



How to Tour

Teleseminar Transcript

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Intro

Note on the transcription: this transcript has been edited for clarity and readability. Tad's is quoted throughout unless otherwise noted.

I'm doing this call because I had so many of my friends over the years tell me like, "Tad, you've got this amazing lifestyle! You just travel around, you do these workshops!" and I really never thought it was this amazing lifestyle. I mean, I enjoyed it, it was great, but I didn't think of it in that way.

It was just, doing workshops was how I made money, so I had to hustle and travel around. So I just sort of figured out how to do it, but I wasn't doing it so that I could enjoy this laptop lifestyle or anything like that.

My intention today is to give you a realistic sense of what's possible, from the last decade of my experience. Before we get started, I want to invite you to – we're going to do questions at the very end because I'm probably going to answer a lot of the questions as we go through.

My credibility on this is that I've toured for the last 10 years on and off, sometimes with some really extended tours. I've also hosted a lot of people who come through town on tours, various musicians or performing artists, and I've learned a lot from them.

So I've just been around this whole world of touring and how do you make money on the road for quite a while. So I want to start with some reasons why to tour and then also some reasons why not to tour.

There are a lot of reasons to tour, there are a lot of reasons not to tour, and so I want to move forward in this call, holding both of those. Okay. So there are some helpful things to have, walking into this conversation around how to tour. The first thing is if you're going to tour something, you've got to have something worth touring, that's a clear niche or a really good workshop, et cetera.

This call isn't focused on how to promote workshops as a whole. We'll talk about that. I'll answer any questions you have. That's something I answer more in the workbook that some of you got, *The Art of the Full House*, that's specifically around how to do the marketing for workshops and events.

Why Tour?

So, why to tour? Of course, one reason is to go to places you've always wanted to go to, because there might be somewhere, some country you've always wanted to visit or a city you've always wanted to visit.

If you could at least pay for your trip, that's not bad. You set up a workshop, pay for the trip, and you just get to travel. So for some people, it's just that. They just want to make enough money to pay for the trip and maybe a little extra.

Another reason to tour is, you know, there's that old adage in the Bible that says something like, "Never a profit in your own country," which is why musicians often have to tour. In your hometown town, there's a certain level of,

"Ah, yeah, is this that guy from down the street? We see him all the time," versus when you're in another community, you become a little bit of a B-grade celebrity. There's a bit more buzz about you because you're not going to be there forever.

So it's a little more urgent, and because you're from outside of that town or country, you're a little exotic. So sometimes it's actually easier to get a following somewhere outside of where you live than where you live.

Of course, once you make it somewhere else, sometimes that transfers back and there's even more love for you at home because they see, "Oh, this, you know, local person made good somewhere else." Yeah, so there's a different level of cachet you're going to get in another place.

Another reason is to meet new friends. You're going to meet really amazing people on the road. Some of them may end up becoming some of your best friends in the world. Also, I believe that the people you meet in person at workshops tend to be a bit more loyal around your work and better sources of word-of-mouth because they've had that in-person connection with you.

And then the last reason is if you've got a solid back end of offerings – for example, online courses or retreats or weekend workshops or coaching programs, things that you can offer to them after – then that's one of the major ways that you can make money on the touring.

It's not so much just the money you make on the tour, but things you offer as support afterwards. I think of my friend Corin Raymond. He recorded an album that was funded entirely with Canadian tire money and became this big media story. It's an amazing album called "*Paper Nickels*."

Then he wrote this play called "*The Great Canadian Tire Money Caper*," where he told the story of the album, because it's such a good story. Of course, he was selling his albums at the show, so every show, he'd sell like 10 or 20 albums and those albums were like \$20 each.

So every show he did, he made a lot more, whereas the other performers in the fringe didn't necessarily have anything that they were selling afterwards. It's just another way to make money while you're touring. So why to tour, those are some reasons.

Why Not to Tour

Why not to? This is some real talk about touring. It's expensive. Running online courses is far more profitable, ultimately, because there are just less expenses. When you're traveling, there are often accommodations you have to pay for, depending where you're going.

You have to pay for the travel. You have to pay for the venue. If you're doing workbooks, you pay for those, and also there are just ancillary things around eating out or taking more cabs than you would if you were at home.

So it's an expensive endeavour to tour. I would never – if somebody was like, "I want to make, you know, quick money," I don't know if I would necessarily recommend touring right away, depending on what it is, because you do make money, but it also costs money.

Another reason not to tour also is that it takes a lot more time than you'd think to set up a tour, promote it, get buzz around it, develop a following. When it happens, it's very strong, but it's just often people think it's going to happen faster than it does.

And there are no guarantees. You could end up losing money on a tour. That happens, and so I want to make sure that I give you everything I can to make sure that does not happen for you.

Another reason not to do it is the environmental impact. Of course, traveling these long distances, flights, the planet takes a hit every time we do this. Another reason not to do it, it can be lonely being on the road, depending on how much you're on the road.

It can be great. You're connecting with lots of people, but it can also have lot of lonely moments in it where you're not surrounded with people, and for some people, that can be hard. If you're an introvert, touring can also be hard because sometimes you're surrounded by people more than you would like to be.

Another reason not to tour is because when you tour, you . . . for me, anyway, I noticed it's very difficult for me to stay caught up on the rest of my work. One of the guidelines I would offer you or sort of consideration is that for every week you're away, there's probably about a week of catching up.

At least in my experience, that's true. So if I'm away for six weeks, I mean, I'll do most of my catching up in the first two weeks, but it probably won't be until six weeks after that I'm really fully caught up on everything and feel just like back in the groove.

So if you're traveling a lot, sometimes you can feel like you're just never ever caught up, depending on your lifestyle, depending on the nature of your business. Another reason not to tour is because, personally, I love being home. Touring is fun, but especially as I get older, I'm just enjoying not traveling.

You know, this whole laptop lifestyle gets lauded as this incredible thing, but I think there's also a lot of poverty in it and can lead people to suddenly have this lifestyle where actually they have no roots anywhere in the world, which is troubling in a lot of ways.

Can an Introvert be Successful in Touring?

This is a question I've been asked on a number of occasions. People wonder if I myself am I an introvert and extrovert? Well, I'm actually a bit of an "ambivert," meaning I'm in the middle, though I probably lean towards introvert more. I can perform extrovert very well, but I tend to lean introvert. I tend to like smaller groups, smaller conversations. Yeah, so . . . but I'm kind of in the middle."

And to answer the question "could an introvert succeed with this form of touring?" My honest answer is: *I don't know*. I think it could be very hard on an introvert. You could probably do it, but you would need to really set some boundaries of like, "During meal times, I'm alone," and you probably wouldn't want to stay with people. You'd want to Airbnb it.

So you'd stay by yourself, so you have that space to just decompress after the workshop, make sure you have your meals alone or just with one person who you care about. So there are probably ways you can do it, that you could make it work for you.

Helpful Things to Have Walking In

One of the things I talk about in that that's one of the very first things is this question of niche and this question of like, "What are you doing?" Because if somebody wants to tour a workshop and it's a really generic workshop, it's like "Success 101: How To Be Healthier, Wealthier and Wiser in Your Life," that's a hard thing to tour.

If somebody's touring something much more specific, which I saw a lot of you had in what you're wanting to tour, it's going to be easier. So, walking in, that's important. Also, it helps if you have a bit of a reputation. If you're already known for being an authority on something, that's going to help.

Choosing Where to Go

But the first thing we've got to look at in terms of touring is choosing where to go, choosing where to tour. There are a lot of different considerations here. The first thing I want to suggest around selecting where to go is to pick three cities that you're going to focus on the most heavily, to start with three.

It can be very tempting to want to just map out a whole route of North America and travel around. You can do it; it's so much work. It's easier to pick three cities, to go deep and not wide, because so much of touring is not about that first visit you do to a city.

It's about the next one and the next one after that. It's the back end of it. So it's good to ask yourself when you're looking at these cities, "Am I going to go back here? Is this a city I want to go to often, that I would love to be spending time in, or that it seems like there's enough of a market to justify it?"

Because if a town is too small . . . I was in the UK, in this little town called "Benson," which is just outside of Lancaster, and I did my workshop. I had 25 people. It was packed. The room was totally full, and I looked around the room. I realized that this was everybody in town who was going to be interested in my stuff.

So if I had said, "Hey, I'm going to be coming back in a month to do a workshop! Spread the word! Tell your friends!" they would've looked at each other and been like, "Uh . . . this is it. We're all there is, really," basically.

So I wouldn't probably want to have that be one of my three. I would suggest that, for when you pick your top three cities, I'd pick larger ones, ones that have enough people that if you did a workshop, there would be other people they could tell, and hopefully a lot of other people.

So I found I do really well in cities like London, England or Toronto or Vancouver, Calgary, larger cities, because there's a back end, because there are going to be more people for them to tell after the workshop.

If you pick three cities and you go deep in those cities, it allows a lot of the other things we're going to be talking about in this call, namely developing relationships, figuring out who the hubs are, et cetera. From there, you can grow, but that's one of the biggest takeaways I want you to get from this call. Pick three: focus there.

