

BUSINESS for ARTS



BOAZ ADHENGO

BUSINESS FOR ARTS

BOAZ ADHENGU

ISBN 978-1-387-13426-7 90000



9 781387 134267

©2018 By Boaz Adhengo. All Rights Reserved

Published by Jahwar Creative
860 Aviation Parkway
Suite 300 Morrisville, NC 27560

This edition published in the Creative Arts Society of Kenya e-Library, 2018.
“To purchase your own copy of this or any of Jahwar Creative eBooks please go to www.creativearts.co.ke”

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Kenya National Library Cataloguing in Publication Data

A catalogue record for this book is available from the Kenya National Library

Library of Parliament Cataloguing in Publication Data

Adhengo Boaz.

Business for Arts/Boaz Adhengo

p. cm.

HF5415.S872 2018
658.8–dc22

ISBN: 978-1387-13426-7

Printed in Kenya

FIRST EDITION

Table of Contents

	Preface.....	*
I	What Business? Which Economy?.....	1.
II	Marketing for the Arts.....	14.
III	Creative Marketing Strategies.....	32.
IV	Segmentation, Targeting and Positioning.....	43.
V	Connecting Art and Business.....	50.
	Making a Business Plan.....	55.

Preface

The idea of this book has been with me ever since my *Çreativity in Kenya* publication but due to many other aspects of understanding livelihoods, most books that I have contributed to as either editor or publishing writer have often ignored the specific concepts related to marketing or expressively discussing how artists and other creatives can do business with their works of art. Notably, it is as difficult to sell a book on art in the same manner we could sell a piece of painting. This however doesn't mean that creators of works of art are to be considered illiterate or maybe non interested in readership; the case could be too much over reliance on common sense where the egoistic desires prompt our minds to assume that the subject in question, be it marketing or making a piece of art, is intrinsic to ourselves and there is no need for external induction in the form of knowledge sharing.

The greatest difficulty in writing an academic book about marketing is that people already know much about the subject. The rather dry academic text can seem a poor substitute for the excitement of shopping, or working out what a particular advertisement is saying, telling friends about the latest new product you have bought. Nevertheless, I have decided to put my opinion as a course text and contribute to the everlasting subject of marketing the creative works of art and in the process of reading, become inspirational to that artist who has always dreamt of initiating a business related to his talents.

This book aims to provide a comprehensive introduction to the subject of marketing. While it covers most of the topics found in other texts it also provides a solid theoretical background which can act as a springboard to discuss contemporary issues and controversies within marketing theory and practice as applicable to the creative arts business world, mostly so, from a small scale *startup* perspective.

At the moment of writing this book, I must confess that there exists some ego that drives me towards creating yet another influential advise which may otherwise be treated as an opinion by the ever growing crowd of literary critics in the field of art; yet we all know that such groups initiate 'NO' knowledge within the prospects of encouraging poverty alleviation.

There is need to change the scope of thought, to restructure the expectations of such creatives who base their phenomenality on talent as opposed to trained inducements. All in all, this book is self-explanatory and as a common trend in all my writings, each chapter builds from the previous, making it a progressive tool that the reader can digest and engage practically through testing and active participation in realising the same.

Much thanks to the many creatives who have inspired my thinking, either through allowing me to listen to their world view about life or in most aspects, inviting me to be part of their ecosystems and relate how they perceive business from the perspective of a creative artist.

Though educated as a political scientist, my analysis of the social expressions by artists depicts a behavioural model that can be related commercially. To this end, behavioural orientation towards understanding how this specific segment of producers or if you wish, creative artists, can generate income through their free expressions that not only document time but also share in emotions of how our society behaves at any one given time. The result is many chapters herein!

This being my last book within this field of creative arts, I would wish it to have a lasting impact on the minds of those who read it or rather find this work useful. Understanding that my writing is specifically for information sharing, am delighted on the levels of academic interactions and professionalism that engaging as an arts administrator has enabled myself to experience. The truth of freewill, the truth of emotional expression, this truth called art.

Much thanks to Ms. Sonia Atak for being a source of encouragement towards me seeing the importance of embarking on yet another text compilation relating to business and the arts. Importantly too, is Ms. Ayeta Wangusa of Culture and Development East Africa who accepted to host the *Art Journalism Research Fellowship* Program that I have initiated through Arterial Network Kenya. With this research program, we are continuously interrogating our regional arts in East Africa from a view of business personalism.

To you Ms. Yvonne Adhiambo, am always grateful, remembering that you gave me my first ever serious job as a research associate for the Digital, Expressive and Business for the Arts program at the Aga Khan University; a lot of creative inspiration has occupied my thoughts ever since that contract and I must say, things have never been the same, just as you had suggested.

It is my sincere hopes that this book not only serves as a tool to the creative sector but a source of inspiration to the self-made talented artists wherever they are who rather find books on economics or business to be boring. I have tried to flavour an interest to read by relating the concepts in a conjoined story of *Adhiambo* and her son *Maina* who find themselves struggling against all odds of poverty through arts when the man of the house, Mr. Owizo, died of liver failure.

Enjoy your reading!

For you my son, Jahwar Amber, a name that I carefully chose to always remind me of the good life am blessed to experience and to always insight you to work much harder than me in making this our life better than how we enjoy it! Raising you as a single father has been the greatest blessing of my life, the struggles to enjoy an equilibrium with my peers has often led me to different paths of love and on such routes, the creative and artistic mallowls proudly cultivate my taste to appreciate how supreme art has come to be.



1

Which Business? In What Economy?

Far into the lands of *Lolwe*, Adhiambo lived with her parents behind the bush stretches of Kapiyo village. Raised from a mixed tradition of etiquette with religion, she would rebel at a later stage; her mother Naomi was considered the village prophetess, constantly recruiting followers for her church the “*Leijo Maria*”.

Adhiambo excelled in her primary education and was enrolled to a prestigious girl school, the *Lwak* Catholic Academy. Her main dream was to let go of her poor lifestyle, constantly praying that she meets her superman. And this happened at a festival in Maranda secondary; a boy school that was emotively known for the muscular students it cultivated from their proper but secret diet and teachers who committed to rural grooming. Girls entirely submitted to them and Adhiambo was no exception. She met Sylvester during the science symposium and later in two similar events, met Owino, the boy who would accidentally make her pregnant after form four.

Adhiambo was not so outspoken as most girls in her class. She had a kind of understated beauty, perhaps it was because she was so disarmingly unaware of her prettiness. Her black skin was completely flawless. I doubt she used face masks or expensive products, that really wasn't her. Adhiambo was all about simplicity, making things easy, helping those around her to relax and be happy with what they have. Perhaps that is why her skin glowed so, it was her inner beauty that lit her eyes and softened her features. When she smiled and laughed you couldn't help but smile along too, even if it was just on the inside. To be in her company was to feel that you too were someone, that you had been warmed in summer rays regardless of the season.

Mostly so, she was a good story teller and had a voice for melody that occasionally echoed in the dormitory whenever the school principal rewarded the girls with a homely diet. For Lwak girls, the meal of reward was fish and rice, real fish as enjoyed in Lolwe land.

Adhiambo loved it at school more than the village, her mother was strict and religiously compelled to insist on traditional behaviours that were contrary to the school curriculum. Lisa was always her greatest companion, always confiding ideas that would make going back to the village interesting. However, Lisa had never met Adhiambo's mum and from the village tales that stretched all the way to 'ndori'township, she was presumed to be with powers. This curiosity made her a frequent visitor to adhiambo's home and would later find it an interesting place to be because she met Oludhe who lived in the adjacent compound and in no time, they were enjoying sex courtesy of Adhiambo who decided to preserve her virginity till after school.

It was Thursday and Oludhe had not been speaking to Lisa, what could be wrong? Was there another girl getting between them? Lisa would not be at peace with the worries that consumed her thoughts and to add to the torment, she missed the things that Oludhe had been doing to her recently.

Little did she know that Adhiambo's mother had discovered the frequent visits by Oludhe who had in the past been warned to leave Adhiambo alone. Two days in a row, it was war, Adhiambo had passed the virginity test done by grandmothers, but still hadn't explained why Oludhe spends three or half a day in her mothers house and who was that girl who has recently become the village friend?

As occasioned, Lisa decided to trek to Kapiyo, she wanted sex with Oludhe and was ready to beat any girl senseless should she be the reason why recently she was spending most of the day with crossed legs wishing for Oludhe. And so, she went to Kapiyo.

Before Lisa had even landed her customary third knock the door opened sharply. At first she thought it must be a child but when her eyes landed on the face she let out an involuntary gasp. The face was more wrinkled than a summer shirt dragged out a festering laundry basket. The age-spots gave the skin a coffee-stained look and her jowls hung a good inch below the chin that she jutted outward. Lisa opened her mouth to begin her sales pitch when the old bag delivered a good strong poke in her stomach. She stopped. The old woman stopped too. Lisa continued. Another poke. She took a step back and the lady narrowed her eyes, pulling her thinning mouth into an actual frown. After a second or two of this grimace she revealed a walking cane from behind the door frame and begun to shout "Aaaaaiiiiiieeee" as she charged forwards quicker than Lisa would have thought possible for one so decrepit. Would this be Adhiambo's mother? If so, why the caning? Is she not supposed to be prayerful?

There was no time to wait for answers, Lisa ran as fast as her feeble legs could carry her, to a direction she believed was Oludhes home. Behind her came insults from an elderly woman she suspected to be Adhiambo's mum and nowhere would her best friend be spotted. What was this day? She felt lost, confused but wasn't going to be canned for reasons not yet explained to her. By chance, Oludhe appeared and pulled Lisa to a dilapidated hut which was apparently his teenage den. They would confine

themselves in this dark room for hours and as usual, their time together would not waste.

The young gentleman, this Oludhe lover, was about two and twenty in age; tall and well limbed. And as Lisa would recall their first encounter, how scared she felt, it was remarkable to encounter Oludhes manliness for the first time after he had accidentally splashed a bucket of drinking water to Lisa's back and Adhiambo had to hand the clothes to dry (...) then his grand movement, which seemed to rise out of a thicket of curling hair, that spread from the root all over his thighs and belly up to the navel, stood stiff and upright, but of a size to frighten me, by sympathy for the small tender part which was the object of its fury, and which now lay exposed to my fairest view; for he had, immediately on stoppings off his shirt, gently pushed her down on the mattress, which lay conveniently to break her willing fall. Her thighs were spread out to their utmost extention, and discovered between them the mark of the sex, the red-centered cleft of flesh, whose lips vermillioning inwards, expressed a small ruby line in sweet miniature, such as guide's touch or colouring: could never attain to the life or delicacy of."

The sounds Lisa made whenever she had sex with Oludhe would always haunt Adhiambo, for she also wished to experience this thing that made Lisa walk twenty kilometres to encounter. The stories that Lisa gave her developed some chemical reactions in Adhiambos mind and how she always described Oludhes dick made Adhiambo want to see that thing even if she was not ready for sex. Sylvester was promising, but again he was the shy type. Owino was handsome but lived in Usenge. Who would she befriend even if it meant trying this sex for only one time?

Sylvester was God fearing and believed sex was only sweet after marriage, many believed his sexuality had been confused by the catholic doctrines that were propagated by the celibate priests and this costed him Adhiambo's virginity; he didn't taste those sacred thighs, nor ever touched. Not even by heart. The priests prohibited

virtual fornication and this was interfering with the boys libido development. Only Maranda Secondary school had liberal ideals.

