

Module 4

# Te Whakataetae me te kotahitanga

Competition and collaboration

Weaving your creative passion and business





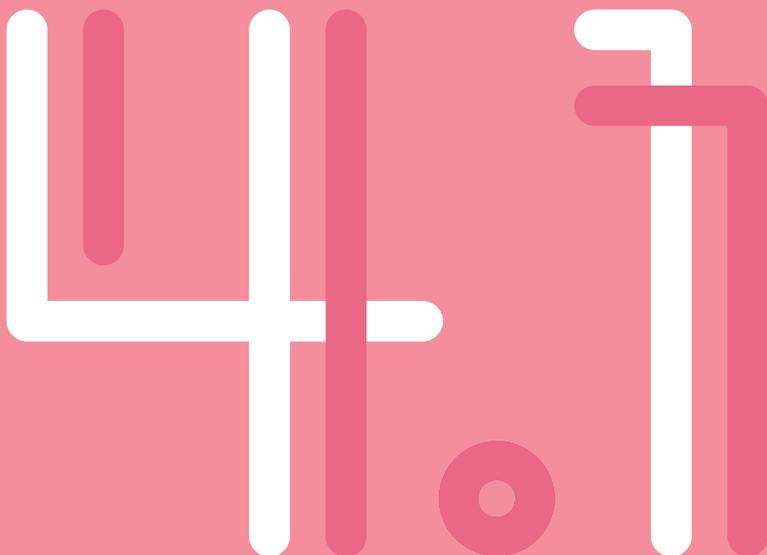
ĒHAKĒ I TĒ MEĀ  
HĒ KINO TĒ  
WHAKATAĒTĀĒ,  
MĒ PANONI HEI  
ĀHUATANGA  
WHAKAAWEĀWE KI  
TĒ WHAKAMAHINĒ  
I ĀU MAHI AKĒ.  
KĀPOHIA NGĀ  
ĀHUATANGA Ē  
PIKI AI TŌ PAKIHI,  
ĒNGARI KAUA Ē  
TĀHĀĒ Ē  
TĀRUARUA RĀNEI  
I NGĀ OTINGA HUA  
A PAKIHI KĒ.

**Look at other businesses that provide a product or service, or solve a problem, that is similar to what you do.**

What do they do well? What part of the market is crowded? Where are the gaps? How can your point of difference help you to stand out?

