

# **COMPETITIVE STRATEGY FOR PHILIPPINE ARTS**

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**March 2002**

# **COMPETITIVE STRATEGY FOR PHILIPPINE ARTS**

**An Undergraduate Thesis  
Presented to  
The Department of Arts and Communication  
College of Arts and Sciences  
University of the Philippines Manila**

**In Partial Fulfillment  
Of the Course Requirements for the  
Degree of Bachelor of Arts in Philippine Arts**

**by**

**Joffrey Anthony S Baylon**

**March 2002** //

UNIVERSITY OF THE PHILIPPINES MANILA  
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## Acknowledgement

In the light of this thesis, I would like to thank all who have supported and helped me put it into reality.

To **God** for all his grace...Thank you

To **Papang and Mamang**, you have raised and taught me well, I love you

To **Song-song and Issa**, for the strength and the light of this endeavor.

To **Auntie Nene, Manang Arlene, Manung Joel, Manung Alwin and my little and big pamangkins**, thank you for your support and care, God Bless you all.

To my adviser, **Prof. Donna Bautista**, my critic and consultants, **Prof. Mary ann Pernia** and **Prof. Celia Bonilla**. My deepest gratitude to you all for without your advice and expertise this thesis is but a paper. Thank you for all the inputs you have shared with me. Thank you... thank you.

To **Ma'am Levy Achanzar, Ma'am Juliet Bien, Ma'am Pacita Gavino, Ma'am Lea Igaya, Ma'am Grace Odal, Sir Kenneth Esguerra, Ma'am Niko Zapata and all my teachers and professors** in UPM, thank you for everything, it is an honor working with you, be with you and learning from you. I Salute you all!

To men and women sa loob ng DAC, **Ate Novs, Ate Pau, Mang Romy**, salamat sa mga tulong.

To **Sir Nestor Jardin, Sir Victorino Manalo and Ma'am Elenita Alba**, Thank you for all the support you have given me, your valuable inputs gave life to this paper. My warmest greetings and sincere thanks to my interviewees.

To my brothers sa Dorm, **Mark "the good, the bad, the Basco" and Earl "the pearl" Pasinos**, my sincere gratitude for all the support you have given me. Hail to our friendship!

To my so called Ninja Dormmates, **JR "Kenji" Armea, Jerico "virtuafigther" Mozo, Don the Dragon, Melchor "X", JC and sa lahat ng taga Pius**, its been fun working side by side, helping each other like brothers in arms.

To friends who have always been there, **Elvira Arafol, Merbennyl Cruz and Heather Tejada**, ill always look up to you, my sisters. Thank you for the support, thank you for all the things that you have shared, thank you for the hope you made. I'll always treasure you in my heart, in my mind and in my soul.

To the Phil arts pipol who I have shared, worked and lived for, I will always cherished the moments we have been together; **Mona "the sexy" Abibico, Evvie "uvs" Amutan, Alisa "alecks" Angeles, Maileen "mai" Baleta, Raslanie "ras" Bancola, Deil Battala, Maripet "pet" Cabauatan, Joseph "bry" Carpo, Japhet "jpet" Cerdenia, Mia "the beautiful" Cosme, Czarina "Joma" Cua, Mona "naymons" Contreras, Nina "nins" Duque, Yvone "von" Kesip, Nikolai "niks" Reyes, Fara "fars" Romero, John "pol" Soto, Leonor "mae" Tomelden, to the lower and higher batches**, I salute you all and thank you.

To **Imee Cariaga**, the Immaculate, the inspiration...thank you

And to all who have helped and gave support, I thank thee.

This is not the end but only the beginning...

Jop

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## Competitive Strategy for Philippine Arts

### I. INTRODUCTION

#### **Rationale**

Art organizations in the Philippines have long played a key role in the uplift of culture and arts. These organizations exist because they provide services that meet an extraordinary range of human needs in the market such as educating Filipinos, promoting arts and cultural activities, strengthening Philippine art and providing entertainment. Most of all these organizations produce benefits that go well beyond the provision of goods and services as pointed out by Aspen Institute's Nonprofit Sector Strategy Group from the Peter Drucker Foundation for Non-profit Management. Indeed, art organizations address human needs as much as business organizations do. One might not immediately associate business and the arts as playing in the same field. Then again, it is quite easy to see how one cannot survive without the other when it comes to marketing and strategic planning of business applied to the cultural offerings specific to artistic venture.

This thesis aims to show how art organizations can be competitive in the business environment by using business-marketing strategies in meeting its goals. It is premised on the concept of art institutions being considered as business organizations designed to meet market needs.

In the business environment, survival is a key component. To survive, business entities need a competitive edge to elevate it against the other businesses in the market. A given business therefore would have a designed strategy specifically for its goals and objectives that answer the needs and wants of the market. Thus formulation of competitive strategy as defined by Fred Nickols "*hinges on capabilities, strengths, and weaknesses of an organization in relation to market characteristics and the corresponding capabilities, strengths, and weaknesses of competitors.*"<sup>1</sup> However, strategic formulation and planning in art organizations have been using strategies intended for other forms of business. Accordingly, art-based enterprises must learn to delineate what strategy best suits their organization to compete in the market, since competitive strategy defines for a given business the basis on which it will compete.

In the context of strategies designed for the arts, little has been done for art-based enterprises in the Philippines. Art organizations and institutions must define their basis for competition to strategically compete in the business environment. Thus they can create

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<sup>1</sup> Fred Nickols, Three Forms of Strategy: Corporate, Competitive and Strategy in General.  
(<http://www.nickols.att.net>: 2001)

offerings, services, and messages to which the target audience will enthusiastically respond, without compromising artistic and cultural integrity.

In view of the fact that these art organizations address a need that goes beyond the provision of goods and services, it is vital to know the basis or bases for these art organizations to formulate their strategies in order for them to be competitive in the business environment. The study therefore identifies a system of factors on which competitive strategy might be formulated and that art organizations and institutions in the Philippines might be able to use. This system of factors could give art organizations a competitive edge designed for their market.

### **Problem**

Art organizations and institutions in the Philippines address a range of extraordinary human needs. These needs are generally addressed to the public through performances, visual art exhibits, festival of events and cultural programs. To see the arts organizations have a competitive edge over the business environment, the study draws out and abstract existing strategies used by these art organizations through the use of business tools and rationalize these strategies using the definition of competitive strategy by Fred Nikols. Thus to make art organizations competitive in relation to the market, the problem would identify a basis or bases for the formulation of strategies from existing strategies used by art organizations in the market of Philippine arts.

### **Objectives**

#### **General:**

- Abstract a basis or bases for strategic formulation from art organizations in the market of Philippine arts.

#### **Specific:**

- Describe the strategies used by these art organizations.
- Relate the strategies to the organization's capabilities, strengths and weaknesses.
- Relate the strategies to the competitors and audiences.

### Significance of the study

Strategic formulation plays a vital role in the business community. Without this, it is impossible for a given business to succeed. It is therefore essential to know the base in which a given business formulates its strategy. Knowing such can give the business a competitive edge over the market.

The study is significant to art-based enterprises since it aims to draw out a basis or bases for strategic formulation in the Arts. Arts as we know can be a form of business ventures. By laying down ideas and concepts, ventures in the arts can compete with other forms of business in the market.

The study is significant to small-scale art groups because it shows the strategies used by art organizations that have established names and position in the market. They can adapt these strategies for their organizations and groups.

The study is significant to the art organizations that have been studied since it identified and delineated the bases of their strategy used thus providing them vital information and positioning in the market.

The study is significant in uplifting Filipino culture as well as the arts since it help boost art organizations to create a better supply of products and services that serves the Filipino people through arts and culture.

### Review of Related Literature

In connection with the study are subjects and concepts that relate to its discussion of competitive strategy. These literature help defined the concepts that are used in the discussion. Accordingly the study was conceptualized through the review of these literatures but was lay down to the setting of art and arts management in the Philippines.

A paper entitled **Strategy: Definitions and Meaning** by Fred Nikols reviews various definitions of strategy for the purpose of clarifying the concept and placing it into context. It aims to make concepts of policy, strategy, tactics, ends, and means useful to the business field. The definitions were taken from noted writers about strategy, the paper further discuss different forms of strategy according to their author. This gives the study vital information on the definition of the word strategy in the context of the business environment.

The paper entitled **Three Forms of Strategy: Corporate, Competitive and Strategy in General** is one of the several occasional papers made by Fred Nikols while being the head of Strategic Planning and Management Services at Educational Testing Service. In this paper, he

identifies three forms of strategy, strategy in general, corporate strategy and competitive strategy. He points out that strategy in general is concerned with the "how", with the courses of action intended to achieve particular objectives. Corporate strategy is concerned with choices and commitment regarding markets, business and the very nature of the organization itself while competitive strategy is concerned with competitors and the basis of competition.<sup>2</sup> This paper gave significant inputs on meaning and concepts of strategy in the business field.

**Competitive Strategy** is a book by Michael Porter, an expert on competitive strategy for business, argues that competitive strategy is about "being different". He adds, "it means deliberately choosing a different set of activities to deliver a unique mix of value." Porter argues that strategy is about competitive position, about differentiating the organization in the eyes of the customer, about adding value through a mix of activities different from those used by competitors.

Porter's typology of strategy gives the study the very nature of how businesses can form the basis of their strategic formulation to compete in the market. He indicated that competitive strategy could take one of the three generic forms: focus, differentiation and cost leadership.<sup>3</sup>

In connection on the discussion of human needs, Abraham Maslow developed a hierarchical theory of human needs. From the article **Maslow's Hierarchy of Needs** posted in the Internet, Maslow was a humanistic psychologist who believed that people are not controlled by mechanical forces (the stimuli and reinforcement forces of behaviorism) or unconscious instinctual impulses of psychoanalysis alone. Maslow believes that the only reason that people would not move through the needs to self-actualization is because of the hindrances placed in their way by society. For example, education can be a hindrance, or can promote personal growth. Maslow indicated that educational process could take some of the steps listed below to promote personal growth:<sup>4</sup>

1. We should teach people to be authentic; to be aware of their inner selves and to hear their inner-feeling voices.
2. We should teach people to transcend their own cultural conditioning, and become world citizens.

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<sup>2</sup> Nikols, Three Forms of Strategy: Corporate, Competitive and Strategy In General.

<sup>3</sup> Michael Porter, Competitive Strategy. (Harvard Business School Press: 1986)

<sup>4</sup> Maslows Hierarchy of Needs. ([www.nub-utk-cdu/~gwynne/maslow.htm](http://www.nub-utk-cdu/~gwynne/maslow.htm))

3. We should help people discover their vocation in life, their calling, fate or destiny. This is especially focused upon finding the right career and the right mate.
4. We should teach people that life is precious, that there is joy to be experienced in life, and if people are open to seeing the good and joyous in all kinds of situations, it makes life worth living.
5. We must accept the person and help him or her learn their inner nature. From real knowledge of aptitudes and limitations we can know what to build upon, what potentials are really there.
6. We must see that the person's basic needs are satisfied. That includes safety, belongingness and esteem needs.
7. We should refreshen consciousness, teaching the person to appreciate beauty and the other good things in nature and in living.
8. We should teach people that controls are good, and complete abandon is bad. It takes control to improve the quality of life in all areas .
9. We should teach people to transcend the trifling problems and grapple with the serious problems in life. These include the problems of injustice, of pain, suffering and death.
10. . We must teach people to be good choosers. They must be given practice in making choices, first between one goody and another; later between one god and another

This theory suffices and answers what are the higher needs of the market. Hence it gives the study significant information on the products of the art organizations that yields or answers to the needs of the customers.

