



CAKI HÅNDBOG

A handbook for students
in the art schools

PR & COMMUNICATION

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FONDEN FOR ENTREPRENØRSKAB
MEDLEM AF JA WORLDWIDE



CAKI Handbook

PR & Communication

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Be visible

Make yourself available!

At CAKI, we come across many individuals who fail to take a strategic or thorough approach to their communication efforts. Often, this results in them spending time and energy on an artistic work that fails to reach the desired audience.

Therefore, if you want to cut through the flow of information and ensure your work is seen, read or heard, it is important that you invest time into making a plan for your communication efforts.

It's about visibility; making yourself, making you, your work or your project visible in the way you want to achieve that visibility. It's about making your artistic practice and work available.

Structure of the book

This handbook focuses on the practical ways in which you can go about your communication efforts. It provides you with a number of tools, exercises and examples that can help you reach qualified communication decisions and avoid communication pitfalls in your artistic and creative practice.

The book is divided into three parts:

> **Part 1: Communication**

In this section, we provide tips on how to think through and create coherence between the different components that make up your communication: the message, the receiver, the language, the medium and the sender.

> **Part 2: PR**

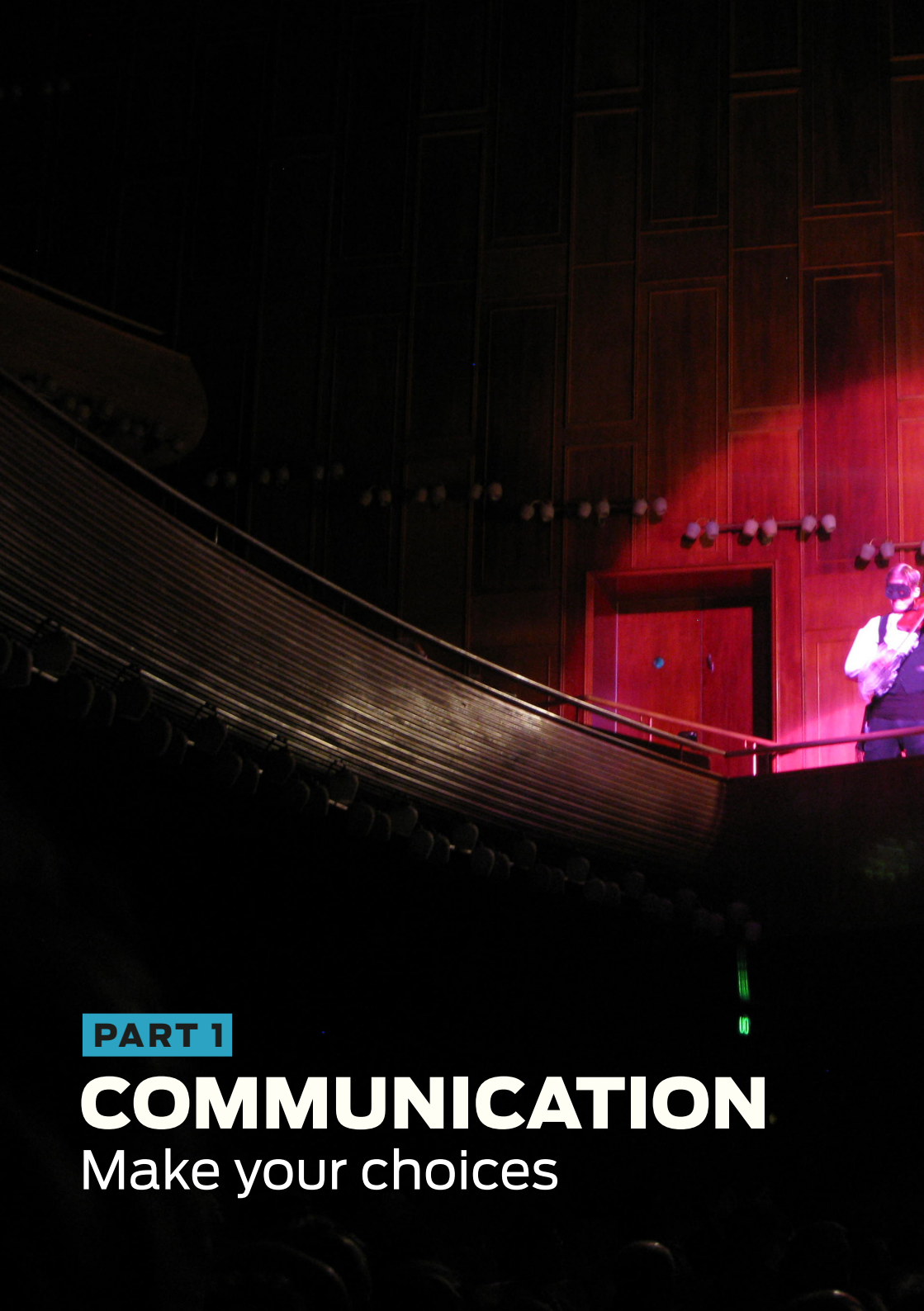
This section provides tips on the hard work with public relations: media contact, deadlines, press releases, etc.

