



**maladjusted**

Publicity Final Report  
Submitted by:  
Amanda Konkin  
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March 2013

## Overview

Overall, we had a successful publicity campaign for maladjusted. Targeted advertising, advantageous sponsorship opportunities and timely mainstream media coverage resulted in a wide awareness of the project and good houses. I spent **\$17,918.71** of my total \$20,000 budget, resulting in a surplus of **\$2,081.29**. In addition, sponsorship deals, price negotiation and cultural initiatives (such as the transit shelter subsidy and Vancouver Live program from the City of Vancouver) resulted in maladjusted receiving **\$45,716.40** in free advertising.

## Materials

One of my first tasks upon arriving at the office was to facilitate the creation of promotional material. Jordan Bent was already on contract to design the show image and materials and I, along with in-house graphic designer Dafne Blanco, met with him to come up with a final image based on initial mockups. We found that the process dealing with slight changes to the image became quite trying having to email back and forth with delayed responses, and in the end resulted in us asking Jordan to hand over a copy of the finished image for Dafne Blanco to take over graphic design duties. In the end we came up with very eye catching posters and print materials largely due to the efforts made by designer Dafne Blanco.

For printing our irregularly sized postcard we went through RR Donnelly who the company has worked with many times in the past. They provided an excellent price on 20,000 cards and they were produced within a remarkably fast 24 hour turnaround. RR Donnelly also handled our program production accommodating last minute changes to the copy. Brian Benson our sales rep and Melissa Esson our customer service rep were both very accommodating and I would recommend using RR Donnelly for future projects.

We did a small run of 500 posters that we purchased through a New Year sale at Jukebox printing for less than \$200 at quite good quality. In the end we probably could have benefited from a larger poster run, as it was unclear how many posters outreach would wind up using. We were able to go through the entire run of posters and it was more targeted to use the posters as an outreach tool rather than through a widespread poster campaign.

We also used Jukebox to produce 1000 business card sized vouchers. We encountered a slight issue with the vouchers being somewhat confusing, and had to print out stickers to update the information on each voucher. Publicity and Outreach assistant Mallory Gallant spent a morning applying stickers to all of the vouchers.

## Media Sponsorship

I reached out to various organizations to coordinate media sponsorship early on in the process, approaching past sponsors CBC, the WestEnd, and The Georgia Straight while also looking into new avenues The Vancouver Courier,

Astral Media and Rogers Communications. The CBC communications officer Lien Young turned down our request after many follow up inquiries stating a need to meet 'strategic sponsorship initiatives' that could not be met through our work. See response below:

Hi Amanda,

Sorry I've been meaning to get back to you as it's been quite hectic around here. The relationship with CBC and Headlines Theatre has been good and the work that Headlines does is significant to the dialogue in our community. Based on our need to meet strategic sponsorship objectives for the forthcoming year we won't be able to sponsor *maladjusted*. This however does not preclude any coverage our programmers may wish to do around the production. Please feel free to send releases to them as you normally would. We wish you best of luck with this upcoming show.

Regards, Lien

We also failed to hear back from applications to Astral Media and Rogers Communications; however, I would encourage future projects to pursue these avenues as they do offer quite a bit of advertising support if successful.

The WestEnder initially expressed interest in sponsorship and Manon Paradis at the Courier was quite supportive of sponsorship inquiries; however, The Georgia Straight proved to be the most lucrative option. They provided us with the widest spread of coverage to our target demographics and we received \$15,046 worth of advertising for \$4760, resulting in **\$10,286** in savings. We were also able to receive a large amount of online coverage including a blog post, contest run and leaderboard on the site that helped to further our impact with Straight readers. Laura Moore and her assistant Jessica Moorhouse were both very supportive of the project and easy to work with throughout the process. The Georgia Straight also provided us with support for our webcast organized through webcast master Chris Bouris that included a featured blog post on the weekend of March 23rd. I would recommend pursuing sponsorship options through the Georgia Straight in the future.

It is worth noting that Manon Paradis at the Courier was also very supportive of the project throughout its run and provided us with a substantial discount on ads, pushed for us to get editorial coverage and offered us a free ad for our dialogue series when the *Healthwise* issue was moved to an earlier date. I would highly recommend maintaining this relationship in the future and note that they are very open to sponsorship opportunities with the company.

