

# Travelling exhibition marketing guide

This guide has been developed by the National Gallery of Australia Marketing and Travelling Exhibitions sections to assist venues hosting exhibitions to develop their marketing and publicity plans. Included are tips for targeting and reaching your audience, approaching the media with confidence and putting together a media kit for your launch. Also included are: sample media releases and checklists to help you prepare media releases and launches; information on copyright and moral rights; and a selection of online listings, and marketing and publicity resources.

For the latest updates to this document, go to:  
[nga.gov.au/MarketingGuide](http://nga.gov.au/MarketingGuide)

## Marketing strategy and planning

Developing a marketing strategy is a great way to know exactly what you are hoping to achieve and how you will do it. It helps you to priorities your time and resources – both human and monetary – while also assisting you to anticipate problems that may arise. Using checklists is helpful for knowing exactly what you are doing, why you are doing it, and what is left to do and when.

**Research** Before you start planning you need to research your subject.

Read the curator's outline and the artist's biography. Check available resources in your library to find out more about the artist, his or her style and their region of origin. Collect press clippings and fliers or brochures on the artist or performance.

If possible, talk to the curator or artist. Ask why the work is different or special. What has inspired the work? Is there anything unusual that could draw attention to the work or artist? What feelings do they want the audience to take with them when they leave?

Know your market. Consider who is the core audience for your venue and then consider who you would like to attract to this exhibition. You need to build a promotion that will appeal to those audiences.

**Set your goals** The kind of goals you might want to set for your campaign can include:

- attracting new audiences who have never attended your venue
- increasing gallery attendance and participation in events
- strengthening your organisation's position in delivering art exhibitions.

**Develop your key selling points** Consider what will attract the most people to your venue.

You might like to use the success of the artist or the rarity of being able to see this show in your local area as a selling point. Similarly, the show might be of a political nature that relates to current events, or it might appeal to particular interest groups.

**Prioritise** Write down your list of key messages and selling points and prioritise them. You can then use this as the basis for all promotional material and to hand to your colleagues when they are talking about the event.

**Develop your budget** Work out how much you can spend on advertising and promotional materials.

You need to consider the cost of hosting an event, including any catering or staging requirements. Even free publicity costs money in phone calls, CDs and express mailing.

**Build timelines** Build timelines so that you know when you need to do things. Work backwards from the event or launch date.

There are some free online resources listed later in this booklet that may assist you with formats.

**Evaluation** Develop an evaluation sheet with simple questions relating to your exhibition or launch. This can provide feedback that is useful for planning future projects.

## Working with the media

**Media introduction** Media coverage has the potential to reach huge amounts of people and has relatively little or no cost compared to a large advertising campaign.

Unpaid editorial coverage is considered to be more effective, as people know that this publicity hasn't been paid for and can be seen to have more credibility than advertising.

The main categories of media within Australia are listed below.

**Print media** such as national, metropolitan, suburban, and regional newspapers and magazines can offer news coverage, opportunities in weekly sections, events listings and feature articles.

**Radio** can offer publicity opportunities nationally, interstate and locally with news bulletins, current affairs or special interest programs, community service announcements, competitions, and giveaways.

**Television** stations can offer opportunities through news and current affairs programs, entertainment, lifestyle and travel shows, special interest programs, and community service announcements. They also like interesting and colourful background footage for the closing of news programs. This can be an easy way to get some coverage.

**Online** newsletters and websites can be accessed easily and target specific interest groups. Major print, radio and television media have online outlets that double your exposure. You can also offer to email images for them to include in the story. Websites can also offer a wide variety of free listings in community events and listings pages.

The media is generally interested in anything new and interesting that makes for great photos or television footage. Not all media consider the same story newsworthy – you can always ring and ask.

Remember not to just target the newsroom but to also approach other areas for publicity, such as newspaper social pages, event listings, special features and interest sections.

Prepare for your publicity campaign by researching your area's media and who you want to reach within your timeframe and budget. Try to be realistic about what coverage you can expect by looking at news breaking at the same time. Ring and check if there is another big story booked for the same time as your launch.

Think about the best way to approach different media and their target audiences. A general rule to consider is the bigger the media audience the harder it is to get coverage.

