



**Smart arts:** Marketing the arts in  
New Zealand | **Toi huatau:** Te hāpai  
i ngā mahi toi i Aotearoa



Viewers engage with text and photographs in the My Place exhibition, held during the Christchurch Arts Festival 2003

Bruce Connew



Planning a marketing strategy

1

Promoting the event

2

Making the sale

3

Communicating your message

4

The media

5

Marketing on the web

6

Good business practice

7

Appendix

8



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# Contents

Foreword

Introduction

## 1. Planning a marketing strategy

- 9 The seven Ps of marketing**
  - 9 Purpose
  - 9 Product
  - 10 Public
  - 11 Price
  - 13 Place
  - 14 Position
  - 14 Promotion
- 15 SWOT analysis**

## 2. Promoting the event

- 17 Setting a promotions budget**
- 19 Timelines**
  - 19 Sample timeline
  - 21 Exhibition openings

## 3. Making the sale

- 23 The box office and ticketing**
  - 24 Beyond the box office
- 24 Buying behaviour**

## 4. Communicating your message

- 27 Branding**
  - 28 The tag line
- 28 Working with your sponsors**
- 29 Tools to get across your message**
- 30 Producing printed material**
  - 30 Content and information
  - 31 Briefing your designer
  - 32 Paper: size, shape and stock
  - 33 Using graphic images
  - 33 Photography
  - 34 Choosing a printer
  - 35 Printing options
  - 36 Additional printed material
  - 36 Distribution
- 38 Indirect marketing**
  - 38 Advertising copy
  - 39 Newspaper and magazine advertising
  - 40 Radio advertising
  - 41 Television advertising
  - 41 Cinema advertising
  - 41 Street stunts
- 42 Direct marketing**
  - 42 Contact lists
  - 43 Networking with Māori and Pacific Island audiences
  - 44 Building your own database
  - 44 e-marketing
  - 46 Direct mail
  - 47 Incentives
  - 48 Targeting groups
  - 48 Telemarketing

## 5. The media

- 51 Media strategy**
- 52 The media release**
  - 52 Writing the release
  - 54 "Selling" the release
  - 55 Media lists

- 55 Follow-up
- 55 The media kit
- 56 Media launch
- 56 Working with Māori, Pacific and other specialist media

- 58 The interview**
  - 58 Interview techniques
  - 58 Television shoots
- 60 Press photos**
- 61 When bad news hits**
  - 61 Responding to negative press

## 6. Marketing on the web

- 63 Benefits of using the web**
- 64 Creating a website**
  - 64 Maintaining the website
  - 65 Getting links from other sites
  - 65 Testing
  - 66 Making your site easy to find
- 66 Online ticketing**
- 67 Promoting your website**
- 67 Online media**

## 7. Good business practice

- 69 Be strategic**
- 70 Communicate**
- 71 Keep a written record**
- 71 Wrapping it up**

## 8. Appendix

- 73 Useful reading**
- 74 Online resources**
- 75 Useful organisations and contacts**

# Foreword

The purpose of marketing is to build an audience for your work. Findings from a Creative New Zealand survey, *Portrait of the Artist: a survey of professional practising artists in New Zealand*, show that more than half of the artists interviewed (58%) said they needed assistance in marketing and promoting their work.

Artists and arts organisations in New Zealand often run small businesses and produce arts events on slim resources, with considerable success. *Smart arts | Toi huatau* is a practical, how-to publication focussed on marketing an arts event – whether it’s an exhibition, a literary festival, a concert, theatre or dance production.

Aimed at supporting artists, entry-level publicists and producers, the guide does not attempt to cover the wider topic of marketing and selling your publications or visual artworks. There are already books on this topic and New Zealand arts organisations you can contact for help, some of which you will find listed in the *Appendix*.

To complement this guide, we have produced a “living” version for our website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)). This provides links to other sites and includes templates you can download and alter to suit your particular requirements. You can also download the full document from the Resources section of our website.

Creative New Zealand works in a range of ways that support artists and arts organisations to develop audiences and build new markets – both in New Zealand and overseas. As Nicky Nicolaou says in her introduction to this guide, marketing is about taking a strategic approach to promoting artists’ work. One of the first things you need to do is find out as much as you can about your audience. In 2000, Creative New Zealand published *Know your audience: me mōbio ki tō whakaminenga*. This document contains findings from our survey on New Zealanders’ participation in the arts, and provides useful data and profiles on performing arts audiences, gallery visitors and readers. If you would like a copy of this publication, please let us know.

I should like to thank everyone who has offered advice and worked on this publication – in particular, Nicky Nicolaou, who has put considerable effort and time into writing it. Thanks also to Vicki Allpress, Makerita Urale and Monika Ahuriri for their contributions on marketing on the web, and marketing to Māori and Pacific Island audiences.

Kia hora te mārino, kia whakapapa pounamu te moana, kia tere te kārohirohi i mua i tō huarahi.



**Elizabeth Kerr**  
Chief Executive  
Creative New Zealand  
August 2003

When Love  
Comes Calling,  
**choreographed  
and performed  
by Raewyn Hill**  
Soapbox  
Productions



# Introduction

There must be as many marketing guides as there are Shakespearean quotes on love. This publication, **Smart arts | Toi huatau**, differs from most marketing guides because it is written specifically for the arts environment in New Zealand.

I was approached by Creative New Zealand to write this guide, drawing on my experience as a local arts marketer. I have worked in arts marketing for more than ten years and my knowledge is based on firsthand experience. I studied theatre, film and psychology at Victoria University but my knowledge of marketing is from the street. Intuition and practical experience carried me to a certain level and as I began refining my knowledge, I turned to marketing books and courses to fill in the gaps.

The purpose of this guide is to offer an introduction to marketing an arts event, aimed at artists, entry-level publicists and producers. Although my experience is mainly in performing arts, much of the information in this guide is relevant to all artforms and anyone trying to reach audiences for their work – whether it’s a writers’ festival, a gallery promoting an exhibition or a jazz concert.

## Marketing the intangible

One of the hardest things about marketing in the arts is that we are often asked to promote an event or product that is not yet in existence.

One of my favourite sayings in marketing is: “You’re not selling the drill, you’re selling the hole.” Nobody actually wants to own a drill. They want to make a hole. This is particularly true of the arts where you’re not selling a dance or theatre work – you’re selling an experience. Similarly, you’re not selling a canvas with some paint on it – you’re selling a person’s attitude, perspective or an image.

Although this is a general principle of all marketing – whether you’re selling an energy drink, a car or a show – it is especially relevant when marketing an art product that has yet to be created. Understand what it is that motivates people to connect with art and sell that to them.

## Understand your audience

Marketing considers an event from an audience’s point of view and guides the way you communicate to a potential audience. What do they want? Why, when and how do they

want it? How do you let them know about it? Marketing begins with the first spark of interest in creating a product for an audience – even if that audience is just one other person. Your job as arts marketer is to take that person or those people through the step-by-step process of connecting with the work.

People need a reason to do anything. With marketing, you find out the reasons that will motivate people to attend your event and then communicate those reasons effectively to them. There will always be barriers preventing people from attending your event and so you develop strategies to break down those barriers.

People don't just turn up to your show out of the blue. They've been involved in a process and the more you understand that process, the more people you can encourage along to your show.

## Why market?

Realistically, artists need to earn a living from their work. Sponsorship and grants are not guaranteed income and although valuable, they cannot be counted on. The public, whether through box-office sales or by purchasing artworks or books, provides artists with the revenue they need to create and present their work.

That's why sound marketing is vital to the success of an arts event. At its simplest, marketing provides "bums on seats". To be more specific, it's about getting the number of bums on seats necessary to support the artistic endeavour financially. Firstly, you need to ensure people know your arts event is happening and then you need to ensure they become a part of the audience.

People often confuse promotion (or publicity) with marketing but promotion is simply a marketing tool. Marketing is about strategy; promotion is about action.

## Your role as arts marketer

You plan, strategise and produce promotional material but most of all, you connect people. Whether you're connecting an actor with a photographer, a composer with a journalist, a designer with a printer or an audience member with your event, you are facilitating every step of the way and controlling all details.

One essential piece of advice: inspire the public with your passion for the work. You know how much they'll enjoy it so get out there and tell them about it.

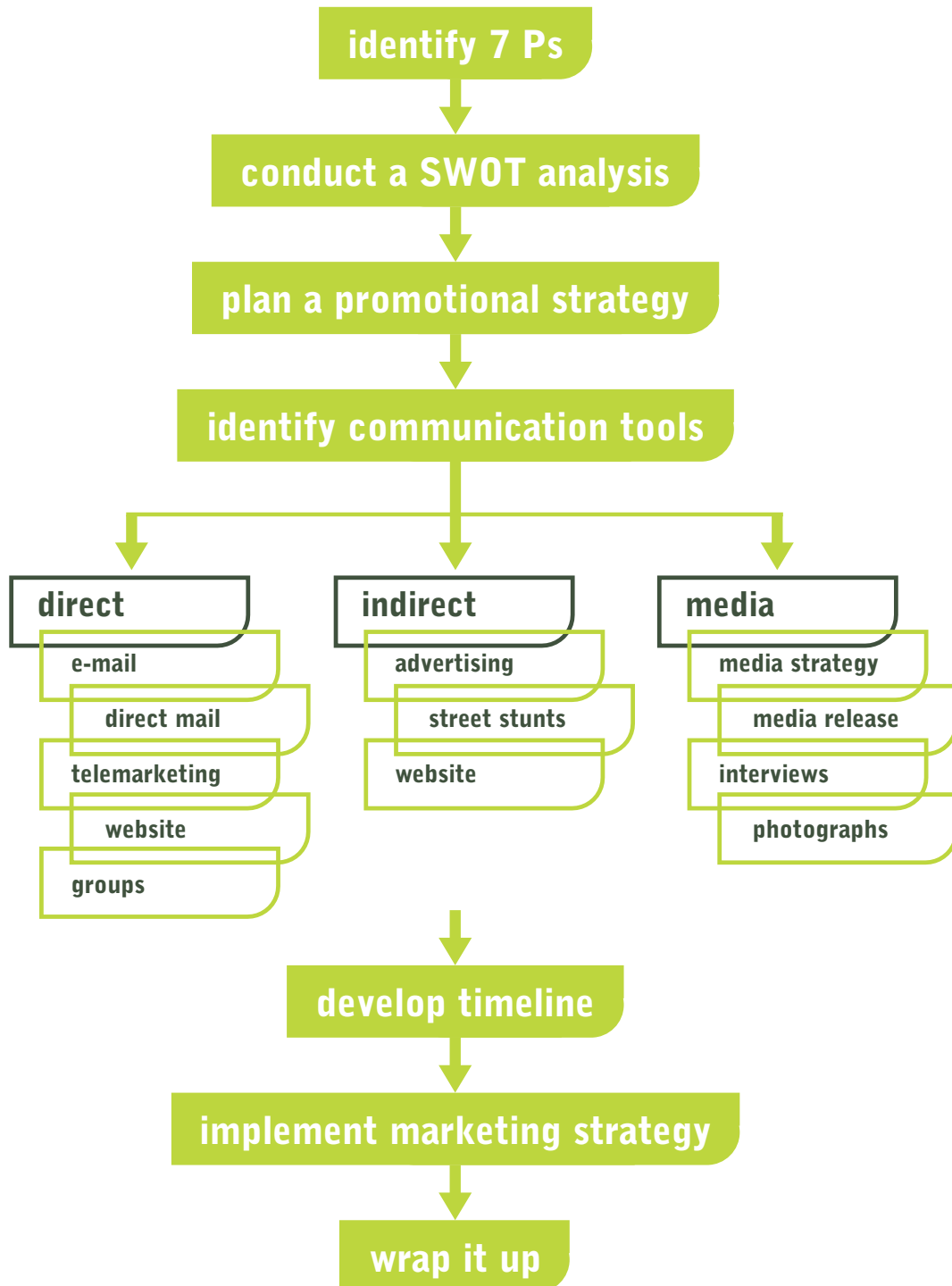
Finally, I'd like to thank all those people who worked with me on this project along the way, including several Creative New Zealand staff – in particular, Iona McNaughton, who edited and managed this publication.



**Nicky Nicolaou**  
Associate Director  
Downstage Theatre



# Your marketing strategy





Julia Deans from  
Fur Patrol ...  
touring New  
Zealand with  
Pacifier in 2003



# Planning a marketing strategy

This chapter describes the seven Ps of marketing (Purpose, Product, Place, Position, Price, Public, Promotion) and the SWOT analysis (Strengths, Weaknesses, Opportunities, Threats). These are vital components in planning your marketing strategy.

1

## The seven Ps of marketing

### STICK TO IT

**Develop a comprehensive marketing strategy from the outset, and stick to its structure and budget, advises Kerry Buchan, Co-ordinator of Dunedin's biennial writers' festival Wordstruck! "Having said that, you need to constantly review what's actually happening and react to market demands." For instance, international guests proved a major draw card at the 2003 Wordstruck! and people made early bookings. Initially, sales for the schools programme were slow and so Kerry changed the focus of her strategy. She introduced an experienced voluntary helper with networks in schools, who immediately got on the phone and contacted English departments. The result? "We created a new problem – fitting everyone in."**

Marketing begins when you start planning your arts event. Time spent planning a marketing strategy will be rewarded tenfold. Be sure to use members of your team and outside mentors to brainstorm your strategy.

Marketing considers the seven Ps: Purpose, Product, Place, Position, Price, Public and Promotion. These are all interrelated and together, they make up your marketing strategy. Chapter two, *Promoting your event*, includes an eight-week timeline. In the first week, you'll see that one of the first things you need to do is identify the seven Ps and do a SWOT analysis.

### Purpose

What's the purpose of your arts event? It's important to determine the purpose so you can measure your success against your goals.

Perhaps you want to introduce your company's work to a new market. If that's the case, financial return may not be your top priority. Or perhaps the show is a development exercise for your company. If so, you may not want many people to attend – and certainly not reviewers.

Write down your goals. For example:

- to achieve 30% box-office sales
- to expose the work to a new and specific community
- to learn how to produce a show.

### Product

It's important to know what you're selling. Defining your product involves describing it in terms of what it is; who it's for; where it is; when it's on; how long it's on for; and what time it's on.



## DEVELOPING A WIDER AUDIENCE

Wellington band **Fur Patrol** went on a nationwide tour in 1999 as a support act to established New Zealand rock band **Shihad** (now **Pacifier**). As one of the two supporting bands, it went on tour knowing it would lose money but its purpose was to develop a wider national audience – particularly in Auckland, which has the highest percentage of record sales nationwide.

**Fur Patrol's** music can be described as pop-rock and appeals to a cross-section of men and women aged between 15 and 35 years. In general, music fans are predominantly young males. By aligning itself with established rock band **Shihad**, **Fur Patrol** hoped to give its image a harder rock edge. In 2000, **Fur Patrol** did a follow-up tour as the lead act for the **Universities Orientation**. Its investment in the 1999 tour paid off, both financially and in terms of audience development.

A product description might look like the following examples:

“A festival celebrating New Zealand children’s writers, including Fleur Beale, David Elliot, Kate de Goldi and Margaret Mahy, at the Christchurch Arts Centre from 2 – 4 May, 9am to 5pm each day.”

“A contemporary dance show by three female choreographers, exploring the theme of body image to be shown at BATS Theatre for five days in the first week of July, from 8pm – 9.20pm.”

“An 80-minute, collaborative theatre production between two established Māori and Pacific theatre companies, which explores through a love story relationships between Māori and Pacific communities. Premieres at SiLO Theatre at the end of October for six evening shows and two matinees.”

These details will help determine your potential audience.

Define what’s unique about your event, its points of difference and key selling points. Is it the company name, the name of the writer or artist, the artform, the subject matter or the title? People often refer to a show by what they most recognise. For instance:

“Are you going to the ballet?”

“Are you going to Swan Lake?”

“Are you going to the Royal New Zealand Ballet?”

How you refer to your arts event is covered in more detail in chapter four, *Communicating your message*.

## Public

“A market is a group of people with similar attitudes,” writes Peter Neville-Hadley in *Making the Most of Marketing* (see *Appendix*, page 73). No event appeals to everyone. Even if you’ve got a broad target market, your event will appeal to some more than others. You should direct most of your resources and time to attracting those who are the most likely to attend.

Make a list of all the reasons you think people will come to your event. Then work out which of the **three target markets** – primary, secondary, tertiary – they fit into.

For example, look at the theatre example described in *Product*:

- primary target – people who are already favourably disposed to the companies’ work (including friends, family and flatmates)
- secondary target – people who are interested in Māori and Pacific theatre, the arts and issues in general
- tertiary target – secondary schools.

Imagine that you’ve jumped into a still lake. The ripples around you represent your target markets. The closest ripple to you is your primary target and you can reach it without much effort. Your secondary target or ripple is further away from you so you will need to work harder to reach out to it. Reaching the third ripple or target will take still greater effort.

Primary targets are primed to come to your show and don’t need as much persuasion as targets that are further away. Spend most of your efforts reaching the primary target and only move on to the other targets once you feel confident that you’ve reached your primary one. Attempting to reach people beyond your target groups should be regarded as a long-term goal.

It's important to make sure your primary target is well-informed, given easy access to your work (see *Place* for venue and ticketing) and incentives to book in advance (see *Incentives*, page 47).

Having identified your target market, you need to find out as much as you can about it. It is easier to sell them your event if you know why they might want to come to it. In marketing terms, this is often described as developing a demographic (i.e. age, sex, location etc) and psychographic (attitudinal) profile.


Ask yourself the following questions about your target markets. If you can't answer them ask industry people for help: e.g. your venue manager, industry organisations such as Dance Aotearoa New Zealand (DANZ), Toi Māori Aotearoa, Artists Alliance or festival organisers in your area. If they can't answer your questions, they'll be able to point you in the right direction.

Questions to ask about your target markets:

- What is their age range and gender?
- Where do they work?
- Where do they live?
- What is it about your work that interests them?
- What are their interests?
- What do they read, listen to and watch?
- What type of images appeal to them?
- What language do they speak?
- What else have they attended?
- Will their contact information be on someone's database?

Also answer these questions if you can:

- How much do they earn?
- What type of cars do they drive?
- How much do they spend on entertainment?
- How much are they prepared to spend on your event?
- How will they travel to your event?
- With whom will they attend: partner, friend, group?

