**15 NOVEMBER 2017:**

**MC: Jamie Potter (Middle Child Comms and Marketing)**

**Hull 2017: Lindsey Alvis (Producer), Martin Atkinson (Assistant Producer), Eleanor Churchill (Digital), Alix Johnson (PR).**

**Agenda:**

* Highlight elements from your marketing plan that has been developed so far. How will the budget be used?
* Image Creation: timeline. We have a date of 28 Nov for most images. Any ideas of what the image might look like.
* Copy: if you have any idea of what your copy might sound/read like?
* Ideas of how to follow the process digitally.
* How will you use social media? How would you like us to use social media in response?
* Editorial: what would you like to be talking about during the process?
* Ideas of how Hull 2017 can best supplement your marketing plan from Middle Child and the team.

**Positioning**: Throughout our marketing we want to position ourselves as makers of *gig theatre*, of a good night out, not like black box theatre, so that means putting music and the audience experience at the forefront of our content/messages.

**Collaboration**: I’ve started looking to how the music industry markets its acts for inspiration, rather than theatre, and we’d like to make the most of our relationships with Welly and The Sesh for this production, particularly giving ‘ownership’ to our audiences, as Mak has spoken of with Humber St Sesh.

**Digital:**Digital/social media, particularly video, will be central to our plans as it’s used heavily by our target audience and documenting the process of Ten Storey worked well for us. However we’d like to do more interesting things with print too.

**Imagery/artwork**: We’ve been working to that November deadline so it’s something I need to press on with this week, though it will likely evolve as the show does given R&D only just happened. For instance, we know photos of people are powerful, but we don’t have a cast yet. So how we work that into y/our campaigns over the next six months would be a useful chat.

**Press**: this is something we need to develop as we don’t consider it crucial to our Hull marketing given our target audience, yet we’d like to see what we can do with some of the national magazines (Vice, ID, Exeunt etc) and theatre press in terms of putting ourselves across as a driving force behind gig theatre.

**Practicalities**: How MC and the 2017 team work together: processes, deadlines and lead times, support, contacts etc.

**Follow up meeting to be scheduled with Marketing with regards to what was discussed today and launch.**

Minutes:

* MC Celebrating 5 birthday in Oct 2017.
* Theatre that makes some noise: tagline.
* In Hull research suggests that people prefer to go to nightclubs, gigs rather theatre.
* Title changing from AWEWWE eventually.
* This is a collaboration with Sesh.
* 3 x 30 mins.
* Talking about the millennial experience in Britain but especially in Hull. Cast of 6 playing instruments and acting.
* Main space at Welly. Won’t be theatre, will be more gig like.
* 2012, 2017, 2022: time span of production. Asteroid hits earth in the final act.
* Epic love story, gig, experience.
* Looking at what the music industry do, rather than theatre. Making sure it has the appeal of a gig.
* Social media/digital: EXPAND> WHAT HAS WORKED, WHAT HASN’T?
* Research suggests that people need print.
* MC audience don’t really do HDM, Radio Humberside.
* Nationally: more and more productions doing gig theatre.
* 60% OF AUDIENCE MILLENIALS WHO SYMPATHISE WITH MCs RHETORIC.
* WHATSAPP INTERVIEWS WERE USED LAST TIME. One to one, they gave the number out on email and people answered questions. Would be an idea for the end of the show.
* Bands have a role to play in promoting the performance.
* Humberstreet Sesh bands as part of the performance.
* Instagram is something they are developing.
* Facebook gets the most interaction.
* Twitter is engaged with more nationally and by press.
* Dancing Dead trailer most successful.
* 20 responses from paid FB with specific targeting.
* Snapchat: wants to be used, but need some safeguarding.
* Facebook Live for rehearsals is a potential.
* Print: Hull theatre companies telling people what they are doing in Hull 2017 is something MC want to explore.

**ACTIONS:**

* Work together on media list with Alix.
* 5 years in the city as a company should be an angle of editorial.
* Working class voice comes from Luke Barnes – if anything comes out about this Luke needs to be at the heart of this.
* Eleanor: can we arrange a photoshoot with theatre sector: MC, Silent Uproar, Roaring Girls, Ensemble 52. Possibly HIPI to liaise with you on this.
* Eleanor, can you start the mar/comms plan for this in response to their meeting? It seems too digital to take a marketing route.
* What will be the final deadline for Middle Child’s image? MA to feed back.
* DETERMINE TONE OF VOICE, LOOK AND FEEL OF MIDDLE CHILD.
* Martin to arrange a follow up meeting with MC, Hull 2017 and Middle Child where the beginnings of a marketing and comms plan are presented.

**CONSIDERATIONS:**

* DO YOU WANT PEOPLE WHO READ THE DAILY MAIL TO SEE YOUR MESSAGE – OR IS IT TALKING TO PEOPLE WHO ALREADY THINK THE WAY MC DO? IS THERE A PERSPECTIVE THAT CREEPS INTO THIS EDITORIAL TO EASE PEOPLE INTO YOUR APPROACH.
* HAVE YOU TARGETED DEMOGRAPHIC, is the production there to change people’s perceptions of millennials or is the perception not the issue, but seeing theatre the issue? A BIT OF BOTH. LOOK AFTER THE AUDIENCE.