Of course, another way to pick it is, where do you already have contacts? Because I mean, yes, pick three, but the truth is if you have a really solid contact in somebody who could bring you in and fill the room in a small town like Benson or [Red Deer], Alberta, and they could basically fill it for you, why not go there?

If you've already got somebody, a friend, family, colleague, somebody, a client on your list who just loves you and wants to bring you in, of course you could add that to the list. I just wouldn't have that be one of the top three. I'd have that be an ancillary add-on.

Another way to look at where to go is, are there places you're going to be going to anyway? You've got family and friends you want to visit? Are there regular conferences you go to for work, and since you're there, you might as well tag on a workshop while you're there? I think that can make a ton of sense.

It's like, "My brother lives out in British Columbia and he's got his family there, and I want to visit them. So that means over the next little while, I'll probably do more workshops in Vancouver because he's in the Sunshine Coast. So I'll do a workshop in Vancouver, you know, whenever I go out there and then go up to the Sunshine Coast, so I can just add it onto the trip."

I encourage you to take a couple minutes right now to think about what would those top three cities be? And you could write other cities, too, but just like what are the top three cities or towns that you imagine you'd want to tour in? So two minutes.

Oh, this is incredible! I really am not seeing, so far, any overlap. Oh, except [Ellie's] showed up a couple times. All right. Okay. Very good. So here's the thing. Just doing this is huge. Just making this decision of where you're going to focus has a massive impact because so many people, when they're touring, there's no plan. There's no strategy around it.

There's just this sort of hoping that it's going to work out, and then, "Just this tour of all these places I want to go!" and then sort of on a wing-it, a prayer, hitting the road. So just having these three in mind allows us to actually do something and allows us to plan.

Truths About Touring

With those questions you have in mind, with those three locations in mind, I want to talk about some of the truths about touring. The first one is that it gets easier every time. Every time you go back to a place, it will be easier and easier for you to do it because, number one, you'll know the venues.

For a certain period of time, venues come and go, but you'll have a venue that works for you, and that makes it easier because one of the hardest parts of touring is figuring out where you're going to do the workshop. So you'll have that figured out.

You're also going to know some of the contacts, you're going to have more hubs, you're going to have more of a reputation. People come, they like your workshop, and the next time you come back, they tell their friends. So every time you go back, it's easier. That's good to know.

So I'm just a fan of this idea of not going to a city unless you would go back, unless, again, somebody's bringing you in this, making it really easier. In Toronto, I'll ask people at the workshops. I'll say, "Raise your hand if you've heard about me multiple times."

First I say, "Raise your hand if you're here because somebody – you've heard about this workshop from somebody you trust." Most of the hands go up. That's how almost everybody, 90 percent of the people heard about it. Then I say, "Raise your hand if you've heard about me multiple times, like from multiple people over the years," and the hands go up again, lots of hands.

So this is what starts to happen when you really work a city, is the word gets out, and somebody will come and say, "You know, five people have told me to come to this workshop." That makes your life easier.

Another truth about touring is that there's a ramping-up effect. So I'll tell you a story about what happened for me in Halifax, and this is good to consider. It's not always possible, but it's good to know that this is a dynamic, which is . . .

So I was going to do a weekend workshop in Halifax. This was back in 2005. I was just out of college, doing a Celtic studies program. I'd been to Halifax and there was a really lovely guy named Robert Webber. He ran a place called "The Yoga Loft." Most cities seem to have a place called "The Yoga Loft."

And beautiful – he had this studio. He was such a great guy, and he said, "I'd love to host a weekend workshop at my Yoga studio," so I said, "Great!" We did a series of introduction workshops, like free two-hour workshops, and I did nine of those over a couple-week period.

Well, we sold out the weekend within the first few intros because word got around. So then we thought, "Well, let's get a bigger venue," so we found a bigger venue with 40 seats. We sold that out, and I still had more intros to go.

By the time we got there, we'd sold out two weekend workshops with 40 people each. Yeah, and that was because of ramping-up. That's part of what builds this celebrity status, like you do an intro and then they tell their friends and they're, "Hey, like this guy's only in town for so long, you know!"

So then they would tell their friends. They would come in to my intro because they'd just heard about it two days ago. And then they knew there was some more coming up, and so there starts to be this escalating effect of it.

So staying in one place for a while can be useful. If you're going to be touring and you want to be in a place for a month, if you have a weekend workshop at the end of it and you do a bunch of intros leading up to it, it's very effective.

Another truth about touring is, it's good to know – and I'm not even suggesting doing anything about this – but I think part of one of the reasons touring works as well for me as it does is because I'm talking about money and business.

And so that's just classically one of those topics that people feel more comfortable spending money at and when they know they're going to make more money. So when we're talking about business and money and all of that, it just seems to be somewhat justified.

But that doesn't mean there aren't other hot-button issues around health, around relationships and sexuality, and also around spirituality that are extremely popular. We can all think of people who do very well in those niches.

On Winging It

In an August 2016 teleseminar I hosted about Touring, I had an interesting question from one of the participants, who said, "My dream tour is a no-set destination tour around North America, and later Europe, with tour spots evolving as I go. Evening and one-day workshops, living room or wherever I get invited or arrange doing family consultations, work for people I fit with. Four-plus people would make a location viable. Thoughts or advice on this?"

Here are my thoughts on this:

The first thing I'd start with is just, who do you already know who are in some of these places you'd like to visit? Start with some general sense to begin with and then have that as a basis, and then as you're touring, you'll probably get a sense.

So if you just want to do it totally intuitively, say you say, "Well, maybe I want to go to this city. I want to go to this city," but then while you're in that town, just start asking around, "Who should I talk to in this city?" and reach out to some of those people. Maybe one of them would want to set something up for you.

It's not the most solid approach in terms of packing things. I mean, the numbers are small, so it could be fine, and honestly, that could be one of those things where you just show up in a town, you go to a . . .

You show up in a town, you go to a cool hangout spot and you're instantly – you meet some people and it's just, it could be like that. It sounds like an adventure, it sounds like fun. I wouldn't build a marketing strategy around that, per se.

Yeah, but sometimes that does happen. As long as you're open to it and you're asking and saying, "Hey, I'm thinking about going to this city. Is there anyone I should talk to who might want to bring me in?"

They do a personal reaching out because they've got such a good connection with you. Suddenly, you've got something a couple nights later, three nights later in that city. That can happen, and then it's just kind of relying on good fortune, which can go either way.

How Much Does a Single Tour Workshop Cost?

This is a tricky thing to peg down, because there are a lot of variables. But I've got it down to something of a science after my years of touring.

Of course you want the expenses to be as low as possible when you're touring. So the major expense is going to be the venue. So for sure, I didn't talk about this, but good to talk about venues. Not hotels. They're so expensive, dear God.

Like think about churches, community halls. There are co-working spaces. There are yoga studios. There are a lot of places that you can – and you just want to ask around in those towns. What's the best venue that meets the criteria that you have for it that's as affordable as possible?

For me, I don't want to spend more than \$200 a day, ideally, for a venue. Yeah, it's not worth it, but there's something you just can do for free or you can do a trade with them. You could say, "Hey, if you host it, you can send X-number of people to the workshop to participate for free."

Or you could be like, "Hey, if you promote it, you can get this much money, but part of the deal is you give the venue for free and then you get a cut," or something like that. So it depends on what the expenses are.

I mean, are you printing workbooks and are we including travel, accommodations, in the expenses of it? Yeah, you do want to keep it as low as possible, and it also depends because it depends on what you're offering at the back end.

If you're just doing the workshop and that's it, you're not offering a coaching program or a weekend follow-up or one-on-one work, and there's not some concerted, focused offer being made, then the expenses need to be a lot lower.

But if you know that a certain percentage of people are going to sign up for these higher-end things, it's less of an issue. Yeah, but the venue is the major one for expenses and touring, and you can often get it free with some savvy negotiating. So that's something to think about.

The Practicalities: Accommodations

So let's talk about accommodations, because when you're traveling, there are, in my mind, sort of five main options you've got. The first is, you can stay with friends when you're touring, and that's lovely. That's really wonderful.

There are some really dear friends you have in those places, and if that's in fact one of the reasons you picked those cities and you get to stay with them, it's free and you get to connect with your friends, that's great.

I've found for myself, sometimes on the road I get so maxed out, and after the workshop, I actually need to do some work and just veg out. Sometimes if I'm staying with friends, then I feel like I need to be a good guest and hang out with them.

I had it once in Calgary, where I had some friends, and I was staying with them. I just barely talked to them and they got really upset and offended, which is understandable, but it had me realize, "Oh, you know, sometimes I just need my own place." So it's just, that's good to know.

So you've got Couchsurfing, which is CouchSurfing.com, which is a Web site where you can just find free places to stay. Again, they may expect more interaction with you on that one, depending on the host.

There's also a Web site called "HomeAway." I believe it's HomeAway.com. I've never actually used it, but this is one of these ones where it's for a little bit of a longer stay, where people will sort of lease out their home. It's called HomeAway.com. It's similar to Airbnb, which is another option you can look at when you're traveling.

