



**MARKETING  
REPORT**  
2017

**Blacktown Arts**

#ThisIsHowWeMakeArt

# Highlights

**7315**  
Facebook,  
Instagram  
and Twitter  
followers

"[The Leo Kelly Blacktown Arts Centre] feels like it's the people's arts centre. The staff are so humble and their commitment to providing a platform that engages the art world and the local community is felt, not only seen."

**874,835**  
digital  
audience

"[TRACKS] was the best experience of my life so far ... and it was free!" **81% OF VISITORS RATE OUR SERVICE AS EXCELLENT**

**14,462**  
website users on  
Blacktown Arts

"I feel extremely proud as a Filipino-Australian, and I congratulate Blacktown Arts for organising [Balik Bayan]."

"[Home Country] was innovative, moving and experimental. I enjoyed the experience of meeting different and diverse people. I also loved seeing an event in Blacktown as part of Sydney Festival. It's a fantastic city - far too often overlooked!"

**94% OF VISITORS ARE LIKELY TO RETURN TO THE LEO KELLY BLACKTOWN ARTS CENTRE**

**186,521**  
people reached  
through Facebook ads

**72 BLOG POSTS ON BLACKTOWNARTS.COM.AU**  
**2177 TICKETS BOOKED THROUGH EVENTBRITE**

**572**

posts on Facebook,  
Instagram and Twitter

"I love the Western Sydney Jam Session! It's awesome for the community, just getting to know others and knowing that I'm not alone in music."

# Program Timeline

PROGRAM	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE
01 // HOME COUNTRY PERFORMANCE	█					
02 // SUMMER STREETS PERFORMANCE	█					
03 // WESTERN SYDNEY JAM SESSION PERFORMANCE		█		█		█
04 // CREATIVE ARTS FUND CALL FOR APPLICATIONS		█				
05 // MONTAGES EDUCATORS' TOUR		█				
06 // MONTAGES EXHIBITION		█				
07 // SENIORS WEEK WORKSHOPS			█			
08 // MONTAGES DIGITAL WORKSHOPS			█			
09 // SCHOOL HOLIDAY WORKSHOPS				█		
10 // AUSTRALIA COUNCIL INFORMATION SESSION				█		
11 // MONTAGES ARTIST TALK				█		
12 // GARAGE BARBERSHOP EXHIBITION					█	
13 // GRANT WRITING WORKSHOP					█	
14 // GARAGE BARBERSHOP CUTS, FADES & SHADES					█	
15 // TRACKS PERFORMANCE						█
16 // IT'S OUR THING (PART II) EXHIBITION						█

# Program Timeline

PROGRAM	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
17 // WEAVING HARVEST WORKSHOP & GATHERING	■					
18 // SCHOOL HOLIDAY WORKSHOPS	■			■		
19 // NAIDOC PERFORMANCE & GATHERING	■					
20 // GUITAR FUNDAMENTALS WORKSHOPS		■	■			
21 // MARK-MAKING W/ JODY GRAHAM WORKSHOPS		■	■			
22 // WESTERN SYDNEY JAM SESSION PERFORMANCE		■		■		
23 // IT'S OUR THING (PART II) PERFORMANCE & ARTIST TALK		■				
24 // CREATIVE RESIDENCIES CALL FOR APPLICATIONS			■			
25 // BALIK BAYAN EXHIBITION			■	■		
26 // MAHAL KITA FUTURE BAYAN PERFORMANCE			■			
27 // CLUB ATE PERFORMANCE			■			
28 // BALIK BAYAN FILM FESTIVAL PERFORMANCE				■		
29 // TRACKS 2 PERFORMANCE				■		
30 // ALL SOULS DAY PERFORMANCE					■	
31 // THE LEO KELLY BLACKTOWN ARTS CENTRE RENAMING CEREMONY						■
32 // BLACKTOWN CITY ART PRIZE EXHIBITION						■

# Summary

## MARKETING IS NO LONGER ABOUT THE STUFF THAT YOU MAKE, BUT ABOUT THE STORIES YOU TELL.

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Our marketing mission is simple: to advance Blacktown Arts' strategic goals through meaningful engagement with our community.