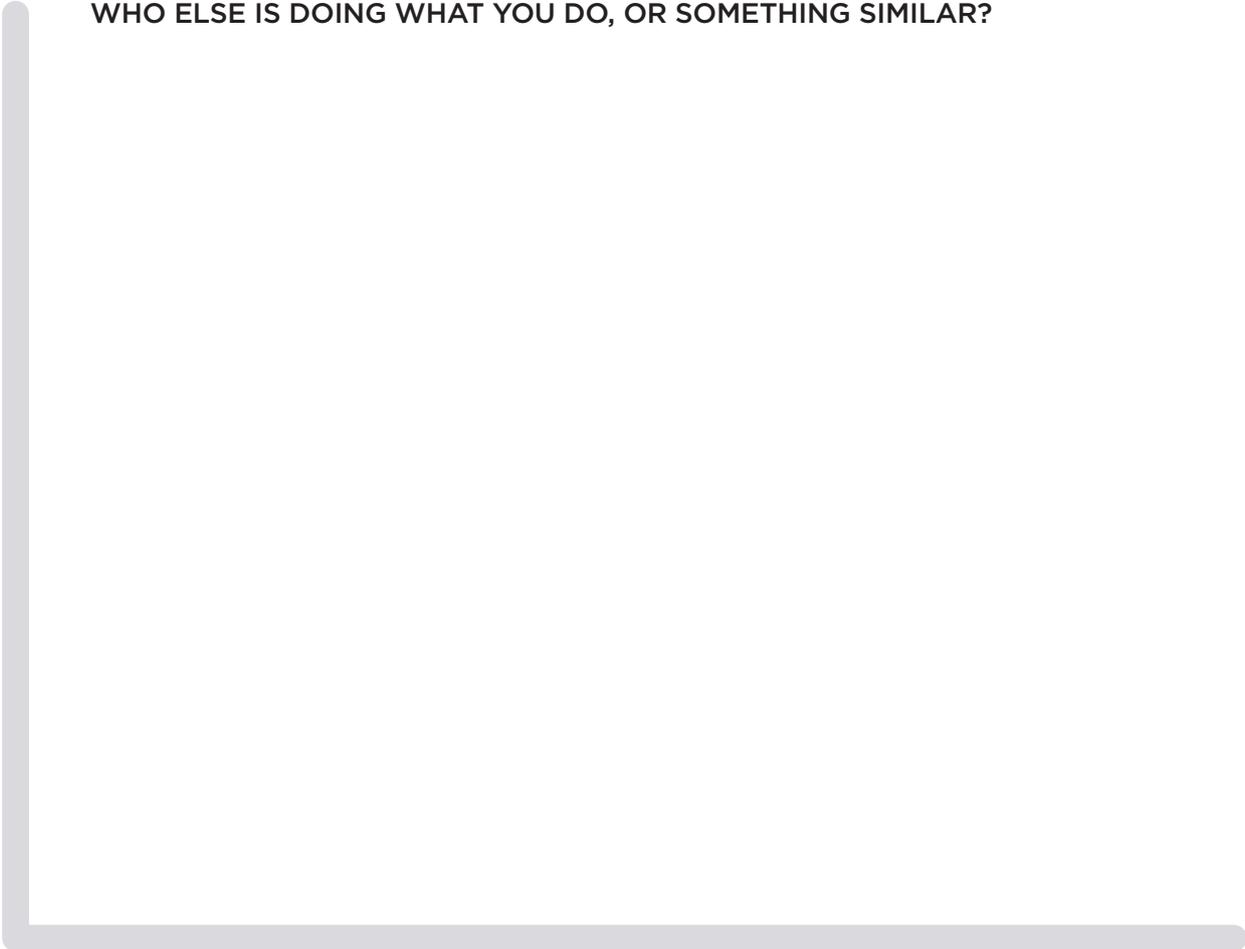
Competition doesn't have to be a bad thing—you can flip it as inspiration for refining what you do. Of course, you don't ever want to mimic someone else's end product — straight copying doesn't let your own creativity shine. Also, that business may be more established than yours, so you don't want to be going head to head with them fighting over customers! But you definitely want to learn from what you see is working for them.

Get inspired by what others do well, then take that approach and try it out in your business. Your thought patterns might sound like this: "I've noticed how well this business uses social media. They put thought into what they post, and make it relatable. Their vids give a glimpse at their journey. It's like bringing people along for the ride, not only showing the end result, but the process of getting there too. I'm going to look at ways I can use social media to bring people on my journey too."



Answer  
these pātai:

WHO ELSE IS DOING WHAT YOU DO, OR SOMETHING SIMILAR?



## **Competition**

**WHAT DO THEY DO WELL? WITHOUT COPYING, HOW CAN YOU TRY SOMETHING SIMILAR IN YOUR OWN BUSINESS?**

**WHAT MAKES WHAT YOU DO DIFFERENT?  
HOW ARE YOU GOING TO STAND OUT IN THE MARKET?**

**In other words, why would people choose you over other options? Is it price? Your unique style? Tō matauranga toi tukuiho? Does it offer something different? Is it the location you're based in? The materials used? The people you're targeting?**

ĒHARA I TĒ MEĀ  
MĒ MAU KI TĒ  
TIROHANGA Ē  
WHAKATAETAĒ  
ANA KOĒ KI TĒ  
KATOĀ. I ĒTEHI WĀ  
KA NUI AKĒ NGĀ  
HUA MĀ TĒ MAHI  
TAHI.

## Successful business is all about hononga and relationships.

This includes not just with your customers, but also with other people working with or alongside you.

Collaboration is a natural part of the Māori social world. Use this to your advantage; in some ways the rest of the business world is still catching up. Are there people around who you can team up with? We don't need to see everyone else as competition; sometimes we can do more together.

Some ways of working together are artist collectives, shared studio spaces, exhibitions and artist run galleries. It's important when collaborating to be clear from the get go on who's doing what. Nailing productive collaborations when you're starting out makes awesome practice for bigger partnerships down the track.



Answer the following questions about potential collaborators.



COPY YOUR IDEAS FOR POTENTIAL COLLABORATORS INTO YOUR BUSINESS PLAN BOOKLET

## Potential collaborators

ARE YOU ALREADY COLLABORATING WITH PEOPLE? KO WAI?

WHAT SKILLS WOULD COMPLEMENT WHAT YOU DO,  
SO THAT TOGETHER YOU COULD OFFER MORE?

