STAMP - DAY 1

**Embedded audience development vs marketing your show – how can you embrace both?**

**Curated by Hattie Callery from Little Angel Theatre**

**Chair: Rory Newton Dunn – Pr & Marketing Manager at Create Jobs**

**Speakers: Eda Nacar – Head of Marketing and Communications at Shoreditch Town Hall**

**Emma Blackman – Independent Producer**

**Daisy Hale – Independent Producer & Fundraiser**

But welcome everybody to stamp connects, I am Hattie I am top producer editor on ANGEL theatre, and I have put today's panel discussion together. For those of us who are joining us for the first time at stamp connects stamp is a network of over 50 organizations who work together to take practical corrective action to improve the ways in which artists are supported by our own organizations and valued in society more widely. Stamp connects online is the biggest event we run every year. It's normally held in person at shortage Town Hall, but this is the first time that we're hosting events online all sessions are captioned. To activate closed captions, please click on the closed caption button at the bottom of your screen, or you can find it by clicking on the three dots at the bottom of your screen. then you then click View closed captions. You can also view a field few view a full transcript of the event by clicking on the top left hand corner, and this will open a new window. We are going to begin with a panel discussion with our lovely panelists who we will meet in a moment, and then we will have a q&a, please use the chat function to post your questions, and then the chair will ask these questions to the panel directly. And if you all keep yourselves on mute throughout the session, that'd be brilliant. If you have any problem with tech or Zoom then I'm on hand to help out. You can write to direct message me in the chat. And then I'll be able to help you. We're going to record the session with a view to sharing the audio file on the stamp website afterwards. If you have any concerns about this then message me privately in the chat, and we can sort that out. So, without further ado, welcome to our first panel discussion on marketing and audience development, how to embrace both. And I will now hand over to our chair Valby.

17:17

Thank you, Hattie and thank you stem connects for having me. Hi everyone, really pleased to be here. I really hope you find the next hour, useful, we've got a really great panel, and I'll ask them to introduce themselves in a minute. But first, just to let you know a bit about me. My name is boring using done, I'm a marketing and creative strategist, based in London. Currently I'm the PR and marketing manager for create jobs, which is leading employability program, we support young people from underrepresented groups, and we help them kickstart their careers, across the creative cultural arts digital and tech sector. Before that I was, I left the marketing for the barbican's audience development schemes, young barber can be on barbecuing, young barbecuing was for 1425 year olds to access their culture and creativity and beyond barber can hosted large scale, arts and culture festivals, inside and outside of the center. First, I'd like to hand over to Daisy, and to tell us a little bit about you and then Daisy if you can just pass it on to the next person. That would be great so over to Daisy.

18:25

Oh, I get to pick my password change. Hello, I'm David, the I'm independent theatre cabaret and Events Producer and fundraiser. I primarily work with queer, trans and disabled artists and specialize in experimental and socially engaged work that often also has an activism strung to it. And therefore I spend quite a lot of time working very closely with those audiences and building those audience relationships from a grassroots level. And yeah, I'm excited to be here as well it's not often I get to talk, marketing and audience development so it's quite a fun bit of my, my, different strands of work. And I'm going to pass over to Emma.

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This. Um, hello everyone, I'm Emma Blackman. I am an independent producer as well.

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I opened up my own production company back in. What are yours nowadays, I think three years time has lost all meaning, and it was mainly to promote and celebrate female creatives, in terms of getting crews from behind the scene being female led, and also giving a stage to female voices for five years, I was producer and programmer for theater deli, and I ran the old library building which was based in Camberwell, which was a really exciting project because we were in the middle of an area that was highly diverse in terms of communities that were living there, but also that didn't have a performing arts center in the middle of the park which was very much related to fine arts, and not performing arts. So that was indeed coming into a space that had no audience development it was literally a building, and then building up those connections and building up those relations throughout the four years that we weren't working there, which was very exciting. And now, at some point, I will be taking a few tours over the UK, and that will be again working on audience development in places that I might have not even visited myself in my life so exciting times. I'm going to pass over to Heather. Hi,

20:59

I'm Eda I'm Head of Marketing Communications at Shoreditch town hall. We're an independent cultural live events, and community space in East London, and we develop commission, and present a year round program offer to music, dance circus talks, and more. Plus we have learning engagement and community activities happening as well. I'm also originally from Shoreditch, so it's nice to come back and work in a venue in Shoreditch as well. Prior to short Town Hall which I actually just recently started working out in October last year, I was at Stratford circus Art Center in New M. And I've also worked at Soho theatre as well before that. Yeah.

