



# MARKETING HANDBOOK

YOUR GUIDE TO MARKETING YOUR PRODUCTION AT GASWORKS ARTS PARK

# WHAT IS MARKETING?

A well prepared marketing plan can go a long way to achieving financial success for any production. This handbook has been created to offer advice to clients on ways to achieve a successful marketing plan, and also to clarify what Gasworks Arts Park will do in relation to marketing your production.

A common misconception when hiring a venue is that the venue will take care of marketing your event. All you have to do is put it on and people will flock to it! Unfortunately this is very rarely (if ever!) the case. While Gasworks Arts Park will do marketing for you as outlined in this guide, you are responsible for your own marketing. You are the best person to sell your show - you know why it's special, why you decided to stage it in the first place, and why people should come and see it!

**YOUR MARKETING STRATEGY SHOULD BE LOCKED IN BEFORE YOU START REHEARSALS.**



As part of your hire, Gasworks Arts Park will do the following to assist with the marketing of your production.

## WEBSITE

Gasworks Arts Park will build a page on our website specifically for your production. We include a blurb and show image (provided by you). The page will link directly to the ticketing link to allow patrons to view the production details and then book directly from our website. We have the capabilities to embed video files, image galleries, review quotes, and website links. The more you can provide us with, the better your page will look.

## IMAGE RESIZING

While we don't offer graphic design or printing services, we are happy to resize your marketing collateral to the required sizes if you are having trouble doing this yourself. Provided you select your own marketing images, we are more than happy to resize and manipulate them so they can be used on our website.

## POSTER DISPLAY & BROCHURES

Gasworks Arts Park can only display Portrait A4 Production Posters. There is a display of posters at the front entrance of the Foyer. We do not display posters on walls or street lamp poles. Gasworks Arts Park will also place brochures of your production within our brochure racks, at our front desk, and on the tables in our foyer. Certain brochure racks are reserved for Gasworks Produced material, so please drop all brochures at the front desk so we can distribute them on your behalf.

## E-NEWS

Gasworks Arts Park will include details of your production in our monthly e-news which is distributed to more than 7,000 people each month. The e-news article will include a link back to our website to allow patrons to purchase tickets after reading the e-news.

Our e-news is sent out on a monthly basis so in order to be included within our e-news you would need to provide us with the information at least six weeks' prior to your event. Any content included within our e-news must align with Gasworks' core values to ensure it is appropriate for our patrons.

**WE DO NOT OFFER GRAPHIC DESIGN SERVICES FOR PRINTED COLLATERAL.**

# MARKETING GASWORKS DOESN'T DO FOR YOU?

Often we are asked to contribute to hirer's marketing in various ways. Within our limited resources, we are unfortunately not able to offer the below services as part of a standard Theatre Hire.

## WEBSITE "HOME PAGE BANNER"

Gasworks Arts Park is regrettably not able to include hirers' productions on our scrolling banner on the homepage. The space on the homepage is exclusively reserved for Gasworks Produced Productions and Events.

## GRAPHIC DESIGN & PRINTING

Gasworks Arts Park is unable to design or arrange printing of your marketing material. We are happy to offer advice or guidance if you are having problems, but we can not do the design for you. We are happy to point you in the right direction for cheap printing services, but we do not organise the printing on your behalf.

## EXCLUSIVE E-NEWS

Gasworks Arts Park is unable to send out an exclusive e-news specifically for your production. If the marketing information is not provided to Gasworks Arts Park within a timeframe (six weeks' prior to your production) that allows it to be included in our monthly e-news, we will regrettably be unable to assist.

## GASWORKS PATRONS INFORMATION

Gasworks Arts Park is unable to provide hirers with any personal information from our patrons. This would

be in breach of our privacy policy with our patrons and are therefore we are unable to give it to you. We can offer an opt in service whereby the patron is asked if they would like to receive information from your company. They can choose 'yes', and you will be sent their details. Alternately, they can be directed to your website where they can sign up for your company's e-news

## SOCIAL MEDIA

Gasworks Arts Park can set up an event page for you on our Facebook page that you can post to (for example, rehearsal images, reviews etc.). You can also use this platform to invite your Facebook friends. Gasworks Arts Park is unable to run dedicated promotion of your production on our Facebook, Twitter or Instagram pages. Our Marketing Department will support your posts by liking, retweeting and sharing them where relevant.

Even though Gasworks does not typically offer the above support, feel free to contact us if there is something listed that you feel would be particularly helpful as we can usually point you in the right direction.

# A GUIDE TO MANAGING YOUR OWN MARKETING

## CREATE A MARKETING TIMELINE

Marketing is best done well in advance of your event. Here is a suggested timeline to ensure you make the best use of your marketing efforts and reach the audiences you want on time and within your budget.

