

PART IV

WHAT TO SEARCH FOR

The fourth part deals with the facts you need to identify and do in order to make a sustainable base for your idea. It also explains the planning process, once you begin to concretely realize your idea. Besides general information about for example the making of a project plan, you will also learn about some administrative rules in both Finland and South Africa. The main text is written from a Finnish perspective.



FROM IDEA TO SUCCESS

THE IDEA STAGE

The beginning of the planning process is undoubtedly the most important part of any project. Dare to question; is your idea interesting, is it economically viable?

Most often the idea is not clear from the beginning, but it is shaped and developed through work and systematic thinking. It is important to make an outline of your idea in order to be better able to present it to others. Write down your idea and think about what it is you want to do and why. For whom do you want to create this product/event/project? Is there anyone else who might be interested in the same thing that you are? Who should be interested?

This text is important as it teaches how to motivate yourself and others. You do not always have to present the idea in text format; you could just as well structure it by making a mind-map or a miniature model. What format you choose to structure your thoughts depends a lot on what kind of project you are dealing with. Is it a book, an event, or a sculpture?

Also think about potential teammates and collaborators. Ask yourself; who can I do this with? Is there another person or organisation that shares the same interests? Or could you, for instance, involve other art forms in your project? Together we have more capacity to get things done!

FUNDRAISING IN SOUTH AFRICA

Most of the information in this part is relevant for South Africa. But there are some differences. It is always good to get to know the rules and regulations that are valid in your country before you start a project.

In South Africa one cannot fundraise without a fundraising registration. This means that one

must register as a Non-Profit Organisation (NPO/NGO). One can also register as a Public Benefit Organisation PBO which could be a bit faster. Many NGOs register as a PBO to assist with tax matters. To register, one needs a constitution and a Board/Management Committee. Take into consideration that the process of registration might be slow.

RISK ANALYSIS I

Once the idea is clear, it is time to make an initial analysis. This is when the idea in-and-of itself needs to be analysed. You can, for instance, make a SWOT analysis where you identify your strengths, weaknesses, opportunities, and threats. If the idea seems interesting and sustainable you can proceed.

The decision to dismiss or proceed can be taken by anyone at this stage, but immediately when you continue to the next phase it needs to be decided who will carry out the event and what legal position the arranger will have.

PRELIMINARY ANALYSIS AND BACKGROUND

The working group is gathered and the tasks are divided. The outline of the idea is developed and the plans are specified. Practical matters are clarified, such as time and place, possible permissions, and insurance. A budgetary framework also needs to be made in order to get an idea of what the project will cost.

RISK ANALYSIS II

The second risk analysis is used to analyze the feasibility of the project/event. The emphasis lies on practical aspects, but also on economic factors, so that the decision will be taken on as realistic a basis as possible. The decision whether or not to proceed should be taken by

the one who eventually will be responsible for the risks, both economic and otherwise.

At this stage there are three alternatives:

Yes – Proceed with the planning

No – Dismiss the plan

Maybe – Make a new, more developed analysis

PREPARATORY WORK AND PLANNING

For an event to be successful, the following is needed:

Project plan

The project plan describes the project in its entirety and what will be done. It illustrates the time schedule and who is going to carry out the project. The project plan also describes the project's background and purpose.

Without plans it is difficult to apply for financial assistance, to market the project, and to reach the audience. Lacking structure leads to chaos, which leads to frustration, uncertainty, and unreliability; both for yourself and for possible financiers.

Budget

Many cultural workers find the word "budget" to be frightening, often without reason. The budget is actually the project plan or the action plan turned into numbers. The better and more detailed the project plan; the easier it is to make a budget. When all portions are described in the project plan all you need to do is to list them, get to know what things cost and see what the total cost will be. If you are used to dealing with small sums, it might be hard to visualize larger sums. That is why budget making is time-consuming and requires consideration. You need to be aware of which factors are safe, which are reasonable, and which are risky.

