



Fáilte Ireland

National Tourism Development Authority

# A TOURISM TOOLKIT FOR IRELAND'S CULTURAL EXPERIENCES

How to Develop & Communicate Cultural Experiences for Visitors











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# *Introduction*

This practical toolkit has been designed to assist the Irish arts and culture sector in two ways: understanding cultural tourism to Ireland and how to tap into a culturally aware tourist audience.

This toolkit provides a step-by-step approach to

- Understanding your markets
- Developing your offering
- Creating your message
- Working in partnership
- Evaluating your success





## HOW WILL THIS TOOLKIT HELP ME?

The aim of the toolkit is to provide organisations and individuals with a range of tools, checklists, information and step-by-step exercises to help you to:

*Develop* an in-depth understanding of the tourist visiting your region.

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*Maximise* your potential to reach new audiences and spot new opportunities.

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*Gain insights* into the most effective methods for reaching cultural tourism audiences.

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*Develop* your tourism message.

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*Consider your visitors' expectations* and build your offering to provide a meaningful visitor experience.

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*Integrate* your organisation into the local and national tourism infrastructure.

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*Create partnerships* and alliances with other cultural providers and the wider tourism sector, both locally and nationally.

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*Review* your cultural tourism strategy.

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*Evaluate* your success.

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There are seven parts to the toolkit as well as a series of exercises and templates. To give you some ideas as to how other cultural organisations have adopted an increased tourism focus, some useful case studies have also been included.

## WHO IS THE TOOLKIT FOR?

For many curators of cultural organisations, tourism development or promotion may be outside your immediate area of experience or expertise. Yet, to sustain your offering, you need to attract and satisfy visitors. To do this effectively you must (1) deliver a fantastic experience and (2) possess marketing know-how.

If you own, manage or work within a cultural organisation and would like some support in delivering an engaging experience to grow your visitor numbers and revenue, this toolkit is for you.

## Section 1

# WHAT IS CULTURAL TOURISM?

**Cultural tourism is a very broad term: It encompasses a wide spectrum of cultural and heritage experiences that generally involve events, festivals, artistic performances, cultural activities, museums, galleries and so on.**

All communities, whether urban or rural, can benefit from cultivating cultural offerings for visitors.

Cultural tourism also refers to the historical, traditional and contemporary ('living') aspects of our indigenous culture, which give the visitor an insight into our unique cultural identity, way of thinking and distinct sense of place.

Cultural tourism represents one of the largest and fastest growing sectors of tourism globally, which generated an estimated €2 billion for the Irish economy in the last year.





## SOME CULTURAL TOURISM FACTS

The Fáilte Ireland Holidaymaker Port Attitude Survey 2011 identified the following interesting statistics relating to cultural tourism:

# 83%

are interested in experiencing Ireland's traditional culture <sup>1</sup>

# 46%

highlight an interest in Ireland's contemporary culture <sup>2</sup>

The key markets for inbound tourism to Ireland are GB, the USA, Germany and France. As our closest neighbour, GB presents a real opportunity for the development of cultural tourism linkages. Why might we focus on GB as a source of cultural tourists?

- Access to 60 million people
- 2.8m visitors to Ireland in 2011 (46% of total tourism figures)
- Easy air and ferry access
- No translation requirements
- Visitors from GB stay an average of 5 nights

## THE RISE OF CREATIVE TOURISM

In addition we are starting to see the growth of creative tourism<sup>3</sup> which is an extremely important sub-set of cultural tourism. First defined in 2000 as:

*"Tourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken."* <sup>4</sup>

This type of tourism is aligned with the emergence of cultural industries and represents those who choose a destination as a result of its cultural and creative 'vibe' or backdrop. Such visitors are seeking a sense of belonging and immersion in a location where creativity is part of the fabric of life.



<sup>1,2</sup> Fáilte Ireland Holidaymaker Port Attitude Survey 2011, Millward Brown, Dublin

<sup>3</sup> See [www.creativetourismnetwork.org](http://www.creativetourismnetwork.org)

<sup>4</sup> Richards and Raymond, 2000:18

This global trend towards creative tourism suggests that there is an opportunity for arts and cultural organisations to develop participative and interactive experiences for visitors. It also identifies the potential for destinations to cultivate creative spaces and quarters that visitors can access.

**Creative tourism covers a *wide range of private and public programmes* in different parts of the world.**

**It is a sub-segment of cultural tourism and is based on co-operation between *tourists and residents to co-create participative experiences.***

**It is considered a new and more *interactive generation* of tourism.**

**Creative tourists' profiles highlight the importance given to the *creative and artistic activity* in which they will engage while on holiday in their chosen destination.**



## WHO IS THE CULTURAL TOURIST?

**The cultural tourist is someone who lives in a non-local market and is interested in what your organisation or business does.**

Research has shown that, with rising education levels in recent times, the culturally inclined tourist seeks out participation in new and deeper cultural experiences that involve innovative arts programming, the creative process and living culture. The evolving cultural tourist is seeking real involvement and understanding as opposed to passive observation.

**And they will travel to seek out these experiences.**

*Cultural tourists include:*

- Those seeking to understand a destination's culture and way of life.
- Those drawn to a location for a specific event, festival or cultural activity.
- Those seeking an authentic cultural experience.
- Those seeking to experience and be part of the creativity and vibrancy of their chosen destination (to be creative tourists).
- Those interested in traditional and contemporary art forms. (e.g. theatre, visual arts, literature, music, traditional arts, film, dance.)
- Those looking to reflect elements of their own lifestyle in another location.
- Parents who want their children to experience the culture of the chosen destination.



**Cultural tourists can be categorised according to the depth of their interest in culture:**

*The Motivated Cultural Tourist:* The choice of location is inspired by a particular cultural characteristic. Their interest may be very specialist or more generalist but it is strong enough to be the motivating factor behind the decision to book.

*The Inspired Cultural Tourist:* Has a strong but broader interest in culture. Their choice of destination is inspired by the blend of cultural opportunities associated with a given place.

*The Incidental Cultural Tourist:* Typically have another primary reason for being in the destination and can be converted into sampling the local cultural activity. This group are more likely to respond to what is made available to them once they are already in the destination.



**SEE EXERCISE 1** Are you a Cultural Tourist?

## THE IMPORTANCE OF YOUR BUSINESS TO CULTURAL TOURISM

A positive cultural experience can have a significant impact on a destination by encouraging repeat visits and generating new visits through word of mouth<sup>5</sup>. Many cultural visitors plan their trips well in advance in order to attend a pre-organised event or festival. Therefore, it makes sense to consider the needs of cultural tourists when:

- Developing your marketing strategy
- Developing the experience you offer

It is also good practice to keep accurate track (through your box office or alternative means) of those coming to the area specifically to visit your venue or to attend one of your events. This can provide an indication of the direct economic impact attributable to your organisation. (See Section 2 Your Audience).

What your business offers to tourists as part of a varied destination package can be hugely important to the development and sustainability of tourism in your area.

Cultural tourists are more likely to stay longer in a destination to take advantage of other recreational activities during their visit, thus spending more in the local economy and the surrounding region.

So, once they're in your neighbourhood, make sure you hang onto them.

## REMEMBER

**There are four main types of tourists to Ireland:**

*International visitors holidaying in Ireland*

**This group is at the top of the economic pyramid with a typical spend of about €100 per day.**

*International visitors overnighing*

**These visitors spend about €65 per day in their destination. These include those on business and those visiting family and friends.**

*Domestic overnight visitors*

**This group of tourists comprises people resident in Ireland but who overnight in the area they choose to visit. They have a typical spend of about €60 per day.**

*Same-day visitors / day trippers*

**As the name suggests, they only visit for the day. They choose not to stay in a location or move between locations and stay elsewhere. Their typical spend is about €40 per day.**

So, whatever group you are targeting, your business stands to benefit from this spending power - if you get your message right and provide a meaningful cultural experience for them.

***Get your message right and benefit from this spending power!***

<sup>5</sup> The Impact of Culture on Tourism, Report of the OECD, 2009.



We tend to be comfortable in marketing to those audiences we know and understand. Often we are busy seeking repeat business from the same audience base when it may be possible for us to widen our audience.

Sometimes we need to consider an alternative approach to developing business growth. The following diagram outlines the benefits in accessing the cultural tourist as a key market segment.



**SEE EXERCISE 2** Attracting the Cultural Tourist to your Business

## WHAT WILL ACCESSING THE CULTURAL TOURIST DO FOR MY BUSINESS?







## Section 2

# YOUR AUDIENCE

### Who is the audience for your offer?

Every tourist makes individual choices in terms of their motivation for travelling, whether it be personal interests, the nature of their travel party, destination, budget and so on. Understanding how they make these choices will increase your potential to attract them to your organisation or location.

Consider the following questions...

## Who are your customers? <sup>6</sup>

Remember – in many cases you are not only dealing with the end user for your event, venue or exhibition. Often your customer comes to you through an agent – you need to consider how you attract them to your business.

- Special Interest Individuals
- Families
- Couples
- Groups
- Tour Operators
- Destination Management companies
- Professional Conference Organisers
- Travel Management Companies
- Business Agents

## How do they buy?

Consider how people buy. Are they coming as a group or as individuals / couples / families? Are they making their own decisions or has an agent / tour operator assisted their choice?

- As groups (special interest, business groups, associations)
- As individuals
- Couples
- As a given family formation, e.g. young children, teenagers
- Through a booking agent

## What is their need?

Are they specifically looking for what you have to offer, or are they attracted to your location? What is the driver that brings them to your destination?

- The Destination
- Package / Value For Money
- Festival
- Ticket / Specific Event
- Tour

## Where do they access information?

How do they find out about you?

- Online via your website, discoverireland.ie/com, social media, or destination websites
- Offline within the destination – your box office or the Tourist Information Office
- Through a travel management company
- As a package (with accommodation, restaurant provider)
- Tripadvisor, guidebooks or similar
- Media

## When do they buy?

When is the decision taken to include your offer in their itinerary?

- In advance of arrival – (How far in advance?)
- When they arrive
- On the day

## Why do they choose you?

It is important that you understand the motivation for the visitor to choose you. Being clear about this will make it easier for you to target your message.

