ATELIER FOR FESTIVAL MANAGERS

TOOLKIT

Audience Development and Retention

Compiled by Adel Abdelwahab, Samantha Nampuntha and Mauricio Lomelin

About our Toolkits Series

Since September 2019, The Festival Academy and its community have been developing the series of toolkits of which this volume is part within the framework of the **Act for Global Change: A Global Conversation from the Arts to the World (ACT)** project supported by **Creative Europe** (**Cooperation Projects 2019-21**).

The aim of this series is to **provide festival experts and sector practitioners with information on current trends and inspiring examples** from the industry, as well as relevant contextual information on their specific issues. With this, the toolkits are developed with the intention of enabling readers to get insights and inspiration for current and future challenges in their own practice. They include **knowledge gathered in the series of activities (Ateliers, keynotes and working sessions) promoted by The Festival Academy** since September 2019, as well as information from a variety of existing research resources and sources produced and brought by our community of Alumni, mentors, experts, speakers and festival practitioners.

The series covers **six topics**, within the scope of their relevance to festival and cultural practitioners:

1. Digital Technology
2. Programming and Curating a Festival
3. Caring for Artists and Technical Crew
4. Sustainable Business Practices
5. Audience Development and Retention
6. Festivals, Climate Change and Environmental Sustainability

The content of each topic-based toolkit includes theoretical knowledge and relevant case studies that can be used as reference and as a basis for the practice of festival making. For such, each toolkit is divided into **two parts**: the first one compiling the **pertinent theoretical background** on its specific topic and the respective links and sources for additional information; and the second part gathering **best practices and examples** related to the specific Toolkit theme which can serve as inspirational guides for festival-makers worldwide.

These Toolkits are not meant to provide 'one-size-fits-all' templates as conditions in which festivals take place vary substantially across the globe depending on political and social contexts, access to resources, and a range of other factors.   We have attempted to glean case studies from as many different contexts as possible. It is up to readers and festival managers to interpret and apply the principles contained in the Toolkits to their respective conditions.

Readers are welcome to **navigate these toolkits by clicking through their interactive summaries** and being redirected thus to the parts that most interest them.

These toolkits were developed by teams of alumni with The Festival Academy staff and Atelier facilitator also contributing. The alumni team comprised:

Adel Abdelwahab (artistic director of Hewar Theater Group, theater and performing arts curator – Egypt)

Ángela Delgado Valdivia (director of Hay Festival Arequipa – Peru)

Koe Gaik Cheng (art administrator, manager of Little Door Festival, Malaysia)

Glyn Roberts (festival director and CEO of Castlemaine State Festival – Australia)

Lily Hughes (UK/Australia season programme manager at Australian Department of Foreign Affairs and Trade, Scotland)

Mauricio Lomelin (former producer at the Lincoln Centre New York, associate producer at Por Piedad Teatro – USA/Mexico)

Samantha Nampuntha (event producer, public relations and communications expert – Malawi)

Please refer to each toolkit for the names of its specific authors.

The toolkits are **open-sourced, continuously developed tools**. Therefore, festival and cultural practitioners from all backgrounds and levels of experience are **invited to expand these materials** by adding their own contributions, building on the gathering of knowledge and insights shared with the whole festival-making community worldwide.

Contents

1 Introduction

This toolkit is for anyone who is running a festival or thinking of creating a festival and has questions about how to build a successful strategy for audience outreach, development and retention and audience engagement in practicable way.

Follow festival makers from The Festival Academy's community as they walk you through their top tips and show you the best tools in their kit to ensure long term success for your festival and your audiences.

1.1 Why this Toolkit

One of the main challenges of managing a festival is to achieve a successful strategy for audience outreach, development, and retention. This Toolkit aims to provide essential information, definitions, tools, and to create thought-provoking discussions when working on a strategy of how to effectively develop, sustain and reach audiences and stakeholders.

1.2 How to use this Toolkit

This toolkit is meant to be seen as an evolving document, which aims to provoke thoughts and discussions on how to effectively create strategies for festival managers and curators when thinking about reaching out to new audiences and retain the current ones.

The first section of the document focuses on some of the key elements when thinking about our stakeholders, followed by elements to consider when thinking about the conversation between stakeholders and festival organizers. The remaining information on the toolkit provides specific tools and definitions of market segmentation, database management and general marketing / publicity concepts.

We are also including a series of specific examples of festivals from Festival Academy Alumni which have dealt with interesting cases of audience outreach and retention; we aimed to include diverse voices with different approaches of some of the challenges they have faced and how have they resolved them.

The toolkit also includes a section focused on the Covid-19 crisis and how to deal with audience development and retention during these times. This section poses a series of questions to think about on how the global crisis has affected festivals, how we can redefine our missions and how to move forward. This section was created from discussions from the attendees of the Atelier for Solidarity 2020, organized by The Festival Academy.

1.3 Who is this Toolkit for?

Any Festival manager or artist interested to learn different ways to think outside the box on how to creatively connect with their current audience and/or outreach to new ones. From concepts such as market segmentation and understanding the differences between marketing and publicity, the user of this toolkit shall engage in thought-provoking discussions and conversations, as well as learn from cases for study which can help give a better understanding of the relationship between audiences and festivals.

1.4 How to provide updates and feedback

We are always looking for ways to improve and are always open to new ideas. Please email: info@festivalacademy.eu for feedback, amendments, and additions especially if you want to share an unusual approach to audience outreach or provide a case study on your festival.

2 Identifying the festival's key stakeholders

Spending the time to identify all the existing stakeholders of our festival in a key tool in order to create an effective development and retention strategy for our festivals, as well as to fully understand other possible opportunities to attract new collaborators, is crucial in the planning and organisation process.

2.1 Building a database of our stakeholders

Building a database of our stakeholders is an ongoing work. It requires time to collect the information, maintenance, keep the data updated, and most importantly, follow up.

2.1.1 The local community

Some of the questions we need to ask from our festival's perspective are:

- Do we have a full understanding of our local community in terms of social and demographic characteristics?
- What are their ages, interests, and average income?
- How are we addressing their needs?
- Is our local community our main target audience? Should it be?

2.1.2 Artists

It is easy to forget that the artists we present, and support are not only the heart and soul of our festival, but we also need to consider them as part of our stakeholders.

- How do we continue to support the work of the artists that participate in our festival?
- How do we maintain relationships and communication with our artists before, during, and after the festival?
- How can we support their needs?
- Is our marketing strategy in synchronization with their audience as well?
- How are we considering them when drafting our communication and marketing strategies?

2.1.3 Donors

Development is one of the main challenges for any cultural organization; how we keep our communication and retention with our donors, while outreaching potential ones is challenging work. Some of the questions to ask as we think about our donors are:

- How well do we know and understand our donors?
- Do we fully understand the reasons why they support the festival?
- Is their participation attached to specific programs we develop or is it because of financial (tax) benefits, artistic fulfilling or social (recognition) reasons?
- Do they have any say in our Programming?

2.1.4   Partners (in-kind supporters, collaborators, institutional partners, government, etc)

A key element for our festival happening is to understand our partners as a win-win relationship. With our tight budgets, having solid partners can be a great way to find additional resources, however, keeping retention of our partners, sponsors and collaborators can be a challenge and requires work and effort. Constant communication with them is essential so we can make sure they are obtaining the benefits from the relationship they intend.

- How can we benefit each other?
- How can we continue to improve our efforts so we can mutually benefit each other?
- If we are getting in-kind donations, such as airfare, hotel rooms or hospitality, we need to understand their goal for providing these items is being met. Do we have a system of tracking the impact of our festival on their product and our audiences?

2.1.5   Stallholders

Depending on the relationship and involvement of our stallholders with the running staff of the festival, we can draft an effective communication strategy to make sure their goals are being met:

- Do we have a full understanding of their goals in terms of box-office sales, income from donors and artistic quality?
- How often do we meet with them and receive feedback?

2.1.6   Broader audiences

Aside from local audiences, do we have an audience that travels from abroad for our Festival?

- Do we have incidental tourists attending our events?
- Do we have digital programming/efforts where we reach wider audiences regardless of physical location, and if so, how do we maintain communication with them?
- When thinking "after Covid-19", do we care about those audiences that we reached out in digital forms?

2.1.7   Service providers

Thinking of our service providers as stakeholders of a festival is not very common, however, they have a huge impact on the successful development of our festival.

- From hospitality, concession, technical and logistics providers how do we make sure both our goals and their goals and being met?
- Do we keep a system or statistics from previous years to see if our budgets are being met? Do we know if their budgets and sales forecasts are being met?

2.1.8   Other

A festival is constantly evolving, so it is important to keep reviewing the list of stakeholders constantly and make sure our stakeholders are evolving with our mission and vision.

- Is our actual audience our target audience, or do we need to outreach different segments of the population?
- Do our partners match the artistic goals of the festival? And, do they have a bond with our audiences and donors?
- Having consistency between our artistic needs makes it easier to communicate with them and makes us a strong worthy partner.

3 The dialogue between the festival and its stakeholders

3.1 What is the vision, mission and aim of the festival?

Vision: Can be defined as the big picture that you see in your mind i.e., the big dream.

Mission: Can be defined as the reason your organisation exists i.e., the logic.

Aims: Can be defined as more specific actions that will feed on the overall vision i.e., the actions.

For in-depth definitions of the above see Atelier Toolkit for Festival Managers on Sustainability.

3.2 Examples of Vision and Mission of a Festival:

3.2.1 Festival of Hallows

Link: https://gatheringfestival.wordpress.com/our-mission-and-vision/

VISION	MISSION
Residents, businesses and organizations from all backgrounds live, play, work and support each other in an inclusive and vibrant downtown south Vancouver community.	The Festival of Hallows aims to use art, performing arts and special events to leverage public enthusiasm and participation with the goal of building a positive community in Vancouver's Downtown South. The festival will raise the community profile and foster an environment where residents, businesses, and cultural, social and service groups, from across a diverse range of economic, ethnic and social backgrounds are inspired to create an inclusive, vibrant and prosperous neighbourhood.

3.2.2 Festival International de Louisiane

Link: https://www.festivalinternational.org/about-festival

VISION	MISSION
Festival International de Louisiane is a premiere International music and arts festival known for bringing a variety of unique and emerging performers to Louisiana. The 501 (C) (3) organization is committed to maintaining the festival as non-ticketed and free to the general public. The family-oriented event is held each year in downtown Lafayette, Louisiana. Our loyal audience, comprised of local, national and international patrons, return year after year.	Enrich the community with a celebration of its native cultures through performing arts. Educate the public of the historical achievements and artistic expressions of related global cultures while developing an appreciation for the arts. Develop culture and tourism, as well as enhance economic development by expanding Louisiana's reputation as an arts center and a destination for artistic events.