Resources

What resources do you have free access to? What do you require? Do you need to rent equipment or purchase expertise of some kind? Do you have a location to work at?



Funding/Financing

Where can you get the money or things needed?
Are there any sponsors that could be interested
in your project? Who takes the financial risk?

Expenses

Everything needs to be taken into account – everything from the smallest pencil to insurance, equipment, and labor. Preliminary work and administration must be added to the overall budget as well. You need to count with realistic numbers in order to make everything come together. If you do not know what something

costs, make sure to find out! It is also worthwhile to make room for “additional expenses” and unforeseen costs. In order to be on the safe side, you should count on approximately 10% of the overall budget being unforeseen costs. If you are lucky, this money will not be needed at all, but will remain as profit.

Income

When you know what your expenses are, it is time to think about how everything should be financed. There are three main groupings when it comes to financing:

<u>Expenses:</u>	
Purchase of Services:	6050.00 €
Wages:	3020.00 €
Technical, Material, Equipment and Accessories:	3804.00 €
Information, Marketing:	1706.00 €
Location Costs and Rents:	900.00 €
Produforum:	200.00 €
Financial Fees:	65.00 €
Travel and Transportation Costs:	1480.00 €
Additional Costs:	3415.00 €
TOTAL Expenses:	20640.00 €
<u>Income:</u>	
Self-financing:	2000.00 €
Tickets:	13000.00 €
Membership Fees:	40.00 €
Performers:	1500.00 €
Grants:	3500.00 €
Subsidies from Government and Community	600.00 €
TOTAL Income:	20640.00 €

- Self-financing
- Income from the event

Ticket proceeds: the ticket price and the estimated number of attendees affect each other.

Acquisition costs: for instance, event programs and advertising venues.

- Outside income sources

Contributions, grants, and sponsors

In order to balance a budget deficit you need to either increase income or decrease expenses. See an example of a budget on the previous page.

Depending on how big a project/event you will have, you should also consider whether or not an outside accountant is needed. For a person who is not used to accounting tasks it takes ten times longer to do the work than for a professional. You save a lot of time that can be put on artistic work if someone else can take care of some of the administrative tasks.

FINANCIAL PLAN

The financial plan describes at what point during the project you will receive income and when you will have expenses to pay. The plan describes how much money you have access to

