

BATS THEATRE  
MARKETING  
& PUBLICITY  
GUIDEBOOK



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# INTRO

Hooray, you're putting on a show at BATS! Publicising your show can seem daunting, particularly when there are lots of competing events happening across the city. BATS has a *small* core audience of awesome regulars, but you still need to make sure you're doing whatever you can to get people to see your work .

Although the bulk of promoting your show is up to you, we're here to support you. BATS' nominal hireage fee (15% of your Box Office takings) means that when you do well, we do too. This guide will provide you with a solid overview of how to market your show effectively, along with a bunch of tips and ideas to help you along the way. Artists with different levels of experience present work at BATS so some of this information might seem obvious or basic, but then again there might also be something that sparks a stroke of genius!

We know this is HEAPS of info, and that looking at all this text probably makes you want to have a nap. Resist that urge: set aside twenty minutes, make a cup of tea, and have a read. **Don't forget to forward this guide to anyone in your team you think might need to see it.**

Love, BATS xxx

## BATS Contact Details:

**Website:** [www.bats.co.nz](http://www.bats.co.nz)

**Box Office:** (04) 802 4175 or [book@bats.co.nz](mailto:book@bats.co.nz)

**BATS Office:** (04) 802 4176

**Facebook:** BATS Theatre

**Twitter:** @BATS\_Theatre

**Instagram:** bats\_theatre

**BATS Marketing & Fundraising Manager:** Stevie Greeks, [stevie@bats.co.nz](mailto:stevie@bats.co.nz)

*Contact about: Marketing support and advice, BATS logo/publicity requirements, social media*

**BATS Programme Manager:** Nick Zwart, [nick@bats.co.nz](mailto:nick@bats.co.nz)

*Contact about: contract enquiries, scheduling, use of BATS spaces & the BATS website*

**BATS Front of House Manager:** Troy Mihaka, [troy@bats.co.nz](mailto:troy@bats.co.nz)

*Contact about: bookings, complimentary tickets, opening night drinks, display space and merch*

**BATS Finance and Event Manager:** Kristin Burns, [kristin@bats.co.nz](mailto:kristin@bats.co.nz)

*Contact about: rehearsal space, camera hire, payments*

**BATS Technical & Facilities Manager:** Brynne Tasker-Poland, [tech@bats.co.nz](mailto:tech@bats.co.nz)

*Contact about: pack in, production management, technicians*

# 1. MARKETING OVERVIEW

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*A brief outline of what BATS does, and what you need to do to publicise your show*

## **WHAT BATS DOES:**

- Image and blurb listing in our quarterly Guano brochure
- Image and blurb listing on bats.co.nz (where people can book online)
- Promote shows to our social media networks (FB 6,050 likes, Twitter 4,523 followers, Instagram 1,187 followers)
- Regular BATSmal eNewsletter (6,000+ subscribers)
- Online listings (Wellingtonnz.com)
- Newspaper listings (The Dominion Post Capital Day)
- FOH TV - image and show info feature a week before show and during season
- Provides advice and support with publicising your show

## **WHAT YOU NEED TO DO:**

- Create a marketing plan!
- Design, print and distribute posters and flyers in line with BATS' branding requirements
- Write and distribute media release (print media and radio) and publicity images
- Organise newspaper and radio interviews
- Create Facebook event and run any other social media campaign
- List your show on Eventfinda or Town Square
- Get your team on board with generating word of mouth
- Organise any suitable publicity stunts or events
- Invite VIPs, sponsors and key guests to your opening night who can spread the word

## **MARKETING THINGS BATS NEEDS FROM YOU:**

- A high resolution listing image that works in landscape format for BATS' website and Guano
- A full listing blurb for BATS website (can include quotes, cast list & videos)
- A fifty word blurb for BATS Guano brochure
- A one sentence tagline that sums up your show
- Electronic copies of any publicity images
- Six copies of your poster and 30-40 flyers when proofed and printed
- To keep BATS informed about what you've got planned so we can jump on the bandwagon!

## 2. SEVEN TIPS FROM BATS

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*A cheater's guide. If you read nothing else - read this! Then read everything else.*

### **1. Ensure you have a person dedicated to marketing and publicity**

Publicising work while it's still being made is exhausting! While everyone in your group is responsible for spreading the good word, it's important to ensure that there's (at least) one person with the specific job of publicising your show.

### **2. Make a plan that your team is across**

Think about your messaging and strategy, plot out your timeline leading up to opening night, find your 'hooks' and identify which media (print, online and radio) you want coverage from. Create a customised plan you can stick to. Make sure your entire team is across the messaging of your show.

### **3. Give yourself the gift of time**

Plan your marketing timeline to start between 6-8 weeks before opening night with your poster campaign to start a couple of weeks out. Writing media releases and planning publicity photoshoots often take longer than you think, so set your deadlines early and keep on top of what should happen and when it should happen.

### **4. Think visual**

Put time and effort into making eye-catching imagery. Think about visual ways you can share the story of your show, as well as the story of creating it.

### **5. Think outside the box**

Make sure you do more than just flyers and posters! Think about who your audience is and how to reach them. Talk to related organisations, jump on local events, plan publicity stunts, competitions, hound print media and use your comps wisely. **Aim to try two things in your marketing campaign you've never tried before.**

### **6. We're here to help, but publicising your show is up to you!**

BATS will happily provide as much marketing advice and support as we can. We'll help create and maximise opportunities to promote your work. There are simply too many shows on at BATS for us to promote each one from scratch and you and your team are the best ambassadors for your work.

