

**Pitching and marketing   
your project**

INSERT YOUR PROJECT TITLE

Producer Name

# INTRODUCTION

This section of the application is in download format as once you have completed it, you will have a comprehensive marketing toolkit that you can use for future selling and marketing of your work throughout the life of your project.

The information you will be providing in this form are industry standard requests and are required by most venues within our networks.

Once you have submitted this document, you are more than welcome to re-format this information to utilise how you see best fit to pitch your work.

**Please note that completion of all sections are required unless stated as optional.**

This section of your application consists of two segments;

**1. Pitching to Programmers**

This segment offers you an opportunity to explain the benefits of your work/project and how it can connect with audiences and explain why your project would be of benefit for their town. You can outline how your project will run by including timelines and specific contact points with community that will help presenters envision your work in their community and space. Examples will be given to clarify the different language that should be used

**2. Marketing Toolkit**

Marketing is an extremely important aspect of any production, and a show’s success is often dependent on its marketing campaign. This is also true for the success of ongoing relationships with venues, who really appreciate a strong suite of materials to use, and remember the companies who consistently provide them.

The marketing toolkit section of this document is designed to guide you through writing, creating or simply providing what you are required to deliver for your touring project and any future performances.

The aim of your marketing toolkit is to provide a one-stop-shop for all marketing and publicity related material for your project. A solid marketing toolkit with a variety of content to help market your project will not only help promote your show to ticket buyers but will also assist programmers when deciding to program your work. Having a well thought out marketing toolkit is an essential part of touring a project and is expected by all programmers.

If you are applying with a new project, or a project still under development, please describe as best you can at what development stage your project is currently at, and your intentions for marketing the show, including a clear timeline of when materials will be provided. You can use this document as a guide as you create your work, helping to make sure you collect relevant marketing material as the project develops. Please ensure you have discussed your work with the program Manager before applying on 03 9644 1807

Remember programmers may copy and paste straight out of the finalised Marketing Toolkit, so it is extremely important to ensure all information is correct and confirmed.

**We understand that this document may feel daunting.** If you require any clarification or need to discuss your ideas, we have set aside some times to make a 30 minute phone appointment with our communication coordinator, who will be very happy to assist in any issues you may have. Please see the times below, and [**email**](mailto:ecookson@rav.net.au?subject=Pitching%20&%20Marketing%20assistance%20please) to book a time in

Wednesday 9th May 11am -1pm

Wednesday 16th May 11am -1pm

Wednesday 23rd May 11am -1pm

Wednesday 30th May 11am -1pm

Wednesday 6th June 11am -1pm

# PITCHING TO PROGRAMMERS

## DESCRIPTION OF YOUR PROJECT

This is your opportunity to sell your work to programmers and explain why your project would be of benefit for their town. Connecting Places programmers are often volunteer community leaders who are seeking projects that will connect with and enrich their regional communities.

Regional Arts Victoria staff will use this description to sell your project to programmers across Victoria. The explanation of your project is one of the most powerful things you can create when pitching your work to a programmer.

*A good way to start is to think about the experience, then create an explanation of how your project delivers its key themes to a key audience. You can also use your tagline as a jumping off point*

*Tagline = words you use to sell your project to a ticket buyer*

*Presenters Pitch = a description of the experience, and how it all works within the time you are in the community*

*Some examples of a project description are:*

***Dance Hall by Finucane and Smith***

*Tag Line*

*A whole of community knees up, where local stars and world famous legends burn the floor!*

*Presenters Pitch*

*The Experience*

*An extraordinary community celebration, the project allows local community stars to be part of Finucane & Smith's highly structured and internationally acclaimed variety world. Dance Hall builds on the Finucane & Smith’s strong models for incorporating local artists into their touring shows which involves three stages of community outreach, and ongoing conversation and liaison by the producers in between.*

*How is this delivered?*

*Pre-Tour: Finucane & Smith Company will work with the local Presenter to call out for local artists and groups.*

*Engagement period: Finucane & Smith arrive and meet the local artists and groups identified through the call out process; curating, supporting, and working with them on anything they want to bring to the show (dances, songs, poems, musical instruments). Local artists may team with Dance Hall artists (duets, poems put to song, local musician plays while Dance Hall artist dances etc.).*

*Performance Day: Bump into the venue during the morning. The afternoon is spent in rehearsals and devising an ideal order of performers, lighting support and curatorial/directorial support, and ensuring all participants feel comfortable and confident in their debut performance. 7 pm, the show begins, and the magic unfolds!*

***Big Tops and Tiny Tots Circus Show by Solid State Circus***

*Tag Line   
A circus adventure for 3-6 year olds!*

*Presenters Pitch   
The Experience*

*Big Tops & Tiny Tots is a rollicking circus adventure for 3-6 year olds. With hula hoops, unicycle, spinning plates and plenty of help from the audience, youth circus coach Luth Wolff takes kids on an exploration of the madcap world of circus.*