### **Conceptual Framework**

For the framework, the study uses Fred Nikols concept of competitive strategy, which states:

“Competitive strategy or business strategy defines for a given business the basis on which it will compete. It hinges on capabilities, strengths, and weaknesses in relation to market characteristics and the corresponding capabilities, strengths, and weaknesses of its competitors.”<sup>5</sup>

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<sup>5</sup> Nikols. Three Forms of Strategy: Corporate, Competitive and Strategy In General.

The concept indicates points or subjects to be considered. These are:

- What is the market?
- What are the characteristics?
- What are the capabilities, strengths and weaknesses?
- What is the relation among the points considered?

In the study, the given business forms are the art-based enterprises. These enterprises do "business" on the arts. Art therefore is what they sell, give or promote either in the form of services or in products. Art is rooted within their organizational structure that differentiates them from other forms of business. So the study works at Philippine arts as the market on which these businesses relate on their capabilities, strengths and weaknesses.

### **Scope and Limitations**

Since the focus of the marketing of the organizations being studied is Philippine art, the study uses the BA Philippine Arts Program to define the scope of Philippine art. The program, offered by the Department of Arts and Communication of the University of the Philippines Manila is the best source to define the scope of Philippine Arts in the study since it encompass both the arts and arts management.

The Program states that: in the course of the study in Philippine Arts it integrates knowledge in Philippine literacy, visual, performing and media arts, with historical, socio-historical and managerial perspectives. This includes: the study of aesthetics, criticism and theory; the study of literature, visual and performing arts and other art forms; a historico-critical survey of the Philippine art; studies on sources and influences of indigenous, folk and popular art. It focuses on the literary, visual and performing arts.<sup>6</sup>

The curriculum emphasizes these following aspects: the "intrinsic value", content and history of art and the vibrant procedures included in the creation, development and preservation of art.<sup>7</sup>

The study then focuses on visual and performing arts since these art forms are readily visible in the market. The study does not focus on the literary arts seeing as the art form can be found in the visual and performing arts as an inspiration or vice versa. In addition, the study points out the aspects as emphasized by the Philippine art curriculum that come into the arts as part of the market domain. To mention some; performing arts such as plays and theater could have been inspired by literary arts pieces from the various tales in Mindanao; a painting with

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<sup>6</sup> Philippine Arts Program Curriculum. Department of Arts and Communication University of the Philippines Manila.

<sup>7</sup> Ibid.

romantic style; a sculpture in abstract form; a ballet about the epics of the Philippines, and the like.

The study limits its scope to the visual and performing arts. It too indicates other factors or aspects within these art forms that covered the scope of Philippine arts.

### **Approach of the Study**

The study looks at art organizations as an organization that addresses a need, as does a business enterprise. Likewise, business tools can be used to formulate strategies making the art organizations respond better in the business environment strengthening its existence. It is therefore crucial to know what strategy suits an art organization.

A good strategy is one that is appropriate for the organization, considering all of the relevant specifics of its situation. The entrepreneurial task of formulating strategy s always requires heavy doses of situational analyses and judgment, with the aim being to achieve "goodness of fit" between strategy and all the relevant aspects of the organization's internal situation and external environment.<sup>8</sup>

In the analysis of the situation, the study uses a marketing approach since it involves both the internal and external factors that concern the market. These are the products of the organization and its customers. Thus the study spotlights on the marketing mix and the market characteristics to draw out a conclusion on the bases for strategic formulation rationalized from the concept of competitive strategy.

### **Analysis**

#### **The SWOT analysis**

The SWOT analysis is a technique used in the business environment to gather information of an organization's internal strengths and weaknesses and external opportunities and threats. A SWOT analysis consist of candid appraisal of an organization and is a quick, easy – to – use tool for sizing up a firm's overall situation. The diagnostic thrust is not identifying just any kind of strengths, weaknesses, opportunities, and threats but rather on singling out those that are strategy related.<sup>9</sup>

However, the SWOT needs to be more than an exercise in making four lists. Some strategy – related strengths are more important than others because they count for more in the marketplace and in executing an effective strategy. Some strategy – related weakness can be

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<sup>8</sup> A. J. Strickland III and Arthur A. Thompson, Strategic Management: Concepts and Cases, 4<sup>th</sup> ed. (Texas: Business Publication Inc. 1987) pp.55 - 56

<sup>9</sup> Ibid. pp. 97 – 98

fatal, while others might not matter much or can be easily remedied. Some opportunities may be more attractive to pursue than others. And an organization may find itself much more vulnerable to some threats than others. Hence it is essential to draw conclusions from the SWOT listing about the organization's overall situation and assess the implications these have for selecting a strategy.<sup>10</sup>

In addition to the over all diagnosis that a SWOT provides, a more focused assessment needs to be made of the organization's relative strength. Competitive Position Assessment is a focused analysis that concerns the competitive strength of an organization. Particular elements to single out for evaluation are: (1) how strongly the firm holds its present competitive position; (2) whether the firm's position can be expected to improve or deteriorate if the present strategy is continued; (3) how the firm ranks in relation to key rivals on each important competitive variable and industry key success factor; (4) the net competitive advantage(s) the firm has; (5) the firm's ability to defend its position in light of industry driving forces, competitive pressures, and the anticipated moves of rivals. The important thing is to assess how much plus and minus really matters given the industry and competitive environment and to think through the implications for strategy.<sup>11</sup>

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<sup>10</sup> *ibid.*

<sup>11</sup> *ibid.*, pp 98 – 99

Figure 1.1 suggest what to look for in performing the SWOT Analysis

(Source: Strickland. Strategic Management: Concept and Cases, pp. 97 – 98)

<p style="text-align: center;"><b>Potential Internals Strengths</b></p> <p>A distinctive competence?  Adequate financial resources?  Good competitive skills?  Well thought of by buyers?  An acknowledged market leader?  Well-conceived functional strategies?  Access to economies of scale?  Insulated (at least somehow) from strong competitive pressures?  Propriety technology  Cost advantage?  Competitive advantages?  Product innovation abilities?  Ahead on experience curve?  Other?</p>	<p style="text-align: center;"><b>Potential Internal Weaknesses</b></p> <p>No clear strategic direction?  A deteriorating competitive position?  Obsolete facilities?  Subpar profitability because...?  Lack of managerial depth and talent?  Missing any key skills or competences?  Poor track record in implementing strategy?  Plagued with internal operating problems?  Vulnerable to competitive pressures?  Falling behind R&amp;D?  Too narrow a product line?  Weak market image?  Competitive disadvantage?  Below average marketing skills?  Unable to finance needed changes in strategy?  Higher overall unit cost relative to key competitors?  Other?</p>
<p style="text-align: center;"><b>Potential External Opportunities</b></p> <p>Serve additional customer groups?  Enter new markets or segments?  Expand product line to meet broader range of customer needs  Diversity into related products?  Add complementary products?  Vertical integration?  Ability to move to better strategic group?  Complacency among rival firms?  Faster market growth?  Other?</p>	<p style="text-align: center;"><b>Potential External Threats</b></p> <p>Likely entry of new competitors?  Rising sales of substitution products?  Slower market growth?  Adverse government policies?  Growing competitive pressures?  Vulnerability to recession and business cycle?  Growing bargaining power of customers or Suppliers?  Changing buyer needs and tastes?  Adverse demographic changes?  Other?</p>

Figure 1.2 Identifying pluses and minuses in an Organization's competitive Market position.

(Source: Strickland. Strategic Management: Concept and Cases, pp. 97 – 98)

<b>Potential Pluses</b>	<b>Potential Minuses</b>
Competitive advantages? Important distinctive competences? Strong in particular market segments? Rising market share? A tough, proven competitor? A peace setting or distinctive strategy? Growing customer base and customer loyalty? Above-average market visibility? In a favorably situated strategic group? Concentrating on fastest growing market segments? Strong differentiated products? Cost competitive? Above-average profit margins? Above-average marketing skills? Above-average technological and innovative capability? A Creative, entrepreneurial alert management? Good market know-how? Capable of capitalizing on opportunities? Others?	No really good competitive advantage? Under attack from key rivals? Losing ground to rival organization because...? Below average growth? Lacks some key skills to compete effectively? Short on financial resources? A slipping reputation with customers? Trailing product development? In a strategic group that is destined to lose ground? Weak areas where there is the most market potential? Hard presses to cope with competitive pressures? Inadequate distribution? A Higher cost producer? Too small to be a major factor in the market place? No real distinctive competences? A relative newcomer with an unproven track record in this business? A history of poorly timed or ill – chosen strategic moves? Not in good position to deal with emerging threats? Other?

## **Methodology**

In the course of the study, a purposive sampling technique was used to get a sample of the market. Given the scope, a number of organizations were selected according to their organizational structure that matches a particular market. Hence in the determination of the organizations to be studied, the study uses their structure, given that those organizational structures indicates the type of strategies they will be using as well as their market. The bases on which the strategy will be formulated does not only concentrate on a particular organization and a particular art form, rather it will be a collective of these organizations, which have a market on Philippine Arts.

The first organization studied is the Metropolitan Museum of Manila. Considered to be one of the pioneering visual arts institutions in the Philippines, the MET makes for an ideal art organization to be studied and analyzed based on its strategy of how to market the visual arts in a Philippine setting. Furthermore, the MET organizational structure focuses on the visual arts, so it gives significant information on art organizations that market a specific art form.

The second organization studied and surveyed is the National Museum of the Philippines. This institution was chosen in view of the fact that it is a national museum with an organizational structure that encompasses not only the arts but also the different aspects of Philippine Arts as stated by the Philippine arts program, such as anthropology, archeology, cultural properties, natural sciences along with conservations and preservation of the arts. The study on the National Museum gave information on what type of strategies are used in an art organization whose subject includes various aspects of Philippine arts and the visual arts.

The third organization studied and surveyed is the Cultural Center of the Philippines. The institution being the center for arts and culture in the Philippines was selected because performing arts, the visual arts as well as departments on Cultural programs and activities in the Philippines fall within the scope of their business. The study on the Cultural Center of the Philippines gave information on the strategies used in an art organization that features multiple art forms.

These organizations were chosen to represent the whole scope of the market namely: the visual arts and the performing arts with emphasis on the aspects of Philippine arts. The gathered information was profiled into the key components of marketing in presenting the cases on the arts organization. The marketing components would define their products, their customers and their position on the market. Therefore, looking and analyzing their markets, the study isolated the factors used by the organizations in their strategy.

The study conducted an environmental scan on each organization through interviews with the respective heads of the organization and reviewed papers on the organizations. The papers that were studied are the case studies made by Philippine Arts students enrolled in Philippine Arts 103 (Introduction to Arts Management) and Philippine Arts 131 (Strategic Planning for the arts). A survey questionnaire was also used to collect vital information based on the SWOT analysis table and the Marketing approach.

Consequently, the study becomes theoretical since the basis or the system of factors on which strategy might be formulated has been based on the cases mentioned above. The idea presented was cumulative since the study does not draw out the factors in one art organization and one art form rather abstracted the bases on which the strategies might have been formulated from the different art organizations through their existing strategies.