21:53

Amazing. Well thanks, everyone, and thanks for juicing yourselves. And so yeah let's kick off with a panel, and I thought it would be useful if we start kind of looking at what are the differences between marketing and audience development because sometimes these things can get confused, they can get mixed up, and I think it's important if we kind of look at them as distinct individual things. So yeah, he wants to kick us off thinking about the key differences between marketing and audience development there

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have to start, but very much interested in like starting and then join rejoining the conversation about it. The first thing that I wrote here in my notes was a performance is not just for Christmas, which I think is sometimes how marketing can appear to be, because it's very much product. So, with the marketing, you are hoping to sell the product, and I think this was the biggest difference for me as I tried to like sit down and analyze what things I've done maybe instinctively but with audience development. It was come to the first, because you want to join us for the rest of the ride. It becomes this kind of ongoing relationship whilst if I was putting up Dekins, I might only have people that enjoy literal adaptations, and aren't really interested about a cabaret, that's coming. Two months later. So for me, it was very much in terms of a cup of coffee is going to get a person in who's going to be the word, that word of mouth you know starting that kind of ripple of a read as opposed to marketing, sometimes you'll put up an ad and you don't really know who's going to see it, and who's going to come so I think it's much more personalized and the way that you want to create your audiences and really research with your audience development aspect.

23:59

Yeah, I love that performance, just not here for Christmas that's really great. And I think, yeah, sometimes there can be that much more campaign led thing of marketing, which just means that there is that rolling movement, added maybe you can talk from your perspective on that.

24:15

I would say I, I would agree, I think, with the audience development, I think a lot of elements go into audience development especially from like a venue perspective I think the program kind of the educational community parts of a venue. The, the commissioning of venue does all kind of goes into the audience development, and it's more of a long term thing of like, continuing to work with the audiences in your community, the audiences co who come to your venue, and new audiences you want to bring and then retain as part of your venue, and marketing is more kind of the activity that kind of that you that you do in order to kind of get the word out. As Emma said about kind of like a particular event a particular show. And, and bring kind of a group of audiences and not just the audience do you want to develop also lots of different audiences you want to bring it to watch a particular show. So, kind of, it's a bit more segmented I would say in that way.

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Yeah, I think with marketing as well. You can plan as much activity as you want and you can be is targeted and specialized in that but actually that reaction and that that community that you're reaching is sometimes there's a bit of a barrier between marketing and that audience and I think that's also where audience development can kind of really come in, daily, is that something you'd like to contribute on the audience development, marketing side of things.

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Yeah, I'm just thinking over because I was like, I feel like most of the artists I work with online most heavily on audience development over, marketing, but I think there's sometimes ways to pair the two of them together. I was just thinking about like how so often where a lot of the queer work that I produce, even our marketing materials will often be like a form of audience development because we'll purposely flaunt the rules of like theater marketing or like theater imagery to make it like clearly queer event like that has been drawn on like influences from, like, Music, pop culture, fashion, as opposed to your standards like shiny fit poster. And I think those are sometimes the ways that you can still continue to build a relationship with your audience, even within your marketing material and I think for my artists that sort of like quite imperative because often they're not in like a mainstream space, they haven't got a huge budget necessarily. They need to like show who they are and build that relationship with their audience very quickly for quite clear messaging so yeah I was just sort of reflecting on that as well, but I think certainly that building a personal relationship with an audience is something that the artist. I work with, like rely on quite heavily and and I probably do it quite subliminally because they're just they're making work about themselves quite a lot they're making work about what's important to them. And so by putting their like personal opinions out into the world it. Yes, it's also about adding to discussion and discourse, but it is also a means of building an audience.

28:00

Yeah and I think that present relationship is going to be really important because I think we know audience development, there's a trust building, there's that relationship building, which is really important, especially with new audiences. I was gonna ask this question later but I feel like it's kind of relevant to what you were saying Daisy around you, if we've looked at marketing and audience development as two different things. But there is a relationship between them, how can we embed those two things together. Yeah, how can marketing and audience development work together in a way that's actually yes supporting both of those, like, aims and goals and they can be united in that Emma did you want to speak on that.