Of course, there are hotels and motels and all of that, and some of those can be affordable. You could also stay in hostels. I personally don't want to stay in a room with a bunch of other smelly people, so I will stay usually in a private room.

Hostels are great because they're often very central and they're often a lot more affordable. Even a private room in a hostel is a lot more affordable than a hotel or motel, so those are some options of where you can stay.

The Practicalities: Venue

When we're talking about the venue, that's the other consideration. I want to suggest some criteria. These are criteria that I use for venues, but you're going to have to sort of figure it out for your own event, because sometimes you'll just be brought in, they're going to tell you what the venue is, and that's great.

It's good to know with the venue, do you have exclusive use? Because I've been to some venues where – I mean, one in Calgary, it was a weekend workshop and I was so mad because they showed these photos of it, but they used a wide lens.

It just looked a lot bigger than it was, and it was really actually just a big alcove in a hallway at a holistic center. So I was there, and we had tables set up and there was enough room, but like everyone's – people would be walking by in the hallway or talking, a patient being let in, and the whole thing felt so weird.

I've done workshops in cafes where it was like there's a café over there and I'm trying to do a workshop and it's just . . . so you want to have exclusive use. That's one thing. Natural light, I think, is a good thing.

So these are all questions, when you're looking at venues, things that can be easy to forget. Natural light is really wonderful, because otherwise you can be in these rooms and just, it's all fluorescent lights and it's brutal. Of course, affordable is one of the questions I have.

Do they have chairs, tables, flip charts? I can't tell you how many times I've gone to a venue and I forgot to ask if they had a flip chart. I sort of assumed that they would or they'd have markers, or assumed that they had tables or chairs. Some, they're just like,

“Oh, no, we don't have any chairs. No. Yeah, people usually bring them,” or, “You know, we've got these yoga mats,” or bolsters people don't sit on. So it's good to check in with the venues about these things, like whatever it is that you need, to make sure that you're either bringing it or to make sure and double check that they have it.

It's good for a venue to be central. If your venue is just way on the other side of town, you're going to lose people. There are going to be people who just look at it and say, “Oh my God, it's so far. Ugh, I can't be bothered.” So central is good. Have parking available, or at least that people know what the parking situation is.

And then, how close is it to food? Because if you're going to be taking meal breaks, if you're not catering it, if you're not feeding people, and if it's a day-long or a weekend thing, if it's really far from food, that means your lunch breaks are probably going to need to be like two hours long.

Speaking about lunch breaks, I'll just throw this in. Unless the food is right next door, like literally across the street and it's a place that is guaranteed to be quick, you're going to want to have 90 minutes for lunch. I've tried to do – if they're packing in their own lunch, you can tell people, by the way,

“Bring your own lunch. It's going to be a four to five-minute lunch,” and that's fine. That can work, too, but if people are going out to eat, you are now looking at 90 minutes. I've tried to do it faster in a bunch of times, but people, it's like it takes long to get the bill, the meal's late, they take a while finding a restaurant, et cetera.

All of the sudden, half the people are back in an hour and the other half are back half an hour later, and you kind of have to wait, or it just messes up the flow of the workshop. So I would suggest a 90-minute lunch hour if it's a day-long or weekend workshop where they're not bringing food in. Yeah.

How Often to Return to a City?

[Thera] was saying, *"So I want to build hubs and tour workshops in local, regional areas that I would return to more often than annually as a means of additional income and growing a tribe in those towns. Does the model you've described work for that scenario as well, or how would it be different?"*

Well, I think you just have to . . . it depends how big, so I don't know the population of these places. I'm just saying when the town is really tiny, it's harder to return unless you're bringing a new level of workshop. But then, of course, it's not going to be all the people who went to your intro are going to go . . .

You know, that first level, it's like maybe half of those are going to sign up for the second level, and maybe half of those will sign up for the next level. It's that, so it's just good to be mindful of how big the town is.

So I would tend to say focus on three big ones, just because it's easier, but no, I mean, this could absolutely work in terms of just smaller towns, local, regional touring around. Again, I'd be really – the thing is to be thoughtful about it, to be systematic about it.

Like, "Okay, there are these 10 cities, locally, regionally that I'd be touring. Here are the cities," and you map out, "Okay, what are the venues that I use in all those cities?" That's probably not too hard to do, and you've got that all worked out.

"Who are the hubs in those cities, the major ones? Who are going to bring me in?" Then you proceed from there, and you're just mindful of how often you go back to the well and what you're going back with.

Yeah. I mean, if you went, let's say, three times a year and it's in the first third of the year, you went with this intro workshop second, third you did the level two, the next one a level three and you did that, you could probably repeat that as long as you could, and you may find it sort of dries up.

The other thing to say, too, with hubs is the first time you go to a new town, you can and should rely almost entirely on the local hubs. By the third time you're there, you don't need to.

Like the third time I did a workshop in England, because I loved Saul, I still invited him to promote it and I still gave him like £25 per person who came, but I didn't need him anymore. I had enough of a list and a reputation and a base that I didn't need a local hub.

You may find that at a certain point, you need to go back and get a hub again because you're meeting some new people, some fresh blood in the list, because it's stagnant. People have already – everyone on your list has already gone through your stuff.

So much of this depends on how many workshops do you have, what are you going back with, do you have a really good sequence? You know, level one workshop, level two, level three.

I don't really particularly have that myself – it'd be good if I did – that you can go back with. And are you keeping track of who's in which workshops? You can reach out to them. All of that plays in.

Incentive Content in Your Workshop

All right. Okay, and I see a question from [Wayne] here. *“How important is it to offer a way for people to make money or to take concrete advantage from the theme you're speaking of? What if you're weak in that area? How do you compensate?”*

Well, it depends.

Okay, so I mean . . . you're talking about local foods, so I'm sort of getting the sense that maybe what you're wondering is, like if you're giving an inspiring talk about local food and just like sustainability and that kind of thing, but it's not targeted towards, “Here's how to grow food and save money,” that kind of a topic, but it's more just the bigger theme, how does that work?

The reality is people are going to be more drawn to something where there's this self-serving, immediate benefit, where it's all the direct, immediate problem. People would probably be more interested in like, yeah, how to grow food at home and cut food budget by a third than a Permaculture 101, is my guess, in terms of themes. It depends how hot permaculture is in that town at the time, I guess.

So yeah, people are going to be more drawn to something that is a little more – that solves a problem, that gives them a particular result that they're really craving, than a talk on a theme.

That's just a general . . . like to go and talk about love and relationships is not going to be as compelling as something with a real focused theme. So this is in *The Art of the Full House*. I go into this and I give a list of names of workshops.

You can even see ones that I think are strong names and ones that are weak. There are lot of ones that are very generic, and I just don't imagine they pull a huge response. If there is a response, it's not from the name, it's not from the focus of the workshop.

So much of touring, to me, is having a workshop that's like, “This is a good workshop to tour.” It's like if you're doing a Fringe tour with a play, it's good to have a play that you know is solid, that

that's your intro into the community, and then the next year, you can come back with your weird artsy one.

But it's good to start with something solid, something that is like a sellable thing, that people would want to go to, a workshop that is going to have some sort of draw. So to like look at your people and be like,

"What is the biggest problem they have that they can't solve? What's the thing they're craving that they don't know how to get?" and to have a talk like that. Then from there, you could say, "I'm coming back and I'm going to do this talk, and it's about bigger themes that we got into here."

You can develop following that way, but having said all of that, if you have a very broad theme thing, but you have a good hub who could fill the room for you, it could be great. If you've got somebody who is willing and able to do that, why not?

Man, it's just to me what works, and so much of touring, as you start to notice the response, is like, "Okay, which workshops get a response, what cities seem to really like me and do I get a good response from?" et cetera.

Types of Workshops You Can Do

So that leads us to the three types of workshops that you can do. Basically, there's like kind of a shorter workshop that you could do just in an afternoon or morning, or an afternoon or an evening, but it's like a two or three-hour thing.

There's your day-long workshop with a 90-minute lunch and then there's a weekend workshop. Those are the three types primarily that it seems that you can do, and so it's good to know which one you're doing, which one works best.

There are some things that work really well in an intro and don't work well in a day-long. I just wrote a book called "*Point of View Marketing*," and so I did a workshop called "Point of View Marketing." I've done it four times now, and after the fourth one in Calgary, I realized, "I'm never doing this again as a day-long workshop."

So it works well as like a 90-minute. I could talk about it and it works well as a 30-day program, which I've done, which I think some of you are in. That worked well, but doing it as a day-long thing was like long enough to kind of open something up, but not long enough to do it.

I was talking with Stephen Jenkinson, who's been doing a lot of touring. Lately, he runs OrphanWisdom.com, and he had a similar experience where he loves doing talks.

He'll do an evening, two or three hours, or he'll do five-day things or even weekend things. One day is like enough to kind of open stuff up, but not enough to close it. So he does not enjoy doing the day-longs as much as other formats.

So you may find – but I find for that Marketing for Hippies 101 Workshop, that one, I crush it in a day. I could do a two-hour version of it, but doing a day-long is like perfect for me. So some workshops are going to work well for that and some workshops won't.