- Word of mouth
- Reputation (e.g. Galway Arts Festival, Bloomsday, Wexford Festival Opera)
- You are running a specific, time-bound event / exhibition / performance
- Online presence
- You are near a major attraction (Cliffs of Moher)
- Because you have packaged with other providers





## QUESTIONS TO ASK YOURSELF...

- Are there other audiences that you can target from the wider area – possibly those who travel to your destination for reasons other than cultural pursuits, e.g. water sports or business travel?
- Give some thought as to how you might attract creative tourists who actively look for encounters with vibrant cultural and creative communities when they travel. Are there opportunities to be found amongst tourists visiting an attraction near you? (for example, the National Museum of Ireland Turlough Park has developed a family programme to align with the family market coming to nearby Westport town).
- It is useful to carry out an analysis of the tourist audience who comes to your region, city or town. This will give you:
  - A greater understanding of who is visiting your area currently and where potential new audiences or opportunities may lie;
  - Insights into what else they are coming for (e.g. festival, event, conference) and how you might align your offering with this;
  - A greater understanding of the most effective way to reach these existing/potential audiences.

In order to assist the industry in developing informed business plans, Fáilte Ireland is now conducting Holidaymaker Port Attitude Surveys in destinations around the country. These surveys will provide more enhanced, informed and destination specific research for the sector. Please refer to appendix for research resources.



**SEE EXERCISE 3** Identifying your Target Audiences

## COLLECTING CUSTOMER DATA

For those working within the arts and cultural sector, the focus for programming and marketing is often viewed through the lens of the artistic or cultural offering. Organisations gather data relating to their key customers and how they connect with the cultural message and ethos of the organisation. However, to have an impact on tourist numbers, an emphasis needs to be placed on the collection of comprehensive tourism-related customer information.

If you are an organisation with a box-office or ticket-based product, you need to gather effective customer data through your booking system. This is imperative for the continued development of loyal

audiences and in building new ones. Are you collecting what you need in terms of this customer information? The deeper your understanding of the visitor the more likely you are to attract them. Including fields relating to non-local customers within your booking system allows you to add a new dimension to your understanding of both the motivated cultural tourist and the incidental tourist.

The table below outlines the type of information (additional to the information on origins and profile captured by your booking system) which would be useful for organisations to capture at time of purchase, whether these purchases are made online or offline.

## INFORMATION TO CAPTURE ON VISITOR AUDIENCES

Purpose	Questions to ask / information to capture on overseas, national & regional audiences
<b>The economic impact of non-local audience members in the area.</b>	<ul style="list-style-type: none"> <li>• How many nights are they staying in the area?</li> <li>• Are they coming (to the area) specifically for this event?</li> </ul>
<b>Tracking ticket sales and patterns.</b>	<ul style="list-style-type: none"> <li>• Percentage of tickets sold to non-local audiences – broken down by domestic and international audience</li> </ul>
<b>Determine, where applicable, what discipline(s) resonate with non-local audiences.</b>	<ul style="list-style-type: none"> <li>• Percentage of tickets sold to non-local audiences across each discipline</li> </ul>
<b>Audience development and retention through understanding of booking patterns. Measure impact of non-local marketing activity.</b>	<ul style="list-style-type: none"> <li>• Percentage of new audiences who are non-local</li> <li>• Percentage of repeat audiences who are non-local</li> <li>• Average party size for non-local audience</li> </ul>
<b>When are they booking? In advance (motivated) or on-the-day (incidental).</b>	<ul style="list-style-type: none"> <li>• Percentage of tickets sold in advance</li> <li>• Percentage of tickets purchased on the day of the event</li> </ul>
<b>Tracking website traffic, patterns and opportunities.</b>	<ul style="list-style-type: none"> <li>• Number of website visitors</li> <li>• Number of new visitors to the website</li> <li>• Number of website visitors from Ireland's key tourism markets</li> </ul>





It is more difficult for other organisations, especially those whose offering is free (e.g. certain national cultural institutions), to collect customer information. Collecting feedback from your audiences is an excellent way of developing a closer relationship with them and increasing the likelihood of a return visit. Capturing this information not only allows you to look at what aspects of your programme resonate with the visitor but also enables you to assess the customer experience, analyse their behaviour patterns and identify opportunities.

## **SOME METHODS FOR COLLECTING CUSTOMER INFORMATION:**

**Booking office databases**

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**On-site optional questionnaires**

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**Face-to-face surveys**

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**Online surveys post visit**

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**Informal get-togethers**

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**Post-event communications**

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**Registration (for free events, workshops etc)**

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**Online registration/e-zine**

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**Subscriptions**

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**Friends programmes**

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**Online competitions**

# BENEFITS TO COLLECTING GOOD CUSTOMER DATA

Collecting good customer data helps you to:

- **Build relationships** with associations, organisations and groups of special interest tourists who are loyal to your offering, representing an opportunity to **generate repeat business**.
- Develop **targeted marketing campaigns** to defined market segments. The more focused your approach to your market, the more likely you are to achieve success.
- Clearly **identify key markets**.
- Analyse **buying patterns** and spot opportunities.
- Create coherent, meaningful **messages** for your target audiences – both online and offline.
- Ascertain the direct **economic impact** of your organisation on the local area in terms of cultural tourism - what proportion of your audience are travelling *specifically* for an aspect of *your* programme?

## CASE STUDY NO.1 - PUTTING AUDIENCE DATA TO USE

### *Druid Theatre Company*

Druid Theatre Company took part in the Fáilte Ireland Cultural Insights Programme in 2011. This programme assisted organisations in adopting a destination focus within their cultural tourism strategy. Druid Theatre Company delivers performances at its own theatre in Galway City and throughout Ireland. The company also tours to key global centres around the world making Druid one of the best known theatre companies in the English-speaking world. In 2009 alone, Druid toured to Australia, Canada, GB and the USA presenting 364 performances in 26 venues. Druid is synonymous with excellence in theatre and receives significant support from a very loyal audience base.

As a touring company and due to regulations protecting customer data, booking information for audiences attending shows in touring locations cannot be made available to Druid and remains the property of the host venue. It is therefore difficult for them to create targeted campaigns for their audiences and at best they can only surmise audience profiles from the people they see walking through the theatre doors for their events.

A decision was taken to work in partnership with their academic partner, NUI Galway, to conduct face-to-face data capture of their audience. The purpose of targeting audience members in the theatre would help them

gain a deeper understanding of their customer, keep audiences informed and build on existing audiences.

A team was put in place in the Galway and Dublin venues for their 2011 production, *Big Maggie*, in order to conduct this exercise in gathering data on their existing audience. It was believed that the cast of the production, which included Keith Duffy, a member of an internationally recognized boy-band and an actor in a well-known soap opera, would attract a new audience which Druid were hoping to capture and build upon for the future.

These face-to-face surveys were carried out before and after the shows and during the interval. On-site pop-up stands and marketing material were put in place to raise awareness of the campaign. The measurements of success were via:

- **An increase in additions to the Druid Ezine;**
- **A breakdown of audience profile into existing Druid fans, new recruits and visitors (domestic / overseas);**
- **Ascertaining awareness of their knowledge of Druid's online presence.**

Druid received an excellent response to this data capture thereby achieving what they had set out to do.







## Section 3

# YOUR OFFER

### What do you offer your visitor?

Understanding your visitors' needs and how you satisfy those needs is crucial to maintaining current audiences and attracting new ones. It is important to assess what you offer against what consumers want to buy and how they make their decisions.

We already know that motivated cultural tourists come to a destination for a specific interest or motivation, for example an event, festival or exhibition.

However, the majority of cultural tourists don't come for the particular cultural identity of the area - but rather for the *blend* of cultural offerings they may wish to engage in. Therefore, your organisation may not be their singular motivation. The question for you is whether you are able to access those visitors while they are in your region?

# CONSIDER YOUR BUSINESS FOCUS - WHERE DOES TOURISM FIT?

Before you start looking for new audiences you need to consider carefully *why* you want to reach these audiences. To be successful, it is important to see if this market suits your organisation's core objectives and business focus.

## ASK YOURSELF

- **What is the purpose of your business / organisation?**
- **Is catering to the non-local audience a part of that?**
- **If so, what do you offer the non-local audience member?**
- **Does what you offer your non-local audience align with the purpose of the organisation?**
- **How do you tell the visitor about your offer/service?**
- **How do you know you are making an impact?**
- **Do you regularly review what you have to offer?**

Your planning needs to reflect how you will use your limited resources effectively to target the cultural tourism market and wider tourism to the region.

Evaluate the amount of time and resources spent in trying to access the tourism audience directly. In the case of venues with a local or regional remit you need to decide whether it is worthwhile to devise your own targeted marketing for this audience or whether you would benefit more from working with other local tourism providers to access and attract visitors already coming to the area.

Consider your specialism, your niche – are you in a defined market e.g. contemporary craft, opera, visual arts? Is there a defined special interest market abroad that you have not tapped into? Presenting an offer which is clearly defined for your audience will assist them in making their choice to visit you. By couching this niche offer in an appealing *destination* message, you add a further compelling reason to come to visit you, to experience the place and even perhaps travel with a wider family or group.

Pay closer attention to potential special interest markets as you are already speaking to a converted audience. People will spend time and money to follow their interests. Again, if you are directly and wholly responsible for bringing a visitor to your area, then the money they spend while there is directly attributable to you.

*You can gain traction in your marketing and promotion by being clever about using your niche to your best advantage.*

## MAKING AN ADVANTAGE OF YOUR NICHE.....

In the early 1900s Henry Vaughan bequeathed a collection of 31 watercolours by Joseph Mallord William Turner (1775-1851) to the National Gallery of Ireland. Turner is regarded as one of the greatest masters of the British watercolour.

The caveat to the Vaughan bequeath was that the watercolours could only be exhibited in January of each year. The reason for the stipulation was to protect the works from the effects of sunlight. January is the time of year when the ambient light is at its most gentle.

Although with modern lighting and technology this can be overcome, the National Gallery of Ireland has been true to Vaughan's wishes and the paintings are only displayed to the public during January each year.

They always draw a crowd!



**SEE EXERCISE 4** Defining Your Offer

Remember, you are the people who best know your programme. You need however, to ensure that what you have to offer is well understood by those who are making choices between visiting you or a competing organisation.



## CASE STUDY NO.2 - WHERE DOES MY ORGANISATION FIT WITH TOURISM?

### *Theatre Royal, Waterford*

The Theatre Royal in Waterford took part in the Fáilte Ireland Cultural Insights Programme in 2011. As part of their involvement in the programme, the Theatre Royal marketing team wanted to increase awareness of its programme to generate greater event sales. The Theatre Royal currently attains audiences from the ABC1 local and regional markets (Waterford city and county) and the incidental tourist to the region.