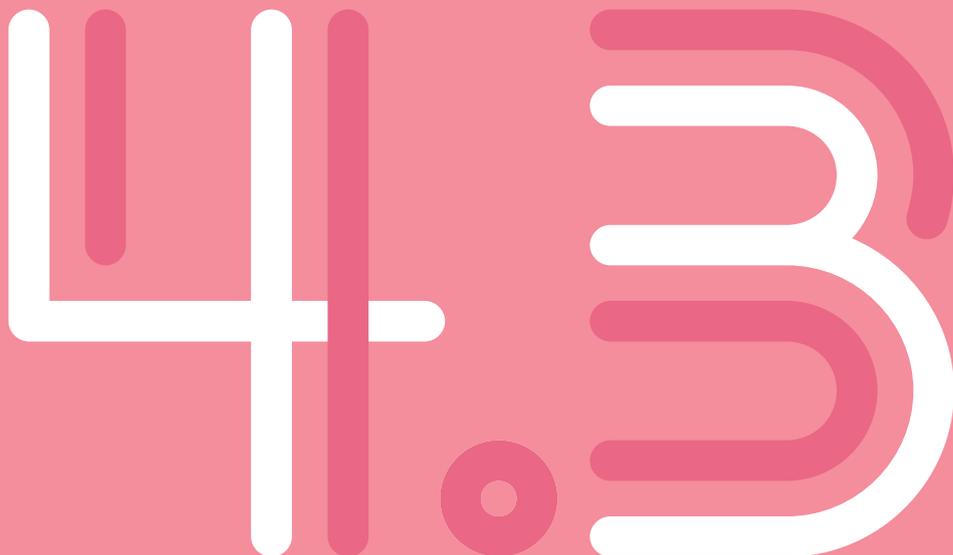
For example, graphic designers and illustrators often  
work in partnership, as what they do goes well together.

HAVE YOU SEEN OTHER COLLABORATIONS THAT HAVE WORKED WELL?  
WHO WAS INVOLVED? WHAT MADE IT A SUCCESS?

## Who's in your team and who's doing what?

Maybe it's just you, or maybe there are others. Getting clear on roles in the beginning can prevent any raru from occurring down the track.

A really good idea is to also get clear on how you are going to share the pūtea you will earn. This will probably involve some really good discussions with your roopu. For example, it can take a bit to work out what an idea is worth versus what someone's time is worth.