Some workshops, it's like some of it works well for a weekend, but it'd be very hard to do it in an intro to really meaningfully get into it. Yeah, so it's good to know which type.

Large Groups vs. Small Groups

Here's a great question from a client of mine, "I really enjoy going deep with a small group and giving lots of individual attention, even for the intro work, but realize it could be better to hold large groups for the intro workshops and then scale down and down to smaller groups for more intensive offerings like retreats."

The main reason to host intros is to reach people, and whether that's doing a lot of little living room events because that's what's going to work, or if there's one hub that can bring you in and you can do one big intro, then great – that's ideal because it's less effort for you. To start with though, you just may not know exactly who those hubs are. So small groups is likely a way to start when offering intros.

You can do your hub research before you get to a town. You can research and reach out and build a relationship online, and they may agree to host you just from what they see online. But Sometimes you're going to need to meet a hub in person, to build that relationship before they're willing to host you and essentially vouch for you.

So from a practical stance, if you can arrange one big intro, I would suggest that. Sometimes it's just difficult to because of where you're at in your trajectory. It's the tortoise versus the hare on this one. The quick thing is likely to set up a lot of little intro events, they're just real easy to set up compared to one big one, but it does that more of your time and energy to facilitate them.

Of course the advantage with a smaller intro is the very fact that it's small, and small is more intimate. There's an advantage to that in terms of the following that you build and the loyalty that you'll get from that.

I encourage you to consider the width versus depth question. And sales-funnel-wise, it's probably a lot easier to do the width to begin with, just to expose people, to give them a taste so they can say, "Is this a fit for me or not? Do I want to explore more or not?" That's ideal.

When I recently went to England, I did a number of small intros, and filled up those workshops. Mostly my hub contact there helped me to fill those and when I go back again to the UK, as long as it's within about 12-18 months from the last time so that I'm still in people's minds, then there are three or four major hubs there who I think could host weekend events that would have like a hundred people at them.

In that case, I'll just do those. I won't do a bunch of small intros. But the key here is that I've been to the UK now three times, and it wasn't til this recent visit that I actually figured out who those hubs were and met them and built the relationships to the point where I can ask them to host me. I don't believe reaching out over email would've been nearly as successful as meeting them in person and having them see my work in action.

Because part of what happens is, when you go to a new place and you do work with enough people, then useful hubs who/that are sometimes hidden hear about you and come out of the woodwork. And they're not a person or organization you could have found by googling. If they hear about you from enough people, they're might think, "Man, I should meet this person." That very thing has happened to me in the UK and it's happened in other places, too.

The Macro Timeline

When it comes to lead time to set up and deliver a workshop in a city you don't live in, ideally you want to be announcing your workshop six weeks before it happens. This means you actually need to connect to your key hubs to confirm dates are good for them to share and promote, and confirm your space about three months before that workshop, to be sure it's all settled. And then you can do all the computer work of setting up the event and any text that you'll use on different platforms, from email to social media, and all prewritten pieces for affiliates or anyone who wants to share your workshop.

Six weeks is the minimum amount of time, ideally, that I'd want to give for a workshop, just so people have time to notice it, and block out the date, and because they may not see it in the first email or post. They may miss the Facebook event a few times. You want time for it to filter through to you audience.

Six weeks gives time for potential participants to hear about your workshop from multiple people, organizations, etc . . . and to think about attending.

Also in terms of connecting with hubs, I'd suggest you give yourself three months' lead time. So six weeks before you announce your workshop publicly, you're reaching out to the hubs, or even sooner. The reality is, hubs are *so* busy. The bigger a hub is, the busier they're going to be.

If you reach out to a hub and it's only a week before your workshop, and you say, "Hey, can you help me spread the word?" they're just not as excited about it because they may not even see that

email or be able to get to it for two weeks, so more lead time is better. Plus the lead time affirms that you're on top of your business and makes you look like you really have it together.

As for prepping your materials, this gives you lots of time to get those ship-shape in the weeks between firming up your hub support and location, and the actual release of your workshop.

And then you have a solid six weeks to promote your workshop, and that should be plenty to fill it.

Your First Three Visits – What You're Trying to Accomplish

Next I'm going to address the different visits you're going to have to a particular place. The first three visits are so key, and I'll break down strategically what you're trying to accomplish in each visit.

In the first visit to a town, if you've never been there before, this is the "planting seeds" visit. I wouldn't expect this visit to be the most profitable. I *would* expect the first visit to a place to be the hardest one to do – if you've toured before, you know this is true. One of the major things you're doing in your first visit to a town is you're identifying who the hubs are, "hubs" meaning people (or organisations) who are well connected and well respected. I've expanded on what and who hubs are later in this eBook.

In the second visit, to me, this is like tending the garden. One of the major things you're going to want to do in the second one is to host a party.

More about the third visit after I delve into the first and second visits in more detail.

First Visit: Planting Seeds

As I said in the intro to this section, in the first visit, the major thing you're doing is figuring out who the hubs are. You're really starting to identify, "In this town, where do I find my ideal clients? Who's already connected to them? Where do they hang out?" The question to ask yourself is, "In this town, where do those people spend their time, their money, or their attention?"

In practical terms you should be Googling for the area and the niche of your work, as well as identifying the social media (Facebook groups are a good place to search) that people participate in for that place, the hashtags that seem relevant to them, and to see what people and organisations that keep coming up. If you know anyone from that area, ask them. Maybe even ask them to put feelers out to their friends and colleagues from that area – even if they're not involved directly in something relating to your work, friends can sometimes connect you to who you might want to talk to.

Your first visit to a town is really dedicated to answering those questions because the first time you go to a town, you may have some idea of who the hubs are, but you don't really know for sure. So there's a process of asking around. If somebody is bringing you in, that's offers a huge head start and it's good to sit down with them and say, "Would you be willing to take half hour with me to go over who should I talk to in this town? Who do I reach out to? Who are the hubs?"

In my intro workshops on the feedback form I ask people to fill in at the end, I ask people, "Who are the hubs? What are the hubs? Where would I find people in this town?" and then I'll collect those for the next time I'm there.

So that's the most important thing you're doing on your first visit, you're identifying hubs. If you can, you want to have some coffee dates with some of those hubs. You want to connect with them in person and should allow time for these visits on your first trip. Be sure to contact the hubs you want to connect with a couple of weeks before arriving to book one-on-one time if they have it to spare. And be prepared to keep your coffee to one-hour or so, and to be clear on how you'll introduce yourself and your work to them, and what you're looking for from a future hub-relationship. Invite them to attend your workshop for free. They won't necessarily have time, but that's a cheap way to show them yourself and your work in action.

During the first visit you're also doing a lot of intros workshops. Unless you have somebody who's hosting you, who can guarantee to pack a weekend workshop for you, I would just do a bunch of intros that build up to a larger program when you come back. Or if you've got a coaching program and that's what you're selling, that's great.

And what do those intros look like? You can do your intros out of people's living rooms if you need to. So if you're doing a book tour, you would arrange a bunch of readings all over the place. And of course, if you can get a one intro event one that gets everyone in town, I would do that. But honestly, doing a lot of intros can work really well.

Second Visit: Tending to the Garden

The second visit to a town you can host a party and do a full weekend workshop because now you've been exposed to a lot of people. You've connected with some hubs, the hubs have a good feeling about you, and if people have been on your email list now or following you on social media, you've got a deeper reputation there.

I *would* do a weekend workshop on the second visit. While you could do one on the first visit if you've got enough of a following, but if I were going to be a little safe and conservative.

Basically, the first time you go to a city, you could not host a party. You don't know enough people, right? But the second time you come back, you could host a party where you invite all the people

who you've discovered are hubs during your first visit, and you can invite all the people who've gone through your workshops in the past who you connected with.

You could invite everyone, by the way, or something you can do is during your workshops, you can just notice who you resonate with. You've got the attendance list and you just circle the names of the people who you're like, "I really want to spend more time with this person. I want to get to know this person better," and then those are the people you invite to the party.

When I went to London, England the first time, I didn't really know a lot of people there, not enough to fill a workshop. I had about a hundred people on my email list. So I emailed and said, "Hey, I'm thinking about coming to the UK. Would anyone be down to host me?"

A fellow named Saul reached out, and he had this impressive résumé of all these events he promoted. He said, "Look, why don't we just do a 50/50 split?" So he arranged a weekend workshop, and true to his word, he got a lot of people there.

I normally do pay-what-you-can, but because we'd agreed on a 50/50 split, I just charged £99. So he got £49.50 and I got £49.50 from each person who came. Easy.

Of course, in that visit, I met a lot of people and I kept track their contacts and I figured out who the hubs were. I started to ask around so that the next time I came back, when I put out the word saying, "Hey, does anyone have a venue or a pad where we could host a party?", a really lovely fellow reached out. He said, "Yeah, you could use our place. We've got this great loft you could use and, you know, it could fit about 40 people." So I spread the word and I invited a lot of my favourite past clients and people I'd met, and we had this gathering, or a marketing party.