Some things to consider:

Your festival needs to have all three statements ready for internal and external stakeholders. Create quick access documents for various audiences e.g., partners, audience, sponsors, suppliers. The more people who buy into the vision the more people will want to make it successful.

Separate your audience into groups to ensure you are creating the right communication tools for them e.g., general audience, government/NGOs, community members, international and local audience, working class, students, adults, children etc.

The general public usually needs a summarized version which usually just involves vision and mission statements whilst other stakeholders like government need more of an in-depth definition which includes all three.

3.3   What are the needs and interests of the stakeholders?

"Stakeholders are individuals/groups/companies/organisations who either care about or have a vested interest in your project. They are the people who are actively involved with the work of the project or have something to either gain or lose as a result of the project."[1]

For stakeholders such as government, organisations or groups of people their interest and needs can usually be found in their vision and mission statements, mostly available on their website. However, other stakeholders, such as the general audience, their needs and interests are not clearly defined. Some of their needs are easy to assume, such as getting a good value for their money but other needs/interests need to be gathered. This can be done through market research, social media and/or through surveys.

"Key stakeholders can make or break the success of a project. Even if all the deliverables are met and the objectives are satisfied, if your key stakeholders aren't happy, nobody's happy."[2]

3.4   How to balance the aims of the festival with its stakeholder interests

⇨ **Step 1: Identify your stakeholders**

A task for you and your team, look at the festival and see all those who have a part to play in the festival no matter how small or big.

⇨ **Step 2: Create an engagement plan for stakeholders**

Template for Engagement Plan:

---

[1] Adrienne Watt, '5. Stakeholder Management', BCcampus Open Publishing, 14 August 2014, https://opentextbc.ca/projectmanagement/chapter/chapter-5-project-stakeholders-project-management/.
[2] Adrienne Watt, '5. Stakeholder Management'.

Co-funded by the
Creative Europe Programme
of the European Union

THE
FESTIVAL
ACADEMY

Stakeholder Names and Roles	How important? (Low – Med – High)	Current level of support? (Low – Med – High)	What do you want from stakeholders?	What is important to stakeholders?	How could stakeholders block your efforts?	What is your strategy for enhancing stakeholder support?

Table 1: Stakeholder Analysis Template[3]

⇨ **Step 3: Share your vision and get to know theirs**

- Ensure your vision corresponds with the one of your stakeholders. If it does not line up, work on finding middle ground for both parties.

- Find partners that are mutual benefitable; audience members should also feel like they are getting value for money/time.

- Research your partners before approaching them.

⇨ **Step 4: Create a relationship**

- Open the communication channel and engage your stakeholders. Depending on the stakeholder you can have in-person meetings, online meetings, social media engagement or engage via posters/billboards.

- The relationship for some stakeholders could turn into a partnership.

⇨ **Step 5: Define success**

As stated above, the success of the festival is dependent on happiness of the stakeholders, however, success can sometimes be a loose concept. By ensuring you communicate what success looks to you and understanding how your stakeholders view success, you can reach a common place to ensure that the final product is representative of everyone's needs and interests.

⇨ **Step 6: Always keep your vision visible**

The more stakeholders know what you are trying to achieve the easier the communication strategy. You can develop key messages, which are the major points you want every person to know, understand and remember about your festival.

⇨ **Step 7: Always keep an open two-way channel.**

---

[3] Jose Solera, 'Project Decelerators – Lack of Stakeholder Support', Silicon Valley Project Management, accessed 10 July 2021, https://svprojectmanagement.com/project-decelerators-lack-of-stakeholder-support.

Co-funded by the
Creative Europe Programme
of the European Union

THE
FESTIVAL
ACADEMY

You supply information to your stakeholders and also get information from them. The channel should also be easily accessible for all parties, as much as you can reach them, they should be able to reach you.

! **Note:** Never stop communicating. updates do not have to be daily or even weekly, but even an update once every quarter of the year helps to keep your festival in the mind of stakeholders.

Additional Resources:

8 Tips to Effectively Manage Stakeholders by Herman Mehling
Link: https://www.datamation.com/careers/8-tips-to-effectively-manage-stakeholders/

10 Key Principles of Stakeholder Engagement
Link: https://www.apm.org.uk/resources/find-a-resource/stakeholder-engagement/key-principles/

3.5 Methods of communicating with the festival's stakeholders

- Develop communication plans for all the stakeholders you have identified.

- Communication plans do not have to be complex: you could agree to have weekly, month, quarterly, or what other period works meetings/updates with certain stakeholders. Make sure you provide enough information: do not overwhelm your audience or provide too little.

Sample Communication Strategy Template
(Each festival needs to adjust the template as per their needs)

Project Scope:

Key Messages:

Communication Goals:

Communication Team:

Project Team:

Other stakeholders:

Communication Date	Deliverable	Audience	Message	Action Item or FYI (Info?)	Plans	Status

Table 2: Stakeholder Communication Template[4]

---

[4] Adrienne Watt, '5. Stakeholder Management'.

Some mediums you can use to communicate:

For smaller group of stakeholders i.e., Government/NGOs/Private companies/Groups of people:

- In person meetings (with a representative of the organisation/group)
- Online meetings (with representatives or the entire team)

For larger groups of people i.e., general public, communities, festival attendees:

- Emails and newsletters
- Social media i.e., Facebook, Twitter, Instagram, LinkedIn etc
- Informative Posters/Billboards

4 Identifying the festival's market

As per the American Marketing Association, Audience Segmentation:

"[…] can provide the roadmap for short- and long-term success for a brand. The appeal of segmentation has a lot to do with efficiency. Marketers can't be all things to all people, so they focus attention, strategy and resources on those things they can best deliver. […] Segmentation gives an organization a way to concentrate its marketing activities, based on selected customers and particular brand positioning elements".[5]

Furthermore, it can be noted that:

"[…] rapid changes in the marketing environment create direct challenges to long-held views on core ideas like segmentation. Digital technology fuels major changes in the marketing mix and in the nature of information to understand and track customers. A continuing stream of new ideas competes for the attention of marketers, advocates new strategies and practices and promises improved performance in market."[6]

4.1 Bases for segmenting consumer markets
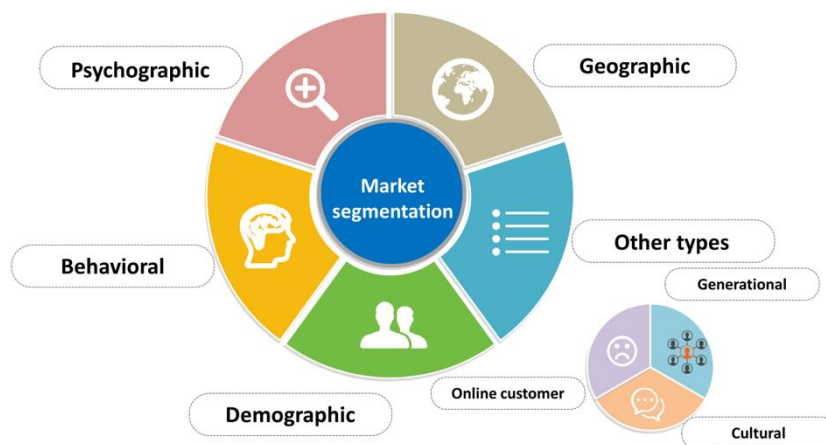
Figure 1: Market Segmentation Template[7]

---

[5]Gordon Wyner, 'How Segmentation Provides the Roadmap to Success', American Marketing Association, 12 December 2016, https://www.ama.org/marketing-news/how-segmentation-provides-the-roadmap-to-success/.

[6] Wyner, 'Segmentation the Roadmap to Success.'

[7]'Market Segmentation Template', YourFreeTemplates, 18 February 2019, https://yourfreetemplates.com/market-segmentation-template/.

Co-funded by the
Creative Europe Programme
of the European Union

THE
FESTIVAL
ACADEMY

4.1.1 Geographic segmentation

Geographic segmentation
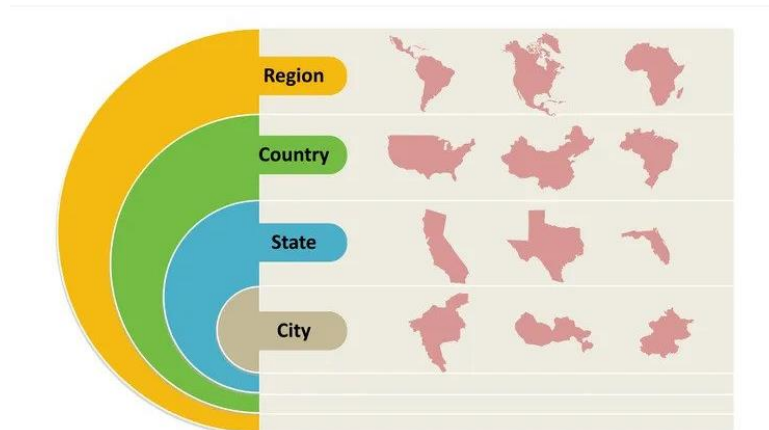
Figure 2: Geographic Segmentation[8]

Some questions to ask when segmenting our market based on a geographic perspective:

- Is our audience local, national, regional, or international? To what percentages?
- Are they close to the venues where our events happen or do they commute from afar? How do they commute?
- Do we have an outreach strategy in place for programs that might appeal to a specific audience that might not live close to our premises?
- Does the weather have a specific impact on their attendance of the events?
- Do we host our festival in a city that has a touristic appeal, and if so, do we have a strategy to reach out to them?
- If some members of our target audience cannot attend to our festival, do we have a way to "bring" the festival to them? (whether regionally or by smaller events?)

---

[8] 'Geographic Segmentation Template', YourFreeTemplates, 18 February 2019, https://yourfreetemplates.com/market-segmentation-template/

Co-funded by the
Creative Europe Programme
of the European Union

THE FESTIVAL ACADEMY

4.1.2 Demographic segmentation
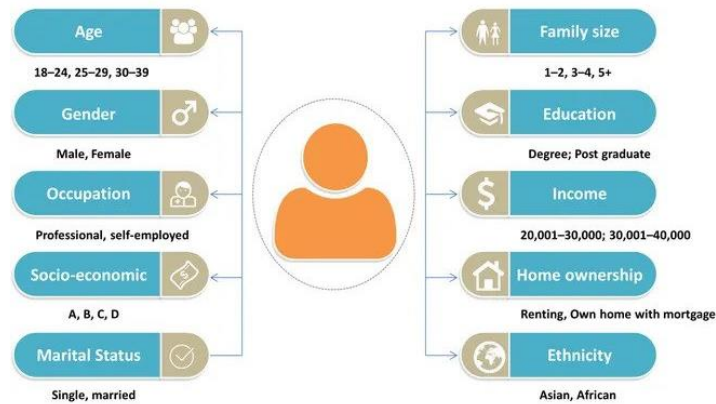
Figure 3: Demographic Segmentation[9]

Factors to consider include Age, Gender, Economic status, Marital Status, Ethnic Background and Education. Here are some questions to consider for segmentation.