The answers to these questions will help you reach your target audience without wasting money. For instance, when you produce a promotional flyer you'll know what will attract them to pick it up, what to say in the flyer and where to distribute it (see *Tools to get across your message*, page 29). The more work you promote to similar targets, the more you get to understand what appeals to them. You can also begin to research and survey them to build up information that will help you target your audience more effectively. 

## FUTURE REFERENCE

**Getting to know your public is vital. If you're planning to put on other events, it's a good idea to gather information for future reference on who attends and how they came to attend your event (see Direct marketing, page 42).**

## Price

There are a lot of factors to consider when you set a price for an event. These include the income you need; how much your target market is prepared to pay; the perception created through ticket pricing; and the environment in which your event is taking place.

You need to achieve a box-office income level that meets your budget. If the tickets are too cheap you can give the impression that your product lacks quality. But if they cost too much, your public may stay away.

## BUMS ON SEATS

Offering a discount to groups is an efficient way of getting bums on seats. But you need to appreciate that this involves people organising themselves to pay together for a particular performance. Make it easy for them. Don't put too many restrictions on what they need to do to receive the discount: e.g. instead of the group being ten or more people, make it six or more.

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Look at comparative events in the area and use their ticket pricing as a guide. People in cities may be more used to paying higher prices for certain events than people in provincial areas. Demographically, Māori, Pacific and other minority communities may be in the lower income bracket and be price-sensitive as a result. This will need to be considered if you are targeting these markets.

Seek advice on ticket prices from the box office and venue managers. They deal directly with the public and will have an understanding of audiences in their region.

You should provide a range of prices, especially if you have a range of target markets with different incomes. If you have a venue with variable seat and site-line quality, you can set prices accordingly.

Don't give so many ticket price options that you confuse your audience. A person making a booking should be able to choose the best option on the spot. You risk losing them if they have to go away and think about it.

Smaller productions or events often structure prices according to what people can afford to pay.

For example:

- \$20 full price
- \$15 students, unemployed, senior citizens, group bookings
- \$10 youth, 12 years and under; special card holders (e.g. Fringe).

When you're setting ticket prices, remember that a person earning a wage won't flinch at a few more dollars if they really want to attend. On the other hand, price is paramount for someone on a limited income.

Keep your projected income and primary target in mind when you're setting multiple pricing structures. Using the previous example, you might make the mistake of budgeting on an average price of between \$15 and \$20. However, if you're more likely to attract students, you need to budget accordingly.

- 75% of people attending are students at \$15
- 20% of people attending are full price at \$20
- 5% of people attending are youth at \$10.

If your expected attendance is 40% of total capacity of 100 seats over five nights, you can expect 200 people to attend (i.e. 40 people per night). Your average ticket price is worked out like this:

• 75% of 200 = 150 students	Income: 150 x \$15 = \$2250
• 20% of 200 = 40 people at full price	Income: 40 x \$20 = \$800
• 5% of 200 = 10 youth	Income: 10 x \$10 = \$100
<b>Total income:</b>	<b>\$3150</b>

The average ticket price before tax or ticket agent fees are deducted is \$3150 divided by 200 people = \$15.75. Once you've worked out what people will pay to see your show, you need to be sure that it meets the income line in your overall production budget.

If you find that the pricing is too low and the percentage of audiences you need to meet the income line in your budget is too high, you may need to reconsider some crucial aspects of your production. Should you:

- perform more days (if there is enough demand for your work)?
- cut back on expenditure?

# 12

## ROUND FIGURES

**Offering ticket prices to an exhibition at a few different levels is important.**

**Discounts for groups, cheaper weekday visits and multi-visit tickets are all popular. Also try and keep the price to a round figure: \$10 looks, sounds and feels better than \$12, for example. You can get the extra \$2 from catalogue or other merchandising sales. Give visitors a basic printed guide with their ticket, if possible, as part of their purchase. It doesn't have to be a mini-catalogue but it can be another marketing tool, containing information about any events surrounding the exhibition that visitors might make a return visit for.**

## TIMING IT RIGHT

**The timing of your show may also be crucial to your audience. A teenage audience may enjoy a midnight performance but it's unlikely to attract an older audience, especially during the week. Also consider how people will get home after the show. Are buses still running? Another consideration is the length of your show. What's the stamina of your audience in terms of the venue's comfort factor?**

- look for other avenues of income such as sponsorship or funding (remembering that these require a lot of lead-in time)?
- reconsider your timing and postpone the event?

Deciding what to charge for an exhibition is similar to deciding on the price to attend a performing arts event: i.e. what's the income required to offset some of the costs in your budget? Also ask yourself what a salary-earning adult or a family of four would pay to see a movie, play or concert, or have a cafe meal?

Pre-booking isn't an issue for exhibitions as people tend to buy their tickets at the venue on the day. For blockbuster exhibitions, airlines and other transport providers are often keen to work out packages that include transport, accommodation and a ticket to the exhibition. But most visitors will be local people, who will decide on the day, or a few days in advance, to see the exhibition.

## Place

Your event should be staged at a time, date and place to suit your audience. Take, for instance, a show aimed at school children. You may choose to perform your show by touring to individual schools. Or you may decide to use an established theatre and attract school audiences to your venue if the show is large and not easy to tour.

Is your audience likely to come as part of a school group or are parents more likely to bring them? This will help you decide whether to run your season during the school term or the holidays. It will also influence your choice of venue.

When you're choosing a venue consider these issues:

- How familiar are your target markets with the venue?
- Are there any physical impediments? For example, an event targeted to senior citizens will need to be in a venue with easy access, including wheelchair access.
- What expectations does your venue engender about aspects such as show content, quality or innovation? Staging a show at the SiLO or BATS Theatres creates different expectations to The Court or Downstage Theatres.
- What facilities are there for your public? This includes seating, refreshments, toilets, heating, front of house staff. A youthful audience may be happy sitting on the floor of a draughty warehouse but an older audience isn't likely to be attracted to this venue.
- Have you informed your audience about the protocol particular to that venue? For example: no smoking/eating/drinking, cell phones turned off, no photography or videos, use of smoking/strobe light/offensive content on stage, admittance of latecomers' policy, length of interval, reserved seating.
- Is the venue easy to find or will people need a map to find it? Are there buses nearby? Where is the closest parking? Where can people get a drink?
- Where do people book? Can they pay by eftpos, credit card or cheque?
- Is it Occupational Safety and Health Services (OSH) compliant? What are the safety procedures of your venue in case of fire/earthquake? Will you be able to deal with any health emergency? Visit [www.osh.dol.govt.nz](http://www.osh.dol.govt.nz) for more information.
- Other legal compliances to be aware of include toilets, access for the disabled, and food to be served with alcohol.
- How many people does the venue seat and how does it impact on your budget?
- What facilities are there for your production's requirements? For example: lights, sound, size and height of stage, backstage facilities, what staff it comes with (technical support, box office and ushers).

# THE PLACE OF LITTLE CHE

**A well-planned marketing campaign for Little Che in 2000 was key to a successful first season and sowed the seeds for a national tour in 2002. The purpose of the first season of Little Che was to “test run” the piece in small fringe venues with an eye to touring at a later stage. With this and the target audience in mind, it was decided to stage the show in small, fringe-style venues with low financial risk. The choice of fringe venues would also keep a large part of the potential audience away. This seemingly perverse idea was so that the play’s initial developmental season didn’t capture a large slice of the market for return seasons to the same town or city. The venues selected were BATS Theatre in Wellington and The SiLO in Auckland. Both these venues are recognised fringe venues and familiar to their target markets. They take a small percentage of the door take as venue hire. Not only does this lower the financial risk, it means ticket prices can remain affordable to their targets.**

**Promoting Little Che at BATS Theatre in Wellington and SiLO Theatre in Auckland**

- Will you be given sufficient access to the venue and enough pack-in and pack-out time?
- How secure is the venue while you or your equipment/money is there?
- For outdoor venues, what are the wet-weather alternatives? How do you inform your public?
- Does the venue have any requirements for sponsor branding that may conflict with your own?

Make the most of venue organisers. They’ve usually seen hundreds of people through their venue and have learned a thing or two. Use them as testing boards: show them your poster design, talk through your marketing and promotion, and find out if they have any friendly suppliers.

## Position

This refers to the position of your product in the market. The measure of this is how you want your public to perceive you, particularly when compared to your competitors.

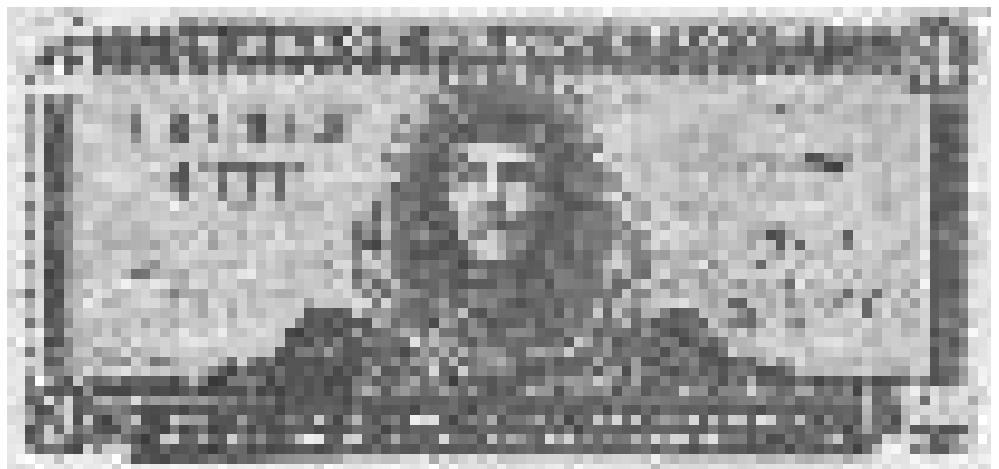
When other events are competing for the same target markets it’s important that you identify your points of difference to ensure that your product stands out as unique.

The needs, desires and perceptions of your target markets will determine how you position your event. Factors such as price and place have a big impact on the audience you attract and, therefore, on your position in the market. The quality of paper you choose for your flyer reflects where you are positioning yourself in the market place.

## Promotion

Once you’ve identified the six other Ps you are ready to put together your promotional strategy. You have worked out what you have to market and who you wish to target. You’ve worked out the behaviour of your target segments and how to reach them, and have lessened the obstacles of place and price. The rest of this guide is about developing your promotional strategy and putting it into action.

For the seven Ps’ template: 







RESPECT 2003  
at The Dowse,  
Lower Hutt

## SWOT analysis

One of the most straightforward ways to begin your marketing strategy is to take stock of your current situation. A SWOT analysis is a simple and valuable way to do this and involves analysing your:

### Strengths

### Weaknesses

### Opportunities

### Threats

**Strengths** are the advantages that are internal to your group and event. These might include a popular or well-known artist involved in the project, the location of your venue, the skills of your personnel, or a contact that may provide a large group booking.

**Weaknesses** are the negative internal aspects your group and event faces in terms of promotion. These may include not having a supporters' base in the region where you want to present your work; a key member of the event being out of town and unavailable to give interviews; or a budget that doesn't allow you to carry out a newspaper advertising campaign.

**Opportunities** are the positive aspects external to your group or event: e.g. if one of your strengths is a well-known playwright, an opportunity may include interviews with the press and special forums with the playwright. This will add value to a performance. Opportunities also arise from external factors such as timing: e.g. think of the possibilities if your play about love falls on Valentine's Day.

**Threats** are the external factors that may negatively impact on the success of your event: e.g. the timing of your event may coincide with a holiday where most people leave town or with a large competing event.

## THE SAME WAVE- LENGTH

To conduct a SWOT analysis, gather a number of the key people involved in your company.

Brainstorm each of the elements in the analysis, allowing it to go as broad as necessary. Not only will this exercise help with your marketing strategy but it is also a good way to check that everyone is on the same wavelength.

# 15

**"Frost creatures"**  
**promote the Dunedin**  
**Mid-winter Carnival**  
**2003 in the Octagon**  
The Otago Daily Times



# 2

## Promoting the event

How do you promote your event to your target markets? This chapter provides a list of promotional tools and an eight-week sample timeline – from developing your marketing strategy to the event launch.


Promotion is one of the seven Ps of marketing. It's about communicating to your potential audience – not only to get them to attend but to ensure that their expectations will match the product they will experience. Think about what influences your behaviour and how you respond to promotion. Also test your ideas among a number of people within your target segments before you produce costly promotional material.

Before you start to promote the event, one of your tasks is to put together a **promotional strategy** that's informed by your **marketing strategy**. Your promotional strategy will identify the tools you choose to communicate your message, including areas such as indirect advertising, direct marketing and the media. The timing and implementation of your promotional strategy is designed to take your potential market through the buying cycle (see *Buying behaviour* on page 24).

2

### Setting a promotions budget

Once you've identified your target markets and the best ways to communicate with them, you'll have some idea of the communication tools you should use. This will determine how you spend your promotional budget.

There's no magic formula to calculate how much of the overall budget should be spent on promotion. For small-scale events, the promotions budget will often be a larger percentage of the overall budget than for large-scale events. Save money where you can: e.g. by piggybacking on mail-outs; doing duotone instead of full-colour posters; asking for sponsorship in goods and services; using e-mail to distribute photos. 

## WORK SMART

The most important thing about doing a budget is to know your market – what they read and the most cost-effective way to reach them, says Kerry Buchan, Co-ordinator of Dunedin's biennial writers' festival Wordstruck! "In Otago, direct marketing is the most cost-effective way for us to communicate with our target market. Large, eye-catching posters in strategic places also work well for us."

Kerry's other key piece of advice about a budget is to stay within it. "It's tempting to throw more money at a particular session if sales are low. But you need to feel confident that the momentum from a well-planned marketing strategy will get you through."

"You also need to work smart when it comes to the budget and constantly think outside the square. There are ways to promote your event in a creative, inexpensive way."

Here's a list of promotional tools you may need to budget for.

### Photographs

- photographer's fee
- cost of props, costumes, studio or lighting hire, talent fees for photo shoot
- films, processing, copies
- scanning for electronic files.

### Posters and flyers

- design (including scans, lasers, changes, couriers)
- prepress and film output
- printing
- distribution.

### Print advertising

- magazines
- daily newspapers
- local, suburban papers
- design
- production (including films, disks, couriers).

### Billboards

- design
- production
- installation
- material for smaller displays.

### Mail-out or e-mail distribution

- postage and envelopes, photocopying
- envelope stuffers or e-mail data entry (even if it's just a free ticket to the show).

### Radio campaign

- studio time
- cost of airplay
- cost of creatives (musicians, copy writers, voice-overs).

### Media packs

- writer's fee
- materials and photocopying
- courier/mail costs.

### Miscellaneous items

- translation services for written material (if targeting other cultural groups)
- foyer decoration
- programme production and printing
- hospitality for opening night or to thank volunteers
- opening-night invitations (creation and distribution)
- phone/internet charges

2

# 18


- travel and couriers
- thank-you letters
- website development, registration and maintenance.

## Timelines

The importance of creating a timeline at the outset of your promotion cannot be overstressed. Once you know your seven Ps and the communication tools you will use, you should create your timeline. This helps establish exactly what work lies ahead of you and provides deadlines to work to.

A good way to create a timeline is to work backwards from the week the show opens. Give yourself plenty of time to accomplish each task. Some tasks such as printing a poster involve a number of steps. If any of these steps are held up and there's no extra time allowance built into your timeline, it means the subsequent steps will also be squeezed for time.

A lot of work happens early on in your timeline. This is often followed by a quiet period where you are waiting for the results of your work – the designer to finish designs or the media to react to information you've sent them. It's easy to panic and think that nothing is happening. Relax. All the work you've done will pay off if you've done it thoroughly.

Timing is important. You need to get information out in enough time for your public to consider it and react, but not so early that it sits around and becomes wallpaper. 

### Sample timeline

An eight-week timeline is the minimum time you should allow to promote your show. If possible, give yourself more time – especially if you wish to target magazines, which often have a lead-in time of three months. Although this timeline is aimed at promoting a performing arts event many of the points are also relevant to promoting an exhibition or literary festival.

#### Week 8

- meet group for brainstorm
- identify the seven Ps, conduct a SWOT analysis and develop a marketing strategy
- formulate a promotional strategy, including a media strategy
- set the budget
- write a timeline
- brief graphic designer
- collect biographies from actors, writer, director, designer.

#### Week 7

- book photographer
- get quotes for printing
- draft media release and show to appropriate people
- identify direct-mail opportunities and who you will mail out to
- meet with graphic designer and photographer to go over photo shoot details
- start a list of helpers to refer to when sending invitations to the opening, to acknowledge in the programme and to send thank-you letters.

## Week 6

- put up a display at your venue and box office as soon as you can (you can add to it later)
- conduct photo shoot for press photos and graphic design needs
- meet graphic designer to work on design and select photos
- book advertising
- send media release to magazines (it's too late for those who work to a three-month deadline)
- draft mail-out letter with booking incentive
- decide if you will conduct research or collect data to form a mailing list for the future
- ensure box office is ready to take sales (research may begin as soon as people start booking).

## Week 5

- view graphic design, proof and make any changes
- send poster/flyer to prepress and then printer
- brief your company about public relations issues – how they should talk about the show to the media, friends etc.

## Week 4

- collect poster and flyer from printer
- send mail-out with flyer to key interest groups (be sure you are ready to take bookings)
- design advertisements
- facilitate billboard design and production (this will happen as soon as your space is made available to you)
- draft opening-night invitation list.

## Week 3

- send out media release for dailies early in the week
- follow up the media release a couple of days after they will have received it
- draft a media interview schedule
- telemarketing follow-up of your direct mail-out (see week 4)
- draft copy for programme
- begin advertising schedule (or in week two, depending on your budget)
- install billboard
- distribute posters and flyers
- conduct some media interviews
- ensure photos are ready to give to members of the press
- send opening-night invitations with RSVP contact and deadline details (refer to your list to avoid leaving out any who have contributed time or money)
- reserve seats for reviewers even before they confirm attendance
- send out brief description of production to "listings" and "what's on" guides.

## Week 2

- design and proof programme, then send to printers or photocopiers
- put up displays in libraries, offices, shop windows
- plan most of the interviews for this week (keep production week as free as possible)
- deadline for opening-night RSVPs (Is the house full? Do you need to invite more people?)
- phone reviewers to check they're coming.

