



Change-Up Marketing Workshops Information Pack

Compiled by Daryl Moore – The Guild 2006

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CONTENTS

	Page
PRESS	2
Press & PR Packs	2
Press & Media Tips	2
How to lay out a news release	3
Media Strategy	9
News Release (example)	10
EFFECTIVE PRINT	12
Planning	15
Distribution	16
Design Considerations	16
Leaflets	22
Posters	22
Newsletters	25
Briefing a Designer	28
Design Brief (example)	30
GETTING, KEEPING AND DEVELOPING AN AUDIENCE	32
Getting an audience	33
Keeping an audience	33
Developing an audience	33
Aims and Objectives	33
Checklist for Marketing	38

PRESS AND PR PACKS

Arts groups frequently target the media to highlight their event or exhibition etc. It's a way of getting the word out there and getting free publicity

This pack on Press and PR takes you through the sometimes complicated world of all that is media, to enable you to communicate effectively with journalists and to ensure that your publicity is really effective.

Press and Media Tips

Introduction

Here we are going to look at how to put together a news release. Firstly we will consider what the news release should look like and what the content should be to grab the attention of the journalist. The next part is to look at how to arrange the page, what technical information you need to include and how to set the opening paragraph for busy journalists. We will then look at how to develop a strategy so you can build a beneficial relationship with the media.

What should it look like?

News Releases must be:

- High quality
- Eye catching
- Interesting – have a story that says something that people will want to hear
- Be written with 'joe' public in mind

Newspapers sell their product on stories that contain:

- A specific angle
- A strong clear story
- Genuine news
- Local interest
- Human interest
- Humour

How to Layout a New Release

News releases must be:

- Produced on news release printed paper. This means the paper should be headed "News Release" and typed or formatted on a computer
- Single sided with a special continuation sheet. If a continuation page is used, 'continued' or 'next' should be typed at the bottom of the page. The **headline** from the first page should be typed at the top of the continuation page
- Easy to read – the story must be in the opening paragraph:
- The first paragraph contains the intro and must contain the **five W's:**

Who

What

Where

When

Why

Here is an example of an intro paragraph, which must be short and snappy:

The Prince of Wales, Prince Charles (**who**) yesterday (**when**) visited Washington (**where**) for key talks (**what**) on climate change (**why**) with the Bush administration.

- Read the opening paragraph of a newspaper article and it will show you this style

EG:

As Bank Holiday weekend approaches and the prospect of spending time in traffic or in a DIY store looms, take the opportunity to escape to the tune of some beautiful classical harmonies on the 27th of May. A chamber ensemble from the world-renowned orchestra the Academy of St Martin in the Fields will be making a third visit to the Harleston Festival to play a concert of wonderful chamber music at St John's Church in the town.

- Strong headline – but don't obsess about this – if the story is good the journalist will use it and come up with a headline to go with the angle.
- The bottom of the first page must inform the journalist whether there is more to follow if the text has come to an end write **"ENDS"**
- **Note to editors** whereby extra information is supplied to journalists. These are numbered and the first note is always the same: the explanation of what the organisation is and what it does

How to format a news release:

- 12 point font size
- 1.5 or double line spacing
- Left aligned with wide margins, for example 2.5cm (1") left and right
- Top and Bottom margin of 2.5cm (1")
- The top of the release usually has your logo on for swift identification

- The essential story is in the first three or four lines
- When the news release ends you put **<ENDS>**
- After which there are notes to editors giving additional background info that they might want to work into the final article.
- Clear contact info at the top of the press release.
- Dates Times Venue Tickets costs in a table at the bottom

Getting the timing right

Normally Monday mornings are good as the journalist will be looking for stories after the weekend.

Write the **date at the top left** of the page. Contact details should appear at the top **as well as** at the end of a news release and include the name, email and telephone number of the person the journalist should contact.

Make sure that the **details are correct** and that the person named has not just gone on holiday!

