**CAMPAIGN PLAN: DEPART**

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| **Name** | Depart |
| **Start Date** | 18 May 2017 |
| **End Date** | 21 May 2017 |
| **Duration** | 4 nights |

**Approved Description / Overview**

*A spellbinding spectacle from internationally acclaimed circus artists, Circa.*

*Inspired by the legend of Orpheus and Eurydice, Depart will take you on a path through the underworld in this uniquely atmospheric location.*

*Taking over the cemetery, circus artists will dance above your head, surprising you with extraordinary feats of physicality as they guide you through the space between life and death in this astonishing visual feast.*

*Led by Yaron Lifschitz, creator of some of the most highly innovative and genre-defying circus in the world, with a creative team including the electronic musician Lapalux, Depart brings together acrobats, aerialists, local community choirs and video artists for an experience like no other.*

*Depart is co-commissioned by LIFT, the National Centre for Circus Arts, Spitalfields Music, Hull UK City of Culture 2017, LeftCoast and Brighton Festival. Supported by Arts Council England.*

**Project Team**

|  |  |  |
| --- | --- | --- |
| **Organisation** | **Name** | **Department** |
| Hull 2017 | Laura Smith | Marketing |
| Hull 2017 | Jo Charlton  | Digital |
| Hull 2017 | Alix Johnson  | Media & Comms |
| Hull 2017 | Katy Fuller  | Programming |
| Hull 2017 | Cian Smyth  | Programming |
| Hull 2017 | Aiden Lesser | Technical & Operations |
| Creative Partner | Yaron Lifschitz - Artistic Lead |  |
| Creative Partner | Bonnie Smith – MarComms, LIFT  |  |
| Creative Partner | Sally Cowling – Producer, LIFT |  |
| The Corner Shop | Philippa Redfern | Media & Comms |

**Campaign Objectives**

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| --- | --- |
| **Objective 1**  | To build a new audience for contemporary circus and site specific work  |
| **Objective 2** | To position Depart as a new nationally significant circus commission made possible by the support of Hull 2017 |
| **Objective 3** | To cement programming partnerships with creative partners in the city also programming contemporary circus, in particular Hull Truck & Freedom Festival |
| **Objective 4** | To raise the profile of Hull 2017 funders and partners |

**Measurable Goals**

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| --- | --- |
| **Goal 1** | For 10% of the audience have experienced circus for the first time |
| **Goal 2** | To sell 200 tickets per night  |
| **Goal 3** | To achieve six pieces of regional media coverage |

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

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| --- | --- |
| **Audience 1** | Existing circus goers in the city and wider Yorkshire region who are already familiar with circus, site specific work, and/or outdoor arts  |
| **Audience 2** | Place des Anges ticket holders (if possible segmented by age / demographics) – need caution as a very different proposition  |
| **Audience 3** | Existing Hull 2017 ticket buying audience who have already engaged with Pot Luck, Coum LIVE, Flood and Freedom Festival. |
| **Audience 4** | Avenues audience with a particular focus on the museli belters |
| **Audience 5** | College students – particularly Wyke College, potential upsell to University |
| **Audience 6** | Near East Riding Villages – Cottingham, Anlaby, Willerby (not Beverley) |

**Campaign Structure: Phases**

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| --- | --- | --- |
| **Phase** | **Period** | **Purpose** |
| Phase 1 | September 2016 – March 2017 | Building awareness through season guides |
| Phase 2 | April 2017 | Core paid campaign period |
| Phase 3 | Early May 2017 | Late booker activity |

**Agreed contractual credit**

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**Key Selling Points of Show**

|  |  |
| --- | --- |
| **1** | Performed by internationally acclaimed Australian circus troupe Circa |
| **2** | Immersive show |
| **3** | Unusual venue |
| **4** | Community participation (Freedom Chrous / Circus Champions) |

**Competition**

For the “outdoor” family market – there is no real competition in Hull during this time. Richard III will still be on at Hull Truck but coming to the end of its run. Ferens Art Gallery and HSG will both have their visual arts programmes running during this time.

