**CAMPAIGN PLAN: ONE DAY, MAYBE**

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| **Name** | ONE DAY, MAYBE |
| **Start Date** | 1st September 2017 |
| **End Date** | 30th September 2017 |
| **Duration** | One month |

**Approved Description / Overview**

Deep within a hidden office complex in the city centre, a mysterious new Korean technology company is about to change the way we view the world.

Inspired by the Korean May 1980 Democratic Uprising, ONE DAY, MAYBE conjures a kaleidoscopic dreamscape where live performance, installation and pioneering technology combine to create a vividly dystopian vision of a world spinning thrillingly out of control.

dreamthinkspeak are global pioneers of site-responsive performance, previously taking over a paper factory in Moscow, the Old Treasury Building in Perth, Australia and an underground abattoir in Clerkenwell to create extraordinary and unforgettable audience journeys.

**Project Team**

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| --- | --- | --- |
| **Organisation** | **Name** | **Department** |
| Hull 2017 | Laura Smith  | Marketing  |
| Hull 2017 | David Watson | Digital |
| Hull 2017 | Ben McKnight | Media & Comms |
| Hull 2017 | Cian Smyth  | Programming |
| Hull 2017 | Katy Fuller  | Programming |
| Hull 2017 | Production Manager | Technical & Operations |
| Creative Partner | Tristan / Nick – Artistic Leads | DTS |
| Creative Partner | Anna Arthur | DTS |
| H17 PR Agency | Project Lead - TBC | Media & Comms |

**Campaign Objectives**

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| **Objective 1**  | Introduce audiences to a site-responsive experience, one like which they will have never experienced before |
| **Objective 2** | Build a new audience for dreamthinkspeak work in Hull & East Riding  |

**Measurable Goals**

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| **Goal 1** | Attendance of 8800 across the run |
| **Goal 2** | Generate revenue of £114,000 [70%] |
| **Goal 3** | Quantifiable media / awareness goal(s) – PR / Comms  |

**Target Audience (include geographic as well as demographic)**

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| **Audience 1** | Existing audience – Those who actively follow Dreamthinkspeak and are fans of their work |
| **Audience 2** | Existing “engaged” audience, predominantly living in the Hull/ East Riding area – they are likely to have been to other Hull 2017 shows throughout the year and be keen to try something new |
| **Audience 3** | New audience – Those who haven’t yet engaged with Hull 2017. Using community engagement links here via learning / participation to introduce a new audience to this type of work  |
| **Audience 4** | Influencer audience – Press and key stakeholders  |

**Campaign Structure: Phases**

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| **Phase** | **Period** | **Purpose** |
| Phase 1 | February – May 2017 | Building awareness  |
| Phase 2 | w/c 22nd May – 31st May 2017 | Pre-sale (soft introduction) |
| Phase 3 | 31st May – September 2017 | Core campaign period  |
| Phase 4 | October 2017 | Follow up / Audience development  |

**PROJECT BACKGROUND**

**Partner Supplied Synopsis**

*If there is a synopsis insert here*

Technically – this is the same as the above, supplied by Tristan!

Also, important to note that there’s a parallel story running here with the Korean tech company, Kasang, setting up in Hull and coming on board at a Hull 2017 City Partner.

Once an audience member has bought a ticket, the idea is that they will receive direct correspondence with Kasang, rather than Hull 2017, so they already begin their journey in the site-responsive experience.

**About the Company / Creative Partner**dreamthinkspeak are global pioneers of site-responsive performance, previously taking over a paper factory in Moscow, the Old Treasury Building in Perth, Australia and an underground abattoir in Clerkenwell to create extraordinary and unforgettable audience journeys.

**Agreed contractual credit**

*Hull UK City of Culture and [Creative Partner] present XXXXXXXXXX by [Writer]*

**Key Selling Points of Show**

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| --- | --- |
| **1** | Dreamthinkspeak – widely recognised reputation for providing exceptional experiences |
| **2** | Mixed media of live performance, film and installation |
| **3** | Exciting, immersive experience where visitors are part of the story |

**Competition**

Local competition:

Although there is no completely direct competition with cross-over of similar artforms, there are some events happening in and around the city during September which may attract a % of audiences. There could be a potential to cross-sell here and use this to our advantage.

-Freedom Festival, Hull City Centre (1-3 Sep)

-The Royal Ballet, Hull New Theatre (16 Sept) – there will also be supporting engagement work happening before this event working with local dance companies and participants

-Jane Eyre, Hull New Theatre (18 – 23 Sept)

-Hull Trinity Festival, Trinity Square (23 –24 Sept)

-Turner Prize 2017, Ferens Art Gallery (26 Sept 2017 – 7 Jan 2018)

Regional/ National competition:

-Alice’s Adventures Underground (The Vaults, London Until 23 Sept) – Immersive dark theatre experience – has five stars from Time Out