It is **always best** if you can put the **name** of the individual journalist. Ring up and find out who to send it to. Get their name and start a media contact list. Read the paper and see who writes for it and what page they specialise in.

If it is a photo opportunity contact the papers picture desk and let them know when and where to send a photographer.

The release should have a **headline** or heading, in bold, usually upper case. This is one element of a release, which will always be read. It

should sell the release and give an indication of the nature of it. But don't obsess about it – if it's a good story the journalist will come up with a headline that they like.

Deadlines and Leadtimes: Find out when the print deadlines are for the publications in which you are interested in getting stories.

Papers will vary –weeklies and dailies will have different timescales. Magazines will have three month lead-times.

!Tips

- Follow up but **DON'T** hassle
- If you get coverage SAY THANK-YOU! You will be amazed how many people don't and how much warmer a reception you will get next time if you do
- Ensure you're speaking to the right person and get their name right
- Do some research about the stories the journalist has written in the past – you could use that as a lead in "... we've been following your articles on vandalism in the area and thought you highlighted some really interesting points..."
- Journalists are incredibly busy; don't waste their time – they are bombarded with people calling them with useless stories and stopping them reaching their deadlines - so make sure you have a newsworthy story

- Email: put subject and date in the subject line so then when they look at their in box they can see when your event is
- Send images separately hi resolution
- if you embed an image in the main body of the document make sure it is low resolution so they get the idea and can then get a better quality one from you separately

On the phone

Get to the point – **QUICKLY** –

Say your name, organisation and purpose of the call

Ask if they have two or three minutes if they don't, ask when you can call back.

By email

Emails are probably not the best method if the journalist doesn't know you – you can phone then follow up by emailing the information. If you do email a news release, make sure it is readable – not in a PDF format – and is not overly complicated or small

!Tips: Highlight the positive, make your message up-beat and get your project noticed.

Pictures will get you coverage. Pictures sell papers and pictures make pages look good so if you want coverage have a good picture. Local papers in particular rely on pictures supplied from external sources.

Celebrity

We are in an age where celebrity has big news value – so if you can get a celebrity to add their name to your cause then you add newsworthiness. It is important that you match your celebrity to your cause.

Summary

- Does your story pass the “so what” test?
- Does it contain real people and not just statistics?
- Can you spice up your story with the X factor?
- Has your story an element of newsworthy value?
- Deadlines – 7 days for press – 3 months for magazines
- Different styles: The EDP/Evening News wants one kind of story, Arts East, Norfolk, Suffolk Magazine wants another
- TV don't decide until the day

Media Strategy

- Who are you going to target?
- What do you want to get out of this?
- What the story?
- Who is going to read/see this?
- Why are you doing this?
- Who is going to manage this?
- What are the time frames for this?
- What resources are needed?

Summary:

- Always have a plan
- Always have a story
- Always have a strong image
- Learn from what has been successful for you
- Build in targets to help you evaluate

NEWS RELEASE

24th April 2009 Press officer: Margeret de Manger
Mobile : 0774476654654654 magsi@ntlworld.com

Poetry with Bang and Sparkle

(WHAT) Wells Poetry Festival is 10 years old this week and to celebrate the organisers of the event are planning an unusual birthday party. **(WHERE)** Patrons of Neptunes Fish bar are in for treat **(WHO)** Louis De Bernieres will be performing his poetry live in the bar.

(WHY) Chilled champagne will be on offer to wash down their cod and chips and the evening promises to be full of bubble and sparkle.

Champagne corks will start popping at 7.30 this Wednesday. **(WHEN)**

“We really hope that putting poetry in a fish and chip shop will encourage everyone to come along and enjoy Louis’ fantastic performance” said Caroline Gilfillian who organises the event.

The Festival is planning a series of champagne suppers in the town’s famous fish and chip shops, along with evenings of Boisterous Shanty songs and beach combing on Wells’ award winning beaches.