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# FIND YOUR MARKETING STRATEGY

Your Marketing Strategy doesn't need to be a huge document - it can be a simple one page overview of what you would like to achieve from your marketing. Consider your marketing position (for example, your elevator pitch) and write it at the top. Have a think about possible target audience and how you might reach them. Are you trying to reach families with young children who are looking for something to do in the holidays? Or is your show for young people looking for a night out with friends? Once

you know which audience you would like to target, you can brainstorm ways of reaching them.

Once you have decided who you are going to target, you can assess how. Brochures? Posters? Social media? Radio ads? Billboards? Decide on a mix of marketing material to implement. When designing marketing collateral, do not forget the basics! Double and triple check that your flyer has the correct date, times, booking information and venue information.

There are plenty of resources to help you develop a comprehensive kit. The Australia Council is an excellent starting point:

[http://www.australiacouncil.gov.au/workspace/uploads/files/research/entire\\_document-5445e93ed8638.pdf](http://www.australiacouncil.gov.au/workspace/uploads/files/research/entire_document-5445e93ed8638.pdf)

[http://www.australiacouncil.gov.au/workspace/uploads/files/research/00\\_intro-1-5445e9602a6ba.pdf](http://www.australiacouncil.gov.au/workspace/uploads/files/research/00_intro-1-5445e9602a6ba.pdf)

# MARKETING COLLATERAL

In order for your production to be included on our website and in our e-news, the hirer is asked to provide Gasworks Arts Park with information. It is important that care is taken when deciding what images to use and what show information you should include as this is your opportunity to sell your production. A weak image or uninteresting show description can leave potential patrons disinterested in your production which will likely not transfer to a sale.

You've heard of the saying "A picture speaks a thousand words". In the case of your show image, it can speak 100,000! Take your time when deciding what image to use. Talk to your creative team and graphic designer (if you have one) to give some thought to best way to represent your production.

## MARKETING STRATEGY SAMPLE

### POSITION:

*My Life in Boxes* is a physical theatre production – circus, but not as you know it. *My Life in Boxes* has jaw-dropping circus used as a storytelling device to explore the ups and downs of a complex relationship over time. You will laugh, probably cry, but will definitely be drawn into the intricate story of love, loss and recovery.

### EXAMPLE KEY AUDIENCE SEGMENT:

Groups of young people who enjoy circus and fringe performances.

### EXAMPLE HOW TO REACH THEM:

Social media and cross promotion with Fringe Festival.

### MARKETING MIX:

Ongoing Instagram campaign, DL flyer for distribution at Fringe venues, posters for local restaurants and cafes that appeal to young people, posters at local tertiary institutions, targeted media with street press.

## HIGH RES vs LOW RES IMAGES

Even though you may not be a Graphic Designer, as the producer of a production it is important that you understand the difference between image sizes and the effect that they can have on your marketing. Using marketing images that are low resolution, says more about your production than you might realise - and not necessarily good things!

Viewing an image that is low resolution instantly gives an impression of non-professionalism. The patron might not even be able to make out what your image is and get entirely wrong idea of your production. Worst case scenario, a patron might think that if your images are unprofessional, maybe your whole production is unprofessional. Right or wrong, you don't want to risk this negative association.

Invest in a good quality, high resolution Hero Image and give your production the best possible chance. If you don't have the skills to create a high resolution, good quality image, consider hiring a graphic designer or photographer.

To ensure your original hero image is high resolution, make sure it has a dpi of at least 300 -



or at least is bigger than 2MB.

# IMAGE SIZES

When you complete your Ticketing Agreement, you will be asked to provide very specifically sized images for use on our website and within our ticketing system. Some clients are confused about sizes and don't understand why we require so many or where they are used.

A description of how each image is used is detailed on the right.

Remember, you don't have to resize these images yourself. If you don't have the skills or knowhow, simply send us one high resolution image, and we can resize it into the required sizes on your behalf.