The factors that have been presented were called X factors because these factors are the key elements that have been drawn out in the study. The factors were constructed into system that serves as a mind map for the bases of strategic formulation. This system will be fully discussed at the end of the study to rationalize the concept of competitive strategy as stated by Fred Nikols with the market of Philippine arts.

### **Definitions of terms**

Some terms used to fully understand the matter at hand.

- Art-Based enterprises – These are organizations and institutions that basically do business on and that concerns the arts and culture. Examples are the museums, art groups such as performing art guilds and Art councils.
- Business – The concept of business in the study does not use the usual term for profit in the sense of monetary or assets. Though it is part of the concept, it further acknowledges what an organization does. It describes what particular field an organization will operate based on the organization's mandate.
- Competitive strategy – Competitive strategy as discussed in the study looks at how a chosen business competes.
- Marketing - Marketing has been often described as the "art of selling products." However, according to the Arts Marketing Center of Chicago, it is the process by which you come to understand the relationship between your product and your customer.

Selling therefore is just a part of the whole marketing process. Peter Drucker, a leading Management theorist, puts it this way:

"There will always, one can assume, be need for some selling. But the aim of marketing is to make selling superfluous. The aim of marketing is to know and understand the customer so well that the product or service fits him and sells itself. Ideally, marketing should result in a customer who is ready to buy. All that should be needed then is to make the product or service available."<sup>12</sup>

As pointed out by the Arts Marketing Center of Chicago, marketing is a process of examining the world an organization operates, including its customers, its competition, and what it has to offer. It involves four key components as defined by marketing scholars: Product, Price, Place, and Promotion. The center includes two additional components for groups in public service: People and Positioning.<sup>13</sup>

- Market Characteristics – the study associates the arts as the market but based in the Philippines, so this refers to the field in which the organization will play in marketing the arts.
- Market mix - To explore the relationship between the organization and the market, marketers use numerous tools to get the desired responses. These tools constitute a marketing mix, which is a set of marketing tools that comprises the product, price, place and promotion with the addition of people and positioning.
- Opportunities – External factors that can help boost the organization.
- People – People are the customers. It is often easy to forget that as an art organization, you are forming a relationship with the arts and the customers. As people, it is important to remember that they are human, and appreciate being treated as complex people with deeply held wants and desires.<sup>14</sup>
- Place – Place is the location of the product. For most arts organization this means the museum, theatre or other space in which the customer encounters the arts, and the

<sup>12</sup> Philip Kotler, Marketing Management. (New Jersey: Prentice Hall, 2000) pp 8

<sup>13</sup> The Arts Marketing Center, "Marketing: A Holistic Definition". Arts Marketing Online. (<http://www.artsmarketing.org>.: 1998)

<sup>14</sup> Charles Dennis. "the Marketing Mix", Business Open Learning Archive. (<http://sol.brule.ac.uk/~jarvis/bola/marketing/mix.html>. 1998)

neighborhood in which the venue is located. Place is a critical piece of the puzzle for the arts because it is the only product where we ask people to come to us. Therefore, place in arts marketing becomes about customer service. Everything including the lobby, bathrooms, air conditioning all play a role in whether the customer enjoys the art experience, or not.<sup>15</sup>

- Price – Price is the cost of your product. While this indicates the ticket or admission price, it also involves the cost the organization may not be able to control, such as parking or stress of traffic, and others that the organization is able to control, like friendliness and knowledge of box office staff. When examining the market, one should take into consideration all of the perceived costs to the consumer, and then control those that the organization can.<sup>16</sup>
- Positioning – A positioning is the one single thing the organization wants the customers to think of when they hear the organization's name. "Be happy sa Jollibee", "kitakits sa Mcdonald's". These have been reduced to their advertising taglines, but they do illustrate the evocative simplicity and single mindedness of the message.

A positioning defines you relative to the competition, it's from the outside looking in and it depends upon an understanding of the values and motivations of the customers. It is not enough to know what customers want; one should have to understand the underlying motivations behind that need in order to effectively appeal to the customers on a more emotional level.<sup>17</sup>

The three main components of positioning are:

- Who is my target?
  - Who is my competition? What else does my target like to do with their free time?
  - How am I a better choice? What makes me different from my competition?
- Product – Product is the thing, or experience in the case of most arts organizations, which the organizations have to offer to the customer. To strategically market a product, one should need to understand its benefits as perceived by the customer. It asks on why do or should they want to purchase it? In the case of the arts, why do

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<sup>15</sup> *ibid.*

<sup>16</sup> *ibid.*

<sup>17</sup> *ibid.*

they want to experience it? It should think like the customer, not like an arts organization.<sup>18</sup>

- Promotion – Promotion is the means by which the organization communicates with the customers. This can include the usual PR, advertising, posters, and direct mail, as well as community preview performances special gatherings, or other non – traditional ways of reaching customers. It is important to target the customers, choose the appropriate message for those customers, and then choose the appropriate medium or means of communication to reach them. What to say, how to say it, and through what means to say it are key to reaching the people the organization wants as their customers.<sup>19</sup>
- Strategy – Strategy in general refers to how a given objective will be achieved. It is concerned with the relationships between ends and means.
- Strengths – These are the organization's capabilities and resources that can help them in their operations and system.
- Threats – External factors that can harm or pressure the organization.
- Weakness – These are internal problems or factors that hinder the organization's operations, which may cause damage in the system.

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<sup>18</sup> *ibid.*

<sup>19</sup> *ibid.*

## II. CHAPTER 2

### Case Studies on the Arts Organizations

#### Introduction

Art organizations play a key role in the raising of culture and the arts, while in the business environment it responds to certain needs of the market. According to the Aspen Institute's Nonprofit Sector Strategy Group (NSSG) from the Peter Drucker Foundation for Nonprofit Management, art organizations provide services that meet extraordinary range of human needs. Accordingly, art organizations in the Philippines connect Filipinos on their culture and arts. These organizations provide unique opportunities for human development since their products as pointed out by the NSSG produce benefits that goes beyond the provision of goods and services. These benefits include the contributions of the general welfare, to our sense of Filipino Nation, to the preservation and building of our culture and the arts, most of all the to the human development.

These human needs can be pointed out on Maslow's Theory of Hierarchy of needs. Maslow set up a hierarchical theory of needs in which all the basic needs are at the bottom, and the needs concerned with man's highest potential are at the top. The hierarchic theory is often represented as a pyramid, with the larger, lower levels representing the lower needs, and the upper point representing the need for self-actualization. Each level of the pyramid is dependent on the previous level. In the case of art organization, the needs they cater to are human needs that are on top of the pyramid. These needs include the Social (Love, Affection and Belongingness) Needs, Ego/Esteem Needs and Self-actualization need. The process is an ongoing since each level is raised until one has reached it actualization stage. Edifying or seeking moral and spiritual uplifting through spiritual music, paintings, plays, shows, and education are the products or services by these art organizations offers to cater the higher needs of the customers or the market.

In this line, the organizations that have been studied supplied these human needs by marketing their products and services on the business environment. It is vital then to know the strategies used by these art organizations to draw out factors that responds and relates to the market needs. Hence these organizations can respond with other organizations geared to addressing needs like producers and consumer products and those with in the art scene.

This chapter presents case studies on the art organization for which it will discuss the products in relation with the human needs and the strategies used.

### Case 1

#### The Metropolitan Museum of Manila

**Vision:**

*The Metropolitan Museum of Manila vision's itself as the premier museum of modern and contemporary visual arts in the Philippines.<sup>20</sup>*

**Mission:**

*The Met brings art to all levels of the local and national community. Its mission –Art for All- is in the heart of all its programs.*

*The Met curates educational, enjoyable and significant exhibitions that stimulate art appreciation; offers education programs in the area of museum management and develops an audience for Philippine art.<sup>21</sup>*

**Organizational Profile**

The profile was obtained with the paper given by the Metropolitan Museum of Manila discussing a brief history on their organization. Which follows:

Established in 1976, the Metropolitan Museum of Manila was originally a museum for foreign art. Its basic nature and purpose was "to broaden our people's awareness of the cultures of the world and to provide them with the opportunity of viewing international art in original form". By 1986, 90 exhibitions of non-Philippine art had been held at the museum.

In 1986, the Metropolitan Museum expanded to include Philippine art in a groundbreaking bilingual approach. For the first time, publications, exhibitions notes, invitations, labels, signs and posters were formatted in both Filipino and English. Selected foreign shows were complemented with Philippine art of the same period, theme, or style. Moreover at least one major Philippine show was exhibited every year. In addition, Philippine Art exhibitions are curated from local collections, drawing extensively from the Bangko Sentral ng Pilipinas Art collection.

Teacher-Training and children's art classes were initiated. Workshops, career talks and apprenticeship programs were held. A special enrichment project with the Department of Education Culture and Sports (DECS) revised textbooks, where the word "museum" was incorporated. Dynamic outreach exhibitions were brought to non-museum venues and the rural settings. The Met has since established itself as a community-based institution.

The Met hopes to move in these directions: to continue incorporating more shows, highlighting Filipino artist; to acquire the Bangko Sentral ng Pilipinas prehistoric and colonial gold.

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<sup>20</sup> The Metropolitan Museum of Manila, Brochure.

<sup>21</sup> Ibid.

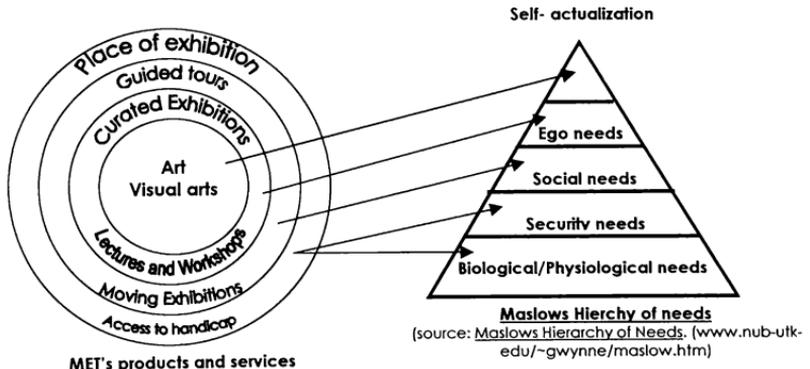
fine art, pottery and furniture collections for curatorial services, and to serve as its permanent home: to renovate the museum and increase exhibition space by 25%; to create a Metshop outside the museum walls; and to work with the Metropolitan Museum of Art in New York for the first Philippine show in this major museum of the world's art capital.

Since the Metropolitan Museum of Manila Foundation is a non – profit organization, it can continue to pursue its work in education and of upliftment only through the generosity and support of friends and art patrons.

Among those who have supported its programs and exhibitions are the Embassies of Austria, Australia, Canada, China, Cuba, France, Germany, India, Israel, Italy, Japan, the Netherlands, Russia, the United Kingdom and the United States of America, as well as the UNESCO Paris and UNESCO Philippines.

Among its corporate sponsors are: Bangko Sentral ng Pilipinas, Department of Tourism, Magsaysay Lines Inc., Philip Morris Philippines, Philips Electronics and Lighting, Inc., Samsung, Sycip, Salazar, Hernandez and Gatmaitan Law offices, Philippines Fuji Xerox Corporation, ABS-CBN Broadcasting Corporation, Petron Foundation, La Estrella del Norte, Inc. and Philippine Commercial International Bank.