> **Part 3: Planning**

You know where you want to end up, what you want to say, and how, when and to whom you want to say it. Now it's time to lay it all down in a plan.

It is important to emphasise that this handbook is intended as an inspiration guide and not a step-by-step instruction on how to go about your communication efforts. Extract, add to and opt out of the tips as appropriate to you, your project and your artistic vocation.

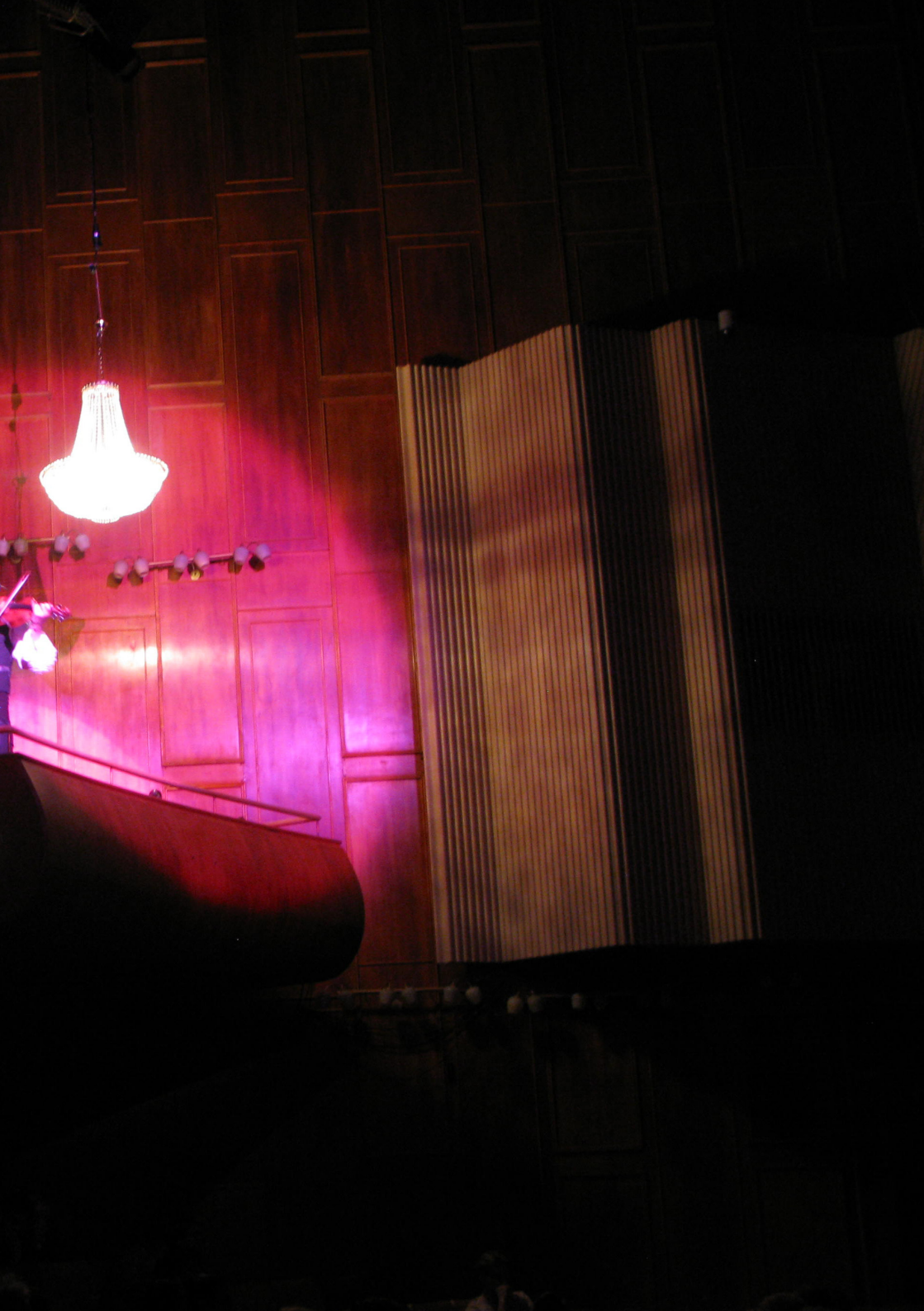
Enjoy the read!