## Week 1 (production week)

- schedule time for media calls on set and in costume
- take production photos at dress rehearsal
- decorate foyer with company promotion
- pick up programme from printer
- have preview night (Is it open to the public or for a specific group? Is there a charge?)
- prepare reviewers' pack (include photos, programme and biographies)
- prepare for opening night. Be near box office to deal with any problems (e.g. a reviewer forgot to RSVP and you're sold out – give them your seat)
- make opening night an event. You and your team deserve a party – and it's good PR.

## The show is up

- collect reviews and slash your advertisements, billboards and displays with quotes
- send a summary of quotes to interested parties or a direct-mail group
- look out for media opportunities: e.g. actor breaks leg
- work on generating news event/stunt to sustain press interest
- collect all media clippings, examples of flyer, poster, programme and photos and file; photocopy clippings and pass on to relevant people
- ensure all your bills are paid and return things you borrowed
- analyse research findings, collate database
- send thank-you letters.

## Exhibition openings

For an exhibition, the balloon goes up at the opening. This is an opportunity to gather some key people: not only your sponsors and anyone else who's supported the exhibition but also those who can provide valuable word-of-mouth marketing.

Obviously, the scale of your opening depends on your budget. Sponsors usually have their own more private openings for particular clients but they should also have the opportunity to submit names for the main public event.

Getting the catering and/or wine sponsored will help your budget immensely. Otherwise, budget on a couple of glasses of wine (check on red wine for painting exhibitions because it is usually banned) and some presentable nibbles for a couple of hours. Remember they are there to see the work and tell their friends, family and colleagues about it. They're not there to be wined and dined.

Speeches are either a lively start to the proceedings or a necessary evil, depending on the number and how good your people are at public speaking. Be strict about putting a time limit on the speeches (two or three minutes each is plenty), restrict the number of speakers to a maximum of four and make sure they cover different topics. Also ensure each speaker has a list before the event of who's speaking and the time allowed for each speech. Speakers also need to know the VIPs in attendance; who needs to be acknowledged; and what their correct titles are.

If a performance is part of the opening, keep it short and at the beginning. Organise a sound system, test it out and make sure someone on the night knows how to work it.

**Edwin Wright in  
the SiLO Theatre  
production of  
Unidentified  
Human Remains  
and the True  
Nature of Love**  
Brian Budgeon





# 3

## Making the sale

The overriding aim of your marketing strategy is to get people to buy tickets and come to your arts event. This chapter looks at people's buying behaviour, potential barriers to buying a ticket, the box office and other options.

### The box office and ticketing

No matter how much time and money you spend informing and attracting an audience, it is time and money wasted if you don't close the sale. Your box office is where sales are made. The easier it is for people to buy tickets the bigger your audience will be.

Put yourself in the position of someone wanting to buy a ticket and try to remove any potential barriers. Questions to ask:

- Where do they go? Is there parking while they purchase a ticket? Is street signage adequate? Is there sheltered queue space?
- Can they book by phone? Is the phone number easy to find?
- Can they book online? How do they find the website?
- How much is a ticket? What do you mean by koha (i.e. donation)?
- What's your pricing structure for full price and concessions? Who is allowed a concession?
- What identification do they need to provide for a concession?
- How can they pay – eftpos, cheque, credit card, cash?
- Is there a transaction fee? How much?
- Can they buy a ticket in advance or is it door sales only?
- What hours is your box office open? Are they convenient for your target market?
- Have you collected the purchaser's name, phone and number of tickets purchased? If the event is cancelled, for example, you will need to make contact.

Pre-booking tickets to an exhibition is seldom necessary and most tickets will be purchased at the door. However, if you have a very popular exhibition there are a couple of things to remember:

- If you have 50-100 people lined up outside the door, keep them posted on the approximate time they can expect to wait. Offer them a brochure to read while they wait, and even provide queue-sitters so people can go and get a take-away coffee.
- Consider selling tickets for specific times and days so you can manage the crowds better. Weekends are the most popular times for visits to exhibitions.

### CUSTOMER SERVICE

**The box office is your point of sale. It's vital that the people selling your tickets are familiar with your product so they can give good customer service. It's a good idea to provide the box-office staff with a succinct and appealing blurb about your event, which can be read over the phone: e.g. "A weekend of poetry at the Bishop Suter Gallery in Nelson, featuring leading New Zealand poets Jenny Bornholdt, Brian Turner and Bill Manhire."**

## Beyond the box office

If you want to sell tickets independent of your box office, consult box-office staff on the best way to go about it. The box office, venue manager and everyone in your company should know about any ticketing schemes. Box-office staff should also know whether door sales are available so they can advise people.

It can be a good idea to supplement a fixed-location box office by taking tickets directly to your target markets (e.g. by setting up a temporary ticket booth in the quadrangle of a university). However, if the ticketing system gets too complex you run the risk of double-selling seats or creating confusion in the market.

Be careful with the established ticketing agencies to which you've allocated a percentage of tickets for sale. Once they've sold their allocated tickets, they will often say the event is sold out even though there may be many more seats available at the door. It is a good idea to do spot checks by ringing them as a potential buyer.

The easier it is for people to buy tickets the bigger your audience will be

Bruce Connew



## Buying behaviour


To produce effective communication tools, you need to know your audience. What will capture their attention? What will hold their interest and what will motivate them to attend your event? This is known as the AIDA principle:

**Attraction** They're attracted to pick up your image or flyer

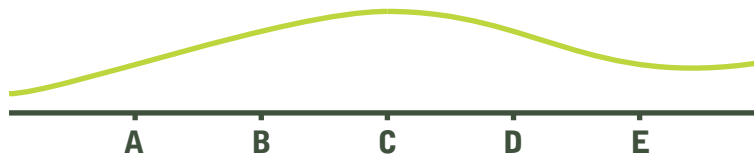
**Interest** They've read the copy and are interested in what this can offer them

**Desire** They want it

**Action** They purchase it.

Building on this principle, remember that your target market needs to hear about your product five or more times before it registers with them. You also need to ensure you deliver the experience you promise in terms of booking and attending the show. And finally, carry out basic research (e.g. surveying, developing a mailing list) to help you attract the same people to future events. 

# 24



The ultimate aim of promotion is to make a sale. This bell-shaped curve reflects people's buying behaviour.

At **A**, which may be six to eight weeks out from the season's start date, people are at the awareness stage, and have been **attracted** to the initial promotional material.

The inclining slope of **B** is the stage where people are **interested** in your show. Here, your promotional material is out on the street more intensively.

At **C**, two weeks out from your opening, your audience is at the stage where they **desire** to purchase a ticket. Your promotion is heavy and emphasises the need to **act** now.

The downward slope **D** is when they have their ticket in their possession. There is another rise again at **E** as they approach the date of their attendance. The rise of **E** may depend on previews, reviews and word-of-mouth.

The more people you bring to **C** – buying a ticket – the better chance you have of surviving poor reviews.

Your different target markets are likely to be at different places on the curve at any point in time. For example, the primary target market is likely to peak sooner than the secondary market.

A well-manipulated promotional campaign will plan the advertising and promotional campaign around this curve and chart each target market's path on this curve.

You may think that the further out from the season's start date that you lead people to **C** the better. But before taking this approach, you need to consider how long you can sustain the intensity of promotion needed to achieve a sale at the apex of **C**.

It's costly to sustain promotion at this level and if the campaign goes on too long you risk losing your target market's interest. Once people decide to buy a ticket they respond very quickly. That's why promotional material at **C** should prompt people to act now – perhaps even offering them incentives (see *Incentives*, page 47) to do so.

Be sure your box office is ready to receive bookings as soon as your material goes out.



**A0-sized posters  
advertising the  
Auckland Writers and  
Readers Festival 2003  
were placed at traffic  
lights, inner-city  
streets and bookshops**  
Ross Middleton

# 4

## Communicating your message

This chapter outlines a range of communication tools you can use in your promotional campaign and what you need to know about producing printed material.

Promoting the arts can be a complex business because you're selling both a product and a service. You're not selling art but rather the experience of it. For example, your product is a dance show and customers consume an experience of an evening out. This begins from the time they first become aware of the show (e.g. through a flyer or advertisement) through to booking for the show, arriving at the venue, using the venue facilities and experiencing the show.

The materials you produce to promote your show are referred to as communication tools (see *Tools to get across your message*, page 29). A mix of tools, including posters, flyers, media releases, press advertisements, and direct and indirect mail advertising will make up your promotional campaign.

Working with the media will be a major part of your promotional campaign. Chapter six, *The media*, discusses in detail how you can make the most of opportunities offered by the media.

Effective use of communication tools means that you:

- entice people to your event
- reduce or remove the barriers to purchasing a ticket
- engender customer loyalty
- encourage people to buy more tickets or to buy in a specific manner (e.g. to attend a show on a specific day or in a group).

## Branding

A brand helps consumers identify with a given product. To reach your various target markets, you need to devise a simple message that is communicated consistently. This message should capture the uniqueness of your product and is called the Unique Selling Proposition (USP).

Think, for example, about the messages you would convey to your target markets if you were promoting a comedy show. To your primary audience your main underlying message might be:

“You’ll be sorry if you miss out on the fun with these top national comedians.”

## WATCH THE HYPE

**Be sure your show can deliver what you promise and be wary of hype. The public certainly is. No matter how good your show is and no matter how much your audience enjoys it, they will leave disappointed if it doesn't deliver what you promise. Unwarranted hype may help you achieve an audience in the short-term but the damage to your reputation and credibility will be long-lasting.**

The underlying message you would use to target social clubs via direct mail could be:

“For a fun night out with your colleagues, don’t miss this hilarious comedy.”

With the first message, you’re trying to create a sense of urgency and playing on people’s flocking mentality. With the second message, you’re aiming to satisfy a perceived need. Both these statements carry the same key message that what you are selling are laughs.

### The tag line

Developing a tag line, or catchphrase, is a good way to get across your core message. The core of your message – “laughs” in the above example – and how you convey that message become your brand.

A tag line sums up the experience to a potential audience member. When a tag line is a critic’s quote, it adds credibility and comes across as information rather than advertising.

When you’re devising a tag line, choose something descriptive but avoid clichés. If you can’t come up with an expressive tag line, then use a straightforward descriptive one.

For the women’s dance show (page 10), it is more effective for the tag line to be along the lines of “New Zealand’s funkiest contemporary women dancers” than “fast, furious and funny”.

The second tag line is playful but doesn’t say much to someone unfamiliar with the company’s work. A good tag line can combine both information and fun but it needs to convey your message clearly.

For the theatre example (page 10), the tag line needs to reflect the cross-cultural and collaborative nature of the production. “When love crosses cultures – Māori and Pasifika” will appeal to both Māori and Pacific markets.

## Working with your sponsors

How to attract and maintain sponsors is a book in its own right. However, it’s important to realise that sponsorship is a partnership arrangement offering mutual benefits to both parties. Factor in ways of working with your sponsors from the outset of your marketing strategy.

Achieving cash sponsors can be time-consuming and needs a lot of lead-in. Obtaining “contra” sponsorship is easier. This is where you get goods or services in return for acknowledgement through branding and complimentary tickets. It’s essential to know your target markets and align a potential sponsor’s target market with yours.

Think about the areas where you need to spend money: e.g. printing flyers. Is there someone in your team who has an existing relationship with a printer? Is there something about your show that may help you approach a particular printer? Instead of asking the printer to pay for the entire job, you could ask a lithographer to cover the cost of the films and a paper company to cover the paper costs.

Take good care of your sponsors. Make sure your sponsors sign off any print material that has their logo on it. Touch base with them and give them updates on your progress. Meet and greet them when they attend your event. Put everything in writing and be sure to deliver what you promise. At the end of your event write them a report on how you did, supplying press clippings and print examples of where their logo appeared, and thank

## RETURN THE FAVOUR

Once you have some sponsors on board, think of ways you can use them to help market your event. Do they have a large staff they can send information to via their intranet? Do they have customers they can mail or e-mail about your event? They may also be able to provide stories about your event in their publications, including their website. You can return the favour by offering to provide a link from your website to theirs. If you don't have a website, you can still publicise their website address in your marketing material.

## IT GETS EASIER

Develop positive relationships with everyone involved – from your sponsors and target markets to your suppliers. This engenders loyalty and good service. As relationships get stronger, communication gets easier because you don't have to re-invent the wheel every time you put on a production.

them for their support. Developing good relationships with sponsors means you can return to them in the future.

## Tools to get across your message

There are many communication tools you can use to get across your message: printed material, the media, advertisements, direct and indirect mailing. A mix of these tools will make up your promotional campaign.

Your marketing strategy will have identified the tools you need to reach your target markets most effectively. You will also have considered the factors of time, resources and budget.

Remember that a person will be attracted by five to six hits from different mediums so make sure you use a range of communication/advertising methods. Keep your branding consistent and don't dilute your efforts by making superficial use of too many tools. A few wisely chosen tools that are fully realised is the best approach.

Keep this maxim in mind: "The effectiveness of a communication tool can be measured by the response you get to it." Also remember that the aim of every communication tool is to make a sale.

Use the following questions to help you choose the right mix of tools:

- Is it aimed at a specific target market? Remember that you may wish to communicate different messages to each of the markets in different ways.
- Can it convey your advertising message?
- Does it carry a response mechanism (e.g. a phone number or voucher to mail back)?
- Is it cost-effective?

Communication is the key to motivating people to attend your event. If people don't come to your event, it's not because they're ignorant but because you've failed in your communication to them. Maybe your message was not attractive to your target, or the communications' medium you chose was wrong or delivered in the wrong way. Or perhaps people's potential to respond was made difficult (e.g. no phone number was included). But remember that no amount of good communication will work with people who are completely uninterested so don't waste time and money trying to motivate this group.

# Producing printed material

Whether you're producing a flyer, a poster, advertisements or a billboard, you'll be liaising with designers and printers. They may use unfamiliar technical jargon so don't be afraid to ask questions.

Different people absorb information in different ways. There's a lot of truth in the saying that a picture speaks a thousand words. All images that you use to promote your arts event, from your flyer to the photos you provide to the media, should be eye-catching, consistent and of good quality.


With an exhibition, being there is everything and reproducing artworks in brochures and flyers is never going to make up for seeing the real thing. However, brochures and flyers are necessary promotional tools and if you do use artwork make sure you get the best-quality reproductions you can afford. Remember there are strict rules about reproducing art and you need to take great care not to alter colours, crop the work or make any other changes without the permission of the copyright holder (in New Zealand, it's usually the artist – or a trust or owner of the work if the artist is dead).

Some advertising campaigns are designed to “tease” their audience. A large promotional budget is required if this approach is to be effective. It also risks alienating people or making them indifferent. With limited resources, get to the point quickly and effectively.

A good way to get an early start on your promotional campaign is to release advance information to select target groups. For example, when you're promoting a new dance work you may be able to piggyback on a dance organisation's mail-out to dance enthusiasts. Your flyers aren't ready yet so insert a photocopied slip of paper, outlining the choreographer's plans for the season and how to get more information. This group is less likely to judge the low-quality photocopy than someone unfamiliar with the dance scene. The advance information gives them a feeling of “being in the know”.

Similarly, if you're promoting a new play by a Māori or Pacific theatre company, you could utilise local iwi networks or a local festival and give that audience early notice.

## Content and information

A poster should communicate the four Ws – **who, what, when, where** – and may need a tag line. It should also say **how** to get a ticket, the ticket prices and any transaction fees. Make sure you meet any obligations such as crediting writers and sponsors/funders, and include any necessary logos. 

Information on how to get a ticket is not so important for an exhibition because most people expect to buy a ticket at the door. Don't waste precious space on posters and flyers telling people the obvious. They do, however, need the same who, what, when and where information as a performing arts event.

Think about how each promotional medium works. A poster that people drive past needs to make an impact in about three seconds.

A flyer can carry more detailed information than a poster can because people are more likely to read something in their hand than something stuck on a pole. If you can afford it, consider double-siding your flyer to include additional information.

4

DON'T  
GET TOO  
CLEVER

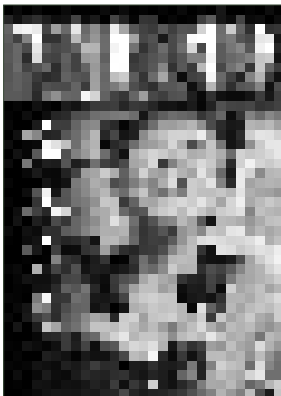
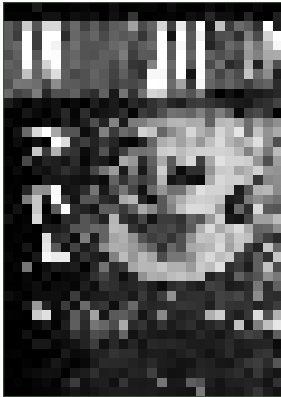
Tag lines can be useful, especially if the nature of the work is not clear from the title. Remember that a tag line is there to explain, not to make it obscure, so don't get too clever with it.

30



## THE EYES HAVE IT

Faces and eyes have good visual impact: think about the appeal of the Mona Lisa, or the constant use of faces on magazine covers.



Eye-catching postcards designed by Luke Bengé

Include a disclaimer if whoever or whatever you're headlining in your promotion (e.g. a specific artist) isn't going to be available for all performances. Alternatively, reconsider whether to use this element to headline your promotion.

For tours to multiple centres, you need to consider how best to convey information about multiple venues and dates. One option is to print all information for all centres on the one poster or flyer. Alternatively, for a cleaner look, you can leave a space to add the relevant information for each centre by hand or by overprinting.

Remember that your poster or flyer is a marketing tool. Good design should be both attractive and functional.

If there is a Māori, Pacific or other cultural component to what you're promoting, you should consider how best to incorporate this into your publicity. For example: should your material be bi-lingual?

### Briefing your designer

Giving a design brief involves discussing the desired outcomes with the designer. As with all suppliers, get a quote and revise it if the job specifications change.

When you're briefing the designer, first describe your event. For each medium you want them to produce (e.g. flyer, poster, advertisements), discuss the audience you're targeting, the messages you want to convey, and the look you want to achieve.

Is your designer familiar with designing for your target audience? For example, if Māori are a target audience, what experience does the designer have with culturally appropriate use of images and correct use of macrons?

Discuss the amount of copy you're likely to use for each medium and when you supply the copy make sure there's a hierarchy of headings and sub-headings, distinct from the general text. Also brief the designer on any elements that you want to take visual priority: e.g. a photo, illustration or person's name.