We do this by developing messaging and content across multiple platforms, and by maintaining a flexible strategy that responds to learning and insights acquired through ongoing analysis.

According to *Connecting Australians: Results of the National Arts Participation Survey* (Australia Council for the Arts, June 2017), online engagement with the arts is booming, making the arts more accessible than ever. In 2016, 8 in 10 Australians engaged with the arts online, an increase of 73% from 2013.

We are experiencing significant growth across all social platforms,

most notably reaching almost 4,000 followers on Facebook (143% increase).

*Connecting Australians* found more Australians now engage with the arts online (81%) than attend arts events in person (72%).

The way our community engages with our program is changing too. In 2017, visitation to the centre was 45,902 people. Our digital audience reached 874,835 people from 45 countries.

In December, Blacktown Arts Centre was renamed in honour of the late Councillor and former Mayor Leo Kelly OAM, an unwavering supporter of the arts in Blacktown.

The renaming included an official ceremony, new signage and logos for Blacktown Arts and The Leo Kelly Blacktown Arts Centre.

Community is at the heart of what we do. We have implemented tools to encourage feedback and discussion, and continue to explore innovative ways to connect with our communities, and to connect our communities with each other.

We are investing more financial and human resources in online engagement. The majority of digital content is created in-house by the marketing team. This allows financial resources to be allocated to reaching new audiences through targeted campaigns, commissioning quality photography to support our visual identity, and providing new ways for our communities to share and experience the arts.

**#ThisIsHowWeMakeArt**



# Our Service

This year, the focus of our communications and feedback strategy was on increasing the quality of dialogue with our community.

As part of this process, we introduced an automated feedback tool through MailChimp and Eventbrite.

Every person who is checked in to an event at The Leo Kelly Blacktown Arts Centre receives a feedback survey via email within 24 hours.

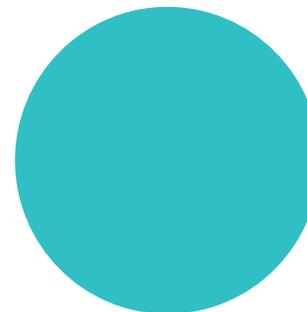
Hard copy feedback forms are also available from the front desk. The questions are the same as the email

survey, ensuring our reporting system is consistent.

182 people responded to the surveys. The results are collated by the marketing team and available to the rest of the team within a week of the event.

The next stage of this project is to introduce an automated feedback system for artists.

We also activated the Eventbrite booking button on Facebook, simplifying the booking process for our community.



**97% OF VISITORS ARE LIKELY TO RECOMMEND THE LEO KELLY BLACKTOWN ARTS CENTRE TO OTHERS**



## BLACKTOWNARTS.COM.AU

- 100% response rate -

62 enquiries were received via the blog with a 100% response rate. Program-specific enquiries were forwarded to the relevant staff member for follow-up.



## FACEBOOK MESSENGER

- 1-day response time -

40 conversations were initiated by our community on Facebook Messenger. Most conversations involved multiple engagements and all were resolved within 24 hours.



## FACEBOOK REVIEWS

- 4.9 star rating -

27 members of our community have posted a review on our Facebook page. We received a 5-star rating by all but one reviewer.



## VISITATION

- 94% of visitors likely to return -

45,902 people visited the centre in 2017. The most popular events were *Club Ate*, the opening of *Garage Barbershop* and the renaming of the centre in December.

# Social Media



## // FACEBOOK



**3894**  
FOLLOWERS

### MOST POPULAR POST

John Gargoles aka street artist Yeha painting a new mural outside the centre reached 12,349 people organically.

In 2017, the number of Facebook followers increased by 143% from 1602 to 3894. In June, we engaged in our first traffic campaign resulting in 425 page likes (with 0 unfollows in July). We engaged in a second highly targeted campaign in December. At 31 December, we were only 106 followers short of reaching our goal of 4000 followers by 2018. We achieved the highest level of engagement on posts featuring opportunities for artists and insights into the artistic process.