*Developed to align with the Early Years Learning Framework, Big Tops & Tiny Tots encourages children to explore their balance, communications skills, physical activity, teamwork and healthy choices, are all seamlessly woven into this action-packed spectacle. Children are invited onto the stage to participate in the performance helping them to discover how to cooperate, watch and work together.*

*Big Tops is not a story driven show, rather it acts more like an episode of Playschool, where themes and ideas are explored as they relate to the kid's lives.*

*How is this delivered?*

*Big Tops is a self – sufficient performance that requires 1 hr to set up, and 30 mins to pack down. It is performed on the floor to ensure children’s participation, and an optional workshop can be scheduled for after the performance, allowing the children to tumble and play after their energetic experience onstage.*

***Vanitas By Robert Walton and Jason Maling***

*Tagline*

*Take a walk amongst the graves guided by Vanitas, an immersive new app experience that mixes real life documentary with touching speculation about the fate that awaits us all: death.*

*Presenter Pitch*

*The Experience*

*Vanitas is an immersive, transformative and provocative experience.  It begins following the online booking, where the participant downloads the app and can listen to Chapter 1 any time before arriving at the cemetery.*

*On show day, the participant arrives with their smartphone and headphones at the meeting place, is offered a special cup of Vanitas Tea and is inducted into the experience by a host (Front of House). Chapter 2 begins and the participant heads into the cemetery.*

*The ensuing episodes are ambient and absorbing causing the listener to slow down and engage with their surroundings. Listening to the episodes takes approximately 60 minutes, but many participants take longer, wandering, and pondering their experience.*

*How is this delivered?*

*Vanitas will tour with one person who will arrive the day before the show opens. They set up the Vanitas system to make it specific to each cemetery. On the same day we also run a workshop with volunteer host(s), allowing them to experience the work and rehearse their role (we also have a video explainer for volunteer hosts). On the morning of the first day we would set up the meeting place with flowers and Vanitas tea and then prepare for the first visitors.*

*We are keen to discuss ways in which partners can increase access to Vanitas by organising related events, for example:*

*\*After each day it is possible to run a social session with a light supper for audience members to discuss the themes and experience of Vanitas.*

*\*A buddy scheme matching senior audience members with young people to experience Vanitas together, exploring technology, the cemetery and discussing life and death.*

*\*Seeking volunteer hosts interested in cemeteries, art, flowers or technology and creating a temporary community of like-minded creative people around Vanitas.*

**Describe how your project will be implemented in a presenter’s community (Max 400 words):**

|  |
| --- |
| *Add your marketing tagline here to get you started*  **X** |

# MARKETING TOOLKIT INFORMATION

*You may have heard the saying ‘content is king’. The strength of your content is key to building successful promotional campaigns, especially on ever popular social media platforms. Focus on creating unique, high-quality and authentic content that is entertaining, useful and interesting.*

*Content includes text, video, imagery and audio; whatever the content medium is, you need to ensure it is shareable and relevant to your project.*

## MARKETING CONTACTS

**Producer Marketing Contact: X**

**Email: X**

**Phone: X**

**PR contact if applicable: (optional) X**

**Email: X**

**Phone: X**

## PERFORMANCE AND COMPANY INFORMATION

**Performance Title: X**

**Producer / Company name: X**

**Written by: X**

**Compulsory Billings/acknowledgements: X**

**Performer/s: X**

**Creative team: X**

**Running Time: X**

**Interval: X  
Key Themes:** *Name at least* ***three.*** *For example; dealing with grief, acceptance of oneself, regional living etc.* **X**

**Suggested Age Range: X**

**Warnings:***include if there are any adult themes, coarse language, sexual references, strobe lighting etc.*

**X**

## SNAP FACTS

*A list of short facts designed for box office staff. These are smart selling points and interesting facts for venue staff to start familiarising themselves with the production. (Remember that the box office staff are not normally the ones that have booked the show or even know anything about it! Simple things such as appropriate age groups, running times, or anything fun that might convince a customer to purchase is a good thing!)*

1. **X**

2. **X**

3. **X**

4. **X**

5. **X**

6. **X**

7. **X**

8. **X**

9. **X**

10. **X**

## TARGET AUDIENCE

**Key Audience Segments***List five key audience groups and provide ideas on how to activate them and the best channels of communication. What has worked for you in the past with this show or who are the key audiences for your company or work?*