On the eve of the science symposia for term two, Adhiambo promised Owino some sensational kissing, little did Owino know that this girl wanted to enjoy sex. However, the only open joint was the toilet which had two doors and a single entrance. There was a piece of paper written on each door to guide the girl students and the boys to their respective privacies. What an opportunity to engage life? But what if they were caught pants down?

Owino was earlier than expected and had been waiting at the toilet urinal for almost thirty minutes and when Adhiambo appeared, the attraction was greater than what teenagers should demonstrate. They kissed, they touched but when Owino tried to insert his penis, Adhiambo was too small or maybe he wasn't good at mathematics. He felt frustrated.

The story of Lisa spread like bush fire and Oludhe decided to elope for fear of being arrested by the chief on allegations of defiling a minor. Lisa was still a school girl, seventeen years of age while Oludhe was twenty two. Clearly, this was illegal. This also meant Owino couldn't visit Adhiambo for fear that her mother would cane and shame any boy who was presumed to be fighting the will of the gods in seeing Adhiambo develop into a prophetes. There had to an alternative, Owino thought.

Okello was Owino's close friend and together they developed a plan to be meeting Adhiambo secretly on Sundays whenever she went to collect firewood.

The plan wasn't a bad idea but we would need to clear the ground and make it a bit softer for my back, Adhiambo thought.

...and he was kissing me again, and slipping the kikoï over my head. His strong and gentle hands began to stroke me, his hands, his lips, his tongue.

Gentle. Not frightening. Knowing what he was doing. I felt my nipples rise, and it startled me.

'Shhh,' Owino whispered. 'Shhh, it's all right, don't worry, just relax and listen to your body. Ignore the chirping birds.'

He was slow, rhythmic, gentle, moving down my body, down ...and i was nothing but my body. There was a sharp brief pain. Brief. And then a sweet spasm went through me and i seemed to rise into the air

No more pain

Just the sweetness

The incredible

Oh, the

And then Owino, panting

I pressed him hard against as I breathed in the fresh air in this secret hideout.

Adhiambo had finally given up her virginity and she enjoyed it out in the open and God was her witness for all she remember seeing when looking up was the sky. Little did she know that this firewood encounters in the bush would eventually develop into unplanned pregnancy. They would later talk about it and laugh at how naïve they were.

Owino remembered how many chances he had taken trying to penetrate Adhiambos little pussy which at times confused him to believe that he was the one with the biggest cock in Maranda. He remembered someday during the science symposiums and they had gone back to the classroom set up for the debates, nobody was around and Okello had promised to play guard for them

"... I run my fingers just down the long place where the insides of your thighs touch, all the way to your knees, and then I'd let go of your legs, and they'd fall slightly apart, and as my hands started to move up inside them, with my fingers splayed wide, they'd move farther and farther apart, and then I'd lift your knees and hook them over the arms of the armchair, so that you were wide open for me, and in the darkness your bush would still be indistinct, and I'd look up at you, and I'd move on my knees so I'm closer, so I

could slide my cock in you if I wanted, and I touch your shoulders with my hands, and pass my fingertips all the way down over your breasts and over your stomach and just lightly over your bush, just to feel the hair, and then say, 'I'm going to lick you now,' and I lick both your nipples once very briefly good-bye, and I breathe my way down, and I pass over your bush this time with my mouth, and I see where the tan stops, and where the hair begins, and I keep going, and your legs are spread wide, and so I kiss inside one knee, and then across to the other, and up, back and forth, and at the end of each kiss I give a little upward lick with my tongue, up lick, lick, lick, back and forth, moving closer and closer to where your thighs meet."

Anyway, this pregnancy changed Adhiambo's life, it was the beginning of her maturity and lonely encounter with future. She could no longer see Owino who also did not understand why the distance had grown recently

Adhiambo's mother was now popularly referred to as the village witch but still had her committed followers who often consulted her for prayers. Six months later, her husband would be diagnosed with typhoid but this time, prayers did not work well. Their religion did not permit the use of modern medicine yet the herbs needed were now extinct. Adhiambo's father would eventually die of typhoid and the devil was to blame for all this even if the health officials made it a problem of hygiene in Kapiyo community. This was the devil at work.

Besides, the level of superstition in *Kapiyo* village was extremely astonishing, nothing happened without a reason. Many joined the church not because they had faith in God but simply because they feared the power of witchcrafts. Naomi (Adhiambo's grandma) would eventually develop many followers for '*Leijo Maria*' cult but Adhiambo's constant prayers for a better life would remain not answered; not until Owino ran into her in the fish market.

It had been almost two years since finishing high school; Owino had no idea whether Adhiambo was a single mother. He was still

in love with his past memories of Lwak Catholic Academy and the bush sex on occasions when Adhiambo went to either collect firewood or burn charcoal.

In the fish market, Owino was popular for selling packaging materials (*juala*) and his new name was “Owizo”. Life in the village was full of expectations, nothing came handy and many young adults were hustling for whatever money they could gather to help them purchase individual iron sheets needed to make their small dens. A boy with a den was often considered self-fulfilling and attracted most women just like Oludhe in his Lisa episodes. Owizo was on horizon to join in this new club; in the past he had tried burning charcoal but this new polythene business was not bad at all. The profits were promising and better.

It is common sense to assume that the reader knows what we mean by the term ‘*business*’, but what really is business? Why refer to some other processes as hustling? As Africans, does religion play any role in our economic livelihoods? Does religion inspire creativity? These and other questions guide our appetite towards understanding what a business typically means though beyond the scope of this book.

Advances in technology are bringing rapid changes in the ways we produce and deliver goods and services. The Internet and other improvements in communication now affect the way we do business. Companies are expanding international operations, and the workforce is more diverse than ever. Corporations are being held responsible for the behaviour of their executives, and more people share the opinion that companies should be good corporate citizens. This is on a wider scope. To better understand our story of Owino and his polythene bags, we explain a *business* to be any activity that provides goods or services to consumers for the purpose of making a profit.

Every business must have one or more *owners* whose primary role is to invest money in the business. When a business is being started, it’s generally the owners who polish the business idea and

bring together the resources (money and people) needed to turn the idea into a business. The owners also hire *employees* to work for the company and help it reach its goals. Owners and employees depend on a third group of participants—*customers*. Ultimately, the goal of any business is to satisfy the needs of its customers. The activities needed to operate a business can be divided into a number of *functional areas*: management, operations, marketing, accounting, and finance. Let's briefly explore some of these areas.

Management involves planning for, organizing, staffing, directing, and controlling a company's resources so that it can achieve its goals. Managers *plan* by setting goals and developing strategies for achieving them. They *organize* activities and resources to ensure that company goals are met. They *staff* the organization with qualified employees and *direct* them to accomplish organizational goals. Finally, managers design *controls* for assessing the success of business plans and decisions and take corrective action when needed.

Marketing consists of everything that a company does to identify customers' needs and design products to meet those needs. Marketers develop the benefits and features of products, including price and quality. They also decide on the best method of delivering products and the best means of promoting them to attract and keep customers. They manage relationships with customers and make them aware of the organization's desire and ability to satisfy their needs.

Finance involves planning for, obtaining, and managing a company's funds. Finance managers address such questions as the following: How much money does the company need? How and where will it get the necessary money? How and when will it pay the money back? What should it do with its funds? What investments should be made in plant and equipment? How much should be spent on research and development? How should excess funds be invested? Good financial management is particularly

important when a company is first formed, because new business owners usually need to borrow money to get started.

Understandably, these terms and expressions sound complex to the beginner and yes, the ease of digesting their meaning will be realised as we flip into the preceding chapters of these book. At least we know what vocabularies to expect.

Owino had been burning charcoal ever since he was a seven year old but with joining high school and the adolescence influence, Owino aspired for a more lucrative trade. From his financial savings in this illegal charcoal business, an investment was pushed towards purchasing the first polythene bags that made Owino become *Owizo*.

The Kenyan government outlaws charcoal burning as a commercial activity, it remains illegal in most county zones. The reforestation programs have not been fully effective while the extremes of religious superstition still hinders on livelihood developments by fear of bewitching. Hence, the urban plight becomes a common trend where the youth and able minds whether elderly or adolescent are continuously inclined to migrate to the developed towns. This generally affects the economic balance of a country where human resource and innovation remains unevenly distributed.

Economics is the study of how scarce resources are used to produce outputs—*goods and services*—to be distributed among people. This is normally on a wider scale compared to the purview of individual businesses; thus, when analysing economics and economy related issues, we as scholars must always look from a regional perspective. Resources on the other hand are the *inputs* used to produce *outputs*. Resources are combined to produce goods and services. Land and natural resources provide the needed raw materials. Labour transforms raw materials into goods and services. Capital (equipment, buildings, vehicles, cash, and so forth) are needed for the production process. Entrepreneurship

provides the skill and creativity needed to bring the other resources together to capitalize on that business idea.

All these definitions are vital towards understanding what we really mean by business and profits; how we manoeuvre to build steady communities that reflect creative spaces vital for economic development.

Creative economists address these three questions: (1) What goods and services should be produced to meet consumer needs? (2) How should they be produced, and who should produce them? (3) Who should receive goods and services?

The degree to which individuals and business owners, as opposed to the government, enjoy freedom in making these decisions (related to answering the above questions) about allocating resources to produce products and distributing those products varies according to the type of economic system within their specific countries. Generally speaking, economic systems can be divided into two systems: *planned systems* and *free market systems*.

In a planned system, the government exerts control over the allocation and distribution of all or some goods and services. The system with the highest level of government control is communism. In theory, a communist economy is one in which the government owns all or most enterprises. Central planning by the government dictates which goods or services are produced, how they are produced, and who will receive them. Under socialism, industries that provide essential services, such as utilities, banking, and health care, may be government owned. Other businesses are owned privately. For example Tanzania?

The economic system in which most businesses are owned and operated by individuals is the free market system and this is where we place Kenya!

As artists and cultural practitioners, our main methodology is creativity as opposed to innovation. And as creatives, we generalise the economic processes that could define our villages or social livelihoods hence the segment, creative economy. Many governments endeavour to participate in the development of creative spaces as a way of influencing citizen involvement in economic balancing which generally involves resource generation. We therefore define *creative economy* as the socio-economic potential of activities that trade with creativity, knowledge and information.

Six months after their rendezvous at the fish market, Adhiambo's love for Owino had rekindled, she remembered the bush sex and wanted a proper arrangement. She wanted to let Owino know that he was a father and the virginity was never snatched, Adhiambo had a lot to express. And as if not to dispute the gods, Owino felt excited with the news; he wanted to meet his son and this was the perfect opportunity to marry the woman of her dreams. Four months later, Adhiambo became pregnant but as a wife living in Nairobi. She had accepted Owino's proposal to make a home.

While at his business of selling packaging materials to fish mongers in *Lolwe* market, Owino had received a job hint for a position in the Postal Corporation, he would later be employed as a mail handler constantly sorting letters for mail boxes somewhere called citysquare. This was in Nairobi.

The responsibilities of a housewife were overwhelming to Adhiambo, and with two children at her attention, she had to get a helping hand. Her sister Jackline back at home was about to finish school and she too wanted nothing to do with "holiness", she wanted to be modern woman, professional from academic concretization. Adhiambo knew about Jacklines dreams and knew Nairobi was a dream town for many village girls.