PART 1

COMMUNICATION

Make your choices



Set a goal for yourself

Generally, your communication efforts as an artist can be based on one of two factors: your artistic profile or your project.

Your artistic profile

where the focus is on you as an artist. Your communication is not limited to a specific time period, but occurs continuously through your choices in relation to how you make your work visible as well as on blogs, websites, Facebook, etc.

A project

where your focus is on raising awareness of an artistic project, e.g. a concert, performance, film or exhibition. Your communication is designed as a process that unfolds over a certain period of time.

In this book, our focus is on the latter; the project, happening or event. However, most of the topics we review can also be used to determine how to communicate your artistic profile and professional brand in the best way possible.

Set a goal for yourself

Communicating inherently comes with an implication that you want to achieve something through communicating. It could be that you want an audience to attend your show, get your project mentioned in the media or to get more followers on Facebook. In other words, you have a goal for your communication.

Strategic communication is about moving from one position to another:

A → B

From your current position/your reputation/your project's current level of publicity (A), to a better position/an improved reputation/more publicity of your project (B).

ASK YOURSELF

What is the purpose of my communication?

Where do I want to end up?

What do I want to achieve?

(B)

What is my starting point?

Do I already have a profile or brand I want to strengthen? What resources are at my disposal?

(A)

Keep in mind that good goals are ambitious, realistic and require commitment. In order to help you achieve the goals you have set, it can be very helpful to set a (long-term) plan that you can follow. Later in the book, we provide you with a template on how to lie out such a plan.

Your situation

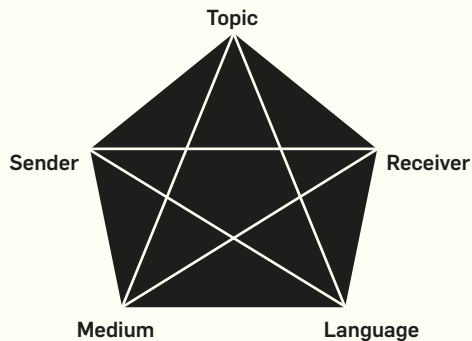
Once you have formulated your goal, you need to find the path that leads to it; making the right choices and decisions that help you get there.

All communication consists of five components:

Topic
Receiver
Language
Medium
Sender

These five components are interlinked in what is called the communication situation in technical terms. You should therefore consider all those components before laying down your communication plan. Changing one component may have implications on the other components, changing the way in which people perceive your project.

In the next few pages, we will review the five components and provide you with some exercises that can help you shape each component appropriately in relation to your situation.



Topic

Far too much communication ends up becoming too abstract and intangible for the recipient. This is often due to the fact that the sender has not clearly determined the core of the artistic idea or creative concept before communicating about it.

The quote below comes from the introduction of a project description in an application. But what is the project about? Why is the format unique, as they start off by claiming? And what artistic perspectives, performances, discussions and workshops are they referring to?

“The project is a unique format of the non-formal education. Students will bring their own unique artistic and generational perspective to various performances, discussions and workshops; the question of working with non-material art in the time of total production will be discussed from different perspectives.”

It's fine for the introduction to arouse curiosity in the mind of the receiver, but in the above example, the questions result in confusion and uncertainty rather than sparking interest and curiosity. And that simply won't do.

Before you begin communicating your project, you should understand your project and its essence, and you should be able to put it into words. It's often very helpful to write a thorough project description that describes the purpose of the project and defines its content, the receiver and the form of communication.

Make project description

If you haven't already got a project description, we recommend that you make one. In CAKI Handbook: [Project Management and Idea Development](#), we guide you through the process of writing a project description.

Angling

Angling is the art of limitation. The key is to be specific and choose what you want to focus on.

It may seem simplistic to limit yourself to a single message, when your project is nuanced and consists of a variety of themes and perspectives. The reason why it's still a good idea to do so, is because it makes it easier for the receiver to understand what it is you're trying to convey. And often, a specific and delineated message also makes your project appear stronger and more convincing.

Angling a message is about making the subject accessible to the receiver. You should therefore go with the angle that is most interesting to your receiver. By honing down your message, you are making a choice to focus on a fraction of your project.

