

DINA

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AUDIENCE AND MARKETING DEVELOPMENT PLAN

May 2021

by Deborah Egan (Director of DINA)



DINA

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Social Media Plan and Strategy for DINA - Sheffield Arts Centre
(independently commissioned)

Preface

This document was written in early summer 2021. On the brink of emergence by our sector from 18 months of restriction. It comes with the caveat that the world ahead is unknown but we have created this to forge a roadmap across that landscape and are embracing the challenges of the next year with excitement and capacity.

***'If we will disbelieve everything, because we cannot certainly know all things, we shall do as wisely as he who would not use his legs, but sit still and perish, because he had no wings to fly.'*¹ (John Locke)**

Summary

This marketing and audience development plan will address two strands; to deepen and extend relationships with our existing audiences and develop connections with a new demographic. The plan has been profiled as a working tool for the organisation to achieve the task of growing our existing audience and reaching out to build new ones, balancing

*"social purpose, financial sustainability and creative ambitions"*².

creating a route-map for communicating consistently to audiences, partners and ourselves. With attendances of over 58,000 (March 2019-2020) we aim to build on existing loyalty by continuing to offer what people expect from us - challenging programmes of new work, artist commissioning and cultural stimulation.

The Organisation

*"the heart of alternative arts and culture in Sheffield"*³ (Sheffield Star April 2021) '

DINA is a cultural organisation with a strong following in the city; built on its commitment to platforming work, artists commissioning, training, queer focus and innovation. Artists and audiences come to DINA because they are interested in ideas and exploring fresh territories. The organisation focuses on music, performance and visual/digital arts.

¹ John Locke, [An Essay Concerning Human Understanding, Volume II](#)

² 'The Audience Development Agency 2015

³

<https://www.thestar.co.uk/arts-and-culture/art/striking-new-art-installation-is-love-letter-to-sheffield-from-some-of-its-best-known-people-3175883>

We operate as a not-for-profit social enterprise with all profits channelled back into achieving the companies' goals. We work out of a listed venue in the centre of the city overlooking a landscaped square and are a queer/fem/nb led organisation.

The organisation is the product of the people that it serves, supporting artists and creatives through the provision of free/affordable and centrally placed facilities, including exhibition and performance spaces.

We now have a newly built streaming studio doubling as a 40-seater capacity venue for testing new work. We have built strong partnerships with other arts organisations in the city including Sheffield University, Sheffield Hallam University, Migration Matters Festival, Sheffield Theatres, PRIDE and Sheffield International Documentary Festival. Nationally with Music Venues Trust, Kallida Festival, Good Chance Theatre Company, Doc Soc and The Ugly Duck (London) In the year prior to March 2020 DINA produced over 700 events and co-producing over 12 national and local festivals with annualised attendances of over 58,000 and increasing its gross turnover by 40%.



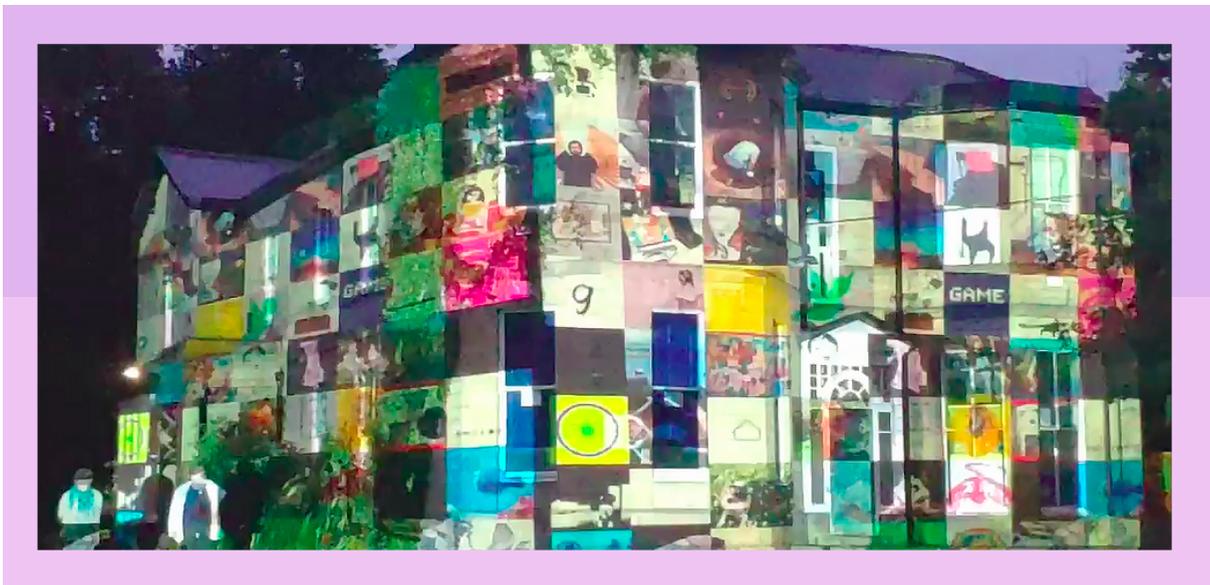
DINA, 12 Fitzalan Sq, Sheffield. We commissioned local artist Zoe Genders to paint a mural outside our new venue in March 2021.

Mission

In Autumn 2021 with doors closed, the company at DINA reviewed the COVID crushed cultural landscape and our role in it.