## // INSTAGRAM



**2812**  
FOLLOWERS

### MOST POPULAR POST

Anino Shadowplay's #ArtIn8Seconds video for *Balik Bayan: All Souls Day* event (178 likes, 4 mentions)

The number of Instagram followers increased by 80% from 1559 to 2812. We have more followers than Penrith Regional Gallery, Parramatta Artist Studios and Blacktown City Council, and one of the highest engagement rates of similar arts organisations. We posted 118 times and received 10,271 Likes. We also manage the @BlacktownCityArtPrize account, a highly successful initiative where our community votes for the People's Choice Prize online.

## // TWITTER



**609**  
FOLLOWERS

### MOST POPULAR TWEET

A quote from a review of the Bayanihan Philippine Art Project received 23 engagements.

Twitter is our most under-utilised social media channel, and it is also the most labour intensive. Increasing engagement on Twitter relies on a high level of interaction: following, tweeting, retweeting, responding, favouriting and sharing. In 2017, more human resources were devoted to Twitter resulting in a 175% increase in followers. We have also utilised Twitter to effectively engage funding bodies and other organisations (see Goal #9).

# Social Media



## // MAILCHIMP



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**3955**  
SUBSCRIBERS

### MOST POPULAR EDM

The call for entries for BCAP had a 39.2% open rate and 7.7% click-through rate.

3955 people subscribe to our mailing list. In 2017, we distributed 55 email campaigns. Our General list has a 29.6% open rate, which is 2.3% higher than the industry average for arts and artists. We implemented an automated feedback survey by merging data from Eventbrite and MailChimp. We monitor the reasons for unsubscribing, and received 1 abuse report (the Filipino Film Festival email was marked as spam).

## // BLACKTOWN ARTS



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**14,462**  
USERS

### MOST POPULAR PAGE

The Blacktown City Art Prize entry form received almost 17.6% of site traffic.

Visitation was 23,255 sessions, 14,462 users, and 46,052 page views. The pages that received the most traffic were opportunities for artists: Blacktown City Art Prize entry form (17.6%), Creative Arts Fund application form (3.05%), and Jobs (1.82%). The BCAP entry form was supported by a major traffic campaign on Facebook. 57.1% of sessions were direct links from social or email, and we are receiving an increasing number of referrals directly from Google.

## // BLACKTOWN CITY COUNCIL



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**Unknown**  
USERS

### MOST POPULAR PAGE

Unknown as analytics for our page on the new council site were not available.

Between January and June, 75.76% of search traffic was directed to the Council home page, as it was the top Google search result (the blog was fifth). We increased our Google ranking and the blog is now second, resulting in a significant increase in search traffic through Google (27.6%). In September 2017, Council launched a new website. Blog site analytics show referrals from the Council site dropped to only 0.69%, indicating our community is unable to locate information about Blacktown Arts on the new site.

# Publicity



Publicists were engaged for 3 projects: *Home Country* (Press Society), *Garage Barbershop* (Cardinal Spin) and *It's Our Thing: More History on Australian Hip-Hop (Part II)* (Kabuku PR).

Press Society achieved extensive media coverage for *Home Country* including interstate and international coverage on *BBC World News* and *The Guardian*.

*Home Country* featured in Concrete Playground's "15 Next-Level Things You Have to See at Sydney Festival" and "10 Sydney Festival Events Happening in

Unexpected Places". *Garage Barbershop* was a "CP Pick" in May.

*Garage Barbershop* was also covered by ABC and SBS, including an interview by Charles Lomu with Patrick Abboud, which received 274,000 Facebook views.

*Balik Bayan* featured in local and metro media, and in arts publications such as *Art Guide* and *Artlink*. The Bayanihan Philippine Art Project (of which *Balik Bayan* was a part) was nominated as Best Arts Program in FBi Radio's Sydney Music, Arts & Culture Awards.

## // LOCAL MEDIA HIGHLIGHTS

We continue to distribute media releases through the Blacktown City Council Communications and Marketing team, but a significant amount of our media coverage is generated through our own eDMs, social media and external publicists. Key journalists and reviewers subscribe to our mailing list, and we have developed productive relationships with many writers ensuring regular coverage across all media.