Fig.2.1 Shows Met's products corresponding to the level of human needs



### **Objectives and Strategies**

Based on the Metropolitan Manila Brochure are the stated objectives and strategies prepared by the museum targeting specific customers and presents strategies used or being use.

#### **The Met in the Community**

Art can be used as tool to teach non-art concepts and ideas. Thus the Met seeks to contribute to art and cultural education; To teach cultural values, civic responsibility, environmental awareness, health and sanitation, and a belief in the pursuit of excellence.

Its strategies includes the following:

- Non-traditional audiences have been a special focus of the Met's programs and activities, thus exhibitions are curated so that they are enjoyed by a larger audience in the various communities around, the communities of art lovers and patrons, children, enthusiasts and specialists.
- Mass Audiences are targeted by the Met to use art as a coping mechanism, for personal, community and national development.
- Through a vigorous outreach program, the Met is able to service communities outside those of traditional art and culture users, and outside Metro Manila.

#### **The Met for the Youth**

Art can be used to enrich and to guide young lives, thus providing an entry point to facilitate art appreciation and stimulate learning cultural values, nationhood and simple notions of decency, respect and honor.

Strategies includes:

- Production of "non-formal" educational materials and learning aids to increase the usefulness of the arts as it is incorporated in the teaching of history, civics and culture, the Filipino language, ecology and environmental awareness. These are coloring books, guide notes to the exhibitions, activity sheets.
- Guided tours through Met exhibitions take into consideration the language and learning levels of students.
- The Met has worked to increase the Filipino child's cultural baseline by its work in the review of textbook illustrations and cultural contents, through a partnership with the NCCA and DECS and other educational groups such as Eduquest and KIN.
- The Met trains youth who are interested in working in the arts and culture sector, especially in museums, through its noted annual apprenticeship programs.

#### The Met for the Museum Workers

The Met works vigorously towards the professionalization of the Museum System.

To work on this target, the methods the work on are the following:

- The Met is among the leading agencies in efforts to hone and enhance museum skills through its annual program, with the assistance of cultural agencies.
- The Met maintains a strong relationship with other museums, through staff-to-staff interaction, and through its membership in the National Commission for Culture and the Arts Commission-Committee on Museums, and the Philippine Association of Museums, Inc.
- The Met continues to expand its reach as the first museum to institutionalize in-house and outreach programs in disseminating the relevance of museums, its services, and the importance of cultural education.

#### The Met for the Academe

The Met maintains a healthy partnership with the academic community in the support of its members in the development of art and culture industry.

Its strategies are:

- Through the production of major Philippine art exhibitions, and the regular participation of respected educators and researchers in vital ancillary activities such as lectures, symposia and publications.
- A bilingual, didactic, and holistic programming is used to further research, development and exploration of signage content and design, tailored to specific learning levels, with the end of making exhibitions user-friendly and relevant.
- Scholarly research on the Met's Philippines exhibitions have been printed and /or published as studies on selected art themes and artists.

### **The Market Mix**

#### **Product**

Being a focused museum on the visual arts, the Metropolitan Museum's main product would be its exhibitions and programs on the visual Arts. By providing a wide variety of exhibitions and themes, they can conform to a variety of customers. It also houses the Pre – colonial Gold, Pottery and furniture collections of the Bangko Sentral Ng Pilipinas, which takes part in the promotion of the Met as well as the Bangko Sentral. Outreach exhibitions are also serviced by the Met through request or community based projects. Other services offered are the library

and educational services, which include seminars, workshops, apprenticeship programs and guided tours by the Education Department of the Met.

### **Price**

Entrance Fees ranges from P50 for adults and P30 for students with valid ID. Senior citizens with valid cards are entitled to a discount. Other fees depend on the services to be rendered such as photocopying of books in the library and payment on some workshops or seminars on certain topics. For instance, film lecture workshops cost P120 per session.

### **Place**

The Metropolitan Museum of Manila is located at the Bangko Sentral ng Pilipinas Complex, Roxas Boulevard, corner Pablo Ocampo Street (formerly Vito Cruz). It is across the Manila Yacht Club and diagonal to the Cultural Center of the Philippines. One could go to the Met through a jeepney service route at Pablo Ocampo Street corner Taft Avenue, Manila. The ground and upper level galleries are open from Monday through Saturday, from 10 am to 6 pm. The Gold and Pottery Galleries, which is located at the basement, are open from 10 am to 5pm and closed every first Monday of the month. The museum is closed on Sundays and holidays.<sup>22</sup>

Handicaps can have access to the Museum through gate 7 of the complex. The Museum also houses a Met shop, a Met Café by the Ilustrado and a Bookshop.

### **People**

With the Met's mission – "Art for all", their target customers comprise basically the general public. But they target mostly the youth in their exhibitions and program, as they believe that these younger generations can continue to uplift art in the community. On the hand, the Met's personnel conform to the profesionalization of Museum thus making them active in the market of their products and services.

### **Promotion**

The Met's exhibitions covers a wide range of customers in promoting the arts can be for all. It too promotes the idea that going to the museum is fun and entertaining, by offering hands on experience to younger people. Most of all their exhibitions are provided with information that "feeds the soul".<sup>23</sup> Since they focus on the visual arts, people can contemplate inside the Museum that can remove stress or regenerate strength within self. With this principle they tend to

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<sup>22</sup> The Metropolitan Museum of Manila. Brochure

<sup>23</sup> Victorino Manalo, Interview at Metropolitan Museum of Manila, February 14 2002.

promote that arts can relieve the people aside from entertainment like going to the movies or to the mall.

To promote their products, the Met uses fliers, posters, brochures and direct mail advertising through formal and informal invitations to draw their customers to come in the museum.

### **Positioning**

Being the premier museum in the visual arts, the Met positions itself as the best museum that can give quality exhibitions and programs on the arts. Though the people perception is that the Met exudes an aura of elitism that sometimes hinders people to come, the Met is trying to reach more of their target audiences and the general public through both formal and informal way such as school to school and Mall collaboration.

### **The Market**

Based on observation, the Met markets are composed of customers or people that generally want to look at paintings and visually stunning artworks. Their specific targets are elementary to college students, artist and art lovers. The market also wants to learn how to paint or any kind of artistic rendering in the visual arts. A hand on experience with art is what the market desires. Others tend enjoy criticizing or giving appraise to particular objects or study this art form for the academe, while the rest just wants to enjoy art and its aesthetic value.

### **Competition**

The Metropolitan Museum competitors are generally organizations that dwell on the same market of the visual arts. These include galleries, art centers, cinemas and the like. Malls particularly Harrison Plaza which is located at the vicinity of the Met becomes a threat since it draws the same customers or people in the area. Malls basically targets its customers to respond to basic needs such as food and clothing. Furthermore, it supplies a higher level of need such as socialization where it serves as a place for families and for a recreational area.

The Mabini art centers in the area also markets the visual arts, from painting, sculptures, accessories and souvenir items. Arts organizations also are its competitors since they provide the same needs of the customers. Small galleries and other art hubs make their products accessible to the public thus drawing audiences away from the Met.

## Case 2

### The National Museum of the Philippines

**Vision:**

*A Filipino nation, unified by a deep sense of pride in their common identity, cultural heritage and natural patrimony, and imbued with the spirit of nationalism and strong commitment to the protection and dissemination of legacy.*<sup>24</sup>

**Mission:**

*The National Museum shall be a permanent institution in the service of the community and its development, accessible to the public and not intended for profit. It shall obtain, keep, study and present material evidence of man and his environment. The National Museum shall inform the general public about these activities for the purpose of study, education and enjoyable meaningful learning. The primary mission of the National Museum shall be to acquire, document, preserve, exhibit and foster scholarly study and appreciation of works of arts, specimens, cultural and historical artifacts.*<sup>25</sup>

**Philosophy:**

*The existence of the National Museum is anchored on the basic philosophy that the Filipino nation is kept unified by a deep sense of pride in its own identity, cultural heritage and patrimony. The national identity of a Filipino must be developed and enhanced, while imbibing the spirit of nationalism and strong commitment in the protection and dissemination of its legacy.*<sup>26</sup>

### **Organizational Profile**

Turning back the pages of history, one cannot help but be amazed at the colorful and even turbulent events that transpired in the first 100 years of the National Museum. It was founded, merged, divided, abolished, re-established, transferred and reorganized. The National Museum today, with its proud identity, is a product of a century-long battle for the defense of the Filipino heritage.

Established in October 29, 1901, the National Museum was then known as the "Insular Museum of Ethnology, Natural History and Commerce" by virtue of act No. 284 of the Philippine Commission. A few years later, it was changed to "Philippine Museum". The growth of the

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<sup>24</sup> Lolita Bulalacao ed. "Remembering the Past". A Voyage of 100 Years: The National Museum (National Museum:2001) pp 10

<sup>25</sup> *ibid.*

<sup>26</sup> *ibid.*,pp11

museum was characterized by a series of transfers and mergers but decade of decade of painful transitions, the National Museum has still no permanent home of its own.<sup>27</sup>

During the World War II, 95% of the museum's collection was destroyed. But still, the National Museum stood proud amidst all the challenges it faced. It was longing for a period of recovery, a new hope to live by, a permanent home to look forward to. And After 98 years, a permanent home was found in a colossal three-building structure. On February 12, 1998, the Republic Act 8492 also known as the National Museum Act of 1998 was signed, declaring the museum as an independent institution that occupies the Old Congress, Tourism and Finance Buildings. Now, the National Museum is proudly housed in two of the three buildings. The museum is home to countless important collections from variety of curatorial disciplines; archaeology, anthropology, botany, zoology, geology and the fine arts.<sup>28</sup>

The National Museum today is a grand and attractive site in the city welcoming guests in a clean, spacious area surrounded by trees. Its service facilities enable visitors to spend whole days within the complex. Friendly, dedicated, well-informed and service-oriented guides help to make a day in the Museum truly pleasurable.

The Museum complex now houses the country's national reference collections and a number of permanent exhibitions that continue to attract viewers from all walks of life. These include the Museum of the Filipino People (former finance building) and the National Museum main (former Congress Building)

The National Museum is a center of excellence equipped with state-of -the-art technology for conservation and research, exhibition and storage. Its publication is an effective vehicle for cultural and scientific information. It is maintained by interdisciplinary teams of competent museum professionals who continuously grow in their fields of expertise.

Moreover, the National museum initiates networking with museums in key cities and towns nationwide in collaboration with local communities and their governments as a major outreach program.

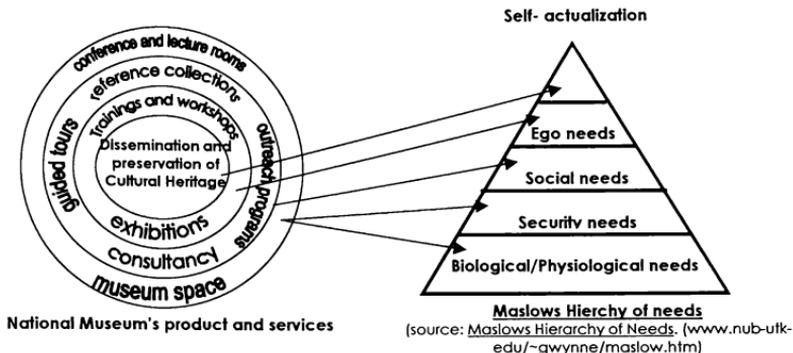
Because of its unquestionable victories these past few years, the National Museum has become an exemplary cultural institution worthy of emulation.

