

Arts Audiences

Tour Marketing Resources

1. Essentials of...

Effective information exchange



Compiled and edited by Penny Mills, The Audience Agency

© Arts Audiences 2014



Contents

Arts Audiences Tour Marketing Training 2014.....	2
How to get the most from this resource	2
Effective information exchange: Key areas of skill/competence	2
Exercises and Templates	3
Further reading and resources	3
Key Planning Elements	3
Thinking about how and why you are touring	4
Who are you?.....	4
Contracts and marketing costs	5
Marketing and Audience Development	6
Key principles of good relationships.....	6
What makes a good touring marketing team?	7
The Campaign Planning Meeting.....	7
Why is meeting face to face so useful?.....	8
Key tour information.....	8
Key venue information.....	8
Follow up to the campaign planning meeting	9
Partnership audience objectives	9
Exchanging audience information.....	10
What you could find out about your audiences?	11
Your Marketing Pack.....	11
Box Office Information Sheet	12
Tailoring your approach to match your partners.....	13
Evaluation of your relationship.....	13
Templates and exercises.....	14
Check-list of what to agree with the venue	14

Arts Audiences Tour Marketing Training 2014

This resource forms part of the training commissioned by Arts Audiences from The Audience Agency to support touring companies in receipt of The Arts Council/An Chomhairle Ealaíon funding to tour during 2015. It is one of 6 resources designed to cover the Essentials of Tour Marketing, and is accompanied by a workshop session on 7 October 2014 in Dublin.

The full set of 'Essentials' resources includes:

1. **Effective information exchange**
2. Marketing planning
3. Understanding audiences
4. Top tips for copywriting, images and messaging
5. Effective PR
6. Local engagement and networking

How to get the most from this resource

- Refer to your learning log and consider your current levels of experience and knowledge in this area and your personal objectives.
- Allocate some time to reading the resources
- Do the exercises or fill out the templates where relevant and useful
- If you want to know more refer to the reading list
- Use any template/s to start formulating your plans
- Fill out your learning log (how confident do you now feel in this area?)
- Refer any comments or questions to The Audience Agency or save them up for the workshop session

Effective information exchange: Key areas of skill/competence

This resource covers the essentials of the following areas (subsequent resources go in to further detail in some of these areas):

- Different touring models and strategies
- Working in partnership with venues or promoters to achieve marketing objectives
- Essential information to exchange between company and venue

This resource will help you to:

- Identify roles and responsibilities between venue and company to achieve marketing objectives
- Ensure your marketing effort is efficient and effective as possible
- Forge longer term relationships with venues and promoters

Exercises and Templates

- Venue / company agreement checklist

Further reading and resources

This first resource works in conjunction with other resources in this training, so for more detail on different subject areas please refer to the other resources in the 'essentials' series as well.

A guide to marketing your production on tour By Heather Maitland and Jenny Traynor © Arts Audiences 2010 available at www.artsaudiences.ie

Video on what venues want from touring companies © Arts Audiences available at <http://artsaudiences.ie/2012/10/what-are-venues-looking-for-from-touring-companies/>

Audiences on Tour © The Audience Agency available at www.audiencefinder.org

Marketing and Touring: a practical guide to marketing an event on tour by Heather Maitland © Arts Council England 2004 available at www.artscouncil.org.uk

Key Planning Elements

	Deadline	Achieved	Notes
Identify your touring objectives			
Identify venues' objectives			
Schedule campaign planning meetings			
Exchange all relevant information			
Agree roles and responsibilities			
Draft marketing plan and share			
Keep communicating			
Do it...			
Evaluation			

Thinking about how and why you are touring

Ask yourself why and how you selected the touring venues or partners you have. If you are clear about this and can share this with your partners, what follows will have a sound basis.

Who are you?

Before you start take a moment to look at your organisation's overall mission and aims. Think about what's distinctive about what you do.

"Your marketing plan starts with your organisation and what it is you hope to achieve. Being clear about the 'bigger picture' will underpin and inform your marketing activity."