One of the key challenges for the organisation was to align what was essentially an artistic programme designed to suit a local or regional audience with an evening entertainment choice for the visitor to Waterford city. This case study outlines the path the Theatre Royal took to overcome this challenge.



### PROJECT OVERVIEW AND SCOPE

The Theatre Royal wanted to (a) increase awareness of the venue and its programme to both local and regional audiences, (b) impact footfall from visitors to Waterford city and (c) increase audience attendance.

### HOW WAS THIS TO BE ACHIEVED?

SEO analysis and assessment of current search traffic was undertaken to maximise online search engine traffic towards the theatre's website.

Temporary and recurring outdoor poster campaigns were developed for the venue to extend brand awareness to regional and incidental tourist market audiences.

### PROJECT OUTCOMES

Increased awareness of the venue and its programme to visitors in the city.

Increase in ticket sales.

Identification of potential web development to reflect tourism audience needs.

Identification of ways to increase visitor numbers via web directories, search engines and online campaigns.

## Section 4

# YOUR MESSAGE

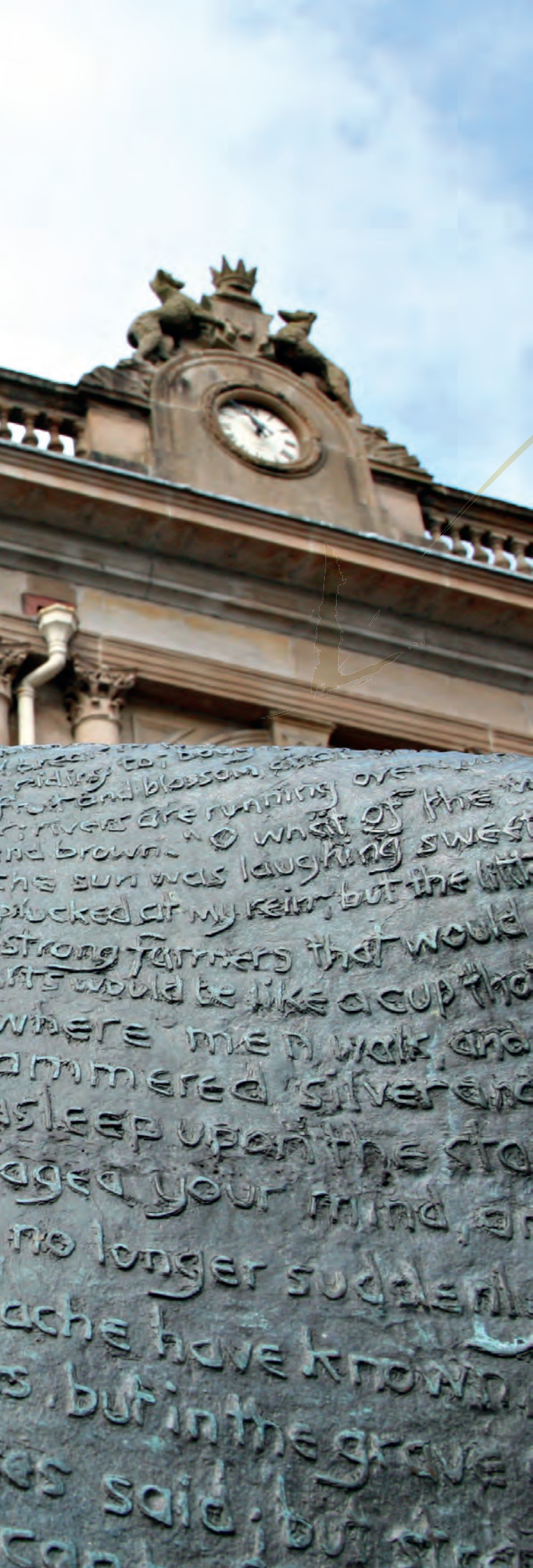
### Developing your tourism message

It is important to consider what you want to say to tourism audiences in the early stages of planning. You will no doubt already have key messages in place that are meaningful to your organisation and the community. These messages need to be further developed to have meaning to a tourism audience.

Having clear messages in place also builds understanding amongst your team of the value of the tourism sector.







What you offer your visitor might essentially be the same for all audiences (in the case of an event or performance) but the language that you use will differ for each market segment. The messaging for each audience group will be different and should reflect how the customer is thinking and respond to their individual needs.

## FIVE TIPS FOR DEVELOPING YOUR TOURISM MESSAGE

1. **Start by forming your overall message – the vision of what your business is about.**
2. **Keep your message relevant to potential new customers and what they are tapping into online.**
3. **Think about what you want to tell people about your organisation and what you would like them to talk about after their visit.**
4. **Build your message to respond to your customers' specific motivations and create synergies with the wider cultural conversation.**
5. **Keep yourself informed of what is happening in the tourism market, especially in your region.**
  - a. **What is the regional focus or proposition?**
  - b. **What is the national focus?**  
(e.g. 2013 – The Gathering Ireland).



# HOW TO DEVELOP YOUR TOURISM MESSAGE

## *What to bear in mind*

### **Identify your target *Customer***

Who are you targeting? What are your customers' interests, motivations and needs? A clear understanding of your customers is essential to develop an offer that will respond to their needs and which will make them choose you over existing alternatives.

### **Outline the *Opportunity***

What benefits will your customer get by choosing your offer? Make this explicit in your message. Refer to Exercises 3 and 4.

### ***Provide a Solution* to meet their need**

What is your product, service, offer, experience? Explain how what you have to offer will satisfy your customers' needs. What does it look like? Why will people want to buy it? Is your offer new or are you adding value to what already exists?

### **Highlight the *Team* who will deliver your success**

What does each team member bring to the table? What are their roles? Who else do you need? People believe in people. It is the individuals in your business that build the character and quality of what you offer.

Consider the local tourism environment in which you operate and look for partners, suppliers, influencers and customers.

### **What is your competitive *Advantage?***

Why are you better than your competitors? Give a compelling reason why people should choose you over available alternatives.

There is always some form of alternative, it might not be your direct competition, possibly it's about how people would otherwise spend their time if not with you – and that can be wholly outside of the arts/culture arena, so bear this in mind.

### **Articulate the *Results***

What are your targets? How will you know that you have been successful?

Exercise 5 provides a template for developing your message or pitch. It will help you to define what you want to say for distinct audiences, be it a special interest group, a family, a couple, or a tour operator.



SEE EXERCISE 5 Developing Your Pitch





## CASE STUDY NO.3 - COMMUNICATING YOUR MESSAGE EFFECTIVELY

### Lewis Glucksman Gallery, University College Cork

The Lewis Glucksman Gallery in Cork were participants on Fáilte Ireland's Cultural Insights programme in 2011. They wanted to enhance their message for those visiting Cork and for local people not currently considering a visit to the Glucksman Gallery. The Gallery has a very well-defined message for its constituent audiences but was conscious that it was difficult to attract local audiences and incidental tourists in the city (especially business and educational tourism).

The Gallery management believed that the solution to this particular problem was to develop a sense of belonging for local people within the Gallery as part of the wider university complex. In doing this they hoped to stimulate word of mouth recommendations amongst locals and incidental visitors to Cork.

**"The new approach taken by the Glucksman was recognised with a finalist award for its customer service on its Twitter account, as part of the Social Media Awards in Dublin earlier this year – a great outcome of our work with Fáilte Ireland."**

Fiona Kearney, Director, Lewis Glucksman Gallery

Strand of activity	Description	Rationale	Measurement	Target market
Craft Fair	Developed coffee mornings around the Craft Fair in the Gallery. Targeted accommodation partners and others promoting overnight stays in the city. Established an open relationship between the city and the university using the campus as part of the fabric of the city.	Get Cork Talking - Have local people comfortable within the Gallery space. Connect with the local market so that they create the conversation about Glucksman and build potential audiences. Create a sense of belonging - make people feel at home on campus.	Attendance at events and increased audience attendance to the Gallery. Measured against seasonal figures.	Local audience and incidental tourists to Cork.
Brochure Development	Increased the print run of the brochure (a proven effective marketing tool). Established additional brochure pick-up points in other cities.	Recommendation message to visit the Glucksman through significant galleries in Dublin, Carlow and Kilkenny. Build on connectivity to similar audience.	Pick up rate in other galleries.	National audience. Culturally motivated audience.
Social Media Campaign	Developed a Social Media campaign to link to photography exhibition in Cork. Connected with community; invited user generated content and photos - focus on cities twinned with Cork.	Twinned with these other cities. Matching and fitting in with identity of the city. Encourage culture seekers to interact and connect to the Gallery via social media.	Clicks and visits to website. Posts on Social Media.	Domestic and incidental tourists to Cork. International markets for culturally motivated individuals and groups.
Website Development	Redesigned landing page. Embedded newsletter within the website and created a call to action. Improved navigation through the website for the user.	Customer centric landing pages for specific marketing initiatives presenting the key messages of the gallery. Influence the potential to see Cork as a destination. Create a continued message for loyal customers. Presentation of the Glucksman customer on the home page.	Increase in hits to website home page. Increase in time spent on website.	All markets

## GETTING YOUR MESSAGE OUT

In many cases within the arts and culture sector, marketing budgets are little more than wishful thinking. Where available marketing budgets are so limited, you need to become savvy about your publicity planning.

Developing awareness of what you offer to both motivated and incidental tourists can be of interest to news media at local, regional, national and international level – provided you have considered your target market, what you want to communicate and to whom.

## BUILDING RELATIONSHIPS

Building relationships with others both within the tourism sector and within your destination is hugely important when getting your message out to the tourist audience.