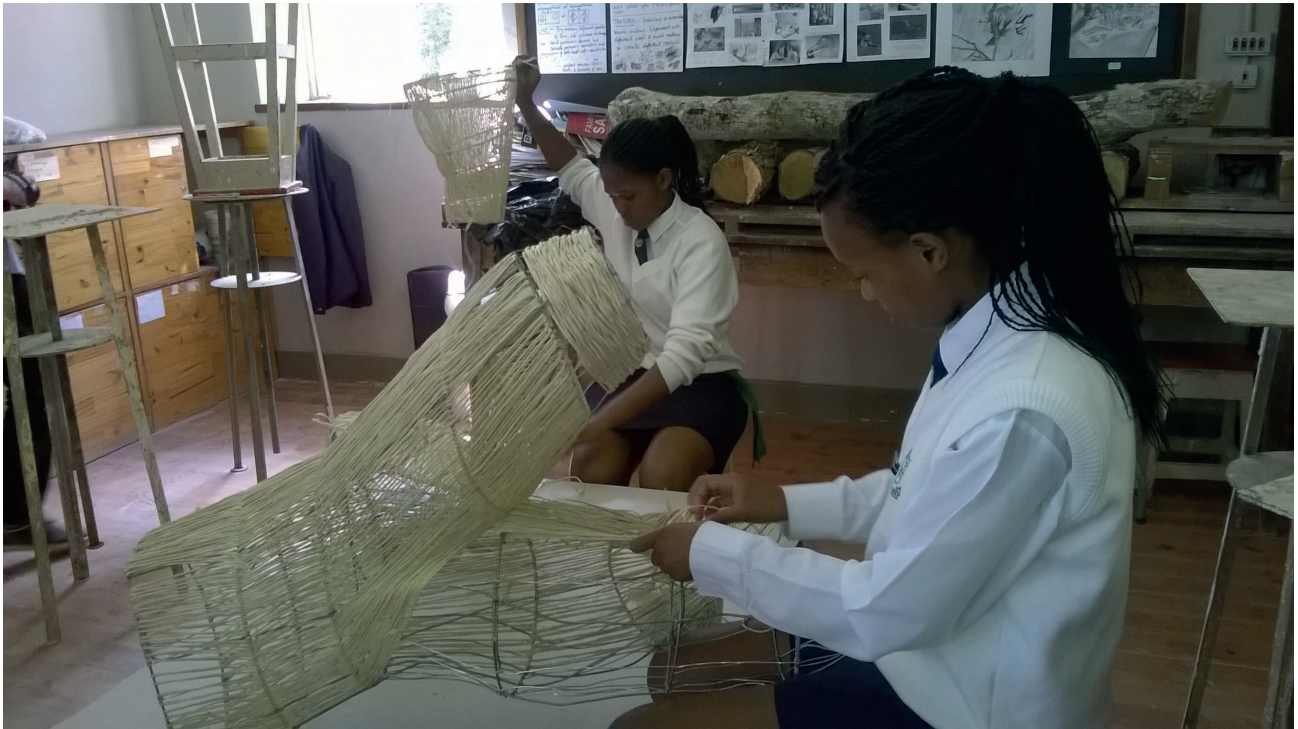
during certain time periods. You might often have expenses before you get any income. How do you solve that? Do you need to take a loan? It is important to receive money as soon as possible through, for instance, advance bookings.

Below is an example of a financial plan for an annual event in August.

TIME PLAN

You need a clear order for the different elements. The areas of responsibility are divided and everyone needs to be able to follow the decided time table. Deciding on dates means that the deadline is set. After an event has been advertised the date should preferably not be moved. Many tasks are done simultaneously. By putting all tasks into a schedule, you will be able to see whether or not you will have enough staff and who has time to do what task during the process. Many elements are dependent on each other. That is why the deadlines are important – so that the next phase can start when the previous one ends.

Expenses	Jan	Feb	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec
Wages	x	x	x	x	x	x	x	x	x	x	x	x
Trainee Wages					x	x	x	x				
Administration	x	x	x	x	x	x	x	x	x	x	x	x
Planning Expenses	x		x	x						x	x	
Marketing and Informations	x	x	x			x	x	x				
Pre-Event Expenses: Rents, Artists	x				x							
Event Implementation							x	x				
Post-Event Work									x			x
Income												
Advance Booking			x	x	x	x	x					
Sponsors	x	x	x									
Grants			x	x								x
Event Income								x				



INFORMATION

There are two categories of information:

- Internal: For the organisation's staff, artists, and subcontractors
- External: For the potential audience, sales network, and mass media

The internal information needs to be sent out before the external, so that everyone within the organisation is aware of what is happening and is able to answer questions from the outside.

There are also three time categories concerning the information flow:

- Before the event
- During the event
- After the event

COMMUNICATION PLAN

The communication plan provides a clear division of labor that ensures that everyone involved gets the information needed throughout the whole project, both internally and externally. The internal communication is as least as important as the external, so that consistent information is communicated to the public.

Primarily, you should use already existing, free channels: such as email lists, homepages, Facebook, Twitter, etc.

It is worthwhile to strategically think of objectives, target groups and a schedule for information flow so that you do not inform through channels that fail to reach the target group. Communication is not the same as advertisement.