The fun starts on 12th June with an exciting event every day. International poets will be attending from around the globe.

But not everything will have a whiff of sea air about it - organisers are also devising a special poetry trail in the ancient Wells Woods on 21st June. The trail will feature magic, demons, and summer fairies with

some fantastic poetry devised by local school children to guide visitors along the ancient way.

The event will culminate with a stunning firework party in the grounds of the old roman fort at Wells to mark the end of the festival.

“The Poetry Festival has always has always brought together the whole community of Wells, as well as attracting hundreds visitors to the area” commented organiser Caroline Gilfillian.

“We really want this 10th birthday to be a celebration and a thank-you for all the support and success over the past decade.”

<ENDS>

294 Words

Notes to Editors

Poetry Next the sea is a registered charity with the aims of bringing Poetry to life.

Contacts: Patrons Ant & Dec contact details by arrangement with festival office.

Press officer: Margeret de Manger

Festival press office contact on: 01612 13131 3211

Mobile : 077447 6654654654

Email poetry@wells.co.uk

Website www.poetry-wells.co.uk

Enclosed photos of: Ant and Dec

EFFECTIVE PRINT

In recent studies it has been suggested that in one week we take on as much information as a 19th Century European would take on in a whole year! (Training Journal 2006)

This pack will guide you through the steps you need to take to ensure that your printed material gets noticed amongst the massive amount of information out there.

We will look at how to plan your print properly, what kind of design and medium to use and how to distribute it effectively. By focusing on leaflets, posters and newsletters, we will examine how to attract attention, how to target your audience... and much more besides!

Planning

Before you order any printed publicity make sure you know:

- Who it is aimed at
- How you will use it
- Whether it is necessary at all.

Are there alternative communication methods that would make better use of your limited time and resources? Are you running a community event where a big banner would tell the entire village what is happening and you don't need thousands of leaflets? Are brochures/leaflets/ posters needed to attract the audience you want?

If producing print is the thing you need to do – then have a plan.

- Start with the date of your event and count backwards a minimum of four weeks.
- That is when your print should be being distributed.
- Allow at least a week to get it printed – preferably two.
- If you are using a designer allow two weeks at least for them to get the design ready.
- This means the process from design to print to distribution takes a minimum of 7 weeks
- If you are doing it yourself – give yourself a realistic timescale to get it done.
- If you are writing the copy allow yourself enough time to get it done.

- If others are writing it give them a deadline to get the material to you.
- Let them know that if they don't get it to you by that time then their text won't make it into the leaflet.
- Plan contingency time into the schedule to allow for delays and things to go wrong
- Make sure that everyone involved in producing the print knows what they are meant to be doing, what the deadline is, and delegate one person to talk to the printer and the designer.

Distribution

It can be very tempting to order thousands of leaflets and posters to promote your event and think that your marketing will take care of itself, but unless you have a clear plan of how you are going to distribute them and get your leaflets into the hands of your potential audience, it can be an expensive and ineffective tool.

Distribution affects design too – where are you going to distribute the information?

The last question is a vital one as it is pointless designing A5 leaflets if all the outlets you intend using have dispensers that are 1/3 A4.

Design Considerations

Printed publicity need not be restricted to paper; it can be just as effective if printed directly on t-shirts, banners or balloons. If you are using paper, consider whether alternatives to the leaflet/ poster option

could be more effective. Some events or activities have been successfully promoted on beer mats.

Under the terms of the Disability Discrimination Act, it is an offence to offer a lesser service to any person on the grounds of their disability. This may mean that you need to make it available in alternative formats if requested. You must be prepared to offer information about your event in any other format requested- Braille, audio tape, large print. Make sure you have contact details for organisations able to help you so that you can respond if asked.

Tip! If you say – “This leaflet is available in large print on request” it means you are bound to produce a large print replica of your leaflet which is time consuming and expensive. If you say “The text in this leaflet is available in large print on request” you can simply provide the text in large print which is much easier faster and cheaper to do. Just enlarge the font and print or enlarge on a photocopier.