This Way Up - A flat-pack guide to marketing the Arts

You may have chosen your partners for any of the following individual or combined reasons and those reasons may be different for different tour partners:

- You have an existing long-term relationship which is going from strength to strength which has involved repeat bookings over a number of years and have successfully attracted a following of a core of audiences who repeat book
- You had one or two successful visits (audiences and financially), and would like to establish a longer term relationship
- You are exploring new partners to reach new audiences
- The venue is located in a geographic area you are interested to develop audiences in
- The venues' audiences (interests and demographics) match those that you usually attract
- The organisation matches yours in terms of audience development or engagement objectives ie. Growing a family audience or offering audiences new experiences
- You had a spare tour date and the venue had a spare slot to fill
- The venue does a good deal on hires

There may also be other factors at play, such as:

- You are in a commissioning or producing partnership with a venue
- You have a residency or other artistic collaboration with a venue

- You have another kind of collaboration with a venue involving local audiences around creative production, education or outreach

Depending on which of these are relevant to you will have an impact on what you will need to do to ensure your marketing is successful and what you can expect of the host venues or promoters. Whichever ones apply to you will then have implications for the amount of time and resource you need to invest to achieve your marketing objectives with each partner. A one off visit to a venue where there is a guarantee and a regular audience for your work will perhaps only require a light touch from you. However, a strategic partnership working with a venue to develop their family audiences through communications and outreach work will take a greater investment.

Another key influence on how you might work together will be the financial deal you have agreed - whether box office split, guarantee (minimum guarantee), first call or hire, and the impact this has on who is paying what towards marketing. It is therefore important to understand what marketing activities will be paid for by the venues and which costs will be passed on to the company by the venues - in the form of a marketing contra.

There are more details on these different kinds of contracts and what might be involved in a marketing contra in Heather Maitland's *Guide to Marketing and touring*, 2004.

Contracts and marketing costs

It is important therefore to know what costs a venue covers, and what these costs include. It may be that

- The venue covers all the costs of the basic marketing
- The venue splits with the company the costs of the basic marketing
- The venue charges a fee to cover the basic marketing costs
- The company is liable for all marketing costs

The basic marketing could cover a brochure and website entry, inclusion in email updates, direct mail, venue social media, local listings, limited media adverts, front of house poster, press and PR. However, it may not include additional direct mail, other paid for advertising, local radio advertising or other activities such as resources for local networking. It is therefore important to know what the contract says and ideally be involved in formulating it.

Marketing and Audience Development

You may have been asked to address both of these areas as a company, the following describes each. The focus of this training is on marketing, however, a sense of your organisations audience development strategy will support you achieving your marketing objectives.

- ‘This Way Up - A flat-pack guide to marketing the Arts’ defines **marketing** as ‘...a thinking and planning process that makes sure you spend your time and money on the right tasks to achieve your audience objectives’

It goes on to explain ‘So, marketing isn’t just about leaflets or websites (although they are important). It’s about establishing some clear ideas about who you want to come (and how many of them, and how much they’ll pay). More than that, it’s about a set of tools that will help you achieve this in the easiest and most cost-effective way.’

- **Audience Development** is described as relationships with audiences. It can include marketing, commissioning, programming, education, customer care and distribution. Both a process and a philosophy, it requires an organisation to put audiences at the centre of its vision...

Key principles of good relationships

Recognising each others’ areas of expertise is crucial - invariably yours is the work and the production, the venues’ is their audiences and local environment. Working together to pool your strengths will be most effective as well as having a positive attitude towards each other.

“People in partnerships feel guilty if they are getting more than they are putting in and unless they change their partner’s behaviour, the partnership is as likely to break down as if they receive less than they are putting in.”

Troy Cooper, ‘The Psychology of Partnership’, Arts Marketing Association Conference, UK, 2001, p21

Heather Maitland has provided a number of definitive guides on how to forge these relationships effectively, the sections which follow include a number of her check-lists, which can be found in the resource for Arts Audiences from 2010 by Heather and Jenny Traynor and in Heather’s guide to tour marketing for the Arts Council of England (see Further Reading for how to find these resources).

What makes a good touring marketing team?