Discuss what happens once the design work is ready to go to print. Do you need the designer to see the job through to the completion of the print process? Discuss the costs before deciding whether to handle the print process yourself. A designer will usually charge a fee (a percentage of the printing costs) to handle the job through to delivery.

Experienced designers can help solve difficulties of budget constraints. For example, they may be able to suggest clever and cost-effective ways of printing, such as printing both the poster and flyer in one print job then trimming the flyer off the poster. If you can't afford a full-colour poster they may be able to achieve a multi-colour effect by using duotones or overlaying two colours to make a third colour.

Be sure to proof text every step of the way: this is not the job of the designer. Also, get an independent eye to proof the text for spelling because it's easy to miss the most glaring mistakes when you're familiar with both the design and the copy. Mark up a proof with changes for the designer to make. Check back against your marked-up copy when you proof the next version to ensure all the changes have been made. Once you've agreed on a design, remember that any changes – even small ones – will often be time-consuming for designers and may cost you.

## Paper: size, shape and stock

When thinking about what paper to print on – size, shape and stock – you should consider factors such as cost, where and how the printed material will be used, how it will be distributed, and what attracts your target market.

You may decide to choose an unusual shape but this option can be more costly to print. There can also be other costs further down the track: e.g. If you want to mail out your flyer or invitation, and your budget is limited, you need to make sure it will fit into a standard envelope.

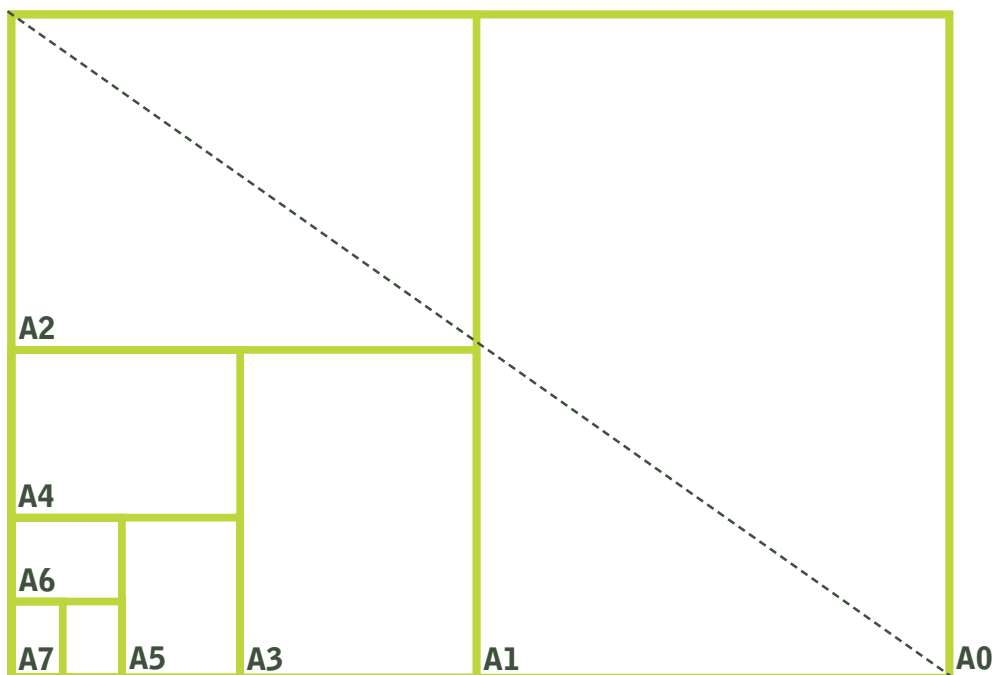
When deciding on the size of your poster, you should think about how you want to place it. In Wellington or Dunedin, people walk around the central business district and a poster only needs to be an A2 for the street and for cafes. In Auckland, however, people drive a lot and you may need a larger poster for the streets as well as a smaller poster for indoor display.

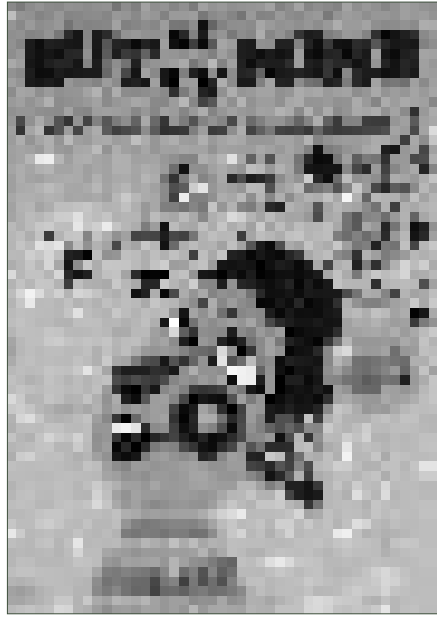
In terms of paper stock, your printer is the expert and can show you samples. Your designer should also be able to advise you on suitable paper. Paper weight is described in terms of grams per square metre (gsm). Paper weight is the main factor in determining how floppy the paper is and whether it will fold easily. For example, is it thick enough for a postcard? If it's for a flyer, is it thin enough to fold into an envelope?

Another factor to consider is whether you want a glossy or matt finish. Remember that posters stuck on walls need to be matt on the side that will be pasted and shouldn't be more than 150gsm.

### Paper sizes in mm

<b>A0</b>	<b>841 x 1189</b>
<b>A1</b>	<b>594 x 841</b>
<b>A2</b>	<b>420 x 594</b>
<b>A3</b>	<b>297 x 420</b>
<b>A4</b>	<b>210 x 297</b>
<b>A5</b>	<b>148 x 210</b>
<b>A6</b>	<b>105 x 148</b>
<b>A7</b>	<b>74 x 105</b>





## Using graphic images

Illustrations or photographs used on promotional material should be strong, direct and not too detailed. They should enhance the show's content and not give the wrong impression. For example, use a photo of the musician, orchestra or band to sell a concert and get across an important message very quickly. Use the word “music” and you double the impact.

It's a good idea to use the same artwork for your flyer and invitation, if possible. As well as saving costs, it can also be a branding advantage.

Ensure that the use of graphic images complements the cultural values of your target markets. For example, traditional Māori designs often have specific meanings and can have particular meanings to different iwi. Be sure you understand those meanings before you use these images. Similar caution should be taken when using images of Māori taonga (treasures), whakatauki (proverbs) and purākau (myths/legends).

When you're deciding whether to use photography or illustration for your graphic material, remember that photography tends to convey an element of reality while illustration may be more effective for fantasy.

## Photography

Be wary of using non-professionals for photography or design because you may end up spending a lot of extra time and money trying to get a good result.

It's very useful to have eye-catching, good-quality photos that you can pass on to the press. Suburban papers will often use the photos that you supply while dailies tend to take their own photos. However, this isn't always the case and you should do your research before you begin to spend your dollars. Suburban papers often do features on residents in their area so keep this in mind when taking photos.

The photographer should be thoroughly briefed about the show, your marketing strategy and the public you're trying to reach. This should include cultural sensitivities. For example, Māori audiences do not like to see photographs in which the heads have been cropped. Be specific about the number of different types of shots you want.

Prepare well for the photo shoot. Brief the photographer well before the shoot and have all props, costumes, make-up, talent and locations ready when he/she arrives. Ask ahead of time how long he/she will need to set up, and plan appointments accordingly so that your "talent" doesn't have to stand around waiting.

As well as getting photos for the press, you may also decide to shoot the images for your graphic material (e.g. brochure or poster) at the same time. If so, the designer should be on hand at the shoot to ensure he/she gets what's required.

**An engaging, high-quality image will be used again and again**

Sarah Hunter



4

## DEALING WITH JARGON

**There is a lot of jargon involved in printing so don't be afraid to ask for explanations of unfamiliar terms. If it all seems too technical, get your designer to handle this process.**

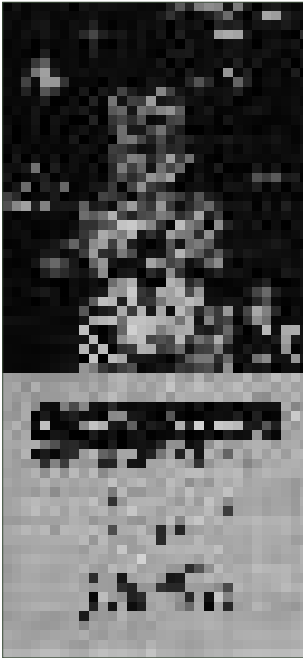
## Choosing a printer

Shop around for a printer. Printing companies specialise in different types of print jobs (e.g. labels, stickers, badges or flyers), making some jobs more cost-efficient with a particular printer than others.

Cheap printing deals may not get you the results you want. For example, you may find that your job doesn't get printed on time; it may be printed hastily without allowing sufficient time for the ink to dry; or it may be trimmed badly. Make sure you allow plenty of time for the job if you decide to go with the cheapest option, or if the printer is giving you a big discount or doing the job for free. Also make the job as simple as possible to reduce the likelihood of mistakes: in particular, don't have vital information near the edge of the page as it may get trimmed off.

## MĀORI AUDIENCES

**Knowing your target markets means knowing where to distribute your posters and flyers. To reach Māori audiences make sure you have flyers at Māori health clinics, kura kaupapa Māori and whare kura, Te Puni Kokiri (the Ministry of Māori Affairs), iwi and runanga offices, wānanga Māori and Māori departments at mainstream universities. You can also distribute the flyers to festivals and other Māori events.**



When you get a quote from a printer, it should specify:

- paper type and size
- number of colours
- any special colours such as metallics
- any special finishes or coating
- whether the print job is single or double-sided
- any creasing, folding or stitching/stapling required
- if you're supplying film or disk
- quantity.

If you're handling the print job yourself, let the printer know when to expect the artwork and your deadline for delivery of the finished material. Always inform your printer of any subsequent changes to the timeline.

For folded flyers, provide the printer with a mock-up showing how it is to be folded.

### Printing options

There are a number of print options: web, offset, screen and digital (electronic) printing. Quality and quantity are the main factors that will determine the best method to use.

Offset printing is the best option when you need high volume and high quality. Unlike digital printing, this method involves a film and plate-making stage. Most of the costs with offset printing are in the set-up, and the difference in price between say 500 and 1000 posters may be as little as \$20. However, there is no sense in printing more than you can afford to distribute.

An advantage of offset printing over digital printing is that with offset, you can choose from the full range of paper stocks. Digital printers handle only a limited range of paper stocks, size and weights.

Digital printing can be more cost-effective than offset if you need only a small number of copies because you print straight from a computer disk and no films or plates need to be made up. It can also be a little faster than offset printing because you don't have to wait for the ink to dry before trimming it. Currently, the quality of digital printing is not as good as offset. Unlike offset printing, the cost per page doesn't reduce as quantities increase and so it is a more costly option for large runs: e.g. offset is cheaper for more than 500 A6 postcards.

Screen printing provides a different quality of work because the dots per inch (dpi) are coarser. It can be effective for large-scale work such as billboards and posters, and on different materials such as tee-shirts. It can be cost-effective but again, there is a set-up cost.

Web printing is printing taken off a roll of paper. This is how newspapers are printed and it's unlikely that you will use this method. Photocopying flyers is a fast and cheap option for a low print run but remember, a low-quality flyer may reflect badly on your event.

## Additional printed material

Other material you produce could include outdoor canvas billboards if you have a good location. Or you might decide to produce novel promotional material such as stickers, tee-shirts or printed objects related to your show.

Novelty flyers are particularly good during festivals such as the Fringe NZ Festival or the Laugh! Festival because there are a lot of shows with flyers out there competing for attention. But be aware that these novelty items often don't carry much information and can be costly. You should ensure your other communication tools are effective in conveying the necessary information before you branch out into these additional tools.

## Distribution

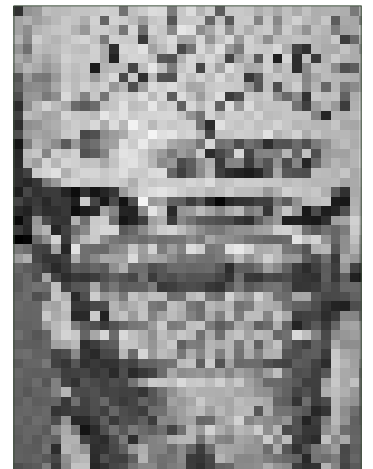
There is little point in producing printed material that sits in the boot of someone's car. Often, the most well-intentioned people do not distribute the flyers or posters as they had hoped to and then, out of embarrassment, don't bring them back to you to distribute. Get people with some time on their hands and either pay them or offer tickets in exchange for their time. Give them a list of streets and shops you would like covered.

Most cities have professional distributors. These companies are particularly effective with the outdoor stick-up of your posters and it's a waste of time to attempt the outdoor distribution yourself. These companies may also provide a service for the indoor stick-up of posters and placement of flyers but to save money, you can often arrange this yourself. You may choose a combination: a professional company for outdoor promotion and a volunteer for indoors.

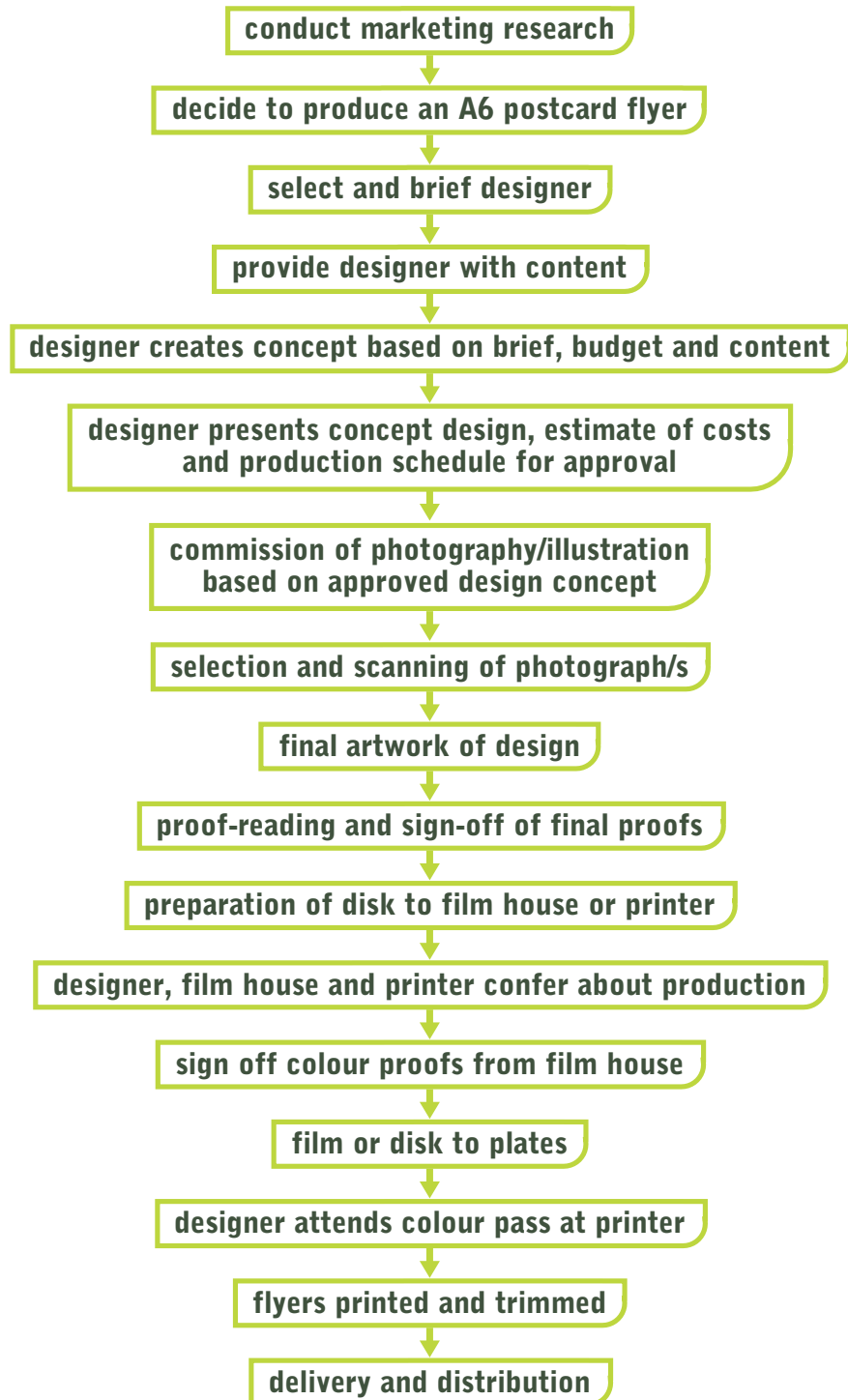
Other ways of distributing your flyers include through the mail and handing them out at other events attended by your target market. These are covered in *Direct marketing* (page 42).

If you're sending out invitations to an exhibition opening or preview, you should send the flyers and invitations together. It saves extra postage and has more impact because it provides the recipient with good background information.

4



# Printed material: from research to distribution



# Indirect marketing

This section deals with the placement of generic advertising. This is usually the most costly part of your promotional campaign, so it is vital to keep your target market in mind when deciding where to place advertisements and what to say in them.

Every advertisement you place should be aimed at a specific target market. For example, *who* you are trying to reach by advertising in a daily newspaper should inform decisions about *what* the advertisement says – and *when* and *where* it is placed.

Indirect marketing doesn't speak directly to a target group. Its reach is broad rather than specific although with research, you can concentrate your efforts more effectively. There are a number of avenues for this research:

- speaking with your venue manager
- speaking with other arts people in the region (e.g. festival organisers, producers)
- sourcing any relevant Creative New Zealand research reports, including *Know Your Audience: me mōhio ki tō whakaminenga*. All research reports are available from the Resources section of its website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz))
- asking people within your target groups
- getting statistics from newspapers and radio stations on their readers and listeners. This information gives you demographics such as age, income, geography and socio-economics. Another important statistic you can obtain from newspapers are the days of the week that your target markets are most likely to purchase a paper
- using surveys you may have conducted during previous productions, recording which advertising is seen by which target markets
- using your own knowledge and intuition.

## Advertising copy

A good advertisement is informative, stresses a benefit, takes people to the next step in the buying process and encourages them to do it *now*. You can learn a lot by looking at the way the commercial world uses advertising.