-Leeds Light Night 2017

-onRoundhay Festival (Leeds, Sept 2017) – Music Festival

**SWOT Analysis**

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| **Strengths** | Dreamthinkspeak – strong existing reputation and following. Experimental immersive experience – something different to what has been on previously in the Hull 2017 programme. Visitors are part of the experience. Based in the centre of town – easy to get to. Mixed media – variation with performance, film and installation.  |
| **Weaknesses** | Large-scale, site specific work. Limited to where the event can take place. May seem too experimental for the Hull demographic. Not much given away in the copy overview - people may be unsure about what it is. This may lead to them being reluctant to spend money on a ticket (which is a higher price point than some of the other tickets that are / have been on sale for Hull 2017 shows). |
| **Opportunities** | Momentum from the build up to the Turner Prize could help attract an exisiting contemporary art audience already planning on coming to Hull. They could perhaps do both at the same time?  |
| **Threats** | Turner Prize could take focus of our intended audiences. Running length is over a month period – will need to maintain momentum throughout. |

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| **eats** |  |

**Agreed Shows to Upsell or Cross-Sell (Pre- or -Post)**

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| **1** | The Electric Fence (Art Installion) – 4 Jul – 30 Sept at Holy Trinity Church  |
| **2** | All We Ever Wanted Was Everything (Gig theatre) – 6 – 17 June at Welly Club |
| **3** | Land of Green Ginger (Immersive Experience) – Various dates/ locations – Could be a good way to engage with “audience 3” listed above |
| **4** | Trent Falls To Spurn Point (Mixed media installation) – 22 Jun – 15 Jul at University of Hull |

**Comms & Positioning**

**\*NB – Anna Arthur PR has been employed by dreamthinkspeak and will take lead on key PR activity, working closely with Ben McKnight and Cornershop.**

* *Major event for Hull 2017 and during Freedom Season. Following on from events like Flood and All We Ever Wanted Was Everything this event is taking audiences on a journey like no other*
* *Mix of national, regional and local – print, broadcast, online – arts, theatre, general*
* *A another unique event that will be a highlight of the Hull 2017 year*
* *Specific funding credit, if appropriate, TBC.*

**High-level budget (\*CONFIDENTIAL\*)**

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| --- | --- |
| **Total Project Cost**  | £XXX,XXX |
| **Hull 2017 Contribution** | £XXX,XXX  |
| **MarComms Allocation** | £26,500 held in the project budget  |

*Contractually Hull 2017 is responsible for the marketing and digital promotion, and media relations, of the project.*

**DELIVERY PLAN: PHASE 1 “AWARENESS BUILDING”**

February - May 2017

**Budget Allocation – N/A**

|  |  |
| --- | --- |
| **Overall MarComms Allocation**  | N/A |
| **Allocation to Phase [X]** | N/A |
| **Additional Contribution(s)** | N/A |
| **Phase 1 Other** | N/A |

**Approach**

*Outline the approach that has been agreed for this phase*

* *What we intend to do?*
* *Why we intend to do it?*
* *How we know it will have worked?*

|  |  |  |
| --- | --- | --- |
| **Name** | **Description** | **Resource / Lead** |
| Branding | Image provided by dreamthinkspeak for the season guide. | TS |
| Print Collateral | One Day, Maybe received a full double page spread in the Freedom section of the Hull 2017 Season Guide. 100,000 copies of the guide have been printed and distributed locally, regionally and nationally. | LS |
| Online | The web page went live on 28th Feb to coincide with the press/public launch of Seasons 2 & 3.  | DW |
| Social Media | General promotion about the production across social channels.  | DW |
| Print Advertising | We have included ‘One, Day Maybe’ in 2 x event lisiting style adverts – one advert was provided to VHEY for an insertion in a NE Lincs publication, the other was for Visit York. | LS |

**Learnings**

From what we can determine so far, people have been interested to hear more/ find out more about the show. Up until this point we’ve had to be quite generic with the language used to discuss what it’s all about, so moving into phase 2, we can be a little more creative and specific. We’ll also aim to build a profile for Dreakthinkspeak in the local area to whet the appetite with audiences for their work.

**DELIVERY PLAN: PHASE 2 “PRE-SALE”**

w/c 22nd May 2016 – 31st May 2017

**Budget Allocation**

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| --- | --- |
| **Overall MarComms Allocation**  | £8,000 |
| **Allocation to Phase 2** | £7,738 |
| **Additional Contribution(s)** | N/A |
| **Phase 2 Advertising**  | £6,000 |
| **Phase 2 Digital Activity** | £1,000 |
| **Phase 2 Photography or Film** | £500 |
| **Phase 2 Print materials**  | £500 |

**Approach**

*Outline the approach that has been agreed for this phase*

* *What we intend to do?*
* *Why we intend to do it?*
* *How we know it will have worked?*