- a commitment by companies to the venues and audiences beyond their home base
- shared short and long term objectives
- an understanding and acceptance of those aims that are different
- an effective use of their combined resources of time and money to achieve these agreed aims, whether they are shared or not
- the sharing of information
- the rejection of "formula marketing" and an openness to each other's ideas
- clear and frequent communication
- long term commitments so that relationships between venue and company and company and audience can develop
- professionalism
- trust:
 - assuming nothing
 - checking that your opposite number has understood you correctly
 - agreeing everything in writing
 - returning calls

Heather Maitland & Jenny Traynor 2010

The Campaign Planning Meeting

The route to successful relationships is getting to know one another - make it personal. So, while you might be one amongst many touring companies going to a venue, you should make your best efforts to get to know the people you are working with in different venues and help them to get to know you. This should happen as far in advance as possible. You can either:

- Go and visit all the venues or promoters in advance
- Invite all venues or promoters to a meeting in a central place or
- At the very least arrange a suitable time for an in-depth telephone conversation with each venue or promoter

Why is meeting face to face so useful?

“If you can meet them [the company] you know exactly what you are dealing with and you can be strategic and you can plan and you know exactly what you need from them”

<http://artsaudiences.ie/2012/10/what-are-venues-looking-for-from-touring-companies/>

Key tour information

The company as the expert in the work on offer should provide the following kinds of information:

- why you want to tour to the venue or event
- background about the company - its aims, artistic policy, key staff members and history
- information about the product including content/plot, style, subject matter, sets and costumes, music, key points about the composer/choreographer/author/facilitators, audience reactions, details of participation opportunities, age suitability as well as indications of such things as any bad language or nudity, likely running time, whether it is a set text etc
- where else you are touring to including the names and telephone numbers of the other venue marketers
- about your past audiences and audiences for the art form or type of event especially age, frequency of attendance and cross-over with other art forms
- Anything else which is relevant from your experience of presenting the work elsewhere ie. audience reactions, endorsements/comments/quotes or context or ways of presenting the work
- the resources you have available
- about marketing ideas that have worked on previous tours to similar venues or events
- what marketing support you will be providing

Key venue information

In return the venue should offer up the following kinds of information:

- why they have booked the company and show

- factual information about audiences
- factual information about the size of the geographic catchment area
- information about the local area including competing venues/events and their programme
- other programming especially for the relevant art form
- the target income and attendance figures achieved by similar product
- effective marketing plans for visits by similar companies together with the target and income and attendance figures achieved
- pricing patterns
- the season or event brochure
- the resources they have available

Adapted from Heather Maitland & Jenny Traynor 2010

Follow up to the campaign planning meeting

The company marketer usually writes up the campaign plan and an action list complete with deadlines and timescales based on the meeting. This must be circulated as soon as possible to all the relevant people. It should include a draft marketing plan (which is covered in the second 'Essentials' resource included in this training), including all the key elements, starting with agreed objectives. As time goes on frequent contact between company and venue will ensure that there are no misunderstandings and that the plan's progress is monitored.

[Refer to the Marketing Planning resource to identify the key elements of a plan.](#)

Partnership audience objectives

Ultimately you are in a partnership between venue and company/promoter/festival to present work which engage audiences. This partnership usually has one of four audience objectives:

- **More of the same** - working with partners to present to their audiences more work of the kind that is regularly programmed in order to maintain relationships and encourage loyalty to the venue or event
- **Introducing something new** - offering a partner something different from what they might usually programme (including additional activities such as participation opportunities, outreach workshops or post-show talks) in order to attract more people from existing target groups, or entirely new target groups
- **Developing new audiences** - working with a partner to help attract a new audience for the regular programme by meeting the needs of a particular target audience

usually through a tailored offer and appropriate marketing and communications

- **Diversification** - where the company and venue or event are both trying something new to engage a new audience (which requires a significant investment of resources)

Adapted from This Way Up a flat pack guide to marketing the arts

Exchanging audience information

The type and depth of audience information available to a touring company will depend on what you have been able to collect yourselves and what the venues or events have provided or given access to. An understanding of your current or previous audiences will enable you to better identify the potential audiences for your work.

Exchange of this kind of audience information will ensure that there is understanding between touring company and venue or event in terms of the potential audiences for the work. And most importantly will ensure that the marketing campaign can be tailored to reach both existing and potential audiences for the work.