### **7. Keep BATS in the loop!**

Let us know what you're planning. We can help spread the word, give you pointers, and share any images, events and other news with our networks. We can proof your media release, give feedback on your publicity design, and help brainstorm ideas for promoting your show.

## 3. FAQs

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*Frequently asked questions. But you knew that, right?*

### **Does BATS have guidelines around what must appear on marketing?**

Yes. Please refer to the BATS Branding guidelines section of this guide (section 7). If you need a copy of the BATS logo just flick Stevie an email.

### **Do I need to get my marketing material approved before it goes to print?**

Yes! Forward your posters and flyers to Stevie before they go to print so she can double check your show info and make sure you've followed our wording and logo requirements.

### **How many posters and flyers do we need to leave at BATS?**

We require 6 posters to display and archive and a stack of 30-40 flyers, if you're printing them. These are seen by everyone coming to see shows on before yours (which is important because we know they're likely to come to theatre AND to BATS!) so try and get them to us asap.

### **Can we hold opening night drinks at the bar?**

You probably can, but unfortunately not during the Fringe Festival or Comedy Festival as there are simply too many shows opening each week! We have to comply with some pretty strict alcohol licensing laws, and there are restrictions around stock and suppliers. If you want to talk drinks and drink specials please get in touch with the BATS Front of House Manager Troy on [troy@bats.co.nz](mailto:troy@bats.co.nz), there's an info sheet he can send you.

### **Can we put up a foyer display?**

We'll put posters and flyers on display when you get them to us. Let us know if you're planning a more thorough display and we'll find a way to make that work. Generally the largest size poster we can display is A1.

### **We've got heaps of other ideas, like post-show Q&As and selling merchandise!**

Awesome! Please talk to us about whatever you have in mind. We're open to all sorts of new and different ideas that add to the experience of your show, but we'll need to go through the logistics to make sure things run smoothly and won't interfere with the other shows happening in the building.

## 4. YOUR MARKETING PLAN

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*Sorting out everything you'll need to do to let the world know about your show*

We recommend creating a marketing plan that considers strategy, and includes a timeline of what needs to be done, when and by whom. Use the exercises and example below if you think they will be helpful, but bear in mind that there's no point filling out a spreadsheet that you don't look at again until the week before opening. Create a shared working document you can edit as you go; something customised that will help keep you and your production on track.

It's important to properly examine what you're promoting and who you want to reach, and then plan how you can reach those people. Consider when your show is happening, competing or complementary events, as well as what's currently popular and making news.

Below are some pretty tried and true exercises to help get you started. They can generate some valuable thinking and discussion to guide the promotion of your show. Write down the results and send them out to your team. This is a great way to get everyone thinking about the task at hand and to share the responsibility of promoting the work.

### What's your hook?

It's really important to know what makes your show stand out from the rest. If this isn't immediately obvious, keep digging until you find the best reason people should notice and come to your event.

Remember that theatre can be perceived as a 'niche' activity that most people might not engage with regularly. If you want new and different people to come to your season it's important to let them know why they should be interested, even if this feels like "selling out"!

#### **Some questions to help find your hooks:**

*How does your show speak to the here and now? Does it relate to anything or anyone popular in the news at the moment? Are there any known or notable or award winning people attached? Are there awards or past critical praise you can use? Does it speak to a particular section of society? Is there factual or historical significance? Anything cheeky, risqué, or unusual? Are there any human interest stories behind the piece; challenges or issues faced by performers or the playwright? **What does this show give people the opportunity to talk about?***

**Once you've found your hooks make sure everyone in your team knows what they are!**

## **Some exercises to help create your marketing strategy:**

### **The Five “Ps”**

**Purpose:** What do you want to achieve with your event, and with your marketing plan?

**Product:** What kind of experience are you selling? What makes it special, important, unique?

**Position:** What is the position of your company/event/venue in the market?

**Public:** Who do you want to come and see your show? (Be specific! Lots of companies say ‘this show will appeal to everyone’, but in reality this isn’t true and isn’t very helpful in focussing your marketing plan to get the best outcome for limited resources)

**Promotion:** What is the 'hook' that will get people interested in your work? How can you creatively reach your target market?

### **SWOT Analysis**

**Strengths:** What are they and how can you play to them?

**Weaknesses:** Can they be overcome or minimised?

**Opportunities:** Identify as many as possible. How can they be exploited?

**Threats:** Be aware of external threats, even if you can’t change them. (These could be things like film festivals, or bad weather in winter!)



## Word of Mouth

Word of mouth remains the most powerful and most elusive tool in the marketer's arsenal. Unfortunately, it takes a while to build. BATS seasons are often too short to rely on word of mouth alone. Some shows start out with heaps of free space but as word of mouth builds we end up turning people away by closing night (if only they all came earlier in the season!)

### **Things you can do to help encourage word of mouth:**

Know your show; be able to talk confidently about it. Challenge yourself and your team to come up with a snappy sentence or two that sums it up.

Who are your influencers? Do you have a following? Can you contact people who have come to previous work? Identify friendly sorts outside your group who will be happy to spread the word.