Confronted with globally shared challenges, we decided to be proactive rather than reactive, setting new and ambitious targets for the organisation. We are developing a framework for an annualised programme of music, production training, visual arts and performance, to build upon what we do best.

During lock down, we trialled a spectrum of projects and events. These events gave us first hand experience of delivering in new ways and most importantly gauge audience reactions.



Small Pleasures projection - 64 GIFs from all over the World were projected onto Abbeyfield House, Sheffield. They can also be seen online <https://www.smallpleasuresproject.com/give-us-a-gif>

Case Study 1 Small Pleasures

During lockdown our visual arts curator piloted '**Small Pleasures**'⁴, an online festival with workshops, artists commissioning and performances. It had two threads, one literary and one digital/visual. The commission, "an open call asking for members of the public to send in a GIF relating to their current experiences through lockdown". The response was incredible and the team were amazed by the 100s of GIFs sent in from all over the World. Artists submissions came from 30 countries; creating a network connecting including : Palestine, Brooklyn-US, Thailand, Russia, China, Germany, Chile, Norway and Orkney.

⁴ <https://www.smallpleasuresproject.com/give-us-a-gif>

It culminated with a geo-mapped finale with the work projected cast over grade 2 listed Abbeyfield House, in North of Sheffield, to ensure access to the work for those living in an area experiencing severe digital poverty and disenfranchisement⁵ and featured on BBC news⁶.



Quotes for Hope - 36 banners of optimism hanging over Fitzalan Square by celebrities and local preschoolers
<https://www.dinavenue.com/quotesforhope>

Case Study 2 Quotes for Hope

Quotes For Hope was designed to inspire the people of Sheffield throughout the pandemic, presenting an installation in Sheffield's Fitzalan Square from April-May 2021. Commissioned by DINA from Sheffield artist **Sally Wilson** it presented 36 colourful banners festooned across the public square, accessible and visible to all at a time when access to culture remained seriously restricted.

Flags bearing messages of optimism and inspiration, provided by a mixture of Sheffield's famous citizens from the world of music, visual arts and theatre, alongside youngsters from Ellesmere Children's Centre. Including presenter Michael Palin, Crucible Director Rob Hastie, musician Richard Hawley, Radio 1 DJs Todla T, author Sharma Jackson, Sheffield poet laureate Warda Yassim, DJ Winston Hazel and electro-pop icon Roisin Murphy.

⁵ In Pursuit of Recognition in a Digitally Divided City: Conceptualizing voice, visibility and presence in the age of social media
theses.whiterose.ac.uk/21181/

⁶ <https://www.bbc.co.uk/news/uk-england-south-yorkshire-53874424>

Responses

Press

<https://www.thestar.co.uk/arts-and-culture/art/striking-new-art-installation-is-love-letter-to-sheffield-from-some-of-its-best-known-people-3175883>

<https://www.sheffieldtheatres.co.uk/news/quotes-for-hope>

<https://www.welcometosheffield.co.uk/makeyourselfathome/news/2021/mar/23/quotes-for-hope-fly-high-in-sheffield-s-fitzalan-square>

What audiences said

"I came here on the bus with the kids because I read about it in The Star it is absolutely great. There is some really funny uplifting messages from kids as well as adults- it's given us something to do on a day that we don't have anything to do on - except for home-schooling!" - Lianne 37 - Mum of three

"I live on Park Hill and saw the flags from the balcony in my flat and walked all the way over here to see what they were! They are great I love the colour and the fact they look like a washing line! I've taken loads of photographs and put them on my Instagram thread!" John – 47 Sheffield - Photoblogger

"Well I'm a roofer and it was Richard Hawley's words that grabbed me! I come from Manchester and I wish we got a bit more in Manchester like this instead of Arris fencing all over the middle of the city!" Steve 52 -Roofer.

Quotes For Hope was installed in Fitzalan Square Sheffield for a month
In situ - video capture sited in Fitzalan Square - identified an average of 250 per hour per day over 31 days establishing a physical audience figure of 7,750 (March – April 2021) and 56,800 via online editorial engagement based on media title circulation figures.

What we have learnt;

- Combining physical and online content increases accessibility to a bigger audience and broader demographic.
- Developing international networks increases solidarity amongst creatives equally affected by the global pandemic and other shared human issues.
- Display and event sighting in public places increases people's access to culture without excluding them because they can't afford tickets.
- Placing workshops in the community in familiar settings increases comfort and familiarity with the process of participation (e.g preschoolers at Ellesmere Children's Centre) because they were taking part in a trusted environment.

With the outcome we will:

Develop targeted community and family engagement.

As a queer, fem/nb led organisation we have a strong commitment to diversity and equality. We are experientially sharply aware of the lack of visible engagement in the city's cultural events from working class families, children and young people, new arrivals and, geographically, those from the North and North East of Sheffield.

(see socio/economic references attached)

We have pledged to address this balance allocating 50% of our programme output to this work.

This will be initiated in our first short season, (Sept-Oct 21) focussing on developing community relationships with active organisations with strong memberships and the formation of co-design networks. It will also feature the delivery of trialled workshops and micro events in the community to build trust engagement and sustainable partnerships.

These themes will feature again during Summer '22 with 'The Art of Play' (May-July 22) a program including visual arts exhibition, live performance and workshops and community sessions with a strong focus on the use of innovative technologies.