// **Garage Barbershop**  
Front page of the *Blacktown Advocate*

// **Blacktown City Art Prize**  
Profile of People's Choice winner in the *Blacktown Advocate*

// **The Western Sydney Jam Session**  
Pictorial spread in the *Blacktown Sun*

// **Creative Arts Fund**  
Profiles of grant recipients in both the *Blacktown Advocate* and *Blacktown Sun*



## // THE CHALLENGE

In December 2017, Fairfax Media ceased publication of the *Blacktown Sun*. The *Sun* (particularly journalist Katrina Vo) was a great champion of the arts in Blacktown - and the wider Western Sydney region - for many years, recognising the important role creativity plays in building a dynamic, united community. In 2018, our challenge is to build a strong relationship with the remaining NewsLocal newspaper (the *Blacktown Advocate*) and find new ways for our community to look at the arts through a local lens in a way that is relevant and meaningful to them.

# Our Goals



## #1

### STRATEGIC GOAL

**To provide multiple access opportunities for audiences and artists.**

We provide multiple entry points to our program through a continuous stream of meaningful and inspirational content and messaging across various platforms.

In 2017, we achieved or exceeded all the goals stated in our social media strategy:

- 1 blog post per week (revised from 3 in original strategy)
- 3 Facebook posts per week
- 2 Instagram posts per week
- 1 tweet per week

We distributed 55 general program eDMs and 9 feedback eDM campaigns.

We launched a trial of a quarterly newsletter, which was distributed in autumn, winter and spring. The click-through rate for the winter newsletter was 3 times higher than our list average. However, engagement with the newsletter dropped with subsequent editions and due to the resources required to produce this eDM, it will not continue in 2018.

We published 72 blog posts. 82.6% of website users were new users, and more than half of those users were referred to the blog via links on our social posts or eDMs.

## #2

### STRATEGIC GOAL

**To provide leadership in contemporary arts development and presentation.**

We have built a strong visual identity rooted in a sense of place, and create meaningful content that resonates with our audience and establishes Blacktown Arts as a thought leader in our industry.

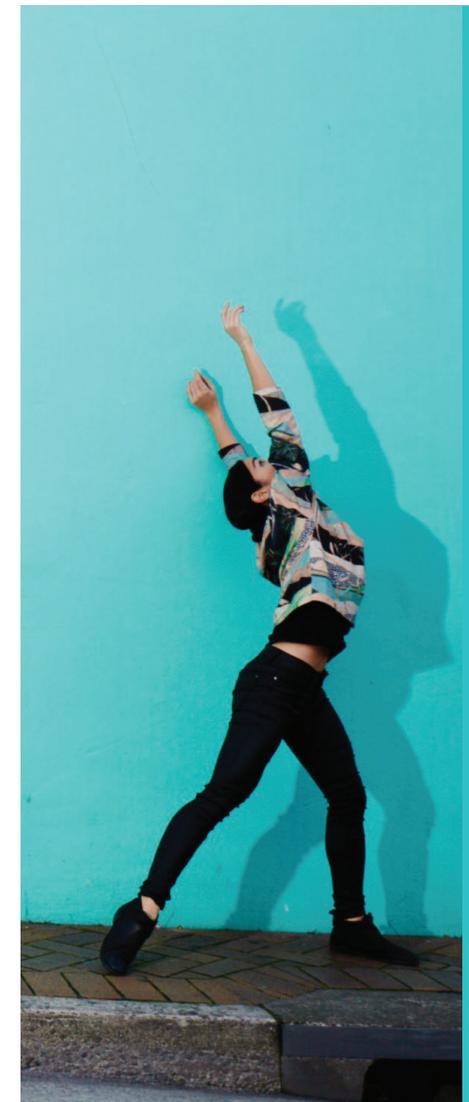
The effectiveness and relevance of our digital marketing strategy is demonstrated by growth in the number of new visitors to blacktownarts.com.au, and the way they find their way to the site.