- What are the average ages that attend our Festival? Do we want to bring younger/older audiences as well?
- How diverse is our festival and our audiences, in terms of race, religion, gender, ethnicity? Do we need to increase our efforts to attract a different segment of our population?
- Do we have a sense of the medium income of our audience?
- What is the average education level of our audience?

4.1.3 Psychographic segmentation
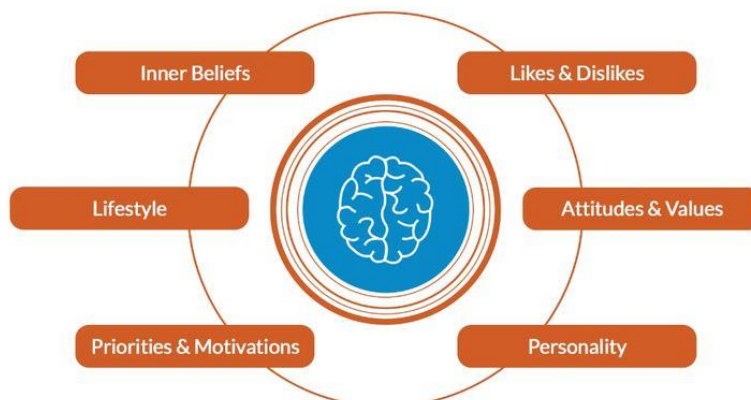
Figure 4: Psychographic Segmentation[10]

Lifestyle elements such as values, interests, attitudes, and beliefs define our psychographic segmentation. Having an understanding is these characteristics can help us draft a better communication strategy and tailor our message accordingly.

---

[9] 'Demographic Segmentation Template', YourFreeTemplates, 18 February 2019, https://yourfreetemplates.com/market-segmentation-template/

[10] Kim Kohatsu, 'Psychographic Segmentation' in PickFu, 9 February 2021, https://www.pickfu.com/psychographic-segmentation

- What are the beliefs, values, and personality traits of our audiences?
- Do they have shared interests?
- What is their lifestyle like?

5 Identifying marginal audiences and their needs

Creating a supportive environment for festivals is an ethical and political challenge for arts and culture festivals in the 21st Century. To recognize and identify our Community, our Audience and our Potential Audience, we have to identify our marginal groups of audiences and start to develop a policy to reach their environment.

When thinking of our marginalized audiences, it is important to consider outreach efforts, how are we facilitating their access to our event, as well as considering them in terms of programming and curating.

5.1 Ideas and Factors for Consideration

- Establishing a Diversity Audience Board which can make suggestions on the accessibility and audience building\ development.
- Counselling with venues, local authorities, and artists about their visions and point of views of inclusion and retention of the Audience.
- Designing surveys for Audience to engage them in pricing, outreach programs and curation.

5.2 How can we think about better applying accessibility in our festival?

- What are our constraints?
- What things can we change?
- Do we need to compromise our artistic vision to be more inclusive?
- Can we accept our limitations? – We can't be all things to all people
- How do we build trust?
- Is there a foundational question about equity in your city? (i.e., first nations)

Audiences we need to keep in mind when planning and programming:

⇨ Children
⇨ Youth
⇨ Refugees
⇨ Migrants

⇨ Aged
⇨ Physically challenged
⇨ Other

Link: Case Study: Accessibility (Melbourne Fringe Festival)

6   Making the Festival accessible

Once we have identified our current and desired stakeholders, we also need to keep in mind how we can make our festival accessible to continue to retain their participation and attract new audiences. Having separate strategies for current audience retention and new audience development is essential. Understanding our goals for the present and the future can help us draft this strategy. Younger audiences with limited resources right now can become our future donors and supporters.

6.1   Cost

- What is the strategy to meet our ticket-sales goal?
- Do we have student pricing?
- Can we create events to attract younger patrons?
- Do we have a dynamic pricing strategy so if demand is higher or is tickets are not selling well?

6.2   Geographical location and transport

- How are our audiences communing to our venue?
- For those travelling from afar, are we providing options or partnerships with hotels near the area?
- What mode of transport do your main audience usually use? What times can they access the transport? Only certain hours of the day? e.g., children, students, people who do not have personal cars or unlimited access to taxis.
- Are we proving clear information about how to get to our venue, by driving or by public transportation?
- Is it important to keep an eye on possible planned construction or disruption of roads/subway/train systems that might affect the commute?

6.3   Venues: physical infrastructure

Things to consider:

- Make our venue accessible to ALL audiences (ramps for audiences with disabilities, water fountains reachable to all, Braille information available, large-print programs).
- Enough entries and exits for traffic, both human and motorised.
- Maximum capacity of venue.
- Safety, health, ventilation etc of the infrastructure or area.
- Weather surrounding the area/infrastructure. e.g., rain, mud, natural disasters, animals, bees, wasps.

6.4   Toilets

- Maintain clean facilities.
- Manage expectations (if the venue has very limited toilets, bring temporary units or inform in an e-mail so the audience comes prepared and arrives ahead of time).

6.5 Diversity of food

- Concessions thinking of allergies, gluten free, kosher, vegan, vegetarian, etc. diets.
- Make concessions accessible.
- Make it fun and creative! (Such as food-trucks connected with the type of performance).

6.6 Programming

- Programming thinking of our audience's needs: an event for families or children should happen earlier during the day. An event for elderly audiences shouldn't end too late. Younger audiences might prefer to arrive later to a music concert and follow up with a reception.
- Create programs for a diverse audience.

6.7 Technology

- Provide wi-fi services
- Mobile ticketing
- Digital programs
- Audio-description services
- Hearing-aid services

6.8 Culture of the Festival: what potentially alienates its target audiences?

Understand the Festival's audience and their behavioural attitudes:

- An opera audience might get annoyed with late seating policies that disrupt the performance.
- A pop/rock concert audience would get annoyed if not allowed to enter the venue late or leave in the middle of the programme.

Co-funded by the
Creative Europe Programme
of the European Union

THE FESTIVAL ACADEMY

7 Balancing audience retention with audience development

7.1 Definitions:

- **Audience retention** focuses on continuing to build on the audience you have already captured.
- **Audience development** is focused on those members you failed to get first (or second, third or 50th) time or new audiences that come into play e.g. migrants who need to be integrated, global audiences who may now be reached through digital technology, etc

7.2 Database importance

It is important to create a database of attendees so that you can see certain trends:

- Where most attendees came from.
- Where most attendees bought their tickets.
- Where most attendees got information about the festival.
- Community vs local vs international attendance.
- The difference between attendees from one festival to another.

This data will feed into your analysis of marketing and publicity, which are the ways you can use to retain or build your audience (See section below on Marketing)

Use SWOT analysis for your audience:

Strengths	Weaknesses
What did you do well? What unique resources can you draw on? What do others see as your strength?	What could you improve? Where do you have fewer resources than others? What are others likely to see as weaknesses?
Opportunities	**Threats**
What opportunities are open to you? What trends could you take advantage of? How can you turn your strength into opportunities?	What threats could harm you? What is your competition doing? What threats do your weaknesses expose you to?

Other activities that feed into retention and development of audience:

- Monitor feedback after your event via social media.
- Announce the next event at the peak of the show.
- Create feedback opportunities for introverts: Suggestion boxes or feedback opportunities on website.
- Create a Secret Shopper: an individual who can provide an unbiased option of your product after attending the festival.
- Ask team members for feedback.
- Send a survey event questionnaire, via newsletter or social media.
- Change only what was clearly unsuccessful, after analysis.

Additional Resources:

20 Attendee Retention Tactics to Keep Them Coming Back by Julius Solaris
Link: https://www.eventmanagerblog.com/attendee-retention

Link: <u>Case Study on Audience Retention: Feminism Theater Festival</u>

8   Databases and database management

Throughout this Toolkit we have been discussing the importance of building databases for our festival stakeholders. How to maintain and manage these databases is as important as building them.

8.1   Importance of collecting and updating data

Our databases should be in constant change. It is important we make sure we have the latest information from our patrons, artists, donors, and partners. Not only our database should always continue to grow, but it is as important to keep it updated since it is an essential tool to communicate with our stakeholders, and also, to understand their needs.

8.2   Database tools

- If your festival has the budget, some tech organizations develop database systems specifically formatted for the arts, such as ArtsVision; these databases are designed depending on the needs of the organization and can be used for Programming, scheduling, production management, as well as to keep and maintain audience information, however, cost for development and maintenance can be elevated.

- There are accessible database management systems such as Microsoft Office Excel or Access. Templates can be found on https://templates.office.com/ or can easily be created according to the festival needs.

- There are easy to use on-line free services which can be effectively used for e-mail communication and data-base management, which also provide additional support at an additional fee, such as MailChimp (free for up to 2,000 names) or MailerLite (free for up to 1,000 names).

8.3   Communicating with the Festival᾿s database: the do᾿s and don᾿ts

DO:
- Keep your database safe. Use a password or security system so all private information from your stakeholders remains safe.
- Be in touch with your stakeholders constantly, but do not overdo it. Our database can be a wonderful way to keep connected with your stakeholders by e-mail even if the festival is not going on, but we also should be aware of the huge amount of Junk mail happening on a daily basis and we do not want to fall into that category.
- Follow up after a performance with an e-mail/survey.
- Keep communication professional.

DON'T:
- Do not send information if not requested (whether by e-mail or regular mail).
- Do not overflow their e-mail or regular mail.
- Do not rely only on digital communication. Regular mail or phone can also be effective ways of keeping in touch.

9 Building and retaining a festival audience in a time of COVID-19

9.1 What are the challenges encountered by Festivals in a time of COVID-19 (e.g., lockdown restrictions, physical distancing, loss of funders, cancellation of flights, etc.)?

Artists were paralysed in the beginning of the pandemic, but festivals started creating new projects (rough outlines were already there, but with enough room for development). Funds started opening but there was a mix up because new ideas were coming in, but some artists struggled focusing into getting their work done. Stress started piling with alternative programs being developed. There was a need to create, but there was also a paralysis and shock.

Some of our learnings:

- Covid-19 has pushed festivals to redefining their mission, vision and what the concept for a festival and what audience development means.
- It is a good opportunity to rethink our festival, and work on institutional marketing strategies by letting more potential audiences know about what we are doing and why we do so.
- The pause has forced us to ask questions on accessibility (persons with disability, access to technology, marginalized, etc.), who we left out and who we can bring in. How can we be more inclusive as organisers.
- As we slowly start planning towards physical performances, how are we engaging with the audiences we built on a digital form that might not be able to attend physically to our festival?
- What are our plans to re-engage our audiences like in "pre-Covid-19"-times?
- The crisis has pushed festival managers to adapt the content to an online paradigm and readapt our platforms.
- What is our plan to reassure our audience's safety when coming back to the venues?
- How can we achieve tangibility while we continue to work under lock-down conditions with online programming?