This season will connect Sheffield community makers with projects that radiate backwards and forward from outlying wards to our venue, the centre of our city.



Drag Kitchen - Nana Arthole and Marilyn Sane performing at Drag Kitchen in Nov 2020
<https://www.dinavenue.com/event-details/drag-kitchen>

Case Study 3 - DRAG KITCHEN

DINA presented a one-off, one-of-a-kind, cook-along, drink-along drag show on November 29 2020 whilst Sheffielders were locked down, hosted by Nana Arthole and Marilyn Sane. Tickets for this event got audiences a box of ingredients, to cook-along a three course vegan meal, whilst enjoying streamed performances from some top-notch drag performers in the comfort of their own kitchen. We were live from 'The Scout Hut' in Pitsmoor, with top local chef Nicky Harris and Nottingham based drag artist/sisterwives Nana Arthole and Marilyn Sane, who guided audiences through every step of cooking each course, with interludes by a bevy of top drag performers.

DINA is a centre for LGBTQ+ identity and culture. As part of our commitment to that audience our LGBTQ curator came up with the concept of Drag Kitchen, mixing live performance, with an online cookalong show ('you too can do this in your homes') with a professional chef, and a series of beautiful light hearted contributions, allowing DINA to stream drag performance contributions from across the country. Participants had ingredients and recipes delivered to their door by suitably masked tottering drag queens. The show was a season highlight eliciting A* star reviews from audience members.

What audiences said

“Drag Kitchen was a wonderful breath of fresh air in what was becoming a somewhat endless cycle of ‘cookies clutter’ Zoom call events throughout lockdown. Using food art music and drag there is so much to get involved with (through the senses), and was pieced together and executed to perfection. Absolute bargain for a three course meal drinks and ample entertainment and throughout the day’

“It was an incredible online experience and made 2020 just that little bit more bearable. It was creative, engaging and hilarious, with perfectly chosen presenters to help us get through the entire afternoon without burning any ingredients and creating a delicious meal at the end of it. It was a unique idea and it was executed with amazing comical effect I would recommend DINA as a creative organisation for any artistic opportunities”

With the outcome we will:

- Deliver distributed events – we have a commitment to expand audiences and we will enable this by ensuring that a large percentage of our output is available online via SVOD and PWYF online subscription.

On the basis that streaming will increase revenue, extend audience numbers and make the work we produce more broadly available to everyone. Including people with limited mobility, childcare and carer commitments and financial restrictions. We had notable success with streamed events during lockdown after training staff, building a broadcasting studio and piloting distributed events. It will provide additionality to our program and be a technical addition to what we present, streaming and documentation will accompany all the major events in our calendar.

- Deliver next generation training to create young producers from the LGBTQ+, BAME and FEM/Nb communities.

Analysis - Demand for project

In addition to the analysis and outcomes we acquired from primary audience research we carefully reviewed relevant academic soci/economic data.

This analytic section profiles the primary and secondary research used to craft our 2020-2021 annual programme, it includes desk based statistical research, outcomes of trialed pilot events, audience surveys and audience data taken from the events we’ve produced in the past and from partner organisations. (Footnotes are provided for further referencing).

We use this to substantiate a proactive plan to generate broader engagement with our work and new audiences - moving towards ACE objectives of inclusivity and relevance and creating this Marketing and Audience Development to trigger it.

Families and Communities

One of the most useful pieces of contemporary statistical research presciently from the last year has been that created by Sheffield City Region (Unlocking the potential of Culture, Arts and Heritage in South Yorkshire SCR commissioned report published July 2020 ChamberlainWalker)⁷

This document was created to justify the investment from the City Region into increased and enhanced arts and heritage provision. It both illustrates the sectoral underfunding and the benefits of generating cultural activity in terms of well-being, health and education.

“There are well evidenced positive impacts on well-being from participation in culture, arts and heritage which has been quantified at between £1000 and £2000 per person per year. They illustrate that cultural arts activities in South Yorkshire have the capacity to generate personal well-being benefits of around one £2 billion annually for the region”. Studies have found a relationship between engagement in these activities and good health as well as individual well-being with evidence of annual cost savings to the NHS of over £10 million”

However public funding for the sector in South Yorkshire is significantly lower than both national averages and equivalent city regions. The National Lottery Heritage fund is providing £18 per head (*average across the North £30 per head*) and Arts Council England £15 per head (*average across the north £27 per head*) it is also true for local authority funding where net expenditure per head is £28 compared to £34 across England and £42 in West Yorkshire. £32 in Greater Manchester. £34 across England and £42 in West Yorkshire.⁸

This is augmented by the fact that Sheffield is a city predicated by its inequalities. The geographic inequalities in Sheffield are well-reported with its distinct rift in mortality expectation continuing to create a 10 year divide between the communities of S/SW Sheffield and those of the N/N.E of the city. Its S/SW areas are in the top 20% of the *least* deprived areas in the UK, while wards in the N/NE are amongst the top 20% most deprived in the UK.