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Yeah I think it's also to do with this question so from what you said day feels talking about when you spoke about the flyers, and how you're already developing your audiences from that from what their, their first kind of meet with the show. It's always so marketing is sometimes very kind of corporate kind of, we put in 150 quid we want to see back insert amount here. Whilst with audience development it's much harder to put those kinds of very clear cut, figures, but for me it's always, when that makes the money the audience develop and when you're able to cover your costs or even make a bit of profit to make more shows, that is the sweet spot for me, that is like taking. I think there's so much more literature about marketing from even non performing arts worlds like marketing is marketing is marketing there's lots of theories, there's lots of templates, there's lots of everything. If you can take that wealth of knowledge and use those kinds of cooperative guidelines to feed into your work of audience development, I think that it would be a wonderful way to embed it that it becomes more. Because again, what I said before was that these things have come instinctively to me, and you know what, if there was actually a method in the madness, if there was actually structure that was going by to make sure that goes, Oh, actually, that works really well, I should do that one again. That would be really helpful for me. I don't need to invent the wheel. Each time a fresh,

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is that sort of you because marketing is like this cross industry, yeah well trodden path in a way, there's, there's a process and there's an understanding is Emory's were saying that it would be so helpful if there was more of a process with audience development and more of a shared understanding of how of what works and what doesn't.

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Yes and I think you can't ignore that audience development takes more time will sometimes take more resources because sometimes you'll put in a lot of hours into establishing a relationship with a certain venue community. Community Center, and sometimes or school, and sometimes it just won't work. And then you just have to go. Okay, that didn't work. I'm going to go to something new and it's much, I think, you know, theater, especially at the moment they're not, we're not swimming in pools of pound notes, and I think people have to make decisions of where the effort and the time and the money is going, but it's been extremely inspiring to see the companies and the producers and the venues that have said, we're gonna take a good look at how much we've reached out to the communities around us and ensure that that's embedded in our work, knowing that you're most probably going to see less return for your money.

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Yeah, I think that the x y. Yeah, absolutely. I think you were saying about that there's that ROI on marketing is kind of always the bottom line in some ways like he just needs to know. And I can you know with a marketing campaign you can kind of know, if I put in x plus y equals that because it was before, it will most likely be that again, which might not be the case so much for audience development. Yeah, it's much more than personal relationship building like you were saying before, Daisy, and is there anything on your marketing campaigns that you've worked around those processes that Emma was talking about which you've seen maybe could influence could inform audience development programs.

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I think at the moment we have a audio project happening, called across the crackles which is really is a really fun. Audio show for seven to 11 year olds, and it's, it's really exciting and kind of one of the things that we really wanted to do for that project is very much, making sure that it's, it goes out to as many children and young people as possible. And so we just decided actually we're just going to offer you know local schools just free this free tickets for this, and that was quite key in the development of the show as well. So, from the get go, it wasn't it wasn't about kind of you know, selling tickets to it, it was very much about this is something that we want to work on that just goes out to all the young people in Hackney schools in new home schools in Tower Hamlets schools. And it's kind of it then just goes hand in hand really of like creating the show and then trying to develop that audience but then the marketing. I think it's what you said there is you have like, you know, as an artist, you know, you know who your audiences are you know what you're creating, specifically for, for your audience so you know best what they want and it you know it is, it is one of those things that just will take ages and ages, and to cultivate that kind of relationship and to cultivate that that engagement list. You know we've, we've crossed the cockles. We because we wanted, we want you know children to access that we've offered local schools, headphone splitters so it to listen to the show, because it's an audio show you need headphones to listen to it to get the kind of the Freedy sound effect and the binomial effect. And actually, one thing that we realized was maybe schools may not have the equipment or in order to listen to this. So one of the things that we are trying to do is say listen, if you want to come and listen to this, we will send you a headphone splitter so lots of, lots of kids can listen to it all at the same time. So, you know, it's just one of those ways that yeah I tried to keep that audience engagement in in that way. But yeah, it's just about yeah knowing your audience really. Yeah.

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Is anything you want to add to that Daisy is,

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um, I guess the only thing that I was, you know, thinking about like, something that I do, do, if, if someone is, you know, an unknown artist but I feel like they have, they know their audience and they have something to say, is investing in like really early PR, like, just, I know PR is a different thing but I think PR belt comes into like audience development really strongly especially with anyone who has like more to say than like I'm doing an entertaining show. So, that is something that has worked for me in the past with an artist who maybe is less established but we've got a really long period of time until we're thinking about doing our like big run or whatever. And that has really helped to build them an audience online, on social media, and just like gather a following that, then later when they see them, you know actually putting something on. That's your return, because they're invested in this person's like, store read journey, you know, personal narrative, and then actually much later, they've got something to sell them, then that people have probably, because they've been invested in their journey for so long, they're more likely to to come along, come on down. Yeah,

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know that. Yeah, I think, as we said, understanding the audience that personal connection is is always really key that project that you mentioned as it sounds amazing, the audio project. And I think it's amazing that you've looked at actually what barriers, the schoolchildren faced, and actually realizing that they didn't have the equipment and actually it's, it's your, if you're putting the art out there, it's your responsibility to support that access and get free tickets is one thing but actually giving them the equipment is another, and obviously that's one project which is, you maybe you wouldn't have done it or you would have done it in a different way prior to COVID. And I think it'd be interesting to look at what, how COVID has impacted your audience development. And you know that reliance on digital perhaps that we've seen happen over the last 12 months and what you, what might be the lasting effects from COVID that we see influence audience development, marketing going forward. The ad a you've had that project is there anything else that you've seen that you've sort of incorporated that work into.