WEBSITE BANNER IMAGE	WEBSITE FEATURE IMAGE	SABO LOGO IMAGE	SABO SHOW IMAGE
800 x 300px	344 x 260px	220 x 133px	600 x 600px
<p>This image will appear as the banner image at the top of the webpage for your production. You will notice that the layout of the image is more landscape than portrait.</p> <p>We prefer that our clients re-size their own images to ensure it is set out in the way they like, but if you would like us to do it for you, please bare in mind that a portrait image may not covert to this landscape layout easily.</p> <p>To see an example of this image on our website, follow the below link to our What's On page and simply click on any event.</p> <p><a href="http://www.gasworks.org.au/whats-on/">http://www.gasworks.org.au/whats-on/</a></p>	<p>This image appears on the What's On Page. This is often the first view patrons will have of your production when going onto our website.'</p> <p>To see how this image appears on our website, click on the link to below to see our What's On Page.</p> <p><a href="http://www.gasworks.org.au/whats-on/">http://www.gasworks.org.au/whats-on/</a></p>	<p>This image appears on the page directly after patrons click on <b>Buy Tickets</b>.</p> <p>It is usually only viewed very briefly as patrons will continue with their purchase by clicking again on the Buy Now button.</p> <p>This image can either be the same as your Hero Image off even Your Company Logo.</p> <p>To see how this image appears to the public, click on the Buy Ticket's button on any of the events on our website.</p> <p><a href="http://www.gasworks.org.au/whats-on/">http://www.gasworks.org.au/whats-on/</a></p>	<p>This image appears on the page where patrons choose dates and number of tickets.</p> <p>This image is usually only seen for a few moments, while the patron selects their dates and the number of tickets.</p> <p><a href="http://www.gasworks.org.au/whats-on/">http://www.gasworks.org.au/whats-on/</a></p>



## WRITE A STRONG SHOW BLURB

Put time and effort into your production blurb. If someone has seen your marketing, the website is often the next place they will visit. Your blurb will provide them with the motivation to continue with the ticket purchase or walk away. You haven't secured the ticket sale at this point, so make sure your blurb is interesting, engaging, professional and will catch the reader's attention.

You might want to consider referencing other productions your company has done as well as some information about the creative team and/or cast involved with the production.

If you are having trouble writing something, check out production blurbs from other productions. Take note of what you like and don't like about someone else's blurb and use it to inspire your own.

## ADD A VIDEO (OPTIONAL)

We have the capability of adding a short video (or two!) to sit under your blurb. This is a great way to capture people's attention and give them a taste of what your production is about. Don't worry if you haven't got any production footage yet - even a one minute clip with your cast or creative team talking about the show can be very engaging.

As modern technology becomes more accessible, more and more productions are creating short videos these days. It's well worth considering this option to help sell your show. Just remember to keep it clean and professional.

## EMPLOY A MARKETING & PR CONSULTANT

If you're not feeling confident that you have the skills necessary to run a successful marketing campaign, consider hiring someone to manage it for you.

Marketing can be a daunting process and there are many professionals out there with specific skills and experience in arts marketing. Consider your marketing budget and contact marketing consultants for quotes to see if going down this road will suit you. Make sure it is worth it for your production. Every cent you outlay must be made back in ticket sales. So if you're considering spending \$3,000 on a marketing consultant, you will need to make

that \$3,000 back in ticket sales. Consider whether it is a justifiable outlay for your show.

**Marketing consultants typically offer:**

- **One-on-one mentoring and assistance with marketing and publicity skills.**
- **Writing and distributing your media release.**
- **Assisting with social media.**
- **Help with creating tailored invites and running Opening Night/VIP Night guest lists.**

If you're considering hiring someone in, you need to do it early in the piece. Journalists will often plan their stories weeks and even months in advance. Social media requires time to build excitement. Paid advertising is sometimes booked out early. The later you leave it, the less can be done.

# IMPLEMENT YOUR ADVERTISING CAMPAIGN

If you are undertaking paid advertising, do your research and get the best deal you possibly can. Maybe you can ask for editorial to be included, or request 'distress rates', whereby if a last minute booking comes up, you can get a reduced rate.

Advertising can be very expensive, so ensure you are getting 'bang for your buck'. If your show takes place during a festival, you might consider teaming up with another show and splitting the cost of an advertising spend. Some media outlets

are also interested in sponsorship and/or contra deals. This is where you offer the outlet exposure or access to audiences in return for free advertising.

You can buy advertising on pretty much anything, and sometimes it can be cheaper than you think! For example, getting a full page ad in The Age is thousands and thousands of dollars, but getting a line listing in The Age Arts Directory might only set you back a couple of hundred dollars. There are also plenty

of online sites that give you cheap or low cost advertising.

It can be difficult to track the success of your advertising campaign, so think about running a competition or offering a promo code in your ad so that you can tell what bookings are coming as a result of your advertising. This will help you to tailor your advertising to the most effective outlets as your marketing campaign rolls out.

**IF YOU DECIDE TO RUN PROMO CODES AS PART OF MARKETING, REMEMBER TO INCLUDE THAT INFORMATION IN YOUR TICKET BUILD TO ENSURE THE CODE WORDS ARE AVAILABLE!**

# CREATE A MEDIA RELEASE

Media releases should be succinct and clearly describe your event in a way that will appeal to your target market. Is there anything that makes your event special? Does your event include any high profile artists? Is there a relevant social aspect or a great story to it? Do you appeal to a particular publication, for example GLBTIQ, young people, Greek communities etc.?

If you are not working with a dedicated marketing / publicist / PR manager, you might have to send your press release yourself. This is not as scary as you may think!