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<sup>27</sup> *ibid.*,pp12

<sup>28</sup> *ibid.*pp14

Fig.2.1 Shows the National Museum products corresponding to the human needs



### Goals and Objectives:

The National Museum points out three general goals covering diverse fields of knowledge through various cultural, scientific and educational activities. Taken from the National Museum Centennial Magazine are the following goals:

- As a cultural center, the National Museum takes the lead in the study and preservation of the nation's rich artistic, historic and cultural heritage in order to reconstruct and build our past and to venerate the great individuals who helped in building our nation.
- As a scientific institution, the National Museum conducts basic research programs through integrated laboratory and fieldwork in anthropology, geology, paleontology, botany and zoology. It maintains reference collections on these disciplines and promotes scientific development in the Philippines.
- As an educational institution, the National Museum disseminates scientific and technical knowledge in more understandable and practical forms through lectures, exhibitions, interviews and publications for students and the general public.

### The Market Mix

#### Product

As a National Museum of the Philippines, the organization markets different services and products from the different divisions it has. Their main service is the protection, preservation and dissemination of the National Heritage. Therefore, education and research is foremost in

marketing their services. While exhibitions are also a key part in displaying and showcasing different collections, consultancy and technical services still play the major role the museum provides for the public. Other services and facilities as follows:<sup>29</sup>

- Guided tours
- Trainings/ lectures/seminars/ workshops
- Identification of cultural objects and Natural history specimens
- Authentication of Art works and antiques
- Out reach program
- Registration of Private and licensed dealers
- Issuance of excavation/ exploration Permits
- Consultancy services
  - Impact assessment on Cultural resources
  - Museum operations (curator ship, exhibit /design)
- General and specialized libraries
- Reference collection of Philippine Flora, Fauna, Rocks, and Minerals
  - Philippine National herbarium
  - Pollen Reference Collection
- Conference and lecture rooms
- Exhibition halls
- Object Theater (Multimedia presentations)
- Art Conservation Center
- Conservation Laboratory
- Modern art Storage
- Museum Shop
- Publications (National Museum papers)

### Price

The Museum price its products from different services it offers. Admission fee for the National Museum of the Filipino People ranges from P100 for adults and P30 for students with IDs. Other fees depend on the scale of the project, program or service to be provided, such as authentication of art works, enforcement of PD 374 (preservation of national heritage sites),

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<sup>29</sup> "National Museum Services and Facilities" Artifacts, vol. 3. no. 9 ( National Museum Newsletter, October 2001) pp.9

identification of specimens and others. Example of pricing of conservation of artworks starts from P50 / square inch going higher depending on the art to be conserve or the artist and the object's market value.

### **Place**

The National Museum now occupies the Old Congress Building as the National Gallery of Arts, the Finance Building as the Museum of the Filipino People and soon the Tourism Building, within the Agrifina circle. Taft Avenue bound it in the east, Luneta in the Southwest and Intramuros in the North. One can have access through the buildings either on P. Burgos Street and Ayala Boulevard through a jeepney transports on route to Taft Avenue, Manila or Mabini Street, Manila.

The Old Congress Building housed the different divisions that work with the Museum. While exhibitions such the Master Hall, Art donations to the National Museum, Old and Contemporary Figurative Art, Philippine Colonial Art, Religious Art and Wood and Form are found at the 2<sup>nd</sup> floor. The 3<sup>rd</sup> floor housed the Philippine Terrestrial Exhibit and the Bones Gallery. The Museum of the Filipino People houses the exhibits on the San Diego shipwreck, 5 Centuries of Maritime Trade, Pinagmulan Gallery, Kaban Ng Lahi Gallery, Kinahinatnan Gallery, Cloth Traditions and the Dreamweavers (Tinalak Exhibit).<sup>30</sup>

### **People**

Since it is a National Museum, their services and products cater to the General public. They perceived that "the more educated the people, the more they go to the museum", which concerns their customers.<sup>31</sup> Although they cater to a wide range of customers, their main targets are people who are in need of education and information about the Philippines and the Filipino people.

Museum personnel, on the hand, received regular trainings and workshops, increasing their skills and technical expertise on their fields. Thus the museum is better equipped to market its product and services.

### **Promotion**

The National Museum promotes its product and services in connection with the appreciation and understanding the Filipino people. In this way they can give more information

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<sup>30</sup> Merbenny Cruz and Heather Tejada. Museum of the Filipino People: A Reflection of National Museum Audience. A National Museum Internship Paper ( Museum Education Division: May 2001)

<sup>31</sup> Elenita Alba. Interview at the National Museum. February 8, 2002

and educate more Filipinos who tend to forget who they are. They perceive that "Filipinos that know to appreciate their heritage tend to preserve and disseminate them"<sup>32</sup>. In this case, the museum relates their products to the lives of their customers. They connect the way of living in their services that going to the museum makes the customer appreciate Filipino Heritage, which is part of his or her life.

The museum promotes its products through press release, posters, fliers, T.V. ads and publications such as the National Museum Official Newsletter Artifacts. Since they are under the Office of the President of the Philippines, government supports are used for their promotion of products.

### **Positioning**

Being the National Museum of the Philippines, the Museum positions itself as an institution that does research and give extensive education to its customers. They handle information on various disciplines in Philippine arts that makes them a key provider on teaching and dissemination of cultural knowledge. Their services and products can comply specifically on studies and facts thus making them a valuable learning institution for the Philippine Arts.

### **The Market**

Based from the observations made by the study upon the customers of the National Museum. The Museum's general markets are people who want know about the Philippines, from tourist, to elementary, high schools and college students, to professionals and teachers and the general public. These people often ask questions on what about the different objects that are found in the museum. The market also wants to do research on certain topics that can help in their studies or work. The desire to look on the past and rare objects that relates to their everyday life is perceived upon entering the Museum. While common belief of the market is generally the museum is place to learn and witness objects that talks about the Philippines.

### **Competition**

The museum competes with organizations that have a market on education and information dissemination. Though these institutions comes hand in hand with the museum in developing an audience on their products and services. The museum also competes with other art organizations specially in addressing the need of education.

Malls, carnivals and theme parks may pose a threat for the museum since these places call on customers to enjoy and have fun, which also address human needs.

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<sup>32</sup> *ibid.*

### Case3

#### Cultural Center of the Philippines

**Vision:**

*The premier cultural institution embodying artistic excellence, committed to the enrichment of life in the Philippines and the world.<sup>33</sup>*

**Mission:**

*To nurture, encourage, support, conserve and promote creativity and artistic expression through sustainable quality programs, services and facilities.<sup>34</sup>*

**Organizational Profile**

The Cultural Center of the Philippines was created by virtue of Executive Order No. 30 as a "trust for the benefit of the Filipino People, for the Purpose of Preserving and Promoting Philippine culture in all its varied aspects". It was envisioned to be " a showcase of Filipino expression and landmark of architectural beauty."<sup>35</sup>

Built in 1969, the CCP serves as the country's Center for the Performing Arts, a repository of cultural heritage and home of the Filipino artists and performers. Its mission is to nurture, encourage, support, conserve and promote creativity and artistic expression through sustainable quality programs, services and facilities. An average of 500 performances, exhibitions and other artistic events are held annually at the CCP.<sup>36</sup>

The CCP has four theater facilities, the biggest of which is the Main Theater (Tanghalang Nicanor Abelardo) ideal for music and dance presentations. The Little Theater (Tanghalang Aurelio Tolentino) is designed for drama, chamber and solo recitals and lecture demonstrations. An experimental theater called "Tanghalang Huseng Batute" showcases original Filipino and foreign plays and the Folk Arts Theater (Tanghalang Francisco Balagtas) for pop concerts all year around. The CCP houses as well, Main and Small Galleries, a Permanent Museum for the Arts and four exhibition spaces in the hallways.

The center has eight resident companies which consists of Ballet Philippines, Philippine Ballet Theater, Bayanihan Philippine National Folk Dance Company, Ramon Obusan Folkloric Group, Philippine Philharmonic Orchestra, Philippine Madrigal singers, UST Symphony Orchestra and Tanghalang Pilipino.

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<sup>33</sup> Cultural Center of the Philippines. Vision, Mission Statement paper. (November 2001)

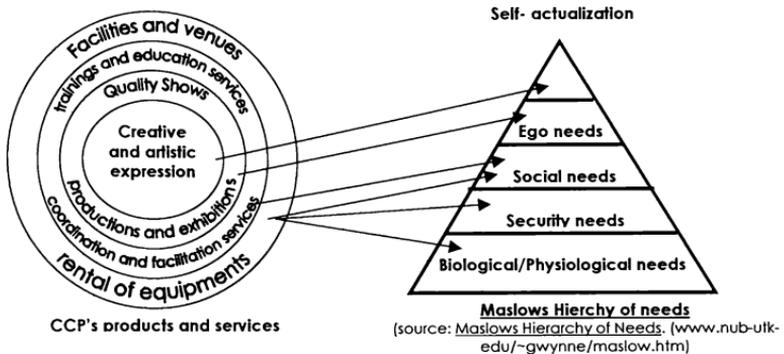
<sup>34</sup> *ibid.*

<sup>35</sup> Cultural Center of the Philippines. Annual Report 2002 (Cultural Center of the Philippines: 2001) pp.2

<sup>36</sup> *ibid.*

The CCP complex occupies 70 hectares of reclaimed area along Manila Bay at the boundary of the Cities of Manila and Pasay. It consists of a CCP Main Building, the Folk Arts Theater, the Manila Film Center, and the Production Design Center. Likewise, the center leases 13 hectares of land in Mount Makiling, Laguna where the National Arts Center and the Philippine High School for the Arts are found.<sup>37</sup>

Fig.2.3 Shows the CCP's products and services corresponding to the level of human needs



### Objectives and strategies

Based from the Vision Mission and Objectives statement paper, approved and dated 21 of November 2001 of the Cultural Center of the Philippines is a list of objectives are as follows:

The CCP shall design and implement programs, which will

1. Nurture excellence and professionalism among cultural workers by
  - a. providing opportunities and appropriate facilities for artistic activities;
  - b. providing professional training for artists, trainers and cultural workers;
  - c. establishing programs and procedures for recognizing artistic excellence.
  
2. Strengthen the development of an audience for the arts by
  - a. supporting formal integration of the arts into the school curriculum;
  - b. performing arts awareness and appreciation among the different sectors of society.

<sup>37</sup> *ibid.*

3. Develop, conserve and promote Filipino artistic works by
  - a. commissioning and performing of Filipino works;
  - b. maintaining and operating a cultural resource center;
  - c. retrieving and preserving Filipino artistic works and cultural artifacts.
  
4. Develop the arts as a vibrant and viable industry by
  - a. institutionalizing support for artistic groups;
  - b. encouraging and supporting infrastructure development for the arts;
  - c. advocating adherence to intellectual property right code.
  
5. Promote Philippine arts and artists locally and internationally by
  - a. facilitating and coordinating cultural exchange and linkages;
  - b. producing educational materials on arts and culture;
  - c. disseminating information on opportunities for artistic advancement.
  