Understand that the media have deadlines, so be prepared ahead of time. Newspapers usually have a daily deadline of 3 pm, however, weekly papers can be put together days in advance. Magazines can have several months lead time, while television news programs put their stories together between 10 am and 3 pm daily.

**Journalist dos  
and don'ts**

Don't hassle them or call continuously

Be polite and friendly, and identify where you are from

Ask if they have time to talk; if not, ask if there is a better time, or if there is someone else you could talk to

Use blind emails (BCC) for large electronic send-outs of media releases

Follow up on anything you have promised

Record who you have spoken to and their level of interest

Don't promise what you can't deliver

AND

Don't miss deadlines!

**Targeting your  
media**

Research your local media – newspapers, magazines, local television news and radio, and websites are all possible places to send your media release.

Follow up your release with a courtesy call, asking if the journalist wants any further information or images.

Identify special interest groups and find out how to reach them.

People from other states and communities might be interested in your event. They may have newsletters or magazines that will directly target your audience.

There are all sorts of free listings available on the web and in your community newspapers, radios and television stations. Some free online media listings appear later in this guide.

Media kits are useful to hand to media on your launch day or at the media call. They usually include:

- your media release (one page only)
- an artist biography or exhibition backgrounder (one page)
- a colour printout of the artwork and/or photo of the artist
- brochures or promotional collateral available for the project
- a CD of promotional images for the media to use directly.

Media releases should be faxed and/or emailed six weeks prior to the event, one week prior, and the night before or morning of the day of the event.

**Media release  
format**

Media releases are single A4 page documents, with rare exceptions being two pages.

Never include images in your media release, as fax machines can make the images grainy and they can waste space.

If emailing a media release, use plain text.

Write Media release or Media call at the top to advise what the purpose is, with the date below.

Write a clear, informative heading in bold. Journalists will not use your catchy heading – it's their job to write those.

Make the lead paragraph strong and clear – don't save the essential information until last, as it may not get read.

Try to use an angle to make your story interesting, for example, highlight a famous guest speaker, a unique event or occasion, or the social value to the community.

At the end of the release include, in bold, the contact person and their details for your organisation. If appropriate, include times and dates for photo or interview opportunities.

*Remember: journalists and editors receive hundreds of media releases a week and they may not read all of them from start to finish – make your release one they will want to read and include important information in the first paragraph.*

**Media release style** Use clear and accessible language. Avoid slang, jargon and complicated expressions, including technical or highly academic descriptions that can bore or confuse.

Avoid using abbreviations and acronyms.

Try to limit your sentences to 20 or 25 words.

Check your spelling and grammar.

**Media release checklist** A media release should generally include:

- your logo
- the date of the release
- a headline to summarise what the release is about
- an introductory paragraph that includes essential information, such as opening dates and venue
- one or two paragraphs containing fundamental information, such as who, what, how, where and why
- a quote from a relevant person directly related to the project
- details of a media contact within your organisation
- sponsor credits and logos.

Sample media releases appear later in this guide for your reference.

**Backgrounder sheets** Backgrounder sheets contain additional information to assist a journalist when writing reviews or previews. Try to make it an A4 sheet, however, photos or images can be included to make it look appealing. For a solo artist use their artist biography or curriculum vitae. Profiles of organisations, or the history of an event or program can also be used in a backgrounder. Always run this information by the artist or their management for approval.

**Images** Print and digital media will often request images of artworks in the show, or of the artist/s. It is best to have images ready for media requests, particularly when the media release is distributed.

Magazines require high-quality images that are usually 300 dpi and in jpeg, tiff or eps file format. Check with the picture editor to obtain their specific requirements. Web media usually require lower resolution images, of 72 dpi, smaller screen sizes, and files that are usually a jpeg or gif.

Most magazines prefer 5 x 4 transparencies, which are usually of a very high quality, however, a CD of high-quality, colour-balanced images is just as good.

If providing images digitally, supply them on a publicity CD that also includes a document listing the captions for the images, a media release and any other relevant information, including your logo and sponsors' logos. If you are posting transparencies, ensure that they are well packed.