A great starting point is your local paper. Your local Leader, Weekly, Star (whichever free paper arrives in your letterbox each week!) is always interested in exciting local content. They publish their contact details on their websites, or in the front of the newspaper. Even if it's a generic email address that

you are sending to, write a short, friendly email and request it be passed on to the appropriate journalist. You could even suggest a cool photo opportunity near a local landmark.

The best way to pitch a story is a personalised pitch. Decide what publications are suitable for your show, and then have a read of the kinds of stories they write. Do they often promote shows like yours, or do they write high level articles about industry challenges? Get a feel for their style, and pitch a story appropriately.

There are plenty of resources to help you on your way when preparing and pitching stories. Try Arts Access Australia's DIY Guide as a starting point.

<http://www.artsaccessaustralia.org/resources/advice-sheets/439-diy-publicity-guide>

## HOW TO WRITE A MEDIA RELEASE

1. Keep your release to ONE A4 page. Journalists will request more information if they require it.
2. Your first introduction paragraph should be short and straight to the point with a vibrant and exciting hook. Give the key information about your event: an overview of the 'who, what, why, where, when and how to book'. Journalists might only copy and paste this paragraph if they're doing a short listing.
3. The body of your copy should cover the content of your event in a more detail using hooks.
4. Include any quotes of reviews from past work or seasons if applicable. If you have not had a past season, consider including a quote from the director or producer talking about what drew them to the production.
5. Provide brief biographies of your key personnel/creatives/artists - keep to a short paragraph mentioning any high profile events/productions they have done in the past.
6. End with a summary listing of the event's details (name, time, date, place, cost)
7. Proof-read! Check against the Gasworks Style Guide to ensure that the date, venue, address and contacts listings are correctly presented.
8. Include the correct contact details for the person who is coordinating your media, and offer photo and interview opportunities for the journalist.

**IF YOU'RE STUCK WITH WHERE TO START, CHECK OUT ARTS ACCESS AUSTRALIA'S DIY GUIDE.**

# SOCIAL MEDIA

## SETTING UP SOCIAL MEDIA FOR YOUR COMPANY/ PRODUCTION

Whether you love it or hate it, social media is here to stay and can be a very powerful marketing tool if used appropriately. Depending on your target audiences, developing a social media presence can be a great way to get the word out.

## WHICH CHANNEL WORKS FOR YOU?

You are better off having one excellent, vibrant, exciting and up to date channel than four channels with nothing on them. Maybe Twitter is best for you. Maybe Instagram. Maybe Facebook or YouTube. Research each channel to see what their demographics are and which is the best fit for you, and decide which one(s) you would like to create. While it does keep changing, certain social media platforms will target certain demographics. For example, Instagram is generally used more by young people, while Facebook has a much broader age range. Consider your target audience and tailor a marketing campaign specific to that demographic.

Posting on social media can be time consuming, so do your best not to over-commit. It can be very challenging to keep a channel up to date when you are dealing with a 'one off' event like a performance. Is there a way that you can keep your channel current in between times? Posts about upcoming shows, rehearsals, or even interesting quotes about the arts can be great ways to keep people interested throughout the

year, and not just when your show is on.

Be sure to keep your pages professional as people might judge your production based on the content on your social media pages, so remember that it is not a personal page.

## BEWARE THE PAID POSTS

Some social media channels now have an option where you can pay money to boost a particular post. This can be a great way to reach potential patrons, however this can also suck your marketing budget without adding to your ticket sales.

Time and again, I see clients pouring money into boosted posts that don't translate to sales. This is because they don't fully understand how boosted posts work. It's all about targeting your audience. There is no point boosting a post to patrons who have never been to the theatre or showed an interest in the content of your work. Specify very carefully who your boosts are going to ensure you get the best bang for your buck.

## LINKING SOCIAL MEDIA ACCOUNTS

By linking your Facebook page with an Instagram or Twitter account, you can significantly increase the number potential patrons you target. It can also help a patron make a decision about purchasing a ticket to your show if they can watch a video, read a link to a review, and see some rehearsal photos. Every little bit helps!