9.2 How may festivals deal with restrictions caused by the existential threats posed by COVID-19?

- Interaction between audiences and artists is an important tool for live performances. How do we create a connection in between the artists and the audience while presenting online works (reactions online)?
- Audience is not limited anymore but how do we manage to keep that audience engaged with so many offerings?
- How do we keep the essence of the festival for an online audience?
- As inequalities and injustices are highlighted by where Covid-19 has hit the hardest, how do we bridge that gap in the arts world?
- It is important to continue doing advocacy for arts education through artistic workshops development program

9.3 How has COVID-19 and its related restrictions impacted particularly on building new audiences and retaining existing audiences?

- Not everyone has access to technology.
- It is hard for arts organisations to collect data about who has watched which show online.

9.4 What are the particular challenges and opportunities for audience development and retention during a physical festival that has to conform to lockdown restrictions?

- Meeting break-even costs of producing a festival with limited audience members and higher running costs. The smaller number of audiences can also affect the performance experience.
- There is the possibility to experiment with new forms of engagement and performance.
- It can be hard to ensure that our loyal/ regular audiences participate in our online shows as well.

9.5 What are the particular challenges and opportunities for audience development and retention for an online festival in a time of COVID-19?

- It is an opportunity to reach potential audiences, who are ready to be persuaded, and change them to be our audiences or even regular audiences by the events online.
- We can find partnerships in other industries who may share the same customer groups with us and promote each other through websites.

10 Understanding the Festival as a year-round event

10.1 What is to be achieved in the concentrated festival period?

A Festival usually takes place during a concentrated period of time.

A Festival is a place where audiences can engage in multiple performances, attend discussions, and be part of a community. Because of the intensity of the schedule of having multiple events happening very close to each other, audiences and artists can have a communal experience while being disconnected from their daily worries and fully immersed in an artistic experience.

10.2 What may be achieved at other times in the year, and how?

While a Festival usually lasts a short time (from a day to a few weeks), the planning of the festival is a year-round event: from curating and scheduling artists, dealing with logistics, negotiations, booking of venues and hotels, etc.

When it comes to our audience, we should also think of a Festival as a year-round event. While the intensity of the communication between us and our audience will happen right before and during the festival, it is important to keep in touch with them, so we are in their radar throughout the year.

10.3 Activities:

10.3.1 Pre-Festival

- Press announcement with Festival programming.
- Release of ticket sales (this can be a strategy to obtain additional donors, by allowing them to book in advance before shows get sold-out).
- Create expectation using behind the scenes content and interviews.
- Targeted advertising to audiences that attended similar events on previous festivals which might be interested in the current programming.
- Publicity strategies before the festival.
- "Get Ready" e-mail before Festival begins, to ticket buyers and previous attendees.

10.3.2 During the Festival

- Day before the event e-mail to attendees on general information (reminder of time of the event, location, and other general details).
- Publicity through press, reviews, interviews.
- Online / social media campaigns (backstage stories, clips of events).
- Post-performance receptions to achieve a stronger connection with the audience.

10.3.3 After the Festival

- Thank you for coming email.
- Survey of their experiences.

- Marketing strategies such as posting the best moments of the festival online to keep the festival present during the year.

Link: Case Study: A Festival as a Year-Round event, Science in the City (Malta)

11 Festival Case Studies

11.1 Melbourne Fringe Festival on Accessibility

Melbourne, Australia
By Carly Findlay, Melbourne Fringe's Access and Inclusion Coordinator[11]

Melbourne Fringe's vision is cultural democracy – empowering anyone to realise their right to creative expression. We support the development and presentation of artworks by, with and for the people of Melbourne, running the annual Melbourne Fringe Festival for three weeks in Spring, the year-round venue Fringe Common Rooms at Trades Hall, and a range of arts sector leadership programs.

Due to Covid-19, our events have gone online, and our venue has temporarily closed. But we are continually engaging with artists, venues, and the sector, to provide support through this uncertain and difficult time, and access and inclusion is always a priority.
We've had an Access and Inclusion program at Melbourne Fringe for almost three years. As Access and Inclusion Coordinator, along with all of our staff, I ensure access and inclusion is part of every decision we make, and that disability and Deaf are common words in the office.

We:
- work with independent artists to advise them on how to make their shows more accessible.
- advise independent venues on best practice accessibility.
- listen to Deaf and Disabled audience members about what they would like to see.
- provide artistic development opportunities to Deaf and Disabled artists.
- skill up the arts sector with accessible public workshops and knowledge sharing.

Through having Deaf and disabled staff at Melbourne Fringe, we have an insight into and trusted connections with the Deaf and disability arts community and sector. We also have an understanding of the barriers faced, and thus a commitment to dismantling these. This section will look at some of our successes and lessons, and what we want for the future.

Here is what we have learnt:
- Consult with the community. Listen to their needs, barriers, successes and hopes.
- It's important to make your events accessible – for wheelchair users, Deaf and hard of hearing people, Blind and visually impaired people, neurodiverse people and people with invisible disability. If you're just starting to make events accessible, pick one type of accessibility provision and aim to do it well.
- Make online access a consideration – even post-Covid. Book Auslan interpreters, organise captioning, live stream or record events to host online, include image descriptions. Check out Accessible Arts NSW's useful guide.
- The experience of disability and Deafness is not homogenous, and so not everything will be accessible to everyone.

---

[11] Carly Findlay OAM is an award-winning writer, speaker and appearance activist. She works part time at Melbourne Fringe as their Access and Inclusion Coordinator. She writes on disability issues for publications including ABC, Daily Life and SBS. She was named as one of Australia's most influential women in the 2014 Australian Financial Review and Westpac 100 Women of Influence Awards. She has appeared on ABC's You Can't Ask That and Cyber Hate with Tara Moss, and has been a regular on various ABC radio programs. Carly has written her first book – a memoir called Say Hello, and is editing Growing Up Disabled in Australia. Read her writing on appearance diversity and disability at carlyfindlay.com.au

- Communicate your accessible and disability and Deaf led events to Deaf and disability communities. Communicate them to mainstream audiences too!
- Deaf and disabled performers need accessible performance spaces – including stages, backstage areas, toilets and green rooms.
- Listing what is not accessible is just as important as listing what is accessible. Providing all of the information about accessibility saves performers and audience members from the arduous task of chasing up.
- Provide information in a range of formats – Word documents, PDFs, Auslan videos with captions, audio with transcripts plain text and plain English.
- Provide a range of ways to register and apply for opportunities and jobs – for example, Deaf job applicants can apply by filming themselves using Auslan; and Festival staff can assist with over the phone registrations.
- Deaf and disabled audiences want choice in the shows they see – where you can, be led with what the audience demands.
- Share knowledge and resources with the arts sector. Hold meetings about accessibility with similar organisations and open up professional development opportunities to artists and arts workers.
- Encourage non-disabled artists to engage with the idea of aesthetics of access and embedding and budgeting for access from the start of the art making process.
- List access and inclusion as a regular agenda item at your staff meetings, where all staff are welcome to lead discussions.
- It is important that Deaf and disabled artists are given the opportunity and funding to make ambitious work – both about Deafness and disability, and also on any theme they choose. This will raise expectations of the capabilities of Deaf and disabled artists.
- Ensure that Deaf and disabled artists can trust the arts institutions and feel welcomed and heard –that they are culturally safe spaces. Employing Deaf and disabled people as arts workers is part of the strategy to achieve that. Make your organisation, festival, and arts sector safe to discuss disability and Deaf identity, culture and pride.
- Document progress about access and inclusion. Keep social media posts, anecdotes, feedback, questions. This will help your Festival improve and also track your progress.

These learnings are important for a festival context because we work with independent artists and venues. Budgets are small, and artists are often doing much more than just creating the art – they're producing and marketing their shows, often on top of a day job. And not all venues are fully accessible. As a festival, we have to help support artists and venues in creating accessibility – through providing useful resources, funding and networking opportunities.

I am a disabled artist, and this means I have first-hand experience of many of the discriminatory barriers faced by disabled and Deaf artists. However, I only know my own experience, and so I work closely with the disability and Deaf communities to gain further insight and expertise into how we can dismantle barriers. Working at Melbourne Fringe means I don't have to leave my disabled identity at home – I can openly talk about my experiences and access needs while feeling supported.

Access and inclusion make all artists feel welcome. It shouldn't be an afterthought, and it's such an opportunity to grow audiences and engage with diverse communities.

Some of our resources:
- Producers guide to access
- Image descriptions info session (Video)
- Deaf cultural awareness (Video)

- [Arts x Access at VCR Fest](#) (Video)
- [Access and Inclusion in the Arts – an artist perspective](#) (Video)

Useful organisations
- Arts Access Victoria: www.artsaccess.com.au
- Unlimited https://weareunlimited.org.uk
- Disability Arts Online: https://disabilityarts.online/
- [A visual guide](#) – with image descriptions our Common Rooms venue, to prepare people for the visit.
- [How to get to Common Rooms, highlighting public transport and parking](#)

11.2 Feminist Theater Festival on Audience development and retention

Seoul, South Korea
By Jiyoung Chang

[The Feminism Theater Festival](#) in South Korea was first held in 2018, in Seoul, South Korea and aimed to bring up Feminism to the theatrical world and gather Feminism play at one place so that more audiences can notice them. During the three years the festival has been running we have tried several ideas to develop and retain audiences, and here are some strategies we use:

11.2.1 Making crowdfunding our sponsors

For the first two years of the festival, we raised funds through crowd funding websites. However, the basic idea is that audiences are buying their tickets in advance, but at the same time, the audiences who bought tickets for the festival become sponsors of the festival at the same time. The funders can receive our newsletters regularly and get some information about other feminism plays from us.

Since the festival is about 'feminism', me and my co-workers have close relationship with other feminist artists in South Korea. Last year we issued 'certificate' to our supporters. (If you donate money over 30 US dollars, you can get the certificate.) When they got the 'certificate', they could get discounts for other works of our fellow feminist artists' and if someone show us the tickets of other feminist's works, he/she can get discounts for shows of our festival.

11.2.2 Broadening the targets

From the very beginning, we defined "feminism play" as "the works that accuse of discrimination and oppression which have existed against gender, that don't follow patriarchal system and that raise voice for gender equality". We strongly believe that feminism is not just for women but for everyone. So, we tried to broaden the audiences to the feminists in general (not limited to the theatregoers), as well as the ones who have interests in feminism.

We promote this festival through various feminist event such as women's film festival, feminist forum and Pride Seoul. This year one of our shows released only online, and we didn't use YouTube as our platform, instead we partnered with a movie streaming website that shows female artists' films. So, some of the film fans became our audience, too. (Of course, the

members of that website can get discount for our off-line shows.) So whole 'new' audiences, who are feminists but not theatregoers, have come to our festival, some of whom had never come to the theatres before. (We don't have the specific data, but we assume that about a third of the audiences were new ones.)