Use technology: in the age of the selfie there's plenty of opportunity to create reasons for people to share, tweet and snap photos. *Make sure all your most social-media crazy friends know the show is happening and then ask them to talk about it online.*

Don't be afraid to nicely ask others to help spread the word. If you're the kind of show that would suit a "tell your friends" shout-out at the end of the performance and in the programme, do so.

Ask for feedback from your opening night audience and find creative ways to ask them to share their experience with others.

Use your networks: mobilise flatmates, workmates and your Mum's BFF. Other than family and friends, which organisations or businesses would take an interest in the messages or themes of your show? Send your email contacts an email flyer, invite your Facebook friends to a Facebook event (and remind them!)

## Marketing Timeline

Here is an example marketing timeline. It is missing key dates and who's responsible for what as that will be specific to your show. This is a general overview of timing and tasks, so shake it up as required. You may find it's helpful to have this included in your overall production timeline.

<b>8 WEEKS OUT</b>	<p>Brainstorm strategy <b>as a group</b>: think about who your audience is and how to reach them            Brainstorm design: formulate a visual identity for your show (gather examples of successful promotional imagery you've seen)            Marketing &amp; Media Strategy groundwork: Identify the 'P's and conduct SWOT analysis.            Think about your promotional angles and groups/business you can contact directly            Set the budget: You can still do a lot with a little if you think creatively            Write your marketing timeline: include key dates and tasks and responsibilities</p>
<b>7 WEEKS OUT</b>	<p>Finalise marketing strategy and timeline and send to your team            Collect bios from your team            Create a Media Plan: which media outlets do you want coverage from, when?            Draft your media release (and send to any long-lead publications)            Get quotes for printing and distribution (book Phantom space)            Plan details of your imagery and graphic design</p>
<b>6 WEEKS OUT</b>	<p>Arrange publicity photoshoot            Consider advance ticket specials, arrange with BATS            Identify and contact any possible helpful related businesses            Plan specifics for any 'extra' promo or showcase events or publicity stunts            Set-up Facebook event: start 'seeding' event with social media teasers            List your show on Eventfinda and Town Square</p>
<b>5 WEEKS OUT</b>	<p>Proof and finalise your graphic design            Send out media release (and ideally publicity photos too if they're ready)            eFlyer promotion to relevant groups</p>
<b>4 WEEKS OUT</b>	<p>Media release follow- ups            Send posters and flyers to printers and distributors            Brief your team on how to promote the show, give them key facts and 'sound-bites'            Draft opening night invite list            Social media excitement? One month to go!            Document/share rehearsal process?</p>
<b>3 WEEKS OUT</b>	<p>Media release follow-ups (with publicity images if they weren't ready the first time)            Flyer distribution or showcase at any local events            Poster and flyer distribution            Prepare a BATSmial feature to send to Stevie            Organise any competitions/prizes (Radio, Facebook, newspaper giveaways)            Start to run Facebook advertising, if included in your marketing plan</p>
<b>2 WEEKS OUT</b>	<p>BATS pack-in Meeting            Invitations sent to opening night guests with RSVP deadline            Prepare draft programme            Facebook event reminder            Ticket special promotion?            Flyer distribution or showcase at local events</p>
<b>1 WEEK OUT</b>	<p>Take production photos at dress rehearsal            Finalise and print your programme            Deploy any publicity stunts            Prepare for opening night!</p>

## **'Out of Town' Shows**

If you're coming from beyond Wellington to present at BATS, awesome! The bad news is that shows from out of town often struggle to get the bookings they deserve. A core part of the audience for any BATS show is friends, family and colleagues of the people involved, who are all people you can't rely on if you live elsewhere. Without your own established networks in the city you'll have to work much harder to get the word out. The simple truth is you'll really have to go harder-better-faster-stronger across the board, but here are a few things to focus on:

### **A longer, more visible Phantom run**

Have consistent bold imagery ready early, and do whatever you can to make sure it's everywhere; on the street and online. Get your posters and flyers sent to BATS ASAP so that we can make people coming through the doors aware as early as possible.

### **Media coverage**

Media exposure becomes even more important! Work as hard as you can on getting something in print. If you've started early enough contacting long-lead publications is a good idea.

Depending on when you arrive in the city, radio may still be possible around opening night or few days into your season.

### **Wellington contacts**

Talk to us about who to invite to your opening night: we can help you get in touch with people you should be inviting. Be rigorous with your comps and don't be afraid to use your full allocation. Invite early and chase up non-responders to ensure you pack out your opening night and get people talking.

### **Find ways to generate support 'on the ground'**

Who do you know in the city? Can you recruit any supporters to pound pavements to distribute extra posters & flyers in shops and cafes in your absence? Get in touch with anyone you know here; can they forward eFlyers or distribute marketing at their workplace? Are you aware of any Wellington artists or companies producing similar work? They may be up for plugging your show to their networks in exchange for the same when they're on the road.

### **Use us!**

Keep BATS involved with how you're going. Make sure we've got all the promotional material you can send us as early as possible so we can start getting the word out on social media. We might be able to work with you to generate extra content: BATS blog or BATSmail features to help ensure our regular audience knows you're coming to Wellington!