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Um, one thing that we have been doing as we come decided, you know, we don't really need to like print any flyers or anything like that I know that sounds quite like simple but actually it's not, you know, we just don't really find that it's necessary at the moment to do something like that because ordinarily if we were printing flyers would be kind of using them to exit for other other performances. But obviously, as sometimes, you know as at the moment, there wasn't much of a performance tag so far that there just isn't really a need to do that, we did want to kind of still experiment with, again, I'm using the word experiment because it's just at the moment it's really it really is just like a learning process of like what is going to work and what isn't gonna work. We still kind of went ahead and did some posters. I just taught us all want to use one to put QR codes. This is something again that was new, so we've put some QR codes on those posters. To make it easier for people to kind of head straight to our website if they want to buy tickets. And then, yeah, so, yeah, I would say one last thing thing I would say is just less print, which, again, you know, it's great for the environment as well. But just focusing on a lot more digital stuff as well. Finding kind of different ways to get the word out digitally and tried to contact people kind of in a bit more personal way as well. So we've, we've caused crackles we've been making sure to kind of get in touch with those groups and those audiences who we may not have normally been in touch with when it comes to shows and I think, surely childhood as well. Kind of a chore, children, a children's program is not something that we would normally do. While we while we've had children's performances in the past, it's still kind of like a group that we've not actively programmed for or created performances for. So it's it's been, it's been interesting and it's been, it's been quite, quite cool to see like how people have engaged with it and have responded to it.

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Yeah.

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Yeah, I think that experiments and he talks about it's been like so key for the last 12 months and I you dizzy you. Yeah, we've spoken before about how that's always been a kind of a part of what our experiment is about is experimenting, trying new things, is there anything that you found in the last 12 months, that has been particularly impactful.

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Um, I mean I guess the thing with COVID and like bringing us to the digital space bring us to their like non, you know, sat next to each other space is like in terms of like queer artists trans artists disabled artists like any artists usually for any marginalized background, they've already existed in those spaces for so long, like they've already been doing the work in those spaces for a really long time and so I think when COVID happened, like we were quite quick to just like adapt and like go okay well now I'm going to do cabaret on Instagram. Right now I'm going to do like a series of q&a is on alive like this is already part of my practice, I just now need to probably like monetize it a bit more. I guess that's been the like journey for a lot of people in that space is like okay how do I how do I earn a living off this now that everyone wants to what who hasn't already been in this space before that and certainly, are these things that I think personally for anyone who has x access needs in any way, they've been campaigning for this sort of work for so long and suddenly when a global pandemic happens it could happen overnight. So, I, Yeah, as, as we spoke about before but really like I think these, these COVID has just brought more people to the space for these for these artists where they've already been doing that for so long but obviously also it's also increased the, the competition and

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I think there's also that kind of element that Ed was talking about about the hyper locality. So you're talking about coming from Shoreditch now working in Shoreditch and you enjoy, like basically coming back to your own playground, and developing your audiences there, and I produced populates press play during the pandemic, and they are based in Bristol. And we released three audio plays, and to film projects. And then there was also they wanted to do an r&d, and we started to work on just expanding their roots a bit more in Bristol. So what we also had was an audio experience in partnership so created a partnership with womankind Bristol, which is a charity that works with women who've experienced abuse, and they have a system of befriending, we've got a B friend and a brief friend D, and we offered them an audio experience to listen to together this was whilst the lockdown was still very high so they both had to like speak to each other from their homes to experience it, but we also created a partnership with the local Bristol chocolate here. So we got chocolate sent over to both of the participants to eat the chocolates whilst they were listening to the audio plays, and it's quite amazing because now probably are still in contact, not only with the organization, but some of the women that were really touched by the experience that please add me to the newsletter, I'd love to know what you're doing next. And I think that kind of connection, you know, there's a lot to be said about having more time to reflect about your practice and more time to create those special partnerships that maybe if we were running against the clock. They would have been forgotten and I think that's true about accessibility and about content. And I think these are all things that we should be taking in a very heavy suitcase, as we approach post pandemic days. Hallelujah. But, yeah, there's a lot to be taken from all of that kind of work we've done.