Jackline would eventually come to Nairobi and Adhiambo later enrolled to study secretarial; she was determined to be a professional and not only a housewife. The city life demanded

hardworking mentality and as an educated girl, pregnancy wouldn't be a reason to handicap her dream for a perfect horizon in this quest for livelihood transformation in Kapiyo. She insisted to herself that she was not a disgrace, that however unplanned for that first pregnancy was, it too was a perfect reason to enjoy blessings for Owino had owned up and married her.

Adhiambo enrolled to Grafele College of Secretarial Studies (GCSS) and would study shorthand, phone language and office behaviour. All these enabled her to graduate as a secretary with competency required in most institutions; she didn't struggle finding a job nor did she follow hints. She applied to a local hospital and was interviewed. Later, she was a working woman.

Nairobi life was promising and with the lifestyle afforded by working couples, they too made promises to their rural folks. Adhiambo now dressed like a modern woman with confidence that she had earned such an attitude as many presumed she was displaying. She was never arrogant. Her salary was also good, perhaps better than what Owizo was earning.

Her new trend and distance from household guardship made Owizo insecure; he suspected infidelity on Adhiambo's part. Such expensive clothings, perfumes and shoes? How? Yet he was the one who brought her from the village, he was the one who accepted to marry her and assume responsibilities of parenting. Now, this elegance this fear of letting go, the fear of being snatched. This was extreme. A working woman was good, but a secretarial infidel was worse than a pretender. And of course, no one wants a pretender.

Owizo's moments in soliloquy lasted for days and eventually he said something aloud and in action.



2

Marketing for Arts

Owizo was naturally a hardworking man, He had the kind of face that stopped you in your tracks. I guess he must get used to that, the sudden pause in a person's natural expression when they looked his way followed by overcompensating with a nonchalant gaze and a weak smile. Of course the blush that accompanied it was a dead give-away. It didn't help that he was so modest with it, it made the girls fall for him all the more. Despite all the opportunity that came his way he was a one-woman-man who prized genuineness and thoughtful conversation above lipstick and high-heels. He was handsome alright, but inside he was beautiful. Nevertheless, he worried about his wife, he hadn't time to share himself and wasn't for sharing either.

With Adhiambo's new job, they had moved to a bigger house and had a lot of electronics. They paid bills and enjoyed peace which came with style. Being a sole breadwinner would mean reverting back to their past but why not if this meant more inner peace and much trust for her wife. The constant worries that came with suspicions for infidelity were not good for the children.

After being promoted to be a branch supervisor for the post office, Owino decided to force Adhiambo resign from her job, it wouldn't be easy to convince her but it could be much easier to meet with her boss and express his hearty desire which included telling the truths about the infidelities.

Owino came back home on a Thursday night with a wine bottle alleged to have been an honour gift for his new position as a supervisor at the post office. Adhiambo was not a wine drinker, she didn't like anything fermented and having been raised by her grandmother the prophetes, this religion she knew had forbidden tasting stale products. Wine was not that special. It was fermented. It was not fresh. However, for the respect of love and trust of her husband, she decided to try. This thing was sweet, it brought happiness and made her free. She felt younger with every sip and the glasses that Owino brought with the wine were also elegant and made her want to pour even more. The description note for the wine read "a nose of burnt toast and deck shoes worn without socks, this one is a true gift. Every sip brings reminiscences of suntanning after a morning of mosquito bites and family conflict. Great for tonight as an accompaniment for anxiety and uncertain future plus goes remarkably well with the movie *Chocolat*. What are you waiting for? Say hallo to your little friend ”.

The children were already asleep and Owino not only brought the wine bottle but a well done choma, he told adhiambo that it was a special cooking ordered for him by the postmaster himself, and this would be a good start for a family dinner the day after. Owino wanted to share the cooking process with Adhiambo and enjoy a family meal without ever having to worry about infidelities. Little did adhiambo know of Owino's intended visit to the hospital.

Adhiambo was not used to wine and besides, that day was the best magic of their marriage recently. They had sex three times and when she finally fell asleep, the world was relaxing. She even forgot her roles as a secretary and didn't even call in to say she was coming late.

Owino woke up early and let his wife sleep, he wanted to visit the hospital and have a word with Adhiambos boss and yes, it wasn't cosy. He ended up threatening to beat him up and called Jacob the head doctor, an infidel, a wife grabber and who knows what other names he invented. Jacob did not take this lightly, and while Owino was invading the hospital and causing a mess, Adhiambo was nowhere to be seen. She was still asleep and feeling her young self. I think she even masturbated as a post effect of having wine for the first time. This, am not sure!

Adhiambo woke up at twelve noon, it was a hot sunny day with a slight breeze. She had been dreaming herself having bush sex with Owino after a volleyball game near Lake Lolwe in Kisumu (...) Warm sun from the sunny summer sky beat down on my exposed legs clobbered with sunscreen. August was not my favorite month, but at moments like these, nothing could be better. Resting on my beach chair I observed the wide expanse of chaos held at the beach. The cloudless day was perfect for this sunny day. The light blue sky was brilliant against the green hyacinth. It felt so picture perfect!

Dashing into the waves I would soak in the cool water. Floating in the current as the waves pushed and pulled me in all directions. Joining in to play beach volleyball with Owino and my classmates including Lisa, I would jump up to hit the ball. The volleyball would go spinning through the air water droplets flying off of it in all directions as it swerved in an arc of white and contacted with Owino's arms locked together in a platform. The ball would ricochet off his arm, shooting sky high. The game would go on like that for a while. Eventually my girls team would win. I would frolic into the water enjoying the day. Splashing water around with my friend Lisa. Finally I would walk along the beach, searching for shells. I would find the perfect shell a beautiful swirl

that isn't chipped in any places. To make this day even better I might even find a fish monger with a Tilapia. A whole one! That's rare and costly around the lake".

Realising that she was very late for work and had no better reason, Adhiambo decided to take the day as an absentee worker. She would explain to Jacob on Monday instead of just making a technical appearance for two hours. Better she talk to her boss on Monday. Besides, Owino had promised to cook with her this Friday, yesterday was just romantic. Little did she know what Owino had done and Jacob had a lot in store for her that coming Monday.

Coming home from a long shift from work, Adhiambo greeted her husband at the front door of their house with a big warm hug and a smile. As they caught up with their day, Owino smelled the most alluring aroma coming from the kitchen. "I cooked up something special for us today", Adhiambo announced excitedly. Owino follows his nose to the kitchen to find a delicious collection of shrimp, rice, clams, slices of beef and vegetables surrounding a big bubbling pot in the center of their table. Eyes wide open and nostrils flaring, his mouth immediately floods with salivation as he gazed at the most appetizing view. Adhiambo had decided to also showcase that she too could behave like a modern woman, thus, having missed going to work, she spent most of the day watching 'recipe television' and tried this new delicacy.

They sit at the table already prepped with plates, silverware, napkins and a pair of ladles. The pot in the center of the table is angry with boiling solution. The plump shrimp and slices of savory beef are still cold and fresh in their packages while the mushrooms, onions and carrots have been chopped to pairs of dice. The clams are nestled neatly in a bowl of ice and the rice is

steaming from a tall bowl awaiting consumption. Finally, they gently place a few slices of beef and shrimp into the pot with the ladles for their first taste.

To Owino's surprise, the food only takes a few minutes to heat in the pot before it is fully cooked. With his ladle, he fish out the shrimp and slices of beef and plant them in his mouth. A delicious fireworks display sets off immediately! The beef melts in his mouth without any real effort of chewing, while the shrimp mimics a velvety texture. He loads the ladle with vegetables and dunk it in the pot for his next fixing. After a few moments, he is overwhelmed with savory mounds of organic goodness. As he absorbs the luscious delicacies he is taken into nirvana, then he takes a moment to organize his thoughts as his brain is overloaded with sensory pleasure. Today they will have five rounds of sex, so he thought.

Owino try's the clams and the rice next, without disappointment, he got sent off into a roller coaster ride of flavors. The clams are silky in texture as they slide around his throat. The rice is warm and wholesome as the grains it was harvested from. The soup is abounding with spices and herbs that tickle his mouth as they dance with his tongue. Owino's brain gets rocketed into the libido world as it tries to make sense of all the variety of tastes and smells as he continuously bombarded himself uncontrollably with food. After what seemed like an everlasting event, they finished a feast.

Owino's brain and the sensory neurons from his tongue have been exhausted as they had never experienced such an urban sensation, surprisingly so, at home and from his wife's doing. Adhiambo had prepared a master piece symphony. This has been the most delicious meal he had ever eaten.

The weekend seemed shorter than usual and life was promising. Adhiambo thought of what improvements to do with her house and had foreseen a loan proposal going through. This new changes in Owino and this dinner, this wine at home was just marvellous.

On Monday morning, the mood at the hospital is silent, the nurses are not as hectic but look excited about the new machine donations that are about to be brought in by the area member of parliament. Jacob is early today, but Alice is not around. Perhaps she too is avenging for the day Adhiambo missed on Friday, so she thought.

As she was about to sit down, Jacob calls her into the oval room. What could it be? Maybe there were visitors coming? Oh, it must be the new machines coming. Adhiambo thought again.

The oval was more of a boardroom for important meetings and interviews.

As she entered, Adhiambo noticed that Jacob was unusually cold, his moods were not as pleasing and he also did not commend adhiambo as usual for her elegant dressing. Adhiambo was accustomed to being told how good she looked. And so, the conversation took shape and in the midst, there were explanations of how Owino had sneaked himself and demanded an audience with Jacob without any appointment. Owino had insulted the doctors integrity and almost abused the office etiquette and for that reason, it wasn't safe having Adhiambo as a secretary anymore. Then out came the words.

"You are fired!"

After he said that, Adhiambos mind left the office. It flew to the reactions that her family and friends were going to have. Jacob

was explaining the conditions of her leaving this job, this job that she held for two years now. Then, her thoughts ran to her desk, and of the nurses and clients. Those goals and that desk is no hers. Someone else will occupy that space, and pick up on her work schedule. She will have no more lunch breaks with any of her co-workers. There will be no more *sportpesa* talk with them, and no more sharing of their lives. They will say they will keep in touch, but they know as we that this one act of the boss will end all that. Something has died here on this Monday. Adhiambo thought aloud.

The day looked longer and much darker. Was Jacob telling the truth? Did Owino really do all these? What of the wine and the food? What of the recent sexual renewal, were those false acts?

She went home and straight to the bedroom. Then she sat on her dressing table stool which was square and wooden and looked into the mirror. In the mirror she saw a completely ordinary looking girl. If someone who only met her once would not recognize her in a crowd of her own age group. She was not too tall nor short, not too fair neither too tan, her hair were not too long nor too short, neither flat straight nor wavy. Her eyes were hazel, symmetrically shaped with flat eye lashes and perfectly trimmed eyebrows. One thing that her appearance was her own, her face was her own and none could change that. She had always been a one-man-woman. Whatever made Owino insecure, she couldn't see. She decided to sleep. She wasn't going to create an issue about the work dismissal nor react to whatever Jacob had alleged Owino to have done. She was only going to let Owino know that she was jobless and wouldn't be contributing anything towards the rent. She was going to let Owino decide their fate.