The wards of Burngreave, Pitsmoor, Firth Park and Firs Hill are specifically hit - being in the top 10% of most deprived wards in the UK. Disturbingly, there has been little alleviation in these figures since these were highlighted in the Fairness Commission Report of 2016⁹

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<https://sheffieldcityregion.org.uk/wp-content/uploads/2020/09/Sheffield-CR-Culture-Arts-and-Heritage-Report-final.pdf>

⁸ 1 The Arts Council England number only includes funding to National Portfolio Organisations and National Lottery Project Grants

⁹ <https://www.sth.nhs.uk/clientfiles/File/Enclosure%20J3%20-%20Fairness%20Commission%20Report.pdf>

In short, Sheffield is not a fair city but a place where many of its citizens cannot access culture, education, employment or housing.

Additionally public funding for the sector in South Yorkshire is significantly lower than both national averages and in equivalent city regions. The National Lottery Heritage fund is providing £18 per head (average across the North £30 per head) and arts Council England is providing £15 per head (average across the north £27 per head).

“Despite the potential of art, culture and heritage to contribute to the regional economy, sustainable jobs, urban centre regeneration and social cohesion, there is more we can do collectively to support, grow and benefit from the opportunity.¹⁰”

New work will be resourced by £415k of the Mayoral Capacity Fund to support the delivery of this programme of work between April 2020 until May 2022.

Art, culture and music is a powerful vehicle to recovery and renewal, contributing to healthy and sustainable communities and vibrant city and town centres. So now, more than ever, we need to recognise the huge contributions that art, culture and heritage make to our economy and our quality of life and, despite the challenges find creative ways to actively strengthen our creative talent and organisations¹¹

Unlocking the potential of Culture, Arts and Heritage in South Yorkshire SCR commissioned report published July 2020

(for further statistical research see the attachment ‘**DINA socio-economic references**’)

Research - Delivering distributed events - Contemporary on-line trends and impact

As part of our approach to marketing and distribution, we have decided to offer a second way for our audiences to consume our programme by delivering our live programme via a streamed option and ticket subscription (see mission statement above).

While live engagement and ‘in real life’ experiences and content will always be our priority, we believe that, based on research and our direct experience of trialled events, these options will both increase income via additional ticket sales and reach new audiences.

Desk Research

New research indicates the Covid-19 pandemic and the ensuing lockdown period, has changed consumer behaviour significantly, possibly forever. Ofcom’s third annual **Media Nations¹² 2020**, a research report for industry, policy makers, academics and consumers,

¹⁰ <https://moderngov.sheffieldcityregion.org.uk/documents/s2287/Arts%20Culture.pdf>

¹¹

<https://sheffieldcityregion.org.uk/wp-content/uploads/2020/09/Sheffield-CR-Culture-Arts-and-Heritage-Report-final.pdf>

¹² <file:///Users/gg/Desktop/media-nations-2020-uk-report.pdf> Media Nation Ofcom 2020

reviewed key trends in the online sectors. It reflected on the government's implementation of lockdown measures and the habits people developed for media consumption.

The outcomes indicated significant increases in broadcast TV viewing and “unmatched viewing” - time spent watching streamed media and via non-traditional platforms. Forecasters believe that these trends, albeit lockdown enforced, will have a permanent impact on consumption habits for media, arts and entertainment.

It profiled that young adults viewing, increased by almost 2 hours a day during lock down, with SVOD (streamed video on demand) accounting for half this growth, from four hours, to 6 hours 21 minutes per day. In April 2020, when the UK was in full lockdown, the average amount of time people spent watching audio-visual content increased to an estimated 6 hours 25 minutes per person per day, with the greatest growth being in subscription video-on-demand (SVOD) services.

According to research undertaken by OFCOM indicates that more than a third (35%) of adults can see themselves no longer watching the main TV channels (BBC, ITV, Channel 4, and Channel 5) within the next three years, with this proportion rising to more than half (51%) among 16 to 34-year-olds.¹³

IPOS (Mori)¹⁴ has also researched group viewing habits- identifying a couple of interesting trends that we will pursue in our audience development strategy.

Audiences are watching content together that inspire 'doing' e.g., cooking, crafting, exercise, music. An increase in household friendships and family group viewing has created micro audiences, something that is likely to stick, once the restrictions come to an end.

Another piece of primary research by Thinkbox 'A Year in TV 2020-2021'¹⁵ illustrated the appetite for relatable content and that seeing real people and real situations was welcomed by viewers who wanted to see humanity and social responsibility on their screens in the absence of IRL experiences. It also concurred with the IPOS research, concluding lockdown had provided an opportunity for viewers to explore new platforms (such as BVOD and SVOD services) and refresh their viewing habits and that this is something that will continue into the post lockdown period. Viewers are starting to look forwards - lockdown has highlighted the appetite for human contact and relationships, collective viewing and live streamed` events. e.g Bush Theatre¹⁶ had increased sales by streaming a play called Overflow, Beatrice Burrows, Head of Marketing there said: “Our seven live streamed performances... were a huge success. Attendance and ticket sales were more than double what we predicted before launching the show. The number of digital tickets we sold was comparable to a five-week continuous run of performances in our own theatre.’

¹³ Ofcom TRP COVID-19 media behaviour survey fieldwork conducted 4th to the 5th of July 2020. Online adult 16+

¹⁴ <https://www.ipsos.com/ipsos-mori/en-uk/lockdown-tv-viewers-are-enjoying-new-formats>

¹⁵ <https://www.thinkbox.tv/news-and-opinion/newsroom/a-year-in-tv-2020-2021/>

¹⁶ <https://start.ticketco.events/uk/blog/bush-theatre-hail-live-streaming-debut-as-huge-success-after-record-ticket-sales/>

Primary Research

Streaming platforms have witnessed an increased social engagement, subscriptions, and artist activity through the COVID-19 innovations.