At this party, you need to remember that it's a networking event, so you're trying to connect people to each other. So at my London loft party, I paid to cater it (this is a good use of money, by the way, in marketing) so that food and drink were provided, and it was a no-brainer for people to show up.

We started by mingling for a bit. It started around 6:30pm, and by around 8:30 we all got into a circle and everyone had one minute to introduce themselves to the group. There were about 30 people, so it took half an hour, and then we just mingled some more. That was the whole structure of the evening.

Now, I didn't have to talk about myself. I didn't stand up and say, "So, I'm Tad from Marketing for Hippies from Canada, and let me talk for 10 minutes about myself and how great I am and my workshops that are coming up."

I didn't. I just played host and I welcomed everybody and thanked my friend for letting us use his place and acknowledged some of the guests of honour in the room. There was a fellow who was there from the States who himself had a workshop coming up, so I gave him a shout-out – generosity is important and helps you to appear confident and open.

And then I just used my minute like everyone else. I said, “Yeah, my name’s Tad Hargrave. I’m here to do these workshops. I’ve got a weekend workshop coming up, pay-what-you-can marketing workshop, and yeah, you know, good to be here and here’s what it’s about.”

I simply took my minute and then everyone else introduced themselves. Then I got four people to sign up for my weekend workshop with the incredibly heavy-pressure tactic of just saying, “Hey, are you coming to my weekend workshop?”

They said, “Well, I don’t know.” I said, “Well, you should – it’s pay-what-you-can. You should come. I like you. You’re great. I want you in my weekend,” and four people were just like, “Yeah, okay,” and they signed up and decided to come.

The other thing that happened was – imagine what the first words are out of everyone’s mouths when they meet each other at that party, since I’m the host – the first words out of everyone’s mouth to one another was, “So how do you know Tad?”

Consider the dynamic of this. Half the people in the group were people who had gone to my workshop in the past, who’d been on my email list, or just people I had a connection with. The other half were hubs. The other half were people who could be really good connections for me.

And consequently, I was being talked up all night to these hubs by the people who were at the party, and then when they went to leave, these hubs who I’d talked to for maybe two minutes the whole night – because there were a lot of people – they would just shake my hand and say, “Hey, next time you’re in town, let me know and I’ll spread the word.” Boom. So you see how socializing like this becomes really valuable.

Parties are also so useful because, unless you keep going back with a higher level of workshops, people aren’t going to come back to the same workshop again. It’s very rare that they would do that.

But if you have a party, you can stay in touch with folks who’ve attending your workshop in the past, especially the people who you’ve met on the road who you like the most. It gives you a way to stay connected with them, to reconnect with them again. And then, when you reach out to the hubs to ask them to spread the word, you can say, “Hey, I’ve got this workshop coming up. I was wondering if you could help spread the word, and by the way, there’s a party coming up on this date and I’d love for you to be there,” which warms up that email considerably.

Third Visit: Enjoying the Fruits of Your Labours

If the first visit is planting seeds, and the second visit is tending to the garden, then the third visit, is all about enjoying the fruits of your labours. I would do fewer intros, but bigger ones, because at this point you’ve got more hubs.

So instead of doing a lot of little intros, you can do two or three much larger ones hosted by bigger hubs. Again, I would host a party. You'd probably want to host a weekend workshop, and again, coffee dates with hubs throughout.

So that's the enjoying the fruits of your labours. A bit of the work from the first and second visits, but it's all with people and a landscape that it familiar. And really just enjoying the pleasure of reputation and familiarity.

If you've got your systems down logistically, if you've got your lists tended to, then wow, the third time you go back, it's just like, "Hey, everyone, I'm coming back!" and you have a party. Then you host a weekend workshop, you have coffee with hubs, you do fewer, bigger intros. It's just an easier deal. That third visit is so enjoyable and then subsequently, the following visits are just so easy. Every time you go back, it's a little bit easier.

The Feedback Form

Okay. So let's talk about what you do during the workshops, because there are two things that I think are very useful to have during the workshops. The first is to make sure that you've got some sort of a feedback card. The feedback card – you've really got to come up with this one on your own – but I'll tell you what mine looks like and how I've changed it over the years.

So, obviously, you want to have a space for a participant's contact info, their name, their email, etc . . . and also the date and city that it's in, because otherwise you can get a lot of these forms, little pieces of paper mixed up with each other. It's good to know which people are from what city.

The other thing I encourage you to ask is, "Who told you about the workshop?" Have a space where they could write that, because it's really important to know how they heard about it, who told them.

I tend to write "who" instead of just "how," because if you say "how," they'll say, "From a friend." But "who," you might actually get the name of the person, and you may find that a lot of the people are coming from a certain person, and that's useful information. Occasionally you don't even know who what person is, you've never heard of them. It has happened to me. They turn out to be a hub you didn't even know you had.

Another question I'll ask on the feedback form is, "Who or what are the best hubs for my next visit?" Of course in my workshop I'm talking about hubs all the time, so you may need to explain the concept of a "hub" a bit, but basically you're asking, "Where do I promote next time I come here? Where's the best place to put a poster? Are there Facebook groups I should be plugging or email lists that would be really good for me to be able to reach out to?"

And then a third question I think is really important to include is, “What are you most craving help with for the next steps from this workshop?” because they’re going to tell you what the next workshop should be. They’re going to give you the insights that you need for your next visit, or perhaps even for an online offering in between visits.

Lastly, I include a follow-up. I offer four things that participants can check.

- “I’m interested in your weekend workshop coming up.” So for example, maybe it’s a weekend workshop with a one-hundred-dollar deposit plus pay-what-you-can at the end.
- “I’m interested in your online six-week Marketing for Hippies program,” and that’s a \$200 program.
- “I’m interested in your online six-month coaching program” that’s a program that is \$500 a month with a commitment of a 6-month term.
- “I’m interested in one-on-one coaching,” That’s \$300 an hour.

So they check one of those boxes or none of them, and it’s fine, but they are giving you permission to follow up with them. And of course, you can get them to sign up right there at the workshop. It’s ideal. They could even pay right there. It’s a little trickier with me because I do pay-what-you-can, so then there are suddenly two payments.

Some people will do things where they’ll say, “If you sign up for the weekend now, we’ll just include the payment of this workshop in it and you’ll get a discount.” You can do that if you’d like. Different people have different thoughts about it, and different things work for different folks in different contexts.

To reiterate: it’s good and important to be sure you get the info about “who” participants heard about the workshop from, what the best hubs for your next visit, and what are they craving help with. Those are things I would tend to look at in terms of the feedback form.

Make sure you give yourself time for people to fill out your feedback form, because it’s so classic in live workshops to run out of time at the end, because we want to just keep giving and giving. Be sure that people have a solid five to ten minutes to fill the feedback form out, minutes just for that, not the five minutes at the end of the workshop.

It’s amazing because I’ll leave a workshop and it wouldn’t have occurred to me they might want to keep working with me, and then like half of them say, “Yeah, I’d like to do your Marketing 101 for Hippies program coming up, you know, that \$200 one.” That’s like, “Wow, I wouldn’t have thought . . .” but then those are some very warm leads to follow up on.

List of Participants

The other thing that I think is key to have at each workshop is the list of participant names printed out or written out. Sometimes if you have people introduce themselves at the beginning of the workshop, you can just write them down as they're talking.

Then you can circle the names of the people you feel the most connection with, because those are people who could be really good hubs for you. They're also the people who you most want to work with, and why not?

Sometimes I'll send those people an email after the workshop or after the tour and say, "I just want you to know you're some of my favourite people in the workshop. I really enjoyed meeting you." This is a group email, so make sure you BCC the emails.

Or you can send these people a personal email, "I just want you to know I really enjoyed meeting you in the workshop and I'd really love to have you at a future workshop."

This can lead to tighter connections when you return to a town.

Final Thought on the Multiple Visits Formula

I really don't look at touring as, "Just go to one town, then another town, then another town, then another one . . ." where it's always the first time. That is so hard, and if you're thinking about touring that way, I invite you to change your mind, because it is much more difficult. That's why I've created the three visit arch.

Key Materials to Prep: Databases and Lists

Databases and lists are so much of where it's at when it comes to touring. The person with the best database in touring wins. This is something I see so many musicians just totally screw up on, is they don't have any form of database or list. But it is really important.

So one of the first things you want to do is to create a Google spreadsheet that will be your Hubs Database. In fact I invite you to do this right now as you read through this section, if you know how to use Google spreadsheets (basically an Excel sheet).

Create a tab for your top three cities or towns. You can start with these. Eventually, you might want to have a separate spreadsheet for each city, but to start with, you can just have one tab for each city.

This "hubs database" is really vital in touring.

You likely also have your email list (I hope!), just the general email list that people sign up on when they visit your website, or that people might sign up to when they sign up for your workshop.

There's the kind of email list for participants that you're going to use with MailChimp or Constant Contact or whatever mailing system you use. There are also going to be Facebook, Twitter or social media lists, and then there's a texting list. Four different types of lists for communication. And the person who has these the best organized is going to have the best time touring.