Maina was now twelve years old, he was the second child Adhiambo had given birth to. Things were not going to be normal in Owino's household. The in-laws had ceased to visit and he himself became accustomed to a selfish bullying wife. In his attempts to normalise relations, Owino constantly boycotted sex in belief that Adhiambos urge for the throb would tame her to be respectful, only to realise that he himself also wanted that sex as much as he was denying his wife. Their family was breaking apart and prayers were not helping. Owino eventually became a secretive alcoholic.

If living like a modern woman would not bring a better life to her, then its better to rekindle the traditional etiquette that her grandmother Naomi had always taught her with regards to keeping an husband and taming marriage. There was that secret herb that could make things better and there was that ointment made from avocado. This was the beginning of Adhiambo's transformation into an urban witch. In some ways, Owino improved sexually, Adhiambo was satisfied on that part but financially, they were suffering. There had to be something she could do while at home to earn money, she didn't mind joining other women in the soko, but how? People in the rural still knew of them as successful, in their minds, Adhiambo was a secretary and Owino worked at a post-office. Their relatives still looked up onto them for favours and help.

Hell was not for ordinary sins. It was not for the parents who lost their tempers in frustration whilst struggling under the stresses of life. It was not for the mentally ill or those too damaged to know right from wrong. Hell was reserved for those who knew their actions were wrong and did them regardless, enjoying the anguish of others and taking what was not rightfully theirs. It was a shock for the elite doctors of the world to be lined up with the

psychopaths, though their victims were many times more numerous than the worst of the serial killers. Each one was led to a rock and told to sit before the floor around them vanished entirely, as did the light, the air and sound. The only thing left was the rock, themselves and a journal with a pen. They were to write about their lives, and as they did so the pain they had knowingly inflicted would travel up the pen and into their nervous system. Most dropped their pen only for another to appear. There was only one way out of hell...the way of personal truth and accepting life with all the realities it had demonstrated.

Jackeline decided to visit Adhiambo. It had been two months since she last sent some money home. Their grandmother was not complaining but they were suspecting things are not alright. Naomi had claimed to see the devil walking towards Adhiambo's house and wanted to pray with her. Also, she had sent Jackeline with some concoctions that would keep the devil out.

At the evening Owino returned home from work, Jackeline hadn't seen him for nearly six months and she was struck anew by his good looks. He had been an attractive youth, tall, rather ungainly, with a thatch of black hair. But now the gangling figure had been smoothed and tailored by success, he carried his height with easy self assurance and the brown eyes - which he knew so well how to use - held a basic wariness. His hair, frosted now with grey, was still thick with unruliness that expensive cutting hadn't completely disciplined. It added to the attractiveness, hinting at an untamed individuality which was far removed from the tedium of conventional male good looks. Perhaps their grandmother was right, things weren't well and why the small house? Why did they move away from Buruburu back into a flat?

Jackeline had plans to enrol into college, she wasn't understanding anything and her sister Adhiambo was also not sharing any new information until that day when she realised Adhiambo was not dressing up for work or wasn't concerned about looking for employment. In most days, Jackeline spent time walking about trying to know the neighbourhood (...) I ambled through the narrow lane between several fleets of bungalows and chalets on either side cemented with an uneven stretch of glossy, varnished cobblestones. I was visiting my sisters old house after two years and still the vicinity seemed untouched by the usual hustle and bustle of the huge, polluted, metropolitan cities. The white stucco bungalows on my sides were tinted with peeling lemon colored paint at the corners. Several blotches and stains of coffee and brown colored sludge were splattered over the walls. There were steep stone steps leading towards the bungalows obstructed by lofty gate made of flaking rusty iron. Buruburu was still the cosy neighbourhood.

There were a few aged residents strolling along the stoned street supported by wooden walking sticks, glasses slipping down the bridge of their noses due to the greasy and slippery wet they were drenched in. Behind them a crowd of teenagers chortled at some joke quoted by their leader who was a well ported boy with untidy hair wearing a T shirt that read "Support Mike Sonko for Govenor." and a pair of rugged levis jeans. There were groups of small children playing around a fountain near the heart of the vicinity while their mothers stood beside chattering loudly as if no one was listening. After walking a few more yards i saw a cluster of tall *siala* trees through which streams of golden light pierced through the space between the leaves and behind them stood the great white mansion made of marble glistening in the sunlight making it impossible to look directly at.

Things were not the same, this household was breaking apart but at least it was better than living in the rural. Apart from the abundant pollution and shouting touts, city life was just the inner dream for a girl like her. Jackeline sat on the green leather couch, not ever noticing the faded patches. Her still scrawny legs dangled over edge just like they had when she was small, but now her toes tapped the dusty boards as she sat back and listened to her music. With her eyes closed she let the lyrics flood her like an early morning breeze. They weren't always upbeat, but they soothed her just the same. If these singers felt just like her maybe she wasn't alone after all. With all thoughts of helping Maina with homework forgotten she brought her knees up to her chest and sucked in the smell of dinner being cooked by her sister Adhiambo.

Adhiambo within her own private reflections had decided to start a handcraft business and this would be supplemented by selling groundnuts and *githeri* to the *mjengo* workers. When Jackeline arrived, she immediately provided the labour force needed to distribute *githeri* and groundnuts including porridge to the construction sites. Adhiambo would make at least two *viondos* (baskets) in a single day and these she would sell to prestigious *luo* women who shared in here culture, others who were former workmates at the hospital. She later gained to be called '*nyasakwa*' as a trade name for her basket business. Things were better now that she was earning while working from home, and the shame of not being able to help her needy sister with college tormented Adhiambo's heart. Owino was not his usual self but nevertheless, God was not sleeping. This was how Adhiambo consoled herself. That God was for everyone, be it the rich or the poor; we served the same God under this sun.

By deciding to resign from her job as a secretary and focus on building her home, Adhiambo had saved their marriage; and by accepting that the living standards they were experiencing was not what she wanted for her children she had been able to swallow her majestic secretarial pride to become a basket weaver. Adhiambo

had solved the financial problems that would either break her family or lead them astray. She had seen a business potential and capitalised on it. She could now help her sister with college thereby saving her husband from incompetent shame of irresponsibility. Is creativity only good for the poor or poverty stricken people? Should creativity always be seen as a second option for income generating activities?

From Adhiambo's story, we must realise that by practicing creativity we don't categorize ourselves as poor or incapable, we are simply applying our creative knowledge towards betterment of living. These are also part of why the *Jua Kali* sector was established by the Arap Moi government, way back in 1988 through a commitment by the world bank, a topic which is beyond the scope of this book however relevant.

Adhiambo having created baskets, how could she increase her sales? She was a small scale trader but her children's needs were growing complex and she also needed the money. The correct method would be to look for markets or in layman's term, an outlet for her production. Market brings demand for our products.

Typically, people associate marketing with advertising or selling but while there is no doubt that marketing practice definitely encompasses both, there is much more to the subject.

The true scope of the subject is astonishing and a central aim of this chapter is to provide a flavour for the nature of marketing within the arts; assuming that the reader or creatives may indulge comprehensively through other publications for a more vivid exploration. Another key aim is to ensure that your knowledge of marketing as a creative artist is built on solid foundations. For this reason, the approach used in this book generally follows the traditional *managerialist* focus on the '4Ps' (product, price, promotion and place). This is elaborated intensively in Chapter 4.

To begin with, it is important to distinguish the practice of marketing from its academic study. From earliest recorded

history, markets have existed as a means of bringing producer and consumers together. Likewise individuals have sought to influence the perceptions of others in favour of the goods that they offer.

According to American academics, the study of marketing first began in the U.S.A. in the late nineteenth century. As the study of marketing developed during the early 1900s, academics focused on understanding and classifying the profusion of products that were coming on to the market. Much effort was expended on building a product classification which in a revised form is still used today and is reflected in the division between convenience, shopping and speciality goods. The idea is that consumers behave in different ways when purchasing convenience products, relatively inexpensive and frequently purchased goods, compared with shopping products, e.g. consumer durables such as stereos, toys, and furniture. Speciality products possess a single unique characteristic which buyers are willing to expend a considerable amount of effort to obtain, e.g. a studded condom.

Several terms may conjoin with the word marketing to either bring a different approach in meaning or relate a specific outcome. All in all, the traditional ideals of marketing have always been left to the accountants or financial planners; when we come into practical outputs as experienced on the ground, we base our thinking on whether an idea is functional or futuristic. This also brings different approaches towards analysis of the market scene.

The functionalist approach was a major development in marketing and is the approach which has been used for the design of this book. Within this view the goal of marketing is to effectively match firms' supply with household demand. Functionalism is important because it views firms and households as organisms which must find some point of equilibrium (homeostasis) in relation to each other and the environment on which they both depend. This ecological view forms the basis of several approaches to the study of marketing, including the managerialist approach, which considers those activities which are best suited to

ensuring the successful adaptation of the firm to its environment: *macro-marketing*, which focuses on the macro environmental impact of marketing, and *green marketing*, which seeks to bring the activities of firms into a new and more harmonious relation with the environment.

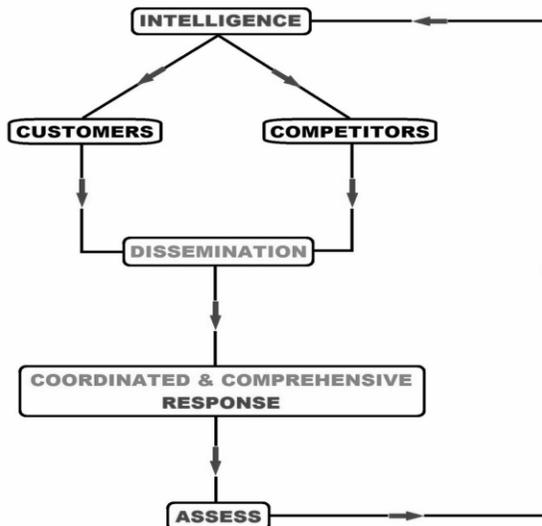
Over the years, the concept of marketing has been subject to elaboration, for example by the creation of a range of definitions on the concept. The current definition of marketing adopted by the Kenya Institute of Purchasing and Supply (KIPS) defines marketing as '*the management process responsible for identifying, anticipating and satisfying customer requirements profitably*'. Having said that, we introduce and define the new connotation of *market orientation* as the organization-wide generation of market intelligence pertaining to current and future customer needs, dissemination of the intelligence across departments, and organizational responsiveness to it. Many producers of art works need to focus on *market orientation* strategies as opposed to management of such production. The behaviorialist approach to understanding their cultural audiences and inducing the related appreciation of such works of art by the target communities will require more organising than mere creativity.

In the business world, a company that is inefficient and ineffective will fail to survive because it produces goods that are relatively expensive, that consumers do not particularly want. Even though a company is efficient and produces goods at a low relative cost, still it will go out of business if it does not produce goods that customers want. Marketers argue that it is only when firms act effectively by making things that people want; it's only then that the firm stands any chance of surviving into the long term.