6. Achieve financial viability and sustainability by
  - a. initiating innovative ways to maximize contributed income;
  - b. solicitous collection of debts and government entitlements;
  - c. establishing and activating support organizations for the arts;
  
7. Pursue infrastructure development for the CCP by immediate implementation of the CCP complex development plan through a build-operate-transfer (BOT) arrangement.

### **Market Mix**

#### **Product**

The CCP is composed of different departments that basically provide different sorts of products. The lists of services and products according to Mr Nestor Jardin<sup>38</sup> are as follows:

- Productions – Performing art productions, exhibitions (permanent and changing), publications ( books, magazines, music CD's and cassettes, videos, CD roms, DVD's, etc.), film and broadcast arts productions, etc.
- Training and Education Services – workshops, seminars, lecture – demonstrations, congresses and scholarships in various fields of arts and culture.

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<sup>38</sup> Mr. Nestor Jardin is the current President of the Cultural Center Of the Philippines.

- Outreach and Exchange – National and regional tours, organizational development assistance, data base gathering, etc.
- International Relations – International tours and exchange, information dissemination, etc.
- Coordination and Facilitation Services - Organizational and logistical assistance provided to artistic and cultural organizations as well as to individual artist and cultural workers.
- Rental of facilities and equipment – Theater venues, venues for training and education, technical theater equipment, film and broadcast arts and equipment, etc.

The CCP also markets other programs among the major activities for 2002 are:

- Arts for the People Program – A multidisciplinary program (performances, workshops, exhibitions, outreach, etc.) aimed at making arts accessible to as wide a public as possible.
- National Arts month celebration – A month – long series of events in celebration of the February arts Month.
- CCP Summer Conservatory Program – An education program aimed at training professional and non-professional artists in specialized fields in dance, dramatic arts, music, technical theater, production design, visual arts and literary arts.
- CCP Residency Program – A support program for the seven of the country's leading performing arts companies, namely Philippine Harmonic Orchestra, Ballet Philippines, Bayanihan Philippine Folk dance Company, Tanghalang Pilipino, Philippine Madrigal singers, Ramon Obusan Folkloric Group, Philippine Ballet Theater and the UST Symphony Orchestra.
- Conservation Program – Maintenance and promotion of the Museo ng Kalinangang Pilipino, the CCP Asian Traditional Musical Instruments permanent exhibit, CCP Library collections of printed, video, music, and photographic materials on arts and culture, etc.
- Filipino artist series – An annual concert season featuring outstanding Filipino musical talents.
- Dangal ng Lahi Program – A multi-disciplinary project (performance, exhibition, forum) aimed at promoting the lives, works, and achievements of the Philippine's National Artist.
- CCP Complex Development – an infrastructure program aimed at developing 40 hectares of open land within the CCP complex for facilities for the arts as well as for commercial development.

### Price

With the wide variety of products and services that the CCP offers, their prices are designed to the type of product or service to be marketed. Ticket sales and other fees ranges from P25 to as much as P1000 depending on the scale of the production being marketed. They do have discounts and promos to attract more customers. While other shows are for free, these type of strategy draws more customers to know more about the CCP in turn becoming a regular audience from them.

### Place

The CCP has four theater facilities, the biggest of which is the Main Theater (Tanghalang Nicanor Abelardo) ideal for music and dance presentations. The Little Theater (Tanghalang Aurelio Tolentino) is designed for drama, chamber and solo recitals and lecture demonstrations. An experimental theater called "Tanghalang Huseng Batute" showcases original Filipino and foreign plays and the Folk Arts Theater (Tanghalang Francisco Balagtas) for pop concerts all year around. The CCP houses as well, Main and Small Galleries, a Permanent Museum for the Arts and four exhibition spaces in the hallways

The CCP complex occupies 70 hectares of reclaimed area along Manila Bay at the boundary of the Cities of Manila and Pasay. It consists of a CCP Main Building, the Folk Arts Theater, the Manila Film Center, and the Production Design Center. One could go around the complex through a jeepney service route park at Pablo Ocampo Street (formerly Vito Cruz) corner Taft Avenue Manila.<sup>39</sup>

### People

The CCP's customers and users are the Filipino people, international tourist and expatriates, foreign audiences abroad, members of the local artist and cultural sector and the general public. They perceive their customers on factors such as the type and quality of program and service, awareness of program and event, accessibility of the venue for the event, competition provided by other events outside CCP and Pricing.

With the wide variety of customers, the CCP segments its market to achieve their objectives. Niche marketing is usually done since they target certain customers in a particular show. The youth is their foremost target since they are "malleable"<sup>40</sup> and are easily formed than

<sup>39</sup> Cultural Center of the Philippines. Annual Report pp. 2

<sup>40</sup> Nestor Jardin, interview at the Cultural Center of the Philippines, February 15, 2002.

the adults, which have a formed mindset. Target markets are efficient in these types of customers to cater specific needs and wants.

### **Promotion**

The CCP promotes its products and services according to the wants and needs of its customers. Quality and availability is the key concept in their shows and venues. They have something for everybody to enjoy and experience. The complex itself provides a venue for an experience that creates entertainment and leisure. Combined with vital information on the arts, education and fun creates a powerful combination in the Market. The term gimmick is used to enhance customer appreciation as well as develop them to become regular viewers for the Philippine Arts.<sup>41</sup>

The CCP promotes its products through various mediums, from posters, fliers to T.V. ads and press releases. They maintain a mailing list to their core customers to readily give them any information about their products and services.

### **Positioning**

The CCP positions itself as an institution that gives unique experience in every show, product or service they render to their customers. They tend to create shows that draw people to enjoy and be entertained considering the information that they can pass to them. The feel every customer gets from their products is what they are known for. Since they make experience as a prime directive, the institution thrusts their market to the on going trends and seasons that are available in the environment.

### **The Market**

The Cultural Center of the Philippines has a market that dwells on people who want to watch entertaining and educational productions. It ranges teens and middle-age groups. The market is seen readily to be the entertainment sector. Leisure, fun and entertainment therefore are what the market looks for and desire. This market also tends to wish being part of a show or be with their famous idols and celebrities. They want either to be famous or to be with famous personalities. Others want to look at the talent, creativity or be amazed with skill of the artists. On the other hand, the market also looks a different kind of recreation and relaxation that draws them to the CCP complex. All in all, the market generally wants a different kind of experience that is unique and wonderful.

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<sup>41</sup> Nestor Jardin, interview at the Cultural Center of the Philippines, February 15, 2002.

**Competition**

The Cultural Center of the Philippines competes in the business environment through the entertainment sector. Concerts, plays, shows and the like are the main competitors since they draw the same type of market. Malls, again, are a known fact as a competitor since it can provide the venues for such type of products. Art Organizations that features the same need, on the other hand, poses a threat since these organizations supply the same needs of the customers.

### III. CHAPTER 3

#### Data Analysis

##### Introduction

Art organizations address the human need of the market through art and education. As they address these needs they come to compete with other organizations that too address different kind of needs of the market. Hence these organizations participate on the business environment. To survive this environment, art organizations therefore needs to be competitive. In the analysis of the data, the SWOT analysis is used to determine the strengths and capabilities of each organization on their market. The study now looks upon its conceptual framework to deduct the basis or bases for strategic formulation. Competitive strategy hinges on capabilities, strengths, and weaknesses in relation to market characteristics and the corresponding capabilities, strengths, and weaknesses of its competitors. Thus by looking what are the possible factors that can make an art organization competitive, the study will form a system of factors that can be used for strategic formulation for the Philippine arts.

##### SWOT 1

#### The Metropolitan Museum of Manila

##### Strengths

The Met already has an edge over the other art organizations like the CCP and the National Museum since it concentrates on one particular art form the visual arts. Being focused on the visual arts, the Met can readily give exhibitions and programs for its customers. It can easily change its exhibits thus making them flexible in the market. They could easily identify their target customers and sell their products. This gives them a distinction from other organizations since they can maximize all resources in one particular form, which is a market for the visual art.

The place gives them a particular strength that concerns on being a museum. It is good for conservation and preservation of collections because the building is enclosed, thus providing a place that can be controlled in terms of temperature, lighting and space.

With curated exhibitions, looking on art forms in the visual arts can make customers enjoy and contemplate inside the museum. Thus a tour in the Met can revitalize drained energy to anyone and with directed efforts in marketing their products may make the organization competent in the market.

**Weaknesses**

Being a focus museum the Met limits itself in particular customers. Though they target the general public, their exhibitions sometimes answer to a particular type of audience.

A market in the visual art too needs lot of marketing since in this particular art form; customers tend to go to museum if artworks on exhibit are either famous or expensive.

The place is somewhat inaccessible to the public since one should have to walk at least 100 meters from Pablo Ocampo Street (formerly Vito Cruz) corner of Roxas Boulevard to get there.

**Opportunities**

The surrounding area is ideal for an art lover. With the Cultural Center of the Philippines just across the street and the Mabini art center just around the corner, all the Met has to do is to attract these customers in the museum. Collaboration with other establishments and organizations can also boost up their market such as partnership with the Cultural Center of the Philippines or marketing an exhibit inside Harrison Plaza, which lies around the area.

**Threats**

Art organizations are vulnerable to the changing economic and political condition of the country. These conditions are to be considered since at this time the Philippines still faces an economic problem. The government too lacks support for culture and arts thus making the situation worse.

Competitors such as malls and other entertainment giving body are also considered as threats since they draw the same type of customers. Though perceive as such, they can be also used as an opportunity to solve certain problems.

Galleries and art hubs provide simple and in demand exhibitions for the customers. They show their art works on easy and quick set up saving time and effort but maximizing show time and display, though they lack formal information or curated exhibition. These organizations are simply displaying art works on the visual arts. They market their products by making it accessible to the customers through exhibitions on public places. Some provide free entrances while others like the trade show at SM Megamall have ticket prices. These organizations have small collections and lack storage areas though they can work with groups to enhance their product line.

Figure3.1 is a list of SWOT analysis based on the strategies of the Met

Strengths	Weaknesses	opportunities	Threats
Curated Exhibitions. Outreach programs and Moving Exhibitions. Guided tours. In - house exhibitions. Lectures and workshops. Publications and materials. Bilingual; didactic form of communication. Lower price for entrance fee for adults (P50). Excellent place for exhibition. Access to handicap	Access to the museum is hard. Limited time of operations (10am to 5pm).	Apprenticeship program Partnership with other organizations P30 fee for students Ideal location for art lovers.	Art organizations and malls. Mabini art centers.

### Summary

The Metropolitan museum can compete in the market by being focused on one type of art form, in this case on the visual arts. Discipline is a key factor that makes them competent in the business environment. Their products and services are directed into the visual arts thus they make their exhibitions and programs that can feed the soul to communicate with their customers. The Met's strengths and capabilities hinge its strategy by focusing into the visual arts and addressing it to the higher levels of the human needs making them competitive in the market.

### SWOT 2

#### The National Museum of the Philippines

### Strengths

The National Museum draws out its products and services from the information gathered by its personnel. Thus they have the capability to educate and do research in the field. In this type of organization, education is a key factor that they can give to their customers since they are competent and skilled in the collection of various studies in Philippine arts. To teach therefore can make them competitive in the market because they have a wide range of research, expertise and collections on which customers can tend to.

The place plays a significant strength since it poses a sense of legacy for an artwork since the buildings were designed and built during the American period. The transformation of the building into a museum makes it suitable to showcase the Filipino heritage.