### Distribution

Poster and postcard distribution began in early February 2013. Long time volunteer Harry Wong was a great asset to the project and took 250 posters and numerous postcards returning to the office twice leading up to opening to get more. In return for his support of the project we provided Harry with two tickets to opening night of the show. Perry Giguere (The poster guy) was hired to distribute 175 posters and 1000 postcards throughout the downtown core and Kitsilano. I would recommend in the future limiting the amount of money spent on distribution as it seems more advantageous to utilize outreach channels and dedicated volunteers to get the word out about the project.

I also purchased 20,000 postcards for the run. In the end, this wound up being much more than we needed as we ended the run with a full unopened box of 4,500 postcards. I would suggest that a solid run of 15,000 postcards is more within the scope of our resources to distribute.

### Dialogue Series

The dialogue series was already in motion when I arrived. Outreach coordinator Dafne Blanco with Publicity and Outreach Coordinator Mallory Gallant took up the reigns for the Dialogue series and I provided support where necessary. I was part of the second advisory committee meeting to decide on topics for the three sessions.

I took out print ads in the WestEnder, The Georgia Straight and The Vancouver Courier for the dialogue series. We also ran a social media campaign on Facebook to push for attendance at the series.

There was a conversation about possibly recording the dialogue series started in Mid- January. I wound up coordinating a few videographers to attend on the dialogue dates to provide footage for Theatre for Living to do with as they please. At the end of my contract it does not appear as though the footage will be compiled as originally planned, but it will be advantageous for documentary purposes.

### Social Media Initiatives

We had quite a successful social media campaign for the run of maladjusted, focused primarily on our Facebook, twitter and a new blog. We set up a blog in November via the Headlines website accessible at [www.theatreforliving.com/blog](http://www.theatreforliving.com/blog). The blog was used sporadically throughout the process to update followers about behind the scenes processes.

I was quite active on twitter and tried to maintain a good relationship with followers and those who were engaged with our work. Our twitter followers were quite engaged with the process and seemed receptive to the work gaining lots of re-tweets and favorites for our posts. The previous social media strategy set up automatic follows via social oomph. Part of my strategy was to manage our account and receive more followers than we followed as a way to be more selective with our online presence and weed out superfluous spam accounts. During the course of my contract we were able to grow our twitter followers to over 1,000 while also controlling who we follow as a company. This has resulted in a strong social media presence that I highly recommend maintaining through future projects.

We also ran a twitter re-tweet contest during the first week of March to let people know about the show offering a pair of tickets. We were able to utilize social media support from Breakfast Television, Jenny Kwan MP and various community organizations such as East Van love and the Vancouver Observer to get re-tweets out to quite a few followers on twitter.

Our Facebook page also increased in followers to have over 1,000 likes. I have to commend director David Diamond for being quite active in updating Facebook throughout the process. The dynamic of conversation on Facebook is quite different than other social media platforms and I think that the ability for all members of the company to contribute results in a really positive presence. We also utilized Facebook ads throughout the first two weeks of the run and leading up to the dialogue series to increase our social media presence and attendance at shows. Our reach for this social media campaign totaled 382,817 impressions resulting in 352 clicks and 145 direct actions.

A few recommendations for social media in the future would be to maintain regular posts for followers on the blog. Ideally with monthly posts throughout the months without a show and then weekly updates once rehearsals and performances started. I would also recommend adding a space for twitter in the database as many media outlets and reporters maintain regular accounts and are quite engaged with organizations via this medium.

### Advertising

I ran a very traditional print advertising campaign taking out ads in The Georgia Straight, The Westender, The Vancouver Courier, Metro News (Vancouver), Megaphone, the Vancouver Sun and The Province. I also took out targeted ads in programs including The CIA (Catalogue of Independent Arts), The Talking Stick Festival Brochure and the program for Medicine, which played at the Firehall Arts Centre a few weeks before our run.

I utilized a lot of online supplements for our print advertising including leaderboard ads with The Georgia Straight and Vancouver Courier. Dafne took out an enhanced listing with the GVPTA before I began and I was also able to secure us placement on the scrolling banner on the Alliance for Arts and Culture website at no cost. I also organized ticket giveaways through House seats BC that provided targeted awareness of our project through their membership base.

The City of Vancouver provided amazing support for the project through the Transit Shelter Subsidy program and the Vancouver Live! Program. We ran a 10 second silent ad on two large digital screens in Downtown Vancouver at the corner of Granville and Robson for a period of 6 weeks February 11-March 24<sup>th</sup>, 2013. We also secured 4 weeks of space for transit shelter advertising that ran 10 faces from February 25-March 24<sup>th</sup>, 2013, providing ideal coverage of the show for the week leading up to and throughout the run. The most notable locations for the transit shelter would be our placement on Nelson and Seymour, as well as our placement on Commercial and Broadway.