As we live in a digital world, there are many ways of effecting market orientation programs. Long gone are the days when we have to fill in lengthy questionnaires and evaluate them against specific segments. Most art producers being small and medium sized entrepreneurs, there is need to do a piecemeal understanding on how to introduce the appetites of business to them who

consider themselves as creators of art. Apart from the connotation of market orientation, we also have *social marketing* which we define as the use of marketing principles and techniques to influence a target audience to voluntarily accept, reject, modify or abandon behaviour for the benefit of individuals, groups or society as a whole. Social marketing is similar to the marketing of products and services in that what is being sold is behaviour change. Thus social marketers appeal to a target audience to accept a new behaviour, e.g. to modify current behaviour by recycling goods; to reject a potential behaviour, e.g. through anti-smoking and drug campaigns aimed at children and to encourage people to place chewing gum in waste bins rather than spitting it on to the street; or to abandon a behaviour, such as forgoing smoking in restaurants. Most common mechanisms are facebook and twitter apps as seen on the mobile phones.

Market Orientation Framework



Marketing can have a profound impact on society and human behaviour. Applied with a customer orientation and recognition of social responsibilities, marketing can contribute to the improvement of society lifestyles. For example, development of tooth paste that prevents tooth decay but also provides the benefit of a good taste or whiter teeth can contribute to a lower level of tooth decay and higher levels of customer satisfaction. At the other extreme, marketing can be used to manipulate people to buy products they do not need and/or may not be good for them. Socially responsible companies should aspire to produce desirable products that provide value, but also benefit society and consumers in the long-term. It wouldn't be morally responsible for an artist to market nude paintings in public spaces where underage children are frequent consumers. In such cases, specific galleries are encouraged and target segments of the market invited to participate as buyers or general consumers of the information as displayed. Consumer intelligence leads towards certain orientations that help with distribution of goods and services.

A business with a customer orientation targets specific customers based on their wants, needs, and use behaviours. An important part of this process is the detailed understanding of target customers —or, in other words, the voice of the customer. Furthermore, a business with a customer orientation develops relationships with target customers and maintains conversations with them. Based on this understanding of customer needs, producers formulate products with benefits and features at a price that is attractive to customers. A strong customer focus also allows consumer oriented business to understand their experience in using the business' products and the associated levels of customer satisfaction. The ultimate goal is continuous improvement of products that can meet the needs of target customers. Thus, creatives must design their art to fit within the appetites of social consumption. They must always be adoptive as opposed to innovative; a creative doesn't aspire to re-invent the wheel but rather perfect the roles the wheel could play in developing any given livelihoods as experienced by his community. In this, the understandings of right and wrong or if

you wish, definitions of ethics will really have much weight towards discussions of marketing.

Every domestic market is limited by its population of consumers and their ability to buy products. For this reason, many art companies look to expand globally in their marketing exchange process. While global opportunities are appealing, many businesses fail to achieve desired results in foreign markets. This is largely due to two major factors. The first is a lack of understanding of the market in terms of laws, competition, corruption, economic conditions, political stability, and ease of market entry. The second factor is a failure to understand customers with respect to their needs, wants, price sensitivity and use behaviours. Many still insist that art is a global language but we must understand the cultural underpinnings that promote such appreciation of whatever sentiments as expressed in its truth.

Language, cultural differences, and the way products are used each make global marketing more difficult. This means the positioning strategy and marketing mix (product, price, promotion and place) will likely have to be different to succeed. See chapter four for more details on this.

Owizo developed into a strong alcoholic. This would eventually cost him dearly. As the village witchdoctors had predicted, the devil was truly in their midst. Adhiambo's husband became ill and was diagnosed to have a medical complication called cirrhosis. This would incapacitate him, cost him a lot of money in hospital visits and later kill him. At age 38, Adhiambo was now a widow with four children, her eldest daughter was now enrolled to a local University while the boys still struggled to finish the basic syllabus. Ochieng, the youngest of them all was in class four.

Maina was sixteen years old when he buried his father. By now, he had learnt a few basics on how to decorate baskets from the constant aid work assigned to him by Adhiambo. Without the handicraft business, life would have been much more difficult now that their father was gone. But it made less difference

because over the years, their house had been dependant on whatever profits his mother brought from trade. This included the days when their father was hospitalised and even days before he was diagonised as sick. Maina remembered how his father Owino would spend days away from home without any proper reasons .

As a single mother, things wouldn't be the same; the long awaited help from Postal Corporation ceased to be an expectation as deeper financial troubles loomed Adhiambo survival, eventually, she would move to a smaller house with intentions to grow herself back through trade. She had lost her youthful touch and wasn't sure of competing for a secretarial job, her chances were slim.

With the upkeep money earned from Postal Corporation, Adhiambo felt the need to collaborate with other mothers who shared similar troubles. This thing called chamaa was not going to be a bad idea to initiate. She decided to form a welfare group with these women from her church. These were to be single mothers irrespective of a widow or divorcee, she would focus on women. They would help each other with creative skills and to her advantage, she still mastered her secretarial experience and could organise agenda and formulate programs with much ease. The capital for a renewed basketry business would eventually grow from individual contributions by the members of the group who also had greater interest to learn the craft of weaving. These seven members would establish target lines and increase their production. As more customers from the tourism sector entered into their demand cycle, the value of their products increased. They would benefit greatly from the environmental bill abolishing the use of polythene bags; besides, she hated nylon for it reminded her of Owino the Owizo, her husband and their youth.

The women group grew to introduce embroidery to their basket weaving programs as well as sewing *kitenge* dresses on demand. This influenced greatly how their children perceived life and Maina himself became passionate about African fabrics. From the songs recited during working hours by the women, he developed another urge for a talent in music.



3

Creative Marketing Strategies

In order to sustain the activities of the women group, Adhiambo decided to focus on ‘*women only*’ goods. There had to be a way to create demand for their products and culture was to play a significant role in shaping this thought of business. They decided to introduce ornaments in their weaving programs and mostly so, the baskets will have to be decorated using metals and beads to make them more cosmopolitan as opposed to appealing only to the *Luo* women who had been perceived as the most elegant of all time. The exchange was money, they needed to be in business and if that meant creating new trends, so be it.

As an aspiring designer, Maina was constantly twined and on the lookout for trending fashions which could be segmented and produced cheaply by the elderly women. His mother had refused to relent old age and poverty to be a hindrance towards achieving better standards of living. She would decide her destiny and would live it as well as she thought her children deserved, besides, the government had just made education to be a free commodity. Adhiambo decided to catalogue and name the products of her trade in a unique manner. The baskets were of five different styles with names inclined to the cultures from which the raw materials had been collected and this was also same model used to categorize her ornaments including beadworks. With this new classification, defining her business inventory would be much easier and would no longer be a collective agenda but specific to the items.

The environmental responsiveness made it a priority to consider the individual production costs and mostly so, the women group had diversified to increase in membership because the items were no longer centred on a single ethnic. Even the kikuyu baskets ‘*okapu*’ were woven including a combination of methods borrowed from the *pokomo* and *borana* beadworks. They were now twenty women committed weave baskets and do beadworks as sources of income in their lives.

As their business expanded, the women decided to rent a coordination centre where they would assemble their creative objects; this space would also serve as an office. Remembering that when she started her business, selling porridge, *githeri* and groundnuts were core financial supplements, Adhiambo preferred to co-join a snack restaurant adjacent to the craft shop. Luckily, the building where they had acquired an office space for their welfare group was a new construction and renting extra spaces wouldn’t be a problem. And as time went by the women registered their business as a company with limited liability besides operating on the side as a welfare group. They wanted to be professionals and would wake up to work. They would attend business betterment courses and this helped so much in managing their enterprise. They had audited their market base, had engaged a few basics on market research. They had taken off!

But in all this conversation, what is market audit? What should we understand by the term business environment?

Marketing audit involves a systematic and comprehensive analysis of the business marketing environment. Why begin with the environment? If a systems approach is used as a starting point, it is possible to view the organization as an organism which must adapt to changing environmental conditions or die. Organizations are engaged in a battle for survival, which has a dual imperative to meet the needs of customers and to fend off the competition. The logic is simple. How otherwise could a firm know where it wants to be and compute how it wants to get there if it does not know where it is now and how it got there? Taking the perspective of

the organization, if it is to survive in the long run, managers must continually scan the environment to obtain early warning of opportunities that can be taken advantage of, as well as of potential threats to survival. The process of matching is summed up in the simple acronym *Strengths, Weakness, Opportunities and Threats* (SWOT) analysis. Managers seek to identify the most relevant opportunities and threats that are present in the external environment and to match these with perceived internal strengths and weaknesses.

The analysis of the consumer environment is a keystone of marketing for the creative arts. On this view the marketer who fails to adapt to changing environmental trends will fail to ensure the company's survival. This will be elaborated in the next chapter as we discuss *Segmentation, Targeting and Positioning*. We must also understand that digital and technological advancements of our century has enabled global interdependence and local *informativeness* through knowledge networking and buyer advocacies. There is little or no distance between potential producer and the targeted consumers; the only gap generated is due to poor methods of persuading consumers or audiences to appreciate our goods or services as rendered by our artistic selves.

That society is condemned to be trapped in a web consisting of the assumptions of the time and place is obvious. But what sort of environmental changes seem to be occurring at the present time? What effects may these changes have for consumption for organizations and households? Time - space compression, perhaps as the most pervasive trend in contemporary society, refers to the idea that the logic of capitalism results in a speed-up of time and a reduction in the effects of distance to the extent that they are compressed into a smaller space than ever before. That the modernizing power of technology is the major driving force in the development of a truly global, as opposed to international economy. Note that the technological imperative is absolutely driving markets and products towards a centralizing '*single converging commonality*' which has '*proletarianized*' communication, transport and travel, making them easily and

cheaply available to the world's most isolated places. The end result is the emergence of global markets and standardized products. In Kenya we can boast of the upgraded Jomo Kenyatta Airport, the new electric railway system and even more!

To better satisfy our consumers, it is always the case to group them into different segments defined by their needs or purchasing power. However, the shifting social patterns have made life much more difficult for marketers who use traditional tools for segmenting markets on the basis of family, age, gender and social class. As social class has become less useful as a means of segmenting markets, so marketers have turned to lifestyle, to the values which people share in common and the sorts of activities they like to engage in as a new basis for segmentation. A common procedure (for bigger companies) is that those at the top level of the organization conduct a corporate-level strategic analysis that, in turn, will inform analysis at the business level. Functional plans, including the marketing plan will be drafted at each level of the organisation. For example, it can make sense for a music production company to divide its businesses into audio and visual as it could be argued that both products face quite different market places and challenges. For such a business the top team will devise a corporate plan which will set out the vision and mission of the organization in addition to spelling out the goals for executives in the Strategic Business Units (SBUs) comprising the audio and visual programs. The executives in each SBU will then work within the constraints established by the corporate plan in setting more precise objectives and in devising strategies of how to achieve these objectives. The corporate marketing plan will be a subset of the main plan focusing on providing the long-term direction of the organization regarding the markets and needs that will be served and will set goals for the SBUs. Managers within each SBU will devise more specific marketing objectives and programmes in the light of this plan. For instance, cover designers or choreographers and even those responsible for coordinating events on behalf of the artists signed with the record label. The internal segmentation defines the inputs while the target audience or if you will, external segmentation receives the output, music.

In terms of implementing strategies, the marketer must fashion a unique marketing mix which is aimed at the market place. The basic ingredients of the marketing mix (or the '4 Ps') are:

- Product.
- Price.
- Promotion.
- Place.