**Team and key roles**

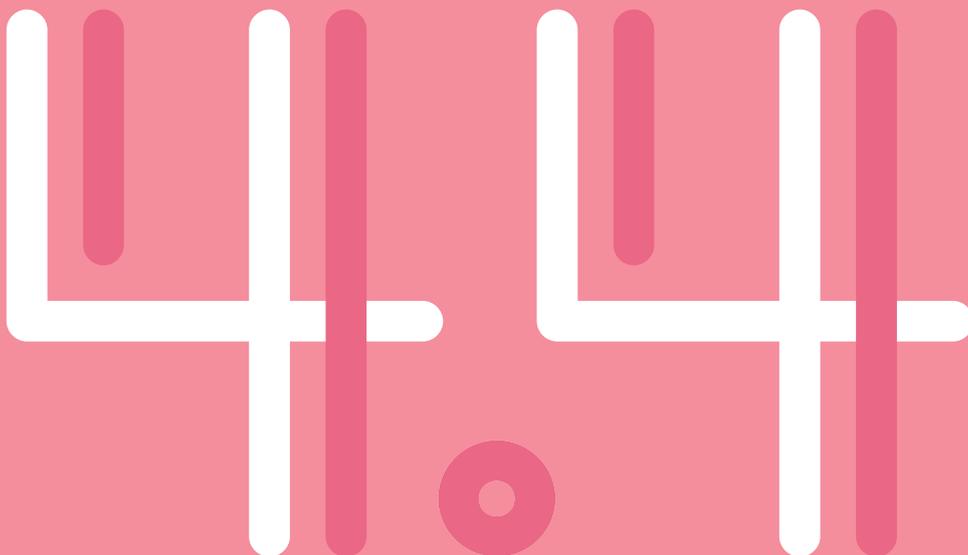
INGOA	ROLES/RESPONSIBILITIES



LIST THESE KEY ROLES AND RESPONSIBILITIES INTO YOUR BUSINESS PLAN BOOKLET

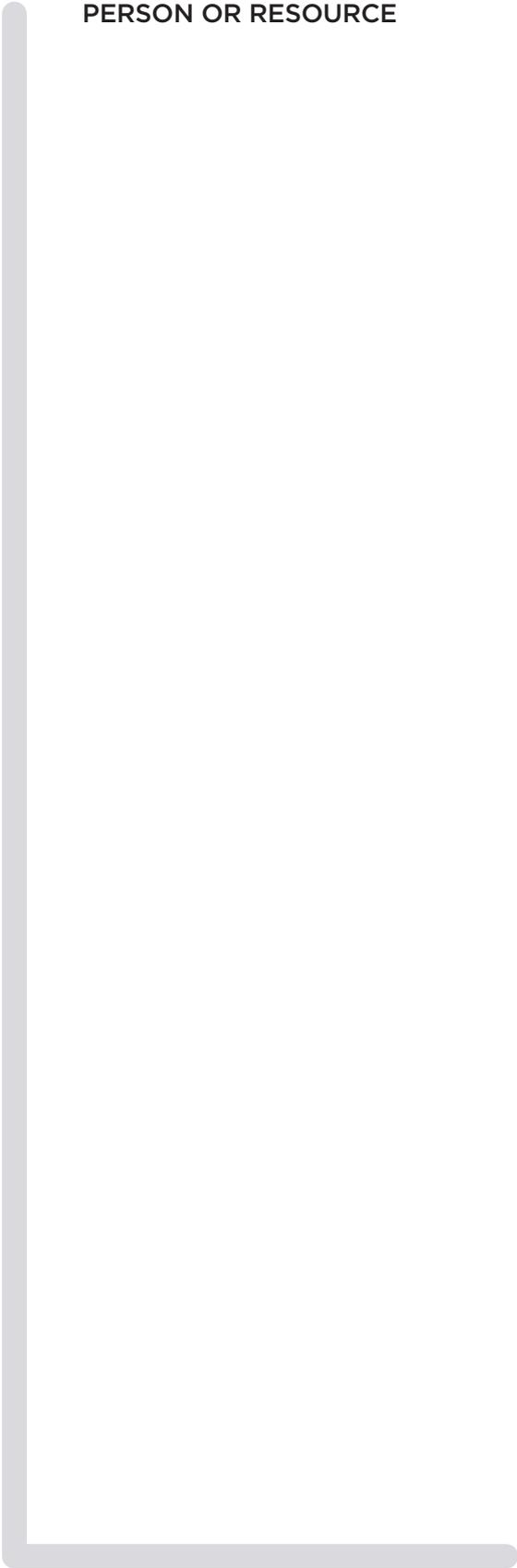
**These are all of the people you work with, along with things external to your business that you can use.**

This could include suppliers, galleries, mentors, a workshop that someone lets you use, etc.