Key Materials to Prep: Email List

So let's actually start with the email list because that's the easiest. The email list is the list of people you send your newsletters to. Depending on the provider you have when people enter their email, you can probably also get a person's city and their province/state, their country, and their postal/zip code. That's really useful to do, and I would recommend just making that mandatory on your email list, because what that allows you to do is to start to segment your email list.

So for example, if I want to send an email to everyone in Ontario, I go into Constant Contact, my email service. I export my whole email list of 10,000 or so as a CSV file. (By the way, if this is at all confusing for you, there's almost certainly a teenager in your life who understands what this is – just ask, they'll likely be thrilled to help!) I open that list as a spreadsheet and then I organized it by province. I find everyone in Ontario, get all those email lists, and I create a new email list, and make my "Ontario email list" in Constant Contact.

You can organize your email list by city, and you should have one for every city that you're going to be doing major tour stops in. Just before you start to promote that tour, you can go through your email list, export the whole thing and update that list. It's very handy because you're going to have new people joining, hopefully, all the time, on your email list.

Of course you should announce your tour to your whole list, absolutely. But then when you're going to do follow-up, instead of badgering people who live in Germany about my tour in Ontario, you use your segmented email list contacting people local to your actual tour stops.

So that's the first thing is dividing up your email list by city/province. If your email list doesn't have that already, some of the heavy lifting you could do is to send out an email to your entire list and say, "Hey, do any of you live in these three cities? If you do, please click 'Reply' and let me know."

Or much easier than that, you can actually, in a lot of these email services, create buttons. Most of these email services, by the way, have great support, meaning you can do chat support, you can call them, you can email them. There are a lot of good videos on them that can help you figure out how to do this stuff.

What you could do is you could create a button or three different buttons, so for instance, one could be Calgary, Toronto, Vancouver. You put those in an email and you say, “Hey, if you live in one of these cities, would you click this button and add yourself to the email list, and I’ll keep you posted when I come to your town?” And then people will automatically just join that email list directly.

Key Materials to Prep: Facebook Lists

The second thing I want to talk about are Facebook and Twitter lists. This is the hardest one because Facebook keeps changing its deal all the time, but one of the things that a lot of people still don’t know about in Facebook is that you can create “friends lists.”

You can set up Facebook friends lists based on location or interests, you can set them up for anything you want. So I’ve got some friends lists around Gaelic, and for people I went to high school with.

So you can set up all these different kinds of groups for personal and professional things. And for touring, it’s good to have a Facebook friend list for hubs, both one for just participants, and one for friends in a particular town. People can be in multiple lists. This is so useful.

When you’re on a computer if you go to the left side of the page, you’ll see it says at the very top it has your name, then “Edit Profile,” then “Favourites,” then “Pages.”

Then it says “Friends.” If you click on that word, “Friends,” it’ll take you to another page where it’s something like [Facebook.com/bookmarks/lists](https://www.facebook.com/bookmarks/lists). You’ll see the top says, “Create List” or “See All Friends,” so you can create a list in Facebook and add people to it.

So if I want to create one, I’d say maybe a list for “How to Tour,” and then you can start to add members into it. So that’s the first thing, just the fact that you can create these lists. I’ve got lists for Toronto, Vancouver, Victoria, Calgary – any city I tour in, I’ve got a list for it.

And here’s something to know about Facebook. There’s a limit of 5,000 people that you can have. That’s 5000 total “friends,” and most people aren’t close to that. I’ve hit it a couple times, and so there’s a certain point where you can just add everybody. Anyone who comes to your workshop, you can add them, and that will max out.

The people you do want to add on Facebook are the hubs. Anyone you meet who’s a connector, who’s a mover and shaker, and your favourite clients, these are the people to add to these Friends groups.

So how do you add the people to Friends groups? Well, you can type in their name. That can take a while to do, but frankly it’s worth it to just have one tab open where you see all your friends – which you can do, by the way, when you go to “Create List” and it says “See All Friends.” You can

click “See All Friends” and then you’ll see everybody, and you can go through one by one. Look at one name and you’ll see it says “Friends” with a little check mark. If you hover your cursor above that, it’ll say, “Get Notifications,” “Close Friends,” “Acquaintance,” “Add To Another List,” “Suggest Friends,” or “Unfriend.”

So “Add To Another List” is how you add them. If you click on that, any of the lists that you have would suddenly appear and you could add them to as many of the lists as you want.

The benefit here, and why I suggest that you set up all your lists now, is that it’s worth it to go through your whole Facebook, all the friends, and just add everyone to every single list that would be relevant to them or that’s relevant to your touring. Of course you may skip some people because they don’t live anywhere near a place you’re going to, but just doing this job is so big because it means you’ve got a few hundred people (possibly) on every list. And then this the gold of it: when you meet somebody and you add them on Facebook, you can automatically add them to a new list.

So if you click on somebody’s name and go to their page/profile, it’ll have their name and that big profile picture and then the banner, and then, again, it says, “Friends,” “Following,” “Message,” those little three dots.

So where it says “Friends,” again, you’ll see it says “Get Notifications,” “Close Friends,” “Acquaintances,” “Add To Another List,” “Suggest Friends,” or “Unfriend.” You can add them there.

So when somebody adds you or you add somebody on Facebook and you become friends, you just – that becomes the twitch. You automatically throw them in one of these lists. Make it a habit.

This is so huge. I’m giving you so much money in this one tip. And I can’t even begin to tell you how much easier it makes your life, because once you’ve got these lists, if you want to invite people to an event, you can invite them from these lists.

Facebook is getting a lot more persnickety about inviting everybody to every event, and that’s really frustrating. People invite you to events in cities that you’re not in. But if you have these lists organized, then go to the main homepage for Facebook, click on the little “F” in the upper left corner, and you’ll see it says “Events.” There’s your name, “Edit Profile,” “News Feed,” “Ads Manager,” “Messages.” Click on “Events.” Just click on the first event there, and then where it says “Share” or “Invite People,” you can click “Choose Friends.” Under “Choose Friends,” on the left-hand side, you will see all of the friends lists that you’ve created. Then you can select one of those lists and then you can click “Select All.”

Or there’s also an app that you can use in Google Chrome that’s called “Invite All.” There are a few of these and you may experiment because sometimes these come and go, but it looks like a little check mark. So what happens is, if the list is too big – because I think the Facebook “Invite

All” function maxes out at 150 – if it’s bigger than that, you can just click that one check mark up in Chrome and it will invite everybody all at once.

So creating the Facebook friends list is so big, because as you’re touring, it just means that those lists are constantly growing, practically automatically. You add somebody on Facebook, and you then put them in the right lists, and you move on.

You could also get more specific, for example “Toronto Clients” and “Toronto Hubs.” So let’s say I choose “Edmonton Yogis” for example (that’s one of my groups) I see I’ve got 55 people on that list. On the right-hand side at the top, it says, “On this list, 55.” Then I can click “See All” and it’ll show everyone who’s on that list.

While you’re touring that’s really handy because now you could just see who all these hubs are, and you may decide to personally reach out to some of them. It just reminds you of the resources that you have.

But the things you want to look for, number one – you can Google this, by the way – is “how to create Facebook friends lists.” There are lots of tutorials on this as well if you get totally lost or if your screen is just totally different from what I’ve described.

I can’t even begin to tell you how useful these friends lists are. I finally sat down one time and I went through all my friends. It took me hours to do it, but everyone was suddenly on the list and multiple lists, and that made my promotion so much easier. It made spreading the word about certain things so much easier. As mentioned above, I’ve got this “Edmonton Yogis” list, so when there are yoga events, I can just invite those people and spread the word. It makes it a lot easier. This helps me to be a really good hub as well as to promote my own work.

Here’s a great example of this in action: the Edmonton Fringe Festival is a huge annual theatre festival in my home city. In 2017 My friends Amy Shostak and Tom Hill were staying with me. They’re improvisers and sketch comedy folks, and they were in town doing their shows at the Fringe.

Amy was looking at her ticket sales and saying, “Oh, God, this is really low,” and so I said, “Well, you know, what I do . . .” And she said, “Maybe we should do a Facebook ad.” To that I suggested, “A better way would be to send a message to everybody who you know in Edmonton with a prewritten Facebook post and to ask them to spread the word in some prewritten Facebook posts and Tweets.” So they did just that, and I helped them out because I know folks in Edmonton. We sat down. They came up with a list of about 80 people to send a message to.

If you’ve already got a list of Edmonton people, it’s much easier to find who those names are and not forget them, like, “Oh, why didn’t I message this person?” And you can send them all a group message just by adding them individually into that thread, or you could send them individual messages. It’s up to you.

Twitter Lists

Okay, so let's talk about Twitter because Twitter has a similar thing to Facebook. So if you don't have Twitter, skip this section.

When you log into your Twitter profile, at the top of the screen it says, "Home," "Moments," "Notifications," and "Messages."