For example, you can do so by constructing a 'by' sentence instead of an 'about' sentence, as 'about' sentences are often broad and unfocused. See the example on the right.

ASK YOURSELF

Which point is the most important to get through? Distill the point into a single sentence.

If you can't, you should hone down your point even further.

Below is an example of how a large project can be angled into a specific message so that it catches the receiver's attention.

We start with the basic, overall description:

'This project is **about** the theatrical performance
De Syv Fumlinge at Grønnegårdsteatret.'



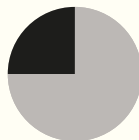
- and limit the message somewhat:

'The project is **about** the scenography
of the theatrical performance
De Syv Fumlinge at Grønnegårdsteatret.'



- and narrow it down even further:

'This project is **about** the characters' costumes.'



... until we arrive at the specific point:

'This project revolves around **how** the textiles of
the costumes reveal secrets about the characters.'



The receiver

In all communication, it is the receiver who holds the power.

It is the receiver who can zap, scroll, surf to something else or physically throw your press release in the bin, and if that happens, you fail to reach your real objective: To get an audience to attend your event, to get it mentioned in the media, to obtain the right sponsorships or whatever else your goal may be.

When communicating your project, it is therefore important that you tailor your communication to the receiver. Ask yourself the following questions to identify your specific target group:

WHO

Who is my project aimed at?

Children, artists, the industry, students, the general public?

WHY

Why is the project interesting to the receiver?

Why should they focus on this specific project and not something else?

WHAT

What do you want from your receiver?

How do you want to influence your receiver? Do you want to inform, entertain, sell or spark change?

WHERE

Where is the target group physically located? What blogs or media do they read?

What websites do they visit?

What social media do they use? For example, can the target group be found in certain Facebook groups? Do they use specific hashtags?

Identify your target group

There are often multiple target groups for a single project. If you do not have a clear picture of whom you are primarily communicating to, you will often end up addressing a target group that is far too broad.

To avoid this, you can divide and prioritise your receivers into primary/secondary and external/internal target groups.

PRIMARY TARGET GROUPS

are those you want your communication to reach above all others. For example, if you are making an animated film for children, your primary target groups will be children and their parents.

SECONDARY TARGET GROUPS

are other receivers who may also find your project relevant. In relation to the animation film, this could be schools and children's institutions for instance.

EXTERNAL TARGET GROUPS

are the external environments you are trying to reach. This could include the general public, foundations, the press, etc.

INTERNAL TARGET GROUPS

include partners, colleagues, investors and others involved in the project.

“This project is aimed at people of all ages who face issues with time (...)”

The above description of a target group cannot be used in a communication plan; it's too abstract and vague.

The better you can put yourself in your receiver's shoes, the better your communication will be. Ways in which to get to know your receiver better includes:

SIMILAR PROJECTS

Ask your colleagues, friends and other people you know about their experiences with the target group.

CREATE A PERSONA

Describe your receivers. What do they look like? Do they have a specific gender? How old are they? What are they interested in? Be specific and as detailed as possible.

ORGANISATIONS

Contact industry associations, organisations and the like to learn more about how to reach your target group.

FOCUS GROUPS

Get to know your target group's interests and habits through interviews and focus group discussions.

ASK THEM

Get to know your target group's interests and habits by asking them, e.g. via a Facebook group, interviews or a questionnaire survey.

THE MINERVA MODEL

Map your target group's segment based on the Minerva model. The model relies on generalising, but it can provide insights and ideas that you can use in relation to your choice of communication channels, for example.

LANGUAGE

Communication must activate the receiver. One of the ways to achieve that is with vibrant writing that makes the reader visualise the project, use their imagination and want to visit your project, support it or share it with others.

Many people make the mistake of writing in a theoretical, convoluted manner, making the project too abstract (and boring). This may occur if you have not clarified the artistic idea behind the project or if you are trying to make the project appear serious and theoretical. It could also simply be caused by failing to put yourself in the shoes of the receiver because you believe that the receiver's perspective is so far removed from your own.

Long sentences, foreign words and vague formulations are not what determine whether your project is serious or clever. On the contrary; the key is to write clearly and specifically so you create a positive, mutual understanding of the project between you and your receivers.

“I want to form a parallel perception interface between two different scenarios: my journey and the secondary values associated with being a refugee, where one is an artistic gesture and the other is a real event. The sum of the gesture becomes a parallel and a mirror to the sum of the event.”

