



THE PRODUCERS SONG BOOK
FOR TOURING IN WESTERN AUSTRALIA

CIRCUITWEST



GOVERNMENT OF
WESTERN AUSTRALIA

Department of **Local Government, Sport and Cultural Industries**

Department of **Primary Industries and Regional Development**

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1. *How you can help your work shine*

The difference between successful tour and a tour that could have gone better comes down to what you do in advance to try and get people involved to feel part of a partnership.

This resource will outline the key elements that help to promote and tour a great performing arts work.

Remember, presenters choose work based on more than just a few minutes of a pitch, so the more things you have prepared, the better.



2. *Telling Your Story*

So much marketing in performing arts is done on social media and the best format for this channel is video.

The sorts of stories you can share using video;

- Your promotional video (we recommend 1-minute and 3-minutes long)
- The writer/choreographer/composer explaining why they created this work
- The director explaining the work
- The artists talking about their role in the work
- A set and design tour
- Segments of rehearsals
- The Producers explaining the positive aspects of the work for the audience
- Audience comments, post show
- Segments of the show being performed in other venues
- Biographies of artists

For Instagram and Facebook the highest performing stories are those under 60-seconds. Story telling can be achieved using a phone and an editing app if you can't afford a videographer.

These video explains the technical side of creating your own videos;

- <https://www.youtube.com/watch?v=8l3XThsmL5A>
- <https://www.youtube.com/watch?v=VF71pyq9lqo>

This video deals with the process of good storytelling;

- <https://www.youtube.com/watch?v=4U70RsDxwvg>

Marketing

Theme

Is there a central theme of the work that people will relate to? If so, make sure this is clear as themes that are relevant to a community, as this is one of the considerations when presenters are looking at work to tour. Like joy, sadness, depression, youth, aging, death, relationships, love, family and so on.

Poster

You have got a great work and you are ready to go marketing. The marketing often begins with a show poster of the key image and name of the work. Keep in mind that this 'identity' will often be the cornerstone of your marketing, so think hard – what will engage audiences in this work? If this show is a (e.g.) fast paced comic play, is that communicated by your marketing materials?

If creating a poster keep this is in mind;

- Have you considered the variety of audiences that you are targeting? It might be worth designing 2 or 3 different versions of poster artwork so that rural to regional to metro Presenters can choose what will work best for them;
- Will it work on Facebook and Instagram?
- Will it work on email?
- If you have a poster make sure you leave space for logos, ticketing information, venue location, show times, and Presenters might want to include their website;
- There will generally be crediting acknowledgments like 'Presented By';
- Funded tours often have 2-3 logos that need inclusion on all artwork – so make sure there is room for this;
- Age suitability and any warnings can also be important.

Marketing One Liner

- Why attend your show? Give a few words that gives the audience the reason they will see the show.
- How will their life be impacted by experiencing your work?
- How will it make them feel? Angry, sad, challenged, amused?
- Even the greatest of work needs to have a great reason for audiences to head out for the night and see the show.
- What's one great thing the audiences will experience by coming along and buying a ticket.



Reviews

Reviews are very important to why audiences consider seeing a show. Mainstream media is the best, but get audiences reviews, social media reviews and anything else with ratings out of 5 stars if you can.

★★★★★ *“The best dance show of the year “– Angus Scmangus*

Images

The more quality images you can provide the better, so look to capture great hero show images, headshots of cast and crew and any production images you are happy with. Many venues begin their marketing cycle 6-weeks out and post every few days which means aiming for 20 images to keep potential audiences interested.

Video

A picture tells 1,000 words and a video tells 1,000 pictures, so aim to record key moments as they happen. Eg. Rehearsals, tech set up, cast and crew interviews, and anything else you think is interesting. Don't over think it. Take the best quality you can but even if it is on a camera phone, it can be usable, and it's better than having nothing. Video can really capture what the experience and people of the work are like.

Copy

Describe your show beyond your one liner. What is the artform, the history, the thinking, the plot, the characters and so on. You should be able to describe the work in a line for those who want the news fast, and a page for those who want to know the full detail.

Social Media

This is the key to getting audiences engaged so consider how your work tells its story on social media. Consider cast bios, short videos, show shots, and anything that might appeal. Keep in mind social media attention spans are short, so keep your material under 1-minute where you can.