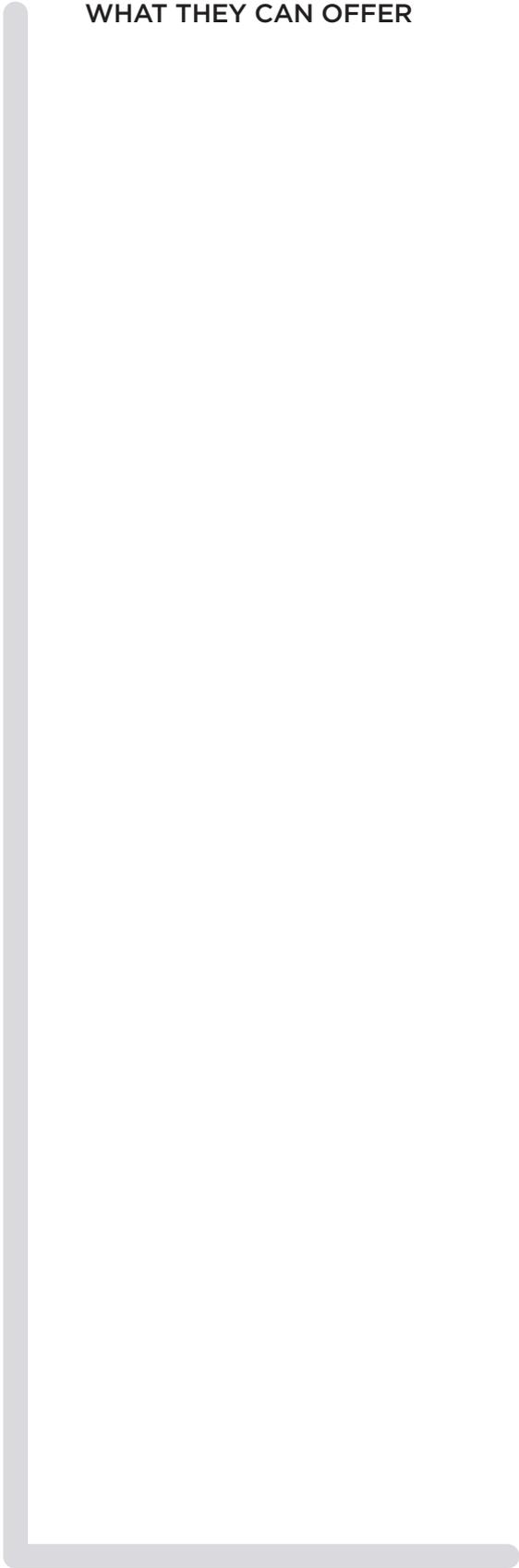


**Partners and resources**

PERSON OR RESOURCE



WHAT THEY CAN OFFER



**It's also important to equip yourself with people who have specialized knowledge and who understand your business — where you are, and where you want it to be. These services cost, but they're worth it!**

Getting the right advice can save you time and energy, freeing you up to do the mahi that you're already good at. Sometimes it's better to pay someone to do the stuff you don't know how to do, rather than learning the ropes yourself.

Aotearoa is a small place! Me korero ki ētehi atu kia whaikupu tūtohunga mō ngā tāngata kua whakamahia e rātou me ngā hua papai i puta. Talk to others you know who can recommend people and services they've used with awesome results. Pick people who are easy and enjoyable to work with.

In your business there will be various professionals you will want to work with. These could include a business mentor, an accountant, a marketing expert, and a graphic designer.

List some professional help and skills you need for your business to thrive.

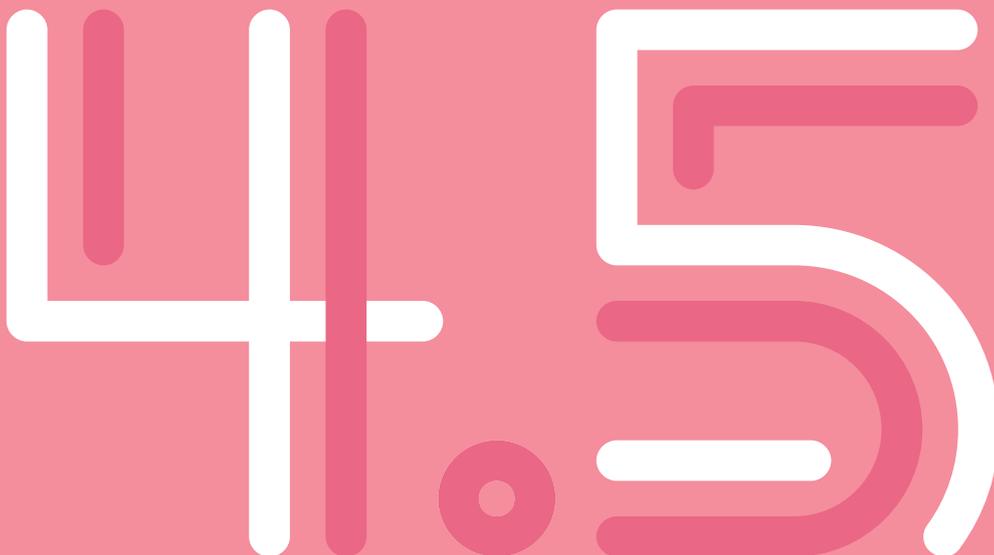




**We all run into roadblocks, particularly when we are doing new things. Good support structures can help you to get through these challenges.**

Do you know other people in business who you can turn to if the going gets tough? Maybe you know someone else setting up a new business and you can work together as you go?

Some people set up peer groups so that you can trade ideas, skills, and knowledge. These networks can be especially important for artists who work alone. Other places and people you could turn to for support could be friends, or whānau. Remember to look after yourself along the way. Get clear on who is useful to talk to and who isn't?