As we promote this festival as a 'feminist movement' as well as a theatre festival, we tried to work with other feminist artists and scholars. We also collaborated with other festival called 'Seoul Marginal Theater Festival' last year. Through that, we sent a message that we not only focus on women's issue but on other minority issues as well. The thing is that we tried to tell people that our festival is not just a theatre festival but a kind of activism for everyone's life.

11.2.3 Building trust with the audiences

My festival team thinks that "trust" between the festival and the audiences is one of the most important things because we, the festival team, and the audiences, are the "feminists". When there is strong backlash against feminists in South Korea, we think this festival should be a safe place for artists and audiences. So, from the first year, we have tried to share as much information as possible with our audiences and supporters. First year, we made a rule with the members of the artists (about how to make a festival production safer place) and shared the rule book with everyone. Actually, we had to cancel one of our shows because there was violence inside the team. We had to investigate what had been going on in the team and had to decide to cancel the show. We share all the reasons for cancellation and the course we've took with our audiences. Some audiences said that they have trust on the festival, so it was totally understandable to cancel the show and were happy to wait for the next festival. For three years of the festival, I think this festival made a strong bond with the feminist artists and the feminists, and that is one of our strongest drives for the festival.

11.3 Science in the City on a Festival as a Year-Round event

Nationwide Initiative, Malta
By Angele Galea, Artistic Consultant at Science in the City

In our attempt to keep audiences engaged in science and the arts, we develop a series of events throughout the year under the title of STEAM @ Spazju Kreattiv. This brings together a whole series of events that engage citizens in science and arts, in collaboration with the Malta Chamber of Scientists. From puppet theatre for kids, to theatre on hard-hitting social issues and mental conditions on film, there is something within the programme for everyone. The season is comprised of four strands: **Science in the City**, **Malta Café Scientifique**, **ĊineXjenza**, and **Kids Dig Science**.

11.3.1 Science in the City

Science in the City happens on the last Friday of September alongside over 300 other European cities, as part of European Researchers' Night. In 2020, due to the pandemic, it has been extended to the last weekend of November, taking place over three days, for social distancing purposes. Science busking, music, art exhibitions, children's puppet shows, live experiments, talks, comedies, films, and theatre performances are genres utilised to communicate current research that is changing the world around us. Our Capital city, Valletta, is transformed into a

celebration of arts and sciences from 6pm till midnight. There are events for all ages from children to teenagers to professionals, with creative jazz concerts, dance, science shows, magicians, augmented reality, science theatre and more.

In order to reach out to our audiences, we have a massive PR campaign in the build-up for the actual night, where we have researchers and artists interviewed on TV, radio, for printed media (magazine, newspaper), blogs, advert campaigns and documentaries aired on our national TV station.

We also provide an all-year round calendar of events and outreach programmes, to keep in touch with our audience, comprising over 30,000 people (which for a country with less than half a million population is quite a feat).

We have a very active **Facebook page**, filled with the latest research news. We also have researchers specialised in science communication featured in local media throughout the year, an **Instagram page** which keeps the younger generation engaged, and lately, we have also started posting on **Tik Tok** to get the even younger ones as well.

We create projects with schools during their scholastic year in their classrooms (this year, this will be done virtually), where we align research with their curricula and feature their final outcome during the festival itself. Funds are competed for as part of Arts Council Malta, the Kreattiv strand. Local artists and researchers are brought to schools to bring a rich environment of learning to our students.

We publish a quarterly magazine, called **Think Magazine**, which is distributed freely in university, high schools and selected shops around Malta. The idea is to reach out and keep developing our audiences, at their working spaces.

11.3.2 Malta Cafe Scientifique

Malta Café Scientifique which is an informal place where anyone can discuss the latest ideas in science and technology. Malta Cafe Scientifique takes science out of cloistered universities and into an informal space. We feature interesting talks about the latest science, followed by a discussion with the general public. Meetings usually take place on the 1st Wednesday of the month at 7.15pm (talk starts 7.30pm) at the Cinema Room, St James Cavalier, Valletta.

11.3.3 CineXjenza

CineXjenza regularly screens movies followed by discussions afterwards ranging from science to philosophy to our mental health. CineXjenza, is a new concept which is being worked on by the Malta Chamber of Scientists, Spazju Kreattiv and S-Cubed. The idea behind it is for discussion and debate on what current research and technology can achieve, while comparing this to what we are seeing in the movies, being presented to us. From new radical technological advances to incredible biological discoveries or simply discovering new laws of science. CineXjenza aims to spark discussion and debate around current scientific research and technology through movies. A film is first screened followed by a discussion moderated by an expert. With this series of events, we tackle singular films, watching them together and afterwards, professionals in the

area will tackle the movie with the current state of research if it is or is not possible to achieve what is presented to us and kick start a discussion.

11.3.4 Kids Dig Science

Kids Dig Science is coordinated by the Science in the City team at the Malta Chamber of Scientists. This season, the team will once again meet with the scientists to find out the latest in all things science, then cut it down to size for children above the age of 6. It was conceived to inspire curious little minds, to ignite their passions and foster creativity.

11.3.5 Associated Events

Other than on European Researchers' Night, there are several other activities you may be interested in. Science in the house is an exhibition that includes some of the most recent research carried out at the University of Malta, from all fields and disciplines. The event brings Members of Parliament and researchers together to discuss research on the eve of European Researchers' Night. The exhibition in the foyer of the Parliament Building is then open to the public during Science in the City.

Alongside the release of each issue of the University of Malta's research magazine, THINK, there is a SoapBox event where researchers get 5 minutes on the box to talk about new projects or ideas over a drink at a bar.

STEAM School Malta goes to Maltese schools with creative STEAM activities for students. The activities are run by University of Malta students, staff and researchers.

The team (with international trainers) run STEAM Summer School which offers a transcultural science communication intensive course to people from all over the world. It was held online in January 2021. We also collaborate with research outreach programmes in our bid to help in the communication of science through artistic expression. The aim is always to Engage, Empower and Enable our audiences, which in 2020, we adopted as our festival's theme.

11.4 The Harare International Festival of the Arts on Audience Development and Retention

Harare, Zimbabwe
By Daniel Maposa, Festival Director at Harare International Festival

The **Harare International Festival of the Arts (HIFA)** is one of the biggest festivals, not only in Zimbabwe, but in Africa. When the festival was launched in April 1999, it changed the landscape of the arts in the country, in terms of festival organisation, programming and attendance. HIFA was not the first festival to be held in Zimbabwe, but its launch attracted huge audiences, majority of whom had never been to a festival before. Year after year, the festival continued to grow its audience base both locally and internationally. This became a festival not to miss for festival lovers of diverse backgrounds, age, class, and race. Regardless of the socio-economic challenges that the country is faced with, HIFA continued to scale beyond any other festival in the country, making it one of the biggest and most attended festivals not only by Zimbabweans.

The success of any festival in growing and retaining audiences is hinged on vibrant and exciting programming and aggressive marketing that mainstreams continuous arts education. Good artistic programming that is supported by innovative marketing strategies that seek to develop deep relations with current and prospective audiences could be argued to be at the centre of HIFA's audience retention strategy.

The Harare International Festival is known for its consistent, vibrant, and exciting programming. Through the years, audiences got to know that at the HIFA, you experience diverse, cutting-edge, and top-drawer artistic products. The Harare International Festival of the Arts became a space for launching new and exciting products. Many audience members come to a festival to watch new and exciting work every now and then. Others are also interested in watching their favourite artists in a festival setting. The belief and confidence in the artistic milieu of the festival made many people want to attend the festival year in, year out without any much disappointment. It became a "go to" festival where audiences knew that they would get value for money through experiencing new, exciting, and cutting- edge artistic products. The festival diligently commissions and selects high quality productions that they program with an aim of satisfying their audience.

HIFA programming also has diverse artistic products for different kinds of tastes. In their music programming for example, HIFA populates its programme with diverse musical genres that cater for different age groups, races, tribes, and tastes. It is one of the few festivals that programme local music in its diversity to cater for local and other international audiences interested in experiencing local music. It also programmes African and Eurocentric music to cater for different local and international audiences as well. This therefore means that everyone has a slice to enjoy at the festival, making people wanting to continuously attend the festival.

Another key factor to HIF's audience's retention was providing a memorable experience to festival goers outside of the actual artistic performances. It is argued that many people attend festivals not for the artistic offerings but for the experience that they derive from such attendance. The ambience created outside of the actual performances is important for many festival audiences. These can be activities that are outside the performances or exhibitions. The HIFA attracts people who sometimes do not want to attend performances, where various hangouts spots where people would network and or discuss various issues freely were created. One such space is the Coca-Cola Green where people just hang out, eat, drink network, and relax. One can access the Coca Cola Green after paying a nominal general entrance fee, and a lot of people paid to just get into the Coca-Cola Green to have fun. In between the main programme performances, there would be free musical performances by mostly upcoming but exciting bands, poets, and Deejays. The Coca-Cola Green is very popular with young and middle-aged people. In the Coca-Cola Green, there are also Food stalls, Café's and beer drinking spaces. Within this space is also the Green Room where producers, directors and HIFA VIP members meet to discuss business and network. This Green room is a controlled space for those who want to discuss serious business without disturbances. The environment and ambience at the Coca-Cola green therefore provides an unforgettable experience to all people who attend the festival.

Another key factor to audience growth and retention by HIFA was the creation of an accessible and safe space for festival goers. The Harare Gardens where the main festival is held is usually known for muggings and car break ins at night. However, the festival employed security personnel from the police, private bouncers and street kids who usually stay at the Gardens. Many people allege that some of the street kids are sometimes responsible or know who is

Co-funded by the
Creative Europe Programme
of the European Union

THE FESTIVAL ACADEMY

responsible for muggings and break ins. By employing them and branding them as security, it brought safety and confidence to the patrons, who rarely experienced muggings or break ins.

The HIFA also managed to create visibility of the festival at various levels to the extent that the majority of people in Harare and beyond got to know about the festival. HIFA markets the festival strongly, so that you would think it is the only thing happening in the country.

The festival, however, went beyond just creating visibility to building deeper relationships with the current audiences. The festival created different packages for its audiences with different benefits. The festival's unique audience outreach through packages for troubadours and HIFA amigos created a loyal fanbase that is prepared to spend in advance on the festival. The Troubadours and Amigos pay a certain amount every year to the festival, and they get benefits like getting first preference at the Box Office, discounts on many shows, free access to backstage to meet artists of the mainstage and also access to the green room where VIPs mix and mingle. Both amigos and troubadours would have their names listed in the HIFA booklet which was honourable for them. These packages ensure that the festival has a loyal base of fans that are committed to the festival always.