44:16

Yeah, that sounds like an amazing project, and congratulations on that and it's so amazing to hear that those relationships have been maintained. I definitely think from a marketing perspective when, when the lockdown happened and all of a sudden because we everything went online and went digital, there was this feeling that we've now got this global or this potential global audience and that was really exciting in some ways, and you know, we were doing online events and doing online resources for young people locked down that was VA for quite a regionally based organization was Sunday going national and international but actually what I found, I think what people are realizing and what I found. Now is, it's, it's the hyperlocal that is actually amazing about and you've seen it in communities where people have relied on their next door neighbor a lot more but in, with support with arts and culture, I just feel like, actually there is going to be a refocus on the hyper locality of what the yo of what we're doing and I think it's important not to remember that not to forget that so yeah the we've looked at sort of a digital and COVID now and you know, outdoor spaces and you know, all these opportunities data that you said that people have been doing for a while, but hopefully we will one day pretend to venues, and we've, it'd be good to kind of talk about how marketing and audience development strategies how artists can work with those departments in those areas within venues to kind of make make their project a success. A Daisy Do you have any experience that you can speak to on that.

45:57

Um, I mean, I think, often, if it's a venue that I'm, you know, working with for a long run or like that, you know, we're only going to that venues, not at all, for example, then I think a lot of the time I rely on the venue to just bring in the people that come and see every single show or most of the program. And I spend a lot of time working with the venue on the messaging that we're going to put out there about, like, the art, the artists that I'm working with, that will convince maybe a part of that audience that doesn't come as often, maybe like an LGBT audience, for example, or. And then I think I will always add in extra budget to even if venues promised me x y and z i will always add in a whole extra budget, just for like PR messaging, like video, everything that that, that we can put out. That's going to bring those people that maybe don't even like come to that venue but they're going to follow the vehicle, the artists so like, I think, like really clear example of this is when one of my companies picks DraftKings. You know we bring our audience with us. Thanks Coco. Think of guns, yes. You know we, and when we first started doing shows with the yard for example who we now have a very strong relationship with. We were very clear in a sense of like the people that are going to come to this show, we're probably not necessarily going to be people that have ever come to the yard before, and certainly the data reflected that also generally the people that come to our shows aren't people that go to the theater. So I think certainly the thing that we worked really hard on is that really clear messaging around the show and make sure that the venue is also on board with that but then the venues, catering to the theater side of it, like that's that's what I want from that venue. I want the theater to cater to the theater, and we'll handle the rest. So, yeah, I mean, I think I've just waffled a bit there but that's, that's not certainly how I think about it.

48:27

No, I can that is really useful that you yeah and also what you're saying in the beginning about how you can rely on the venue to do what the venue does, but actually in terms of some of that audience development you, you as an artist, reserved some of your own budget because you know that for you that's an area of focus, I guess it's where you know how much your where can we rely on venues to provide that support for audience development as well, you know as basis, making sure it's a shared priority in ways you added Do you have artists coming to you with those priorities, how much of a collaboration Do you try to make it between artist and venue on audience development. For me

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personally, it's all about the collaboration, I think it goes what I was saying before, it's like the as an artist, you know who your audiences are and you know who's going to come and see your performance. So it's about making sure that you clearly communicate that to the to the marketing team at the venue because, you know, we have, we have you know the audience's who come as as you were saying who regularly come to the venue to watch what the venue programs, but then you as an artist, have people who follow you around who love coming to see the work that you do because, because they love your work. So it's, it's also about kind of cross referencing those audiences as well and kind of finding that cross section. So, for me, I love it when, when, when an artist says, These are my these are my audiences. These are who will come to them. These are people who come to the venue. This is what I normally do to get the word out to these audiences, and then it's about me going great. Let's now build that into the marketing plan. So we will do that for those, for those target audiences and then these are the audiences that we think will also would love to come and see the shows so then this is how we will target these audiences, and the kind of merging those together I'm really collaborating with with the artists, some of the companies that that we'll be working with basically. Yeah so that I mean for me personally, it's like, absolutely collaboration, absolutely talking to one another and kind of continuing that conversation.