Structure the advertisement according to the messages you want to get across. What's your biggest draw card? Is it the title, the company name, or the name of the artist or writer?

Keep your target audience in mind. The language you write for an advertisement should speak to your target market in much the same way as your visuals. Language can be both literal and emotive.

Don't crowd the advertisement with too much copy. It still needs to work visually and this is not the medium in which to get across a lot of information.


When you're writing advertising copy, remember:

- the language should be simple and address the reader (e.g. use "I" and "you")
- don't be clever for the sake of being clever
- the headline is the most important element
- the most effective headlines appeal to the reader's self-interest or give news
- long headlines that say something are more effective than short ones that say nothing
- specifics are more believable than generalities.

(Source: David Ogilvy, Foreword to *Tested Advertising Methods* by John Caples, see *Appendix*, page 73)



Use this checklist when composing an advertisement:

- title of show, exhibition or literary event
- company name
- name of known personality (writer, choreographer, director, artist, actor)
- awards attributed to event or personality involved
- venue of event
- dates and times of event
- how to book
- logos of sponsors
- ticket prices and transaction fees (optional)
- tag line (if space allows)
- leave room in a corner for a quote from a positive review or “sold-out” once your event has opened. 

**Effective advertising of the Auckland Art Gallery Toi o Tāmaki exhibition of Marti Friedlander Photographs**



## Newspaper and magazine advertising

Most cities and towns have a daily newspaper and these are likely to have an entertainment section. People are used to going to this section to find out information such as date, time and venue – and that’s where you should place your advertisement.

The advantage to advertising over a newspaper story is that you have control over the content, placement and frequency.

The size of your advertisement and frequency of placement will depend on your budget and environmental factors such as what your competitors do and where your public expects to find information. Before you place your advertisements, check out circulation figures and the best days to advertise. For example, which days have the highest circulation? Are there relevant “arts” days?

Your venue should be able to supply some good advice on where and when to advertise. Depending on your budget, you may also choose to advertise in suburban papers but make sure you've covered the basics before you start spreading out.

Magazines tend to have a national circulation and therefore a broader reach than newspapers. This makes it more difficult to do targeted advertising through magazines.

Most magazines work to a deadline ranging from a few weeks to a few months out from the publication date.

Some magazines can also take inserts of your flyer although this can be costly. A cost-effective approach is to find out if the magazines can break down their circulation geographically, then have your insert placed in relevant regions only.

One way to target your advertising is to place an advertisement or insert in an industry magazine: e.g. you may choose to promote a dance show in Dance Aotearoa New Zealand's (DANZ) magazine. Such a magazine will be read primarily by other people in the industry, who are likely to hear about your show through word-of-mouth anyway. An effective way to advertise in an industry magazine is to alert this target market that your show is coming up and offer an incentive to book early.

When you're arranging newspaper or magazine advertisements, find out from the advertising department how to supply the advertisement.

## Radio advertising

In general, achieving effective radio coverage requires a substantial budget. However, a station may agree to sponsor your advertising schedule in return for complimentary tickets and/or placement of its logo on your print and advertising material.

Radio stations have comprehensive statistics on their listeners so make sure they match your target market before advertising with them.

Most radio advertisements are 30-second spots.

Points to remember:

- write the copy yourself and then let the station's creatives look over it
- don't try to get across too much information
- your public should be able to respond easily to the advertisement. A URL or an 0800 number is excellent for this, or a familiar ticketing agency listed in the phone book
- make sure you clear your music copyrights (contact Australasian Performing Rights Association in Auckland (Tel: 0800 NZ APRA [69 2772] Website: [www.apra.co.nz](http://www.apra.co.nz))
- use music and repetition
- always close the advertisement with what, where and when
- emphasise something listeners will recognise such as a star's name
- read your radio advertising copy aloud: it's written to be heard, not read
- ensure any words in te reo Māori and other languages are pronounced correctly, particularly if you're trying to appeal to audiences from those communities.

Another way to get mentioned on the radio is with on-air give-aways. Be sure to supply vouchers that people need to book with rather than supplying tickets. This way you're assured of their attendance and it also means they can book a date that suits them to attend. By limiting the term of the offer (e.g. the first two performances) you're ensuring early word-of-mouth.

# 40

## Television advertising

Television is by far the most effective form of advertising and has a broad reach. However, most artists and arts companies can't afford a television advertising campaign because both air time and production are very costly. It's also difficult to create a good advertisement. You need quality footage, access to a studio and editing equipment, and someone to do the voice-over.

Be aware that even if you can get free air time, it may fail to make a strong impression if it's run during times with low exposure or at infrequent intervals.

## Cinema advertising

Cinema advertising is a less expensive option than television. Slide images of stills are cheaper than moving images. With moving images, you need to film the advertisement but often have to transfer to 35mm film, which is costly.

## Street stunts

Getting out on to the street and selling your wares the old-fashioned way can be very effective when you've got very little money for promotion.

When you pick a site, keep in mind who goes there and what the best time is to reach them. Ensure that your mini-performance can compete with street noise and can get its message across to people walking by. Trying to do a performance that people will stop and pay attention to is a skill of its own. Make sure that you're there handing flyers out while the performance is going on. And don't forget to turn it into a photo opportunity for the media. Call the chief reporter or illustrations editor a week before the planned event to ensure it's put into the newspaper's diary.

Be sure to check out council bylaws if you're planning a street performance.

**Can't stop hip hop ...**  
an image that became  
a key promotional  
tool for RESPECT  
2003 in Lower Hutt  
Jos Wheeler



# Direct marketing

Direct marketing involves finding your public and placing your promotional material directly into their hands. For example, send a personalised letter to their home rather than place an advertisement in the daily newspaper for them to possibly see. Another example of direct marketing is handing out flyers outside an event similar to your own event. You need to know your target markets and know what to place in their hands.

Direct marketing is about quality rather than quantity. It is by far the most cost-effective form of advertising and helps you build closer relationships with your audiences. Like Chinese whispers, a message becomes weaker at every stage in a communication chain. If you can speak directly to your public you have a better chance of getting your message across intact. It also engenders a feeling of inclusiveness in the recipient, giving them further motivation to attend. And that's what marketing is about – *giving people reasons to go to your show*.

You need to get inside the heads of the people you're trying to reach. How would they respond to what you're planning to send them?

## Contact lists

When you're compiling a contact database, which includes contact details for individuals, make sure you comply with the principles of the Privacy Act ([www.privacy.org.nz/top](http://www.privacy.org.nz/top)). The most relevant principles are:

- Personal information must be collected directly from the individual concerned or from a publicly available source, unless the person has authorised an agency to pass on his/her information.
- When you're compiling a contact database from a source that isn't publicly available (e.g. from box-office information), the person concerned must consent for the information to be collected and be told why it's being collected.
- Personal information must be kept secure and can only be used for the purpose for which it was collected. It cannot be shared without permission.
- A person has the right to ask to be removed from your contact database.

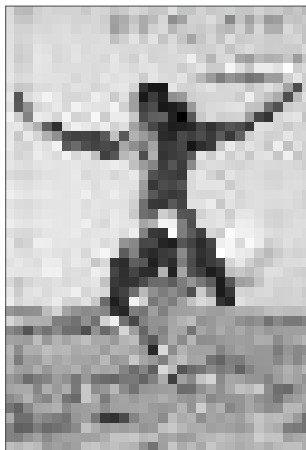
There are no privacy restrictions on collecting and storing contact details for organisations or businesses.

Your type of event will dictate the best ways to locate targets for direct mail. With the festival of children's writers (page 10), you would need to source lists of local schools and any book groups; with the dance show (page 10), you should source lists of local dance groups and women's business networks; and with the Māori-Pacific theatre production (page 10), you might like to use runanga, marae, or Māori and Pacific business networks. Most tertiary institutions also have Māori and Pacific student networks, which should provide a good opportunity to market this production.

4

## PIGGY- BACKING

**If another organisation is doing a mail-out, you can insert your material with theirs. If this organisation is willing to write an endorsement for your event, even better.**



## Networking with Māori and Pacific Island audiences

For many Pacific families, Pacific Island churches often act as the centre for social and cultural activities and they can be useful networks to promote your show or event.

However, shows with nudity and excessive swearing can be extremely offensive to this audience, especially if a family group is watching. If you decide that your show is unsuitable for Pacific Island family groups but still want to reach those Pacific Island groups to whom the show will appeal, you will probably reach that group effectively through your general marketing.

If you decide when you're doing your marketing strategy that you want to reach a wider Pacific Island audience, including families, you may need to think about adapting aspects of the production.

Remember that for both Māori and Pacific communities, face-to-face contact is more important than for other communities – particularly in the early stages of the working relationship.

A network-based communication strategy works well because word spreads quickly in Māori and Pacific communities, especially if you've established a sound working relationship. Apart from the traditional networking methods, there is also an abundance of formal and informal e-mail networks among Māori and Pacific communities. It's amazing how far the e-mail kumara vine extends.

## A MATTER OF CONFIDENCE

**In the end, it all comes down to confidence, playwright Dianna Fuemana says. "It really helps if you know how to approach people, and come across as open about what you have and how you need their assistance to promote your work."**

**Dianna's one-woman show, *Mapaki*, was first performed at BATS Theatre in 1999. Since then, its international performances include Greece (Women's International Playwrights Conference, 2000), the United States (2001) and Hawaii (2002). In its Wellington and Auckland seasons, a key target audience for *Mapaki***

**was Pacific Island women. Dianna and her theatre company, *newwayintheatre*, accessed this group and other Pacific Island audiences through Pacific Island organisations (e.g. Pacific Business Trust, Pacific student associations at tertiary institutions), education, health and social services, churches and personal contacts. "For me, being involved in the Niue community was really important when it came to marketing because that's the culture I brought with me on to the stage," Dianna says. "Along with my family and friends, I needed**

**to know the movers and shakers in Niue education, church, health and youth. Language is an important part of the Niue community and so I got fluent Niue speakers to do the advertising on Pacific Island radio stations and translate some of the information in the flyers to pass on to others in the community. Word-of-mouth is a huge goodie to promote Pacific Island shows. Make sure you invite people with the biggest mouths to the opening so they can spread the word quickly." In terms of direct marketing, Dianna sent**

**letters to Pacific Island organisations, which she followed up with a phone call and then a media pack, including posters and postcards. E-mail, posters and postcards were also used to reach her target audiences.**

**"We also presented a little blurb about the show to various groups at their monthly meetings," she says. "This ensured that key people in that particular community knew about the show. It also put a face to the names and the flyers that we gave to these people and asked them to distribute."**

## STAY CURRENT


Always have a return address on your mail-outs so you can keep your contact database up-to-date.

### Building your own database

Remember that the most effective database is your company's own database, built up over previous events, of people who have specified that they want to hear from you.

There are a number of ways to build your own database, from the simple to the more complex. These include:

- visiting Creative New Zealand's database, Cultural Contacts, in the Resources section of its website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)). This is a good starting point for compiling lists of arts organisations and the database allows you to search by organisation type: e.g. "galleries", "theatres", and so on
- obtaining names and addresses of people booking to your event from your ticketing agency (e.g. Ticketek). But make sure you obtain permission before adding these contacts to your mailing list
- contacting city councils and relevant government organisations
- developing your own database by approaching people when they attend your event. It might involve them in filling out a card, which is on their seats and which they drop into a box on the way out. Offer them an incentive such as a prize draw to complete the card.

This direct approach provides an opportunity to capture some useful qualitative information such as what they liked about the event, what was an inconvenience and where they heard about it. Just remember not to overload them with questions. You can always mail a survey to them at a later date with an incentive to respond. 

### e-marketing

More and more people are using e-mail as a cheap and effective communication tool. It's both formal and informal: formal because it's in written form and informal because it's often conversational in tone. Some basic points to keep in mind when e-marketing:

- keep your e-mail contact list private by entering the names in the BCC (blind copy) field
- put a pertinent subject in the subject field
- offer an incentive
- with every message, give the opportunity to opt out of your contact list
- include a physical address in the e-mail to give another avenue for contact
- don't e-mail too frequently
- double-check that your message is error-free and complete before pushing "send".  
A good safeguard against accidentally sending before you are ready to is to finalise your message before you type the recipients name in the "to" or "BCC" fields
- provide a response mechanism
- ensure the file size is small and don't use coloured backgrounds with writing in white.  
Some people's computers block background and therefore, they get a blank e-mail
- keep it brief and punchy. The rules of advertising (see *Advertising copy*, page 38) also apply to e-mails.

Once you've begun to build a comprehensive e-mail database for regular communication, it may be worth investing in an e-marketing package. This will make your life easier by automating parts of the process. However, don't automate too much as people appreciate the personal touch, particularly with e-mails.

## THE VIRTUES OF E-MAIL

Kiosk is a permanent public art site in Christchurch for temporary exhibitions, operating 24 hours a day seven days a week and designed to make experimental art practice accessible to the public. It was initiated and operated by the Oblique Trust (www.oblique.org.nz) from 2000 – 2002 but is now run by the Physics Room. For Julaine Stephenson, Chair of the Oblique Trust, e-mail is the Trust's main form of communication.

### How often do you send e-mails?

We send out e-mail invitations every three weeks for promotion of new Kiosk exhibitions. We also send out bulletins outlining projects, invitations for participation etc, as required. We've found that sending out information every three to four weeks keeps people interested in the project.

### What content do you put in an e-mail message?

We outline the basics at the top of the text (who, what, where, when, why) in point form if possible. Keep the e-mail body text simple and concise: the project outline, a statement by the artist, contact details and acknowledgement of supporters. Provide links to a website for more in-depth information – most people don't have time to read through art speak.

### Who is on your e-mail database? How did you build the database?

The list includes target artists, media, related organisations, participating artists and other interested parties. We have built up the list through our website sign-up facility and by invitation. We keep the list current by including the removal instructions with every message. We also add those who contact us independently. Networking is important and the inclusion of related projects in our website links has helped us expand our audience.

### Any tips on things to avoid?

Always keep the file size small so you don't annoy your receiver. To keep your contact lists private, type the addresses into the BCC (blind copy) field. We also send a copy of the e-mail to our address to see how others are receiving it. Testing is important as hitting the wrong key can be disastrous. But hey, we've all done it so apologise if you've caused chaos down the line. Include contact details and always include instructions for removal from the list as a courtesy to the receiver. Include your contact details and website URL in the e-mail signature. Check for viruses before you e-mail out. Keep attached files small and in a format that most receivers can open (pdf, jpg or gif). And finally, don't yell at people in CAPITAL LETTERS.



For the current Kiosk programme, visit [www.physicsroom.org.nz](http://www.physicsroom.org.nz)

**Dear Paul Brown,**

**We hope you enjoyed our show last year. You will be pleased to hear that we have created a brand new work ... (a sentence or two here about show).**

**Because you are a supporter and enthusiast of our work, we would like to encourage you to introduce a friend by offering you one free ticket when you purchase a ticket in the first week of the season.**

**Bookings are already coming in so to take advantage of the “buy one get one free” offer, you must book by (date).**

**Fax back the booking form below to ... or send at no charge to freepost ... or email us on ...**

Let them know why they have been approached. It engenders a feeling of **exclusivity**.

Write a brief introduction and **description** of the work or enclose a flyer to sell the show. The letter should sell “the deal” on offer.

Offer an **incentive** that benefits them (a free ticket) and benefits you (build sales in your first week when you need word-of-mouth to get your supporters in early).

**Create tension** by warning they may miss the offer if they don’t act now.

**Clarity** of what the offer is: the language is simple and direct.

Put a **deadline** on the offer so they must act now before they forget. It also means you obtain advance bookings.

Make the **response mechanism** straightforward and clear about how to action it.

4

## Direct mail

Direct mail may be making way for electronic communication but many people still prefer a physical item in their hands. Above is an example of a piece of direct mail. You may mail this or just as easily e-mail or post it on your website in a secured “members” section.

The letter is sent out to recipients on your supporters’ database. Its aim is to ensure they attend – and at a preferred time for you. The amount of information included in the letter depends on how much they already know about your show. If you can personalise each letter by doing a mail merge then all the better.

Including a **booking form** with the letter is a straightforward way for recipients to respond. It should include:

- their contact details
- details of which performance they are booking for
- the cost of the ticket and the saving they make

46



# MAKE IT EASY

**With direct mail, make it easy on yourself. Create personalised letters and mail address labels using the mail merge feature on your word processor; use pre-paid, easy-seal envelopes; and use a rubber stamp for your return address on the back.**

- how and when you will get tickets and receipts to them
- payment details (credit card or cheque)
- where to return the form to
- when they need to respond by; offer is for a limited time only.

A freepost number or self-addressed envelope with freepost number enclosed in your mail-out will lower a barrier to responding. Freepost numbers can be obtained from New Zealand Post and unlike pre-paid envelopes, you will only be charged for those that are used.

Don't erect too many barriers by putting limitations on the offer (e.g. offer applies only on Mondays and Thursdays).

Note that your offer doesn't cut into your prime income audience – your supporters – by offering them discounted seats. They will pay anyway. In effect, the offer is turning them into ambassadors for you by getting them to introduce a new person to your work.

Layout is important because people scan pages. Put your free offer in a boxed section so that it stands out. Words like “free” and “you” are words that gain immediate attention.

## Incentives

Incentives should be attractive to your public without undercutting your sales. Incentives encourage people interested in your work to purchase in a manner that you want them to. But they won't make a buyer out of someone who isn't interested in your event.

How do you want people to book? In advance? In groups? On quiet nights?

Don't just post out a passive letter or flyer. Provide a clear, easy (one-step) response mechanism: e.g. “Call 0800 223 344 by 10 October to receive \$5 off your second ticket.”

E-mail is another effective way of providing a response mechanism because people can reply outside box-office hours.

Adding benefits may provide a more effective incentive than discounting. Discounting (e.g. for group tickets or for specific nights) can be effective but beware of devaluing your product or alienating your public. For example, you may choose to drop the price if ticket sales are not going well. In fact, this is rewarding latecomers and will antagonise your loyal supporters who have pre-booked. You also appear desperate and make people wonder why no one wants your product.

If you are going to offer discounts for specific nights direct the discount promotion to a specific target group. For example, offer a two-for-one night for students of the local drama school for a quiet night or early on in the season to get word-of-mouth going. Also, keep in mind that discounting will affect your expected average ticket price and therefore your income.