11.5 "Schau mer mal" on Audience Development program for the Independent Performing Arts

Munich, Germany
By Martina Missel, Katharina Wolfrum, Laura Martegani

11.5.1 Who we are:

Theaterbüro München is an advisory office for the independent performing arts in Munich. We offer individual consultations as well as workshops on topics such as fundraising, networking or project coordination, which serve to strengthen the artistic production process and the artists themselves.

Since 2020, we also organize the audience development program **Schau mer mal (Let's see)**, which has formerly been hosted by Rat & Tat kulturbuero. Our office as well as this particular program is funded by the cultural municipality of the City of Munich. This funding makes it possible for us to offer the program free of charge and thus easily accessible.

11.5.2 What we do:

Despite solely being famous for the Oktoberfest and FC Bayern, the Bavarian capital offers a wide range of cultural activities and performances. But most of the Munich audience for the performing arts only visit shows in big state or city theaters such as Residenztheater, Kammerspiele München, Bayerische Staatsoper and Gasteig. In order to inspire change in this field our goal is to highlight the flourishing independent performing art scene that is spread throughout the city and offers performances in a great variety of formats. The audience development program **Schau mer mal** features selected performances of Munich's independent art scene to stimulate a dialogue between the Munich community and its artists – thus creating long-lasting relationships. Through guided tours, introductory talks and other formats, the various performative approaches become more accessible, and the different venues gain familiarity for a broader audience.

Co-funded by the
Creative Europe Programme
of the European Union

THE FESTIVAL ACADEMY

11.5.3 **Learnings:**

In every task around communication, relationship-building, and audience development it is important to establish long lasting partnerships. **Schau mer mal** built cooperation with well-known organizations and artistic newsletters to distribute the information about this program to as many people as possible. Among them is Theatergemeinde München, a monthly newsletter offering selected performances to roughly 25.000 people by granting a discount on ticket prices to their subscribers.

This newsletter usually focuses more on state theatres and opens up an audience of more conservative theatregoers. We also cooperate with the Goethe Institute for our international productions with a bilingual program in German and English as well as the Studentenwerk München, which provides a biannual cultural program to students enrolled in Munich Universities. Another partner is Evangelisches Bildungswerk, an institution funded by the church that offers activities and workshops.

We also cooperate with a group that organizes leisure activities for members of Deutscher Alpenverein, a national hiking and climbing organization. The effort to find these cooperations is an ongoing one, we are constantly looking for new fields to tackle and partnerships to engage in. Our goal is to reach audiences with various interests, to meet them at what they know and then spark interest in performing arts from there.

With these cooperations however comes the obligation of fitting our „production-schedule" into theirs.

These institutions usually work with early deadlines, which is no problem for a state theatre and its seasonal planning, but the independent art scene is often producing on shorter notice. If we want our selected productions to appear in their newsletter or program, we have to plan ahead and involve the artists as early as possible. This often means that we need fixed dates, announcement texts and pictures before the production even started their artistic process, sometimes up to 14 months before the premiere. Many artists in Munich are still having difficulties with this schedule, because fixing an aspect of their production this early feels like it takes away from their artistic freedom to develop in every possible direction.

When it comes to our audience development formats, we are mainly focusing on establishing a connection between the audience members and the artists to spark interest in one another. We offer tours behind the scenes, rehearsal visits, physical introductions, and most of all informal conversations with the artists themselves about their visions, their artistic process and their difficulties. These conversations seek to be honest and personal to create accessibility to the performances as well as a bond between artists and audience members. We are not only hoping to have the audience watch the shows, but also to empower the artists to connect more with their audience in the future by providing them with tools and possibilities. The goal would be that more and more artists think about how and who to reach out to while working on a project, because they had a fruitful experience with Schau mer mal.

11.5.4 **Future plans:**

The Covid-19-Pandemic has made planning more and more difficult since the productions don't know if they will have the possibility to show in a theatre venue or stick to their schedule. We are currently working on creating online-solutions or formats that follow the current hygiene rules. But for now, we take it step by step. However, we are still reaching out to institutions and

organizations to further our reach and we will start to plan the next season when the project funding for 2021 is announced.

For examples of our audience development formats you can visit **here**.
Feel free to contact us with input or questions at **vermittlung@theaterbueromuenchen.de**

12 Publicity

12.1 What is publicity? **Some Definitions:**

Publicity is the type of promotion that uses public relations strategies to be picked up usually in a free form by different media, such as press, TV or digital media.[12] People need to know your product exists before you can begin to achieve anything with it, therefore the product needs publicity. Publicity is different from marketing in that marketing is direct communication from your festival aimed at gaining sales while publicity is third party (free) communication of your festival that is meant to inform people of your existence or build on your brand. Publicity can be a component of a marketing strategy, but it needs its own plans and team in order to achieve the desired results. In publicity you aim your information at everyone, not just individuals, you are sure you will turn into customers. The end result is not sales but building a brand. It is important to remember that publicity focuses on third party communication, therefore you do not have total control of the final message. You need to make sure to craft your messages as best as possible so that they cannot be too altered by third parties. Festivals need to have a well-planned publicity plan.

Marketing and publicity are similar in many ways and one of the ways is defining a **target audience**. A target audience is the intended audience or readership of a publication, advertisement, or other message. In marketing and advertising, it is a particular group of consumers within the predetermined target market, identified as the targets or recipients for a particular advertisement or message.[13]

How you say something is just as important as what you say. A message generated for middle-aged working-class audiences may not translate as well when given to teenage high school kids. Similarly, a message created for people living in Europe might not translate as well in Africa.

12.2 Questions to ask:

- How can you compliment the marketing tools being used?
- When will the social media posts go out?
- When will you engage media resources?
- How will you create the right build up?
- What will the PR plan be after the festival to ensure audience retention while also capturing a new audience?
- Before you share the information, you must know who will be taking in, is it in the right language? Right tone of voice? Is it enough? Is it too much?

12.3 Key things to create for publicity:

1. Marketing plan
2. Social media plan
3. PR plan

---

[12] 'Publicity', in Oxford Learner's Dictionaries, accessed 7 October 2021,
https://www.oxfordlearnersdictionaries.com/definition/american_english/publicity.
[13] Philip Kotler and Gary Armstrong, Marketing: An Introduction (New Jersey: Prentice Hall, 2005).

Like advertising and sales promotion, sales can be increased by publicity, too. Publicity carries more credibility compared to advertisement. Publicity is cost free; it doesn't involve direct cost. Publicity offers a lot of benefits to the producers and distributors. More extensive information on Publicity can be found **here**.

12.4 What are the most effective forms of festival publicity?

The most effective forms that can be used for publicity are dependent on the following factors:

12.4.1 Target audience

Who and where is your target audience? For example: if your festival generates a large percentage of tourist attendees, you cannot spend the entire budget on local engagement, international engagement techniques such as social media need to be used.

12.4.2 Available resources:

Do you have the finances or manpower to carry out some of the PR techniques. For example: supporting a charity is a good way to get good publicity but does the festival have the finances and manpower to support another organisation? There are alternatives if you do not have the budget, but it is difficult to find them if you do not have the manpower. For example, donating materials used to build the stage to local communities that need it can be a financial alternative but having the manpower to develop those relations with the local community cannot be substituted.

12.4.3 Location:

What medium is most popular in your region or the region that you are trying to advertise. No point in engaging in radio publicity when most people watch TV or vice versa. Is your target audience on Facebook or Instagram? Nonetheless, the most effective PR plans involve engaging all the mediums possible as it generates the most publicity.

12.4.4 **Tone of voice:**

VOICE CHARACTERISTICS	DESCRIPTION	DO	DONT
Passionate	We're passionate about changing the way the world works.	Use strong verbs. Be champions for (industry). Be cheerleaders.	Be lukewarm, wishy-washy. Use passive voice.
Quirky	We're not afraid to challenge the status quo and be ourselves.	Use unexpected examples. Take the contrarian viewpoint. Express yourself.	Use too much slang or too many obscure references. Use jargon, overplayed examples. Lose sight of the audience and core message.
Irreverent (secondary characteristic of quirky)	We take our product seriously; we don't take ourselves seriously.	Be playful. Use colorful illustrations or examples.	Be too casual. Use too many obscure pop-culture examples.
Authentic	We're going to give you the tools and insight you need to make your job easier. That may not always be through our product.	Be honest and direct. Own any issues or mistakes, and show you will address them. Stick to your word.	Use marketing jargon or superlatives. Overpromise. Oversell the product's capabilities.

Source: Content Marketing Institute

Figure 5: Tone of Voices Examples[14]

However, it is noteworthy to mention that publicity won't necessarily take the place of traditional advertising, but it can raise your profile. Even better, the best publicity strategies don't involve buying advertising time or space.[15]

The balance small business lists the following ways to generate news stories about your business.

- Use **press releases** to alert the media to newsworthy events or changes regarding your business.
- Develop contacts within the media to increase coverage of your business.
- Get involved in charity drives, local events, or industry milestones so your business will be mentioned in press coverage of those events.
- Pitch yourself as an **expert source** for news stories using resources like **HARO**.

Media Partnerships would be another helpful method, where you make a media company a sponsor where the 'in-kind' is publicity (Ads, articles, TV/radio/social media/podcast coverage) before, during and after the festival.

Remember publicity is still needed during and after the festival, while marketing might end as soon as all tickets are sold or even during the festival because you do not believe you will not have any customers publicity does not end. The people attending the festival need to hear about the great festival they are attending, the ones who couldn't make it need to be convinced to attend the next one, the partners that did not collaborate need to change their stance for the next one, and the general public needs to have a positive image of your festival.

---

[14] Steven Weiss, 'Brand Voice Examples', Pinterest, 12 October 2021, https://www.pinterest.at/pin/558164947566072778/.
[15] Laura Lake, 'What Is Publicity?', The Balance Small Business, 17 September 2020, https://www.thebalancesmb.com/what-is-publicity-2295550.

12.5 Types of publicity

In addition to being mentioned in the press, there are other types of publicity that your business can pursue.

- **Social media.** Platforms such as Facebook, Instagram, and Twitter allow you to connect with your potential customers. A strong social media presence keeps your brand in your followers' minds. Rather than trying to make a single post that goes viral, focus on building an interested audience in a slow and steady fashion.

- **Cultural relevance**. A clever social media post, viral video, catchy slogan, popular commercial, or attention-grabbing public comment can put your business in the cultural spotlight. When that happens, you get free publicity anytime someone references your cultural moment.

- **Product placement**. Send free products or offer free services to public figures, bloggers, or other media personalities. Your products may end up being featured in their blogs, social media posts, or other public content.

- **Partnerships**. Working with other brands or businesses that have a larger audience can allow you to get your brand in front of a wider audience and generate publicity. Approach potential partners about collaborations, product swaps, or offering your products and services as a free bonus to some of their customers.