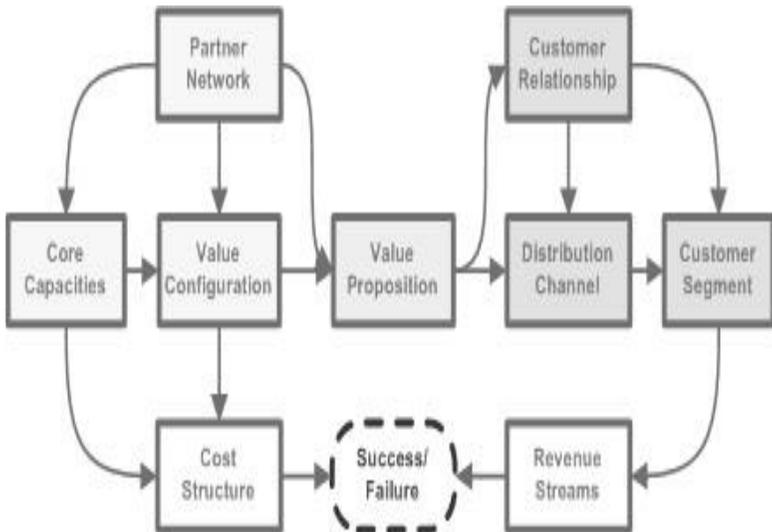
The product is not only the basket itself as produced by Adhiambo and her group of women, it entails much more. It is always a good idea for those in the product development teams to conduct some marketing research tests to see how favourably the market responds to their productions. Additionally, the team should consider important elements such as the packaging. For example, the women handicraft group; should their woven basket have long straps or short? If this was to be a premium craft and if the market perception was that premium woven bags only come in short straps, then it may be a mistake for the team to consider launching its baskets with longer strappings. We must remember that it's not only the physical product; image also matters. The basket must look presentable for intended use, whether shopping or otherwise.

Price conveys much information about the perceived quality of the product. If this basket or necklace is to be perceived as a prestige product then it is important to find out what the market expectation with regards to price the potential customers would expect such a prestigious product to cost. This can be difficult, as setting a price which is below expectation can have just as damaging an effect as too high a price for prestige products.

Promotion, or marketing communication, will include advertising, public relations and sales promotions. Once the basket and ornaments are in a position to be launched, it may be a good idea to invite journalists who work for newspapers and broadcast media and, in particular, those who are favourites of the target market to inspect the designs being marketed. This could involve a tour of the production facility and fashion demonstrations

showing the superiority of the design over others. It could generate some useful publicity for the new design, although care needs to be taken to minimize unwanted effects which could achieve much higher publicity. For example, it would be a major blow if the journalists thought that the weaving was inferior to others methods they know. Hopefully, that would not be the case, provided sound research had been undertaken beforehand.

Place, or channels of distribution of the crafts, is vitally important. If it is to be a premium basket then should it be widely distributed or sold only through exclusive outlets? If it is to be sold through exclusive outlets then there would need to be a built-in extra margin on price to secure the additional premium demanded by such outlets. A good system of physical distribution would need to be in place.



Simplified view of market research

We must understand that consumers behave differently in different places and will generate varied expectations for the same products hence market research and audit needs to put many specifics into consideration especially the consumption attitudes which economically we sum as consumer behaviour.

Sigmund Freud's relevance to the understanding of consumer behaviour is diverse. His early writings put forward a psychodynamic notion of selfhood that relates to a conception of the human organism as comprising a storehouse of energy that develops and grows through the investment of energy into objects (people and things) and its return to the self that it nourishes. Problems can arise when the energy that has been invested is cut off. Freud presumes that choice is an activity of the unconscious mind and this raises the question of consumer motivation. If desire is an unconscious process, then consumers are often not aware of their real motives for desiring things. In his later writings Freud developed a complex explanation for the topography of the human mind. In this explanation, the self is a complex and conflicted entity which is comprised of three agencies. The id represents the demands of biology for immediate gratification. Pitted against the id, the superego represents the internalized demand of society for civilized conduct. In the middle is the ego that must constantly seek to reconcile the demands of the powerful forces of biology and society in attending to the survival and gratification of the person. Maybe we will engage his arguments as we delve into functionality of market audit and consumer orientation both of which form vital components of the market research process.

Marketing research has been variously defined but, essentially, it relates to the collection of information regarding actual and potential customers in the market place together with analysis and interpretation of these market data for use in management of marketing decisions as made. Usually such decisions relate to the elements of the marketing mix, that is, to product, pricing, promotion and channels of distribution decisions.

As marketing research becomes integrated within an organization's operational functions, it contributes to management decision making in marketing strategies as well as providing effective tactical decision support to marketing management. It may also have the role of sharing responsibility for decisions with management as in the case of high-risk new product decisions for the fast-moving consumer goods sector, for example confectionery. Marketing research endeavours to develop closer relationships between product and service providers and their customers, using databases to build customer profiles that match customer life cycles which, in turn, help management to meet demand. Nevertheless, the costs of undertaking marketing research, which may appear relatively high, may prevent its being used as effectively as might be recommended. The existing well tried and tested marketing research methods continue to be used, although often in a repackaged form, using internet technology to improve efficiency.

Personal interviewing, more especially face-to-face interviewing, is the more commonly used method of collecting field research data. Interviewing involves 'contact with a respondent, or group of respondents, in order to obtain information for a research project. For the case of baskets, how would Adhiambo and her women entrepreneurs indulge to know which trends to design and whom to market the crafts? Perhaps they may engage buyers on verbal interviews or even design questionnaires?

When undertaking any form of research, including marketing research, the first area to consider concerns the objectives, or the goals, of the research. For marketing research, this is likely to concentrate on defining the information that is required to answer a managerial question, for example, information may be required to decide whether or not to pursue a new product concept. In this case, market information might be sought concerning customer demand to the potential new product. Further information may be needed to decide on the most appropriate approach to promoting the product, as well as data to determine the appropriate pricing and distribution policies. At this stage of the study it is critical to

decide what type of information is required, how detailed that information should be, how it might be obtained and who might provide the market data. The target for market opinion could be potential customers (individuals or companies) as well as other influential decision persons within the product's value chain, including wholesalers, agents, distributors and retailers. It is appropriate to consider the questions that might be asked and how answers to these questions might be obtained. This information should be summarized in a research brief which is agreed by all persons involved in the research, especially the company's management board and the marketing research agents who may be outsourced if the organisation is small or might be employees in the departments concerned with the same issues opinioned for market. This is common for bigger art associations.

Once the research objectives have been determined, marketing research may use a combination of desk and field research. Desk research is the '*collation of existing research results and data from published secondary sources for a specific, often unrelated, project*'. It refers to the collection and analysis of data that have been obtained from an earlier research. It is called desk research because usually it can be acquired while sitting at a desk or rather, can be done by the management board either by reading online or retrieving published reports. By contrast, field research involves undertaking studies using primary sources which are specific to the investigation in question. '*Field research relates to fieldwork, the live collection of primary data from external sources by means of surveys, observation and experiment*'.

The role of marketing researchers is varied. It may involve desk or field research. Most commonly the company using internal staff undertakes desk research, while field research is contracted to marketing research agencies. The popular stereotype of the marketing researcher is that of a lady with a clipboard asking questions in a street interview but, in reality, the marketing researcher can undertake a variety of roles involving both men and women. These include designing the marketing research project, undertaking desk and field research to collect the market

data, analysing the findings, often using computer statistical analysis and presenting the market information to the client. Clearly, the nature of marketing research jobs varies considerably.

Research methods used may be quantitative or qualitative in nature. Quantitative research seeks to make measurements as distinct from qualitative research. That is, it attempts to measure what is done in the market using analytical research methods. On the other hand, qualitative research methods seek insights through loosely structured or mainly verbal data. Analysis is interpretative, subjective, impressionistic and diagnostic; i.e. qualitative research tries to explain why the results occur. For example, quantitative research can measure how many baskets are bought, where it is bought, which designs and in what quantities the designs are bought. However, quantitative research does not necessarily explain why the basket is bought. Qualitative research sets out to establish the reasons why consumer behaviour is as it is, for example it might examine the influences on consumer purchasing of, say, basket design, using descriptive methods to assess that behaviour.

Qualitative research methods may be used to investigate issues in marketing research, including to:

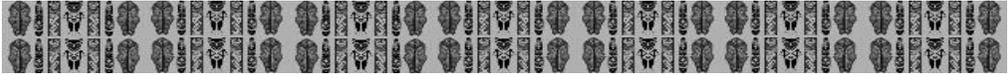
- Define areas for investigation.
- Obtain background market information.
- Identify and explore concepts.
- Develop creative ideas for advertising.
- Study sensitive, personal or embarrassing issues.
- Identify relevant behaviour patterns.
- Undertake preliminary screening process.
- Conduct post-research investigations.
- Pilot questionnaires.

The methods used can include: in-depth focus interview, sometimes termed intensive interview; group discussion (focus group); brainstorming, sometimes termed '*synectics*'; observation; accompanied shopping; mystery shopping.

On the other hand, quantitative research methods in marketing research involve some form of survey, i.e. the systematic collection, analysis and interpretation of information about some aspect of study. In marketing research the term is applied to the collection of information about actual and potential customers, often using sampling to select the individuals and organizations. The techniques used may include: postal survey; personal interview survey; observation; consumer panel; omnibus survey; opinion poll.

All in all, we now understand the importance of conducting market research for our productions and what factors can better influence our creativity. Be it in accessory design, music or film production, theatre or any works of art. Business is a vital aspect of livelihood development and life depends on what we give. Whatever we get from giving is another issue altogether and has much sway on how our standards of living prosper or if you wish, change for the better.

In this chapter, we have explored the different variables associated with marketing including defining the concept in itself. We have explored the aspects of market audit, market orientation and consequently the entire cycle of market research that influences our decisions in determining the most appropriate market mix components (product, price, promotion and place). Once the individual elements of the marketing mix have been defined, the process of test marketing can be used to reduce the risk of new product introduction to check the proposed product approach, promotional activity, pricing strategy and channels of distribution used in the marketing mix as indicated in the diagram on pg.37.



4

Segmentation, Targeting and Positioning

Maina joined college to study accounting, a course that would enable him help with the planning of finances for the handicraft company that his mother was the executive. However, his passion was music and plans to compile an album went undeterred. His long-term savings would eventually be spent at *Ngapoi* Records, a music production company that was more informal however legal. Maina would be forced to innovate market for his album that hadn't done well ever since its initial release. The "*Songa Tamu*" album had twelve tracks but as authentic as it was, the desired audience never knew anything about it, not even the media houses who endeavoured to promote local content. *Ngapoi* Records had no proper marketing strategy for its signed artists who often flocked their production booths by virtue that they were cheaper compared to other record labels. Lucky enough, Maina had participated in marketing research for the handicraft business and knew at least the basic facts about market audit and this guided his album compilation based on his desired audiences during the unconscious times of his meditation and the real market segment whom *Ngapoi* Records would unleash the music album.

Failing to launch well didn't mean a lost hope to sell. This music album had costed a fortune and he would reproduce each track according to whatever market mix he encountered during the album tours. It is this attitude for success that made *Songa Tamu* a regional song and Maina for the first time rocked to be an interviewed artist by the radio stations, a spontaneous event that he hadn't been expecting.

Lolwe Crafts was registered as a limited liability company but still the Lolwe Women Welfare Group existed as a separate entity. It was therefore easy to protect against tax exploits from fraud government officials by indulging on social responsibility activities from within the organisation. The company would remain related to the welfare group but still this company would relate with other corporate organisations at that level of supply. Polythen bags had been outlawed and this was a major boost to the handicraft industry, the women of weaving, the basketeers.