The above may perhaps be a precise description of an artistic intention. However, in order to understand the message in the text, one must first know what an artistic gesture is and be able to isolate a refugee's situation to the concept of an 'event'. The above text is accordingly written for the artist's peers and is not aimed at a wider audience.

10 tips for clear, concrete and energetic writing

1. Write to your receiver

Your language depends on your receiver. If your communication is aimed at a partner or colleague who's already familiar with your project and its terminology, you can use a more internal and theoretical language than if you are communicating with others who are not familiar with your project or your subject. Only use theoretical and technical terms if you are certain your receiver understands them.

ASK YOURSELF:

**What prerequisites does my receiver have for understanding me?
Is the receiver already familiar with me or my project?**

2. Make your writing easy to read

Avoid long sentences, convoluted formulations and passive voice. Use periods; divide the text into short paragraphs, and only make one point per sentence.

Avoid writing something like this:

"With a mixed crowd of regular users, guests in open workshops and attendees in international artist-in-residence workshops, the old brickworks will once again come abuzz with life, entrepreneurship and creativity."

Instead, write:

"The old brickworks will once again buzz with life, an entrepreneurial spirit

and creativity. This will happen as regular users, guests in open workshops and attendees in international artist-in-residence workshops occupy the brickworks."

3. Be specific. Use details

Specific details make the project tangible and understandable to the reader. Not all details ought to be included. Choose the ones that are particularly telling of your project and which can help emphasise your message.

4. Need to know vs. nice to know

Prioritise, prioritise, prioritise! Your receiver doesn't need to know everything about your project. If you shower people with too much information, your core message will get lost in the process. Cut to the bone.

5. Avoid filler words and blah blah blah

Delete redundant words and phrases such as 'really', 'many different', and 'in relation to'.

These words only make your point more fuzzy and your text less clear.

Avoid writing something like this:

"The overall goal of the communication efforts is the involvement of many different stakeholders and target groups that will serve as a pivot to ensure the exhibition is highly successful."

Instead, write:

"The purpose of communication is to

involve stakeholders so the exhibition can be successful."

6. Show, don't tell

Good examples and illustrative writing helps make your project tangible and engages the recipient.

Avoid writing something like this:

"The exhibition is an atmospheric universe of various aesthetically linked works."

Write:

"The audience steps into a darkened gallery where six white marble sculptures are lit by separate floor lamps. When the audience approaches the sculptures, the light changes colour from white to red while the room is simultaneously filled with smoke and the sound of a bass increases in volume."

7. Appeal to reason and emotions

Make sure to give your recipient good arguments and appeal to their senses and emotions.

For example, you could bolster your arguments with facts, statistics, authorities and experts, while employing illustrative language with good, recognisable examples stirs emotions in your receivers.

8. Use direct speech

"Did you see that?!" "No, what?!" Direct speech can make the text come to life and

stirs the reader's curiosity.

It also helps using direct speech in headings and subheadings.

9. Surprise

Employ humour, controversial claims or an unusual angle. This could include funny, surprising statistics or juxtaposing two things that one wouldn't usually link together, such as flying pigs, beautiful monsters, etc.

10. Remember to proofread!

Typos, grammatical errors and misplaced commas leave the receiver with an impression that you are sloppy. And if you do not spend time on your writing, why should your receiver spend time reading it? Always proofread, and if you can, have a second pair of eyes read it over.

TIP:

If you are in doubt about where to place commas and periods, read the text out loud to yourself. This is often a good way to tell where to insert breaks and periods.

Medium

Communication and PR is more than just press releases and ads. It can also include events, social media, lectures, blog posts, happenings, etc.

In art and culture projects, there is ample opportunity to set up creative and alternative communication channels. For instance, you may want to mark the start of an exhibition with a happening or performance, or perhaps a short teaser film. Alternatively, you could write a blog post about the process from start to finish?

Make sure to set aside time for idea development to find the right way to communicate your project.

Choice of medium

On the opposite page, you will find a list of different types of media and communication channels.

This list is intended to serve as inspiration. Only use the media and channels that make sense to you, your project and your target groups.

Exercises for the evaluation phase

Media and communication channels

- Exhibition opening, release party, premiere, etc.
- Lectures
- PR events
- Rehearsal performances/concerts/etc.
- Sales events and fairs
- Festivals
- Oral pitching - e.g. to companies or strategic partners
- Events hosted by others. Should you and your project be present at other events than your own, such as art fairs, Roskilde Festival or CPH:DOX?