Ideally, a touring company can build up over time an understanding of its audiences, including such information as:

- Who they are - age ranges, where they live (how far they travel to the venue/event)
- What they like to see - different artform, or types of work or participation
- How often they see it/do it - yours and other work at the venues/events and elsewhere
- And potentially other detailed information such as what price they pay, do they buy a programme, what size group they attend in, what's the make-up of the group and any other useful lifestyle information

This might be developed into an overall picture, but should also acknowledge that different kinds of venues or promoters or locations may have different kinds of audiences for your work.

Venues should have a deeper level of understanding of their audiences, including the above, for the work they present, as well as a wider understanding of potential audiences including:

- The local population who are within a 'catchment' area for the venue or event
- Other local knowledge which may affect who and how people engage with the venue or event

Where there is no access to an understanding of the local audience, use sources such as the Target Group Index data for that region available in reports from Arts Audiences

<http://artsaudiences.ie/category/reports/arts-attendance-in-ireland-reports/> . Alternatively, ask other promoters or companies who work in the area about their experiences; or talk to other local attractions and activities about who is most likely to attend your event and what you might do best to attract them.

Refer to the [Understanding Audiences](#) resource and the section in [Marketing Planning on audience research](#) for further advice

What you could find out about your audiences?

“Because we asked our past venues to analyse their box office data, we were able to tell venues about our audience profile:

- More than half live within a 15 minute drive of the venue and in all but one venue, three quarters live within a 30minute drive.
- Between one in five and one in three saw dance more than once in the past year, including our show, although this varied a lot depending on the venue.
- In some venues, around half of the ticket buyers had bought for one of our previous shows but in others, this was around one in ten.
- All our ticket buyers were frequent ticket buyers at the venue, seeing at least five shows in the past 12 months.”

Heather Maitland & Jenny Traynor 2010

Your Marketing Pack

The Marketing Pack should include the following sorts of information:

- Overall and key selling points
- Existing press quotes, endorsements or audience comments
- Suggested target markets
- Benefits and messages for each of the target markets
- Images and copy for use in a range of places - brochure, leaflet, emails, website, social media, posters other display material as agreed with the venue
- Other sample marketing tools - direct mail/email letters tailored to different audiences
- PR materials - photos, video/audio, ideas for press stories (local, regional, national) or social media campaigns

- Print - posters or leaflets supplied
- Details of what you will be able to collect during the course of the tour which may be of use for marketing - further press quotes, images, video

Refer to the [Understanding Audiences, Top tips for copywriting, images and messaging and Effective PR resources](#) for further advice.

Box Office Information Sheet

Box Office and front of house staff may well be the first point of contact that audiences have around your performances at a venue or event. So, make sure they have all that they need to do the best possible job of selling your work. Ideally, encourage the venue or promoter to do a briefing session about the work, or even better offer to visit and do it yourself (providing video material is also really useful or inviting box office staff to performances or rehearsals in advance of it coming to their venue if possible). Either way provide venues or promoters with a one page of information to help them do their jobs. Include:

- a 20 word selling sentence that sounds informal and natural when read aloud - include the key reason to attend - make sure it sells the benefits
- a 100 word synopsis of the plot or description of the programme or activity - again, it should sound conversational when read aloud
- a list of five reasons to attend
- a list of ‘the sort of people who will enjoy the show’
- the running time and the number of intervals or other timings
- suitability - give the detail the customer will ask for eg ‘some mild swearing but no f-words’ or a recommended age range ie. 14 years or over
- anything the promoter must tell the customer eg strobe lighting or gunshots or instructions on where to go or what to do as relevant
- a sentence about the company or organisation presenting the work
- quotes from audience members, if available
- a list of tour dates with box office telephone numbers

Adapted from Heather Maitland & Jenny Traynor 2010

Refer to [Top Tips for copywriting, images and messaging resource](#) for further advice.

Tailoring your approach to match your partners

Even though you are presenting the same production or event at multiple locations, you will invariably need to tailor your approach to match different venue's or event's needs - either because they are very different or you have agreed different audience objectives. So, your tour should have its overall objectives, and a tour-wide marketing pack and plan. However, do not forget to tailor plans for each location and the marketing pack content when necessary to support the individual venues or events marketing more effectively.

Evaluation of your relationship

Do not forget that you should be evaluating how your relationship went, as well as your other success criteria about audiences and income.

- Did you stick to the objectives set out at the beginning?
- How much did your plans change along the way?
- Did communications flow effectively?
- Were deadlines met on both sides?
- What worked and what did not work?