Organizations that sell to consumer and business markets recognise that they cannot appeal to all buyers in those markets or at least not to all buyers in the same way. Rather than trying to compete in an entire market, sometimes against superior competitors, each company must identify the parts of the market that it can serve best. Thus, due to the varying characteristics, needs, wants and interests of customers, there are few markets where a single product or service is satisfactory for all. Marketers have developed a technique, known as segmentation, that involves breaking the market down into groups of customers with similar characteristics in order to concentrate on serving the needs of one or two groups really well rather than trying to satisfy the mass market. Segmentation gives the marketer a profile of the customer that is incorporated in marketing strategies.

Segmentation involves an analysis of the nature and composition of a market to identify groups of potential buyers who have similar needs or characteristics, or display similar behaviour. These groups are known as *market segments*. Each segment seeks a unique set of benefits from the product or service purchased. Segmentation is quite different from a total market approach. Thus, to be able to understand the demand or availability of market for the different basket designs, the products need to be tested on different geographical locations and analysis of tastes bestowed upon such demographics. If the item, for instance, long strapped woven bags are preferred by college girls as opposed to the traditional *okapu* with shorter strappings; then there is need to adjust the variables of production or distribution.

The craft of market segmentation owes much to the study of consumer buyer behaviour. For example, many of the bases for segmenting markets are derived directly from the ways in which the consumer constructs his or her identity in terms of gender, family, social class and lifestyle. This is not surprising, as many of those factors which help confer specific identity on individuals are also badges of group membership. Such group membership signal specific needs to which organizations respond by means of the offerings which they devise. Theoretically the marketer's choice of a segmentation base is related to consumers' needs for uses of or behaviour towards a product or service. The main variables used as bases for segmenting consumer markets over the years of market research has been:

- Geographical: e.g. region, urban/suburban/rural and population density.
- Demographic: e.g. age, sex, marital status, socio-economic status, social class, religion and education.
- Psychographic: e.g. lifestyles, personality, self-image, value perceptions and motives.
- Behavioural: e.g. use rate and volume, occasions when used, brand loyalty and benefits sought.

More so, there are three requirements for any successful segmentation exercise. Unless these conditions prevail, the exercise will fail to deliver any marked advantage.

- *Distinctiveness*. The most promising segments and the easiest to target are those that are distinct from the other segments. For example, buyers of business stationery demand different sizes and styles of paper from domestic users and there is relatively little overlap between the two segments.
- *Size*. Is the segment a worthwhile target? A segment should not be so large as to be indistinct from the mass market, but it should be large enough for it to

be worthwhile treating its members as being different from others. For example, car manufacturer are sometimes approached by very tall drivers who suffer from insufficient headroom in their cars and very short drivers who find visibility difficult. While some manufacturers attempt to meet their needs with adjustable seats, there is insufficient demand to justify launching a new range of vehicles for such small segments of the population.

- **Accessibility.** The organization must be able to find the means of delivering its goods and services to the customer. Particularly, this task is difficult when the segment is spread over a wide geographical area and the product or service is purchased infrequently. When this happens it is easier to limit the segment to customers within a defined catchment area.

When the above criterias are met, the organization will benefit from the process of segmentation in several ways.

- I. *Improved customer relations.* Segmentation enables customers to find products that fit more closely with their physical and, in certain cases, psychological needs. Customers are more likely to be loyal to suppliers with products that are tailored to their needs.
- II. *Accurate marketing mix.* Segmentation helps to define shopping habits (in terms of place, frequency and volume), price sensitivity and required product benefits as well as laying the foundations for advertising and promotional decisions. Any decision concerning the 4 Ps is likely to be more accurate if a clear and a detailed description of the target segment is available.
- III. *Resource allocation.* Segmentation can help the organization to allocate its resources more efficiently.

- IV. *Competitor analysis.* Any organization that wishes to compete must ask the following questions: Who are the main competitors? At which segments are they targeting their products? The answers enable the marketer to identify the most appropriate segments to target and the nature of the competitive advantage that should be sought. Companies that have overlooked the way the market is segmented risk competing head-on against larger organizations with superior resources.
- V. *Strategic marketing planning.* Dividing markets up allows marketers to develop plans that give special consideration to the particular needs and requirements of customers in different segments. The time scale covered by the strategic plan can be structured to reflect those segments where change occurs more frequently than others.

In evaluating market segments a firm must look at three dimensions: the size and growth potential of each segment, segment attractiveness and company fit. A segment is unattractive if it:

1. Contains strong competitors.
2. Is stable or declining.
3. Has high fixed costs.

When these characteristics exist, price wars, advertising battles and new product introductions will make it expensive for companies to compete.

After evaluating different segments, the company must decide which and how many segments to serve. This becomes the problem of target market selection that coincides with product positioning and branding. Thus, having segmented the market and decided on a targeting strategy, the next stage is to create and maintain a clear and appropriate positive image of the product or service in the minds of consumers. This helps to differentiate the

product from current and potential competing products. For example, Porsche is positioned in the prestige segment of the car market with a differential advantage based on performance while Volvo is positioned in the family segment, where it has capitalized on its reputation for safety. In relation to art, we may have different reactions to paintings and carvings especially where nudity is homogenized as a core fundamental to express some truth. The potential buyer would therefore weigh whether the piece of art is to be displayed in a hotel room, a family living room or a museum. All these consumer responsiveness still make up for an outcome of segmentation.

However, it is important to note that the positioning decision takes place once the market has been segmented and a targeting strategy has been decided upon. This hinges around the need to create a clear and consistent image of the product or service in the mind of the customer. There are four stages involved in product positioning, each of which is described below.

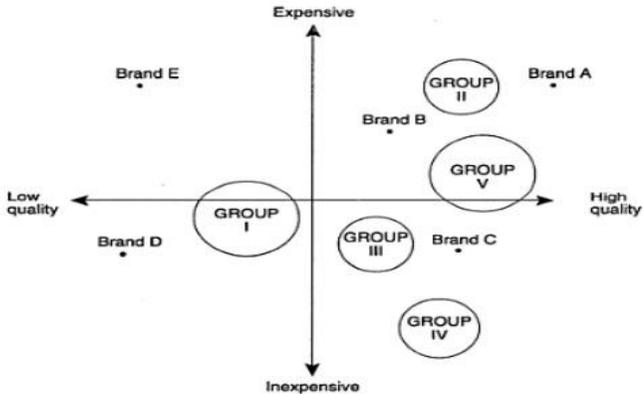
Stage 1: Identify Key Product Characteristics

Marketing research data should be studied in order to select the key product characteristics that members of the target market consider most important when making purchasing decisions. These features may be tangible, e.g. colour, size, design, or intangible, e.g. reputation or guarantees.

Stage 2: Draw a Perceptual Map

This is a useful tool by which the current brands available to a market segment can be depicted visually. In its simplest form the perceptual map consists of a grid that shows the two most important attributes identified at Stage 1 placed at two axes on the grid.

Illustrative Consumer Perception Map



Perceptual mapping provides insights into appropriate competitive actions and helps firms to decide whether they should compete head-on or position their products away from competition.

Stage 3: Design Product Attributes

At this stage the features of the product should be designed, along with the type of imagery to help the targeted customers identify the benefits being offered to them. Features such as brand name, packaging, advertising themes, price levels and distribution outlets are all important in creating this position in the mind of the customer.

Stage 4: Sustain a competitive advantage.

Competitive advantage is gained when the firm establishes a market position that sets its product apart from competitors in the eyes of its target market. In order for this advantage to be sustained, marketing information must be kept up to date to ensure that the needs of the target markets are being met more effectively and efficiently than by competition.



5

Connecting Art and Business

Marketing does not just happen. Products and services have to be developed in the most efficient manner to ensure that the goods or services reach the consumer in the right manner at the right place, time and price to create customer satisfaction and appropriate profit to the supplier. It is the planning required throughout the marketing process that will be discussed in this chapter as we conclude with how corporate relations can provide funding for creative art businesses.

While it may be tempting for a young entrepreneur to rush off to market his/her brainchild new product or service, yet very soon hurdles will be encountered for which he/she is not prepared. The good idea will be unlikely to be successfully implemented, causing considerable loss of face, time and money through the venture. Although frustrating, it is better to sit down and plan out the process of getting the offering to market. Effective planning is critically important for the successful implementation of marketing processes. Preparing a marketing plan involves careful consideration of the available market data and matching that to available resources to determine the most favoured marketing mix to put the proposed plan into practice.

However, we first need to remind ourselves about the processes involved in cultivating a good business environment and specifically how the creative can benefit by associating himself with the various clusters of production that could otherwise influence his or her value chain.

Why do we create objects of art? What is art and how does it connect to be a process of business? Is art not supposed to be a reflection of truths?

Art is instrumental in exposing the cultural character of a people and it signifies the various stratas of relation within a given social community. For this reason, the artist has always used art to voice his urge to express what he believes to be the truth according to the needs experienced in his time. And this exposes deficiencies that would either urge development of other sectorial creative spaces or prompt the government to offer incentives.

Most states and cities recognize the merits of using arts, culture, and design to enhance development, and they depend on the cooperation between economic innovation and arts and cultural agencies to design and implement strategies for leveraging and marketing the unique quality of life, culture, and cuisine in regions to boost livelihood developments and growth.

There is no known community or village that has been documented to lack in capacity any person capable of representing its truth or constructing an external identity that portrays as art. Be it a painter, a weaver, a sculptor, a graffiti artist or even a fashionista; we have them everywhere. We also note that in most of the towns there has to be a business cluster that could comprise of banks, hotels, schools, manufacturers and even the transport systems. Thus, any creative must have an opportunity to offer something for such clusters as identified and he needs to know what points of entry are available in offer. Creatives must always do a need assessment whenever they are tackling the questions related to product orientation and this becomes evident during the market audit exercises. For instance, what cuts across the business cluster

that he intends to join? Which organisations would be good to involve in social responsibility strategies? What funds could be needed to expand the creative business?

Most creative art companies best start as welfare groups concerned with representing some elements of truth. When the excesses of production need disposal, avenues such as galleries or exhibitions could be involved. But to rent spaces for exhibition or have galleries, all these require some element of funding.

In reality, creatives could approach steady business companies and decide what to offer them or the business companies can source for creatives within the communities where they are operating and see how they can collaborate. All in all, business ideals has no different dimensions but basic equivalence. Any business will require funding; be it garbage collection, garbage recycling, mass production of handbags or doing graffiti on a toilet wall. We must concur that in production, there will always be inputs required and the creations so made are the outputs. The process of appreciating such outputs will depend on the segments towards whom we have exposed such truths.

Financial resource plays a critical role in determining the levels of investment available for the marketing mix, i.e. for product development, pricing strategies, promotion and place, or channels of distribution decisions. A degree of flexibility in the implementation of the proposed mix is desirable, although it is appreciated that the agreed marketing plan to be the framework for the scheduling. The plan should be a guide to be followed if at all possible, but market conditions or unforeseen circumstances may precipitate some modifications to be introduced.