You have the little Twitter bird in the middle, then the "Search" bar and then your picture where, if you hover the cursor over it, it says, "Profile and Settings." If you click on that, you'll see lists. Mine says, "Tad Hargrave. View profile or lists." If you click that, you'll see that you can create all sorts of lists. On the right-hand side, it says, "Create a list. A list is a curated group of Twitter users and a great way to organize your interests." So you can click on that and "Create New List." Then you just add people and the system even helps, I believe, by suggesting people who you could add, based on who you've already added.

I can see I've got one list under my @TadHargave Twitter account that I've called "Cool Marketing Content." There are 80 members underneath it, so if I click it (and it's in green here) then I see this:

- First of all, at the top it says, "Cool Marketing Content: a public list by Tad Hargrave."
- Then it says "Members: 80," "Subscribers: 0," which is fine. I don't care if there are any subscribers, but members, there are 80. So when I click on that, it'll show me here are all the people who I'm following on that list.
- In the middle column it says "Tweets," and so these are only Tweets from those 80 people. No other Tweets show up. This isn't just like following Twitter at random, this is showing me the Tweets from those *just* those 80 people, not everyone I'm following on Twitter.

So that's a very useful tool, and it's also what happens with the friends lists on Facebook – if you go to the Friends area, and click on one your lists, it'll show you a newsfeed, but it's only populated by folks in that list.

So what does that mean for Twitter and Facebook, in terms of touring? Well, let's say there are three cities that you really want to deepen your connections in, and you create a list of the hubs. Maybe it's hubs and favourite clients together, however you wish to create it for that particular city.

You could take, say, 30 minutes to an hour every week or even just once per month, and go to that list. You put this in your calendar or whatever system for to-dos you have, which we'll talk about in a minute.

You could just go through a specific list's news or Twitter feed, "Like" some of their posts and comment on and share some of their stuff. It's a way of staying in touch and top-of-mind with some of these people who live really far away, who might otherwise get lost in the larger News Feed.

So you can focus on these three cities and just catch up on things. And then you also know what's happening in these people's lives, which is nice, it can lead to more more intimate and genuine interactions down the line and in person.

This is not super difficult if you're already using Twitter and/or Facebook, it's just a matter of when you add somebody, discipline yourself to add them to the correct list/s in that moment, do it right then. Don't wait, because you will forget later. Make it part of the rigour of your marketing process.

Texting List

Okay, so we've talked about your email list and we've talked about Facebook or social media lists – and there's also LinkedIn and other things, which I don't personally use as much so I don't go into detail on these platforms. So the next thing to discuss is the texting list.

The texting list is an optional one. It is something I use and find useful. Honestly, it is something I did not include in my eBook, *How To Promote Events*, even though I use it to great effect, but it's a little tricky because we all have different combinations of computers and phones.

So I'll describe my process here and you can modify it to your particular tech. I have a Mac, and I have the Contacts, just the simple Contact program that comes with the computer. That's where all my contacts go, and within that, I create a new groups.

If I have somebody's name selected, there's a little plus sign at the bottom of the page and if I click that plus sign, it says "New Contact" or "New Group." You can create groups here, too, and these are really useful. So I use this mostly for promoting the potlucks that I do. I host a monthly potluck in my home town and that's how I promote it, is I text people.

What's really critical is people's cellphones are very sacred, so nobody gets added to this texting list unless they're a really close friend and they wouldn't mind receiving a text from me. Or they've specifically given me permission, which they do in the case of my potlucks.

It's as simple as this, when you meet somebody while you're on tour you can say, "Hey, give me your cellphone number. I'll text you next time I'm in town just to make sure you know, or next time I'm having a party in town, I'll text you."

And then you add them into that friends list, and there's a way, at least on the iPhone, where I can actually select that list. The way that I do that is I go to "Contacts" on my iPhone, and at the very top it says "Groups." All contacts are pluses. I click "Groups," and I'll choose to "Hide All Contact." There's this list that shows up, which you won't have if you don't have any groups, but then I can select – just a little check mark – which list I want. I click "Done," and then the contacts it'll show me are just the contacts that are in that particular group.

And then when I click “Add,” the little plus sign to add them, it’ll add them directly into that group. So this is what I do when I meet people and I say, “Hey, you want to hear about the potlucks?” “Yeah, yeah, totally!” I then open my “Potluck Invite Group,” and I click, “Add a Person,” and then I let them add it. It’s important that their phone number is listed as a mobile or cell number, *not* a home number, because there are certain texting programs – which I’ll talk about in a moment – that will not text it if it’s a home number, if it’s listed as that.

So I’ll do that, and then there’s a number of group texting apps. I think they’re different, honestly, for Android or iPhone, so it depends which one you have. But if you just search “mass text,” you’ll see a number of app options that come up, and you just have to kind of find the best one for you by trial and error.

The one that I use is called “Group Text” for iPhone and it works really well. The app is pretty self-explanatory once you get it, so I won’t go through it, but what this means is, if there are certain key people, you can text them as another way to reach them, because not everybody checks their Facebook messages, and not everyone checks their emails.

And most people ignore Facebook Events, right? Some people are just swamped with emails, and so what are you going to do? So texting is a way that you can do it, and again, I would use this with extreme care and not with any regularity unless invited to do so.

Another way to use texting is to message, “Hey, I’m coming to town with some workshops. I could use some help promoting. Can you lend a hand?” and they’ll reply, “Yeah, sure. Send me some info.” To which you reply, “Great! Where do I send it?” And you can arrange it from there, usually via email.

So I don’t use this honestly as much for the touring, but it’s something I could imagine using more, moving forward. It’s just, be really respectful with cell numbers because too many texts promoting stuff won’t win you many allies.

Hubs Database

The last list, the most important one, is the hubs database. As you read this, I suggest you open up a spreadsheet and create a tab for each of the cities. The idea here is you create a list of all the hubs that you know of for each city. I cannot affirm the usefulness of this enough.

So you can only email your lists so much, but it’s not going to have that much more of an impact after the first few messages. So then what do you do? Well, this is where the hubs come in. Ask for their help *individually*, not as a whole group – though you can do that too, but you’ll definitely get less of a response. but I ask them individually, “Hey, I’ve got this workshop coming up. Can you help spread the word?” If they reply “yes,” I give them prewritten the info to share.

During a workshop, if somebody mentions, “Oh yeah, this would be a great hub for you,” you write it down right away. When your participants hand in the feedback cards at the end of the workshop and there are hubs on them, you add them to that list. This becomes one of the core practices in marketing, and it is absolutely the core practice in touring, you *always* write down the hubs.

Every hub there is, you write it down and you put it into a list, you make any notes you need to make about it in the spreadsheet and you forget about it until the next time you’re thinking about marketing to that town, but then you’ve got it.

This is everything. This is thousands of dollars in your pocket, all these different lists, but especially the hubs list. It’s so big. So. Big. I hope that makes sense, because these hubs are the people you invite to the party. These hubs are people who can help you spread the word.

These hubs are people you can reach out to and say, “Hey, who else do I talk to in town? Who are the other hubs?” You start to do this research – and there’s no doubt that it is heavy lifting. It’s a lot of work to figure out the hubs database, and you start to get a sense why I’m saying, “Pick three cities.”

If you’re really wanting to tour, pick three. Don’t pick 20. Imagine trying to do this hubs list for 20 cities . . . It gets so daunting and overwhelming, but three is something you can manage as a start. That’s really manageable. I mean, maybe five is okay, but just know that every city you add, it starts to get a exponentially more unwieldy.

Conclusion

I’m going to repeat The person who has the best databases for touring wins.

At the beginning of this section on touring materials I mentioned how often I see touring musicians fail on this score. I’ve seen so many touring musicians come through town without a contact list and it kills me. They do a show, and they don’t even invite people to give their emails as a minimum ask or invitation. It’s such a lost opportunity.

Even though these musicians know their hubs, they don’t have any of them listed. They don’t have texting lists, and goodness knows that for musicians, that would be sweet and super pro. “Hey, we’re coming through town next week! Come to our show!” I really believe they’d get a monster response on that.

A lot of musicians don’t have an email list, they haven’t organized their Facebook into friends lists so they would know who their are friends in specific town – which is nuts. They get into town and they’re like, “Oh, yeah, we should call this person, tell them we’re in town tonight.” Which flabbergasts me. “You didn’t already tell them? You’re just leaving it to chance?”

I see this so often. It's very rare that musicians have a contact database together, and very rare that most people who tour workshops really have this together either.

Keeping track of the hubs and organizing your email list, your social media lists, your texting list and this hubs list makes all the difference. It's really the motherlode for this work of touring.

PWYC

I want to talk a little bit about pay-what-you-can as a strategy, because this is something I've used and a lot of people wonder why and how it actually works.

Pay-what-you-can (PWYC) as a strategy works really well for me for my day-long workshops. There's a \$25 deposit when people register and then they pay me whatever they want to pay on top of that at the end of the workshop. So I'm not necessarily saying, "Jump into it without maybe talking to me more."

That \$25 deposit is refundable until a week before the workshop date. That helps to discourage people flaking out, and helps me to recoup the admin that goes into someone joining my workshop. It also means that even if someone doesn't show on the day-of, I still get some minor kickback for the spot that they held.