[Refer to the Marketing Planning resource for further advice on evaluating your marketing campaign.](#)

Templates and exercises

Check-list of what to agree with the venue

Adapted from Heather Maitland and Jenny Traynor 2010

Area to agree	Other resources?	Check
Objectives and audience targets	3. Understanding audiences	
Overall objectives - both shared and individual		<input type="checkbox"/>
Income and attendance targets		<input type="checkbox"/>
Key target audiences ("best bets") - demographics, behaviour or geography		<input type="checkbox"/>
Other identified audience development targets eg new attenders, young people, families		<input type="checkbox"/>
Budgets and Resources		
The marketing team to work on the project from the venue/event and company - roles and responsibilities		<input type="checkbox"/>
The budget available from each partner (and what it will be used for) - promoters should allocate a specific budget to each event and companies to each location	2. Marketing Planning	<input type="checkbox"/>
Any in kind support from people or organisations		<input type="checkbox"/>
Messages, tone, style	4. Top tips for copywriting, images and messaging	
The appropriate tone of voice and single minded message overall for the production or event for each target audience group		<input type="checkbox"/>
The appropriate tone of voice and single minded message for each target audience group		<input type="checkbox"/>
Marketing activity	2. Marketing Planning	
The most effective marketing methods for communicating with each target audience (eg direct mail, editorial, print distribution, advertising, social media etc)		<input type="checkbox"/>
Details of the agreed marketing activities (including details of press and media and digital campaigns), deadlines		<input type="checkbox"/>
The schedule of activities - brochure entry, website listing, email updates, social media mentions		
Which marketing activities are to be included in the contra (if applicable)		<input type="checkbox"/>
The use of data from the box office computer system, now and in the future (where applicable) - mailing lists and audience behaviour data		<input type="checkbox"/>

The design brief for production print	<input type="checkbox"/>
Print types, quantities and delivery deadlines	<input type="checkbox"/>
Overprinting details	<input type="checkbox"/>
Photograph quantities including press and front-of-house photos	<input type="checkbox"/>
Display materials	<input type="checkbox"/>
Provision of other digital content - video or sound	<input type="checkbox"/>
Use of social media, including #tags or Facebook pages	<input type="checkbox"/>
A series of short-term activities to be held in reserve and only undertaken if bookings do not reach an agreed level by a specified date	<input type="checkbox"/>
Other engagement strategies	6. Local engagement and networking
Education activities eg workshops, pre-performance talks etc and target audiences for each	<input type="checkbox"/>
Local networking or outreach in relation to local communities	<input type="checkbox"/>
Pricing and ticket sales	<input type="checkbox"/>
Final details of pricing including strategic discounts, subscription etc	<input type="checkbox"/>
The date when booking opens (ie tickets go on sale) especially where the company is early in the season and the booking period may be squeezed	<input type="checkbox"/>
How the box office and other sales staff should be briefed	<input type="checkbox"/>
Research, monitoring and evaluation	<input type="checkbox"/>
Monitoring and evaluation strategies including audience surveying	<input type="checkbox"/>
Getting sales figures from the venue	<input type="checkbox"/>
Realistic objectives for market research including desk research - agree the information you need as well as the methods you will use to gather it	<input type="checkbox"/>
Realistic strategies for name and address capture where there is no appropriate box office computer system	<input type="checkbox"/>
PR and Media	5. Effective PR
Details of any 'launch' activity for the tour	<input type="checkbox"/>
Press tickets	<input type="checkbox"/>
Press drinks	<input type="checkbox"/>
Sponsorship requirements including tickets and corporate hospitality	<input type="checkbox"/>

Company tickets	<input type="checkbox"/>
First night invitations	<input type="checkbox"/>
First night party (if any)	<input type="checkbox"/>
Other sales	
Programmes	<input type="checkbox"/>
Other merchandise	<input type="checkbox"/>

Contacts

London Office

Unit 7G1
The Leathermarket
Weston Street
London SE1 3ER

Manchester Office

Green Fish Resource Centre
46-50 Oldham Street
Northern Quarter
Manchester M4 1LE

T 0300 666 0162

hello@theaudienceagency.org

www.theaudienceagency.org

Registered in England & Wales 8117915