## 5. SOCIAL MEDIA

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Social media is a powerful tool for reaching a key part of your audience, and for generating extra content and conversation. It can be a valuable way for audience members to give feedback and encourage others to see the show if they enjoyed it. If you don't have a strong company following, then make the most of BATS networks by sending us stuff to post about. Together, we can increase each other's reach.

### **Facebook Event**

It is your responsibility to create a Facebook event for your show. If you've created it from a company page, you can add BATS as a co-host. We put shows on our website for ticket sales six weeks from opening, so that is an optimal time to create an event. We suggest really ramping up your activity 2 weeks from opening night.

*Please include accessibility information in your Facebook event.* It's easy to do and let's people make informed decisions about whether they can attend. You can find accessibility information for your venue on your show page on the BATS website.

#### **Accessibility**

\*Access to The Studio is via stairs, so please contact the BATS Box Office at least 24 hours in advance if you have accessibility requirements so that appropriate arrangements can be made. Read more about [accessibility at BATS](#).

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Have more questions about how to make your season more accessible, including getting audio descriptors or having a relaxed performance? **Contact Stevie**, [stevie@bats.co.nz](mailto:stevie@bats.co.nz).

### **Here are some more tips for your social media:**

#### **Think visual (think video!)**

Social media platforms are increasingly image and video dominated. Video is increasingly content king and with smartphones, it's easy to create and edit. Instagram stories is a great way to engage your followers and make them feel invested in you and your work.

#### **Share your experience**

Things you're excited by will excite others. Think of ways to extend the experience and message of your show beyond the rehearsal room.

#### **It's about people**

Keep your tone and content personal, conversational and people focussed.

### **Sales pitches are a turn off**

Although important from time to time, “book tickets now” is boring and won’t motivate your audience. Find other messages around the creation and content of your show to share with the world. Your selling an experience, so simply telling people to buy is ineffective.

### **Think about *when* you’re sharing**

Try and post at times when people will be looking: first thing in the am, when people get to work, lunchtime, 4:00itis, the commute home or after dinner time are all likely spots.

### **Some ideas of things you and BATS can share online:**

Rehearsal photos

Publicity photos

Photos of your publicity photoshoot

Cast/crew headshots/bios - company intros

Reviews from past seasons of the same work

Company websites or blogs

Promotional or trailer videos (the shorter, the better!)

Hilarious awkward GIFS

Videos or photos of your publicity stunt, launch or relevant events you’ve attended

Links to or photos of print media articles

Rehearsal, workshop or company interview videos

Music, video or images that are inspiring your creative process

“Wider reading” related content - articles, Q&As or videos connected to your show (stumbled across interesting articles in your research? maybe we can share them!)

### **Some other things to consider:**

Do you have a company or show Twitter, Facebook page or event, Instagram feed or website? Let Stevie know so she can mine it for helpful material to re-share.

The more material you provide us with, the better equipped we’ll be to promote your show through BATS social media to our networks. Send us as much as you can as early as you can.

Remember to tag BATS in your social media posts. You’re also more than welcome to make BATS Theatre a co-host to your event or give BATS permission to cross promote your content.

We recommend creating a Facebook event as soon as your show goes live on the BATS website. Two to three weeks out, we recommend consistently sharing content on your event page so that people who are “attending” or “interested” are reminded to buy tickets.

Look at what successful companies and shows share and get inspiration from them.

Talk to Stevie if you're interested in running Facebook sponsored posts. BATS can either run a campaign on your behalf, which will be taken out of your rec at the end of the season, or she can give you some helpful tips on how to create a successful campaign.

**BATS social media audience snapshot:**

As of December 2019:

Twitter: 4,506 Followers

Facebook: 7,271 Followers

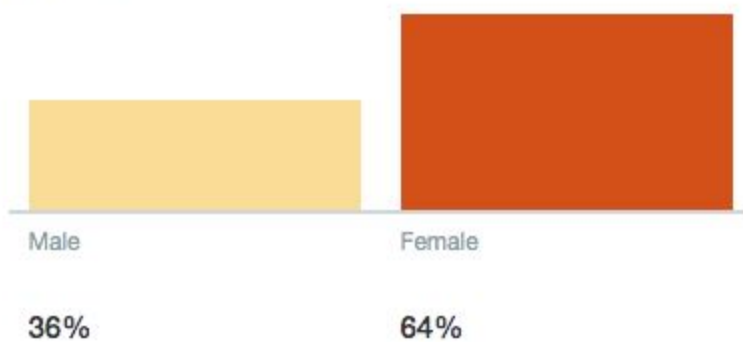
Instagram: 1,741 followers

BATSmail: 7,000+ Subscribers

Here are some stats on our social media followers, to give you an idea of who we're reaching online (unsurprisingly, the vast majority of our followers are based in Wellington).