- **Work with local, national and international tourism agencies and organisations;** utilise the promotional platforms they provide (both online and offline) e.g. Tourism Ireland ezines in key international markets.
- **Build relationships** with relevant individuals in tourism, arts and culture communities.
- **Develop working relationships** with local accommodation providers such as hotels, guesthouses and bed and breakfasts. Such relationships are key to attracting visitors to your area and encouraging them to stay longer. Refer to section 6 for further information on packaging and bundling.
- **Develop a destination 'personality'.** Work with others in your region to devise your message around what attracts tourists to your destination – in certain cases, or depending on the time of year, it might be you - e.g. Wexford in October for the Wexford Opera Festival. Think about other points in time when you need to piggy-back on the appeal of your neighbouring businesses.
- If the tour market is relevant to you, **carry out desk research** on the members of the Irish Tour Operators Association (ITOA) to see how you might influence tour itineraries – build relationships with the providers who best match your offering.
- **Attend ITOA workshops, Fáilte Ireland Industry Briefings and workshops (Meitheal)** where relevant to your customer offer.<sup>7</sup>



### SEE EXERCISE 6

Communicating with Your Customers

## CREATE AWARENESS OF YOUR OFFERING

- **Provide timely information about your events, exhibitions, etc to visitor information centres and tourist information offices.**
- **Cross-promote with other tourism and cultural providers in your destination and/or on a national basis.**
- **Utilise regional, national and international press as required.**
- **Consider developing a Familiarisation trip (FAM) with relevant partners / businesses for international journalists, key stakeholders, destination management companies and incoming tour operators.**
- **Analyse the tourism statistics for your region - why do people come to your region? Hone in on that - what can you offer them?**
- **Get involved with local / national events – e.g. Culture Night, Fleadh Cheoil, Love:Live:Music.**
- **Get feedback from your audience on their experience.**
- **Refresh your product offering to suit changing market trends.**





## BE ONLINE

New developments in technology provide you with more targeted opportunities to speak directly to cultural tourists and culture seekers globally. Understanding where your potential audience spends time on the web will help you to obtain better results from your online marketing efforts.

- **Be where your audience is online** - develop Google ad word campaigns or Facebook advertising for specific events and occasions.
- **Manage your website** – it is a key marketing tool for your organisation. Carry out search engine optimisation and post regular updates to your site to keep it visible to Google and other search engine providers.
- **Create a Blog** – find your voice and tell your story. Talk about what is current and related to your offering and your customers' needs.
- **Utilise social media** channels including; Facebook, LinkedIn, YouTube, Twitter, Flickr, Pinterest, Vimeo etc.
- **Create video footage** of people engaging with your experience and audience/client feedback. This can help you to build connectivity with a wider online community and give potential audiences a taster in advance of their arrival and / or help them decide in choosing your destination.
- **Encourage user-generated content** on your website.
- **Seek testimonials** from those who have experienced what you offer – people generally trust what others have to say.
- Send event information and images to your local **Fáilte Ireland web editor** for inclusion on the Tourism Content System on [www.discoverireland.ie](http://www.discoverireland.ie).<sup>8</sup>

*Manage your website - it is a key marketing tool for your organisation*

<sup>8</sup> See Appendix I Resources

# FIVE TIPS FOR SUCCESSFUL PUBLICITY

## 1 - Develop your Publicity Strategy

A Publicity Strategy simply means looking at your offering, choosing the most newsworthy programmes and matching them to the different audiences and news media available to you.

Publicity is distinct from the rest of your communications strategy in that, unlike a paid ad placement, you can't control where, when, how or even if your story will appear. The content of what does appear and how your message is reflected is also out of your control. It is important for you, therefore, to understand how reporters, editors and producers work. You need to present your message in a way that suits them. Do your homework - know about what they cover and how they cover it. Be sensitive to their deadlines.

Take a look at the types of "free" media available to you. Get to know what each one needs and what their deadlines are. Then put together a targeted plan to help you present the right information to the right news media at the right time.

### MEDIA CHANNELS

#### Online

- **Social Media (Facebook, Twitter, Flickr, YouTube)**
- **Cyber publications, on-line editions, bloggers**
- **Website**

#### Offline

- **Free press publications**
- **Celebrity-related "news"**
- **Suburban, ethnic and alternative media**
- **Cable and community access**
- **Morning TV talk shows**

## 2 - Make your Message Stand out from the Crowd

A clear concise message is key to success. Do not assume that everybody is as interested and informed about your venue, event, exhibition, performance, gig as you are. Just because it is significant to you doesn't mean it is significant to the media and the customers they represent.

Similarly, don't assume that something that seems insignificant to you is not of interest to the media, especially international media.

Avoid giving too much or too little information. You need to have an angle that is significant to the audience of your chosen media, something that really captivates and tells your story.

## 3 - Watch Your Timing

Timing is extremely important. If you send out a news release either too late or too early, you won't generate the response you want. Randomly sending out a season announcement or news update is unlikely to net you anything no matter how targeted you are - the information is usually too general to be genuinely newsworthy.

## 4 - Offer Compelling Visuals

A great visual can make a huge difference in gaining news media coverage. Most publications look for visuals to fill space; this is also true of developing your online presence. A visual can have as much impact as a well-written blog.

## 5 - Manage your Media Contacts

Target your communications. Before you send out your communication take time to confirm the recipient. Someone who covered the arts or tourism last year may now have left the company. Updating your news media list is an imperative.



**SEE EXERCISE 7**  
Promoting Your Business





## CASE STUDY NO. 4: HOW TO DRIVE TOURISM OUTSIDE FESTIVAL TIME

### *Wexford Opera House, Wexford Town*

The Wexford Opera House were participants on Fáilte Ireland's Cultural Insights programme in 2011.

#### Issues facing Wexford Opera House (WOH):

- Predominantly local & regional audience.
- Purely commercial venue vs. high profile festival.
- Wexfordoperahouse.ie not appearing with national competitors on Google.
- National profile decreasing since major publicity surrounding opening in 2008.
- Current costs of smaller Jerome Hynes Theatre out of reach for many local groups.
- Lack of accessibility for locals or incidental tourists. Building closed to public with the exception of coffee shop.

#### Objectives of Wexford Opera House

- Increase the number of international web hits through SEO of [www.wexfordoperahouse.ie](http://www.wexfordoperahouse.ie).
- Develop weekly tours of WOH to ensure venue is accessible to the tourist upon arrival in Wexford.
- Increase national profile of venue through TV3 event guide advertising.

#### Impact and Outcomes

- Complete rebuild of [www.wexfordoperahouse.ie](http://www.wexfordoperahouse.ie) with focus on SEO to ensure WOH appears on page one of Google for Irish Theatre venues.
- Weekly tours being run by WOH volunteers which were promoted to local hotels/restaurants.
- Adverts placed in TV3 National Event Guide to position WOH alongside major Dublin venues to encourage overnight domestic tourism to Wexford.
- Learning visit to Glyndebourne Festival in East Sussex (GB) to develop contra-marketing activities and key learnings around the story of WOH.

#### Measurement and metrics

- SEO – Year on Year geographical and visitor number analysis of [www.wexfordoperahouse.ie](http://www.wexfordoperahouse.ie) through Google Analytics.
- National TV Advertising – Seasonal geographical comparison of ticket buyers through box office system.
- Weekly Tour – Geographical analysis of tour purchasers on a regular basis.

#### Issues and Challenges

- SEO is not the only factor for Google rankings – additional research and development of site may be required to achieve desired results.
- As weekly tours are conducted by volunteers, WOH must ensure they are suitable ambassadors for the organization and that they remain motivated.

#### Key Learnings for Wexford Opera House

- Key metrics to be examined through Box Office analysis.
- TV advertising is potentially not out of reach for WOH.
- Mission statement to be revisited to reflect changes in overall communication of the organisation.
- Ensure accessibility to building year round to satisfy curious tourists. Have contact information at point of sale and incentive at end of tour to purchase for a performance.
- Potential for multiple sources of income for WOH – meetings / conferences / opera recordings / merchandise / rehearsal rooms.
- Develop a communications schedule to tell the WOH story all year round and plan for the traditionally quiet summer period.
- Re-opening of Jerome Hynes Theatre at reasonable rates is critical and vital to getting buy-in from the local community.

## Section 5

# YOUR CUSTOMER EXPERIENCE

It is not only your offering which will provide an engaging or stimulating experience for the customer.

You must also think about the points at which your customer comes into contact with your organisation, pre-purchase, during the experience, and post-purchase. Managing these touch points will give you a better opportunity to convert new audiences into loyal customers or, at the very least, word-of-mouth ambassadors.

Think about what your different customers are looking for at each touchpoint. What might be really important to one grouping will not necessarily be of the same importance to another.





*To attract both new and repeat customers, you need to look carefully at the touchpoints below and identify when and how you respond to tourists' different needs.*



## PRE-PURCHASE

- Awareness of your organisation online
- Description of what is on offer
- Ease of booking
- Information about what else is available in the destination
- Online reviews
- Perceived value prior to purchase

## DURING THE EXPERIENCE

- Quality of event, exhibition, gig, performance
- Hygiene factors within your organisation
- Customer service
- Access, transport, timing
- Information available
- Orientation around destination
- Validated sense of value for money

## POST-PURCHASE

- Experience - reviews on social media
- Invite customers to revisit

# THINK ABOUT HOW YOUR CUSTOMER BUYS

*What is important to them when choosing you? How do they hear about you? What do they expect when they arrive?*

Look at Figures 1 and 2 below and consider the number of times these particular groups of customers come into contact with your offer. Each experience they have with your organisation along the way has an impact on how they perceive you and how they will speak about you after their experience.

It is your business to manage their experience from the first moment they come into contact with your organisation, be that online or offline, through your booking office or the media, be it a motivated or purely incidental visit.

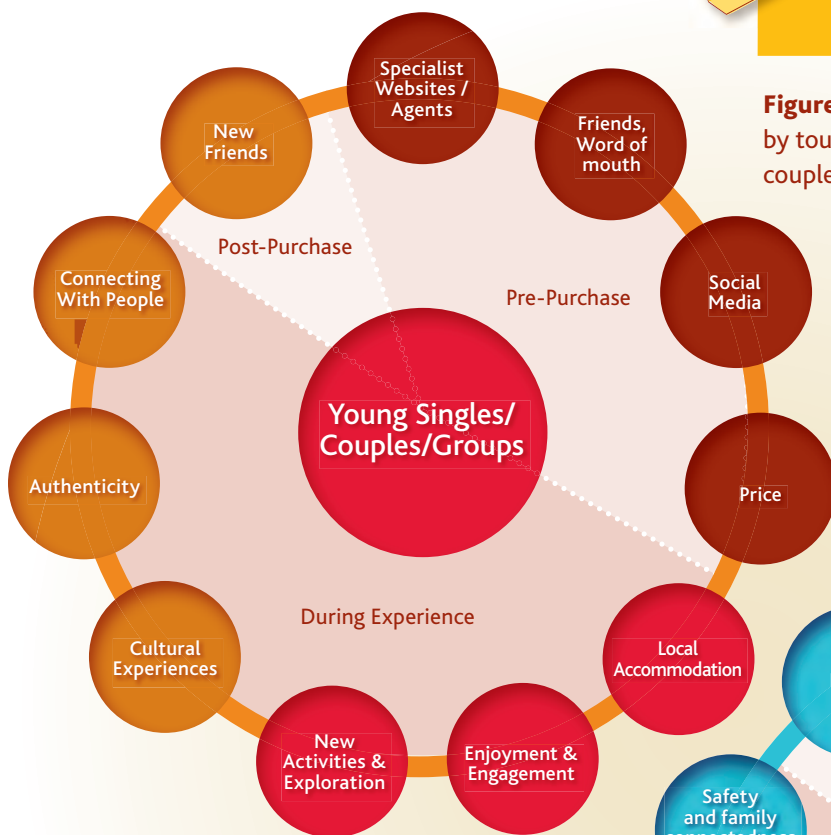
The customer's viewpoint is also dictated by their stage in life - see Figure 1 versus Figure 2. When choosing a holiday, the considerations for a young couple differ greatly to those of a family or a retired couple. You need to think about this when developing your customer experience and/or collaborations, and when implementing your marketing plan to attract these customers.