Accessibility checklist:

Use a reasonable size font – large fonts use more space which equals more paper which equals more cost. But no-one can read a tiny font. RNIB recommends 14pt as standard – go for at least 11pt and make a large print option available.

Don't put pale coloured text on a pale background – it is very hard to read. Black and white is a good contrast, black text on a red background can be very hard to read.

Don't put text over a busy picture – it is very hard to read.

There is no right or wrong way to design your publicity material. As long as you include all the key information such as titles, times and dates, booking details and any copyright information requested by publishers, you can use whatever style, colours, shape and size of publicity material your imagination and budget allow.

It isn't necessary to use full-colour print or professional graphic designers to produce effective publicity material but it's vital not to be sloppy.

Spend time looking at other publicity material and ask yourself how and why it is attractive.

Remember, it is important to make your information clear and easy to read by casual browsers. A well designed banner will only have a few key details but these will be easy to read from a distance.

If you are promoting someone else's work and they are supplying the text, make sure you can add your details easily and neatly.

Writing the Text

Describing your event or activity in words that are persuasive and attractive for your target audience need not be a difficult chore but should take time and thought.

You may find it helpful to spend a bit of time looking at publicity that appeals to you and ask yourself why and how it communicates the information.

Everything you write should attract the readers' attention, keeping them reading and persuade them to take action.

Remember above all YOU ARE NOT WRITING FOR YOURSELF

Often your target audience may not use the same words as you to describe the work and will certainly not have the same knowledge about it as you have. An audience will not materialise just because an event is happening – an audience comes because they are persuaded they will have a good time, and that the event will be enjoyable, exciting, entertaining, good family fun, a lovely way to spend a day, an afternoon or an evening – better than the pub, better than taking the kids the park, and better than the TV.

Start by asking yourself basic questions-

- What is it about?
- Why should anyone be interested?
- What am I trying to sell?

Turn these into short sentences.

Be descriptive with not too much exaggeration. This means giving the potential customer the information they need understand what your event is about. For example, phrases such as " you'll laugh your socks off" or " you'll be yelling "it's behind you!" or " you will be told an enchanting story that will enchant children of all ages", "a toe-tapping, finger clicking time will be had by all" will give people an idea what to expect.

What are you doing is removing the element of risk for the customer, particularly important for work that is new or less well known. It helps if you can offer comparisons that give the potential audience a way in to the work (it's like a cross between...")

If you're finding writing about the product difficult, sit down with a friend and talk about it. Describe the product/event/service and explain why you want to advertise it. Tell them what you're enjoying about it and why it is a good thing. The words you use to persuade are often the most persuasive written down as well.

Whichever words you choose to describe your product, there are some basic style points that are always important to remember:

- Stick to one idea per sentence
- Use short sentences and paragraphs
- Use active tenses (e.g: " book now" not " tickets can be booked now")
- Speak directly to the individual (" have a good night out" not " everyone can have a good night out")
- Concentrate on the benefits
- Include all the key information –times, dates, venue, booking details, accessibility
- Get a second opinion- does it say what you wanted it to say or is there room for any misunderstanding?
- Check everything again for good measure!

Leaflets

When planning the content of a leaflet be very sure about why you are producing it.

Consider:

- Using clear headings
- Using an introductory statement. " This leaflet is for anyone who wants to know more about..."
- Whether it is part of a series of leaflets
- Who can be contacted for further information
- Including contact details and pointers to other sources of help

Consider using a template if you are producing a number of different leaflets. Consistency and repetition will reinforce your branding and make recognition easier.

- Think about the position of the logos, titles and pictures
- Choose appropriate fonts for headings and sub headings

Designing Posters

Posters can be used to promote specific goods, services, events or your organisation generally.