## Copyright and moral rights

Artists' moral rights and ownership of copyright of their works are protected by Australian law. If you are distributing images, you may want to develop your own copyright and moral rights statement to send out with them. The text below is an example of the National Gallery of Australia's copyright and moral rights statement.

### **Copyright statement**

The National Gallery of Australia respects the rights of the artists and copyright holders whose works the Gallery owns, and those we borrow from other institutions. We expect our clients to also respect these exclusive rights. The images and information available through this media centre can only be reproduced for publicity purposes that fall within the 'fair dealing' exceptions of Australia's *Copyright Act 1968*. Further information regarding Australia's fair dealing exceptions can be found in Division 3 of the Act, at [scaleplus.law.gov.au](http://scaleplus.law.gov.au). Reproductions of works outside these exceptions, without the Gallery or copyright holder's authorisation, is an infringement that the copyright holder may wish to pursue legally.

Images sourced from the National Gallery of Australia cannot be distributed to any other party, nor can the images be saved for future use outside the context stipulated.

### **Moral rights**

All images of the National Gallery of Australia's works of art provided must be correctly acknowledged with captions provided by the Gallery. Images must be reproduced appropriately, and with due consideration for the artist's honour and reputation. A failure to comply with these conditions may constitute an infringement of a copyright holder's moral rights, the redress of which a copyright holder may wish to pursue legally.

Further information regarding Australia's Moral Rights Legislation can be found at [scaleplus.law.gov.au](http://scaleplus.law.gov.au).

All queries with respect to copyright, moral rights and reproduction can be addressed to:

Rights and Permissions Coordinator  
National Gallery of Australia  
GPO Box 1150  
Canberra ACT 2601 Australia  
phone 02 6240 6481  
fax 02 6270 6406  
email [copyright@nga.gov.au](mailto:copyright@nga.gov.au)

**Media call or launch  
checklist**

- Schedule a date and time for an exhibition launch or media call.
- Develop a marketing communications plan, making sure to target the audience you want to attend and develop a list of appropriate media to approach.
- Check all copyright and royalty possibilities before distributing images for commercial usage, including advertising and promotional products.
- Prepare images for publicity distribution on CDs or as transparencies.
- Write and distribute a media release, including the date and time of the launch and contact details. Mention talent to be interviewed and possible photo opportunity details.
- Send information to related interest groups for inclusion in email newsletters and website listings.
- Prepare media kits for distribution at the launch.
- Prepare a running sheet for the event so that you and others involved know how it will proceed and important times.
- Ring to remind invited media and interest groups the day before the event.
- Host the exhibition launch or media call.
- Follow up on promised interviews, extra images and information.
- Keep a file of media clippings from your published sources.

## **Recommended online resources for arts marketing and publicity strategies**

Arts and Business Council of Americans for the Arts

**artsmarketing.org**

Asian Strategies

**home.pacific.net.sg/~asiastrt**

Australia Council for the Arts

**fuel4arts.com/sauce/**

Australian Bureau of Statistics (Australian Government)

**abs.gov.au**

**Copyright resources** Arts Law Centre of Australia

**artslaw.com.au**

Australian Copyright Council

**copyright.org.au**

Viscopy

**viscopy.com**

**Online listings** ABC Rural Events Diary

**www2b.abc.net.au/rural.diary/index.htm**

Arts and Culture (Australia Government Department of Communications, Information Technology and the Arts)

**dcita.gov.au/arts/film\_digital/culture\_and\_recreation\_portal**

Arts Hub

**artshub.com.au**

The Program (The Australia Council's Audience & Market Development Division)

**theprogram.net.au**

**Indigenous online** Message Stick (ABC)

**abc.net.au/message/**



## National Gallery of Australia Visitors' survey

Thank you for agreeing to participate in this survey. Your answers will assist us in developing exhibitions and programs in the future.

Have you visited the National Gallery of Australia before?

Yes / No

If yes, when did you last visit?

- Last week                       Last month                       Last six months  
 Last year                       Last five years

Are you?

- Female                       Male  
 15–25 years                       26–40 years  
 41–65 years                       over 65  
 Aboriginal/Torres Strait Islander  
 Non-English speaking background

What is your home postcode?

What was the main reason for your visit today?

- General interest                       To see an exhibition  
 To attend an event or program                       Other (please specify)

Where did you recently hear about us?