Media & advertising

- Advertisements - magazines, newspapers, digital, etc.
- Advertising spots - TV, radio, magazines, etc.
- PR
- Interviews and profiles
- Media collaborations, e.g. with established media outlets or blogs

Digital

- Website
- Blog
- Newsletter
- Freebees - give parts of your project away for free as an appetiser
- Social media (Facebook, Instagram, Snapchat, Twitter, LinkedIn, Tumblr, etc.)
- Apps
- Video
- GIFs
- Podcast
- Competitions
- Crowdfunding - e.g. Kickstarter campaigns

Adapt your communication to the medium

Always adapt your communication to the medium.

For example, if you want to make an oral pitch to a number of potential partners, you need to factor in their short-term memory, using simple language and short sentences and repeating your points.

On the other hand, if you want to use Twitter as your primary communication channel, make sure to familiarise yourself with hashtag culture and get comfortable with articulating yourself in 140 characters or less.

ASK YOURSELF

Are there any special circumstances, traditions or rules I should take into account in relation to this communication channel?

Is it up close or remote communication?

Is the channel formal or informal?

How do I best disseminate my message through this specific channel?

Seven tips for communication on social media

Social media are among the most popular types of communication channels. They are free to use, and if you do your research thoroughly, you can reach your target audience in their 'home turf'.

1. Be personal,

but avoid getting too personal. Sharing details from your private life often comes off as unprofessional.

2. Think before you write.

It needs to be interesting to your followers or the general public.

3. Create your own style

that's reflected in your layout and content. Choose a consistent concept for your communication.

4. Mix up your content:

Use texts, links, sayings, quotes, funny remarks, contests, video, audio, links, GIFs, etc.

5. Link

your channels together. For example, use social media to create awareness about your latest upload on SoundCloud or Vimeo.

6. Post frequent updates!

Update your blog, the website for your project or your Facebook page regularly.

7. Use hashtags:

Find a hashtag for your project that you can use on all the social media you are focusing on.

The sender

If you receive an e-mail with the subject header "Congratulations! You've won €1,000!", you'll probably start by checking who sent you the e-mail before laughing all the way to the bank. Is it from a known or unknown sender? And if it's an unknown sender: Do they seem credible?

The above example illustrates how important it is for you, as a sender, to appear credible, trustworthy and professional. There are a lot of ways to accomplish that. For example, you could enter into a partnership with a professional, reputable partner and make sure you articulate yourself precisely and grammatically correct, without spelling or comma errors!

Be true to yourself

Artistic projects are often personal in nature, and there can be major differences in how you want to present yourself in terms of style, tone and format.

Make sure to highlight the qualities you want your receiver to associate you with. Always be honest and true to yourself.

Some people prefer a more commercial style of communication where they are present on all media platforms and interact with the public. Others prefer a more personal style limited to smaller forums.

Both methods can work well, depending on what you wish to communicate, how you wish to appear and who you want to reach.

Good PR and communication work is thusly not just about writing press releases or getting followers on Facebook, but instead a matter of making well-considered decisions and choices that are in line with your artistic vision.

What is your profile?

Before you begin communicating, you need to decide what kind of profile you want to cultivate.

Are you:

PROFESSIONAL?

- Exclusively sharing project or subject-specific things
- Sharing your own projects and products
- Maintaining distance with the receiver
- The communication is reminiscent of a monologue
- The communication can be handled by others

PERSONALLY PROFESSIONAL?

- Sharing attitudes and reflections
- Sharing experiences that relate to the project/subject
- Sharing personal photos on platforms such as Instagram, but within the framework of the project or subject
- Sharing knowledge within your subject and about similar projects
- Sharing your own projects and products
- Willing to engage in dialogue
- Personally handling all communication

PRIVATE?

- Sharing very private things, such as private experiences and family photos
- Personally acquainted with all the receivers, e.g. Facebook friends
- Personally handling all communication

Style and tone

Your style and tone depend on your project, your target group, your channels and who you are as a person. It is important to maintain a common thread throughout your communication work so as to build a coherent identity for your artistic profile or in your project. You should therefore decide on a style and tone for your communication.

ASK YOURSELF

WHAT UNIVERSE

do I want to embed my project in? Should it be humorous? Serious? Artistic? Academic? Sensual? Sensational? Subtle? Playful? Naive? Scary?

WHAT FEELINGS

do I want to evoke? What images or thoughts do I want to instil in the receiver?

HOW do I want to express myself VISUALLY?

In graphics? In colours? In images? Should I even use pictures? Should I use sound to supplement the visual elements?