MARKETING PLAN

All the marketing resources need to work in the same direction and there needs to be a person responsible for them. The marketing plan contains an overview of goals, means, and resources and is made to have a clear focus. It is worthwhile to:

- Demarcate
- Prioritize
- Keep deadlines

The most important thing is to list all potential marketing channels and deadlines in order to consider which are the most suitable for your project/event in particular. How do you best

reach your target groups? Through social media or the press? Which free channels can you make use of? Who is writing what and through which channels? When? In what way? Which pictures are allowed to be used, which are not? Too much information might be perceived as spam.

The vision and image are important. The visual theme is often created by a graphic designer and is then used for everything from flyers and posters to t-shirts.

The following are examples of what you can include in a marketing plan:

- The name of the event
- Time and date
- Location
- Description
- Participants
- The highlight of the event
- Target group
- Audience, maximum attendees, and income
- Marketing budget
- Time schedule
- Internal meetings
- Ticket release

- Offers and discounts
- Public meetings, seminars, and gatherings
- Collaboration
- Choice of media used
- Timetables for press conferences and press releases
- Homepage
- Social media
- Photo shoot
- Press photos
- Layout, printed items
- Postering
- Advertising
- Invitations

QUOTES AND ACQUISITION OF GOODS

All the previously discussed plans are needed in order for you to be able to present your project for a possible financier as a cohesive entity, as well as from several different angles. Regarding applications, it is suitable to offer quotes to subcontractors and to book artists at this time. Funds and foundations have their own rules and motivations for granting support money. Read



Dancers from Makana meeting school children in Raseborg.

through the rules THOROUGHLY. It is not worthwhile to spend time on writing to a financier whose objectives do not line up with your project. Besides immediate support money you may be able to receive other kinds of support, for instance: a no-loss guarantee, sponsoring, or different kinds of cooperation agreements.

The following are examples of what an application should contain:

- An introduction or summary of the project.
- The organisation's background and history. Concise and fact-focused.
- Description of the project and your motivations.
- Relevance to the grant giver, the importance of their support, and what kind of support or sum you are applying for.
- Project budget.
- The most recent balance sheet.
- You can also include brochures and other published material, reviews, and photos.
- You can also mention awards or commendations you may have received.

CHECK-UP

When the project may have received grants and support money, and you know what the costs of the subcontractors and artists are, you need to revise the project plan, the budget, the financial plan, the timetables, and the marketing plan. This is done in order to make a final decision concerning the feasibility of the project.

RISK ANALYSIS III

The economic situation is now analyzed. Decisions need to be made by the one who has the ultimate legal responsibility. After so much background work and planning there is a big

risk of you wanting to carry through with the project at any price; but if success is not realistic, you have to be able to put all of the preliminary work aside.

"It is not the access to the creative drive that decides whether or not a project will be carried through, but realistic resources and economic factors."

OPERATIONAL WORK AND DIVISION OF LABOR

Okay! NOW WE CAN BEGIN!

Now the actual operational work begins. It is time to hire the staff and appoint the people in charge. You should also appoint groups for production, marketing, artistic work, subcontractors, and voluntary workers. If you work as an organisation, the committee now only exists in the background. You need to sign agreements with everyone involved.

At least the following should be included in an agreement:

- Name
- Wages
- Possible travel and lodging costs
- Time and place, terms of payment
- Specific information and details
- The organisation's contact person

According to Finnish law, an oral agreement is binding, but it is difficult to prove what you have agreed on.

A FIRST PRODUCTION MEETING

The whole work team is gathered and everyone is informed about the project's main idea, how it is meant to be carried through, and the timetable. Decisions are made on how the practical arrangements and the information flow will be dealt with. Make sure that everyone gets access to all contact information. What are the main

points in the timetable? Visualize the end product together and create a unanimous view of it. Tasks and responsibilities need to be made clear for everyone. All subgroups then make up their own timetables and work plans. Production meetings need to be held at regular intervals so that the whole production team knows what is going on.