Starting a business takes talent, determination, hard work, and persistence. It also requires a lot of research and planning. Before starting your business, you should appraise your strengths and weaknesses and assess your personal goals to determine whether business ownership is for you. If you're interested in starting a business, you need to make decisions even before you bring your

talent, determination, hard work, and persistence to bear on your project. Here are the basic questions you'll need to address:

- What, exactly, is my business idea? Is it feasible?
- What type of business is right for me? Do I want to be a producer, a retailer, or a wholesaler? Do I want to provide professional or personal services? Do I want to start a business that I can operate out of my home?
- Do I want to run a business that's similar to many existing businesses?
- Do I want to innovate—to create a new product or a new approach to doing business?
- Do I want to start a new business, buy an existing one, or buy a franchise?
- Do I want to start the business by myself or with others?
- What form of business organization do I want? Do I want to own the business myself, or do I want to work with other owners—say, as a partnership or a corporation?

When making these decisions, you'll be ready to take the most important step in the entire process of starting a business: you must describe your future business in the form of a *business plan* — a document that identifies the goals of your proposed business and explains how these goals will be achieved. Think of a business plan as a blueprint for a proposed company: it shows how you intend to build the company and how you intend to make sure that it's sturdy. You must also take a second crucial step before you actually start up your business: You need to get financing—the money from individuals, banks, or both, that you'll need to get your business off the ground.

When we view art in its truthful form, it has a lot to offer in the business world and considering that livelihood development is an aspect of our economies, the creative spaces we work within must conform to the business conditions that could conjoin both sectors

into a workable harmony. It is only right to assert that both sectors have a lot to offer to each other. Be it startup funding to transform an existing art group into an enterprise or designing an advertisement that allows the outputs of a company be widely known. Whichever the situation, art meets business and vies vasa.

The arts sector has a lot of expertise in artistic creation, in creative processes, in improvising and reacting to new circumstances. They know how to stage an exciting experience; they know how to work on a small budget. The business sector has a lot of expertise in (mass) marketing, selling, communication, reaching big audiences, etc.. They also share some important challenges of the coming years:

- Organisations need to develop new audiences, and develop their knowledge of the members of their audiences and to strengthen their ties with the audience
- The digital shift requires many actors to rethink their position, not only in communicating with the public in general and in reaching their audiences, but also in view of their core business. Digital access is so widespread that new core activities and business models are needed
- Within the cultural sector the amount of subsidy is diminishing, new sources of income are needed and new business models need to be developed
- The business sector has to reinvent its social responsibility and sustainability or lose its credibility
- Both sectors need to innovate constantly their products and services and to enrich their branding to keep a pole position in the minds of their public. They are continuously developing new skills, methods and approaches.

When business organisations associate themselves with arts organisations it can help them in their permanent search for creativity and positive branding.

The recent economic crisis has resulted in big changes for the cultural sector. Governments have implemented severe budget cuts. This results in cultural institutions and artists having to earn an increasingly large part of their turnover and income themselves from such sources as ticket sales and other sales, better management, fundraising, sponsorship, exchange and barter, and donations of time and money. As a result, both cultural institutions and performing artists devote an increasing proportion of their resources (expertise, time and money) to acquisition of that income and turnover.

Success in these endeavours depends on the one hand on the attitude and skills of the players in the cultural sector (the ‘culture of asking’), and on the other on the generosity of the general public and of companies (the ‘culture of giving’).

Shortage of funding is one of the key problems that the cultural sector has faced during past years, a problem that is particularly acute given the recent cuts of public budgets for the cultural sector. There is an urgent need to encourage funding going from the private sector to the arts and to set up a friendly policy and legal framework for private funding. Equally important, artists and cultural operators lack the skills needed in raising funds. It is therefore only appropriate if we discuss the elements of business planning, how art organisations can plan themselves for business endeavours and how non-art business companies can collaborate with the artists either as volunteers or clients of creative services.

MAKING A BUSINESS PLAN

The business plan is central to the planning process, often being the critical document that is needed to persuade others to support the venture. Business plans form a framework which outline the route to reach the business goals. Usually, business plans are made to cover a period of up to three, maybe even five years. Many business plans are prepared as part of the process of getting financing in the form of venture capital or loans from a bank, or

equivalent institution. The firm's management will require the plan to ascertain that the proposals have been well considered and that projections of likely performance match expectations. The business plan will incorporate details of the proposed marketing plan showing the direction that the marketing mix is expected to take. It will give estimates of customer demand in terms of market size, competitor activity, projected profit and loss together with the time scale, human resource and financial implications estimates. Supporting evidence in the form of test marketing findings may also be provided in the plan.

Structure of a Business Plan

Though formats can vary, a business plan generally includes the following sections: executive summary, description of proposed business, industry analysis, mission statement and core values, management plan, goods or services and (if applicable) production processes, marketing, financial plan and time. Let's explore each of these sections in more detail.

Executive Summary

The executive summary is a one to three page overview of the business plan. It's actually the most important part of the business plan: it's what the reader looks at first, and if it doesn't capture the financiers attention, it might be the only thing that he or she looks at. It should therefore emphasize the key points of the plan and get the investor excited about the prospects of the business. Even though the executive summary is the first thing read, it's written after the other sections of the plan are completed. An effective approach in writing the executive summary is to paraphrase key sentences from each section of the business plan. This process will ensure that the key information of each section is included in the executive summary.

Description of Proposed Business

Here, you present a brief description of the company and tell the investor why you're starting your business, what benefits it provides, and why it will be successful. Some of the questions to answer in this section include the following:

- What will your proposed company do? Will it be a manufacturer, a retailer, or a service provider?
- What goods or services will it provide?
- Why are your goods or services unique?
- Who will be your main customers?
- How will your goods or services be sold?
- Where will the business be located

Because later parts of the plan will provide more detailed discussions of many of these issues, this section should provide only an overview of these topics.

Industry Analysis

This section provides a brief introduction to the industry in which you propose to operate. It describes both the current situation and the future possibilities, and it addresses such questions as the following:

- How large is the industry? What are total sales for the industry, in volume and dollars?
- Is the industry mature or are new companies successfully entering it?
- What opportunities exist in the industry? What threats exist?
- What factors will influence future expansion or contraction of the industry?
- What is the overall outlook for the industry?
- Who are your major competitors in the industry?
- How does your product differ from those of your competitors?

Mission Statement and Core Values

This portion of the business plan states the company's mission statement and core values. The mission statement describes the purpose or mission of your organization—its reason for existence. It tells the reader what the organization is committed to doing. For example, one mission statement reads, “The mission of Southwest Airlines is dedication to the highest quality of customer service delivered with a sense of warmth, friendliness, individual pride, and company spirit. Core values are fundamental beliefs about what's important and what is (and isn't) appropriate in conducting company activities. Core values are not about profits, but rather about ideals. They should help guide the behavior of individuals in the organization. Coca-Cola, for example, intends that its core values—honesty, integrity, diversity, quality, respect, responsibility, and accountability—will let employees know what behaviors are (and aren't) acceptable.

Management Plan

Management makes the key decisions for the business, such as its legal form and organizational structure. This section of the business plan should outline these decisions and provide information about the qualifications of the key management personnel.

- a. **Legal Form of Organization:** This section defines the chosen legal form of business ownership: sole proprietorship (personal ownership), partnership (ownership shared with one or more partners), or corporation (ownership through shares of stock).
- b. **Qualifications of Management Team and Compensation Package:** It isn't enough merely to have a good business idea, you need a talented management team that can turn your concept into a profitable venture. This part of the management plan section provides information about the

qualifications of each member of the management team. Its purpose is to convince the reader that the company will be run by experienced, well-qualified managers. It describes each individual's education, experience, and expertise, as well as each person's responsibilities. It also indicates the estimated annual salary to be paid to each member of the management team.

- C. **Organizational Structure:** This section of the management plan describes the relationships among individuals within the company, listing the major responsibilities of each member of the management team.

Goods, Services, and the Production Process

To succeed in attracting investors and lenders, you must be able to describe your goods or services clearly (and enthusiastically). Here, you describe all the goods and services that you will provide the marketplace. This section explains why your proposed offerings are better than those of competitors and indicates what market needs will be met by your goods or services. In other words, it addresses a key question: What competitive advantage will the company's goods and services have over similar products on the market? This section also indicates how you plan to obtain or make your products. Naturally, the write-up will vary, depending on whether you're proposing a service company, a retailer, or a producer. If it's a service company, describe the process by which you'll deliver your services. If it's a retail company, tell the reader where you'll purchase products for resale.

Marketing

This critical section focuses on four marketing-related areas—target market, pricing, distribution, and promotion:

1. **Target market.** Describe future customers and profile them according to age, gender, income, interests, and so

- forth. If your company will sell to other companies, describe your typical business customer.
2. Pricing. State the proposed price for each product. Compare your pricing strategy to that of competitors.
 3. Distribution. Explain how your goods or services will be distributed to customers. Indicate whether they'll be sold directly to customers or through retail outlets.
 4. Promotion. Explain your promotion strategy, indicating what types of advertising you'll be using.

In addition, if you intend to use the internet to promote or sell your products, also provide answers to these questions:

- Will your company have a website? Who will visit the site?
- What will the site look like? What information will it supply?
- Will you sell products over the Internet?
- How will you attract customers to your site and entice them to buy from your company?

Financial Plan

In preparing the financial section of your business plan, specify the company's cash needs and explain how you'll be able to repay debt. This information is vital in obtaining financing. It reports the amount of cash needed by the company for startup and initial operations and provides an overview of proposed funding sources. It presents financial projections, including expected sales, costs, and profits (or losses). It refers to a set of financial statements included in an appendix to the business plan.

Time

The marketing plan should show time markers as to when the various activities to get the product to market will take place. The most accurate estimates of time expectations should be made and some allowance for unforeseen occurrences should be allocated. It is most likely, especially for new products coming on to the market, that lead times to reach goals will be longer than initially expected. Problems of an unexpected nature may be encountered, e.g. excessive time to obtain necessary licences to operate, difficulty in obtaining suitable premises in the desirable locations or simply challenges in production, hiring suitable staff, etc. It is usual to show the proposed time schedule on a Gantt chart. Time is shown across the chart, with the various tasks listed below so that the timing and duration of the tasks can be given. In this way a clear view of what is to be done and when it should be undertaken can be made. Monitoring for any overriding (or shortfall) of these estimated times can warn management of possible problems to consider.

It may be necessary, especially for a new product or service being introduced, to develop a contingency plan that considers various scenarios. In this case, it is even more critical to monitor closely the progress of implementing the plan and to be aware that, should conditions necessitate, modifications can be made to suit the conditions encountered in the market.

BUSINESS FOR ARTS

The greatest difficulty in writing an academic book about marketing is that people already know much about the subject. The rather dry academic text can seem a poor substitute for the excitement of shopping, or working out what a particular advertisement is saying, telling friends about the latest new product you have bought. Nevertheless, I have decided to put my opinion and contribute to the everlasting subject of marketing creative works of art and in the process of reading, become inspirational to that artist who has always dreamt of initiating a business in relation to his talents. This book aims to help build capacity in the arts and cultural sector to stimulate business investment. Understanding that entrepreneurship is different from innovation, the story of Adhiambo as narrated should help in engaging business leaders to be patrons and volunteers in the arts.

e-book available @ www.creativearts.co.ke

Art is not always about pretty things, it's about who we are,
what happened to us and how our livelihoods are affected!

@adhengoboaz

ISBN 978-1-387-13426-7



1350/- Shillings KENYA ONLY