Posters get your message across to both complete strangers and those with an interest in your organisation who are not expecting to receive any further information

A poster must

- Grab attention
- Arouse interest
- Convince them of your message
- Motivate them into action
- Ensure action

Does it help people move through the five stages above?

- How are you going to grab their attention?
Tease them, scream at them, shock them or intrigue them with an image?
- How will you get their interest?
Feature a compelling or personal message, appeal to their emotions, needs or desires?
- How will you convince them of your message?
Sell the quality and importance of what's on offer.
- How will you motivate them to take action?
A snappy summary of the benefits of involvement?
- How will you ensure they take action?
A free phone number? An email? A local ticket outlet?

Points to consider

Most people tend to skim-read a poster. They first look at a title and the picture. Only then might they try to read the rest of the poster if they think the material is interesting.

The relationship between the text and graphics is especially important. The text should be placed so that it can be read through systematically, point by point by the reader.

Posters incorporate visual combinations of images, lines, colour and words, The basic elements of a poster are: the main heading, supporting text and visuals.

The main heading should be brief, to the point, and designed to capture interest. Simple, eye-catching words around 20 mm high are recommended to make sure that the words can be read from a number of metres away.

Posters have to stand out from a distance and be easily read within a short space of time e.g. from a moving car.

- Use distinctive colours- a white background will get lost
- Use large bold words, a few very small words, or no word at all.
- Use logos where possible

Visuals are the focal point of a poster. Photographs, illustrations, diagrams and charts can all present the same information in different ways. Labels must be close to any diagrams.

Selective use of colour enhances a poster. Coloured borders, bullets and blocks serve to draw attention to specific details.

The poster construction should be sturdy and always carried and stored flat. If the poster is to be used a number of times it can be laminated in clear plastic for protection.

Newsletters

Newsletters can come in all shapes and sizes and help you to achieve many things. They keep staff, volunteers and clients informed of projects and activities. They can be used to promote projects and services, celebrate success and share good practice.

Audience

When designing a newsletter you need to consider your audience:

Your audience may be staff, volunteers, clients, potential clients or funders. If you produce an all-purpose newsletter it is important to consider the needs and interests of all members of your audience.

Size

Look at examples and decide what seems appropriate for you. The main options are:

- A4-the size of a normal letter
- A5 (half the size of a normal letter)
- A3 (twice the size of a normal letter and about the size of a tabloid newspaper)

Length of newsletter

There are various reasons for keeping the number of pages low including reader's time, your time, production costs, postage costs, storage space and environmental impact. Most newsletters are 4-8 pages in total.

Masthead and contents list

The masthead is the design work at the top of the page and should include your name, logo, newsletter title, issue number, date and price.

A contents list, even for a small newsletter helps to draw the reader in.

Columns

Individual articles generally include columns. Two to three columns is standard for an A4 page. Main articles may have an introductory paragraph that runs across two or more columns.

Font type and size

Although there is a wide choice of fonts, it is best to keep it simple.

Establish a set of rules for headline type size. Different sizes may be allocated for:

- Main story, front page
- Centre spread, across two inside pages
- Back page lead story
- Minor articles

Publishing details

Incorporate details of who has produced your newsletter- writers, printers etc. Also include your contact details and a charity number if appropriate.

Pictures

Make sure pictures do not cut a story in half. The picture can go above or at the end of a block of text, or in the middle if you wrap words around it.

Content

A newsletter should be made up of various articles: several major news pieces, smaller stories on "news-in-brief" (NIBS). Other items that can be included are features, letters, real life stories or case studies, puzzles and competitions, tips and reader suggestions or an events diary.

Style

Newsletters should be written in simple English using short sentences and written as you would speak. Compose your article with the most important information first and the least important last. The first few paragraphs should answer:

- Who?
- What?
- Why?
- Where?
- When
- And how?

In the relevant order.

Headlines

Headlines make a big difference to a newsletter and play a vital role in attracting attention.