The number of new users visiting the site increased from 57.2% (August to December 2016) to 82.6% (January to December 2017). 88.8% of online visitations are from Australia; 31.8% of those are from outside the Sydney area.

We published 572 posts across our social networks; 92% related to Blacktown Arts programs.

We have generated brand awareness through consistent use of the #ThisIsHowWeMakeArt hashtag on social media and on all printed collateral, and the introduction of #artin8seconds.

Following the renaming of the centre in December, 2 new logos were developed: Blacktown Arts (program) and The Leo Kelly Blacktown Arts Centre (building).



# Our Goals



## #3

### STRATEGIC GOAL

**To develop the capacity of local artists and community organisations.**

In the first half of the year, our aim was grow the number of online applications from local artists/organisations to the Blacktown City Council Creative Arts Fund by 15% (from 31 to 36).

The number of online applications from local artists/organisations increased by 45% through highly targeted digital campaigns on Facebook and Instagram for a total advertising spend of \$680.27.

The quality of applications was high and 20 local artists and organisations received funding assistance for creative projects or professional development.

In the second half of the year, we ran a national advertising campaign on social to support the Blacktown City Art Prize.

The campaign reached 52,957 people for 1421 link clicks, 429 reactions and 141 shares. We received 640 entries - the largest number in the Prize's history - and a 41% increase in the number of entries by Aboriginal artists.

We did not run a campaign for the Creative Residency Program. There was no increase in the number or quality of applications. Two categories were readvertised (lack of suitable applications).

## #4

### STRATEGIC GOAL

**To promote our program on a local, national and international level by expanding our network of advocates.**

We cultivated advocates by sharing content and contributing positive interactions with similar arts organisations both locally (Urban Theatre Projects, Carriageworks, Casula Powerhouse Arts Centre) and internationally (Auckland Art Gallery Toi o Tāmaki).

We built reciprocal relationships with a diverse range of arts organisations (Griffin Theatre, FBi Radio, Campbelltown Arts Centre and Bankstown Poetry Slam) by initially promoting their programming in the Beyond Blacktown section of our newsletter and, in the second half of the year, through our social networks.

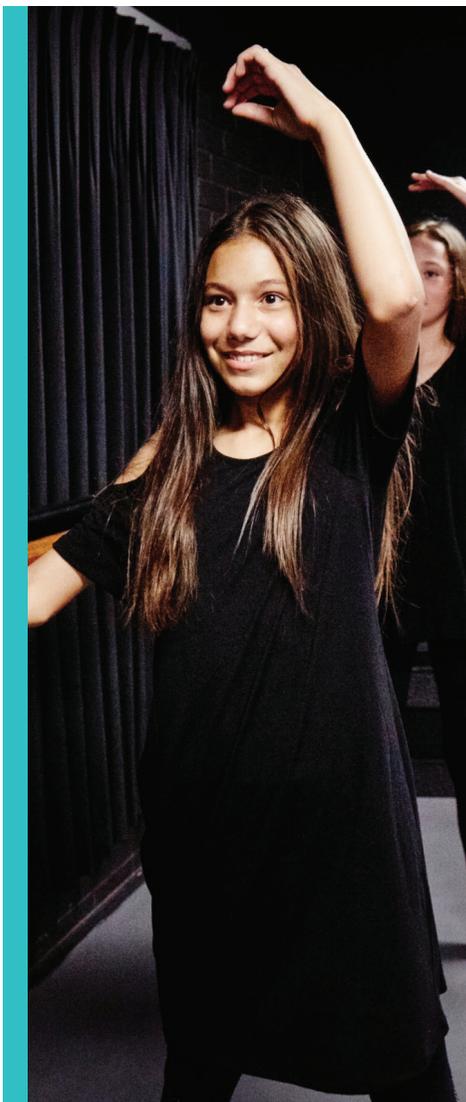
We increased our Facebook followers by 2292 in 12 months to 3894, coming just short of our ambitious goal of 4000 Facebook followers by December 2017.

We published 572 posts across our social networks; 92% related to Blacktown Arts programs.