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Yeah, definitely, and that understanding that when an artist is coming into your venue that they're holding all that information and it's, yeah, doing that in the most supportive and collaborative way ever is anything you want to add to that,

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um, I think, in terms of getting in touch with the venue, I think from the word go, do your research and terms of what does that venue program, what are the venues, regular audiences, it does that suit your material do you actually want to go in and you know, rock up a bit of kind of difference for this space if they're willing to do that, or if, because I think lots of programs previous programs, they're still on websites you can still see what is in the theater, and you know which audiences and I'm saying this very much inverted commas, you can take for granted. And that's true about venues and it's true about festivals, etc. But then you need to think, Where is your audience within that. Lots of venues will offer you a marketing pack, always read dos through, see what you need to put in. And I think in terms exactly what they said. Always never just assume that because you're going to that venue, You're going to set out. Never assume that, and I think, edit, tell me if I'm wrong, you can always call once a week, once a fortnight depending on how soon you're going to be on and just get updates from the marketing department, and always say, Well how can we work on this together. Never come with accusations because it's not going to help. Again, it's not just audience development, it's relationship development with the venue, if it's worked. Nice. In 2021, you'll most probably be happily invited back in 2022. So, and that's not about you filling up spaces or not, it's about your humanity your relationship, your passion about the work that you're bringing into the venue.

53:01

Yeah, absolutely and I think also it's, you're talking about that selling out. Sometimes the aim isn't. Yes, selling out is great and selling all your tickets but it's actually, who is in those seats and who is experiencing that work, and I think you I from a marketing perspective, the way that I always talk about it with my colleagues who work on a much more community outreach role is, you know, I can do the big, I can do the numbers with marketing I can and I can go as big and as wide we can do the PR campaign, but I need to be, we need to be really consistent and really thorough in our community engagement and outreach to make sure that we're really reaching the right people and that actually the people who are coming or engaging our you know our who we want to and who we know will benefit most and enjoy it so yeah I think that relationship is really important as well. And on the topic of venues. One difficulty for artists is that venues hold a lot of data for audiences. And so I just wondered whether anyone had any suggestions for how this can kind of be addressed and, you know, can artists develop their own relationships with their audiences in their own way and how can that relationship between data and relationships really play out. Daisy I'm going to send it to you.

54:23

I'm also just going to add on to what, Emma said about don't fight the marketing department, like don't pick a fight with them, go to them with ideas I think it's usually the best, best point, but we'll go for the words have gone first point of call. Because maybe, maybe you're assuming that they're hitting a certain, you know, method or audience or, you know, whatever, and they might not have, they might, they might just not have done that because they were putting their, their resources into something else so just like have conversation about rerouting resources in terms of data, I think, yes, very difficult, because a lot of the time. Yeah, data can't be given over unless there's some form of agreement that also the affordances, you know consenting to when they buy that ticket. And obviously, I mean I'm not very well versed in them but for when I was in a venue, about, you know, data collaboration agreements but, I mean that's something maybe to bring up at the start of your deal with the venue like can we do this, can we form this, and that will save you so much time on the back end. If not, then I think finding ways to steer your audience towards maybe signing up to your own newsletter or to your social media where you can then target them with that. I think with some of the artists that I work with who have a bigger following we try and cover a lot of bases, because not everyone wants to communicate in the same way. So, we'll, we'll talk a little bit differently on our Facebook as opposed to our Instagram as opposed to our newsletter and we'll also only send out that newsletter when there's actually something to share, as opposed to just sending out random messaging, and therefore it doesn't become annoying and actually becomes like a meaningful relationship with that audience. For the first time last year during the pandemic we pecks we conducted our first big like audience survey. And I think the only reason we were able to do that is because we've spent a long time building all those communication paths with our audience members, so that people are actually worth. Okay to answer a survey, but that survey has been so invaluable like we've, we've, we've put it. Well it's, it's, highlight for us the areas that we need to do more of. It's also meant that we can put that data into our funding applications and that I think is like, you know that's why data is often collected and it's also like so invaluable to independent artists to have that data and is often the thing that they don't always get to harvest from work with a venue so I would definitely advise, trying to have that conversation with the venue, from the first off, and if you can't form some sort of agreement, due to whatever regulation then work. Daniel Jones towards giving you some of that data as well.

57:44

Yeah, I think, I go for, sorry.

57:47

Um, no I think, also, keep it as easy as you can. QR code so your friends. In, because there was, when I present to Bobby and Amy at Vault Festival at the time vault festival also had an option of tick list if you're happy to share your information with the company. Lots of people don't take boxes I don't take boxes when I buy stuff online, but some did. And luckily, out of this list of 12 people or two people also are putting money to Kickstarter, to get to Edinburgh. So how lovely was that. But, of course, some websites have less flexibility some venues can't offer that personal offer, but I think if you are going to do something if you've got somebody just with a cue QR code. Normally I would say after they've engaged with the art with the work, and it's an easy as just scan me and put in your email address or it takes you kind of to, which channel or platform you'd like to stay in touch with the company, I think that would make it much easier because you've just sat down, and hopefully enjoyed your work so you know I think there's always that feeling for an audience member if they've enjoyed it, they want to give something back there and then kind of things I think that's a great opportunity to keep them with you on your journey.