- Use simple punchy one/ two syllable words
- Use active verbs in the present tense
- Avoid humour- not everyone finds the same things funny
- Try to capture the essence of the story
- Don't try to be too clever.

Further Reading

Gilchurst K (1998)- Producing promotional materials. A step by step guide for small voluntary organisations.

The National Information Forum (1996)- How to provide information well. A good practice guide. Tel 0171 4043846

Briefing A Designer

Be clear about your requirements.

Explain who you are, what you want the leaflet for, what kind of audience you are trying to attract, and where you will be distributing it.

Be clear about your budget.

As with outsourcing any piece of work – get a number of quotes.

In order to do this the designer will need a number of key pieces of information:

- How many copies you want printed
- What kind of paper or stock you want it printed on – the cheapest will be a lightweight gloss the most expensive a heavy uncoated.
- Give the designer some examples of print you like and ask them to follow that as a template.
- Provide the designer with as many good hi-resolution images as possible to give them the best possible choice.
- Make one person the point of contact for the leaflet for the designer – design by committee does not work and too many cooks spoil the broth!
- Agree a timeline and stick to it. Make sure that you plan in enough time to allow for delays, problems and to allow the people who need to see the leaflet and approve it. See dummy brief below. Print can be turned around much faster than that but the more time you allow for things that might go wrong the easier life is!

Norfolk Morris Dancing and Folk Music Festival 2006

Brief to Designers

Requirement: to design and print marketing material for Morris Dancing and Folk Music Festival 2006.

- Specification: 1 x 6pp DL leaflet to promote 2006 Morris Dancing and Folk Music Festival programme.
- Leaflet will be used for direct mail to Friends of the Festival, distributed through Arts Round-Up carousels and dispensers – i.e. design needs to be effective in display and affordable weight to post.
- Full colour.
- Gloss paper. [if you are familiar with stock weights you can specify for example 130gsm]

All proofs to be sent to bj.bloggs@morrisfestival.org.uk

- Copy and Image deadline for Festival committee: 03.04.06
- Copy and images to designer: 04.04.06
- First full proof delivered on or before 12.04.06
- Amends to be provided to designers by 20.04.06
- 2nd proof from designers by 24.04.06
- Amends to be provided to designers by 30.04.06
- Final proof from designers by 05.05.06

- Printers proof to be sent to Festival Office 23 Griffin Court, Market Street Wymondham NR18 0GU FAO B J Bloggs.
- Proof to be signed off by B. J. Bloggs by 13.05.06
- 5000 leaflets to be delivered to Festival Office 23 Griffin Court, Market Street Wymondham NR18 0GU by noon on the 24.05.06

GETTING, KEEPING AND DEVELOPING AN AUDIENCE

In this section we examine how you attract an audience to your event and how you get that audience to come back for more. We look at how you can expand your audience by attracting more people and how to get new people to try your event for the first time.

We look at the elements of the marketing mix, how that impacts on getting, keeping and developing an audience.

We focus on some promotional techniques that will raise your profile and how to develop word of mouth working for you.

Getting an audience is about having the right product, promoting it effectively to a targeted segment or segments of the total audience and doing so in timely fashion.

Keeping an audience is about continually doing that and providing a quality event and experience that people want to repeat.

Developing an audience is about continuing to run good events that gets your audience talking to other people about how good it was and coming back with their friends. Ie: promoting your event through word of mouth.

Developing your audience is about building a relationship with your audience – via friends schemes, annual parties and special events for friends of the festival etc... so that if you want to programme a more unusual product they will come because they have confidence in you.

Developing your audience is also about being able to programme different sorts of product so that new people who have not been to your event before will give it a go. It may also mean having to promote what you do in new ways so that new people hear about you.

Before you do anything – plan for it. Think about what you want to achieve, what do you want to do and then plan to make it happen.

Aims and Objectives

What are you trying to achieve through marketing

Aims are: your overall intention – the big target you are aiming at.

The big picture.