Posts featuring local artists performed particularly strongly, and artists and other stakeholders were active in sharing web and social content.



# Our Goals



## #5

### STRATEGIC GOAL

**To increase participation by children and young people as audiences and artists by strengthening partnerships with schools and youth organisations.**

Engaging schools with our program is one of our biggest challenges; 43 schools unsubscribed from our mailing list in 2016, and this trend continued in 2017.

We initiated a project to build partnerships with local schools: an education kit for the Blacktown City Art Collection that will be available online in 2018.

A local teacher/artist was commissioned to create the kit, and the project was due for completion in September.

However, the project did not run to schedule and was not completed in 2017. A second educator was engaged to collaborate on the kit and a draft is due for completion in early 2018.

We only ran one teacher specific event - Montages Educator Tour - which achieved 13 bookings. Actual attendance was poor, but one teacher who attended the tour returned to the centre with a class group.

We will focus on building relationships with teachers and schools through the education kit and the children's section of the Blacktown City Art Prize.

## #6

### STRATEGIC GOAL

**To increase engagement and participation by Aboriginal and Torres Strait Islander communities as both audiences and artists.**

We have not progressed our goal to develop and implement a social media strategy for our Aboriginal and Torres Strait Islander community.

We aim to develop a strategy to support the goals in the Aboriginal Arts Development Strategy, which is currently in development with a completion date to be determined.

We know Aboriginal and Torres Strait Islanders living in metropolitan areas are the biggest Facebook users in Australia, and we have made some progress in building an online community.

A targeted digital campaign to support employment through the Solid Ground project resulted in 350 link clicks and 28 new page likes for the Blacktown Arts Facebook page.

A social campaign to increase participation by Aboriginal artists in the Blacktown City Art Prize achieved a higher number of entries than in 2016, and a higher number of artists selected for exhibition.

We will assess the viability of engaging digital interns to further this goal in 2018.



# Our Goals



## #7

### STRATEGIC GOAL

**To be recognised by Blacktown City Councillors as a high priority Council service that brings positive recognition to the region.**

We have identified several Blacktown City Councillors who are active on social media, and have begun researching the issues that are most significant to the communities in their respective Wards.

We will begin negotiations with Councillors through the Blacktown City Council Communications and Marketing team to provide monthly posts with positive, meaningful messaging that is appropriate for the Councillors' pages.

We have built productive relationships with local journalists, receiving regular, positive coverage in all local newspapers, including our first front page feature on *Garage Barbershop* in the *Blacktown Advocate*.

In December, Blacktown Arts Centre was renamed in honour of the late Councillor and former Mayor Leo Kelly OAM, an unwavering supporter of the arts in Blacktown. The renaming included an official ceremony to unveil new signage and a commemorative plaque.

The event was attended by 6 Blacktown City Councillors.

## #8

### STRATEGIC GOAL

**To increase participation by Blacktown City Council staff in the Blacktown Arts program.**

A series of 10 bookmarks featuring selected works from the Blacktown City Art Collection and profiles of Blacktown City Council staff were created in partnership with Blacktown City Libraries.

A minimum of 2 articles per fortnight are submitted to the Building the Best staff newsletter (not all of which are featured).

We trialed a targeted eDM to 144 Council staff inviting them to book a haircut at our pop-up barbershop. The open rate was 52.1% and the click-through rate to the booking page was 4.2%. No one unsubscribed.

In 2018, we will continue to direct targeted eDMs to staff who are actively engaged in our programming to build positive word-of-mouth, and explore cross-promotional opportunities with other sections.



# Our Goals



## #9

### STRATEGIC GOAL

**To promote our program – and its positive impact on artists and communities – to State and Federal government agencies.**

We successfully increased interaction with key State and Federal government agencies (primarily Create NSW and the Australia Council for the Arts) through tagging, and by engaging in positive interactions with influential arts organisations (as per Goal 4).

We have noted regular positive engagement by Create NSW on Facebook, re-tweets across programs by the Australia Council for the Arts, and an overall increase in engagement by individual staff from our funding bodies.