*Be as specific and as inventive as possible, e.g., sporting groups, couples, girls’ night outers and try and give some examples of how to connect with the segments. Are there any special interest groups that we should target? Deaf or hearing impaired community, activity schools (circus/dance/sport), local Indigenous community etc. If your show has little or no text let us know if you think it would be appropriate for low English speaking or hearing impaired audiences. If it is music based, is it suitable for the visually impaired? Does it speak to a particular theme or genre that a certain group would be interested in?*

|  |  |
| --- | --- |
| **Audience Segments** | **Ideas on how to activate them** |
| *EXAMPLE*  *Couples* | *EXAMPLE*  *[Project name] is a great ‘date night’ as it’s funny and accessible. Consider offering special deals for ‘dates’ and ‘double dates’, perhaps including a glass of wine or flower or chocolate or similar. Team up with a local restaurant or café to offer ‘dinner and show’ experiences.* |
| **X** | **X** |
| **X** | **X** |
| **X** | **X** |
| **X** | **X** |
| **X** | **X** |

**Access (optional):**

*Do you have any suggestions for venues on how to reduce access barriers for their audiences?*

*Can the show be audio described? Could your company provide a tactile tour of the set before the show? Is there captioning or can it be Auslan interpreted? Can you offer a* [*relaxed performance*](https://www.theguardian.com/society/2013/jun/16/relaxed-theatre-autistic-children)*?*

*Think of anything you can provide to engage these audiences or how you can work with venues to improve access offerings.*

|  |
| --- |
| **X** |

**Audience participation suggestions (optional):**

*If a children’s show about animals should they come dressed as their favourite animal and should the venue serve hot chocolate? If a cabaret show, would you encourage the audience to dress up and ask the venue to allow drinks in the theatre? Will you be in the foyer after the show? If so, would you encourage the venue to formalise this and make sure the bar is open after the show for mingling and photo opportunities? Are you able to offer a pre or post show Q&A? Are you happy to be part of a pre or post show photo booth so audience can have their picture taken with you?*

|  |
| --- |
| **X** |

## MARKETING COPY

*Remember to think about who you are pitching to. This marketing copy will be used to sell your show to audiences. Whether this is your first time writing copy or you have been doing it for a long time here are a few tips to help you write your marketing copy: remember to convey a clear message by keeping things simple, never assume the audience knows anything you don’t explicitly explain to them; watch your grammar; ask your audience members what they thought about your project; what can people expect to see/ hear/ feel when they experience your project?*

**Tagline:** *A short memorable description that have a lasting effect on the reader.* *A tagline offers information that can be easily remembered. In the end, it should help the audience understand the bigger picture and leave them enticed and wanting more.*

|  |
| --- |
| **X** |

**Short Marketing Copy (150 – 200 words)**

|  |
| --- |
| **X** |

**Long Marketing Copy (300 – 500 words)**

|  |
| --- |
| **X** |

## PRODUCER/PERFORMER INFORMATION

*Company/production background information: (200 words maximum)*

|  |
| --- |
| **X** |

## MEDIA RELEASE

*Please provide a media release for your project in word format.* [*Here is an example*](https://www.dropbox.com/s/lbch6xhb7fpldia/DanceHall_MediaRelease.docx?dl=0) *you can use as a guide to create your own.*

|  |
| --- |
| **X** *Add link to Word document* |

## BIOGRAPHIES

*Please provide us with comprehensive bios for your cast. These can include a brief CV, any awards won, or special points of interest that may be relevant to media and publicity.*

|  |
| --- |
| 200 words max  **X** |

## REVIEWS AND PRESS

*Quotes from reviews and links to online reviews if you have them.*

*A succinct list of any awards the company or show have received. Within two years (2 to 4 reviews)*

|  |  |
| --- | --- |
| **Press quotes:** | **X** |
| **Audience Feedback:** | **X** |
| **Reviews/Press Clippings**: | **X** |

## SOCIAL MEDIA

*List your social media address links.*

|  |  |
| --- | --- |
| **Twitter** | **X** |
| **Facebook** | **X** |
| **Website** | **X** |
| **Other** | **X** |

## LOGOS AND ACKNOWLEDGEMENTS (REQUIRED ON ALL PROMOTIONAL MATERIALS)

*List and include any other logos such as collaborators or co-producers that you require to appear on all promotional materials.**Include links to high res version of all logos.*

|  |
| --- |
| **URL 1** |
| **URL 2** |
| **URL 3** |

## EDUCATION LINKS

*If appropriate, include subject areas* ***(optional)***

*Please supply a link to teacher resource documents if applicable.*

|  |
| --- |
| **X** |

## IMAGES

*Images speak a thousand words; one of the strongest tools available for any kind of promotion is dynamic, clear and strong images.*

*Think outside the box! Where you can include “behind the scenes” photos or design sketches. Presenters and audience love to understand the artistic process, as well as seeing the final work! These kinds of images personalise your project.*

*Provided in* ***both*** *High Resolution (300DPI Jpeg, file size should be approx. 2 MB) and for web (small jpeg file)*