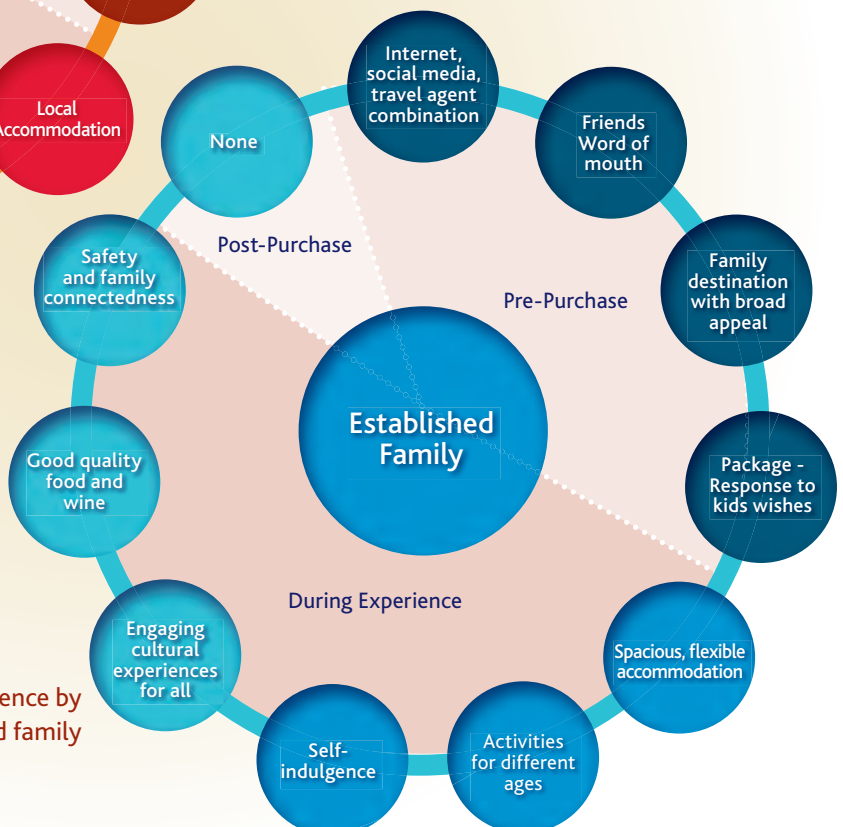
## SEE EXERCISE 8

Enhancing your Customer Experience

**Figure 1:** Customer experience by touchpoint – young singles, couples, groups



**Figure 2:** Customer experience by touchpoint – established family





When developing your experience, think about the customer journey, what makes them feel welcome and how you can deliver this as part of your experience.

1 in 10 customers don't complain - they go elsewhere

8 in 10 customers come back if you treat them fairly

9 in 10 customers come back if you respond immediately to their problem



## WARM WELCOMES

A customer can be made feel welcome and valued using body language.

- Meet with your eyes and acknowledge your customer
- Greet them with a bright smile
- Speak first... 'You're very welcome'.

## HELP IS ALWAYS AT HAND

- Be in control of your working area and customer aware - read body language and customer needs
- Answer customer requests positively, not negatively
- Deal with customer problems and complaints using interest, and empathy, while resolving the problem in a positive manner
- Be knowledgeable, a specialist in your field
- Know your local area, what's going on and be able to offer alternatives.



## MEMORABLE MOMENTS

Think about what you can do to make your customers feel valued. Create a memory for them that will make them want to return. This can be done by having the:

- *Right Products*
- *Right Quality*
- *Right Quantity*
- *Right Times*
- *Right Price*
- *Right Place*

## FOND FAREWELLS

- Encourage customers to return and be your advocates
- Show expertise through answering questions
- Provide take-aways to remind them of your service
- Say 'thank you' and 'goodbye' twice
- Have a firm hand shake
- Listen carefully
- Maintain good eye contact and smile
- If possible, use a person's name
- Do what you say you will do
- Always end a customer experience on a positive note

*To recap, remember what the customer needs to feel valued...*

- **Acknowledge me**
- **Smile at me**
- **Talk to me first**
- **Listen to me**
- **Anticipate and understand my needs**
- **Thank me**
- **Remember me, my likes and dislikes**
- **Invite me back**





## *Section 6*

# WORKING BETTER TOGETHER

This section is designed to assist you in how best to establish relationships and alliances with other cultural and tourism partners in your area.

In most instances, visitors choose the destination first, for the particular blend of experiences it represents. Businesses across all sectors within a given destination therefore have a role to play in the tourism experience and in driving tourism revenue to the area.

It makes sense to try to work better together.



## CREATING A DESTINATION FOCUS

Identify what your destination stands for. Visitors are much more likely to visit an area if they have a clear perception of that area and its identity, and if businesses in the area fit with this identity and promote their offer accordingly. Remember that your destination's key message may not necessarily be a cultural one but you can still find a means of aligning yourself with this message regardless. For example: Festivals - Edinburgh, Opera - Verona, Family Breaks - Westport. Another example is that of Druid Theatre Group in Galway which is undeniably rooted in and representative of its place of origin, its landscape and people. Druid communicates a message to its audiences which is very identifiably 'West of Ireland'.

Ensure that you find your fit within the context of your destination. Think about how your customers buy. They are not just looking for what you have to offer but also how they connect with other elements of the tourism and cultural offer within your city, county or region.

## SUPPORTING THE DESTINATION MESSAGE

Build your offer for tourists around this core destination message. Consider whether you play a lead or a supporting role in driving tourists to your destination. If you are a key driver, think about how your message might reflect the wider destination; the quality of accommodation, food, attractions and cultural experiences. If you are a smaller player in the destination consider how you can build awareness of your offer by forming partnerships with other organisations both within and outside the cultural sector. Is there a way to carry this destination message onto your premises and into your experience, through the restaurant menu, the décor, the branding?

## INTEGRATE YOUR BUSINESS INTO THE DESTINATION

- **Contact your local Fáilte Ireland office to hear about opportunities open to you.<sup>9</sup>**
- **Sign up for regional and national tourism ezines.**
- **Send regular updated information to Fáilte Ireland for inclusion on [www.discoverireland.ie](http://www.discoverireland.ie) and other platforms.<sup>10</sup>**
- **Attend local networking events – get to know your neighbours!**
- **Think about how you might benefit from partnering with sectors you may not have considered previously.**



**SEE EXERCISE 9**  
Understanding your Destination



## PACKAGING AND BUNDLING

One way of extending your promotional reach is to be included in a holiday package or bundle. Industry trends support that when disparate elements are put together into a bundled package, the visibility of a destination is increased.

**Packaging or bundling is essentially aligning multiple elements of the tourism experience which appeal to your target customer and then selling them together.**

*For the customer, the benefits of an intelligently compiled and well-targeted package / bundle are:*

**Convenience:** it means less hassle if they can buy multiple components of their holiday/weekend break at once.

**Value:** they feel like they are getting added value for a good price.

### WHAT IS A PACKAGE?

A package is a themed experience with two or more components that are sold formally by one vendor via one transaction for a fixed price. For example: Festival Weekend Package: 'Tickets to Opening Gala, dinner in The Restaurant and an overnight for two in The Seafont Hotel for €350.'

The 'vendor', i.e. the partner who takes the money, is considered to be the lead business and is legally responsible in the event of refunds and cancellations for any element of the package.

### WHAT IS A BUNDLE?

A bundle is a themed experience with two or more components that are linked under the same 'deal' but sold separately. It often means that complimentary extras are thrown in for the same price. For example: 'Stay two nights or more at The Seafont Hotel, get a free upgrade, free access to nearby Bay Leisure Club and 20% off Bay Cruises.'

In the case of bundling, each partner business is responsible for their own individual component, in the event of refund requests etc.

## WHAT CAN PACKAGING OR BUNDLING DO FOR MY BUSINESS?

- **Build awareness of your brand and provide additional marketing opportunities.**
- **Allow you access to new promotional avenues, e.g. Special Offer websites and campaigns.**
- **Differentiate your offer from your competitors.**
- **Create a destination experience by bringing a wide range of diverse elements together.**
- **Interpret your offer for different audiences.**
- **Respond to the needs of your target markets.**
- **Create new offerings for your customers.**
- **Build partnerships with other local businesses.**
- **Increase marketing effectiveness through joint effort.**

Again, customer touch points are important when considering packaging and where you fit within your destination. While cultural tourists may be motivated by specific events, it is important to consider all of their needs (transport, accommodation, dining, day time activities etc.) during their visit in order to compel them to commit to visiting you.

Think about creating a theme around a specific festival or large-scale event in your destination. If you have thought carefully about what you put together for specific customers, you respond to their needs and give them an additional reason to choose you. By being able to review and buy several elements of what your area has to offer in advance, the tourist is encouraged to experience more of your destination and stay longer in the area.