- General news story                       Advertising on television  
 Print media advertising                       Brochures or catalogues  
 Website                       Posters  
 Friends or relatives                       Other

Do you have any other feedback or suggestions on how we could improve?

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**Media alert**  
5 August 2004

## **No ordinary place: the art of David Malangi**

### **Photo opportunity: smoking ceremony and sand sculpture 12 pm Thursday 5 August**

The family of David Malangi will perform a traditional smoking ceremony to celebrate the installation of a sand sculpture, as part of the first retrospective exhibition of David Malangi Daymirringu (1927–1999), at 12 pm Thursday 5 August, in the National Gallery of Australia foyer.

The sand sculpture is 2.5 x 2.5 metres and, using traditional family symbols, was made over two days by the sons and family of artist David Malangi. The family members will be available for photos during the ceremony and launch of the sculpture.

The exhibition, which opened on Friday 30 July, comprises 67 works – predominantly bark paintings, as well as 13 remarkable sculptures – celebrates the art and life of David Malangi Daymirringu, and the important role of this innovative artist in Australia's cultural heritage.

Malangi came to prominence in the 1960s, painting consistently over four decades within a private ceremonial context as well as for the public domain, gaining international prominence. Malangi is familiar to most Australians through the reproduction of one of his bark painting designs on the reverse of the one-dollar note, released as part of Australia's new decimal currency in 1966.

*No ordinary place* traces the development of Malangi's work from the early bark paintings of the 1960s, which record his patrilineally inherited land and ceremonies, to the masterful dedications to his mother's land and culture.

[nga.gov.au/Malangi](http://nga.gov.au/Malangi)

#### **For more information please contact**

[Name of contact] National Gallery of Australia  
phone 02 6240 6431 mobile 0402 000 000 email [marketing@nga.gov.au](mailto:marketing@nga.gov.au)



<b>Identification Date</b>
<b>Title/Description</b>
<b>What, where, when – keep it simple</b>
<b>Who and why</b>
<b>Backgrounder</b>
<b>History of connection</b>
<b>Information and contact for non- media</b>
<b>Media contact, including 24-hour number</b>

**Media release**  
20 January 2004

***place made: Australian Print Workshop***  
**31 January – 11 April 2004**

*place made: Australian Print Workshop* opens at the National Gallery of Australia on 31 January 2004. It is a celebration of 100 works by 57 artists produced between 1981 and 2002 at the Australian Print Workshop in Victoria.

In the last 20 years, over 1000 artists have used the facilities of the Australian Print Workshop. The Workshop's skilled staff, technical excellence and innovative approach to printmaking have created the ideal creative environment for artists such as Rick Amor, Noel Counihan, Fiona Hall, Akio Makigawa, Davida Allen, William Robinson and Sally Smart. *place made* provides a snapshot of the involvement of Australian artists in the production of prints and their concerns stylistically, technically and politically over the last two decades.

Established in North Melbourne in 1981, the Workshop has been situated in inner-city Gertrude Street, Fitzroy, since 1991. Under the directors John Loane, Neil Leveson and currently Anne Virgo, it has flourished. There is no 'house style' and the prints produced by etching, lithography and other techniques reflect the diverse approaches of the artists.

The Workshop has been involved in many special projects, including the *Australian Bicentennial print project* of 1988 and commissions to provide hotels, such as Melbourne's Crown Casino, with original prints for guest rooms and public spaces. The Workshop has also been highly active in facilitating the production of prints by Indigenous Australian artists and the promotion of Australian prints overseas.

In 2002 the National Gallery of Australia acquired the Australian Print Workshop second archive of workshop proofs, a collection of over 3500 prints by artists Australia wide. The acquisition was made possible through the assistance of the Gordon Darling Australasian Print Fund.

*place made: Australian Print Workshop* opens at the National Gallery of Australia and will then travel nationally. The collection can be viewed in its entirety at: [australianprints.gov.au](http://australianprints.gov.au)

**For more information please contact**  
[Name of contact] National Gallery of Australia  
phone 02 6240 6431 mobile 0402 000 000 email [marketing@nga.gov.au](mailto:marketing@nga.gov.au)



[nga.gov.au](http://nga.gov.au)