income levels, this type of aid covers a wide range of cooperation related to the future of developing countries, including development of social and economic infrastructure, such as the construction of hospitals or bridges, as well as education, HIV/AIDS awareness, children's health, the environment and other areas.

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