- **Promotional swag**. Branded items such as calendars, pens, notepads, tote bags, and phone cases can put your brand name and logo in front of a wide audience. However, you have no guarantee that your target audience will be the one seeing this swag. Think of swag as a fun bonus for customers, rather than a guaranteed way to generate publicity, and budget accordingly.

No matter what type of publicity you pursue, remember: it is one of many tools you should be using to promote your brand and attract customers. Generating publicity should be a strategic part of your marketing mix, along with advertising and other promotional strategies.[16] Using influential people to talk about your product goes a long way as well, such as brand ambassadors.

"Publicity involves giving public speeches, giving interviews, conducting seminars, offering charitable donations, inaugurating mega events by film actors, cricketers, politicians, or popular personalities, arranging stage show, etc., that attract mass media to publish the news about them."[17]

Publicity is, therefore, undertaken for a wide range of purposes like promoting new products, increasing sales of existing product, etc. It also aimed at highlighting employees' achievements, company's civic activities, pollution control steps, research and development successes, financial performance, its progress, any other missionary activities, or social contribution. The effect of publicity is, that the publicity message is more likely to be read, viewed, heard, and reacted by audience. This also results in a high degree of believability as it is given by a third

---

[16] Lake, 'What Is Publicity?'

[17] S. Jaideep, 'Publicity: Definitions, Characteristics, Importance and Objectives', accessed 13 October 2021, https://www.yourarticlelibrary.com/advertising/publicity-definitions-characteristics-importance-and-objectives/48693.

party. Frequency or repetition of publicity in mass media depends upon its social significance or the values for news. But in most cases, it appears only once.[18]

12.6 How to measure the impact of publicity

Measuring impact is tricky as essentially you are trying to influence how people view you as well as the number of people that know about your festival:

1. **Press Clippings**. One way to gauge your success is to track the amount of press clippings that mention your company or products and services. The caveat is that articles and mentions should appear in publications viewed by your prospects. When you receive a large number of mentions in target media outlets, your PR program is successfully raising awareness for your business.

2. **Media Impressions**. Another method of assessing your PR efforts is to calculate the number of media impressions for a given period. Multiply the number of press clippings by the total circulation of the publication in which it appeared. For example, if The Wall Street Journal mentioned your company and it has a total circulation of two million, you achieved two million media impressions.

3. **Content Analysis**. In addition to the quantity of articles and impressions, companies evaluating the impact of their PR programs should monitor the content of the articles that are published. Quality matters – did the reporter mention your brand's key messages? Is your company being portrayed in a positive light? To answer the question "does PR work?" You have to assess whether your press coverage is resulting in valuable content.

4. **Website Traffic.** Another way to determine the effectiveness of your PR investments is to measure the amount of traffic your website receives before and after launching your campaign. Sales leads often come from calls-to-actions listed on your website, so analysing spikes in site traffic can help answer whether your PR efforts are working.

5. **Lead Sourcing.** A well-executed PR campaign directly contributes to sales leads, but it's difficult to determine when press coverage triggers sales. To learn if your PR efforts influence your clients' decision-making, simply ask new customers how they heard about your company and its offerings.

6. **Market Surveys**. Research is paramount to tracking a PR campaign's success. Before starting your PR campaign, survey your markets to see if they've heard of your brand and offerings. After launching your PR strategy, survey your markets again to check whether awareness statistics are trending up.

7. **Social Media Mentions**. Yet another metric for measuring the impact of a PR campaign is social media mentions. Social media measurements should also focus on conversations about your brand, as well as social communities in your industry. If social media mentions of your brand increase after launching your PR program, you can stop wondering "does PR work?"[19]

---

[18] Jaideep, 'Publicity: Definitions.'

[19] 'Does PR Work? 7 Ways to Measure Its Impact', Walker Sands, accessed 13 October 2021, https://www.walkersands.com/does-pr-work-7-ways-to-measure-its-impact/.

12.7 Costs of publicity versus the benefits

Publicity essentially is a free tool therefore it should be cost-efficient. Costs that would appear are hiring PR personnel, fuel, internet, costs of running a campaign, sponsorship and supporting costs. The benefits are, however, more rewarding.

Companies can buy a full year's national public relations program for the cost of a single, 30-second, prime-time TV spot. These same economies hold true for local campaigns. When developing publicity campaign, many executives want to be sure that whatever expenses are involved in a project or campaign will be financially beneficial to the company. Not only do executives want a return on the investment (ROI) for publicity but they also want to see that the investment improves profitability and builds toward business goals and objectives.[20]

Other than costs associated with media liaison and media release preparation and distribution, every positive newspaper or magazine article, favourable media mention or interview on radio or television is entirely FREE! Publicity gets you more attention. Paid advertisements can be skipped, even totally ignored. However, if your business is the focus of an article or gets mentioned favourably in a business story, you can quickly capture the attention of the readers and engage them with what you have to say.

Publicity carries greater kudos. People have more faith in what they read in newspapers or magazine and in what they hear from radio or TV commentators than they have in paid advertising. Media mention also provides that much sought after "third-party" endorsement. Also, if your organization or name is constantly out there, doors tend to open more readily. Publicity, therefore, establishes you as an expert. If you're constantly quoted in the media, the natural assumption is that you are the expert in your field and someone to do business with.

Moreover, publicity builds your identity and improves your competitiveness. The more your business is written about or the more media appearances you make, the more your organization will become a household name and set you apart from your competitors. Publicity also helps form strategic alliances. Companies are more likely to engage with you if are an expert of leader in your field.

Publicity has greater staying power. When you're written up in a publication, your story is often passed on to others to read (particularly if the information provided is useful and has general application). Some companies even use reprints of stories for marketing purposes. Also, if you're quoted in one place, you're more likely to get quoted in other places. If you've been in the media, you also have a better chance of getting a gig as a speaker at meetings and conferences. It gives you instant celebrity.[21]

12.7.1 Branding:

Many companies that are successful over the long haul rely on the strength of their brand to cultivate new sales. If you can offer your customers a series of quality products that meet or exceed expectations, they may be more likely to give any new products you develop a try, simply by hearing the name of your brand. Successful branding typically takes time. Consistent publicity can help you strengthen your brand by repeatedly putting your company's name in front of

---

[20] Henry DeVries, 'How To Measure The Value Of Publicity', Forbes, 18 September 2018,
https://www.forbes.com/sites/henrydevries/2018/09/13/how-to-measure-the-value-of-publicity/?sh=17359b9e1ff9.
[21] Wendy Parker, 'Why Publicity Continues to Reign Supreme in 2021', Parker Public Relations, 5 July 2021,
https://parkerpublicrelations.com.au/2021/publicity/.

Co-funded by the
Creative Europe Programme
of the European Union

THE
FESTIVAL
ACADEMY

potential customers. Over time, the public may grow to think of your company as a household name, which could set you apart from your competitors.[22]

Publicity is viral: In the marketing world, ads don't regenerate themselves, but publicity does. All it takes is for your message(s) to appeal to people with high social networking potential and boom, it goes viral. It can give you more and more PR opportunities turning you into a household name.[23]

12.8 Devising a publicity plan: Template

Timeline	Target audience	Message	Media channel	Release Date
Pre-Festival				
				xx/xx/xxxx
				xx/xx/xxxx
				xx/xx/xxxx
During Festival				
				xx/xx/xxxx
				xx/xx/xxxx
Post Festival				
				xx/xx/xxxx

Table 3: Example of format of marketing/social media/PR plan

Announce date	Subject	Content	Media contacts	Deadline	Importance	Owner	Cost	Status
When?	What is it about?	What is it? (Press release/ newsletter/ guest post)	Who will you contact to publish the info?	When does it need to be ready?	How important is it? (on a scale 1-5)	Who is responsible for preparing this?	How much money are you planning to spend?	Has it been published, blocked, in progress, moved?

Figure 6: Social Media plan template[24]

[22]John Csiszar, 'The Advantages of Publicity', Bizfluent, 26 September 2017, https://bizfluent.com/info-11400543-advantages-publicity.html.

[23] Jerome Cleary, '7 Best Key Business Benefits of Publicity from PublicityandMarketing.Com Top Publicists', Patch, 10 January 2014, https://patch.com/georgia/tucker/7-best-key-business-benefits-of-publicity-from-publicityandmarketingcom-top-publicists_9a8c52b6.

[24] Helga Zabalkanska, '5 Media Plan Free Templates to Save Your Time', Newoldstamp, 22 May 2018, https://newoldstamp.com/blog/media-plan-free-templates-to-save-your-time/.

THE FESTIVAL ACADEMY

Event Title Date, Location Audience: Goals:										
Count-down, Key points	Pre-event		Event launch		Day-to-day				Last call	
	Week 9	Week 8	Week 7	Week 6	Week 5	Week 4	Week 3	Week 2	Week 1	Week 0
Media types	Pre-event media page		Official announcement		Early bird tickets				Last chance to book	Event
Blog										
Email										
Guest post										
Facebook										
Twitter										
Other media...										

Figure 4: Media plan template[25]

---

[25] Zabalkanska, '5 Media Plan Free Templates.'

13 Marketing

13.1 What is marketing?

The American Marketing Association defines marketing as the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.[26]

- Reach and Frequency:

  "Reach is the number of potential customers that will be exposed to a message through a particular media vehicle. Reach measures the number of potential customers who see/hear the advertising campaign. Frequency refers to the number of times that those customers will be exposed to the message. So, the higher the reach, the larger the number of people that see your message. The higher the frequency, the more times individual people see/hear your message. Reach and frequency are inversely related – by increasing frequency, reach is reduced and by increasing reach, frequency suffers. This is primarily a function of the budget – there's a limited number of ads/exposures and decision on how best to execute. The main objective of any advertising is optimal exposure." [27]

13.2 What are key marketing tools?

The marketing tools for a festival will depend strongly on the audience and the message we want to communicate, as well as on our budget. Each tool has advantages and disadvantages. There are two concepts which are important when deciding what plan to use, which are connected to what our goal is: is it to bring in new audiences and create awareness of our festival, or is it to build ticket sales?

The key marketing tools are:

- Social Media and Internet Marketing
- Surveys
- Loyalty programs (friends of the festival)
- Advertising
  Here you have 2 lines of strategies:
  - **Above the line strategies:** directing communication towards the mass market (TV, radio, billboards). While the cost per impact is cheaper, the risk is that we might be reaching people who might not be our direct audience.

  - **Below the line strategies:** strategies designed towards a specific audience such as activation at a concert (where we know our audience will be present), or direct mail. The cost per impact might be higher, but we know we are reaching the audience we want to.
- Media monitoring tools
- Automation

---

[26] 'Definitions of Marketing', American Marketing Association, accessed 13 October 2021, https://www.ama.org/the-definition-of-marketing-what-is-marketing/.