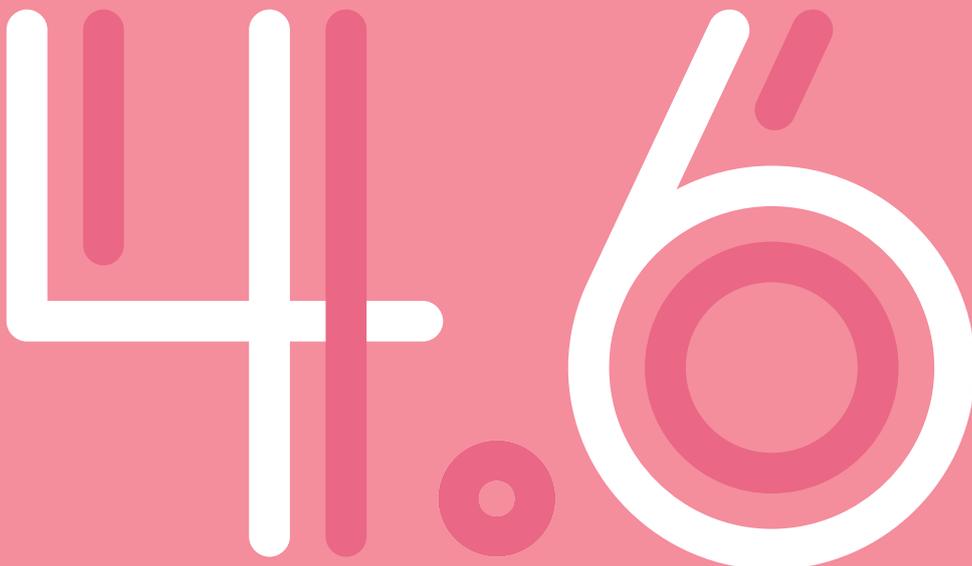


HĒ AHA TĒ  
MĒA NUI O  
TĒ AO?  
HĒ TANGATA,  
HĒ TANGATA,  
HĒ TANGATA.

**Your customers, your clients, and your collectors — the people who invest in your work and in your career — are some of the most important people you will deal as an artist and small business person.**

As with all businesses, your existing customers are where most of your new business will come from, whether through new sales, recommendations, the championing of your work, or introducing your work to new people.

Whenever possible keep on their radar by offering e-newsletters, special discounts, private previews of upcoming shows, studio visits, etc. Keep your customers updated on your plans and successes.



For commissioned work, meet in person at first (if possible) so you can both get the best sense of the project – what’s possible in terms of scope, timeframes and budget. Follow up with an email outlining the project details; this can be referred back to if their expectations become unrealistic or change from the initial briefing. You could even break down the costs of the project so they can see what they are paying for.

Word of mouth can work for you, or against you. People will refer others your way when they know you’re on to it and reliable.