* *Hero image clearly labelled– in both landscape and portrait (jpeg)*
* *Production images (jpeg)*
* *Cast headshots (jpeg)*
* *Behind the scenes, images (jpeg) (optional) for social media people love using getting ready images*

**Hero images:**

|  |  |
| --- | --- |
| **Hero Images** *Provide up to 4 Hero Images (include links to high-resolution downloadable images)*  *Hero image clearly labelled– in both landscape and portrait (jpeg)* | **Image Credit** *Please list any photographer credits where applicable. By providing these images, you are giving Regional Arts Victoria permission to use them to promote your show and our activities.* |
| **URL 1** |  |
| **URL 2** |  |
| **URL 3** |  |
| **URL 4** |  |

**Production images:***(include links to high-resolution downloadable images)*

|  |  |  |
| --- | --- | --- |
| **Type of Images** | **Image Links** | **Image Credit** |
| *Production images (jpeg)* | **URL** |  |
| *Cast headshots (jpeg)* | **URL** |  |
| *Behind the scenes images (jpeg*) | **URL** |  |

## VIDEO

*Increasingly programmer and panel assessors use video to gain an understanding of your work. Short, high-quality videos of your project are essential for pitching your work to both programmers and audiences. In particular, regional programmers rely on videos to form a major part of their decision making and marketing campaigns.*

*The best way to present this footage is with a 30-second promo video or a 2 min showreel.*

*YouTube link or Vimeo links of a promotional video (keep them short and snappy 30 seconds max)*

*Broadcast quality footage .mov files - Many venues create Television commercial (TVC) by adding a header and footer to your clip, please provide a clip which can be used for TVC.*

*If you don’t have any video footage or promotional videos now is the time to make some! As part of this application process, it is essential you provide high-quality video materials. If you’re unsure of where to start and need some guidance contact our* [*Programming Communications Coordinator*](mailto:ahickin@rav.net.au)*.*

*Here are some examples of great promo videos*

*Anya Anastasia:* [*Rogue Romantic*](https://www.youtube.com/watch?v=UNsJQE5dZsQ&feature=youtu.be)[*Anna Lumb*](https://www.youtube.com/watch?v=DN0pYuWJxk8)

*MKA:* [*The Unspoken Word is Joe*](https://www.youtube.com/watch?v=nxjKEda0mgY) *(a promo video made without any show footage)*

*Riot Stage:* [*F.*](https://vimeo.com/184484489)

*Some examples of a 2 min showreel*

*The Listies:* [*The Listies Make you LOL*](https://www.youtube.com/watch?v=skdSKkdZ0A4)

*She Said Theatre:* [*HART*](https://www.youtube.com/watch?v=_1Bu12PySDM&t=38s)

*ILBIJERRI Theatre Company:* [*Which Way Home*](https://www.youtube.com/watch?v=wq9Hb1Pdy0c) *(combining interview and show footage)*

**Promo Video:**  *A piece of content that captures the tone and message of your project. This does not need to be direct footage of your project; it can be*

|  |  |  |
| --- | --- | --- |
| **YouTube** *include a link to a promo video hosted on YouTube* | **Vimeo** *include a link to a promo video hosted on Vimeo* | **Download link** *include a link to a downloadable video file* |
| **URL** | **URL** | **URL** |

**Or**

**2 min showreel:**

*Showing footage of the best parts of your actual show*

|  |  |  |
| --- | --- | --- |
| **YouTube** *include a link to a promo video hosted on YouTube* | **Vimeo** *include a link to a promo video hosted on Vimeo* | **Download link** *include a link to a downloadable video file* |
| **URL** | **URL** | **URL** |

**Optional additional video links:***Rehearsals, behind-the-scenes, performances, trailers, vox pops, interviews. These will be used on social media pages, websites and on venues in-house screens.*

|  |  |  |
| --- | --- | --- |
| **YouTube** *include a link to a promo video hosted on YouTube* | **Vimeo** *include a link to a promo video hosted on Vimeo* | **Download link** *include a link to a downloadable video file* |
| **URL** | **URL** | **URL** |
| **URL** | **URL** | **URL** |
| **URL** | **URL** | **URL** |

## POSTER AND FLYER ARTWORK

*Provide an A3 poster and DL flyer with plenty of room for presenters to add their specific dates, times, details and their logos.* ***Working files are required -*** *either complete packaged InDesign files or layered Photoshop files. Be sure to include a link to your complete files.*

|  |  |
| --- | --- |
| **A3 Poster** *Allow at least ¼ of the page for venues details and required logos. Must be in portrait layout.* | **DL Flyer** *Include both front and a reverse side to the flyer.* |
| **X** | **X** |

**We understand that this document may feel daunting. If you require any clarification or need further information, please contact our Programming Communications Coordinator, Erin Cookson, on 03 9644 1806 or book in a time to go through the document** [ecookson@rav.net.au](mailto:ecookson@rav.net.au).