## SHOOTING A VIDEO

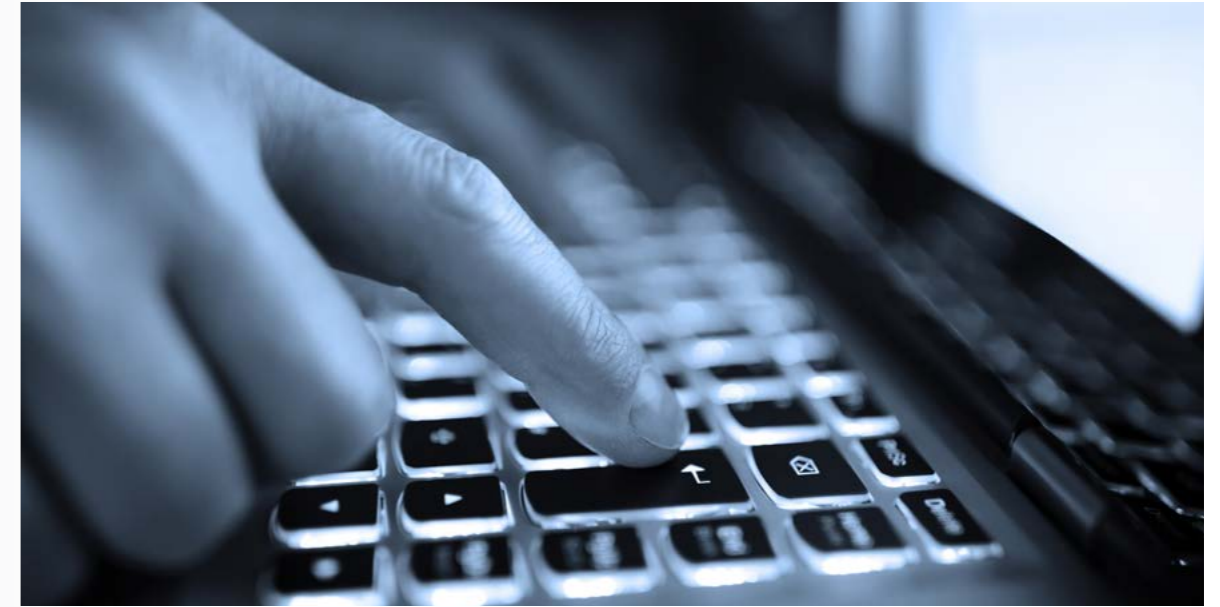
If you have created a short video to be used on our website, consider adding it to your social media channels. Videos can be an extremely successful marketing tool, so find ways to use them across multiple platforms, such as Instagram (remember Instagram videos can not exceed 15 seconds so create multiple videos at different lengths).

## REVIEWERS

The first question to ask is, would you like reviewers to attend your production? Usually, you will want reviewers to attend, but there are plenty of reasons why you might not. Maybe you are testing a new work and you're not ready for reviews at this stage. If you would like reviewers to attend, you will need to invite them!

Inviting reviewers to your production is a great way to get further exposure to your production. A large misconception from clients is that reviewers will simply show up if you stage a production. The reality is that you must contact them yourself to invite them and usually arrange complimentary tickets for them.

It is important that you invite reviewers to the beginning of your season to allow time for the review to be published and therefore impact (hopefully positively!) on sales for the middle and end of your season.



# CREATE AN eNEWS

You may find it hard to believe, but we have had producers staging a show and they had not invited any of their friends, family or contacts to the performances! Your friends, family, work colleagues, exercise mates, university buddies, and the guy that serves you coffee every morning are all potential audiences and spokespeople for your show.

They like you and want to help you, so give them the tools to help! Send them an eflyer and invite and let them know your show is on. You don't have to guilt trip anyone - just let them know and maybe even include a personal note saying if you think they'd enjoy the show, or maybe ask that they pass it on to their friends if they feel comfortable doing so.

If this is the tenth production you've staged this year, you might feel like you're bombarding

your friends and family! As long as you're not pushing them into buying tickets or making them hand out flyers on a street corner for you, you're probably not annoying them too much!

However you feel about it, the key message is to not overlook an audience that might be right in front of you.

## MAIL CHIMP

MailChimp is one of many email marketing services. Do a quick search online and see which e-marketing service might work for you. Most services have a free version, and a more complex paid version. Gasworks Arts Park uses MailChimp and finds it very user friendly, so we think it's a good place to begin your research.



# PRINT COLLATERAL

Over the past few years, printing costs have become cheaper and more accessible with the introduction of Officeworks, Vistaprint and countless other discount printers. But before you order a print run of 5,000 posters, think carefully about how they are going to be used. There is no good printing 5,000 posters, and not having the time or manpower to distribute them. You don't want to have 4,990 posters sitting in boxes in the boot of your car at the end of production!

When you do come to a decision and are ready to go to print, don't forget to

send the proof to Gasworks BEFORE it goes to print. Gasworks must approve all print collateral. Please refer to our Style Guide for the dos and don'ts about using the Gasworks and sponsors logos.

## DISTRIBUTION

There are many companies out there that will distribute your print collateral for you for a small fee. If you don't have the man power to get your printed postcards, DLs or posters out there, perhaps consider employing a company to do it for you.

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# EVENT LISTINGS

Event Listings refer to free and paid online and print listings that help promote your show.