## TIPS FOR SUCCESSFUL PACKAGING/BUNDLING:

1. *Define what you want to achieve through packaging.* Raise awareness? Win more business? Win back old business?
2. *Define your target market.* Know the needs of your customer.
3. *Ensure you can fulfil the demand for the offer and manage the enquiries.*
4. *Form a trusted cluster of partners who can respond to your target customers' needs.*
5. Look for ways to *add value* to what the customer expects - this can turn a browser into a buyer.
6. Decide on the *timing for your package* or bundle. When are you going to launch and run your package/bundle? Around another event?
7. In the case of packages, determine your *package price* and acceptable margin. This is especially relevant if you are developing a package for a tour operator but also if you are marketing a package with others in your area. Remember – everyone needs to make their profit.
8. *Name your package/bundle.* A catchy, appealing and accurately descriptive name will allow the visitor to decide instantly if your package is for them. For example: Festival Fever Weekend/ Musical Retreat. It will also allow you to easily track what is selling.
9. *Promote your package/bundle.* Choose your marketing channels to suit where your market is, both online and offline. Include plenty of strong calls to action; "visit our website".
10. *Test your package/bundle.* You and the other partners need to know that it works well as an experience. Consider sending a mystery shopper to test it. This will give you feedback on how your offer is viewed through the eyes of your customers.
11. *Deal with enquiries promptly.* Your customers are time poor. Their queries should be answered in a clear, concise, courteous and timely manner. Managing enquiries well can have a dramatic impact on whether they choose you or go somewhere else.
12. *Seek feedback and measure your success.* There is no point in developing a package or bundle if you have no way of measuring how many people bought it and whether they would be likely to choose a similar offer in the future.





## CASE STUDY NO.4 - PACKAGING YOUR OFFER EFFECTIVELY

### *Cultural Kinsale – Kinsale Arts Festival*

The following table outlines a sample cultural package / bundle to attract customers to the Kinsale Arts Festival.

Remember, if the elements are sold separately, this is a bundle. If they are sold via one transaction (for example, by the hotel) then this constitutes a package.

#### **Target Market**

Women travelling in groups. 25 - 35 years old. Domestic and international.

Independent travellers looking for a weekend away. Taking in some culture along with something fun and novel to do.

#### **Weekend Break Package**

Two night stay in 4\* accommodation with breakfast (Friday / Saturday)

Friday: Ticket for Wine Tasting at KAF Wine Club Ticket to 'Latin Spirit, Spanish Fire' (music event)

Saturday: Sailing lesson around Kinsale Bay with 'Sovereign Sailing'

Lunch at the 'Blue Haven' Restaurant

Ticket to the 'See Food' photography exhibition

## WHO MIGHT YOU CREATE A PACKAGE FOR?

- Families
- Ad-hoc groups (associations, hens and stags etc)
- Individual travellers
- Study and special interest groups
- Business travel and conference delegations
- Sports and festivals
- Theme-based tours / excursions

## WORKING IN PARTNERSHIP

- *Develop* cross-sectoral relationships at all levels. Work with local partners and agencies – e.g. transport, accommodation, media and other hospitality partners.
- *Create* synergies with other cultural providers – but don't limit your collaborations to the arts and culture sector.
- *Devise* creative programme elements which will inspire and engage your audiences.
- *Theme* your offer around key events.
- *Consider* seasonality - times when you can influence tourists who are already in your region e.g. Volvo Ocean Race and the Tall Ships Festival.
- *Mix it up!* Take your product and locate the venue elsewhere – e.g. Kilkenny Arts Festival and The Globe Theatre.
- *Engage* with the national tourism agenda and major events, e.g. Solheim Cup, The Gathering Ireland 2013.



**SEE EXERCISE 10**  
Developing a Package







## CASE STUDY NO.5 - WORKING IN PARTNERSHIP IN YOUR DESTINATION

### *National Craft Gallery and Butler Gallery, Kilkenny*

#### Background

The National Craft Gallery and the Butler Gallery were both participants in the Cultural Insights programme in 2011. These organisations are based in heritage-rich Kilkenny, but have very different remits and present different art forms to their respective audiences.

The Butler Gallery resides in the basement of the majestic Kilkenny Castle, while the National Craft Gallery is situated in Castle Yard directly across the street. During the programme, both organisations developed different marketing solutions for their respective organisations – the Butler Gallery concentrated on the redevelopment of its website, while the National Craft Gallery developed a consultation piece relating to the visitor experience.

#### The Challenge / Opportunity

Both organisations realised that while tourist numbers to Kilkenny are strong, this was not reflected in the numbers coming through their doors. In many instances coach tours alight outside their respective premises to visit the Castle but fail to realise that either of the Galleries exist. Their challenge was to draw audiences from those visiting Kilkenny and Kilkenny Castle in particular.

#### The Solution

The two Directors worked together to develop a Tourism Provider Event. The purpose of this was to develop relationships with and build awareness amongst the tourism community. The approach taken was to deliver an experience which would create an emotional link to and understanding of the two galleries.

They together presented an evening event to an invited audience comprised of hotel staff, bed and breakfast proprietors and heritage managers. Commencing in the National Craft Gallery, the group was presented with ways in which the Gallery could help them to target cultural tourists and the Gallery took this opportunity to launch their new website. The group was served local foods on Castle Arch pottery dishes and invited to view the exhibition of contemporary craft in the Gallery space. They were then led across the street to the Butler Gallery in Kilkenny Castle where they had a drinks reception and an introduction by the Director of the Gallery who outlined the past, present and future of the Gallery. They were also encouraged to view the exhibition of visual art by Kilkenny-born Helen Comerford.

#### *The Result*

- **The event helped raise awareness of both galleries and of their locations. Some of those attending had never been to either venue so it was an opportunity to share information on programmes and events that would appeal to the tourist providers own national and international customers.**
- **The event facilitated the gathering of data to build their email distribution lists in order to inform tourism providers about programmes and events.**
- **Both the Butler Gallery and National Craft Gallery found it very effective in establishing local partnerships with tourism businesses.**

## Section 7

# THE ROAD TO SUCCESS

### Have a Plan!

Develop a cohesive plan with measurable targets to help you to keep on track. Start this process within your organisation. Use the resources readily available to you. Work with your team to formulate your plan of action.

Seek external assistance as required but always ensure that you develop your own plan rather than having someone do it for you. Plans which are developed internally have a greater chance of successful implementation as they are better understood by those working in the organisation.





## BUILD YOUR NETWORK

Seek individuals and organisations with whom you can create partnerships. Work outwards. Develop local links and collaborations and then build on these to create regional and international relationships as appropriate.

- Get to understand your local and regional tourism infrastructure.
- Integrate your business into the local tourism network by attending tourism industry briefings when possible and staying in touch with your local Fáilte Ireland office.<sup>11</sup>
- Use the online resources and research available from Fáilte Ireland and Tourism Ireland to keep abreast of tourism trends, particularly those relating to cultural tourism.
- Keep informed of Fáilte Ireland Services available to you in areas such as business mentoring, web supports, web marketing and web internationalisation.
- Sign up for tourism ezines and connect with online social media tourism groups.
- Be creative - invite your networks to an event / exhibition / showcase to help them better understand your offer. This will encourage them to promote you when they have experienced what you offer at first hand.

## SUPPORT & DEVELOPMENT

Fáilte Ireland facilitates the development of cultural tourism businesses through the suite of supports managed by our client services teams around the country.

- Research and statistics for visitor attitudes to culture in Ireland
- Business Mentoring Services
- Web Supports Services
- Web Marketing Services
- Web Internationalisation Services <sup>12</sup>

In addition, Fáilte Ireland has developed its Cultural Insights programme to assist organisations to adopt a destination focus when developing their cultural tourism strategy from international best practice.

## BUILD YOUR AUDIENCE

### *Attract Overseas Tourists*

- Consider access routes available to them and your proximity to these routes (road, rail, air, sea access).
- Consider joint marketing opportunities.
- Seek inclusion in Tourism Ireland ezines for your key markets.
- Build joint relationships with similar destinations overseas.

### *Target the Domestic Market*

- Get to know where your audience 'hangs out' online and use these other sites as a platform (e.g. literary events advertising on book club websites).
- Avail of Fáilte Ireland's regional supports, where available.
- Bolt-on to existing events and festivals.
- Employ national media where appropriate.

### *Learn from Best Practice*

- There is no need to re-invent the wheel.
- Access information that is already available.
- Access networks already in the tourism space.
- Find national/international counterparts to learn from - those that are further advanced in their cultural tourism development than you. You can learn about what worked for them and what didn't.

### *Move with Your Market*

- Know when your offering is becoming tired and build in changes to keep your offering fresh, engaging and meaningful to your audiences.
- Look for new ways of doing business (e.g. new methods of data collection, new collaborations).
- Ensure your website continues to rank highly in major search engines.
- Seek new partners and be innovative in your approach with existing partners.
- Keep yourself connected to the current conversation and trends in tourism.
- Evaluate your success - you must always ensure that the work you do to build your profile, product, audience and income is in line with the business objectives of your organisation.



**SEE EXERCISE 11**  
Developing your Action Plan

*Ireland's culture is undoubtedly one of the country's greatest assets.*

Cultural tourism is a reflection of the power Irish culture and heritage has in drawing people from all over the globe to these shores. By working with the tourism agencies and businesses in developing your tourism competencies and awareness of the visitor, you can make a real difference to your own bottom line and that of your destination too.

**Good luck!**

<sup>11</sup> See Appendix I Resources

<sup>12</sup> See Appendix I Resources

## Section 8

# USEFUL RESOURCES

### Fáilte Ireland and Tourism Ireland – who does what?

Fáilte Ireland and Tourism Ireland work together in strategic partnership for the development and promotion of the Irish tourism industry. Each agency has a distinct role and remit, and each complements the work of the other to expand Ireland's valuable tourism market.

Fáilte Ireland, the National Tourism Development Authority, provides strategic and practical support to develop and sustain Ireland as a high-quality, competitive tourist destination. It works with tourism interests to support the industry in its efforts to be more competitive and more profitable and to help individual enterprises enhance their performance.

Tourism Ireland is responsible for marketing the island of Ireland as a holiday destination overseas. They devise and implement world-class marketing programmes and provide industry partners with opportunities to market their own products and services working closely with the Tourism Ireland teams in over 20 markets overseas.