**Twitter:**

Gender

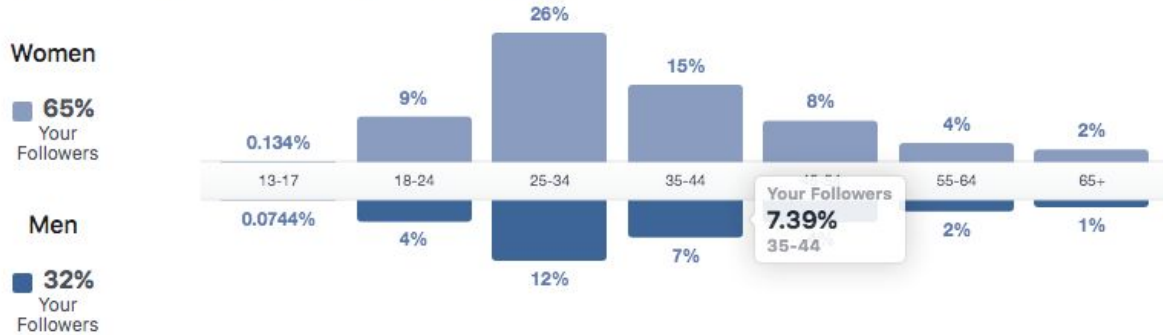


Country

Country name	% of audience
New Zealand	67%
United Kingdom	10%
United States	7%
Australia	6%
Canada	1%

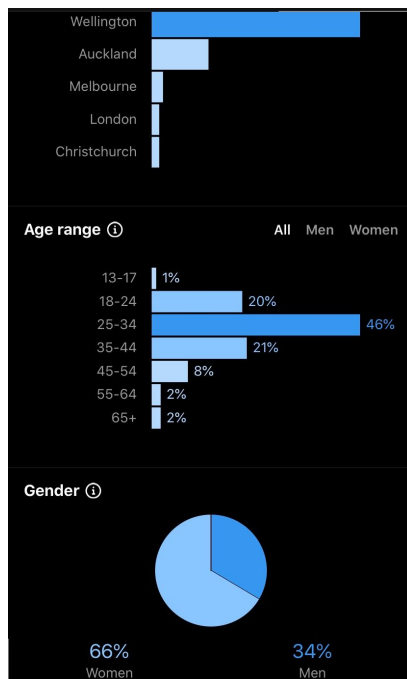
## Facebook:

The people who follow your Page. This number is an estimate.



Country	Your Followers	City	Your Followers	Language	Your Followers
New Zealand	5,229	Wellington, New Zealand	3,665	English (US)	3,267
Australia	443	Auckland, New Zealand	724	English (UK)	3,228
United Kingdom	329	Melbourne, VIC, Australia	211	French (France)	54
United States of America	193	London, United Kingdom	200	Spanish	39
Canada	59	Christchurch, New Zeal...	182	German	23

## Instagram:



## Equal Billing

We do our best to promote all BATS shows equally across social media channels and display boards but we may sometimes concentrate on social media promo for a show with lower ticket sales.

Even when there's heaps on we'll do our best to post about every show before and during your season. All our messaging needs to include links, pictures or videos to make it effective (so if you haven't taken or sent us any images it's much harder for us to create social media messaging for your show)

Bear in mind that when there's lots on in multiple theatre spaces, we're not always able to instantly retweet or share all social media messaging so we don't spam our networks. If there's anything in particular you definitely want BATS to share or post about, just get in touch!

# 6. BATS MARKETING

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## GUANO *BATS printed programme*

BATS' Guano brochure is released four times a year and all programmed BATS shows are featured. Guano is the technical name for bat poo (so the brochure is full of all the shit you can see at BATS!) We print 2,500-3,000 copies an issue that are distributed around the city in Phantom and Wellington Arts stands.

### Requirements for Guano:

- \*A short sharp blurb, **no more than 50 words** (avoid repeating the title)
- \*An image that can work in landscape format (same as BATS website)
- \*Please avoid using text in your image, as this can look repetitive and may be cropped

The Guano is a folded A3 brochure with smaller show listings inside. There's so much happening at BATS these days that the Guano operates more like a printed 'teaser' of the kinds of experiences on offer. The hope is to rouse curiosity so people explore further online, or will make a note of upcoming shows they're interested in. Also, you can stick it on your wall!

Depending on your season dates Guano images can be due far in advance. This might mean using a substitute image. Get the ball rolling on image ideas ASAP so your Guano image can be as similar to your marketing material or publicity images as possible.

Guano is free! It's free to collect and free to be featured in. BATS doesn't recoup any of the costs associated with printing and distribution. Feel free to grab a bunch from the theatre to



hand out to all your friends and family!

## **BATSmail** *BATS eNewsletter*

BATSmail is our regular eNewsletter, which flies out to over 6,000 inboxes fortnightly on a Tuesday or Wednesday. It includes updates about things happening at the theatre, event listings, amusing irrelevant links, and the chance to win tickets.

### **Requirements for BATSmail:**

- \* We'd love to include a feature about your show. This needs to be 50-100 words and something that you have not used in your marketing yet. We want to make it super special for our readers
- \* BATSmail includes ticket giveaways (we take care of this from the BATS comp allocation)
- \* Do you receive BATSmail? Subscribe on Facebook or through BATS' website

## **7. BATS BRANDING GUIDELINES**\_\_\_\_\_

BATS has been around for almost 30 years, so is a well-known Wellington arts and entertainment brand. It's in your best interests to make sure that people know your show is on at BATS by including clear, readable venue information on your marketing material.