Digital Artwork

Consider how you will supply your posters, video artwork, social media posts, logos, cast images and other material to the presenters who tour your work. Design files like posters are often provided in formats for software like Photoshop and or as PDFs, images need to be high-res JPG or similar, video mp3 or 4 and if you need to use a specific font you need to provide it to be installed. Mostly these files are stored in a cloud service like Dropbox so they can be shared. If you need advice, it's worth talking to a designer and we can help too.

Keep in mind that many regional venues don't have a full-time marketing staff member to market the show – so providing all of these tools, materials and templates in a well-developed 'Kit' or DropBox folder can make the difference between them taking your show in the first place, or once they have committed to it – whether its a financial success or failure.

3. Budgets

Show Fee

You will need to work out your show's budget so that you can provide a show fee to the Presenters. This is really important for venues to know at the beginning, because depending on the capacity and budget of the venue this will be a deciding factor for them in taking your show. We recommend providing a 'fee range', as you won't know your final fee until you have all your venues committed, and it will give you some flexibility if things change. The following budgets will help you work out your show fee;

Remount Budget

A remount budget is made up of all the costs required to bring your production up to tour readiness. Things like the creatives and performers for remount/ rehearsals, new or refurbished set items, equipment, costumes, some new marketing artwork designs, admin and perhaps paying for someone to help build you a new education resource or community engagement plan.

Weekly/ Running Cost Budget

Your weekly budget is made up of the costs required to keep your production going for a week, *excluding* touring costs.

Touring Budget

This is the last budget you will make, made up of travel costs, hire vehicles, fuel, flights, taxi fares, parking, accommodation, living away from home allowances, etc. You can't work out your tour costs until you have an itinerary mapped out, so make this your last step.

If you on't know how to calculate your budgets please see our template [here](https://www.circuitwest.com.au/resource/touring-costs-budgets-your-questions-answered/)
<https://www.circuitwest.com.au/resource/touring-costs-budgets-your-questions-answered/>.

We have loads of other great budgeting resources available, so get in touch.

4. *Community Engagement*

Thinking Beyond a Workshop

What happens for a community beyond the actual work on stage is hugely significant. Many producers offer workshops in their craft to local people as part of their touring show, but it is useful to think beyond this and some ideas that have been put forward recently have been engagements like school talks, teacher PD sessions, breakfast talks, public dance classes, and cultural engagements - like meetings with like culture groups, public performances, writing classes, and community performances.

PD opportunities don't have to be necessarily related to the show! Presenters are also interested in offering groups in the community time with artists who have unique skills or experiences they can share. (e.g. A touring musician recently offered a one-on-one session with a local young performer – inspiring!)

Education Resources

For shows aimed at children or students you might like to consider building Education or Parents Resources. Tools like this are brilliant at expanding the experience of the audience before or after they see the show. There are experts in the field that can help you with this, and Government funding could be sought as part of your tour (sits within your 'remount' budget).

Slow Touring

Consider what you can bring to a community apart from the performance and give them the maximum value of having you in their region for the longest possible time.

5. *Technical Needs*

With a diverse array of venues, spaces, theatres and halls across Western Australia - presenters will need to know if your work will work in their space. It's also important that a producer has considered everything in terms of lighting, set, sound and times required.