We continue to monitor the open and click rates of key stakeholders in State and Federal government agencies, but did not identify any significant publicity opportunities.

We also published a series of blog posts highlighting the artistic practice of our artists-in-residence, and the recipients of the Blacktown City Council Creative Arts Fund.

## #10

### STRATEGIC GOAL

**To develop existing creative partnerships with arts organisations, and successfully broker new partnerships.**

We exceeded our goal of 5 post shares by current and potential partners per year including positive engagements with FBi Radio, Urban Theatre Projects, Solid Ground, Museums and Galleries of NSW, Information and Cultural Exchange and Art Gallery of NSW.

We established reciprocal arrangements with more than 5 key arts organisations to feature content in their newsletters and eDMs including Parramatta Riverside Theatre, Griffin Theatre, Penrith Regional Gallery, Casula Powerhouse Arts Centre and Peacock Gallery (Auburn).

Due to resource availability, we deferred the creation of the partnerships page on [blacktownarts.com.au](http://blacktownarts.com.au) until 2018. This page will be developed with the Program Coordinator.



# Conclusion

**MARKETING IS DEAD. WE HAVE GOT A MUCH HIGHER CALLING NOW. YOUR ROLE IS NOT TO MARKET STUFF AT PEOPLE, BUT TO CREATE A MOVEMENT. YOU'VE GOT TO CREATE A MOVEMENT AND INSPIRE PEOPLE TO JOIN YOUR MOVEMENT, WHETHER THAT'S AN ARTIST OR A VENUE ... WE'VE MOVED FROM INTERRUPTION TO INTERACTION.**

KEVIN ROBERTS // SAATCHI CEO

Every year, technological advancements allow marketers to become smarter with how, when and where we target our audiences. We no longer have to blindly cast a wide net to catch our target markets; we have measurement tools like Google Analytics and Facebook Ads Manager that give us the ability to set and track goals, identify and hyper-focus in on target audiences and quickly adjust our strategies according to their real-time responses.

The result is less wasted resources and deeper, more meaningful engagement with our community.

For many organisations, traditional marketing doesn't work anymore, not necessarily because the media themselves are no longer effective, but because

audiences have changed; technology has changed how people interact with brands and marketing messages.

Our community knows where and how to get the information they want at the exact time that they want it. They seek and find information in their own way. Interrupting people and shouting our generic messages to as many people as possible and hoping that enough of them will be interested no longer works.

We work hard to create content - videos, photos, merchandise, blog and social posts - that resonate with audiences on a personal level. If the content resonates, people are inspired to share, distribute and contribute to the conversation.

The new possibilities of peer influence-based, community-oriented marketing

hold much greater promise for creating sustained growth through authentic relationships, particular for arts organisations.

Marketing today is audience-driven and omnichannel. When someone is reaching out to us on social media, we need to be listening and ready to respond. Many of those interactions occur outside business hours.

Whether it's a critical issue or a member of our community commenting or sharing a post, every interaction deserves and receives attention.

According to a *Forbes* article from social media expert Jay Baer: 'A lack of response is actually a response. It's a response that says, "We don't care about you very much."'

Not responding to a question on social media or via email is like not answering the telephone - not good for business.

In 2017, we received more than 100 enquiries via the Blacktown Arts blog and Facebook Messenger, and maintained a maximum response time of 24 hours.

We have seen that executing a great social response can drive loyalty and engagement. For example, we ran a national campaign to encourage participation in the Blacktown City Art Prize. We also ran a parallel campaign to specifically increase participation by Aboriginal artists.

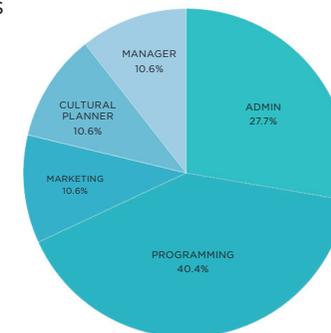
In total, the campaigns reached 52,957 people for 1421 link clicks, 429 post reactions and 141 shares. The posts received 78 comments - usually questions regarding the entry process or artwork eligibility - which required multiple interactions by marketing staff. We received 640 entries in the 2017 Blacktown City Art Prize - the largest number in the Prize's history - and a 41% increase in the number of entries by Aboriginal and Torres Strait Islander artists.