**You would have already been sent the branding guidelines in the first marketing and email from Stevie. [You can also access them here.](#)**

## **8. YOUR MARKETING MATERIAL**\_\_\_\_\_

### **BATS needs:**

- Six copies of your poster to display around the venue and for BATS archives
- A small stack of 30-40 flyers if you're printing them
- Electronic copies of your publicity images

## **Posters**

Despite being told not to, people often judge a book by it's cover. It's the same with posters, which do most of the visual communicating about your show. Effective posters are often simple with eye-catching colour schemes and bold prominent typography. Take the time to ensure your poster design is striking and memorable. **Bear in mind that your potential audience are likely**

## **to assess the quality of the experience they'll have against the quality of your promotional material.**

Have a think about how to depict the world or tone of your show, but don't get too caught up in representing an absolutely truthful version of the performance; particularly if that is still being made. That said, if the image for your powerful low-fi family drama looks like a slick rip-snorting comedy, you may be doing your work a disservice (and perplexing your audience). Try to use consistent imagery across all formats (print and online) so that your audience is playing 'join the dots' when they see your images in different places.

### **Here are some pointers for tackling poster design:**

- Assess from a street perspective: is it noticeable from a distance? Would it make you look twice? This is the most important thing to think about if you're using Phantom.
- Have a think about themes, objects and any strong images written into your show
- What is the dominant feeling people should take from the image: *intrigue, cultural cringe, shock or surprise, concern, melancholy, uplifting joy, amusement?*
- Will your image be photography, illustration or a combination?
- Is there a trick, joke or twist on the image that makes it memorable?
- Look at posters you like: what about them is eye-catching, beautiful, and conveys the message of the show?
- What's on-trend for arts events imagery at the moment? *Will you reference or subvert these? Take photos of current bollards to see what's around.*
- Talk to your designer about what you'd like, ask for concepts and set an early due date

## **Flyers**

We recommend printing 80 - 100 flyers for every night of your season (400 - 500 for a five night season, 800 - 1000 for a ten night season)

Flyers can be an effective direct marketing tool, but there's a temptation to print thousands that just end up being thrown away. Flyers are your chance to tell people a little more about your show, so we'd always recommend printing double-sided flyers. A blank back is a wasted opportunity. **Don't print flyers if you don't have a plan to distribute them. It's a waste of precious production dollars!**

Think about events or locations where you can personally hand flyers to people. This might include places like:

Weekend food and veggie markets

Friday/Saturday Cuba Street Night Market

Community events (Newtown Fair, Round the Bays, Summer City events etc)

Cuba Street/Lambton Quay/Civic Square at lunchtimes

Sunny weekend days along the Waterfront/Oriental Bay

Think outside the Box:

There's nothing wrong with good old DLE or A6 sizes, but almost anything could make an interesting flyer. In the past we've had: business cards, bookmarks, match boxes, playing cards, tea bags, stamp books, floppy disks, stickers, zines...



## Printing & distribution

We recommend at least three weeks distribution; two weeks before your opening and the week of performance (Phantom generally stickers up a new run of posters on a Sunday). Of course, more is great if you can afford it! If you're distributing flyers, allow six weeks to a month before opening should ensure enough time for a good number of your flyers to be picked up.

For both printing and distribution, we have an arrangement with The Big Picture and Phantom Billstickers to invoice your marketing costs to BATS. This means the charges will come out of your Box Office takings after your season, so you don't have to have the money up front.

In order to having printing and distribution invoiced to BATS, book your orders under the name of your show, and ask for the invoice to be sent to BATS. You MUST let Stevie know you have done this.

Be aware: paying later can put a hefty dent in your box office income, but can also be a convenient way to free up production dollars, as well as ensure coverage you might not

otherwise be able to achieve. Both The Big Picture and Phantom have the ability to generate quotes through their websites to give you a clearer idea of what each will cost.

THEBIGPIC.CO.NZ 

[www.thebigpic.co.nz](http://www.thebigpic.co.nz)

Location: 226 Victoria Street, Te Aro, Wellington, 6011

Phone: (04) 3842126

Email: [contact@thebigpic.co.nz](mailto:contact@thebigpic.co.nz)

The Big Pic will give you a 15% discount on printing if you pop their logo on your marketing material. Remember to print additional posters to the amount you're planning to distribute, so that you can drop some off at BATS and put the remainder up in key locations.

Bigger is better, if you can afford it! A3 can be effective if you're getting hundreds printed, but larger images are more striking if you can stretch your budget to A2 posters. If you can pay for a few feature A1 or A0s, even better! Less can also be more when it comes to size. You might decide that fewer much larger posters fit your strategy more effectively than smaller copies.

***phantom***  
billstickers ltd.

Phantom are the distribution agent for Wellington street posters, bollards and retail displays

[www.0800phantom.co.nz](http://www.0800phantom.co.nz)

Location: 4 Tennyson Street, Wellington 6011

Phone: (04) 382 9199

You can get quotes through their website. They are usually respond promptly.

Email: Sam Ashton, [sam.ashton@0800phantom.co.nz](mailto:sam.ashton@0800phantom.co.nz)

Contact Phantom and get your distribution space booked out well in advance (6 weeks approx). They operate on a weekly rotation starting Sundays. When contacting Phantom be specific about the areas you want covered (for shows at BATS – Courtenay Place, Cuba St, Lambton Quay, Aro Valley, Newtown, Kelburn).