The good news is that there are lots of free listings you can access. Your local council website probably has an events calendar that you can submit your show to, and a quick web search of 'what's on Melbourne' will give you plenty of other options, like eventfinda, eventbrite, aroundyou, and australianstage.

It is a tedious job, but get your text document ready, and do some cutting and pasting into the entry forms and suddenly your show is on 20 websites!

Lots of radio stations have events calendars too, where you email your event details and sometimes you'll benefit from a live read on the radio station. Best bit? It's free!

**If you're not from Melbourne, or aren't familiar with all the radio stations out there, jump on the Community Broadcasting Association of Australia [www.cbaa.org.au](http://www.cbaa.org.au).**

**It will list every radio station in an area as well as providing information about the specific communities that each station serves.**

# INVITE VIP'S TO OPENING NIGHT

At five weeks out, you should be sending out your invitations to your VIPs. By now, you should have a long list of people who have contributed to your production that you may like to thank in the way of a complimentary ticket to Opening Night. Remember to personalise your invites, as people are far more likely to attend if the invitation has a personal touch.

It is always a good idea to only offer complimentary tickets to first few shows of your season. You don't want to be giving away free tickets to the closing night, when the word of how good your production is has got out and paying patrons are trying to get tickets.

Don't forget to include an RSVP date on your invites. You will need to provide Gasworks with the list of complimentary tickets 24 hours prior to the performance, so make sure your RSVP date is far enough out that you have time to follow up with anyone who hasn't RSVPd, and allow enough time to let Gasworks know your final list.

## REVIEWERS

Believe it or not, but reviewers don't just turn up to see your production because it is on. If you want your production reviewed (and their are both pros and cons to this), you will need to invite reviewers. If you are not sure who to invite, jump online and have a look at other reviews of similar productions to your own. Who were the reviewers? Track them down and send them a VIP invite.

# FOLLOW UP PUBLICITY WITH CAST INTERVIEWS, PHOTO OPPORTUNITIES

At four weeks out, your production should be really starting to take shape. Decisions about the design and aesthetics of the production are being finalised. As things start to solidify in the rehearsal room, use the opportunity to share a sneak peak of the design or direction in the form of a photoshoot or interview with the cast or creative team.

Your creative vision doesn't have to remain a secret until the show goes to stage, leak just enough of your production to get people excited.

If your work is an original piece, understand that your potential audience may find it difficult to fully grasp what the piece is about (particularly if it's not a mainstream or known show/concept). Help them, by giving them a visual representation of the piece.

While getting high resolution, good quality images is important, if you can't afford to pay a professional photographer, get your smart phone out and snap some shots on that (remember an Instagram filter can work wonders). Something is

always better than nothing at all.

Interviewing your cast and/or creatives is a great way to sell the work. Often your cast and creatives will relate to the work from a different angle. Hearing how they interpret the work can give you a fresh perspective for your marketing.

## INTERVIEWS

If you cast and creatives are going to do interviews with the media or on radio, remember to brief them beforehand (especially if they have not had experience doing media). Too many times we see companies with brilliant opportunities for publicity, but the interviewee is not sure of the dates of the show, the cost of the tickets or where to purchase tickets. Make sure that anyone who being interviews can recite the following off the top of their head:

**Dates of the Show**  
**Cost of tickets**  
**How to book tickets**

FIND A WAY TO GET YOUR STORY OUT THERE. INTERVIEWS CAN BE A GREAT WAY TO SELL THE WORK, JUST REMEMBER TO BE CREATIVE.

# INCREASE PRESENCE ON DIGITAL MEDIA

As you get closer to opening night, it can be a pain to keep your social media going. You're busy trying to put on a show, after all!

Unfortunately, the days and weeks before you open can be the most valuable times for digital engagement, as this method of marketing tends to appeal to people who may be spontaneous in their decision making. Here a few tricks that can help you during this time.

## SCHEDULE POSTS

Most social media channels allow you to 'schedule' posts. This is really useful if you only have a couple of hours on a Sunday to dedicate to social media! You can schedule a whole heap of posts to appear during the week, and this way, your channels stay active even when you're not writing content every day. You still need to monitor responses, comments, etc. but it does take the pressure off during those peak times.

## LIVE CONTENT

A great way of building excitement is to 'live' post about something. When you're in the room during a rehearsal, photo shoot, or even when you're painting

a set piece, live updates can be a great way to build excitement. Giving someone a sense of 'being there', an insight into the workings of backstage and 'behind the scenes' can help create a connection with your production. Your dressing room might seem boring to you, but for someone who has never been backstage, it's all new and interesting, so don't underestimate the value of sharing something right there and then!

## THE TAKE OVER

Sick of doing all the social media yourself? Consider a 'takeover'. This is where a channel is 'taken over' by a cast member, technician, stage manager - anyone, really! It gives your social media a different flavour for a day, and helps entice different audiences to your production.