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| --- | --- | --- | --- |
| **Name** | **Description** | **Resource / Lead** | **Budget** |
| Print Collateral | Postcards for the Pod and exit flyering opportunites i.e. BTO, Depart, R1BW (x10,000 copies)  | LS | £500 |
| Event Page | 22nd May – Updated with new copy | DW | N/A |
| Trailer | Short trailer produced for launch W/C 22 May.  | DW | £500 |
| Email Marketing | DTS database – enewsletter?? Are we sending from Hull 2017, or via their e-marketing system?  | DW | N/A |
| Editorial | Positioning editorial feature about DTS and their previous work and promoting the upcoming work. News feature flagging the on-sale.  | DW | N/A |
| Social Media | General editorial feature promotions.  | DW | N/A |
| Outdoor Advertising | 3 x flagship 6 sheet sites surrounding cinema/retail locations – Hull city centre, West Hull (Willerby) and Kingswood (North Hull)Station Drum branding – on Hull 2017 pillar at Paragon Interchange  | LS | £1,200 |
| Print Advertising | Local press advertising – Saturday insertion in HDM on 27th May/ Beverley Advertiser insertion 1st June | LS | £1,245 |
| Radio Advertising | Capital FM – 2 weeks x 2 production adverts (one focusing on pre-sale and one when they are on-sale) | LS | £3,293 |
| Digital Advertising | A series of digital ads across facebook/twitter/isntagram promoting the production and on-sale. Starting w/c 22nd May. | DW | £1,000 |
| Other | Looking at what’s possible with Partners – for example Hull Trains and their transport hubs and poster sites. Can we provide artwork for them to put up for us? | LS | N/A |

Nb. Design costs built in with budget figures outlined above!

**Media Opportunities Phase [2] – Anna/Ben**

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| --- | --- |
| **XX/XX/XX** | Positioning activity, ahead of tickets going on sale, possibly with focus on dreamthinkspeak and reputation |
| **XX/XX/XX** | Underline uniqueness of the event, to local, but also potential audiences across the country |

**Key Dates / Timeline**

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| --- | --- |
| **08/05/17** | Sign off of plan – citing activity for phase 2 of activity  |
| **09/05/17** | Booking deadline to confirm media: outdoor sites, radio and press  |
| **09/05/17** | Artwork deadline for outdoor adverts (6 sheets) |
| **15/05/17** | Briefing deadline for radio commercials (2 x different calls to action at the end) |
| **19/05/17** | Briefing deadline for social media adverts (demographics, geography, messaging etc) |
| **12/05/17** | Artwork deadline for postcards and print advertising  |
| **26/05/17** | Deadline for trailer production for the online video |
| **30/05/17** | Deadline for new “event page” to go live |
| **22/05/17** | Deadline to get the DTS e-shot approved  |
| **XX/XX/XX** | LIVE DATES – TO CONFIRM ONCE PLAN IS APPROVED |
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**Learnings**

*What have we learnt from implementing Phase [X] that can inform the next period of activity?*

**DELIVERY PLAN: PHASE [X] “CORE”**

XX Month 2016 - XX Month 2017

[REPEAT THIS SECTION FOR EACH PHASE]

**Budget Allocation**

|  |  |
| --- | --- |
| **Overall MarComms Allocation**  | £ |
| **Allocation to Phase [X]** | £  |
| **Additional Contribution(s)** | £ |
| **Phase [X] Image Creation / Branding** | £  |
| **Phase [X] Print** | £  |
| **Phase [X] Advertising**  | £  |
| **Phase [X] Digital Activity** | £  |
| **Phase [X] Experiential**  | £  |
| **Phase [X] Photography or Film** | £  |
| **Phase [X] Venue Dressing / Partner Recognition** | £ |
| **Phase [X] Other** | £  |

**Approach**

*Outline the approach that has been agreed for this phase*

* *What we intend to do?*
* *Why we intend to do it?*
* *How we know it will have worked?*

|  |  |  |
| --- | --- | --- |
| **Name** | **Description** | **Resource / Lead** |
| Branding | Outline any branding or imagery that needs to be created |  |
| Print Collateral | Will there be any? |  |
| Event Page | Insert live date |  |
| Social Media | Social media activity |  |
| Email Marketing | Will this be included in our newsletter |  |
| Editorial | Quantify editorial outputs |  |
| Direct Mail | Will there be any? To which mailing lists? |  |
| Outdoor Advertising | Is this part of a wider campaign? |  |
| Print Advertising |  |  |
| Radio Advertising |  |  |
| Digital Advertising |  |  |
| Other | Summer magazine - DPS |  |

**Media Opportunities (Phase [X])**

|  |  |
| --- | --- |
| **XX/XX/XX** | Insert suggested media op |
| **XX/XX/XX** | Insert suggested media op |
| **XX/XX/XX** | Insert suggested media op |

**Photography & Filming Plan**

*Are production shots required? Do we need to document the project for the archive?*

**Key Dates / Timeline**

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| **XX/XX/XX** |  |
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**Learnings**

*What have we learnt from implementing Phase [X] that can inform the next period of activity?*

|  |  |  |
| --- | --- | --- |
| **APPROVAL** | **SIGNATURE**  | **DATE**  |
| Marketing Lead: XXX |  |  |
| Digital Lead: XXX |  |  |
| Comms Lead: XXX |  |  |