Phantom does have a monopoly when it comes to distribution. There aren't many spaces that are not owned by Phantom any more. If you cannot afford Phantom, try cafes around town like Raglan Roast and Deluxe which are not Phantom spots. Make sure you ask the cafes or businesses first! Obviously, this would work best with flyers, but you could always try posters (you won't know unless you ask).



## BATS THEATRE RATES



THESE PLACEMENT RATES ARE AVAILABLE TO ALL  
BATS THEATRE PERFORMANCES.

There are a few conditions:

- The artwork must have the Phantom Billstickers logo
- Bats Theatre Shows only
- Prices include print & 5x A3s needed for the venue.
- Prices exclude GST + Shipping

### PRINT & PLACE

\$100	\$210	\$350	\$380	\$1000
60x A3 Broadcast	50x A3 Broadcast 5x A1 Site Selected	50x A3 Broadcast 12x A1 Broadcast 1x MAX A0 Site Selected	65x A3 Broadcast 20x A1 Broadcast	70x A3 Broadcast 5x A1 Site Selected & 15x A1 Broadcast 2x MAX A0 Site Selected 30x A3 Retail Placement 1000x 1 sided A5 Flyer Placements
Normally \$139.50	Normally \$344.50	Normally \$455.30	Normally \$483.75	Normally \$1511.50

## 9. MEDIA COVERAGE

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Getting media coverage is often hard work and takes longer than you might think. Sometimes reporters will contact you out of the blue, but it's best to do what you can to make sure the relevant news media have heard of your event. Work towards being featured across three channels: print, online and radio.

The wide audience of print media makes it really valuable (*The Dominion Post's* hard copy readership still surpasses its online views) and community newspapers make it into lots of letterboxes around the region.

Make sure you're realistic about the coverage you're hoping to receive (a three night show in the BATS studio is unlikely to make television news, for instance). That said, there's nothing wrong with aiming high! Make sure your marketing plan aims for coverage from the print and online media you think are most suited to covering your show. Contact them early and be sure to follow-up.

Only contact regional community newspapers (such as *KapiMana News* or *Hutt News*) if you or team has a strong link to that area. Only contact television journalists if you strongly believe your show has a wide popular appeal that will make it interesting to television audiences.

We have a list of Media contacts you can use, but we ask that you use this wisely. Please get in touch if you'd like this list to be made available to you.

### Media Release

Write a media release! This is a key tool in promoting your work to journalists. Here are some tips on writing an effective media release:

#### **What's your angle?**

Think of your media release as news rather than advertising. Rather than just informing them that there's a show on at BATS, give them an angle that gives them the opportunity to write about a new idea or topical conversation.

#### **Give them something exclusive**

Exclusive photos are a great incentive to write a piece. Make sure to take professional photos and set a few aside, both landscape and portrait options, to offer. You can also offer first, exclusive interviews.

### **Use the inverted pyramid writing style**

This is where your key message is summed up in the first paragraph, and further paragraphs are in a descending order of importance. This is how journalists write, so you could have a read of pretty much any news article to get an idea of how this reads.

### **Write an attention-grabbing headline**

Headlines can make all the difference! It doesn't have to be funny but it should evoke intrigue and allude to the theme of your show in an interesting way.

### **Include plenty of quotes to provide insight**

People are interested in people. Including strong colourful quotes is a great way to break up and add life to your release whilst also providing emotive opinions that back-up your angle. If you're putting words in someone's mouth, don't forget to clear what you've written with them!

### **Keep it snappy and simple**

Write with brevity. Avoid jargon and contractions ('did not' instead of 'didn't' etc).

Keep it to a page or a page and a half at the most. If journalists want more information, they'll contact you.

### **Add an addendum**

An additional document will help journalists get a taste of what an interview or feature might look like. We suggest doing a short interview (3 questions) with the writer or director that back up the angle of your media release. These questions should *not* be general questions about how they came up with the show, etc., but very pointed, specific questions.

### **Proof hardcore**

Spelling and grammar is really important, and mistakes can put a dent in your credibility. Make sure your release is thoroughly checked by several pairs of eyes before it goes out. Send it to BATS if you'd like feedback on it.

### **Don't forget your contact details!**

It needs to be as easy as possible for media to contact you. Include your email and mobile phone number at the bottom of your release and in any emails you're sending.

### **Other things you can do to get media attention:**

1. Make your emails brief but grabbing, making sure to state the hook or message of the show in the first or second sentence: paste the text of your release beneath your email, so anyone using a mobile phone doesn't have to open an attachment (but also include as an attachment).

2. If there are multiple angles about your work, suggest them along with why you think it's a good story for their publication.
3. Send extras: publicity shots or links to video content, bios or your website. *The Dominion Post* increasingly prints publicity photos if the quality is good (but avoid sending files that are more than 2MB).
4. Contact journalists early (4-6 weeks before opening) and be sure to follow-up. Ring them! *But please don't harass them...*

## Reviews

Unless you're a Fringe show, It's up to you to invite reviewers. You can find a list of reviewers to invite on the BATS media contacts list (get in touch if you need a copy of this).

No one is obliged to review your work, so bear in mind that reviewers are doing you a service by providing critical feedback of your work - even if you might not agree with what they have to say!

A bad review isn't the end of the world. Sometimes, they can even be used to your advantage.

If critical feedback is particularly important to your process, have a think about how you can create conversation in other ways amongst your audience. Some people will be keen to tell you what they thought if you let them know how to do this, or find ways to ask them what they thought!