Competition draws (e.g. buy a ticket and go into a draw to win a dinner for two) don't tend to generate as many ticket sales as you might expect although if you have an entry deadline, it does encourage people to book earlier if they were already planning to book. Draws can also provide an opportunity to build up your contacts database (with the permission of the individuals concerned, of course). Before offering a competition draw, check with the Department of Internal Affairs ([www.dia.govt.nz](http://www.dia.govt.nz)) that you comply with the legal requirements.

Incentives can also create more work for your box office. Tell them about your plans in advance and check that they can manage the workload.

## Targeting groups

Targeting group bookings can be an efficient way to reach a large number of people. However, group discounts are only effective if the offer is attractive, so don't place too many restrictions or barriers on the offer. Restrictions include things such as the size of the group, when the offer needs to be taken up by, and the nights to which the offer applies.

With any group – a school, office party, sports group – there is usually one person who organises their attendance. Identify people who enjoy organising social events for groups, introduce them to your work and invite them to openings. Turn them into ambassadors for you.

Make their job as easy as possible by considering what it is they need to do to distribute information and collect payment. Supply them with an e-mail they can copy and send to their colleagues and a poster they can put up in an effective place. Reward them for their work – perhaps a complimentary glass of wine when they arrive.

Give groups plenty of time to organise themselves. Many office Christmas parties happen in November but are planned in June – or earlier. It is a good idea to approach “leisure groups” (e.g. Probus and Greypower) in November and December when they are planning their schedule of events for the next year. Think laterally about opportunities to encourage groups to attend events. For example, tailor packages round Halloween, Valentine's Day, and mid-winter Christmas parties.

## Telemarketing

Telemarketing can be an effective marketing tool because it provides a direct form of one-on-one communication with your audience. Firstly, it's a way for you to solicit a direct response to your offer and secondly, it's a way you can respond to any concerns or tailor your offer to address the particular needs of that customer.

Ann Mayer in her book *Telemarketing in New Zealand* (see *Appendix*, page 73) argues that combining telemarketing with other elements of direct marketing can create a greater response and therefore increase the effectiveness of direct marketing.

In her book, Mayer suggests that telemarketing can be useful *before* you send out any mail to:

- clean up a mailing list by finding out the best contact person and their correct contact details
- ask if the proposed recipient wants to be on the mailing list
- check that they are the best target audience
- research how applicable the offer is
- get extra information to segment a database into smaller and more relevant psychographic (i.e. attitudinal) and demographic (i.e. geographical) groups
- make the recipient inquisitive
- check what product or service is currently being used
- test alternative offers.

Points to remember when marketing over the telephone *after* you have sent out any mail:


- Don't call people at work unless you're trying to sell a group booking.
- Introduce yourself and your event.
- Check the post was received by the right person.

- Ask if this is a convenient moment to take up two minutes of their time. If not, ask if they would like to be called back later. If yes, make a time to call back. If no, ask if they wish to remain on your phone and/or mail list.
- Be polite, listen and be flexible where possible.
- Be persistent but not pushy. If they're not interested this time, they may be the next, so use this call to obtain some information such as the best time to call them, any specific interests (e.g. artist, artform).
- Tell them more about the event and the incentive you're offering them.
- Try to ascertain at what point in your sales curve they're at: i.e. at point A, B, C, D or E (refer to the bell-shaped curve on page 25).

Once you've worked out where they are on the buying-behaviour curve you have a number of options:

- **A:** They have not received the mail or don't know anything about your event. Ask if they would like to receive a personalised letter and flyer so they can better absorb the information – in which case check how they would like to receive it (post, e-mail)
- **B:** They have received the direct mail but haven't thought much about it yet. You should try to bring them to point C by emphasising additional information they may be interested in but have not yet seen. Or offer them an incentive to book early (e.g. the show is selling out; book today and save). Also offer them the opportunity to view the venue or event if they have the potential to bring a group
- **C:** if they're ready to buy at this point, you need to ensure they purchase by taking the booking and credit card payment, and then arranging delivery or pick-up of the tickets. If they need to confer with a partner then make a convenient time to call back.

If a sale is not going to happen use this as a public relations opportunity. What are their feelings towards your company/event? Counter any objections and introduce new offers.

If you have a number of people conducting the telemarketing, create a flow chart of questions with spaces for them to fill in the answers. Brief your crew well so they can answer any question about your event and are always courteous. Remember, it's your reputation on the line. 

To maintain and build on relationships, you should:

- ask when they would like you to contact them again and whether they have a preferred time for you to call
- gauge their budget and planning cycles to help you time your approach
- ask open questions as a way of gaining as much information as possible
- identify key barriers for them attending your event: e.g. parking, cost, performance time, childcare issues and ticketing issues
- try to address these barriers, where realistic.

Remember that exceeding people's expectations is a good way of giving superb service. Record the information you gather from all calls so that you build up a detailed history of communication with the customer.

**Simon London and  
Ban Abdul in Disco Pigs,  
touring to eight centres  
in New Zealand in 2003**  
Inez Grim



# 5

## The media

This chapter discusses putting together your media strategy; how to write, send and “sell” the release; the value of a good photo; interview techniques; and what to do when you get negative press. It also looks at working with Māori, Pacific and other specialist media.

### NOTHING'S FOR FREE

**Media coverage is not free promotion: you have to put a lot of time and effort into an effective media campaign.**

The media include newspaper and magazine journalists, radio presenters and television reporters. By gaining an understanding of how the media work, you should be able to make the media work well for you.

One advantage of a feature article over advertising is that it is seen by the reader as objective and therefore more believable than advertising. It also provides more information and human interest than a poster or an advertisement. However, one disadvantage is that you have little control over what the reporter writes and you may not be happy with what appears in print.

In 1997-1998, Creative New Zealand conducted a survey of arts participation by New Zealand adults. One of the survey questions asked people to indicate the three main ways they found out about “local arts activities”. The three main sources of information were community newspapers, major daily newspapers and the radio. Word-of-mouth (friends and family) was also an important source of information.

Creative New Zealand published the survey findings in two publications, *Arts Every Day: mahi toi ia rā*, which provides a general overview of all survey findings, and *Know Your Audience: me mōhio ki tō whakaminenga*, which focuses on people who participated in the arts “as a member of an audience”, and analyses the findings by artform. Both publications are available in the Resources section of Creative New Zealand’s website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)). Also check out Statistics New Zealand ([www.stats.govt.nz](http://www.stats.govt.nz)) for latest statistics on arts participation.

5

## Media strategy

Before you start promoting an event you should put together a media strategy (see *Sample timeline*, page 19), outlining how you intend to promote your event. This involves:

- setting objectives of what you want your media strategy to achieve
- setting targets in terms of the media coverage you want to secure, including what stories where and which angles you will offer to different media – keeping in mind that many prefer exclusives

# 51

## WHAT'S NEW

Visit the What's new section of Creative New Zealand's website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)) for up-to-date stories about New Zealand arts and artists. You can send your release or story to its editor ([ionam@creativenz.govt.nz](mailto:ionam@creativenz.govt.nz)), who will assess its news value, edit the release and post it on the site for approximately two weeks. Below is an example of a story (the first two paragraphs and the last paragraph) posted on the What's new section. It tells the reader the important information about what, who, where and when, plus booking details.

### Britain's Sarah Dunant joins Auckland Writers and Readers Festival

The 2003 Auckland Writers and Readers Festival, running from 15 – 18 May, is delighted to announce the addition of British novelist, broadcaster and critic Sarah Dunant to its line-up of international writers. To be held at the Hyatt Regency, the festival has more than 45 events featuring 16 international authors and more than 80 New Zealand participants ... Bookings are through Ticketek. For the most updated information, check the festival website at [www.writersfestival.co.nz](http://www.writersfestival.co.nz).

- identify the various media angles and the most appropriate journalist to receive your release: e.g. the arts editor, the chief reporter, the fashion editor, the business reporter
- setting out a timeline and a list of the media outlets you intend to approach and when. Magazines, for example, have a three-month to six-week lead time. Newspapers should be contacted at least two to three weeks in advance for a feature although they can turn a news story around in a day. Television and radio deadlines vary. A daily or weekly arts news programme will work two or three weeks ahead when planning content, but may be able to respond to breaking stories as little as a day ahead. Documentary arts series work many months in advance so it is advisable to contact the appropriate television production companies to establish deadlines as soon as you know what events you'll be promoting. 



A bookseller waits for the crowds to arrive after a session at the 2003 Auckland Writers and Readers Festival Gil Hanly

5

## The media release

### Writing the release

It's important to write an effective media release to encourage journalists to cover your show. A company brainstorming session may spark valuable ideas.

A media release should work like a newspaper story: i.e. as you go down the page fewer people will read it. Ensure the headline catches attention, the first paragraph contains all the vital information, and only then go into more detail. A second page may include biographies of those involved.

The length of your release also depends on where you are sending it: 1–2 pages for a news reporter; 1–3 pages for a feature journalist, depending on the complexity and number of angles; a couple of paragraphs for the website; 2–3 sentences for a what's on guide; and one sentence for reading as a sound bite on radio.

# 52

The title graphic is distinctive, informative and part of the branding for the show.

Sponsor's logo as per contract

Head it up "Media release" – not "Press release", which relates only to print media

Put the date at the top and write "For immediate release" or "Embargoed until (date)" if you don't want them to act on it until a certain date.

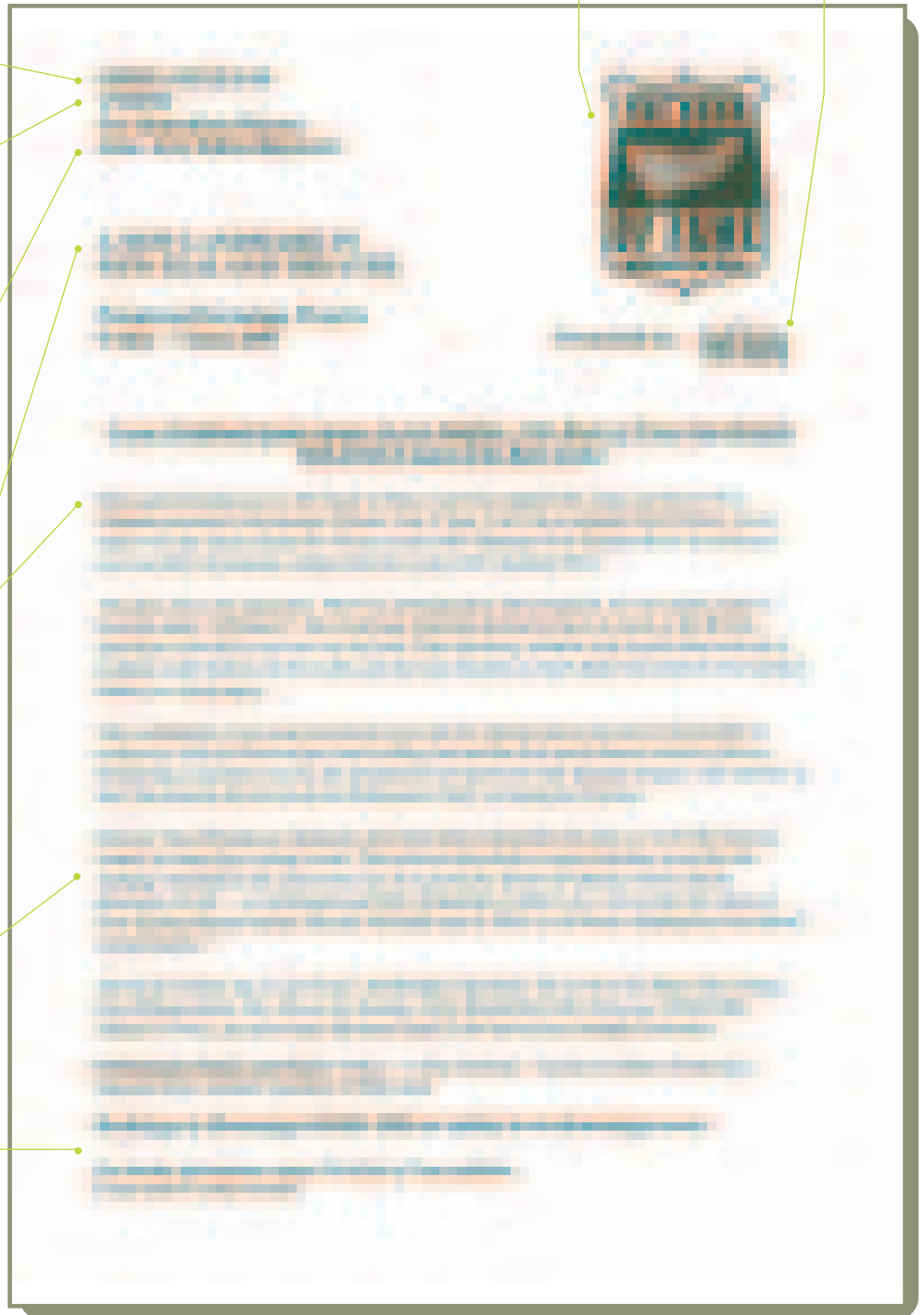
Direct the release to the Arts Editor/Reporter or a researcher or producer. Use the person's name if you know it. If you're going for a general news story direct it to the Chief Reporter.

The tag line

The information at the beginning includes what, who, where and when.

Apt quotes from key people get your message across, add authenticity and colour.

Booking details and your contact details are laid out clearly.



## A WIN-WIN SITUATION

**The media want to sell their product. Like you, they have a target audience at whom they aim their stories. If you're trying to reach the same audience, it makes sense to present them with an angle that will appeal to their audience. It should be a win-win situation.**

Here are some useful tips about writing a media release:

- Remember that sometimes, your media release is quoted verbatim.
- Your headline should be strong, explicit, appealing but not too clever.
- The main point or angle you want to get across should be in the first paragraph.
- Sentences should be short (in general, less than 20 or 30 words) and paragraphs should be no more than three or four sentences long.
- Your language should be succinct and free of jargon.
- Don't quote more than two or three people as it loses its impact and becomes confusing.
- Check your grammar and spelling, including people's names, and then get someone with the necessary skills to edit it.
- Make sure the text is legible (11 or 12 point in an easy-to-read font). It should be typed and ideally one or two A4 pages in length.

## “Selling” the release

There are two ways you can handle your communication with the media, depending on how much time you have and what will work best for your particular circumstances.

You can send a generic media release and follow it up with phone calls or e-mail to discuss the project and try to interest them in covering a particular angle. This is especially effective if you have an existing relationship with journalists and a strong idea of what interests them. Otherwise, they may think you're wasting their time.

Alternatively, you may tailor each release for each journalist. This is more time-consuming and you risk giving journalists an angle that doesn't interest them.

You may have three or four different “angles” or “stories” that you think the media will be interested in but remember that the media like to be offered “exclusives”.

Knowing which angle to pitch to what media involves a small amount of easy research. Read the publication, listen to the radio programme, or watch the television programme and answer these questions:

- Who is the audience?
- Is there a section in the magazine or newspaper or a particular radio or television programme to which you will pitch one of your angles?
- Does the journalist or publication like to cover specific topics in a specific style? For example, many suburban papers like to feature local residents. Is someone in your show from their area?

There is no point trying to sell a youth-orientated music gig to an older-listening, conservative radio station. Firstly, it's unlikely to cover your gig because its listeners won't be interested in it. Secondly, if these listeners aren't interested, why are you bothering with them?

Your relationship with individual reporters will determine how you communicate with them. In general, it's best to send a media release to the reporter before talking about the project. Follow up the release with a phone call or e-mail. After that, they may wish to set up an interview. If you're on good terms with a journalist, meeting them to pitch a story in an exclusive manner can work in your favour.

There are a number of ways to deliver your media release:

- post – you can use coloured paper and include a novelty item

## HOW TO STAND OUT

5

**Imagine the desk of a journalist with hundreds of bits of paper sitting on it. How will your release stand out? Is there a novelty item you can send with your press release to get the journalist's attention? Whether true or an urban myth, the story goes that when the Boom Town Rats toured the United States in the 1970s they sent radio DJs a shoe box with a dead rat in it. It got them attention but such stunts can backfire and may alienate the media.**

54



- hand delivery – for a novelty item that can't be posted
- fax – convenient but easily discarded. Check it was received and readable.
- e-mail – fast and convenient. You can send to multiple destinations at the push of a button and it's easy for journalists to reply to you. You can also include photographic images although make sure the image files aren't too large. It's a good idea to send low-resolution images to get their interest and offer high-resolution images for printing.

Find out how the various journalists prefer to receive the releases. This is a good way to begin building relationships with key individuals in the media.

## Media lists

Before you send out your media release, make sure that the list of media you wish to send it to is up-to-date. Journalists tend to move around a lot so you should check names and addresses on a regular basis. It's also wise to check regularly for new publications. A.C. Nielsen media guides can be found in most public libraries, which are also good places to find out about niche publications. You could also ask a publicist who has promoted something recently.

The Resources section of Creative New Zealand's website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)) includes a Media Contacts database. It doesn't include the names of journalists but is a good starting point if you are compiling a list of arts media from scratch.

Before sending out your release also make sure it's targeted to the appropriate media. The subject of your show, for example, may mean that you should inform more than arts journalists and editors: e.g. news, sports or business journalists.

## Follow-up

You should always follow up your media release with a phone call or e-mail to check that it was received, and see if any points need clarification. Try to find out whether the journalists are interested in writing a story, who they would like to interview and when. If you set up an interview, check whether they will have a photographer with them or if they would like you to supply a photo.

This phone call is crucial. This is your opportunity to capture their interest if your media release failed to interest them. Sometimes, the journalist may launch into an interview with you on the phone. Try and arrange a face-to-face interview with a relevant person but if the journalist is resistant and this is your only opportunity, be prepared to answer their questions. If you're not prepared, tell them that you will call them back in 10 minutes (if you are sure they will take the call then) and give yourself some time to write down what you would like to say. Referring back to the *Product* section (page 9) in the first chapter, you can see why it's important for you to be able to pull out a succinct "blurb" on your event.

## The media kit

Once you have attracted the attention of a journalist with your media release, you may choose to follow up with additional information through a media kit containing more details about your organisation and show. Media kits generally contain the following kind of information: a press release, a flyer or brochure, detailed background about the company or artist, biographies, possibly a list of quotes about past work of the company, photos, fact sheets and press clippings.

## A BOOK IS BORN

It's important to acknowledge all the work that went into producing your book. The commonly used analogy of the birth of a baby is apt, says writer Joan Rosier-Jones. A book launch is, therefore, like a christening.