Engaging in conversations and responding promptly to questions is vital when building and managing communities.

The technologies we use to build and support our community have also influenced the way we behave as a marketing team that is comprised entirely of part-time staff. We use Facebook Messenger and team

management software Monday.com to encourage and support behaviors such as being open and transparent, sharing information and ideas, easily being able to find people and information, and collaboration.

The marketing team comprises only 10.6% of human resources in the Blacktown Arts team - that is, staff employed on permanent basis - or the equivalent of one full-time staff member. This is compared to 27.7% for admin and 40.4% for programming.



# Conclusion

A significant portion of the marketing budget is utilised to pay for additional hours for permanent and casual staff. However, this does not include the significant amount of unpaid hours undertaken by the marketing team, largely for strategising, analysis and customer service related activities.

The scope and nature of our work has changed; it is essential that our work practices evolve to ensure staff are remunerated for work conducted outside standard business hours.

The Capacity Interactive Arts Industry Digital Marketing Benchmark Study revealed that arts organisations are underinvesting in content development and digital marketing compared to other industries.

In a world where people are addicted to mobile phones and social media, content marketing is critical to success. This means arts organisations must invest in video, social story-telling and promotion. Organisations that successfully tell their story on digital channels are rewarded with audience growth.

Internet video traffic will be over 80% of all consumer internet traffic in 4 years' time. As the prevalence of video rapidly accelerates, it is fundamentally changing how organisations and people connect with each other. Our community expects an honest connection, and video allows an insight that feels more personal.

We must integrate video production into our strategy now or risk becoming invisible to the next – visual – generation.

We have launched the new hashtag #artin8seconds, where our artists are asked to explain their practice or project in 8 seconds (now the average person's attention span).

However, resources for video production are scarce. We have been experimenting in-house with different formats, apps and software with positive results. In 2018, we will invest in equipment (MacBook) and training as professional development for staff.

Due to the sheer number of channels we operate in today (multiple websites, social networks, email, and traditional printed collateral), our primary challenge is resources and prioritisation.

Effectively managing the rapidly growing and changing marketing landscape

warrants a significant financial, human and capital resource allocation.

In 2017, our total audience – physical and digital – reached almost 1 million people (920,737). 95% of that audience engages with the Blacktown Arts program online, yet less than 15% of our human resources (marketing team and manager) support, build and engage with that community in the digital space.

We have seen throughout 2017 how the insights gained from the proper analysis of marketing campaigns can be used to better inform our organisational strategies, and the unprecedented impact these campaigns have on achieving our strategic goals as an organisation – an impact that will only grow in 2018 and beyond.



# Budget

DESCRIPTION OF SERVICE	DELIVERY DATE	TOTAL PRICE
<b>DESIGN</b> Kevin Vo (not including re-branding)	February - December 2017	\$6,270.00
<b>PHOTOGRAPHY</b> Joshua Morris	January - December 2017	\$10,340.00
<b>ADVERTISING</b> 13 digital campaigns // Art Guide (1-year listing)	January - December 2017	\$6,355.15
<b>BLACKTOWNARTS.COM.AU</b> Artist fees // Technical support	January - December 2017	\$4,575.00
<b>SUBSCRIPTIONS</b> MailChimp // Iconosquare // Vimeo	January - December 2017	\$1,033.76
<b>ADDITIONAL STAFF COSTS</b> Additional hours for marketing team	January - December 2017	\$26,354.06
<b>SPECIAL PROJECTS</b> Fees for education kit	March - December 2017	\$5,299.67
	<b>SUB-TOTAL</b>	<b>\$60,227.64</b>
	<b>REBRANDING</b>	<b>\$24,661.55</b>
	<b>TOTAL</b>	<b>\$84,889.19</b>

**Blacktown Arts**  
**#ThisIsHowWeMakeArt**