

Executive Summary:

Overview of the Gallery:

“We are Auckland’s wharehau (home) for authentic and meaningful engagement with art for all.” The Auckland Art Gallery is a major art gallery in Auckland and New Zealand.

Established in 1888, it is a leader in the cultural landscape, known for its domestic and international art collections and various public art programs. It is recognized as a Category 1 historic place of outstanding historical significance. The gallery houses 12,000 works of painting, sculpture, and mixed media (Mason & McCarthy, 2007). The collection expands through donations, serving as a catalyst for creativity and offering the largest visual arts experience in the country. The gallery’s exhibitions and research contribute to various publications and books. It fosters inclusivity in one of the most diverse cities in the country (“History,” 2024).

Market Position and Current Offerings:

The Auckland Art Gallery is a leading cultural hub, promoting New Zealand’s art heritage and its preservation. Renowned for high-quality exhibitions, it appeals to tourists, students, and art connoisseurs. It collaborates with international galleries and is featured in tourism campaigns (“History,” 2024).

Current Market Offering:

The gallery offers permanent and temporary exhibitions and educational programs for young visitors, including weekend drawing and painting workshops. Events like Chinese New Year attract visitors with live music and cultural performances. The gallery engages underrepresented communities and maintains a strong digital presence through virtual tours and active social media. Commercial services include a gallery shop, cafeteria, and venue rentals. Memberships, priced at \$50 annually, provide free exhibition access, member lounge privileges, and store discounts. The gallery is also committed to sustainability initiatives.

Objectives of the Report:

This report aims to identify target segments and marketing gaps to enhance engagement with younger visitors. It includes developing customer personas.

Background:

Founded in 1888, the Auckland Art Gallery has become a prominent cultural hub, offering art exhibitions, community programs, and educational activities. Operating in a dynamic environment, it faces challenges such as budget limitations, reliance on government and private funding, fluctuating revenues, and competition for grants. Other challenges include customer retention, diversifying exhibitions, promoting sustainability, and adopting new technologies.

A meeting with Marketing Director Echo Zhu highlighted the gallery's accolades and challenges, particularly retaining younger visitors and members. Currently, only 5% of members are under 35.

Membership Data (as of June 2024):

Members per Category:

AAG Donor group	5%
AAG Partner / Corporate	1%
Community Services Card Holder - 1 year	1%
Complimentary Membership (staff, volunteer, partner)	2%
Council Membership	12%
Membership Plus	0%
Senior - 1 year	25%
Senior - 3 year	8%
Standard - 1 year	34%
Standard - 3 year	5%
Student - 1 year	7%

Gender of Members (as of 12/6/24)

	% of total	% gender known
Female	54%	76%
Male	17%	24%
Non-Binary	0%	0%
Rather not say	0%	
No data	29%	

Member age (as of 12/6/24)

age group	% of total	% of age known
<35	5%	14%
35-44	4%	10%
45-54	6%	15%
55-64	8%	22%
65-74	9%	23%
75+	6%	16%
Unknown	62%	

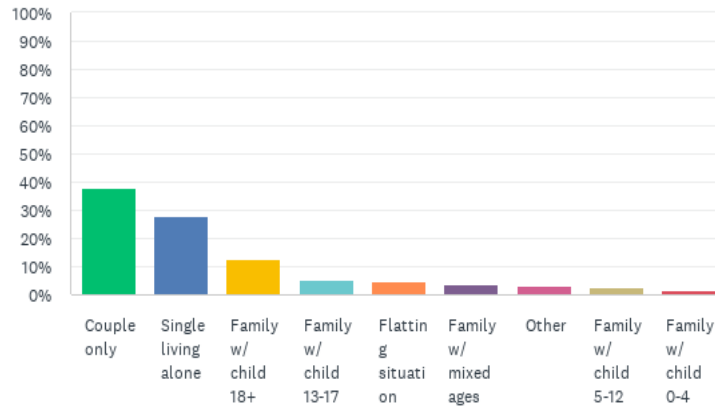
Art interests (as of 30/5/24)

Note that the data below applies to only a small proportion of Members (13%), who have shared their interests with us. Most of those people are new Members, as this is a new functionality in our database.

We have created 6 interest groups and Members can pick as many as apply to them. ‘

Interest	% of respondents
Modern / Contemporary Art	90%
Historic Art	71%
Fashion	67%
Maori/Pasifika	59%
Asian	54%
Photo & Film	44%

Q31 Which best describes your household?



Household make-up

The graph attached above is from August 2023 Members survey. 1900+ Members filled out the survey.

The younger people have access to learn drawing and painting on gallery premises during the weekends. Those workshops are created to raise cultural awareness and to connect children with the world of art that will continue to inspire them through their adulthoods. Today the gallery was packed with primary school students who attended workshops and guided tours of the gallery. Yet the people under forty represent the smallest number of visitors and gallery members.