REGIONAL

**SWOT Analysis**

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| --- | --- |
| **Strengths**  | The reputation and quality of Circa |
| **Weaknesses** | Production - the Tower Hamlets performance last year received lukewarm reviews (Time Out described it as “hit’n’miss) |
| **Opportunities** | Coincides with Thoresby Primary School’s Kaleidoscope Festival so there is potential to do circus workshops (although Depart isn’t designed for children, it is family friendly) |
| **Threats** | Expectations may exceed experienceComplaints from residents about noise, parking, access. Potential damage to site / risk to wildlife - complaints from Friends of General Cemetary  |

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

|  |  |
| --- | --- |
| **1** | Bromance (Hull Truck) |
| **2** | Bedtime Stories (TBC) |
| **3** | Land of Green Ginger (show at East Park) |
| **4** | Freedom Festival |
| **5** | Flood |

**Comms & Positioning**

* *Potential PR student*

National Centre for Circus Arts

* *How we will position the show*
* Use ‘circus in a cemetery’ as initial hook to pique media interest - evokes imagery and is very unique.
* Reinforce the reputation and quality of Circa.
* Use Lapalux’s involvement to harness interest from music titles as well as the wider arts.
* *Media targets*

Hull Daily Mail BBC Look North BBC Radio Humberside

Yorkshire Post ITV Calendar Viking FM

 KCFM

* *Key national media targets*

The Times Financial Times Guardian Online

Mail on Sunday: Event Daily Mirror Express

Sundy Times: Culture the I Guardian: Weekend

BBC Radio 2: Arts Show BBC Radio 4: Front Row BBC Radio 1: Matt Edmondson

ITV: This Morning BBC One: The One Show BBC World Service

Digital Spy Hello! Maximum Pop!

VICE Hunger TV Crack

ShufSounds

* *Key industry media targets*

The Stage What’s On Stage Exeunt The Arts Desk

This is Caberet The Circus Diaries Circus Geeks Sideshow

* *Messaging and selling the show into stakeholders*

Community participation – Freedom Chorus sell in stories on the local individuals who will help make up the production or perhaps follow their progress.

* *Funding messaging*

Reference Strategic Touring Fund

* *Additional key message*
* Position LIFT as a production company that tours works, not just a festival based in London every other year.
* May be additional stories around the cemetary itself.

**Budget**

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| --- | --- |
| **Total Project Cost**  | £66,000 |
| **MarComms Allocation** | £3,500 held in the project budget / by Creative Partner |

*Contractually Hull 2017 is responsible for the marketing and digital promotion, and media relations of the project. As well as for ticketing the event. The creative partner will provide 10,000 leaflets.*

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

September 2016 - March 2017

|  |  |  |
| --- | --- | --- |
| **Name** | **Description** | **Resource / Lead** |
| Branding | Gain access to lead image from creative partner and production photography |  |
| Print Collateral | Inclusion in 2 x Season Guides with a combined print run of 200,000. |  |
| Online | Featured on Hull 2017 website |  |
| Social Media | None to date |  |
| Other | TBC |  |

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

|  |  |
| --- | --- |
| **22 Sept** | Season 1 Launch |
| **15 Feb** | On sale to coincide with Brighton launch |
| **28 Feb** | Season 2 & 3 Launch |

**DELIVERY PLAN: PHASE 2 “CORE CAMPAIGN ACTIVITY”**

April 2017

**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** |
| Print Collateral | 10,000 leaflets / 100 Posters (size TBC) |  |
| Social Media | Social media activity |  |
| Email Marketing | Audience segment |  |
| Editorial | Quantify editorial outputs |  |
| Direct Mail | Avenues |  |
| Print Advertising | Cottingham Times etc. |  |

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

|  |  |
| --- | --- |
| **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**

|  |  |
| --- | --- |
| **XX/XX/XX** |  |
| **XX/XX/XX** |  |
| **XX/XX/XX** |  |
| **XX/XX/XX** |  |
| **XX/XX/XX** |  |

**Learnings**

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

**DELIVERY PLAN: PHASE 3 “LATE BOOKERS”**

April 2017

**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** |
| Social Media | Social media activity |  |
| Email Marketing | Audience segment |  |
| Editorial | Quantify editorial outputs |  |

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

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

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