PERMISSIONS

The organiser is responsible for safety. In Finland, safety is regulated by:

- The Assembly Act
- The Rescue Act
- The Health Protection Act
- The Consumer Safety Act

www.finlex.fi

It is reasonable to be in contact with police, environmental, rescue, health, and building authorities ahead of time. You should provide them with a plan that is as precise as possible. Sometimes guards are needed, sometimes they are not. For bigger public events (minimum 200 people) an emergency plan is needed. In order to sell alcohol in Finland you need a license from the Regional State Administrative Agency. In order to make, serve, and sell provisions, you need to notify the environmental authorities in writing. They can also issue a noise variance permit for loud events, such as outdoor concerts. You should also notify the police regarding loud events. In order to close off streets or make temporary traffic arrangements, you need to notify both the police and the building authorities

REALIZATION AND FEEDBACK SESSION

During the realization of the event, everyone has their own tasks and knows what they are supposed to do. Compared to a long period of

planning, rehearsing and setting the scene, the actual realization may feel small or short-lived.

The production is not finished when the last audience member has gone home. It is not even finished when everything is cleaned up at the event location. You still have quite a bit of wrap-up work left. It is important to have a feedback session after the event, where both positive and negative feelings, opinions, and comments are written down for the final report.

POST-EVENT WORK

The post-event work needs to be planned for in advance so that, for instance, the staff and the office are still there after the realization of the event/project. There is both practical and administrative work to be done. A final report with an economic account for your own use and a brief summary for financiers needs to be written. In the final report, you give an account of how well the economic, artistic, and additional goals have been reached. You analyze the project's organisation and subcontractors with the next project in mind.

It is important to inform interest groups, media, sponsors and artists about the success of the event, since this is a way to market the next event. Feedback and reward to everyone who has been involved is especially important, with particular consideration given to voluntary work. A thank you to interest groups and sponsors is also appropriate.

EVALUATION AND RESULTS

The final report is discussed and evaluated by the organisation's highest-level managers.

The most commonly evaluated factors are:

- How well the timetable has been kept
- The standard and quality of the event
- Financial results



Cycle of knowledge

- The event's effect on the image of the organisation
- What has been learnt from the event
- The success of marketing and information flow

This analysis is especially important if the event is recurrent.

Now it is time to come up with new ideas!

DIVISION OF LABOR

Who does what? What legal status does the project-arranging organisation have? Is it a company? An association? Private individuals, alone or in a group?

There should be only one person responsible for each task. Information and questions need to be channeled to the right person.

THE BOARD OF AN ASSOCIATION OR ORGANISATION

The board is legally responsible. It is not involved in the operational aspect, but prepares the realization of the project. The board analyzes feasibility and evaluates risks. It makes decisions so that others in the work team can focus on their tasks.

Smaller events are often carried out by the board itself, but the board does not have to take part in the operational work if there are employees.

"In the end, it is precarious for one person to be on the board, get paid to be a producer and also stand on stage. It is not the most appropriate, but is still very common".

THE SOLO ACTOR

If you are working alone, it might be difficult to structure the work, as so many decisions need to be made. You may need outsiders as support and sounding boards. A solo actor is personally responsible for the event/project.

THE PRODUCER

The producer has different roles and different titles depending on the nature of the event. The role is shaped by the producer and the organisation together. A professional producer's assistance may get even an event run by amateurs to develop in a more professional direction, which is often visible in the end product. Even if you do not have a salaried producer, the producer's tasks need to be taken care of by someone.

The producer is the one in charge of the whole project, and works as a link between the core team, the rest of the staff, and the outside. The producer does not need to be artistic, but needs to be able to visualize and understand

the artistic process. Responsibility and authority go hand in hand. The producer needs to be self-motivated and able to put an end to financial extravagances. It is also the producer's task to find new sources of income.

THE ARTIST

The artist is responsible for the content of the production. He/she focuses on the artistic aspects and pushes the limits. It is the artist's task to, together with the producer, identify alternatives if the original idea becomes too expensive.