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# PERSONAL INVITATION TO ANY CONTACTS WHO MAY HAVE NOT RESPONDED

Keep track of your VIP list, so you know who is coming and who isn't. If you haven't heard back from someone, don't be afraid to follow up with a personal e-mail. They may have just forgotten or didn't realise they needed to book.

A personal e-mail can make a difference and often even if people are unable to make it to this show, they will remember the effort you took to engage with them. You'll probably find that for any future shows, they will make a harder effort to attend if they can.

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# MANAGING YOUR COMP TICKETS

Now that you have confirmed your VIP's and Media/reviewers list, you will need to record the names of these patrons so the tickets can be processed for their collect prior to your event.

In the same e-mail that you were sent this document, there is a link to a Google Sheet. When you record VIP and Media names in the Google Sheet, our staff here at Gasworks will be able to access it and ensure there is a ticket waiting for your guests.

**It is your responsibility to enter your VIP's into this document. Regardless of how many holds you have requested in your original ticket form, comp tickets will not be available for collection unless they have been entered into the Google Sheet.**

## HOW ARE THE COMPS PROCESSED?

Complimentary tickets are booked exactly as a normal ticket would be, however there is no payment received. Our Front of House staff will access your Google Sheet **one hour prior to your performance**. Whatever names are recorded in the Google sheet at that time, will be processed into physical tickets for your patrons to collect.

## MANAGING THE COMP LIST

We completely understand that your VIP's may RSVP accepting the ticket and then change their mind and either want to change to a different performance or not be able to make it at all.

Provided changes are made before **one hour prior to the performance**,

you can easily access the Google Sheet at any time, and make those changes. There is no need to contact Gasworks directly, you can simply update the Google Sheet and save.

## HOW DO YOUR VIP'S/MEDIA PICK UP THEIR TICKETS?

Your VIP's/Media can collect their complimentary tickets from the Box Office 45 minutes prior to the performance. The tickets will be booked under the name provided on your comp list (so it is important that the details are correct and accurate). The less information you provide on the comp list, the more chance there is for error at the Box Office. Remember, your VIP guests are **VERY IMPORTANT PEOPLE**, and they don't like it when they arrive to collect a ticket and it is not there, or booked with

incorrect details so can't be found at the time.

Set a reminder for yourself that perhaps two hours prior to a performance, you double check the Google Sheet to make sure all your comps are correct and accurate.

## WHAT DO I DO IF I NEED TO CHANGE MY LIST LESS THAN ONE HOUR PRIOR TO THE PERFORMANCE?

If you need to make changes to your comp list at the last minute, you will need to visit the Front of House staff in the Box Office. The only way any last minute changes can be made is in person at the Box Office.

## HOW DO I FILL OUT THE GOOGLE SHEET COMP LIST?

1. Simply click on the link (included in the e-mail this document was sent in).
2. Enter in the patron details and number of tickets per patron for each night.
3. Ensure that your total number of comps doesn't exceed the number you requested held for that performance.
4. The document will save automatically after any changes you make.
5. You can access the same document (using the same link) at anytime to make further changes.

Below is an example of a completed Comp List:

	A	B	C	D	E	F	G	H	I	J	K	L
1	GASWORKS ARTS PARK COMP TICKET LIST											
2	SUMMER OF THE SEVENTEENTH DOLL											
3	<i>Please enter your comp lists below. Don't forget to update the dates and times for each performance.</i>											
4	PERFORMANCE #1				PERFORMANCE #2				PERFORMANCE #3			
7	Wednesday 10 April				Thursday 11 April				Friday 12 April			
9	7.30pm				7.30pm				7.30pm			
11	PATRON NAME		NUMBER OF TICKETS		PATRON NAME		NUMBER OF TICKETS		PATRON NAME		NUMBER OF TICKETS	
12	1	Amanda Person	1		1	Christina Kelly	1		1	Will Saunders	1	
13	2	Jane Doe	2		2	Troy Love	2		2	Christian Baker	2	
14	3	Janet Doant	1		3	Luka Folley	1		3	Sarah Williams	2	
15	4	George Person	2		4	Bryce McDonald	2		4	Thomas Cody	2	
16	5	Jenny Steel	2		5	Martina Golightly	1		5	Samual Jones	1	
17	6	Judy Lamington	1		6				6	Betty Write	2	
18	7				7				7			
19	8				8				8			
20	9				9				9			
21	10				10				10			
22	11				11				11			
23	12				12				12			
24	13				13				13			

## COMP TICKET LIMIT

As stated in the Venue Hire Licence Agreement and the Ticketing & FOH Agreement, clients are limited to a maximum of 15 comp tickets per performance. These tickets are charged a ticketing fee of \$1 per ticket.