DINA has trialled a number of new platforms to deliver a cultural program during lockdown including subscription only live streaming events. Including the online festival “You Don’t Own Me”, “Drag Kitchen” and “Burns Night”.

Our ticketing experience mirrored that of the Bush Theatre with all events exceeding anticipated target sales by **over 200%**.

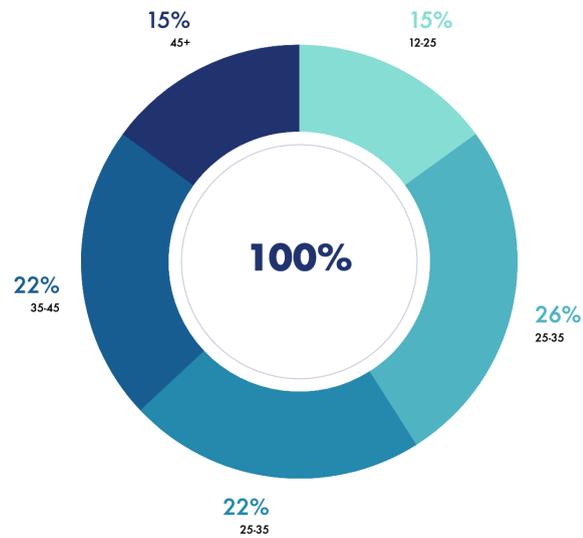
Trialling evidenced that audience numbers doubled from the engagement with of archived content. In our series DINA Sounds¹⁷ a series of four online concerts, featuring local national and international music artists, figures increased by 200% for post event listening.

DINA Audience Figures 2019-2020

We carefully evaluated audience figures prior to lockdown to create a snapshot in December 2019 Usefully the pie-charts below give us an audience profile and each form the respective average percentage of a 2019-March 2020 52,000 total.

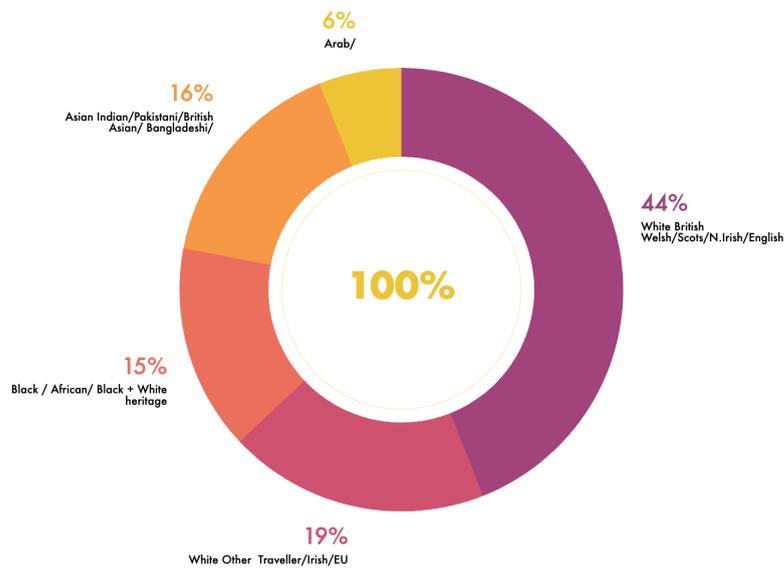
¹⁷ <https://www.dinavenue.com/event-details/dina-sounds-18-march>

DINA AUDIENCES - AGE 2019-2020



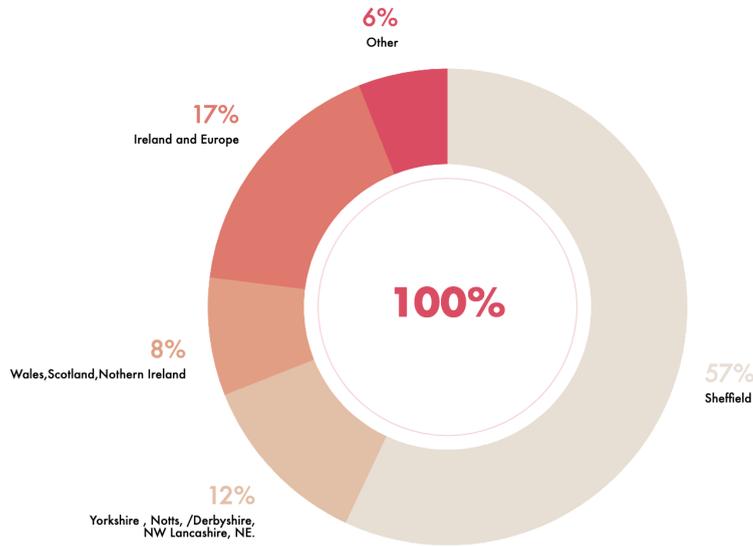
Dina Audiences – SAMPLE December 2019-2020