### 'Blarney' Promo

After a small house during the Sunday of opening weekend, I began to get quite worried about our two-show day on Sunday March 17<sup>th</sup> (St. Patrick's Day). I suggested we run a promo for \$5 discount tickets to encourage audience attendance. After approval from David, I coordinated things with Caitlin at the

Firehall to set up an online and in phone promo discount, which we then advertised in our March newsletter and through social media. By citing the word 'blarney', people could purchase tickets for \$5 off, which meant \$7 tickets with the Firehall fees was a \$10 ticket. Fortunately, this promo helped to gain a sold-out show for March 17<sup>th</sup>.

### Media Call

I chose to target our Media Call primarily to television outlets. We didn't have a very widespread response; however, I was able to secure coverage with radio-canada and had a reporter from the Capilano Courier attend who wrote a very comprehensive review of the show. CBC French reporter Genevieve Milord produced a nice piece for radio-canada that aired on Monday March 11<sup>th</sup> featuring cast member Pierre Leichner and director David Diamond along with some beautiful shots of the production. I also arranged for a videographer to provide us with footage from the media call that we then were able to use as part of our Youtube promo of the show and workshop.

### Coverage

I was quite happy with the amount of coverage that the show received from mainstream and online outlets. The timing of many articles and radio appearances coincided well with opening and facilitated great awareness of the project. The majority of preshow coverage came from radio and a few newspaper previews. Margaret Gallagher, filling in for Sheryl MacKay, came to rehearsal to prepare a piece for North by Northwest on CBC, which ran the weekend before we opened. Andrea Warner was assigned to write a preview of the production for The Georgia Straight and after coming to rehearsal wrote a very thorough full page article that ran on March 7<sup>th</sup> right before we opened with a mention on the cover of the Straight. Sun Arts reporter Mark Leiren-Young spoke with David about the company to write a piece on the show. I was able to secure a personal health reporter, Erin Ellis, to write a piece about the dialogue series to compliment Mark's article resulting in a full page spread about the project in the March 7<sup>th</sup> issue of The Vancouver Sun.

During opening week various Headlines staff appeared on the radio including Mallory Gallant on Coop Radio's Media Mornings, Dafne Blanco on Coop Radio's America Latina el Dia and I appeared on CJSF SFU's Sound Therapy Radio. I was also able to set up an interview for David on the afternoon of Opening, March 8<sup>th</sup>, to talk with CBC's On the Coast about the project and give away a pair of tickets. We received a lot of positive feedback specifically from David's appearance with On the Coast demonstrating a great awareness of the project from this targeted campaign during opening week.

We had a steady flow of coverage throughout the run receiving reviews from many online outlets including Vancouver Plays, the GVPTA blog, Geist magazine, and The Charlebois Post all providing mostly favorable commentary about the project.

I was unable to secure coverage in The Globe & Mail, The Province, Metro News or 24 hours despite numerous follow-ups. Globe and Mail Western Arts Correspondent Marsha Lederman tried to mention us in another article she was writing about Renegade Studios, but unfortunately was unable to do so in the end. She expressed regret for not being able to write about the project due to her limited space for stories. We also did not get article coverage in The Courier despite multiple inquiries for reviewer Jo Ledingham and reporter Cheryl Rossi to write about the project, both citing limited space for articles. After receiving the news that they would not write about the show, I did push arts editor Michael Kissinger to feature the show as a pick of the week, which did advantageously run during opening weekend. We were also a featured show in the Couriers Centre Stage issue including a picture of the production.

The Westender was not able to provide editorial coverage of the project; however, after following up with editor Martha Perkins I secured mention for the play and dialogue series in the Hot Tickets issue March 7<sup>th</sup>. We also got a pick of the week for closing weekend via Inside Vancouver, after I did a last minute push for webcast coverage. I believe this was a direct result of setting up an interview for Inside Vancouver writer Elianna Lev during the second week of the run, who wrote a piece for the blog.

### In Conclusion

Overall, our media coverage was widespread and quite targeted during the essential weeks leading up to and during the run. I believe that the strong subject matter of the play and history of the company facilitated a lot of interest in the project and there was a fantastic grassroots outreach effort done by Outreach Coordinator Dafne Blanco that also helped to garner this interest. I was pleased with the choice to really focus on the new rebranding of the company as Theatre for Living throughout this show, as I feel is provided a nice hook for many outlets to write about the project.