



Getting Booked

Selling your work to the promoter/venue

When approaching a venue:

1. Research a list of venues and promoters to approach who put on similar product to your own.
2. Find out who is responsible for programming and contact them. Call up to find out first or see British Theatre Directory (Rheingold Publishing) or other industry guides.
3. Find out the deadlines for brochures and programming. Most venues will programme up to 18 months ahead.
4. Provide some easy access to the live experience: DVD, CD, website with downloads/showreels.
5. Provide hard facts about the performers, the show, selling points and target markets, funders, other (similar) places you have performed and feedback on your work from press and audiences.
6. If your work is new/unknown ensure you make parallels to other work the audience or promoter will know (eg 'if you liked ?? you'll love this'). Make sure you are clear who your work is for, including appropriate age groups.
7. Think about what makes your work unique and why a venue or promoter might choose it over something else. Eg how your work fits in with the school curriculum; why it is appropriate to village halls and community settings; other events/festivals/current issues it might link to.
8. Ensure you are consistent with how you brand your company/group – make sure the logo and visual style is consistent on all information (print, emails, websites).
9. Make sure you can be easily contacted. Keep in contact with past and potential venues, promoters and funders and let them know what you are up to.
10. Provide good marketing tools for the venue:
 - high quality posters & leaflets & other display material (inc e-flyers). Check what size or format and quantity is used by each venue/promoter.
 - sample press release & quality press images
 - written info & images for the venues own print/seasons brochure
 - information about the production/show
 - specific information on target markets (eg pre-school children & parents)

Financial deals and ticket pricing

1. Hire/rental (when you pay a fixed fee to hire the venue)
2. Guarantee/fee (one-off fixed price for your show)
3. Box Office split (agreed percentage of box office goes to the venue and to you – after deductions)
4. Guarantee v percentage (eg you receive £1000 or 50% of the Box Office, whichever is the greater)
5. First call (you receive the net Box Office up to an agreed amount and remainder is divided somehow between you and the venue)

Ideally the ticket price should be set after consultation between you and the venue. It will normally reflect the pricing for the tour or the venue's usual ticket price for similar product. Who has the greater influence on ticket pricing depends on the nature of the deal.

Contracts

Make sure you have a written contract for each venue/promoter even if it's very simple. It should include:

- information on fees/financial deal and timings of payments
- cancellation clauses
- insurance responsibilities
- technical and equipment requirements and responsibilities
- Any catering requirements and responsibilities
- marketing info required, who will pay for this and when it will be ready
- box office data and how you can access it
- who is going to invite press and other VIPs (including comp numbers)

Assessing/evaluating

Make sure you assess everything you do to help you make decisions about what is worth doing again. Work with the venue/promoter to agree how you will be able to access Box Office information on who came and what they thought. Make sure you do use this information when deciding how to develop your work.

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