HOW do you want to express yourself in terms of LANGUAGE?

What tone should you use? Serious, light-hearted, provocative?

HOW MUCH DO YOU WANT TO TELL?

Do you want to withhold information and pique the receiver's curiosity? Do you want to create a sense of co-ownership around your working process and thinking behind the project?

Summarise and sum up

At this point, you should have set the goal of your communication work and made your tactical communication choices. Accordingly, you are completely clear on:

THE MESSAGE

What you want to say.

THE RECEIVER

Who you want to say it to.

LANGUAGE

How you want to say it, and how you will do so clearly and distinctly.

THE MEDIUM

Where you want to say it.

THE SENDER

Your profile and how you will go about creating a credible, common thread throughout your communication efforts.

Summarise your points and communication principles concisely and precisely on a single A4 page. You can use this as a guide line for yourself if you encounter doubts about how exactly you wanted to communicate with your surroundings as an artist.

If the communication effort is a joint project, you can also forward the description along with your communication plan to everyone involved in the project. This ensures that you are all - literally - on the same page on how to communicate about the project.

Before cementing your communication plan, we will first review another important part of your communication efforts, namely Public Relations (or simply PR).



PART 2

PR

Get the media's attention



Prioritise your PR

Media publicity provides visibility, makes a wide audience aware of your project and can appear more credible than information you send out yourself.

But PR work is also tough. It's time-consuming, and you never know whether your efforts will prove fruitful. Many media houses receive more than 200 press releases on a daily basis, and the journalists only spend a few seconds skimming through each press release.

To compete for the journalists' attention on even footing with the big PR agencies and communication consultants, you need to familiarise yourself with the individual journalists' fields and their working processes. And that takes some research.

We therefore recommend that you only focus on PR if you can set aside ample time for it.

Find the right journalist

First of all, you need to get an overview of the different media outlets. Which ones report on subjects and themes related to your project?

DO

Find contact details for the journalist covering the relevant area. That's the one you should send your material to.

DON'T

Never send your press release to every journalist on the editorial staff. It will be treated as spam and indicate that you haven't properly researched the publication.

Be in good time

Contact the media in good time. When to contact a given media outlet depends on the type of media. Do some research on their websites or simply call them to ask for guidance.

Jot down the deadlines for the media you want to contact into your communication plan so that you have a comprehensive overview of your PR and communication efforts.

Deadlines and typical angles

Nationwide dailies: 4-6 days

It takes a good story with a great angle in order to be considered.

Regional dailies: the week before

Angle your material to make it a local story, and submit your press material as finished articles. Local dailies do not have a lot of resources. By easing their workload, you have a better chance of them publishing the story.

Trade magazines and other magazines: at least one month in advance

Shape your story according to the magazine's profile. Remember that it needs to be of interest to the magazine's readers.

Radio: 2-3 days in advance

Do thorough research on the relevant radio shows and target your story.

TV: 2-3 days in advance

TV coverage requires a really good story or the involvement of someone famous in order to get picked up.

Online media: running basis

Most online media work with running deadlines. However, always do your research on the website in question.

Your press material

The way in which your press material should appear visually depends on your project, style and tone.

However, your press material should always consist of:

- A well-written press release with a highlighted quote (in PDF format)
- High-resolution images for web (72 dpi) and print (300 dpi)
- Clear contact details
(name of contact person, telephone number, e-mail, website, etc.)
- Logo (if you have one)
- A teaser video, audio clip or some other sample from your project (if applicable)

It also helps if your press release to the media meets one or several news criteria:

Current – happening right now

Significance - importance to the receiver

Identification - the receiver recognises himself/herself in what is being communicated

Sensational - something that's surprising, fascinating or shocking

Conflict - opposing viewpoints, drama and issues on a collision course

Prominence (name dropping) – if a famous person is participating in or has something to say about the project

Eight tips for press-related work

1. Find the fairy-tale factor

What is the story behind your project? Is there even a story at all?

Think of your project as a fairy-tale. Find the suspense curve, controversies, the plot and what makes it novel. Take a critical look at your project.

Is it just interesting to you, or is it also interesting to the media's readers, viewers or listeners?

Sources for your fairy-tale

For example, you can find the story that makes you or your project special in:

The founding: What's the story behind the start-up of the band/artist collective/project?

Milestones: Have there been any crucial turning points, successes, conflicts or crises?

The name or title: Does it mean or reflect something special/noteworthy?