In connection with their products and services, the National Museum points out that these relates to the lives of their customers. A tour in the museum would educate the customers about the Philippines and the Filipino people by connecting them in the exhibitions or programs.

### **Weaknesses**

The complex organizational structure of the National Museum can sometimes hinder their market since they cover a wide range of customers. Politicking in this type of organization is strong because of the different divisions that compose it. Focusing is difficult, leading to problems on equality on the subjects to be displayed or marketed.

### **Opportunities**

The location of the National Museum proves to be an ideal place for education. Located at the University belt along Taft Avenue, the museum can provide the students with substantial learning boosting up the National Museum's market. Luneta, which is beside the buildings, provides an extra field to conquer since people tend to go to parks for recreation and leisure thus by attracting these customers; the museum has a readily supply of audience.

The city government of Manila is just in front of Museum, which in turn can be used to increase their market by getting sponsors with mayor or the City councilors. Intramuros can serve as a place to market the museum by making it must-see place because of its historical heritage. Collaboration with the surrounding malls can serve the museum too by marketing certain exhibits or products. Nearby schools is the best source to market their services since they can help them in the various fields in education.

### **Threats**

The malls nearby the museum can draw more customers thus posing a threat in their market. The competition for customers from SM Manila or Robinsons Place Ermita even Masagana Superstore lessens the chance for the people to go to the museum. Malls are organizations that are vibrant in the market. They are easily known and recognized by customers since malls are placed strategically for the public to come. Though malls lack the formal education still they address other needs of the market.

Politics and economic situation always comes into play specially when it poses a threat to the museum.

Figure 3.2 is a list of SWOT based on the strategies of the National Museum

Strengths	Weaknesses	Opportunities	Threats
Guided tours. Trainings, seminars, lectures and workshops. Identification of cultural objects. Authentication. Outreach program. Consultancy. Reference collection on Phil. Flora and Fauna. Conservation laboratory. Exhibitions halls. Multimedia Presentations Experts and trained personnel. Specialized Libraries.	Broad category of museum operations and divisions. High entrance fees for adults (P100).	Museum shop. Networked museum in the country. Partnership with other organizations. Location of museum near schools. Accessible to the Public. Near recreation areas (Luneta)	Nearby malls and economic centers.

### Summary

The National Museum is capable in competing in the market through education. With a wide variety of products that deals with learning and teaching, they have a very good chance in the market when it comes to information dissemination. Education and research therefore is a key factor that makes them competent in the market.

By teaching their customers, the museum directs it product by relating it to the audience lives and living. In that sense they communicate the information by making the customer interact with the products or services they render.

### SWOT 3

#### The Cultural Center of the Philippines

#### Strengths

The CCP strengths come from being a center of performing arts in the country. With its venues and facilities, the CCP can give quality shows that go with the trend of the market. Knowing what is the trend therefore is vital information on their thrust as an organization. From their annual activities and programs, we could see how they promote their products and services. The use of familiar products in other forms of business like jeans being used by the Philippine Philharmonic Orchestra attracts customers due to the fact that jeans becomes a

common fashion nowadays. While famous person and celebrities are sometimes called for to sponsor and get into the show to call more customers, example is on the opening of the National Arts Month in February 2002 where one could see Mr. Jericho Rosales, the Street Boys, Joey Ayala and other celebrities.<sup>42</sup> Doing a "gimmick" in their products makes the CCP a competent organization in the market. Trend therefore is a key factor in implementation of their strategy.

Experience on the other hand goes always with their market. The CCP promotes its products by making the customers feel the shows or programs. This connects their customers with them thus gaining and developing their audience.

### **Weaknesses**

The CCP needs an annual budget of P350 M on operating expenses. Being a center of arts in the country, a deficit on its budget certainly affects the organizations activities and shows. The complex structure of the CCP also creates politics within departments.

### **Opportunities**

The rising number of customers that wants to watch shows on their favorite celebrities creates an opportunity for the CCP to rent their facilities as well as call them for their own shows and programs. While the complex itself can draw people for leisure and relaxation, the CCP can readily attract them by displaying free shows on their lawn.

### **Threats**

Seasons and trends can change rapidly thus can pose a threat for their shows that are geared to it. The fast changing attitudes of the customers as well as the artist can hinder their activities if not responded immediately.

The industry on the arts is relatively low in the country, making it hard for organizations like the CCP to attain a formidable ground in the market. Budget wise, CCP's competitors are financially capable or stable. Malls are a known fact that they cater a wide range of human needs but are limited to modern entertainment, lacking classical and historical perspective significant for human development.

Concerts, theme parks, shows and the like are competitors that pose a threat since they draw the same customers who want to have a unique experience.

Over all situation of the country becomes a threat if perceive in a manner of political and economic activity since the government does little support on the art and culture sector.

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<sup>42</sup> Cultural Center of the Philippines. February: National Arts Month 2002. Fliers

Figure 3.3 is a list of SWOT based on the strategies of the Cultural Center of the Philippines

Strengths	Weaknesses	Opportunities	Threats
Productions on performing arts. Exhibitions Training, education and workshops. Outreach and Exchange Rental of facilities and equipments. Coordination and Facilitation services. Annual seasons. Artist Series. Resident Artists.	Budget dependent of P350 M.	International Relations. Partnership with other Organization. CCP Complex development.	Environmental factors such as rain for the maintenance of facilities and venues. Changing attitudes and wants of customers.

### Summary

The Cultural Center of the Philippines becomes highly competitive in the market by doing "gimmicks" in their products and services. With facilities and venues that can conform to a rising trend, the CCP can gear up their market using the trends that are in the market. Trend therefore becomes the CCP's prime factor in doing their shows and programs to attract customers in Philippine arts.

With trends, the organization directs its products and services that can give different experience to their customers. The feel of an actual show is still different from merely looking it at the television. Thus they connect their products with their customers through the experience.

## **Conclusion**

Art Organizations address a need of the market. These human needs as pointed by Maslow's Theory of needs are a higher level needs significant for human development. Accordingly, art organizations have to compete with other business organizations and art organizations to provide these needs. In order to be competitive then, art organizations should have a specifically designed strategy that supports their products. Base on the SWOT analysis, the study will draw out a system of factors that can be used as a basis for strategic formulation. Again, the study uses the concept of competitive strategy as a framework to formulate this system. To point out this system, the study looks on the market as defined in the Scope and Limitations; the strengths and capabilities based from the art organizations; and the environment based from the SWOT analysis. Thus making the organization competitive over the business environment.

## **The X Factors**

As the study goes through the analysis, it draws one distinct factor that is basic in the market of the Philippine arts. This is a communication between the product and the customer. For the Metropolitan Museum, contemplation is a key concept, while the National Museum relates their products to the lives of their customers and the Cultural Center of the Philippines gives a feel, an experience for its customers. Thus the study generalized all these factors into a concept of Interaction since contemplation, relate and experience needs an interaction between market and customer.

Another factor that can make art organizations competitive is by being focused in one particular art form. This is clearly seen with the Metropolitan Museum of Manila. Being focused on the visual arts, the Met can readily compete in the market because they can maximize resources in one form of the art. Thus discipline in a particular art form can become a basis for strategic formulation.

The next factor that can make art organizations competitive is the amount of information and knowledge an organization can acquire. The National Museum holds a big collection of information making the organization valuable in the field of education. Therefore research and education can make an art-based enterprise compete in the market making it a base factor for strategic formulation.

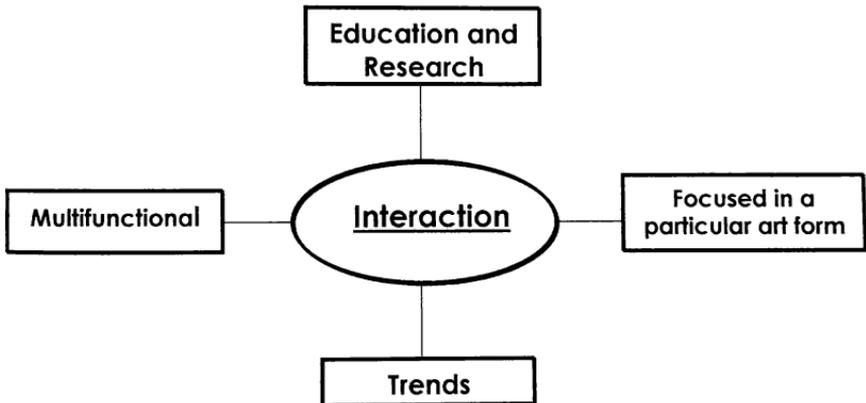
For the Cultural Center of the Philippines, the use of trends in the environment can make it compete in the market. These are the use of celebrities, the fashion, the daily living or a rising

crave attracts customer in the market of Philippine art. Trends therefore can be used as a basis for strategic formulation to compete in the business environment.

The CCP also uses research and education through publications such as the CCP encyclopedia and the CD Rom, yet still they make their products that are in trend with the market such as the use of multimedia, which are the CD's and Cassettes. Likewise with the National Museum, which make their galleries interactive by providing computer kiosk and interface for the customer to play with. Using different factors can also become a basis for strategic formulation. Multifunctional approach therefore can be a base factor.

Interaction can be found in all the art organizations as a major factor in the market of their products. This becomes a key concept in the system since it communicates between market and customers. Around it are factors that can be used to form strategies in the distribution of products or services of the organization. This therefore creates a shared idea on which art organizations can use to form their strategies making them competitive in the market.

#### The Model



An art-based enterprise can be competitive by being focused in a particular art form; uses education and research, knows about trends, or use a combination of these factors. In that way, this model can serve as a mind map for art organizations as a base in the formulation strategies designed for the Philippine Arts.

To conclude, competitive strategy for art organizations are based on interaction between product and market by being focused to a particular art form; uses education and research; knows the trends; or a combination of both factors. These factors are essentially the strengths, capabilities and weaknesses of an organization in relation to market characteristics.

By knowing the basis for the formulation of strategy, art organizations can create offerings, services, and messages to which the target audience will enthusiastically respond, without compromising artistic and cultural integrity. In that sense, these organizations can participate competitively in the business environment. Ultimately the market values art organizations because they produce benefits that go well beyond the provision of goods and services.

### **Recommendation**

The study has abstracted factors from the three prime art organizations in the Philippines, namely the Metropolitan Museum of Manila, the National Museum and the Cultural Center of the Philippines. The study recommends further research or additional survey on other art organizations in the Philippines.

A recommended review on business strategies on arts organization would further help the study since the shift on market may help organizations provide the needs of the market but may have different market yields.

The study still is a continuous assessment to be updated since the business environment is a vibrant environment that changes every now and then. To be competitive of course demands to know what the market needs, which are the competitors, and the strengths and capabilities of the organizations. These interplay of factors suggest that the study does not stop but eventually it will be added through research and understanding of the changing market.

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## BA PHILIPPINE ARTS

### *Program Description*

BA PHILIPPINE ARTS is a pioneering program in the country, focusing on the study of Philippine art in the context of culture and their role in the strengthening of national unity and social transformation. It integrates knowledge in Philippine literacy, visual, performing and media arts with historical, socio-cultural and managerial perspectives.

An interdisciplinary program with a nationalist, regional and global outlook on cultural heritage studies and arts management, it enables students to gain critical insights into Filipino consciousness, and to develop innovative approaches and values essential to the appreciation of our cultural heritage.