*The following links were referred to earlier in this toolkit and can provide further information and support:*

## **FÁILTE IRELAND**

Business Tools	<a href="http://www.failteireland.ie/Develop-Your-Business/Business-Tools.aspx">http://www.failteireland.ie/Develop-Your-Business/Business-Tools.aspx</a>
Business Tourism	<a href="http://www.meetireland.com">www.meetireland.com</a>
Develop Your Business	<a href="http://www.failteireland.ie/Develop-Your-Business.aspx">http://www.failteireland.ie/Develop-Your-Business.aspx</a>
Fáilte Ireland Contacts	<a href="http://www.failteireland.ie/Utility/Contact-Us.aspx">http://www.failteireland.ie/Utility/Contact-Us.aspx</a>
Marketing Opportunities	<a href="http://www.failteireland.ie/Market-Your-Business-With-Failte-Ireland.aspx">http://www.failteireland.ie/Market-Your-Business-With-Failte-Ireland.aspx</a>
Media Centre	<a href="http://www.failteireland.ie/Utility/Media-Centre.aspx">www.failteireland.ie/Utility/Media-Centre.aspx</a>
Publications	<a href="http://www.failteireland.ie/Utility/Publications.aspx">www.failteireland.ie/Utility/Publications.aspx</a>
Research and Insights	<a href="http://www.failteireland.ie/Research-Insights.aspx">http://www.failteireland.ie/Research-Insights.aspx</a>
The Gathering 2013	<a href="http://www.thegatheringireland.com">www.thegatheringireland.com</a>
Trade Promotions and Events	<a href="http://www.promotionsireland.ie">www.promotionsireland.ie</a>
Training and Workshops	<a href="http://www.failteireland.ie/Training-Workshops.aspx">http://www.failteireland.ie/Training-Workshops.aspx</a>

## **TOURISM IRELAND**

Consumer Insights	<a href="http://www.tourismireland.com/Home/Consumer-Insights.aspx">http://www.tourismireland.com/Home/Consumer-Insights.aspx</a>
Industry Opportunities	<a href="http://www.tourismireland.com/industryopportunities.html">http://www.tourismireland.com/industryopportunities.html</a>
Marketing Overseas	<a href="http://www.tourismireland.com/Home/Our_Marketing_Overseas.aspx">http://www.tourismireland.com/Home/Our_Marketing_Overseas.aspx</a>
Additional Resources	<a href="http://www.tourismireland.com/Home/resources-for-you.aspx">http://www.tourismireland.com/Home/resources-for-you.aspx</a>

## **OTHER CULTURAL TOURISM RESOURCES**

Nugent, A.	Cultural Tourism – A How-to Guide, Arts Audiences, Dublin 2012, <a href="http://www.artsaudiences.ie/2012/01/how-to-guide-to-cultural-tourism/">www.artsaudiences.ie/2012/01/how-to-guide-to-cultural-tourism/</a>
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Email: [corkkerryinfo@failteireland.ie](mailto:corkkerryinfo@failteireland.ie)

#### **West**

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Tel: 091 537700  
Email: [irelandwestinfo@failteireland.ie](mailto:irelandwestinfo@failteireland.ie)

#### **Tourism Ireland Dublin**

5th Floor, Bishop's Square Redmond's Hill, Dublin 2  
Tel : 01 476 3400



## APPENDIX II: GLOSSARY OF TOURISM TERMS

<b>Business Tourist</b>	An individual who remains in a destination for business purposes.
<b>Destination Management Company (DMC)</b>	A company who organises large scale events and conferences in Ireland for overseas customers.
<b>Domestic Tourist</b>	A tourist who resides in Ireland and stays in a different location away from home.
<b>Free Independent Traveller (FIT)</b>	A traveller who makes their own way to and around a destination.
<b>Holidaymaker Port Attitude Surveys</b>	Holidaymaker Port Attitude Surveys are carried out by Fáilte Ireland on an annual basis in key tourism locations and at arrival and departure points.
<b>International Tourist</b>	A tourist travelling from overseas who has chosen Ireland as their holiday destination.
<b>Professional Conference Organisers (PCO)</b>	Companies and agents who provide on the ground services to manage and develop conferences for overseas companies, colleges and other groups.
<b>Tourism Content System</b>	Information system used by Fáilte Ireland to house information relating to tourism businesses in Ireland. This informs the business listing on <a href="http://www.discoverireland.ie">www.discoverireland.ie</a> and <a href="http://www.discoverireland.com">www.discoverireland.com</a> .
<b>Tourist Information Offices (TIO)</b>	Public Tourism offices providing information and assistance for tourists. They are located in towns and cities across Ireland.
<b>Discover Ireland Centres (DICs)</b>	Discover Ireland Centres (DICs) are larger Tourist Information Offices, also managed by Fáilte Ireland.



## APPENDIX III: SAMPLE QUESTIONS USED BY FÁILTE IRELAND IN CAPTURING VISITOR DATA

### Q.1 Where do you live?

Republic of Ireland	1
Northern Ireland	2
Great Britain (excl. Northern Ireland)	3
United States of America	4
France	5
Germany	6
Netherlands	7
Other (Please specify)	8

### Q.2 How far did you travel to attend \_\_\_\_\_ (venue / event name)?

Less than 10 miles	1
Between 10 and 20 miles	2
Between 21 and 40 miles	3
Between 41 and 100 miles	4
More than 100 miles	5

### Q.3 Overall, how many nights do you intend to spend in \_\_\_\_\_ (town name)?

No. of Nights

### Q.4 Which of the following type of accommodation are you using while in \_\_\_\_\_ (town name)?

If more than one type used, probe for the type used for the most often.

Hotel	1
Guest house/B&B	2
Hostel	3
Caravan/camping	4
Rented holiday home	5
Staying with friends/relative	6
Other	7

### Q.5a Which of the following best describes your party during your stay in \_\_\_\_\_ (town name)?

Travelling alone	1
With husband/wife/partner	2
With family (children under 15 years)	3
With adult friends or other adult party	4
Other	5

### Q.5b How many persons are covered by this interview/survey?

No. of Persons

### Q.5c Age Profile

16-24	1
25-34	2
35-44	3
45-54	4
55-64	5
65+	6
<b>Male</b>	<b>1</b>
<b>Female</b>	<b>2</b>

### Q.6a How much did your party spend on accommodation in \_\_\_\_\_ (town name)?

**Q.6b Ignoring expenditure on accommodation, how much did your party spend in \_\_\_\_\_ (town name)?**

**Q.7 How important (on a scale of 1 to 5) where 5 = extremely important and 1 = not at all important, was \_\_\_\_\_ (name of venue/event) to your decision to visit \_\_\_\_\_ (town name)?**

Extremely important	5
Very important	4
Neither	3
Not very important	2
Not at all important	1
Don't know	0

**Q.8 Which of the following sources of information did you use to find out about \_\_\_\_\_ name of venue/event)?**

Travel Agent	1
Tour Operator	2
Fáilte Ireland/Tourism Ireland/ Irish Tourist Board	3
Promotional Literature on Ireland	4
Advertising Please specify whether TV ( ) Radio ( ) or Press ( )	5
Travel Programmes on TV/Radio	6
Articles in Newspapers/magazines	7
Friends, relatives or business associates	8
Guide Books	9
The Internet	10
Other(specify _____)	11
Don't know	12

Other recommended questions

**Q.9 Demographic Profile**

Establish the socioeconomic background of those who attend a venue/event to assist in guiding future marketing activity.

In general, independent researchers will have standardised questions to establish whether a respondent fits into the AB, C1, C2 of DE socioeconomic groups.

**Q.10 Satisfaction Ratings**

Rate your satisfaction with the venue/event on a level of 1-5 with 5 being very good.

Content of event/performance/exhibition

Facilities	<input type="text"/>
Pricing	<input type="text"/>
Customer Service	<input type="text"/>
Booking Process	<input type="text"/>
Access to venue	<input type="text"/>

**Q.11 Visitor Recommendations**

Would you recommend the venue/event to a friend or acquaintance?

Yes  No

This is a good assessment of how well the venue/event is doing because of the crucial role of word of mouth in generating tourism activity.

**Q.12 Visitor Suggestions**

Please provide suggestions as to how the venue /event can be improved.

Every care has been taken to ensure accuracy in the compilation of this document. Should any errors or omissions be brought to our attention, future publications will be amended accordingly. Fáilte Ireland would like to acknowledge permission given by other sources to use their images, particularly the Crafts Council of Ireland. Fáilte Ireland also acknowledges the co-operation of industry partners in allowing their case studies to be published



*Cultural Tourism Toolkit*

# EXERCISES

# EXERCISE 1:

## Are you a cultural tourist?

Many people do not consider themselves to be cultural tourists. Take a look at the questions below and ask yourself whether you have ever been what is considered a 'cultural tourist'.

1. Where did you take your last city break?

\_\_\_\_\_

\_\_\_\_\_

2. How did you choose your destination?

Word of mouth / friends / family	<input type="checkbox"/>
Internet	<input type="checkbox"/>
Specialist publication	<input type="checkbox"/>
Tourist information office	<input type="checkbox"/>
Travel agent	<input type="checkbox"/>
Other	<input type="checkbox"/>

3. Was culture a motivator in your choice?

Yes  No  Somewhat

4. Did you visit a museum, art gallery, theatre, historic property during that visit?

Yes  No

a. Was that visit planned  b. unplanned

5. Did you book tickets for a cultural event such as a theatre performance or music recital?

Yes  No

a. Did you book in advance

b. while in the destination?

6. How long did you stay?

\_\_\_\_\_

\_\_\_\_\_

7. How would you rate the overall experience?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

8. Would you return again?

Yes  No  Possibly



# EXERCISE 2:

## *Attracting the cultural tourist*

Are you attracting the cultural tourist to your business? Is the work that you are doing in planning and marketing your organisation targeting the cultural visitor?

Ask the following questions of your business to see if you can improve how you talk to your customers and how you can encourage them to choose you over your competition.

	Yes	No
Do you actively consider 'tourists' as a core market for your business?	<input type="checkbox"/>	<input type="checkbox"/>
If yes, does this influence how you plan for your business?	<input type="checkbox"/>	<input type="checkbox"/>
Does it affect how you market your business?	<input type="checkbox"/>	<input type="checkbox"/>
Do you work with other tourism/cultural businesses within your area or further afield?	<input type="checkbox"/>	<input type="checkbox"/>
Are you aware of general trends in tourism for your region and at a national level?	<input type="checkbox"/>	<input type="checkbox"/>
Do you collect information on where people come from?	<input type="checkbox"/>	<input type="checkbox"/>
Do you collect customer information on why people choose you?	<input type="checkbox"/>	<input type="checkbox"/>
Do you develop your programme content to suit a tourist audience?	<input type="checkbox"/>	<input type="checkbox"/>
Do you customise information for the visitor (online and offline)?	<input type="checkbox"/>	<input type="checkbox"/>
Do you think about scheduling specific events/exhibitions at certain times of the year when tourists are more likely to be in your region?	<input type="checkbox"/>	<input type="checkbox"/>
In your planning, do you think about what your location/region has to offer visitors?	<input type="checkbox"/>	<input type="checkbox"/>
Do you plan far enough in advance so that tourists thinking about a visit are aware of what you offer?	<input type="checkbox"/>	<input type="checkbox"/>

# EXERCISE 3:

# Identifying Your Target Audiences

This exercise allows you to examine your target audiences in terms of their expectations and your appeal to them. Identify the top three markets you want as your customers and what you need to do to make them choose your offer over and above other available choices.