Objectives are:

Specific

Measurable

Achievable

Timed and Targetted.

AIM: To get more people to come to our event.

OBJECTIVE: To sell 500 tickets for the event by the end of August.

AIM: to increase our membership

OBJECTIVE: To increase our membership by 20% by the end of 2006

The majority of our learning about marketing comes from the area of commerce known as "fast-moving consumer goods" – fmcg. So – things we buy, and consume fairly quickly – a tin of baked beans, but not a washing machine all marketing textbooks talk about "The Four Ps":

- Product – What are we selling and why should anyone buy it?
- Price – Is it at a price that will attract our audience?
- Place – are we promoting it and selling it where it can be found easily by the kind of people who might be interested?
- Promotion – how are we promoting it?

so – taking the 4 Ps in turn:

- what are we selling and why should people want it?
- at what price?

- are we promoting it and selling it where it can be found easily by the kind of people who might be interested?
- how do we tell people about it?

PRODUCT

The event/exhibition has to produce a product that people want to buy or engage with. You then have to differentiate the product so that it is slightly different from what is on offer at present so that people can be persuaded to 'give them a try'.

PRICE

The price must be high enough to cover costs and make a profit but low enough to attract customers. Too cheap and it can look like something that has no value attached to it – but then too expensive could put people off

PLACE

Where are you holding this event? Is it relevant to the activity? Is it accessible? And where are you going to place your promotional material?

PROMOTION

There are several strands to "how do we tell people about it":

- what message do we want to get across?
- what vehicle should we use to communicate that message?
- what language should we use?

Promotion is probably going to involve producing some kind of leaflet or postcard or poster and is almost definitely going to involve writing

press releases, and getting coverage in local newspapers, radio and other media.

The messages should all be consistent - whatever they are....

“this is a fun family event”

“a wonderful chance to hear this fantastic orchestra in a magical setting”

“a rollicking good comedy – suitable for adults and children of all ages”

“an enchanting fairy tale featuring exquisite puppets and beautiful music”

All your copy and images should promote the same message. Think before you do anything about where your audience is going to come from and put the print where it will be seen.

When you are writing press releases, or text for your leaflets – think about how you would describe the event to a friend. Your message should be clear, concise and attractive.

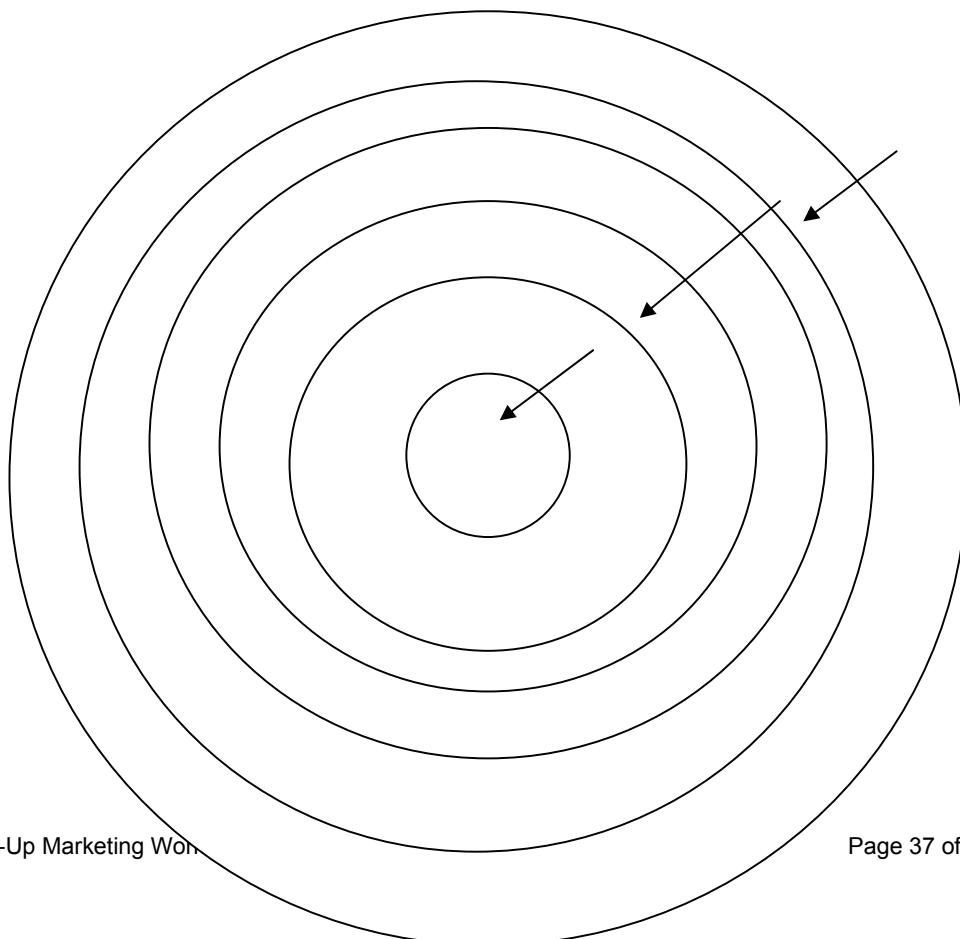
Don't forget signage! – if people cannot find the event it will not be a success!!