However, she continues, publishers will weigh the expense of a launch against the possible benefits. To them, the purpose of a launch is to generate publicity and sales for the book and so it helps to invite the media to your launch. You or the publisher should also send out a media release and photo to literary and/or arts editors, and also to your local newspaper, in plenty of time before the launch to meet their deadlines.

If you're a member of the New Zealand Society of Authors (PEN NZ Inc), it will put a notice of your book launch and the fact the book's been published in its weekly e-mail newsletter to members.

Joan Rosier-Jones has written *Publicising Your Book*. See the Appendix for details.

## Media launch

A media launch is an event where specific media are invited to a function and are briefed about an upcoming show or exhibition. It can be costly and time-consuming to plan thoroughly. It's particularly effective for a large-scale festival that aims to communicate a generic message (e.g. its programme) but a show will get more mileage by focusing directly on the media it wants to target. It means you can steer them towards a specific message. At a launch, you have less control over what is written.

For visual arts, a media preview can be an effective and relatively inexpensive marketing tool. It's a thank-you to the media you've been dealing with and an opportunity to attract wider media to an informal occasion. It's as much about networking as it is about looking at art. Make sure the curator, artist or someone knowledgeable about the exhibition is circulating and talking about the work. Offering a mini-tour is also useful.

## Working with Māori, Pacific and other specialist media

Working with media outside the mainstream and arts media can be an effective way to reach specific target markets. Māori media are particularly interested in arts events that cover Māori issues or in which Māori artists have a prominent role. Likewise for Pacific media.

If you're promoting a Māori artist, you should include the artist's iwi (tribe) in any media release. It's important for a Māori audience to know where that individual is from through their tribal links.

The Resources section of Creative New Zealand's website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)) includes a Media Contacts database, which is a good starting point for compiling a list of Māori print, radio and television contacts.

There are currently more than 20 iwi radio stations broadcasting throughout the country. Because Māori is traditionally an oral culture, these radio stations are well-supported and are therefore an effective way to reach a wide Māori audience. Iwi stations take a lot of their programming material in te reo Māori from two main sources:

- Ruia Mai provides the hourly news service as well as regular programmes
- Mana News provides half-hour programmes each week night. Mana News also provides English-language programming on Māori issues to Radio New Zealand, which broadcasts Whenua, a magazine-style programme on Māori issues giving good coverage to arts stories.

Iwi radio stations often have free community noticeboards, which can be used to announce community-based events.

Māori television programmes are also keen on arts stories but often require plenty of advance notice. This also applies to magazines such as *Mana Magazine* and *Tu Mai*. If you're not sure what lead-in time the various media require, it's a good idea to find out at the outset of your marketing strategy.

Māori television and radio have, in varying degrees, a commitment to te reo Māori but they also broadcast in English. They often like to interview in both languages to reach their different audiences. Having a te reo Māori speaker as part of your team greatly enhances the ability for you to promote your show/event through Māori media. At the very least, the person promoting your show to Māori should be familiar with basic tikanga (customs and protocol) and te reo Māori and be able to identify what it is about your show/event that will attract Māori audiences.

## CROSSING BORDERS

**“I wanted to target young New Zealand Chinese and other Asian audiences – people who understand what it’s like to be on the border of two different cultural identities,” Sonia Yee says. Her one-woman play, *The Wholly Grain*, premiered at BATS Theatre in 2003. To reach her target audience, she placed eye-catching posters in Wellington’s Asian restaurants and networked with Chinese organisations. She also “sold” her story to Asian media, including *Asia Downunder* and *Capital Chinese News*. Yee is the first New Zealand Chinese woman to graduate from Toi Whakaari New Zealand Drama School. This, plus the fact that *The Wholly Grain* was the first play she wrote and performed in after graduating from Toi Whakaari in 2002, also made it a strong news story for mainstream media. A front-page photo and caption story appeared in *The Dominion Post* the week before the play opened.**

RESPECT 2003 at The Dowse, Lower Hutt ... working with media outside the mainstream can be an effective way to reach specific markets

Pacific communities are also very supportive of media devoted to their issues and Pacific media like to highlight success stories within their communities. Pacific media include the television programme *Tagata Pasifika*, which is a keen supporter of any arts with a Pacific involvement. Radio is also an important tool for reaching a wider Pacific Island audience. Some stations (e.g. Radio 531 PI in Auckland, Samoan Capital Radio in Wellington, and Auckland and Wellington Access Radio) target Pacific Island communities and air programmes in Pacific Island languages. As well as seeking interview times on these stations, you can often negotiate good discounts on advertising rates.

Niu FM, the new network of Pacific stations broadcasting in six centres, is another good option for reaching Pacific audiences. It has its own news team with morning, lunch and drive-time special bulletins. It is nationwide and captures a large, young, Pacific audience. It also has regular slots for different audiences.

Remember that while Pacific Island peoples living in New Zealand share many social and cultural similarities, each Pacific country has its own language, and distinctive arts and cultural traditions.

Don’t forget the growing Asian media, which are keen to receive information about shows/events that may interest their target audience. And for the gay community, there are publications such as *Express*, which may be interested in what you are promoting. If your show has target markets with specific interests such as gardening, books, bowls or even rugby, remember that there are niche publications and websites that offer promotional opportunities.



## ON RECORD

**Make sure the person being interviewed understands that everything is on the record. It is a reporter's job to relax you so that you speak freely and there's nothing wrong with that, but never say anything you don't wish to see in print. You can politely decline to answer a question if you think it is inappropriate or invading your privacy.**

# The interview

If a journalist wants to interview someone about your arts event, think carefully about the right person in your company or organisation to give the interview. Some people may be more dynamic and upbeat on radio and television than others. And different people will attract different listeners or readers. Don't force anyone to give an interview if they aren't comfortable giving one.

Once an interview has been set up with a member of your company, brief him/her on the journalist, the publication or programme, and what you want him/her to focus on in the interview. Make sure the journalist has all relevant information in advance of the interview, such as a biography on the company member being interviewed, and tell your company member in advance if a photographer will be there. Set up an interview environment that suits both the journalist and your company member. A café may be an informal setting but it's not a good environment for a focused discussion. Be there yourself, at least at the beginning, to make sure both parties turn up and connect, and to offer support.

## Interview techniques

You've got an interview with the media (i.e. radio, television and print). Here are some interview techniques and points you should remember.

- Prepare: know who you are speaking with, what their programme or publication is about and who reads, watches or listens to it. Think about the points you want to make before the interview.
- Relax, be friendly, let your personality show – it's what interests people.
- Listen to the question being asked and answer it directly without straying from the topic.
- For the more media savvy: try to lead the interview to cover topics you want.
- Don't talk only about yourself. You're there to sell the show. Sometimes you may have been asked to give an interview for a reason not related to your event. Don't worry if the interviewer strays from the topic (i.e. the event) because it can broaden your reach to the people listening or reading about you. However, be sure to find the natural links that steer the interview back to promoting your event.
- If you're being interviewed for radio or television, make sure you or the interviewer get across the vital information about the show: its title, where and when it's on, and how to get a ticket. Keep your comments succinct and relevant to avoid the interviewer cutting you off in mid-sentence.
- Before your radio or television interview, make sure you *and* the interviewer know the correct pronunciation of any names or unfamiliar words.
- For television, don't wear white or bold patterns. If you are sitting in a studio, be aware of whether your skirt will ride up or your jacket will bulge. Be prepared to do your own make-up. Don't stare down the camera: look at the interviewer. Smile and look confident. Your body language counts as much as what you are saying.
- Remember to relax and be yourself. It does get easier the more times you do it.

## Television shoots

As well as using the above techniques, there are key points to consider when dealing with television shoots (adapted from Dr Sharron Dicken's *Arts Marketing: the Pocket Guide* – see *Appendix*, page 73).

- Find out if the programme is produced live-to-air or filmed in advance.
- Select a visual, dynamic excerpt for the crew to shoot. It can be difficult conveying the spirit of a performing arts work on screen.
- Television can be very time-consuming. It can take a couple of hours to get two or three minutes of television time. Help speed up the process by being prepared at your end: know what you will do, who is needed and when they need to be ready.
- As the publicist, you should be there for the entire interview or shoot. Be cheerful and helpful, even if it's just to make coffee for the crew.
- Let the crew know what your ideas are, incorporating what will add "visual" appeal – unusual location, animals, artefacts etc.
- Ensure everyone is briefed about what's happening, when it's happening and for how long. Often, the crew will want to shoot the same segment two or three times to get different camera angles. Make sure everyone at the location knows that they will need to be quiet.
- Always have extra copies of your media release and include a list of those being interviewed/photographed. Make sure all names are spelled correctly and that the person being interviewed and interviewer know the correct pronunciation of any words in te reo Māori, foreign words and unfamiliar names.
- Try not to be overwhelmed by celebrity on-air hosts. Be polite to all the crew and remember to thank everyone for their time.
- Make arrangements for your own tapes. It's unprofessional to ask them to provide you with a video of the programme.

Interviews and Other  
Lies **by Tim Barcode**  
at the Fringe NZ  
Festival 2002



## WORTH A THOUSAND WORDS

**5** Saturday, page three, The Dominion Post ... **A four-column photo features a bevy of leggy dancers from the BodyCartography Project, rehearsing a work entitled Lagoon for the 2003 Fringe NZ Festival. The caption story gives the venue of the performances (Frank Kitts Park lagoon), the dates (that night and the next), the time (7.30pm) and the cost (donation). Publicist Shelley McCarten had sent the arts reporter a media release two weeks before the event, then followed it up with a phone call. She says getting on page three was a real bonus – second only to front-page coverage. “Lagoon is a really visual work – the costumes, the lagoon, the dancers and the musicians. The photo was a great way to encapsulate what the work was all about.” And the result? Big crowds to the Saturday and Sunday night performances.**

# Press photos

A good photo in the press is invaluable. In the arts, you can get coverage to sell your product in a way that most retailers would envy.

A good photo can also make up for not having a strong story angle and may get you into the news section (especially if you're out and about in the streets of your city). Think visually and always be on hand at the shoot to assist the photographer and make suggestions.

Some photographers like to get in and get the picture fast while others like to take their time, direct the subjects and try a number of variations. You need to be there to keep everyone happy, making sure the photographer is getting a good shot and not over-taxing the artists involved. Don't be afraid to voice your opinion (tactfully, of course) about what you think will make a good shot or if you think the photographer is moving away from the intended aesthetic. On the other hand, remember press photographers are professionals and usually know what they're doing. They may get very frustrated if they have several people voicing their opinions and telling them what to do.

You don't need to be over-scrupulous with the accuracy of what is shot. For example, if an actor is on set with a swing, having him/her hang off it may make a more interesting shot. Don't be concerned that this doesn't occur in the show. Use your common sense and get the right balance between getting an innovative shot, accuracy and the expectation you create.

Do, however, be concerned with how your intended audiences might perceive the photograph. For instance, avoid shots with people sitting on tables. Māori and Pacific Island cultures find this offensive.

When photographing an artwork, make sure the photographer is aware of the correct procedures for handling art: e.g. the work should only be touched by the appropriate people – the artist or qualified gallery staff.



# 60

When supplying your own photo, label the back with details of who it is, the name of show, the photographer and a phone contact. Include a return address if you want it back.

Before you send out photos, find out the preferred format. Some press may want hard copies but more often these days, they want to be e-mailed an electronic file. If an electronic format is preferred, find out what format, size and resolution (e.g. 300dpi) they require.

## When bad news hits

Remember that bad news doesn't have to spell disaster for your arts event. Look at the following example and see what organisers of the Auckland Writers and Readers Festival did with their "bad" news.

Two international authors – Annie Proulx and Iain Banks – pulled out of the 2003 Auckland Writers and Readers Festival just six weeks before the event because of the war in Iraq. Organisers issued a media release entitled "War hits Auckland Writers and Readers Festival". The result? News stories in most newspapers throughout New Zealand, including a page-three story in the *New Zealand Herald* mentioning the replacement authors Sarah Dunnant and Jeffrey Deaver.

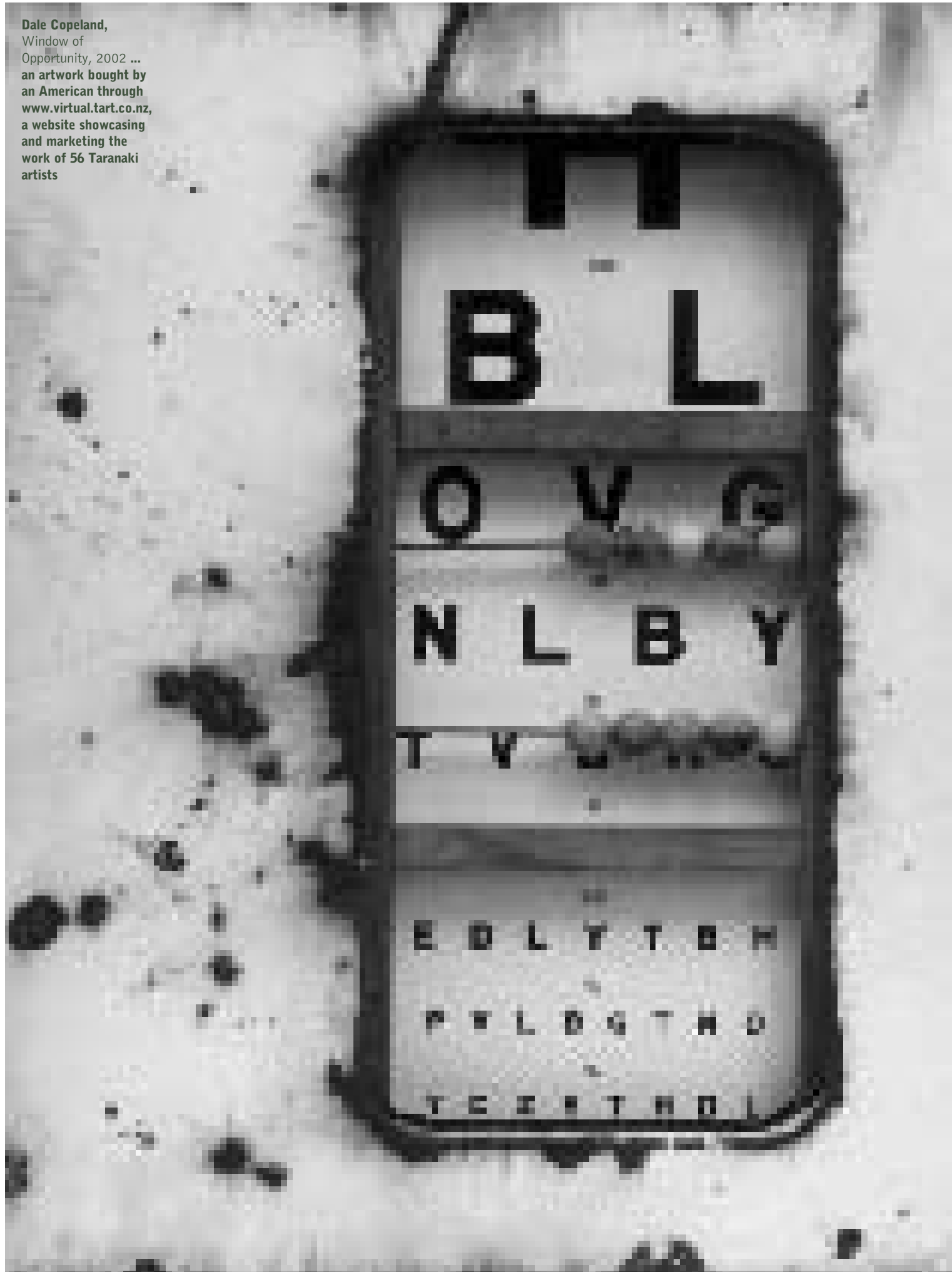
### Responding to negative press

Your response to a negative article about your event should be governed by what exactly is said, what was intended by it, and what your public is likely to take from it.

Sometimes the best response is no response. That way, you don't validate the negative article and it can die a quiet death. If you choose to respond, your aim should be to correct false facts. Don't get personal or emotional because the press won't respond to this. Your entire company should be made aware of the company line on any attacks as they arise and it should be clear who the spokesperson to the press is. And remember, today's news is tomorrow's fish and chips wrapping.

If your show receives a bad review there's not a lot you can do about it. If you attack the reviewer you may create an enemy. Perhaps letters to the editor from audience members rebutting the review are the most you can hope or plan for.

Dale Copeland,  
Window of  
Opportunity, 2002 ...  
an artwork bought by  
an American through  
[www.virtual.tart.co.nz](http://www.virtual.tart.co.nz),  
a website showcasing  
and marketing the  
work of 56 Taranaki  
artists





# 6

## Marketing on the web

This chapter has tips on planning, creating, testing, maintaining and promoting a website. There's also information about online ticketing and communicating with online media.

Using the internet as a marketing tool can add significant reach and impact to your marketing campaign. It doesn't have to be an expensive or overwhelming exercise.

You can greatly increase the reach of your marketing for little cost through the web and other key electronic marketing tools such as e-newsletters, online media, ticket competitions and offers.

There are several ways to create an effective web presence without having to create your own website:

- place information about your event or company on other websites: e.g. your venue or festival's website
- list your event with websites such as [www.artscalendar.co.nz](http://www.artscalendar.co.nz); [www.tbi.co.nz](http://www.tbi.co.nz); or [www.nz-events.co.nz](http://www.nz-events.co.nz)
- list your event with regional events, city council and tourism websites.

The Arts Links page of the Creative New Zealand website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)) contains a list of websites that provide listings of arts events.

## Benefits of using the web

Using the web as a marketing tool can be very cost-effective. A small website can be created for a relatively modest amount and a web presence can be created on other websites for free. Other benefits of marketing on the web include:

- **national and international reach:** through the web, mass markets and international markets are within the reach of the average arts company's budget
- **immediacy:** information on the web can be changed instantly and an "e-mail-out" can be generated quickly, making the internet ideal for information on last-minute ticket offers, cast changes, great reviews and news
- **information and education:** information that's too detailed for brochures, posters or advertisements (e.g. advance notes about the event, additional images, interviews, reviews, ticket prices) can be placed on a website

- **access:** a web presence can help you achieve your access and education objectives because it enables you to make contact with audiences you might not otherwise be able to reach
- **interactivity:** the web enables your supporters to communicate with each other and with you. E-mail newsletters, feedback forms, discussion forums and bulletin boards can all help to generate positive PR for your show or company
- **young audiences:** the web is a great way to reach young people and enlist them to generate word-of-mouth publicity
- **removing barriers:** the web provides an anonymous way for people to find information on your show.