[27] 'Reach and Frequency: What Should Be The Priority?', 1 May 2020, https://www.amba.agency/blog/reach-and-frequency-what-should-be-the-priority/.

- Google Analytics (a wonderful resource to track the visits to our website, and the patterns of their web surfing)
- Digital Marketing Tools:
  - Search Engine Optimization
  - Social Media
  - Paid Advertising
  - Email Marketing
  - Content Marketing (see section below on **Marketing Evaluation**)

Find here some Online Tools for Digital Marketing Management and Search Engine Optimization:
- https://www.semrush.com/
- https://moz.com/
- https://neilpatel.com/ubersuggest/
- https://analytics.google.com/
- https://contentmarketinginstitute.com/

13.3 Devising a marketing plan: Template

The following template is meant to be used as a guide on some of the key factors to think of when creating a marketing plan:

- **Executive Summary**. It should include the current situation of the festival, and the objectives that we plan to achieve with our marketing plan.

- **Target audience**. Who are we planning to reach with our festival? We should not forget to include segmentation, as discussed earlier in this toolkit.

- **Positioning strategy**. What do we want our audience to take from this festival? It is important to keep in mind our positioning should be aligned with the price of our tickets.

- **Distribution plan**. Do we want to promote advance ticket sales? We should consider, how we want our audience to engage with us. Will communication happen via our website before the festival starts, or do we have a box-office, phone line or direct mail options?

- **Promotion strategy**. Do we want to offer any advantages for booking in advance, such as discounts, better seats, or backstage opportunities? Are we selling single tickets or are we offering packages for the whole festival?

- **Online strategy**. Since now most of the communication is done through digital media, what is our strategy and the tools we will use to promote our festival? Social media requires time and effort: are we realistic in terms of our resources and all the platforms we intend to use, or do we want to select our efforts in just the ones that are more aligned with our audience?

- **Pricing**. How are we defining our prices? Do we have a strategy in mind in case demand is too high or too low, such as dynamic pricing? Do we have a pricing strategy for students or people within the industry?

Co-funded by the
Creative Europe Programme
of the European Union

THE
FESTIVAL
ACADEMY

- **Partnerships**. We should list existing and possible partnerships (such as sponsors) who might align with our strategy.

- **Retention strategy**. How are we engaging previous audiences, and how will we follow up with new audiences?

- **Measurement**. We should include numbers and information of how we can measure the success of our campaign (income, tickets sold, new audience, returning audience), so we can evaluate the effectiveness of our campaign.

14 Evaluating the Festival's marketing and publicity

14.1 The need to evaluate:

Evaluation is important to get information on the following:
- Return on investment (ROI)
- Audience retention and development (Marketing reach expansion)
- Comparing marketing and PR goals with results
- Feeding into next festival's PR/marketing/social media plan

14.2 Tools of evaluation

14.2.1 Marketing tools:

Survey (questionnaires)
- Promotional codes (tickets, partners' products)
- Calculating attendance conversions (how many people you reached versus the actual number of people who shows up or purchases a ticket)
- Tracking campaign emails

14.2.2 PR tools:

- Media content analysis – how many times were your key messages used in media coverage
- Media audit (information below)
- Online metrics – website traffic, social media numbers and conversions

Media audit: A media audit is a research tool used to determine where and how your organization has been covered before, as well as where and how your competitors and topics of expertise are being discussed by the media.[28]

If your organization has received any media coverage in the past, no matter how minor, a media audit will analyse that coverage. When auditing past features, it's important to assess what aspects of your organisation resonated most with journalists, producers, bloggers, and editors. The audit will also analyse what pieces have been most shared or buzzed about and will assess how well past coverage communicated your organisation's intended key messages. Armed with this information, it's possible to identify the parts of your public relations strategy that should be adjusted to maximise the quantity and quality of your media hits.[29]

Look at the coverage you got and compare it to how much it would have cost to pay for an Ad the same size and length.

14.2.3 Expectations

Analyse what happened at the end of your PR program compared with your objectives and expectations and those of company executives. If your CEO expected a front-page story in The

---

[28] Alyssa Conrardy, 'Understanding Media Audits', Prosper Strategies, 27 September 2016, https://prosper-strategies.com/understanding-media-audits/.
[29] Conrardy, 'Understanding Media Audits.'

Co-funded by the
Creative Europe Programme
of the European Union

Wall Street Journal and your biggest success was a feature article in an environmental magazine, you need to manage expectations and set mutual goals prior to your next PR program. Point to concrete numbers, such as how many people can recall your company slogan compared to before your campaign started, and an uptick in requests for information you received through your website. Determine whether your planning objectives were too ambitious or not ambitious enough.[30]

14.2.4 Website, social media, and engine searches

- **Number of backlinks**

Backlinks are among the most important factors in achieving high search engine ranking. They boost SEO and increase web traffic. Gaining better search engine placement is a key measure of successful PR activity.

Because Google assigns greater value to legitimate backlinks from authoritative sources, PR can be critical in obtaining those backlinks through innovative and engaging content. The number of backlinks is a good metric for understanding if your audience finds your content relevant, useful, and valuable. After all, it's every brand's goal to appear on page one of Google!

- **Higher Rankings for Specified Keywords**

Keyword rankings can be used to measure specific terms you are trying to rank for. If you do not rank for your most relevant keywords, your organic website traffic will decrease, which will affect lead generation and ultimately sales and revenue.

Measuring keyword rankings enables you to ensure you're targeting the right keywords and to determine if your brand's page rank is improving over time. As you gain more backlinks, your site becomes more trusted. If the measurement of keyword rankings reveals that this is not happening, then there is something wrong with the existing PR campaign.[31]

Link to understanding backlinks

---

[30] Karen S. Johnson, 'Evaluation Techniques Used in PR', Chron, n.d., https://smallbusiness.chron.com/evaluation-techniques-used-pr-61478.html.

[31] Joshua Hardwick, 'What Is a Backlink? How to Get More Backlinks', 16 July 2020, https://ahrefs.com/blog/what-are-backlinks/.

15 Conclusion

There is little point in hosting a festival or a cultural event if people do not know about it. Developing effective marketing and publicity strategies and maintaining communication with the festival's markets and its different stakeholders (sponsors, stallholders, artists, etc) are crucial to the success of festivals.

As technology develops and the behaviour of audiences evolves, festivals also need to evolve their communication strategies and tools.

We hope that this Toolkit has provided some ideas and inspiration as well as practical tools for festivals to employ in attracting, developing and maintaining audiences.

Ultimately though, word of mouth is the best form of advertising for a festival. To achieve this, attendees must have a fulfilling time, a great experience at the festival. This will ensure that they not only tell others, but they themselves will return.

16 Appendix: Resources

16.1 Cited Works

Cleary, Jerome. '7 Best Key Business Benefits of Publicity from PublicityandMarketing.Com Top Publicists'. Patch, 10 January 2014. https://patch.com/georgia/tucker/7-best-key-business-benefits-of-publicity-from-publicityandmarketingcom-top-publicists_9a8c52b6.

Conrardy, Alyssa. 'Understanding Media Audits'. Prosper Strategies, 27 September 2016. https://prosper-strategies.com/understanding-media-audits/.

Csiszar, John. 'The Advantages of Publicity'. Bizfluent, 26 September 2017. https://bizfluent.com/info-11400543-advantages-publicity.html.

American Marketing Association. 'Definitions of Marketing'. Accessed 13 October 2021. https://www.ama.org/the-definition-of-marketing-what-is-marketing/.

DeVries, Henry. 'How To Measure The Value Of Publicity'. Forbes, 18 September 2018. https://www.forbes.com/sites/henrydevries/2018/09/13/how-to-measure-the-value-of-publicity/?sh=17359b9e1ff9.

Walker Sands. 'Does PR Work? 7 Ways to Measure Its Impact'. Accessed 13 October 2021. https://www.walkersands.com/does-pr-work-7-ways-to-measure-its-impact/.

Hardwick, Joshua. 'What Is a Backlink? How to Get More Backlinks', 16 July 2020. https://ahrefs.com/blog/what-are-backlinks/.

Jaideep, S. 'Publicity: Definitions, Characteristics, Importance and Objectives'. Accessed 13 October 2021. https://www.yourarticlelibrary.com/advertising/publicity-definitions-characteristics-importance-and-objectives/48693.

Johnson, Karen S. 'Evaluation Techniques Used in PR'. Chron, n.d. https://smallbusiness.chron.com/evaluation-techniques-used-pr-61478.html.

Kotler, Philip, and Gary Armstrong. Marketing: An Introduction. New Jersey: Prentice Hall, 2005.

Lake, Laura. 'What Is Publicity?' The Balance Small Business, 17 September 2020. https://www.thebalancesmb.com/what-is-publicity-2295550.

YourFreeTemplates. 'Market Segmentation Template', 18 February 2019. https://yourfreetemplates.com/market-segmentation-template/.

Parker, Wendy. 'Why Publicity Continues to Reign Supreme in 2021'. Parker Public Relations, 5 July 2021. https://parkerpublicrelations.com.au/2021/publicity/.

'Publicity'. In Oxford Learner's Dictionaries. Accessed 7 October 2021. https://www.oxfordlearnersdictionaries.com/definition/american_english/publicity.

'Reach and Frequency: What Should Be The Priority?', 1 May 2020. https://www.amba.agency/blog/reach-and-frequency-what-should-be-the-priority/.

Solera, Jose. 'Project Decelerators – Lack of Stakeholder Support'. Silicon Valley Project Management. Accessed 10 July 2021. https://svprojectmanagement.com/project-decelerators-lack-of-stakeholder-support.

Watt, Adrienne. '5. Stakeholder Management'. BCcampus Open Publishing, 14 August 2014. https://opentextbc.ca/projectmanagement/chapter/chapter-5-project-stakeholders-project-management/.

Weiss, Steven. 'Brand Voice Examples'. Pinterest, 12 October 2021. https://www.pinterest.at/pin/558164947566072778/.

Wyner, Gordon. 'How Segmentation Provides the Roadmap to Success'. American Marketing Association, 12 December 2016. https://www.ama.org/marketing-news/how-segmentation-provides-the-roadmap-to-success/.

Zabalkanska, Helga. '5 Media Plan Free Templates to Save Your Time'. Newoldstamp, 22 May 2018. https://newoldstamp.com/blog/media-plan-free-templates-to-save-your-time/.

16.2 Additional resources for Audience Development and Retention

Link: 8 Tips to Effectively Manage Stakeholders

Link: 10 key principles of stakeholder engagement

Link: SWOT analysis

Link: 20 Attendee Retention Tactics to Keep Them Coming Back

Link: Producers guide to access

Link: Accessible Arts NSW's useful guide

Video: Image descriptions info session Melbourne Fringe Festival

Video: Deaf cultural awareness

Video: Arts x Access at VCR Fest

Video: Access and Inclusion in the Arts – an artist perspective from Melbourne Fringe Festival