DINA Audiences - Ethnicity



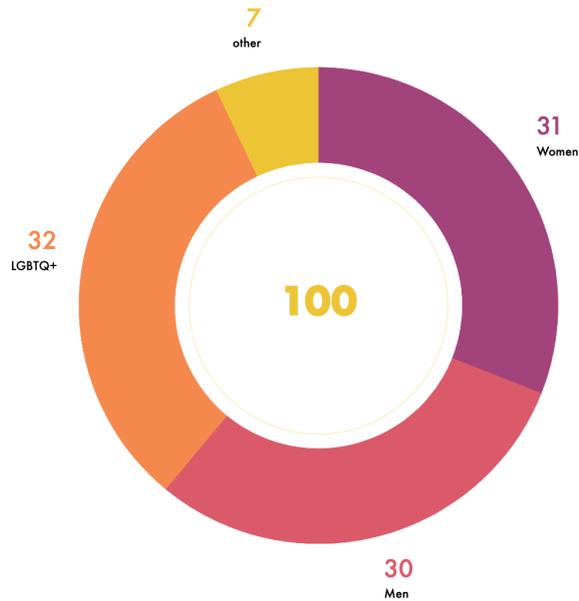
Dina Audiences – SAMPLE December 2019-2020

DINA Live Audiences 2019-2020



Dina Audiences – SAMPLE December 2019-2020

Gender - based on event audience profile -Dec 2019



These figures relate to the pre- COVID world of 2019. They are indicative of pre-existing audience profiles and pitching to and developing this demographic will form a significant strand of our publicity target.

Across the duration of this program we will gather more detailed information, using;

Strategies and Approaches - Audience Development and Marketing Methods

General Marketing

Staffing We will increase our staff allocation for marketing and audience development to one day a week to write a delivery plan for our annual marketing, artists commissioning and audience development.

Programming will be completed so this task will involve scheduling printing, social media, artist commissioning, networking marketing content and distribution.

We are looking towards an integrated media strategy, combining social with PR, minimal print runs and multi-platform analytics.

Combined Approach

We will review our output monthly but content will be pre-written, with carefully planned and scheduled releases to social and editorial contacts.

Social Media

A critical element of our publicity irrigation will focus on the development of a strong Social Media campaign to build audiences and strengthen community.

These communication platforms alongside, incorporating live and recorded streaming, add low carbon impact, adding to our company sustainability targets.

The strategy will be mindful of the need to cover both demographic and geographic communities and using the best Social Media platform for purpose.

For example Facebook is specifically useful for building community and Instagram for culture, artist networks and a 18-45 demographic, Twitter for news and emerging features.

To further this, in May 2020 we commissioned a Social Media Marketing Plan from social media strategist SarahRoberts, "Social Media Marketing Plan for DINA and Social Media Marketing Strategy" see attached

Dedicated Approach

We resolved to focus 50% of our workload in the geographical community sector using dedicated programming and specific network building - situating events in new settings and co-designing with established agencies.

We have split the annual programme into four distinct seasons, each section dedicated to specific themes and in some cases, specific demographics.

However we expect and encourage interest pluralism and audience migration and so all the programming will be visible and available to everyone but with specially targeted areas of distribution e.g community language broadcasting

Community Engagement

Season One: **Walk with Little Amal , Co-Lab** and: **The Art of Play** are very community focussed while offering opportunities for commissioning. The first season will allow us to expand and build up our existing relationships in N/N.E Sheffield and the fourth to present a public outcome of that engagement across the year with an outdoor digital festival and participatory workshops.

Working in community settings requires the building of trust, offering genuine and sustainability, respect and an attuned awareness of cultural difference. We have elected, in year one to work in N and N/E Sheffield specifically in the wards of Fir Vale, Crabtree, Burngreave and Pitsmoor. We will take the modelling we learn from thi,s to reach into other NE wards in consequent years.

In this area we will be working with the following organisations, each with their own reach and demographic;

Community Partners

- Pitsmoor Adventure Playground
- Ellesmere Children's Centre
- Globalmama
- Big Brother
- Friends of Abbeyfield Park and House
- Migration Matters Festival
- Good Chance Theatre Company
- Stand Up and Be Counted Theatre Company
- Gut Level
- Burngreave Messenger
- Utopia Theatre

Our Remaining programming will follow an integrated path incorporating our Main Programme, Young Producers and incoming productions which we are hosting and supporting e.g. DocSoc, Migration Matters.

Media Partners

We have a range of media partners either by virtue of partnership work or nationally and internationally networked connections including:

- The Music Venues Trust (1, 234k)
- Resident Advisor (2.5 million [monthly active users](#))
- The Sheffield Tribune. (new publication)
- Now Then Magazine (30,000)

- Our Favourite Places,
- Star, Telegraph,
- BBC,
- The Guardian,
- Sheffield Theatres,
- DJ Mag,

Timetable for deployment (see project plan for this application).

4. Budget

For Marketing budget

£2860.00 for this project (for details see detailed Budget Plan) with plans to extend our reach via additional editorial support from media partners and community networking with the partners identified above.

Much of our community engagement will be done by staff as print and social media are less effective than DINA ambassador initiated relationships. The budget is supplemented by 5 ft members of staff per week x 52 weeks. @£3,900.

Marketing Review

We will use a number of different measures to evaluate engagement with the aim of providing SMART data. In terms of Social Media dissemination we will use the paid for and inbuilt analytics in Instagram, Facebook and Twitter to inform our social strategy and ensure we have an engaged following.

All platforms have free analytics dashboards allowing us to quickly locate and utilise important data to reflect on and measure success. We will evaluate impressions, engagement, and the resulting algorithms to design future campaigns and adjust strategies.