## Creating a website

Websites can be permanent or temporary. Temporary websites are generally created for a short-term project. Creating a permanent website is a good idea if:

- your production is going to have a long life
- your production company is going to produce multiple shows
- you want an ongoing profile.

Before creating a website, you need to consider the following:

- the purpose of the site (e.g. Do you want just an online brochure or do you want people to buy tickets from the site?)
- your target audience for the site
- the look and feel you wish the site to have
- the information you wish to put on it.

If you choose to work with a website developer, he/she will help you work out how to organise the information, including what information or headings to put on the homepage and how people will move around the site. Beware of making your site inaccessible either by being too flashy or by people needing software applications to view it.

There are five cost areas to consider when developing a website:

- purchasing a domain name (e.g. www.mycompany.co.nz) – an annual cost, paid in advance
- site hosting costs – generally monthly
- web design and development costs – these can range from very low to very high, depending on the complexity of your site and who does the work
- ongoing maintenance (changes/additions/revisions) – an ongoing cost that can be reduced by learning how to do it yourself
- web authoring software such as Dreamweaver or Frontpage – only necessary if you decide to handle the ongoing maintenance in-house.

## Maintaining the website

There are different options for keeping information on the website up-to-date. The approach you choose will depend on the complexity of your site and whether it's feasible to handle the maintenance in-house. The options are:

- to engage someone external to handle all ongoing maintenance
- to handle maintenance in-house, using web authoring software such as Dreamweaver or Frontpage

## HIGH QUALITY

**For a website to make a positive impact on your marketing campaign, it must be of the same high standard as all your other publicity material. If you only have a very small amount of money budgeted for a website, it may be better to establish a web presence by placing your information on other websites.**

- a combination of the above – handle simple text changes in-house and contract out anything more complex
- to get a “maintenance interface” developed, which allows you to update some or all sections of the website without the need for web authoring software.

### Getting links from other sites

People in your target audience will already be making regular use of other arts-related websites. The challenge is to get them from those sites over to your site or the site where your show is listed.

Firstly, identify sites of interest to your target audience. There are three main ways to locate the websites you think your target audience will be visiting:

- by searching for sites on the internet using a New Zealand-based search engine such as [www.searchnow.co.nz](http://www.searchnow.co.nz) or a global search engine such as [www.google.co.nz](http://www.google.co.nz). Use search terms that you think people would use to look for events such as yours
- by looking at the links pages of relevant websites
- by asking known audience members what websites they visit.

Ideally, you should have your website listed on the sites that your target markets visit most often. When you have identified sites of interest, find out if they have a links page. If they do, you can ask them to provide a link to your site.

Other websites will link to you because:

- your site fits their criteria for linking
- your site is relevant to their visitors
- you’ve submitted your site to their links or event pages
- there is an agreement between your sites to host “reciprocal links”.

To ask for a link, e-mail their webmaster or web editor (generally their details can be found in the “about us” or “contact us” section of their site) and ask for a link.

Offer them a reciprocal link, and consider offering a commission on ticket sales or complimentary tickets as an incentive.

### Testing

When the information and links are all in place but before you “go live”, it pays to double-check that the information is ordered logically.

A good way to test the site structure is to test several people who are unfamiliar with the site against a list of questions: e.g. “Find ticketing information on our current show.” Observe them as they navigate the site looking for information on your test sheet. If information is hard or impossible to find, consider how the site structure can be improved.

When you’re testing technical details such as download times, it pays to do the testing on a range of internet browsers (e.g: current and older versions of Explorer and Netscape) because different problems show up on different browsers.

## WITH A LITTLE HELP FROM A FRIEND

The website for the[abc]experiment (www.abcexperiment.org), a cyberformance project spearheaded by Wellington artist Helen Varley Jamieson in early 2002, was created and designed for a total cost of \$300. Ongoing costs for maintenance over the six months of the project were \$500. Hosting fees were \$20 a month. The domain registration cost US\$14.95 for one year. Helen created this website

with the help of a friend, who is a professional web designer, and by carefully planning the site's structure beforehand. The designer was prepared to create the site for a token fee because it offered her a change from the sort of work she was doing every day and because she is interested in supporting the arts. Thorough planning of the site structure at the outset made it easy for the designer and meant that time-

consuming reworking was avoided. Helen updated the text using Dreamweaver software. "Dreamweaver is not difficult to learn," Helen says. "Doing it myself meant that I had control and could make updates instantly without having to go back to the designer." The site was promoted on publicity material for the show, links from other websites (e.g. the Fringe NZ Festival) and through

international mailing lists. Since the completion of the [abc]experiment, the site remains online as documentation of the project. Helen Varley Jamieson is continuing her work in cyberformance with the group Avatar Body Collision and in 2003 received a grant through the Smash Palace Collaborations Fund to develop UpStage, software that will create a web-based venue for cyberformance.

## Making your site easy to find

It's important that people can locate your site easily on the internet. The main ways to make sure your site is easy to find are by:

- getting links to your site placed on related sites
- indexing your pages with relevant key search words
- registering your site with search engines
- choosing a domain name that is easy to guess
- publicising your web address.

## Online ticketing

An online ticketing option, either on your own website or via links to your venue or ticketing provider, offers supporters a convenient ticket-purchasing method and increases the chance that a web visitor will book on the spot.

The importance of providing online ticketing depends on the type of show, the size of the auditorium, the venue's established ticketing system and whether your target markets are likely to buy online. Certainly, the number of tickets being sold online in New Zealand continues to grow.

General admission tickets tend to sell better over the web. Because online ticket sales are automated and provide the best available seat, those events for which people are particularly selective about seats (e.g. ballet and classical music concerts) generally sell fewer online tickets unless a seating plan can be viewed.

A simple way to offer an online booking facility using your existing manual system is to invite bookings by e-mail. If you offer online credit card sales you will need a secure site.

## THREE TIPS

- 1. Many of the online publications invite you to subscribe to a free e-newsletter. Subscribe to all those on your target list so that you can monitor whether they are using your media releases.**
- 2. Obtain virus scanning software and make sure that outgoing e-mail messages are automatically scanned for viruses. In your e-mail signature, include a sentence saying the message is virus-free.**
- 3. Offer to send electronic pictures rather than sending them out with the main release. Image files can be very large (especially if they're of the high quality needed for print media) and can take a long time to receive.**

# Promoting your website

When your web presence is established, take every opportunity to promote your website:

- print your web address on everything you produce: e.g. letterhead, newsletters, brochures, posters, business cards, media releases, fax coversheets, advertisements
- use an e-mail signature at the bottom of your e-mail correspondence with a tag line to advertise your show and a link to your website
- encourage organisations you work with to promote your web address (e.g. on festival programmes) and offer the same in return
- run a competition posing a question that people can only answer by visiting your website.

## Online media

The internet has changed the media environment by providing faster and easier access to media contacts.

Most journalists now expect to receive media releases and images by e-mail. If you are sending media releases by fax or post, ask your contacts if they would be happy to receive e-mail releases. If they say yes, you've instantly cut the time and cost of getting information to them.

The growth of online publishers increases your opportunities for media coverage, both in New Zealand and internationally. Online publishers take a number of forms, including:

- online editions of daily newspapers (e.g. [www.nzherald.co.nz](http://www.nzherald.co.nz))
- web magazines
- news sites (e.g. [www.artsjournal.com](http://www.artsjournal.com))
- online radio stations (e.g. [www.radioactive.fm](http://www.radioactive.fm); [www.beethoven.com](http://www.beethoven.com))
- portals and other sites that have news sections (e.g. [www.xtra.co.nz](http://www.xtra.co.nz)). Xtra also runs competitions for tickets on their site – a good way to generate early word-of-mouth.

These should be added to your media contact lists.

Paora Taurima, a former dancer with Footnote Dance Company ... doing what he loves doing best  
Dean Zillwood



# 7

## Good business practice

This chapter lists some basic points about planning, keeping a written record of important documents, communicating and collaborating, and wrapping up the event.

Developing a professional approach for both yourself and the event you're marketing will go a long way towards helping you survive in this or any industry. Many of the points below are common sense.

### Be strategic

- Write a timeline. It keeps things in perspective and helps when things hot up and you run out of time to think.
- Budget at the beginning of your process although you will have to make adjustments to the budget as you gather more information.
- Brainstorm with as many people as possible, getting a wide range of ideas and suggestions. Then extract all the useful information and incorporate it into your planning.
- Write a marketing strategy even if it's just a list of actions. This is your map to a well-managed campaign. It helps you control detail and see each function through to its completion.
- Understand what you're promoting. Research both the artform and the artists involved. Attend rehearsals, read the play or book, and listen to the music.
- With all promotional activity, weigh up the effort involved against the outcome you want. Is it worth it? Be realistic about what you can achieve. It is better to do less, and do it well, than spread your promotion (and yourself) too thinly.
- Look after yourself (eat well) and others. And show your appreciation: the words "thank you" and "well done" go a long way.

# Communicate

- Develop a positive group ethos that is about consultation and collaboration. Consult and talk to people about your ideas. This way, you check the validity of the ideas and help spread the word about your event.
- Conduct regular meetings with the production team, take minutes and distribute them to the team.
- Write job descriptions and be clear about lines of responsibility. In particular, be clear about who is responsible for signing off on promotional material.
- Brief the entire company on public relations. They should always speak positively about the production (even to their friends). There should be a process for grievances and they should never be aired as gossip in a café.
- Take care to present yourself well. A first impression is made in the first five seconds. Some behavioural psychologists say that if you make a bad first impression, it takes up to eight positive subsequent meetings to change the person's mind.
- Be prepared to pull out your "blurb" (see Product, page 9) about your event when needed.
- Don't be afraid to talk money. Always ask the price of things and get quotes. Get a revised quote if the initial job quoted for changes. You don't want any costly surprises.
- Always keep your cool and save the dramatics for onstage.
- Be contactable, especially to the media, and respond immediately to requests. Get a cell phone and be sure to check your e-mails throughout the day.
- Confirm details, instructions, timing and who is responsible.
- Turn up to meetings on time or call to say if you will be late.
- When you delegate work, be sure you feel confident that it will be done and that the person doing it has the right resources and support to do it. Always follow up and check on its completion.
- Brief anyone before an interview. Make sure they know who they are being interviewed by, and for what publication, radio or television station. Remind them to be relaxed but be aware that they are always speaking on the record. Also remind them they are there to sell the show.
- A list of everyone's contact details should be updated regularly and distributed to everyone in the group and your venue.
- When trying to get through to someone who isn't returning your calls, be polite but persistent.
- If your show or event includes offensive or explicit language or content be sure to give appropriate warnings. Also be sure there are signs up at the venue if you use a smoke machine, strobe lighting or smoking on stage.
- Find out about your Occupation Safety and Health Services (OSH) obligations and make sure you comply. Alert venue neighbours to any noise or parking issues.
- Be direct and honest in your communications. Take responsibility for your mistakes – and learn from them.
- Remember that you're not working alone. Involve everyone in the production with the marketing and promotion of the show. The more they understand, the more they can assist. Share the results of your efforts with them as you progress. An inclusive attitude will help build a harmonious company because others will gain a better understanding of your work and pressures.



# Keep a written record

- Keep a journal of the project: record conversations, contact numbers, minutes from meetings, thoughts and ideas. Writing is a good way to focus on issues. A ring-bound or clear sleeve folder is a good way of keeping it all together in one place. It means you can flip straight to a media release, media schedule or phone contact.
- Keep copies of important documents (e.g. contracts) in a safe place, not in the folder you walk around with all day.
- Save electronic documents with logical names and label your disks.
- Back up important electronic files on a regular basis.
- A daily to-do list is a great habit to get into. It helps you focus, be more strategic and more efficient.
- Everyone involved in the production (including volunteers) should be contracted, and any changes should be recorded and signed off by both parties.
- Keep quotes until you have been invoiced.
- Keep receipts for reimbursements and tax.

# Wrapping it up

- Don't leave loose ends when the event is over. Loose ends reflect badly on you and your company or organising team.
- File a publicity report, including press clippings. They'll provide you with review quotes for the company's next season.
- Send the playwright's agent copies of clippings if your show was a premiere for one of their playwrights.
- Collate database information and create a mailing list for the next event.
- Write up the findings of any research or surveys you conducted.
- Make sure all invoices are paid. If you are leaving before the invoices all come in, make sure you leave all quotes, and a list of expected invoices and their amounts with the financial controller.
- Return anything you borrowed to its owner. Send thank-you letters to people who have helped you and whom you may call on again.
- Write sponsor and funder reports as required. What benefits did they get? How successful were you in achieving your stated aims? Ensure they receive an attractively presented set of press clippings, and tapes of any radio or television interviews.
- Archive reports, photos, surveys and databases of supporters (from suppliers to the public who attended).
- Be courteous. You are representing yourself, your event and your artform. Breaking the law with graffiti or posters placed illegally makes it harder for everyone in the future.

And finally: listen more than you speak; be informed before you act; and be passionate. Enthusiasm is infectious.

**Douglas Voon from  
Verona, performing in  
an outdoor concert,  
Verona in the Sky  
Lounge, the Civic  
Square, Wellington  
during New Zealand  
Music Month 2003**

Robert Catto  
([www.catto.co.nz](http://www.catto.co.nz))



# 8

## Appendix

### Useful reading

*Guide to Arts Marketing*, Keith Diggle, 1984, Rhinegold Publishing Ltd (United Kingdom)

*Publicity for Performing Arts Groups*, Kate Harcourt, 1989, Playmarket (New Zealand)

*Making the Most of Marketing*, Peter Neville-Hadley, 1987, The Parkgate Press (United Kingdom)

*Marketing Workbook for Nonprofit Organisations*, Gary J. Stern, 1992, Amherst H. Wilder Foundation (United States)

*Arts Marketing: the Pocket Guide*, Dr Sharron Dickman, 1997, Centre for Professional Development (Australia)

*Telemarketing in New Zealand*, Ann Mayer, 1992, Reed Books

*Tested Advertising Methods*, John Caples, Prentice Hill Trade, 1998 (United States)

*The Touring Manual: a guide to touring performing arts in New Zealand*, Fenn Gordon, 2003, Creative New Zealand

*A Journey for Growth: a research project into audience development for the performing arts*, Martin Rodgers, 2000, downloadable or on order from Creative New Zealand's website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz))

*Getting Art There: an artists' marketing manual*, Su Hodge and Janet Millar, commissioned and published by the National Association for the Visual Arts (NAVA) in Australia, 2002 ([www.visualarts.net.au](http://www.visualarts.net.au))

*Publicising Your Book*, written by Joan Rosier-Jones for the New Zealand Society of Authors (PEN NZ Inc), 2000

*A Guide to Self-publishing*, written by Liz Allen for the New Zealand Society of Authors (PEN NZ Inc), to be published in 2003

# Online resources

## Fuel4arts

Fuel4arts.com delivers free marketing tools and ideas to professional arts marketers and artists. The site operates as an online community with more than 5000 regular members from all over Australia and as far afield as Malaysia, the United States, Britain, Russia, Brazil and more than 20 other countries.

[www.fuel4arts.com](http://www.fuel4arts.com)

## Arts Professional

Britain's leading journal for the arts and cultural industries.

[www.artspromotional.co.uk](http://www.artspromotional.co.uk)

## Dramaticonline.com

The Australian cultural industry's online home, but featuring news and resources from across the globe.

[www.dramaticonline.com](http://www.dramaticonline.com)

## Keith Diggle's audience development site

Created by Keith Diggle, author of *Marketing the Arts*, *Guide to Arts Marketing* and *Arts Marketing*, this website provides free access to his invaluable information and articles.

[www.audience-development.co.uk](http://www.audience-development.co.uk)

## Arts Management

Worldwide network and information resource for arts managers and cultural administrators.

[www.artsmangement.net](http://www.artsmangement.net)

## Arts Marketing

A United States-based marketing source for non-profit arts organisations.

[www.artsmarketing.org](http://www.artsmarketing.org)

## Arts Australia

Articles from throughout the world on arts marketing topics.

[www.artsoz.com.au/articles.htm](http://www.artsoz.com.au/articles.htm)

## Americans for the Arts

A leading source of information for advancing the arts in the United States.

[www.americansforthearts.org/yourguide/default.asp](http://www.americansforthearts.org/yourguide/default.asp)

## Australian market

The Australia Council for the Arts' website is a good way to keep in touch with the Australian market and has valuable links to Australian arts organisations. You can download some good arts marketing guides, including *The Pocket Guide*, *What's My Plan* and *Who's My Market*, in the publications section.

[www.ozco.gov.au](http://www.ozco.gov.au)

## Arts Business Exchange

International visual arts, business website offering articles, resources, streaming video and a bi-weekly electronic newsletter, *Art Biz Bits*.

[www.artsbusiness.com](http://www.artsbusiness.com)

## Arts Journal

Weekly digest of arts and cultural news from around the globe.

[www.artsjournal.com](http://www.artsjournal.com)

## Museum Marketing Tips

Marketing tips and tools for museums, historic sites, zoos, aquariums, botanical gardens and heritage attractions.

[www.museummarketingtips.com](http://www.museummarketingtips.com)

## New Zealand Book Council

A useful "how to" section provides information on such topics as running a literary event, writing a media release, generating publicity and dealing with the media. The website also offers a free webpage for any major literary event in New Zealand and an events listing in its diary.

[www.bookcouncil.org.nz](http://www.bookcouncil.org.nz)

# Useful organisations and contacts

The Appendices of Creative New Zealand's *Funding Guide: Ngā Pūtea* includes lists of funding organisations, sector organisations and information sources, and Creative New Zealand's 38 recurrently funded organisations. Several of these 38 organisations are service organisations (e.g. Artists Alliance, Dance Aotearoa New Zealand, Toi Māori Aotearoa) and may be able to provide marketing information and resources. You can contact Creative New Zealand for a copy of the *Funding Guide* or you can download it from the Resources section of its website ([www.creativenz.govt.nz](http://www.creativenz.govt.nz)).

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“Inspire the public with your passion for the work. You know how much they’ll enjoy it so get out there and tell them about it.”

Nicky Nicolaou

**author of**

Smart arts | Toi huatau