59:28

Awesome, thanks, there's anything you want to ask follow up on that with.

59:33

I think daisies, this has got a vibe, it's making sure those conversations are had early on in the process because it's hard to kind of go back to that. Because yeah, some venues, because of their kind of privacy policies they have kind of flat out No we do not share data but some venues are happy to as long as you kind of have that conversation fast for us you know if you say you know we would love to capture some data as is, as Emma was saying, it's just a it's just a checkbox on the website and then we can say, you know, would you like to explicitly hear from this particular company and then, once an audience has said yes, then absolutely, we will give you that data, I would say it's not also, it's also about kind of anonymized data as well which can be really helpful and a lot of marketing departments are happy to share that with you because the data is anonymous, so for that for that kind of data you can get information like you know the age of a person or the age of the people coming to your shows. The even like the concession tickets, what type of what kinds of tickets, they booked and even that can really help you kind of understand the type of audiences who are booking tickets. You know how these are how people booked a ticket that they use a website that they phone, that kind of data because it's anonymous. The, the venues are happy to share that view, so that that can be really useful, and also post show surveys as well. Again some venues are happy to send that post show surveys for you or kind of it can also include a little line in their post show survey that says something like, you know, if you'd like to sign up to the artists mailing list, this is how you can do so so really is, again, it's just about having that conversation early on and saying, These are the types of things that we would like, Would you be happy to share that share that with us.

1:01:28

Yeah, that's really valuable to know, I think that it's just getting those conversations in early and thinking about marketing data audience development as part kind of part of those conversations. And thank you, panelists for that. That was amazing. I'm really keen to move on to the questions because we've had some really great ones in the chat. The first one actually just looks at. Can someone explain the difference between marketing and PR, and I was wondering whether you could cover that.

1:01:57

Um, yeah, so I think marketing is more about kind of getting to getting the word out about maybe like a particular event or kind of a particular project and PR is more about kind of getting the word out in my head it's more like getting the word out about your brand and about the way that you're sort of perceived. So, kind of what people see when they kind of hear your name or what people see when they, when they hear about your company. That's, that's kind of our how I would base it define that. Yeah, that's clear enough.

1:02:40

Yeah I think also there's more marketing can be often relies on relationships with journalists and media and that involvement as well, and Daisy, you mentioned that you, you relied on PR in the past. If you've got a case study, have a great experience with that, that's useful to share. Yeah, I

1:02:58

think,

1:03:00

trace out so I work with our school Kate green Oh, who has a show quite fat fat and the show is based around like fat activism, and the acceptance movement. You know when we first started working on her show she was, you know, she knew, you know, some people knew our purpose relatively unestablished artists as a solo artist. We knew that a year in advance we knew that we were probably going to go to Edinburgh Fringe so we started the PR campaign a year in advance, and that was just about getting like editorial like think pieces like things that people are like, interested in reading and discussing as opposed to trying to sell them a show or tell them about the process of a show more about telling them about the essence of the work and the, the, I guess the activism, as opposed to go and we're making your show, blah blah blah I don't the show was mentioned that much. So, yeah and that and having quite a few of those pieces come out over the course of a year, built a following in her social media and there, and therefore, like, you know, a year later when we were raising money going to Edinburgh etc like we already had a good established audience,

1:04:19

build that relationship. Yeah. And the next question we have is venues and companies can be very supportive, but sometimes with marketing we aren't systematic enough good marketing strategies be improved by venues and companies supporting each other through social media for mutual aid, for example, posting support this jelly who then mentioned CPT etc, are there other mutually beneficial marketing tools that panelists have used before. And you were talking about, like, the systematic nature of marketing, and the kind of reliance on that, have you seen any examples of work that kind of has been successful.