These measurable analytics will also form part of each season's strategy evaluation allowing us to change it up.

We will also ask audiences to complete feedback forms to ensure that the audience experience is matching our expectations for them

All these measures will be evaluated for impact regularly with the outcomes shaping the design of our marketing and audience development approach for the following year.

SOCIAL MEDIA MARKETING and STRATEGY PLAN FOR DINA

Prepared by Sarah Roberts
Last updated on (25/05/2021)

Social Media Channels

Due to the target audience for DINA (See Social Media Marketing Strategy), the channels selected for marketing are Facebook and Instagram

Social Media tone of voice

The tone of voice used across all channels will aim to be relatable to DINA's audience. Posts will aim to be uplifting and the tone of the captions will seem down to earth and fun. People will see DINA as a friendly, local business that has similar views to themselves and cares about it's community.

Post content

Posts will consist of 3 different themes.

Promotional Posts
Behind the Scenes
Causes/activism/local news

The priority of each theme will differ depending on the platform (see social media strategy for percentages)

Behind the Scenes

Here is where DINA shares a glimpse of what goes on behind the scenes in the bar/cafe and leading up to/during events, it will allow people to feel more connected to the space and find out information about what is going on

Long Form

- Blog posts
- Full length videos

Short form

- Staff members profiles (pictures, videos, written info)
- pictures/videos of DINA getting ready to open
- Before and after pictures of renovation
- Videos/photos of food being prepared/ pictures of the day's specials
- Virtual video tour of the bar/event spaces
- Pictures/videos of events/exhibitions being set up
- Instagram/Facebook lives as events/exhibitions are happening

Promotional Posts

These posts will directly promote DINA. They will make up a smaller proportion of the posts shared. There will be a ratio of 4:1 After 4 behind the scenes or causes/activism post there will be 1 service promotion. Types of posts will include.

- Reviews/Testimonials of people who have hired DINA/used cafe bar
- Monthly event round ups
- Promotional videos
- The story of DINA , who we are and what we do
- Information on opening hours, location etc
- Special offer posts (discounts on food/drinks etc)
- Competitions (eg like tag and share to win a meal for 2)

Causes/activism/local news

As the target audience of DINA is interested in political causes, the environment and creative news, these types of posts will peak their interest while scrolling and also provide them with valuable information that they are likely to share with friends.

- National issues (e.g elections, palestine situation) via news stories, links to blogs and websites
- Information on local protests/political/ environmental events
- Links to petitions
- Local cause/charity of the month
- Local creative of the month
- Local news within the creative/political/environmental spheres
- Promotions of local events DINA,s target audience would be interested in (e.g arts/creative events)

Post scheduling

Instagram

To get the best engagement, it is recommended to post on Instagram as often as possible. For DINA 3 posts will be shared a week on **Monday, Wednesday and Friday at 1pm** Analysis will be carried out further down the line to determine the best time to post for the DINA specific audience. Posts will consist of 4 BTS and CALN posts to each promotional post Stories will be utilized daily to promote posts, share news and reshare other relevant content for the DINA audience.

Facebook

Posts will be shared 3 times a week on **Monday, Wednesday and Friday at 6PM** Analysis will be carried out further down the line to determine the best time to post for the DINA specific audience

In a 2 week period posts will consist of 3 BTS, 1 promotional and 2 CALN. Facebook stories will also be utilized to promote posts and reshare other relevant content

Increasing engagement

Other tactics will be used to increase customer engagement and encourage likes and follows on Instagram, Facebook and LinkedIn

Facebook:

- Joining relevant facebook groups (Local community, creative/arts groups, activist groups, LGBTQI groups, vegan/vegetarian, indie publishers, Student groups, Sheffield what's on sharing posts and posting within these groups.
- Asking Facebook friends to like and share posts within their network.
- Commenting and liking posts of related businesses or potential customers (on a daily basis)

Instagram

- Being active on Instagram in the 20mins before you post (i.e liking, commenting on others posts/stories)
- Following relevant creative accounts, political/ news accounts and your ideal community on Instagram and comment on at least 3 of their posts daily
- Following relevant hashtags and commenting on 3 posts for each of the hashtags daily
- Comment or react on 3 people's instagram stories daily.
- Share videos and carousel posts (These get the best engagement)
- Use a combination of very popular to not so popular relevant hashtags on each post.

SOCIAL MEDIA MARKETING STRATEGY FOR DINA

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1. Why do we want to be on social media?

Our social media goals are:

- *To raise awareness of DINA to audiences that aren't current reached*
- *To engage with current audience and let them know of updates about DINA*
- *To be viewed as a respectable voice for arts and culture in Sheffield and seen as a safe space for LGBTQI+ communities.*
- *To promote and encourage sales at the bar and cafe venue.*

2. Who is our target audience?

There are 3 main target audiences for the Lonely Leader

1) Cafe/bar customers

Who are they?	Demographics Aged 20s-60s creatives, family groups mothers- slightly more females than males, university employees, self employed/freelancers, artists, Interests: left wing politics, the arts activism, veganism/vegetarians, environmentalism, green issues, live music, art/poetry, literary events, LGBTQI+ issues/events
What are they interested in that you can provide?	<ul style="list-style-type: none">- Good quality vegan/vegetarian food in a nice atmosphere- Friendly, welcoming space- Local produce, reasonable prices- Varied events line up- Place to work as a freelancer- Family friendly/breastfeeding friendly social space

	<ul style="list-style-type: none"> - A place for groups to meet - Visual arts exhibitions - A company that pays staff fairly - Fair business policies - Ethical construction used in bar
Where do they usually hang out online?	Instagram for younger demographic. Facebook for the older demographic. Sometimes access Twitter
When do they look for the type of content you can provide?	Browsing social media during lunch break and after work.
Why do they consume the content?	To find out updates about the cafe, food and drinks offerings, events in DINA and around the local area.
How do they consume the content?	Engage with personalised content, photos of the space, photos of food, promotional information about events, short video clips on stories with personalised voice.