There are people who have established associations in order to get help with their projects, but have had a hard time assigning responsibility to others, as they have been used to being in charge. In an association, the artist can no longer make their own decisions concerning, for instance, financial matters, since it is the board of the organisation that is legally responsible.



COPYRIGHT IN FINLAND

The one who has created a literary or artistic piece has the copyright to it, according to the Copyright Act. This also applies to maps and other descriptive items that are drawn, or created in graphic/plastic form. Copyright also applies to computer programs.

The organiser of the event needs to identify the copyright to the pieces that will be used and apply for permission well ahead of time. Disregarding the Copyright Act in Finland may, in the worst case scenario, result in up to two year's imprisonment.

TEOSTO

Teosto is the copyright organisation representing composers, songwriters, arrangers and music producers. Teosto's duties include collecting and calculating royalties for the use of their clients' music. (Teosto 2012)

GRAMEX

Gramex collects royalties for the usage of CDs or other music recordings, not for live music. Royalties are collected on behalf of musicians, singers, conductors, and producers of sound recording. (Gramex 2012)

KOPIOSTO

Kopioisto is a copyright organisation representing authors, publishers, and creative artists. Kopioisto grants licenses for the usage of pieces and collects royalties for the originators. (Kopioisto 2012)

KUVASTO

Kuvasto's task is to supervise and promote the rights of visual artists according to the Copyright Act, and also to advocate for their requirements. Kuvasto grants the right to use visual art pieces and ensures that copyright is followed. (Kuvasto 2012)

COPYRIGHT IN SOUTH AFRICA

SAMRO

The name of the South African copyright organisation for music is SAMRO. SAMRO is surprisingly strict and does fine people who are not following the rules.

Any venue, business or person that plays background, recorded, broadcast or live music in public, or that makes a copy of a musical work, must get a music usage licence from SAMRO. This includes businesses and people such as for example radio, television broadcasters, nightclubs, live music venues, hairdressers, non-profit organisations, community-based organisations, concerts, music festivals, churches and schools. Find out more on their web site <http://www.samro.org.za/>

TYPES OF MUSIC USER LICENSEST

SAMRO offers two basic types of licences for Music Users to make use of the protected works of our members. They are Broadcasting and General Licensing.

BROADCASTING LICENSES

The name says it all. SAMRO issues Broadcasting Licences to broadcasters such as TV and Radio broadcasters to enable them to broadcast music. The licence fees are calculated on an individual basis according to the size and nature of the broadcaster. The big players pay more than – say – a small community radio station. So it works out fairly in the end.

GENERAL LICENSING

General Licensing covers every other type of Music User. That's your clubs, bars, malls, restaurants, music venues and other establishments that play music. Again, we assess your licence fees fairly, according to the nature of your business using our knowledge and experience to arrive at the most appropriate fee structure.

In both cases, as a first step, a SAMRO consultant will visit your business and conduct a site inspection and an assessment of the nature of your operation. The consultant will take many things into account including the use of the music, the seating capacity and audience size that can be expected to benefit from the use of the music.

What happens to the licence fees paid to SAMRO?

Royalties gathered through licence fees are passed on to SAMRO Music Creators. Many people play a role in the creation of every piece of music. From songwriters and composers to recording artists and music publishers – they all play a role in creating the final musical product.

DALRO

There is DALRO for dramatic /performance related copyright. So if you want to perform a drama of Fugard, you can mostly apply for permission through them.

With literary piece it is exactly as the Finnish system – it belongs to the writer or the organisation he/she bequeathed it to. In a book there is usually a copyright statement in the front that says whose it is. You can probably contact the author via the publisher. Sometimes it is the publisher who owns the content.

With copyright there is a "fair usage" section. You are allowed to quote small sections for review purposes and you are allowed to copy a proportion of a book for research/educational purposes.