Invite them to a chat in the foyer afterwards

Include email and twitter details on the programme for feedback

Audience surveys or feedback cards

## Theatre Award Judges

The Wellington Theatre Awards ('formerly The Chapman Tripps') are held in December every year. Most professional shows in Wellington are eligible to be considered, which currently includes Fringe shows. Judges often try to get around to see everything anyway, but if you'd definitely like your show to be considered for the awards, make sure you invite the judges.

**The judges are:**

Cassandra Tse

cassandra.tse@gmail.com



William Duignan  
James Cain  
Lori Leigh  
Sarita So

william.duignan@gmail.com  
jamescain92@gmail.com  
lori.leigh@vuw.ac.nz  
sosaritakk@gmail.com

## 10. TICKETING

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### Bookings

**ONLINE:** [bats.co.nz](http://bats.co.nz) (paid bookings only: online, over the phone or in person)

**PHONE:** (04) 802 4175 (voicemail booking when Box Office is closed)

**EMAIL:** [rsvp@bats.co.nz](mailto:rsvp@bats.co.nz) (comp bookings & ticket enquiries)

### Booking Update Emails:

A few weeks out from opening you'll start receiving daily emails to update you on your bookings. Get in touch if you'd like these emails to start right away, or to include others in your team they should be sent to.

It's a good idea to keep a close watch on your booking update emails but bear in mind that BATS general audience is often quite late-booking. We've calculated that on average 30% of bookings occur **on the day of performance**. Double that if during a festival.

That said, aiming to encourage advance bookings is a good way to go. In an ideal world, a week before opening night you'd see 15 - 20 tickets (not comps) booked for your first two or three performances and 5 -10 tickets booked for the later nights in the season.

## Complimentary tickets

Complimentary tickets will be discussed in detail with Front of House Manager, Troy, at your pack-in meeting, but here is an overview on the invite process, and how to handle your comps:

Think of your comp tickets as a resource to boost attendance across your season and to help generate word of mouth. **The most important thing to know about comps at BATS is: you invite your own guests, but they must book with BATS via [rsvp@bats.co.nz](mailto:rsvp@bats.co.nz) in order to confirm their tickets.** We have a list of theatre [VIPs and reviewers](#) you might like to invite.

Your total comp allowance for your season is 30 for opening night plus 4 for every subsequent night in The Random Stage or The Dome, 20 for opening night plus two for every subsequent night for The Studio.

Managing complimentary tickets can be confusing (and time consuming) If you're not clear about how this process works: **please seek clarification from the BATS Box Office.**



## Ticket Specials

We're happy to talk about ticket specials for your show. Our ticketing system means that ticket specials can be booked online for a specific night of your show.

**Important: Please don't promote any ticket specials without talking to Troy first. Specials take a little time to set up properly with Box Office.**

**Here are some ticket special tips:**

Consider specials very carefully. They shouldn't devalue the experience you're offering. Remember that one of BATS' key philosophies revolves around affordable tickets (we're already pretty cheap!)

Price is not always a major factor in people's decision making, but specials can encourage people to book in advance, or turn up spontaneously on the night.

Think about direct marketing a special price to specific groups *if relevant* (i.e students, Wellington Film Society members, government workers, Island Bay residents, union members, Aro Video card holders etc).

Other things you could do: Early-bird presale price (available online!), Student Night special price, 'code word' at Box office for special price. We discourage 'two for one' deals (which can appear a little desperate for sales!).

## Group & School Bookings

Working to secure group bookings is a great way to give your bookings a boost in advance. The BATS price for groups of 6+ is a dollar less than concession price - so that even students have an advantage in coming along together (So, if your ticket prices were \$20/\$15, groups would pay \$14 each)

Have a think about relevant social, community or business groups you could advertise this deal to, or who might spread the word amongst their members. It's best if your show has a clear link to the interests of the group. Here are some useful links for finding social or community groups. Bear in mind they may also have social media presence which may be useful for promo and contact details.

### **Wellington Meetups**

<http://www.meetup.com/cities/nz/wellington/>

### **WCC Community Group directory**

<http://wellington.govt.nz/services/community-and-culture/community-directory/community-groups>

### **Victoria University Student Clubs**

<http://www.victoria.ac.nz/students/get-involved/clubs/directory>

### **School Bookings**

Schools in the region are often looking for age-appropriate work to show their students and BATS is an attractive option because we're affordable! Bear in mind that schools will need several weeks notice in order to secure payment and permission slips from students, and arrange transport. School holidays also affect bookings. Schools generally book by emailing [book@bats.co.nz](mailto:book@bats.co.nz) and we arrange payment of their bookings by invoice. If you think your show would appeal to schools in the area

## That's All Folks!

You made it to the end! You're a total champion (even if you skimmed a bit). That was heaps of info, and still isn't absolutely everything of course, so if you've got any burning questions (or ideas!) just get in touch.

Remember, Stevie is available for marketing meetings to brainstorm promo and media ideas, assist with your marketing strategy, and sort out some ideas for BATS' social media about your show.

Although creating work for performance is a busy, demanding and often stressful thing, don't forget that marketing your work is as important as creating it. Embrace the challenge of doing whatever you can to make sure heaps of people come and see it!

Good luck and BATSspeed!