2) Event organisers (people who would hire DINA)

Who are they?	<p>Demographics: Creatives within art, film, music, literature, academia. People organising local festivals. Mixture of male/female. 20- 60 years,</p> <p>Interests: left wing politics, the arts activism,, veganism/vegetarians, environmentalism, green issues, live music, art/poetry, literary events, LGBTQI+ issues/events</p>
What are they interested in that you can provide?	<ul style="list-style-type: none"> - A convenient space in the centre of sheffield with good transport links - Reasonably priced space even free in some circumstances (sliding scale pricing) - Marketing to help promote their event on social media and via website - expert team to promote events

	<ul style="list-style-type: none"> - A friendly, welcoming space with a well qualified team that can help with technical issues. - Unique historical building - An organisation that shares their ethical and political values - A space for workshop/exhibitions
Where do they usually hang out online?	<i>Instagram for younger demographic. Facebook for the older demographic. Sometimes access Twitter</i>
When do they look for the type of content you can provide?	<i>Browsing social media during lunch break and after work.</i>
Why do they consume the content?	<i>To research the best space for their event to make sure that it suits them personally, fits within their budget.</i>
How do they consume the content?	<i>After a google search- look at the social media of potential event space, look photos, videos, comments, reviews/testimonials.</i>

3) A wide range of people interested in/ wanting to be involved in arts & culture in South Yorkshire

Who are they?	<p>Demographics Male and females 16-60+ From a wide range of diverse backgrounds within South Yorkshire, people that are under represented in creative spaces.</p> <p>Interests: art, design, poetry, film, local events, socialising, eating out, meeting new people</p>
What are they interested in that you can provide?	<ul style="list-style-type: none"> -gain more confidence by developing their creative skills - engaging with other creative people - developing a career within the creative industry - meet new people, become part of a new network, - a non judgemental, friendly

	<i>environment - a reasonably priced local place to visit</i>
Where do they usually hang out online?	<i>Instagram for the younger demographic. Facebook for the older demographic. Sometimes access Twitter</i>
When do they look for the type of content you can provide?	<i>Browsing social media during lunch break and after work.</i>
Why do they consume the content?	<i>To find out about events in the local area To find career/training/volunteer opportunities Find a community of like minded people To inspire them creatively To research places to eat/socialise in the local area- specifically vegan & Veggie</i>
How do they consume the content?	<i>Follow people/organisations in line with their interests, share content on their page that they find interesting. Pictures, videos, articles.</i>

3. What are we going to share on where?

Here are the themes of our content for each of our social media profiles:

Facebook	<i>Behind the scenes(50%) promotional (20%) Causes/activism/local news (30%)</i>
Instagram	<i>Behind the scenes(60%) promotional (15%) Causes/activism/local news (25%)</i>

4. When are we going to share?

- Facebook-**the the times when most of DINA'S audience is active on Facebook are Monday, Wednesday and Friday at 1pm** Posts will be shared on these days within these time frames and audience analytics will be used to narrow down the best days and times to post
- Instagram- **Monday, Wednesday and Friday at 6PM. are the times when most of DINA'S audience is active on Instagram.** Will aim to post at 6PM - and analyse audience insights as we go forward.

5. Measures of success

Goal One: To raise awareness of DINA to audiences that aren't current reached

This can be measured by the number of people that have followed DINA'S pages. DINA already has a following of 4,907 on Facebook and 2,300 on Instagram. The majority of followers on Facebook are female and in the 25-34 year old age category (22%) This is the same on Instagram (48.8%)

Facebook

- From Feb- May 2021 DINA gained an average of 15 followers. The aim after the social media strategy is in place is to increase followers by 50 in the first 3 months
- Currently 13% of followers are under 24, the aim would be to increase this to 15% within 6 months
- 21% of followers are 35 year old plus. Would aim to increase this to 23% within 6 months.

Instagram

- In the last 30 days DINA achieved a growth of 19 followers. The aim would be to increase the number of people following DINA by 75 in the next 3 months.
- Currently only 11.2% of followers are 18-24. The aim would be to increase this to 13% in the next 9 months
- 16.8% of followers are 45 or older, Aim to increase this to 18% in the next 3 months.

Goal two: To engage with current audience and let them know of updates about DINA

This can be measured by the number of engagements on DINA'S post

Facebook

- Over the past 2 months DINA achieved an engagement rate of 0.3% on it's posts (average FB engagement rate is 0.27%) . Would aim to increase this slightly to 0.4% in the first 3 months.

Instagram

- Over the past 2 months DINA achieved an average engagement rate of 2.8 % on it's posts (Average instagram engagement rate is 1.16%) The aim would be to maintain this level of engagement over the first 3 months.