It also enriches the students' understanding of the roles they play in, and their contribution to, the production of art, information dissemination, cultural research and management for national transformation.

### The Curriculum

BA Philippine Arts is divided into two major areas of concentration: Program A, the cultural heritage studies program; and Program B, the *Arts Management* program. In both the A and B programs the approach is multidisciplinary, emphasizing a balance between theory and practice.

The curriculum allows students a comprehensive view as well as a detailed analysis of the many facets of Philippine arts and culture. The courses emphasize the intrinsic value, content, and history of art, as well as the dynamic processes involved in its creation, development and preservation. They also equip students with concepts and paradigms for the appreciation and understanding of the dynamics among society, culture and the arts.

The four-year curriculum is comprised of 132 units. Students in the A and B programs are required to take major courses in the following: aesthetics, criticism and theory; literary, visual, performing, and media art forms; a historical-critical survey of Philippine art; studies on sources and influences of indigenous, folk and popular art; arts management, curatorship and collections management courses; and synthesis, workshops, and research methods courses. The following is the distribution of required units for both A and B programs:

	<i>Program A</i>	<i>Program B</i>
<i>General Education Courses</i>	45 units	45 units
<i>Language Electives</i>	12 units	12 units
<i>Social Sciences and Other Electives</i>	18 units	9 units
<i>Major Courses</i>	37 units	66 units

In response to developments in the arts and culture scene, and in the academe, curricular revisions including the addition of new courses, have been proposed and are expected to be implemented by AY 2002. The following are the proposed new courses for the Philippine Arts program: *Financial Management for the Arts*; *Writing for the Arts* (workshop); *Arts Program Management* (workshop); an additional theories course focusing on Philippine concepts, paradigms, philosophical movements, etc. (*Theories and Approaches to the Arts III*). In addition, Program A is to be named the *Cultural Heritage Studies* program.

### *Career Prospects for Graduates*

Degree programs of this type are so designed to produce graduates capable of holding a number of different jobs. Among the many career possibilities are as follows:

- As cultural officer, Attaché or Consul, in government service
- As art curator, dealer and proprietor or as a consultant in business
- As Cultural Officer for cities and municipalities in Human Resource Development (HRD) offices
- As manager of cultural and artistic groups and organizations
- As PR manager, administrator, editor or writer in tourism
- As manager and administrator for hotels, resorts and like business groups
- As consultant, writer and editor in advertising, research and publication
- As teacher and researcher in art and culture studies and the humanities
- As cultural researcher and writer for radio, TV, and movie productions
- As conservationist for collections of artworks and artifacts in museums, and for other objects of cultural, historical and artistic importance, e.g. paintings, textiles, ancestral houses and etc.

### *Faculty Members*

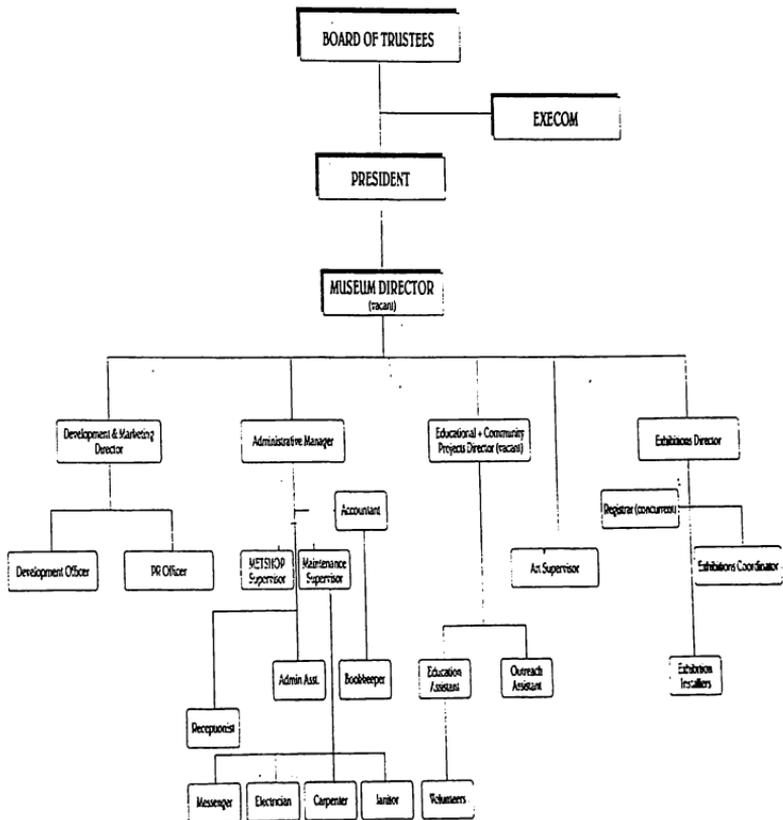
The Philippine Arts Faculty is composed of professors and lecturers who are either full-time academics or professionals in the industry. The Cultural Center of the Philippines, the NCCA and Metropolitan Museum of the Philippines have been and still are at present the main source of lecturers. The University of the Philippines System is the main provider of full-time faculty members.

### *Program Committee Members: Full-time Faculty and Lecturers*

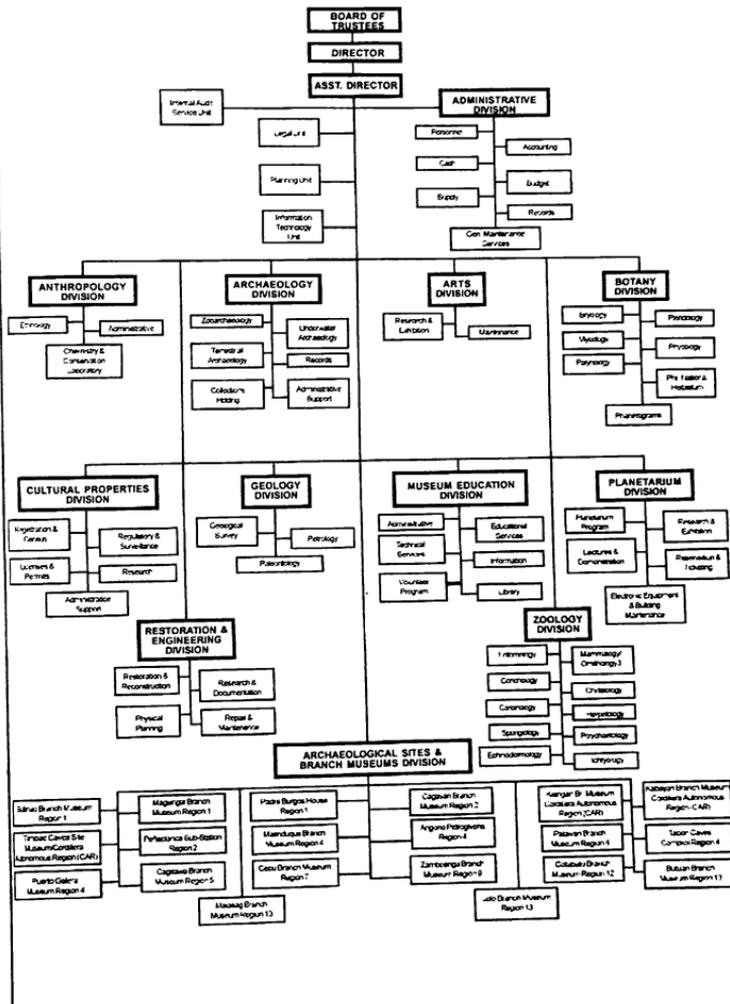
#### Full-time Faculty

Honey Libertine Achanzar, Assistant Professor  
AB Humanities (Pre-Med); MA Philippine Studies; PhD Philippine Studies Candidate, UP Diliman

**METROPOLITAN MUSEUM OF MANILA**  
*Organizational Chart*  
 1998-to present



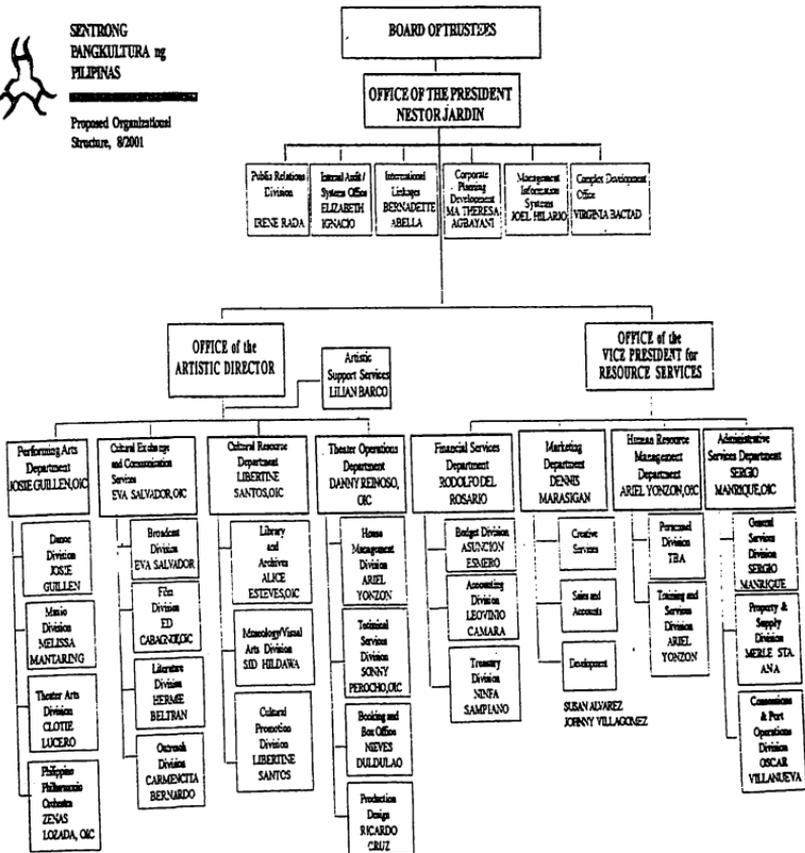
# THE MUSEUM ORGANIZATIONAL CHART





SENTRONG  
BANGKULTURA ng  
PILIPINAS

Proposed Organizational  
Structure, 8/2001



## Sample of the Thesis Questionnaire given to the Arts Organization

**Name of the Organization:** \_\_\_\_\_

**Brief description:** \_\_\_\_\_

**Vision:** \_\_\_\_\_

**Mission:** \_\_\_\_\_

**Goals and Objectives:** \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### Objective and Goal setting

How do you set goals and objectives?

\_\_\_\_\_

On what basis?

\_\_\_\_\_

What do you hope to accomplish?

\_\_\_\_\_

How this relates to the vision/ mission of the organization?

\_\_\_\_\_

### Products and Services

What market are you in?

\_\_\_\_\_

What products and services do you offer?

\_\_\_\_\_

How do you distribute these products and services?

\_\_\_\_\_

What are your programs, projects, exhibitions?

\_\_\_\_\_

---

**Customers and Audience**

Who are your customers and users?

---

How do you attract customers?

---

What do you think are the factors that concerns your customers?

---

**Competition**

Who are your competitors?

---

What is happening in the industry, with your competitors and in general?

---

On what basis do you compete?

---

**Strategic Implementation**

What technologies do you employ?

---

What are the capabilities and capacities will you require?

---

Which ones are the main points that can help you implement your vision and mission?

---

What are your options?

---

What is the thrust of the organization?

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