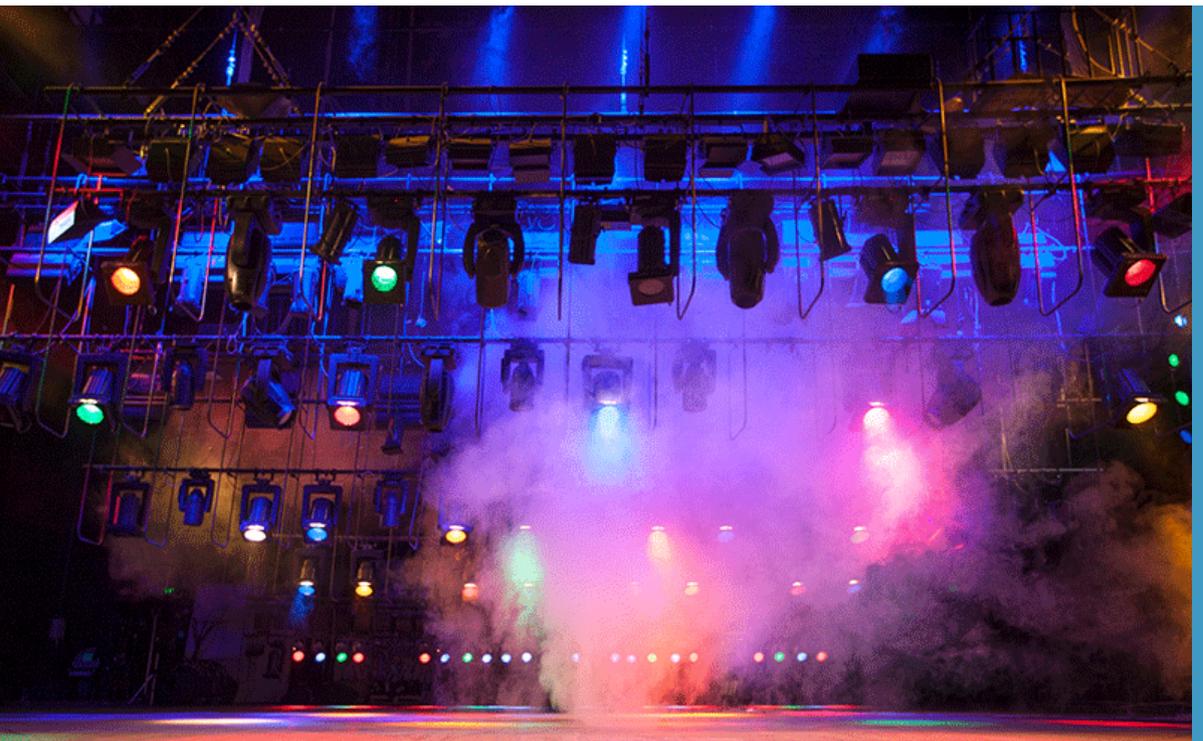
There is a template available **here**. <https://www.circuitwest.com.au/resource/technical-specifications-example/>

Keep in mind this document should outline;

- 1) What you are providing/ bringing with you in your truck and
- 2) What you need from the venues

Also, are your specs fixed or flexible? For smaller venues, this is a really big deciding factor.

Keep in mind that some venues with smaller capacity to participate in tours don't have a full-time technician. It's work picking up the phone to talk about any unusual technical needs you have to talk about any limitations. Best to know from the beginning than finding out too late that a set piece can't fit through the door!



6. *After You Pitch*

So, you've delivered an amazing pitch, what now?

Keep in mind that presenters see many pitches at once, so you should consider how you might achieve your post-pitch contact. This is a call or email to presenters to back up what you have pitched and make sure all their questions are answered.

It's a good idea to frame up your 'story' before reaching out to Presenters.

Have you thought about which communities are the best fit for the work? If you can help the decision making by identifying the key points about why the work is a good fit, you'll make a great connection with that Presenter straight away. We recommend including;

- Video
- Reviews
- Commentary from you as to why the show is a good fit for that community
- Any updates on tours or performance you have secured
- Tech Specs

Keep it friendly and personal. If things don't work out this time, you now have a connection for a future show or opportunity.



7. *The Journey to Funding*

There is Government funding available that supports the costs of touring performing arts shows to regional and remote towns and communities in WA. If you are considering applying for funding, you will need to consider and prepare the following;

Core Application Questions

- **WHAT** is the show – a long description including art form/s, themes and performers, when and where it was previously staged;
- **WHO** – information about the key creatives and collaborators focusing on artistic and coordinating tour leaders, outlining their experience and how they will contribute to the delivery of the tour;
- **WHY** have you chosen to tour this show to the particular regions? An overview of when, where and how you identified regional demand for the project;
- What professional development opportunities are there? How the work will create employment or up-skilling/ learning opportunities for people living in the regions;
- **HOW** you will plan, manage and deliver the touring project, as well
- **HOW** you will engage the community and encourage audiences to attend the show

A detailed budget

You will need to demonstrate that all the elements of your activity have been considered, thoroughly researched and costed.

A good budget also provides confidence for the department that your activity will be a sound investment for the state.

Support Material

- Touring Agreements (template provided) from presenters who are presenting the work;
- Itinerary and Touring Party Workbook (template provided);
- Community Engagement Plan (max 5 pages);
- Marketing Plan (max 5 pages)
- Evidence of tour-readiness (e.g examples of past reviews, videos, marketing/ promotion materials or press coverage);
- Quotes for major items and fees Please see the Department of Local Government Sport and Creative Industries website for a detailed [Grant Program Guide](https://www.dlgsc.wa.gov.au/funding/arts-funding)