<p>Who are your target audiences? Ask yourself if they are new audiences or existing ones you wish to grow.</p>	<p>What do they expect from you? Look for their motivator – what matters to them? Can you respond to that need?</p>	<p>How will you satisfy their needs? What is your offer to them? Is it tailored to their needs?</p>	<p>How do you differ from your competitors? Why should they choose you? Create a compelling reason for them to choose you.</p>
<p>Audience 1:</p>			
<p>Audience 2:</p>			
<p>Audience 3:</p>			

# Defining Your Offer

Consider the following when developing your offer to maximise visitor numbers. This will help you to look more closely at what you can do within your business to increase attendance at your event, exhibition, performance.

## EXERCISE 4:

	Yes	No	Sometimes	What can I do to improve?
<ul style="list-style-type: none"> <li>Is seasonality a factor in your planning (positioning specific events/exhibitions at times when visitor numbers are up)?</li> </ul>				
<ul style="list-style-type: none"> <li>Do you programme specifically for the visitor?</li> </ul>				
<ul style="list-style-type: none"> <li>Are you providing what they want?</li> </ul>				
<ul style="list-style-type: none"> <li>Do you allow for participation / engagement?</li> </ul>				
<ul style="list-style-type: none"> <li>Do you have capacity for tourists to attend (will the event sell out to a local audience anyway)?</li> </ul>				
<ul style="list-style-type: none"> <li>How far in advance can your events be booked?</li> </ul>				
<ul style="list-style-type: none"> <li>Do you provide a regular slot for your event?</li> </ul>				
<ul style="list-style-type: none"> <li>Is booking available online?</li> </ul>				
<ul style="list-style-type: none"> <li>Do you created targeted campaigns for your events?</li> </ul>				
<ul style="list-style-type: none"> <li>Is a similar offering available at the same time elsewhere?</li> </ul>				



# EXERCISE 5:

## *Developing Your Pitch*

### *The Hook*

Start your message with a compelling question, fact, or statement. Your aim is to generate curiosity.

Who is your target market?

How will they benefit from choosing you?

How will you respond to your customers' needs?

Who is on your team to make this a success?

What is your competitive advantage? Why should they choose you?

Result: How will you measure your success?

# EXERCISE 6:

## *Communicating With Your Customers*

This exercise will help you to examine how you are currently communicating with your customers.

What means do you use to communicate with your customers?	Yes	No
Blog	<input type="checkbox"/>	<input type="checkbox"/>
Cross Promotions with other tourism and cultural providers	<input type="checkbox"/>	<input type="checkbox"/>
Customer Feedback	<input type="checkbox"/>	<input type="checkbox"/>
Customer Forums	<input type="checkbox"/>	<input type="checkbox"/>
Direct Mail	<input type="checkbox"/>	<input type="checkbox"/>
Email	<input type="checkbox"/>	<input type="checkbox"/>
Ezines	<input type="checkbox"/>	<input type="checkbox"/>
Membership (Friend's Schemes, Donors etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Mobile App	<input type="checkbox"/>	<input type="checkbox"/>
Mobile Marketing / SMS	<input type="checkbox"/>	<input type="checkbox"/>
Online Surveys	<input type="checkbox"/>	<input type="checkbox"/>
Social Media	<input type="checkbox"/>	<input type="checkbox"/>
Targeted Campaigns	<input type="checkbox"/>	<input type="checkbox"/>
Trip Advisor (or similar)	<input type="checkbox"/>	<input type="checkbox"/>
Website	<input type="checkbox"/>	<input type="checkbox"/>

When communicating with your customer, do you....	Yes	No
Segment your market?	<input type="checkbox"/>	<input type="checkbox"/>
Create targeted campaigns for each segment?	<input type="checkbox"/>	<input type="checkbox"/>
Communicate with target markets overseas?	<input type="checkbox"/>	<input type="checkbox"/>
Communicate using their native language?	<input type="checkbox"/>	<input type="checkbox"/>
Develop promotions for the tourism market?	<input type="checkbox"/>	<input type="checkbox"/>

Public Relations	Yes	No
Have you had public relations successes?	<input type="checkbox"/>	<input type="checkbox"/>
If yes, what were the success factors?		
Have you had any PR disasters?	<input type="checkbox"/>	<input type="checkbox"/>
If yes, what were the contributing factors?		

Online Communications – your website	Yes	No
Do you use your website to attract tourists?	<input type="checkbox"/>	<input type="checkbox"/>
Do you regularly update your website?	<input type="checkbox"/>	<input type="checkbox"/>
What websites do you use to market your business?		



Online Communications – social media	Yes	No
Do you have a social media strategy for your business?	<input type="checkbox"/>	<input type="checkbox"/>
Identify below the social media marketing activity you engage in.		
Competitions	<input type="checkbox"/>	<input type="checkbox"/>
Joint promotions (with other tourism providers)	<input type="checkbox"/>	<input type="checkbox"/>
Joint promotions (with other cultural providers)	<input type="checkbox"/>	<input type="checkbox"/>
FaceBook	<input type="checkbox"/>	<input type="checkbox"/>
Twitter	<input type="checkbox"/>	<input type="checkbox"/>
Flickr	<input type="checkbox"/>	<input type="checkbox"/>
YouTube	<input type="checkbox"/>	<input type="checkbox"/>
LinkedIn	<input type="checkbox"/>	<input type="checkbox"/>
Vimeo	<input type="checkbox"/>	<input type="checkbox"/>
Pinterest	<input type="checkbox"/>	<input type="checkbox"/>
Online advertising	<input type="checkbox"/>	<input type="checkbox"/>
Facebook advertising	<input type="checkbox"/>	<input type="checkbox"/>
Google ad words	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>
Have you created specific social media campaigns for tourists?	<input type="checkbox"/>	<input type="checkbox"/>
If yes, how successful have these been in increasing awareness of your business / tourist numbers?	<input type="checkbox"/>	<input type="checkbox"/>

Offline Communications

Where do you market your business offline (including overseas marketing)?

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What marketing channels have you found to be most successful in developing your audience?

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What marketing channels have you found to be most successful in targeting tourists?

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The images you use are...	Yes	No	Comments
About people			
Involve activity and participation			
Show your product (e.g. concert, visual arts, traditional arts)			
Engaging			
Intriguing			
Vibrant / Colourful			
Fun			
Show past, present			
Highlight your venue, event			

# EXERCISE 8:

## *Enhancing Your Customer Experience*

Ask yourself about the experience of your customer throughout the three stages of dealing with your organisation – pre-purchase, during the experience, post-purchase. (Tip: It's useful to get input from your staff, local people, friends and loyal customers.)

This will help you to identify the areas where you need to improve upon your interaction with your customers and how you respond to their needs.

**Pre-Purchase:**

How do your customers find you?
Do you present your offer differently for each market you are targeting?
Do you create a 'call to action' on your website?
Can your customer book online? (buy performance tickets, register for workshops...)
Do you collect visitor information during the booking process? (where applicable)
What is your customer's first experience of your organisation, be it online or offline?

**Pre-Purchase: Continued**

Do you engage in mystery shopping exercises to understand your customers' experience?

Do you and your staff provide information to the visitor on other attractions, cultural offerings and events in your destination and elsewhere?

Do you offer packages for your customers? e.g. pre-theatre supper and theatre ticket, post concert meet and greet etc.

**During Experience:**

How easy is it for your customers to reach you? (access and transport to your location)

Is there sufficient signposting to your location?

If you are a venue, do you offer additional services apart from the cultural experience (e.g. coffee shop, retail space)

How do you welcome your customers?



Is your venue accessible to the visitor both in terms of the infrastructure and information?

Do you offer the tourist information, tours, workshops etc in their own language?

Does your staff know your offer well?

Do you ask your customers about their experience? Do you present an opportunity to receive their feedback?

Do you capture information about them at any point before they leave you?

What is the customer's lasting impression of their experience with you? Are they likely to return?

Post-Experience

What are your customers likely to say about you when they have returned home?

Do you follow up with them via ezine, Facebook etc?

Do you develop targeted campaigns or incentives to get them to return?

Will they promote you to their friends and family?

Notes

# EXERCISE 9:

## *Understanding Your Destination*

It is useful to have an overview of those who visit your destination and what they do when they are there. Having this information can help you plan what you will do to attract them to your business.

This exercise is designed to help you to identify how and where you fit into your destination.

Who are the visitors to your city, county, region?

What are they coming for?

What are their interests and motivations?

How long do they stay?

What cultural activities do they engage in?



Is what you offer a motivating factor for people to visit?

If they don't come for culture, what do they come for?

What can you offer them that will meet their needs?

How can you align your offer with what they are coming for?

*Notes:*

# EXERCISE 10:

## *Developing a Package*

Develop a weekend break package for a tour operator for motivated cultural tourists visiting your destination.

1. Create a list of the resources in your region which should be included in your package

- Cultural Resources
- Special Events, Festivals
- Heritage Attractions
- Recreational Resources
- Staffing including Guides
- Transportation Services
- Accommodation
- Outdoor Activities
- Restaurants
- Public Services
- Other

2. Identify your partners

3. Identify your markets

	Target Market 1	Target Market 2
Characteristics of your market		
Origin		
Motivation to buy the package		





# Developing your Action Plan

## EXERCISE 11:

This exercise is designed to provide you with an example of the elements of planning and development that may be required within your organisation to develop new customers.

- Identify your customers
- Develop your message
- Develop your goals (targeted and measurable)
- Identify and list the actions necessary to achieve your goals

Actions	By when	Owner	Budget	Measurement	Status
1 Define the type of customer you are targeting (See Exercise 3)					
2 Identify your proposition (what is special about what you have to offer)					
3 Hold brainstorming session to develop your messages					
4 Match your offer to your customer needs					
5 Identify how and where these customers make their choices					
6 Set goals and targets					
7 Develop and implement marketing plan to reach your chosen customer segments					
8 Develop collaborative partnerships					
9 Build your online presence					
10 Carry out 'test' packages for defined customer groupings					
11 Measure your success					



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