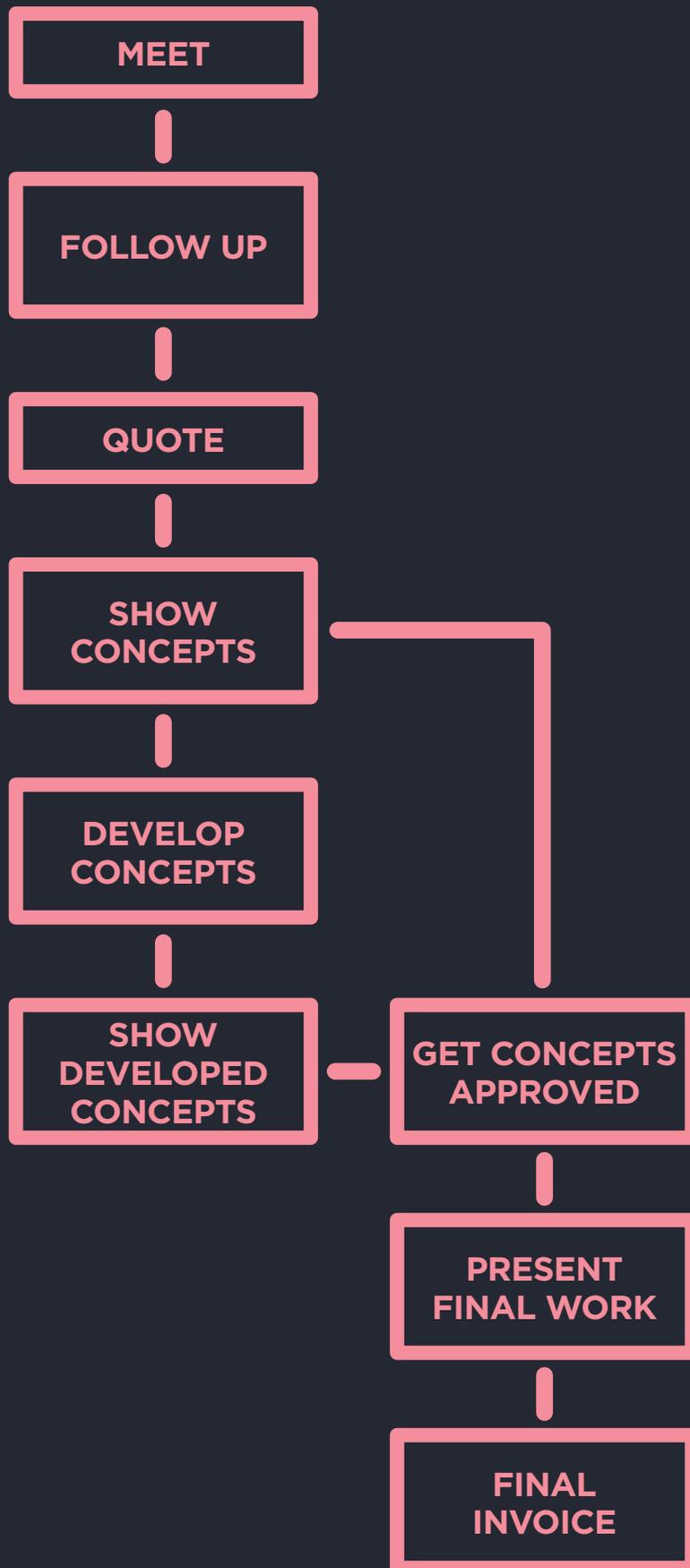
**And as we are sure you know,  
never underestimate the  
power of a cup of tea to build  
and strengthen productive  
relationships.**

**There are certain things that customers will expect from you – particularly for commissioned work.**



Example

Commission flowchart



This flowchart shows what the main steps might look like in a commission.

**MEET.** You meet with your client and find out as much as possible about what they want. Take lots of notes. Be clear on what you are able to deliver. Don't be afraid to offer alternatives to some of their ideas. Remember — you're the creative professional!

**FOLLOW UP.** Follow up the meeting with an outline of the job. Outline what you will do and what they will do.

**QUOTE.** Send them a quote for the work.

**SHOW INITIAL CONCEPTS.** If you show something early on, it saves you spending too much time on something that may not be right for your client.

**SEND AN INVOICE.** If the concepts are approved, this is a great time to invoice for the work you have done so far.

**DEVELOP CONCEPTS FURTHER.** If needed

**SHOW DEVELOPED CONCEPTS.**

**GET CONCEPTS APPROVED.**

**PRESENT FINAL WORK.**

**SEND FINAL INVOICE.** This will cover all the work that hasn't yet been paid for.

## **Quotes**

A quote should: include your name and contact details; be addressed to their name or business name; clearly state what the job is; show a breakdown of what tasks you will do (often including how long each part will take); show a total \$ amount they will need to pay (often based on an hourly rate); and include whether you are GST registered or not.

## **Invoices**

An invoice should include all of the same information as a quote. It should also be clearly labeled as Tax Invoice and include your bank account number. You may also want to include your payment terms (eg, please pay with 30 days).

Instead of invoicing at key stages, some people invoice monthly on big jobs. This is all down to what works best for you and what you agree on with your client.

## **Remember: Don't be shy about asking for the pūtea!**

It's part of being a professional, because your mahi has value. If you change your mindset about money, you'll get to spend more time doing the mahi you love. The more you do it, the easier it gets!

AHAKOA KEI WHEA KOE  
I RUNGA I TŌ HĪKOINGA  
PAKIHI, E TINO HIAHIA  
ANA TE TĪMA O  
CREATIVE WAIKATO KI  
TE RONGO MAI I NGĀ  
RINGATOI KEI TŌ MĀTOU  
ROHE. KUA UTUA  
MĀTOU KI TE AIWHI I  
NGĀ RINGATOI, NŌ  
REIRA ME WHAKAPĀ  
MAI KI A MĀTOU.

**No matter where you're at in your  
business journey, the team at Creative  
Waikato love hearing from artists in our  
region. We're here to help, so please  
don't be a stranger.**