According to several studies, even though children are taken into consideration when they visit museums there has been hardly any investigation into what children might define as quality and hence, they are treated as invisible audience (Johanson & Glow, 2012).

Sociologist Pierre Bourdieu suggests that although galleries are open to everyone, the inheritance of cultural wealth is associated only with well off people who can afford to donate or purchase artworks thus to separate themselves from other people. In that

context the art gallery reinforces the feeling of belonging exclusively to well-off visitors and for others it brings the feeling of exclusion (Mason & McCarthy, 2007).

What is more, social theorists claim that youth culture is a way of life for young people, that is often at odds with institutional culture. Most young people see art as adult dominated culture, where the author often does not represent them and as something that is different from their own everyday culture. Additionally, foreign artists and their works very often portray themes or subjects that are not associated with youth culture (Mason & McCarthy, 2007).

Although cultural institutions worldwide have included digital technologies in their marketing, there has been significant disconnect from the younger audience. Visitors have not been allowed to use smartphones, which were perceived as distractive in learning experience. According to one of the studies on mindfulness, the non- smart phone group spent significantly less time at the art exhibition and had the lowest scores for mindfulness and perceived learning. On the other hand, the group that used the smartphones spent more time and had the highest scores for mindfulness and perceived learning. This group also took more different photographs in the exhibition hall than did the control group without smartphones (Hughes & Moscardo, 2024).

What is more, the world of art must sustain direct competition from other types of the entertainment industry such as sports arenas, theme parks, cinemas, and science centers. For instance, Sony built the \$160 million, 350,000square-foot Metreon shopping center in downtown San Francisco (Kotler & Kotler, 2007).

Provide a SWOT of your chosen company in this section (strengths, weaknesses, opportunities and threats).

SWOT Analysis:

Strengths:

- Extensive art collection
- Reputation as a leading cultural center
- Prime location in Auckland
- Strong educational programs
- Iconic building

Weaknesses:

- Dependency on external funding
- Aging infrastructure
- Limited digital presence
- Lack of audience diversity

Opportunities:

- Expanding digital reach
- New partnerships
- Targeting younger demographics
- Promoting cultural tourism
- Sustainability initiatives

Threats:

- Economic downturns
- Increased competition
- Global political events
- Changing consumer preferences

According to the literature, SWOT is a good tool in analyzing company management, education, marketing, healthcare, or agriculture (Benzaghta et al., 2021).

The strengths include extensive art collection and reputation as main cultural center in New Zealand. The gallery is in Auckland, the biggest city and most frequently visited by

tourists. Also, the strengths include the educational programs and the building itself which is a cultural landmark.

The weaknesses include dependency on funds, old infrastructure, limited digital presence and lack of audience diversity. There are continuous strides to attract the younger generation to become frequent visitors and members of the gallery.

The opportunities include expansion of digital reach, partnerships with other galleries or other private and public institutions, targeting younger population segment, cultural tourism and promoting sustainability.

The threads include economic recession, competition, global political events, and consumer preferences.

An overview of the Auckland Art Gallery current market offering.

The Auckland Art Gallery offers exhibitions with permanent and temporary art collections. The permanent collections are on stand in the gallery while the temporary art collections are rotated between other galleries locally and internationally. The educational programs are tailored for schools to teach and inspire students about art. There are guided tours and workshops for the public on art and current exhibitions at the gallery. There are also programs designed to engage families with children. On weekends there are free art classes for children and their parents. There are membership programs that include discounts in the gallery merchandise store, free gallery exhibitions, and access to a member's lounge with free Wi-Fi, and beverages. There is also a coffee shop and restaurant in the gallery. The gallery patrons can also engage remotely by having online access to virtual tours, collections and to major social media outlets.

The Auckland Art Gallery is a prestigious institution of the art world. It is recognized as a cultural center that provides unique art experience to the general public. It is recognized for its innovative approach towards exhibitions and programs that focus on targeting diverse audiences. It is an important source of educational information for schools, universities and the general public. The institution is community oriented through

collaborative projects and social events. The gallery also organizes outreach events addressed to underrepresented parts of society.

Market Offerings and Brand Position:

The Auckland Art Gallery provides diverse art exhibitions, educational programs, and community events. It offers memberships, guided tours, family workshops, and virtual experiences. The gallery is positioned as a prestigious cultural center, promoting inclusivity and community engagement.

Buyer Personas:

Persona 1: Jon the student/the young professional

Age: 25-40

Gender: Male

Status: in relationship with no kids

Education: higher education with majors in humanities and architecture.

Behavioral characteristics: a member of bicycle club, often plays pool and goes to rock concerts, wine and art connoisseur, drives secondhand corvette, developed his interest in art since the early age partially influenced by his father who was professional painter.

Goals and objectives: to travel the world, enjoy beautiful scenery and different architectures, galleries, and to expand his wine cellar.