If you require more than the 15 allocated, you may include them in your comp list, however you will be charged the same ticketing fee that is charged for your full price ticket (in most cases this is \$3 per ticket).

# ADDITIONAL MARKETING AVAILABLE THROUGH GASWORKS

We understand that sometimes you may need a little extra assistance with the Marketing of your production. Gasworks can offer the below Marketing assistance, for an additional charge. If you are interested in any of the below support, please enquire about it ASAP. As a Not-For-Profit Organisation, we have limited staff and limited time to be able to offer this support. During our peak periods, we sadly may not be able to offer the support below. Be sure to check in with us as soon as possible, so we can discuss if additional support is possible.

## AO POSTER DISPLAY

Gasworks Arts Park has four A0 Display Posters out the front of Gasworks Theatre. These are primarily used to promote Gasworks Produced events. If you are interested in purchasing advertising space in one of these A0 Displays, please feel free to contact us to check the availability. However please note the following conditions:

**Artwork MUST be designed by Gasworks on your behalf.**

**The A0 Poster spaces are sold in one week blocks, and are subject to availability.**

**The cost for the poster design and print is \$150. The weekly cost for displaying the poster is \$50 per week.**

1 Week of Display = \$200  
2 weeks of Display = \$250  
3 weeks of Display = \$300

**FROM \$200**

## WRITING PRESS RELEASES

If you need help writing your press release, we can provide assistance depending on our workload. We will need you to send us information regarding the show, interesting hooks etc. and we will craft a release for you to send out. Please note, Gasworks Arts Park is unable to monitor or respond to enquiries on your behalf, all follow up must be undertaken by you, the producer.

**FROM \$95**

## FACEBOOK PUSH

Gasworks Arts Park's Facebook page has more than 5,000 likes. If you are not using your own social media channels and would like to leverage our followers, we can occasionally offer a boosted post for your performance. Please note, production values, content and professionalism must be in line with our core values, and posts are at the discretion of Gasworks Arts Park.

**FROM \$50**

## FEATURED EVENT ON OUR WEBSITE

The front of page of our website has a series of 'featured events' which change regularly. These are also the first events that are displayed when someone is viewing the Gasworks Arts Park website from a mobile device. If you wish to promote your event as a 'featured event', we can add your show to the rotation of featured events. Please note, production values, content and professionalism must be in line with our core values.

**FROM \$50**

# GOOD TIPS TO REMEMBER ABOUT MARKETING YOUR SHOW

## MULTIPLE POINTS OF CONTACT

The majority of patrons will only purchase a ticket after seeing several points of marketing. For example, a patron might spot a poster in a cafe, see an image on Instagram, read an article in the local paper, watch a video on the Gasworks Arts Park website, and then they might purchase a ticket! It is unusual for a patron to see only one thing (e.g. a Facebook post) and part with their money straight away. Consider the last show you saw - what made you buy a ticket? What was effective? How many times did you hear about it before you purchased? You typically need to tell patrons multiple times in multiple ways. It is vital that your marketing has a look and feel to it so that it is consistent across multiple platforms and patrons quickly recognise it.

## YOU'RE ALLOWED TO STOP MARKETING!

So, you've posted on social media, put your posters up, and it's going great - opening night has sold out, and the rest of the season is at 80% houses. Now is not the time to spend thousands of dollars on a publicist or a television ad! If your show is already tracking this well, chances are, it will continue to track well and most likely sell out. You are allowed to revisit and adjust your marketing at any time. Marketing can seem like a never-ending beast. Celebrate your milestones, congratulate yourself on a job well done and let yourself focus on putting on a great show - there's no point having a great marketing strategy, sold out houses, and a terrible show!

## WORD OF MOUTH

So much marketing can be achieved simply by talking with people about your show. Always be ready to discuss your work enthusiastically, positively and succinctly. Too many times I've asked clients what their production is about and they get stuck for words,

or can't explain why they decided to stage the show at all. You may have heard the phrase 'elevator pitch'. This comes from the idea of being in an elevator with someone and only having a very short time to convince them to engage with your idea. Make sure you know yours and can say it with passion and sincerity.

## TIMELINE

It is so important to start your Marketing Plan as early as possible. The later you leave it, the less you will be able to achieve. Get onto it early, write yourself a timeline, and don't push it to the bottom of the 'to do' list. Get excited about performing to full houses and use this to drive you when you're feeling unmotivated!

## HELP

If you get stuck or are unsure how to achieve something, always feel free to give us a call and chat to us about it. While we are unable to do your marketing for you, we can always offer advice and suggestions and are more than happy to do so. If we know what you are doing, we may find opportunities that might be useful to your marketing plan, that we can pass onto you.

