

# Screen Australia Review

## Marketing Support & Promotion

Tsuki submission



**Tsuki Pty Ltd**

**Suite 204**

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**Rushcutters Bay NSW**

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**02 8354 1830**

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The document provides insights into the current state of play around Marketing & Promotion in the Australian Screen Industry, specifically feature film.

**tsuki**

## Think Big: Build Brand Australia.

Build an exciting and engaging buzz around Australian film and screen culture by implementing a multi-tiered mainstream consumer campaign. Utilise this campaign to connect the divide between the art of filmmaking, the business of filmmaking and the cultural importance of storytelling for our history and Australia. Engage Australian companies already existing in this space e.g. Tsuki, ATOM, FILMINK Magazine, Empire and attract big brand sponsors e.g. Jameson, L'Oreal. Connect film going audiences with the screen industry and in so doing generate good will and support for Australian feature film. Help filmmakers be external and understand who their audience is and how to develop stories which are relevant for the Australian market.

**Screen Australia action:** Implement a mainstream consumer campaign to build 'brand Australia'. Work with other relevant organisations e.g. AFI.

## The Business Of Film: Unit Publicity → Unit Marketing.

### Plan and Start Early

Our experience working with many producers during principal photography has highlighted a gap in understanding the value of Marketing & Publicity early in the filmmaking process. Marketing and Publicity need to be discussed and allocated a line item in the budget during the planning stage of pre-production. This is similar to the way that post production and visual effects have fought to be brought into the budget early on.

Many Producers allocate a line item to publicity, however, often this money gets re-allocated down the track. It is for the benefit of Producers that there are guidelines that enforce the allocation of this money to its rightful use.

**Screen Australia action:** Generate guidelines surrounding marketing and publicity budgets in feature film, the allocation of these monies with accompanying schedule and nominated crew/team.

### Know Your Product, Target Audience and How to Sell It

Every producer of 'product' understands that 'selling' is a vital tool and thus knowing your 'target audience' and how to reach them (using grassroots, media, promotions, sponsorship, advertising, social media applications etc) is also vital. However, in film there seems to be a disparity between the art of filmmaking and the commercial reality of distribution and exhibition. We would like to see this gap closed by equipping industry professionals with the tools, experience and knowledge required to 'build their brand'.

**Screen Australia action:** Implement a seminar or workshop for all filmmakers which helps them understand the 'The Business of Marketing: product, target segmentation, sales'.

## **Hire a Specialist – Know who is available**

Many filmmakers work with their distributor to implement the unit publicity campaign. Whilst aligning with the goals of the distributor is of utmost importance, filmmakers should also understand their positioning in this mix. Distributors have a slate of films they are releasing and the internal Marketing team's key objective is to sell those products first. This priority can mean that unit publicity, if implemented by the internal distribution team, may take second place.

The cost benefit, and support, of hiring a specialist cannot be overlooked. Whilst hiring an additional crew member to manage marketing and publicity early may seem expensive, it may actually create beneficial savings. A good sponsorship manager will identify opportunities for in-kind/contra or paid sponsorship. A good marketing manager will help build an audience for your film, before it is released. A good unit publicist will build a wealth of media support for use at release, which will help expand the reach of your P&A – ultimately leading to increased box office opportunities. Ideally you'll access a one-stop-shop for this role i.e. Tsuki!

The Producer shouldn't have to do this job. It is usually not their core speciality and represents a negative opportunity-cost with regards to their time and effort. It is better for the Producer to be making the film, building their relationship with International Sales, Investors, Distribution, Talent etc. A professional, who works in this space every day, can bring relationships with Brands and Media which a Producer may not already have.

**Screen Australia action:** Help filmmakers identify the right fit for their project. Create 'Meet and Greet' opportunities. Generate guidelines identifying the need for an unbiased, stand alone Marketing/Publicity professional who understands the constraints of the film making environment and who can work together with all relevant parties.

## **Know Your Unique Selling Points**

OS films usually arrive in Australia with a pre-packaged campaign, limited access to stars and strict studio guidelines. Australian films have the wonderful opportunity to tap into local talent, access to set, the passionate filmmaker, on set resources and tools - sound, camera, production design, costume, edit etc. This access provides a desirable and unique opportunity to create cost effective and time efficient publicity and marketing tools. The Unit Publicist will understand how to leverage these tools to generate marketing materials (for later use), build a community, seek sponsorship where relevant and generate media and industry support etc.

**Screen Australia action:** Help filmmakers write their Marketing Strategy. Create a grant which allows filmmakers to engage a Marketing/Publicity Consultant during pre-production to create a Marketing Strategy which covers them from principal photography through to international sales and DVD release.

These are some top line thoughts for now.

Best regards,

Edweana Wenkart

Tsuki

[www.tsuki.com.au](http://www.tsuki.com.au)

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The logo for Tsuki, featuring the word "tsuki" in a stylized, lowercase, red font.