Word of Mouth - This is something of a Holy Grail. Some believe in it; some don't. Most believe that it is impossible to find. But there are numerous examples of it at work. The trick is harnessing it. How many of you have heard of the Arctic Monkeys? Last year, they went on tour, with none of their music available in the shops. They gave away free CDs at their gigs, and talked about themselves at length on

the Internet, especially in areas such as MySpace. When they eventually released their album, it shot straight to Number One, and will be in the next Guinness World Records book as the fastest-selling album of all time. That's word-of-mouth at work. We now take the success of the Harry Potter books for granted, but actually the first book was almost unknown when the second was released. What sold it was the 'Buzz' in the school playgrounds. This time it was unintentional on the part of the artist – Jo Rowling just struck lucky, whereas the Arctic Monkeys had a plan.

When you are promoting an event – word of mouth is the cheapest and most powerful tool. If you have a committee of 10 people who each sell 10 tickets – that is an audience of 100 already!

Marketing is a constant process and the more time you give yourself the more that you can do. If you are an established event your audience should divide up as per the diagram below.



6 rings (reading down, from outer to inner):

unaware

aware, never visited, and not predisposed to

aware, never visited, but predisposed to

aware, visited, but not predisposed to return

aware, visited, predisposed to return

aware, visited, will definitely return

Always look for a marketing tool which will move people one ring closer to the centre. The trick is to concoct a 'box' of tools which between them, in the most cost-effective way, provide the route to purchase.

CHECKLIST FOR MARKETING

This checklist has been designed to get you to step outside the box, get you to identify who your audience is, and why they will want to come to your event, and get you to consider how you will get your promotional items out there.

By the end of this you will have some idea of how to make your event a real success

Establishing your selling points – what makes this a good night out?

Keep giving out those messages in your print, in your press and in your conversations.

What sets you aside from anything else like this, such as another art show or recital?

Who is going to come to this? Look at the diagram – who is it realistic to target with the timescale?

What can you do on the night to make sure that people come back for more?

Make your event a night to remember – so they want to book up for next year

Create a great atmosphere. Make them feel special and how will you do that?

Positive customer experience:

- a venue that is easy to find,
- well signposted, accessible,
- and where you can park.
- A warm welcome when the door is opened,
- someone to take your ticket,
- show you how to get a drink,
- and a good show will do more for your marketing than almost anything else.

Remember when you are providing an arts event you are competing all the other forms of entertainment including a quiet night in front of the TV which means you have to sell yourselves and that you have to live up to your promises or they won't come back!