

PLAYFUL PERFORMER POSITIONING

Sample Marketing Synopsis

This marketing plan was created by Brittany Mazzurco to promote the piece “Ashfall,” composed by Rusty Banks.

Name of Project: Playful Performer Positioning

Background: The interplay between the instruments lends itself to another interesting performance possibility. A sonic space environment could be created around the audience to help enhance the compositional techniques Banks’ has utilized.

Purpose: The purpose of this marketing plan is to detail the arrangement and promotional techniques utilized in creating a sonic environment around “Ashfall.”

Performance Considerations:

A sonic space environment could be created around the audience using a variety of techniques. Due to the compact size of the ensemble, a more intimate performance setting would be feasible.

For reference, Banks recommends the following ensemble for an “Ashfall” performance: *a string quartet plus double bass, a wind quintet, harp, piano, and percussion*

For smaller audiences, one can consider outfitting a “black box” performance space with acoustical shields to amplify the individual performers. The audience can be arranged in a circle, facing the center of the room where the conductor will stand (who possibly operates the music box). The performers can encircle the audience, thus creating a sphere of sound. This can help reinforce the idea of being engulfed in ash while magnifying the interplay between the different instruments.



For larger audiences (and perhaps a larger ensemble), a larger venue should be utilized. Dependent on the hall, one could consider placing the harp and music box towards the back of the audience (or music box played through hall's sound system). This effect will help drive-home their nostalgic, dream-like qualities while still playing up the sonic interest of the piece.

Target Audience	Reason	Best Way to Approach
1) Banks's current friends, family, following	Loyalty	snail mail, word of mouth, social media
2) Kickstarter supporters	Loyalty, participation with project	Kickstarter updates, email blast, social media
3) Music students/ musicians/performers in surrounding area	Unique concert experience	word of mouth, flyers, social media
4) Seniors in surrounding area	Unique concert experience	email blast, snail mail, word of mouth, flyers
5A) Millersville students and faculty	Loyalty, interest in project	word of mouth, email blast, social media
5B) Lancaster, PA community	Local pride, interest in the arts, support of local composer	snail mail, flyers, social media, email blast
5C) Ashfall Historical Park trustees	Interest in organization, local support	snail mail, email blast
6) Those interested in visual and performing arts	Unique concert experience, interest in project	word of mouth, flyers, social media
7) Children; families with small children	Kid-friendly experience, great family event, cultural experience	email blast, snail mail, word of mouth, flyers

** Note: options 5 A-C are dependent on location of performance*

Marketing/Promotional Tool Ideas

Due to the experimental nature of the performance, a strong/concrete terms should be used throughout all promotional tools.

Depending on the creative route the performance takes, the following can be used as additional “buzz terms” throughout the marketing tactics:

Engulfed in ash, sound scape, unique concert experience, surrounded, intimate, etc.

Flyers

The flyers created should reflect the drama of the piece, for the sonic space helps to magnify that aspect of the piece.

Phrases, such as “engulfed by sound,” will assist passers-by in understanding the concept of the performance.

Imagery to include: ash, dark lighting, close spaces, fire.

For a more concrete explanation: “A sonic space environment has been created around the audience to help enhance the compositional techniques Banks’ has utilized.”

Social Media

Social media will be heavily used to find a target audience for this type of performance.

A Facebook Fan Page will be created. This page will encompass all of Banks’s compositional projects. Updates will be given on a regular basis, according to the following schedule:

• Facebook

- Custom branding will be created so Facebook Page closely resembles the marketing/promotional tools in use
- Scheduling:
 - Posting at least twice a week during the planning states
 - Posting daily throughout the 6 weeks prior to the performance
- Content:
 - A Facebook event will be created
 - Paid, promotional posts will be advertised in an effort to broaden our marketing efforts while expanding our known target audience
 - Snippets of story behind the piece will be shared regularly
 - Press quotes will be posted weekly
 - Sound bites of compositional work will be shared biweekly



- Explanation of altered acoustics will be posted, possibly made as a permanent tab on Fan Page. Ideally, in Banks's own words, we would need a description of how the altered acoustics will affect the concert experience.
- Photos of rehearsals (past and present) will be shared weekly
- Any notable updates regarding performance (music-, marketing-, composer-related, etc.) will be posted as they arise
- If videos of rehearsals are recorded, they will be posted on a bi-weekly basis
- **Twitter**
 - Custom branding will be created so Twitter Profile closely resembles the marketing/promotional tools in use
 - Scheduling:
 - Posting at least once daily during the planning stages
 - Posting at regular intervals daily during the 6 weeks prior to the performance
 - Content:
 - Snippets of story behind the piece will be shared daily
 - Tweets building anticipation for performance will be sent periodically; frequency increasing closer towards performance date
 - Press quotes will be posted a few times a week (repeated as necessary)
 - Sound bites of compositional work will be shared a few times a week
 - Tweets redirecting fans towards Facebook Fan Page in order to read the explanation of altered acoustics
 - Photos of rehearsals (past and present) will be shared weekly
 - Any notable updates regarding performance (music-, marketing-, composer-related, etc.) will be posted as they arise

Snail Mail/Email Blast

Both snail mail and email blasts will be sent on a monthly basis to the appropriate target markets starting from at least 3 months before the performance. Appearance should match flyer/social media branding.

- **3 Months Out:**
 - Save the Date format
 - Basic performance information
 - Concept / back story explained (i.e. "The interplay between the instruments lends itself to an interesting performance possibility. A sonic space environment has been created around the audience to help enhance the compositional techniques Banks' has utilized.")
 - Links given to social media, website, concert venue, tickets, etc.
- **2 Months Out:**
 - Performance/marketing updates
 - Press quotes highlighted
 - Stir up excitement over support
 - Basic performance information reinforced
 - Links to backstory
 - Links to social media, website, concert venue, tickets, etc.
- **1 Month Out (2 weeks out for snail mail):**
 - Ticket sale update, create buzz over how well-received and excited the public is
 - Links given to performer information
 - Performance/marketing updates
 - Press quotes updated and highlights repeated

- Basic performance information reinforced
- Links to backstory
- Links to social media, website, concert venue, tickets, etc.
- **Few nights before (email blast only):**
 - Update on ticket sales
 - Final push to build buzz
 - Basic performance information reinforced
 - Links to backstory
 - Links to social media, website, concert venue, tickets, etc.