1:04:59

I'm

1:05:01

so sorry I'm still thinking about PR. I think it's really interesting because you've got those PS swaps, at the bottom of a newsletter or venue, and I do sometimes, I think, with when you use something like MailChimp, it's very easy to see how many people have clicked that link of something else that was from our friends at the bottom. And I think the people who and I'm also speaking about my personal experience as a consumer of all these newsletter, newsletters, if I pick that I'm already like 70% gonna buy a ticket for that, I think you get your fans very quickly that's just another reminder, that kind of marketing journey of seeing something three times and then being pestered three times and seeing a poster three times I don't know the exact numbers of it but there is the rule of nine. I, it's interesting, I think, when independent artists contacted me and asked about how to get into those bigger newsletters like venues have resources like stamp like stamp or writing down all the venues that are part of this collective. You already know that from this, you know, an acronym, they are supporting theatre makers, and performers, if I've got the, the abbreviation Correct, yes. Lovely. So you know that they are there already to chat about promoting your work, that even if it's not happening in their venue, there was something wider here, it's something about helping artists and supporting artists get the word out. So I think it's in that, again, it's about the research, it's finding out those collectives that are there to support artists, new work, and building that relationship with them and getting into conversations like this and seeing, because I know that from 2pm today there's going to be reserving five to 10 minutes with venues, I believe that going to be in the market place, and it's just enrolling to those, getting to know the venues writing down in your notebook who you spoke to, because these information needs connections of getting to know faces for them to get to know yours is about then. Hi, Melanie, we spoke back then, I'm doing this show, I would love love love to be part of your newsletter because I feel that we share lots of the same audience, and the shape, same art form and interest, etc. No,

1:08:07

that's really helpful. I'm going to move on to the next question just cuz I'm, we've got a few and I'm keen to get as many covered as we can. The next was from. Do you have any dependents have any experience working with community ambassadors, Daisy, I can see you nodding your heads.

1:08:23

Yeah, so when we booked the tour for, I mean I see similar thing in the chat here about Louise, or in local ambassadors, we did a similar thing with fat, fat, fat, we had our fat bass udders. So we called them in our Arts Council, who were. We trained them so we made sure that also we weren't just like going, promote this and his no resources like we brought them all down to London for the day and we did training with them which we were able to do because Katie has a participation and, and communities practice, I guess, if, if your artist doesn't have that, then maybe bring someone else in to do that. And, and then we just have a whatsapp chat, and we just keep in touch with them every week about what they're doing, who they've met how, you know, and the goal was never, you must bring like 10 people with you when we come to your town like that. That was never the goal, that it was more about the social impact of the show, and what we could do to equip the local community with resources around dislike activism, social messaging etc. If they want to then come to show that's, that's the added bonus that wasn't the goal. So that was, that was how we work with them and it was also about empowering them to then continue to lead their own projects, after we'd finished. So that so it sort of had a legacy and that was only going to be beneficial to us in the future, like leaving that legacy but the legacy wasn't about us being at the forefront of it. It was about empowering local people in that work.

1:10:15

Yeah, I think you see that word around empowering local communities a lot and I think that's the really important part of it, it's giving the tools. Um, okay so next question, what are the best first steps in emerging artists can take to build an embedded audience pre project. Emma Do you want to take that one.

1:10:38

Sure.

1:10:40

Um, I think it's understanding, what do you do, what is your work and who you are making it for who will, I think, when you make work, and you see a room full of people that you had in mind when you started making this work there is no bigger happiness than that, I think that is the magic happening. And I think. Think of yourself. If it helps, sometimes helps me think yourself as a building or venue, and you are creating this work so how, who is your audience, and then thinking about how to approach it. So for instance if I go back to press play. I was thinking, okay, Bristol, Bristol. Probably our female identifying company that, and they are also British, and Latin American backgrounds, and I was thinking, sort of think about three things that make you you and you special and your work, exciting, especially for insert audiences here. And then once you've got that list of who, who you want to engage with that work, then you have to start opening up Facebook groups. And so, with, for instance sugarcoat, which was a gig theater punk music, amazing show, it was just before the pandemic opened we're at vaults. It was all about punk music, so for me thinking how to develop that audience. One of the people we had in the cast was in a amazing punk band already so that started from the casting the thinking of how are you going to develop that audience, and then about how the flyers look and then I'm now a member of all the groups of loud women and Punk in London, and it's also expanding my wealth of information about that world but also, once you're part of that world you can see how it's breathing, where it's by being, how to engage with them. So I just think it's all about the research, and then getting yourself into these wonderful worlds that are available through social media.

1:13:16

Yeah, that's amazing. Thank you, Emma, we're just on the end of time so I'm going to quickly wrap up and say thank amazing thank you to add a daisy Thank you Hattie and Kansas people theater Hattie's pop the Volt's marketing piece in the chat so definitely check that out as a resource. And it just leaves me to say, yeah, thank you. I found that so useful and I hope everyone else did. And the next is at 1130 There's a, we are, where we're at tools we so make theater Brixton house and work Art Center. So, hope you've enjoyed that talk. Have a good day everyone and hope you found that all useful.

1:14:32

Well done. Everybody that was fab. I'm gonna end the meeting in a moment but I thought that was great, great content and really good actionable things for people to go and do.

1:14:44

Thanks everyone really enjoyed that. Such great insight. Hope you'll enjoy your days. Thanks.