The process itself: The story behind the project and how you work

Feedback: From your audience or others. Have you received a special or unexpected reaction?

Partners: Do you have any surprising or well-known partners?

Your workplace and working day: Do you work somewhere special? Do you have an atypical working day?

Attitudes: What are your attitudes towards current affairs/the culture you are part of?

2. Structure your press release as an article

A press release ought to resemble an article. The following components are needed:

Headline

A headline should catch the reader's attention and describe the story. In other words, it should be eye-catching and reflect the essence of your project. A headline should generally be limited to no more than six words.

Lead-in

A really brief section consisting of approximately 2-3 lines that summarise your project and the angle of the press release.

Body text

This is where you describe the project. Always start with the most important information and remember to write who is behind the project so that the receiver knows the sender. Break down the body text into short sections with subheadings.

Quotes

Make sure to include a quote that the journalist can use. The quote can be from the artist, curator, partners or others.

Fact box

Answer the who, what, where when and how much it costs in a fact box.

Contact information

Include a name and contact information at the bottom so that the journalist can contact you for more information.

3. Create different versions of your story

You should find an appropriate angle for every medium when drafting your press release.

If you are contacting different media, you should draft several versions of a press release, each of which are angled towards the medium's primary target group.

4. Write briefly and factually

A press release should never fill more than a single A4 page. Make sure to present your point quickly.

Avoid using words such as "unique", "beautiful", "amazing" and other adjectives that flatter your project. These impair the credibility of your message.

5. Use the subject header field in your e-mail

Try catching the journalist's interest in the subject header so that he or she wants to open the e-mail.

TIP

Draw inspiration from other press releases. You can find press releases on a lot of websites such as Det Danske Filminstitut, Galleri Nicolai Wallner and Vega.

6. Pick up the phone

It's a good idea to contact the journalists by phone once you have sent the press release.

Prepare an elevator pitch - a brief and catchy introduction that describes the essence of the project in a few lines. After your conversation, you can also send any additional press material the journalist may have requested. It is not certain that your story will get picked up, but make it a side-goal to build a good relationship with the journalist. It's a relationship you can draw on next time you need to contact a media outlet.

7. Offer something extra

News media are in competition against one another. If you establish a good relationship with a journalist, one strategy might be to offer them something that competing media won't get access to. It could be an exclusive story, an interview or a sneak peak of the exhibition.

8. Think differently

Social media and blogs have changed the world of news media. Journalists are constantly looking for a great story, and that's why they're present where their readers are: social media. A lot of journalists find their stories on Facebook and Twitter. Even though it may feel like crossing a boundary, you should therefore also contact journalists via Twitter and Facebook.

Also keep in mind that some bloggers have several thousands of daily readers. It can therefore be just as valuable to get mentioned by a blogger as by a newspaper. Consider how best to reach your desired receiver.



PART 3

PLANNING

Prepare your
communication plan



Plan your efforts

Your communication plan is an overview of all your communication efforts. It should contain all your communication activities, who is responsible for them as well as deadlines for when they should be completed. This ensures you are always on top of your communication efforts and clear on the division of work so that you avoid missing deadlines.

When preparing your communication plan, there are two things you should take into account, namely timing and the fact that good communication efforts take time.

Timing

Your communication plan should take into account:

Holidays and special dates:

Such as Christmas, summer holidays, 1 May and Valentine's Day.

The media's focus:

Be aware of everything from gossip news about celebrities and popular TV shows to weather phenomena, political crises and anything else you can hook your project onto. You don't have to follow your communication plan slavishly, but you ought to be flexible and react promptly if you spot a good media hook.

The right timing can help raise awareness about your project. If you can create links and connect your project to an on-going affair or event that grabbed the attention of the media, more people will automatically become interested in your project.

When to start?

When you should start depends on the extent of your communication efforts. If you are launching a large crowdfunding campaign, you ought to start with your PR and communication strategy 6-12 months in advance. If you want to promote a small school project, you only need to start 2-3 months in advance.

Regardless of how extensive you intend your communication efforts to be, you should always write your communication plan alongside your project's activity plan to ensure that you devote enough time and resources to the communication efforts from the very start.

Examples of communication plans

You can download templates to different types of communication plans from CAKI's website.

Ready, steady, go!

You have now reached the end of this quick-guide to communication and PR. You have gained a practical insight into the different components of communication and PR work, and hopefully gained some clarity on how you wish to communicate your artistic profile or project.

Either way, we hope that we have made it clear that good communication and PR requires a well-developed idea, a good story and hard work. It's just a matter of getting started.