Income: middle income bracket

Location: Auckland and adjacent areas.

Lifestyle: Visiting museums on weekends. Reads art journals and is actively engaged in social discussions on art, networking with his peers in the art Meetup group.

Pain Points:

Time limit to visit gallery due to busy work schedule and limited opening hours. Not many of his peers reflect his affinity for art and gallery visits.

Social media: Facebook for social network and LinkedIn for professional network.

Communication style: formal and concise yet appealing in its content to his hobbies and interests. Thus, direct communication should be related to wine/art/gallery/architecture news and events.

Persona 2: Steve the family man

Age: 45-75

Gender: Male

Status: married with two kids and one grandchild.

Education: higher education with a major in economy and in finance.

Behavioral characteristics: a member of Harley Davidson club, dresses to impress, local trustee in his neighborhood, avid art collector, wine connoisseur, drives new SUV and rides his Harley, prefers family-oriented activities and social events with art and wine tasting.

Goals and objectives: to contribute to his family's financial success, mainly his kids' new business ventures, also enjoys beautiful sceneries, galleries, museums and to become licensed pilot.

Income: middle to high income bracket

Location: Auckland affluent suburbs.

Lifestyle: Visiting galleries and museums with his family. Enjoys attending drawing classes with his grandson who is five.

Pain Points:

Time limit to visit gallery due to busy work schedule.

More flexible opening hours due to his busy lifestyle, and more activities for family and children.

Social media: avoids online presence except for LinkedIn for professional networking.

Communication style: emails should be formal and concise yet appealing in their content to his hobbies and interests. Thus, direct communication should be related to art/kids' workshops/new exhibits events.

Identify and explain how well you think your company is currently serving these target markets and suggest any potential areas of investigation for improvement.

The art gallery does a good job in maintaining the current membership numbers. The people who are forty years old and above are the most frequent gallery visitors and constitute the biggest group of the gallery members. Auckland Art Gallery provides its cultural services to Steve the family man through its high-quality exhibitions, public and educational programs that targets the families with kids who represent the youngest population. The gallery collaborates with other galleries and artists to improve cultural experience for Steve the family man and to maintain his interest. What is more, the gallery offers exclusive events and exhibition tours that are appealing to Steve the family man and to his family members. The gallery needs to increase the number of younger visitors and provide enough interest and incentive for their future retention.

Generally, art requires some insight and background knowledge to become more apparent and appealing, especially to the younger generation. Kids will not understand Van Gogh or Matisse merely by looking at the paintings. The Auckland Art Gallery does an excellent job in providing workshops and family get together programs on weekends to introduce art to younger people. However, much more can be done in terms of sales of merchandise. The gallery could include merchandise that is appealing to the youngest audience, covered in paintings that reflect the current exhibition's theme. For instance, Mario Brothers are the characters from the Nintendo game. The Warner Brothers made the movie due to popular demand. The art gallery could use the global success of the Nintendo game characters to promote art and gallery to the youngest generation using the famous characters. The

Palace Museum in Forbidden City in Beijing, China carries large merchandise that is very appealing to different groups of visitors. It includes a large variety of stationary goods covered in distinctive colors and patterns that resemble the Palace Museum. Similarly, there are educational toys with artistic patterns and designs for the youngest visitors ("Educational,"2024).

Moreover, the gallery may include an AIDA formula to increase the sales of merchandise and the numbers of visitors for exhibitions. According to Phillips (2024), the AIDA formula works wonders, and it can be used by anyone to increase art sales. AIDA stands for Attention, Interest, Desire and Action.

Attention should attract customers to attend the exhibition, and it should include the original statement.

Interest: should attract visitors through visually striking banners and through digitally advertised media.

Desire is to buy art. It can also be used as an incentive to attend exhibitions and buy merchandise afterwards.

Action should include some information on how to purchase paintings, exhibition tickets or store merchandise.

The Auckland Art Gallery should also pay attention to changing trends in art that may be more appealing to the youngest audience. For instance, Matt Griffin represents new trends in art. His paintings look like real photos although they were painted in oil or drawn using charcoal. His artworks represent a more modern and progressive outlook on art. Young gallery visitors may find his art inspiring and interesting.

Summary:

In conclusion, I analyzed academic texts and met with the marketing director to learn about the business and some of the issues at hand. I believe future marketing should be focused on raising interest in art and gallery exhibitions among the younger generation. The

marketing campaign should include posters and discounts for high school students to encourage them to visit the Auckland Art Gallery more often. The youngest visitors should not be limited in using their smartphones while in the gallery as it may inhibit their interaction with art and lower their interest.

Recommendations:

The gallery successfully engages older visitors but needs to attract younger demographics. Suggestions include:

- Expanding merchandise targeting younger audiences
- Leveraging popular culture in exhibitions
- Enhancing digital interactivity
- Implementing the AIDA marketing formula

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