I also offer the option to pay the full workshop "value" fee of \$200 (which is a great daylong workshop fee already!), or to choose a 3-pay option where they pay \$66 once per month for three months. Some people prefer to know what the value of something is and to pay for it, it makes them nervous to potentially underpay for something's value. And if they have the means to do so, I welcome that.

But PWYC allows folks who don't have the financial means to still attend my workshop. And I value that. It works for me, it still feels good. If it ever doesn't, I'll adjust my pay scale accordingly.

PWYC can be really useful while touring. It works for me because the whole hippie crowd is just very free and easy. And they love this idea of PWYC. It's right in alignment with their values, which makes it more likely that they're going to spread the word on my workshop.

You don't have to do this, but know it is a viable option.

Setting Pricing with a Host Person or Organization:

I had a great question from a client about splitting income with a host: “By what criteria do you decide to offer \$25 per participant or a 50/50 split with your organizer?” In this case we’re talking about the teleseminars that I host, sometimes with a co-host. Because they’re online/phone, they’re accessible to people all over the world. \$25 might not sound like a lot to share, but with just 40 participants we’re already sharing \$1000. And these 1.5 hour teleseminars are short and sweet intros to my and my co-hosts’ work. We get a lot of online workshop registrations, eBook sales, and referrals from them. Plus with a teleseminar, there’s no travel involved, it’s whatever prep work we need to do and then the 1.5-2 hours of availability for the event. So the context of the thing helps to decide the price.

When sharing fees you should certainly set minimums and make sure that all parties are clear on the financial terms. For sure the more money that a host or co-host makes, the more incentive they have to share the event with their lists.

For my first UK visit where it was 50/50, I was walking in basically now knowing anybody there, and my co-host Saul knows a lot of people, so it’s safe to assume that most of the people in the workshop are going to be from his list and contacts, not from mine. I could have said, “Hey, you get £50 for every person, versus 50/50 split of net profit,” That’s important. Saul also found us an affordable venue, because he made more money on it, since we’d agreed on a 50/50 split of *the net proceeds*. And that was invaluable, because while I didn’t really know anyone in the UK, I also didn’t know where to even begin finding an appropriate venue.

I think the 50/50 split works when you have a core organizer, somebody who’s doing all the legwork promoting the event. They’re booking the venue, they’re bringing you in. I think that’s fair, but let’s say you’ve got a bunch of hubs who say, “Now, okay, can we get a cut?” That’s where you start saying, “Okay, I’ll give you X-percent of person who comes from your outreach.” You can qualify that to be crystal clear with something like, “They’ve got to be somebody who’s not already on my email list, somebody who’s new, who’s from your contact pool. I’ll give you X-amount of money (say \$25, \$50) per person.”

Let’s say you’ve got a certain percent of participants who sign up for a \$5,000 program that you’re offering. Maybe you say \$50 a person who shows up, because you know that a certain percentage of them are going to turn into bigger, longterm clients, and it’s worth incentivizing them. So if I go to a yoga studio and say, “Hey, do you want to host my workshop?” and they say, “Yeah, sure. What’s in it for us?” You could say:

- “Well, I’ll rent your space,” there’s no incentive for them in that to spread the word. It’s like, “Great, you’ve already paid us.”
- Or, you could do a 50/50 split, or you could say, “Look, it’s an intro, and what I’m really trying to do is fill up this weekend workshop, so you keep all

the money as the host. You keep a hundred percent of it and I'll do the intro." They're going to be far more incentivized to spread the word about it because you know you're actually going to make them money on the back end, on the offer that you make at the end, on participants coming to your weekend workshop.

Finding Local Hubs

Okay, so let's talk about finding local hubs because finding them can seem challenging. One way to start is to just email the local hubs that you know and ask them who other hubs might be for your offering.

The first time I went to Victoria to do a workshop I really barely knew anyone. So I emailed the one person I knew who would probably know folks, my friend Jackie Kenyuk.

I said, "Jackie, who do I talk to in town? I'm coming to town with this workshop. I don't know." She was like, [1:27:03 inaudible] the 15 people and sent me an email – bless her, it must have taken her half an hour – 15 people, their name, their email and a little bit about them.

So then I sent them all an email. Yeah, and I'll discuss a bit about the kind of the emails to send later on in this eBook. You email somebody you know in town and they send you a list of people, or you get on the phone with them and you go over the list together.

Another way is at the workshops, you ask participants, "Who do I talk to?" and they'll give you people, as well. Another way is you can just email your list, your whole list. Or if you can segment it, that's great, and you can say, "Hey, I'm thinking about coming to this town. Is there anyone who'd like to bring me in? Who'd like to host me, you know, in the workshop?" You'll get responses, and then you just sort of suss out who you think is the best fit based on the size of their list, their group, their following, how enthusiastic they are, have they done this before.

You can also post on Facebook and say, "Hey, I'm thinking about doing a workshop in this town. Who should I talk to? Who are the best hubs?" and tag all the people you know who live in that town, which, of course, is where these friends lists are real handy to just remind you of who you know in those places.

You can also search online, because if you're doing a very niche kind of workshop. For instance Wayne Roberts is doing all these local food things, so that's easy to search. Then if he decides to go to Helsinki, he can just Google "Helsinki, local food," and the major hubs will appear. Then he just starts to reach out to those hubs directly.

You can also search Meetup.com. It's a great way because there are already groups. There are already these lists of people who are getting together, and you can send a message to the administrators of those meet-up groups and they'll often be really good contacts, too. So that's where you can start to find niche hub contacts.

Working with Local Hubs

How do you work with local hubs? What promo tools do you use with them and what do you do between visits?

So you've got this great list of local hubs. Great. What the heck do you do with it? The way you reach out to hubs *matters*, because if you get those lists of hubs and then they just get a mass email from you and that's all they ever get from you, it's actually a bit of a turn-off. You're probably going to lose the interest of those hubs before your even out of the gate.

If the first thing they get from you, even though it's a personal email, is something like, "Hey, I'm coming to town! This person said to reach out to you. Here's the info. Can you spread the word?" it's also not a great approach. Because it's presumptive, you're not giving them a chance to say, "yes!" and to invite you to send them further info about yourself and your work.

So what I suggest is a two-step approach:

- You send a first email that does not have any info for them to spread, just hello, this is who suggested you contact them, this is who you are and what you do in a nutshell. Could to tell you where to best spread the work about your workshop?
- You then send a second email that includes prewritten info for the hub to send, only once they've indicated that they'd be happy to do so.

The first email is basically the courting. It's the invitation. Basically the first email would say:

"I'm coming to Victoria. I'm leading these marketing workshops for green, local, holistic kind of businesses, and my friend and colleague Jackie Kenyuk thought you might have some ideas about where I could spread the word. I know you're probably really busy. Any help is warmly appreciated. I just don't know a lot of folks in this town."

That is all it needs to say. It doesn't have a link to the workshop. It doesn't have big promo. You don't ask them to do anything in terms of promoting it, but almost all of them responded and almost all of them said, "Hey, give me the info and I'll spread the word about it."

So notice what happened there in my email example. I let them be generous. I didn't demand anything from them. It's a very gracious approach where you give them the room to make the offer in the first place.

I might still have asked them if they didn't offer, but it gives them the space to do it. Because I was referred by somebody, they're like, "Well, Jackie says it's good, it must be good. I'm happy to spread the word."

That's how it works, and even if I'm reaching out to hubs I already know, I might include something in the email like this:

“No pressure on this. I’m sure you’re swamped with a million things, and any help is warmly appreciated if you’re able. Of course, I can send some pre-written things, and I’m also open to any ideas you might have about other places to spread the word.

Also, I’m planning another party on the evening of September 14th. I’ll keep you posted, but save the date if you’re able. I hope you’re well. I hope all is well with you and yours.”

So that was the first email, and I would edit it, tailor it a little bit, depending on who it was going towards.

I sent it personally to all the people within a group email. Then if they replied, I had a template ready to go that I could copy/paste, which said:

“Thank you so much! So grateful. I know our days are full with so many things.

Below is a pre-written Facebook post. Edit as you like. If you can post it and tag three people you think might be a fit for it, I’d be so deeply grateful. [pre-written post for them to share].”

This is big. When you’re touring and you’re asking hubs to spread the word, you have to give them the tools, pre-written things to spread the word. And of course, when you’re sending these one-on-one, you just edit and tinker with it to make it as personalized as it is relevant.

So that two-step approach is something I recommend, ideally. You’re not always going to have time to do it, whether it’s a new hub or an existing hub. In a desperate moment, you can just send an email and you can say, “Look, I’m desperate. Nobody signed up. Could you please post this? I’m just so swamped for time.”

People will understand, but better to individually reach out, because then you also get to hear from people personally, and it’s a nice way to catch up quickly. Because the emails are pre-written, it doesn’t take that long, actually.

So that is one way to reach out to hubs.

Working With Local Hubs

Now, if you’ve got somebody who’s playing more the role of a host or really taking on promoting you, especially on a first visit, I think it’s good to pay them money, to split the money, unless they’ve got some other incentive.

When I brought in Rob and Michelle from Verge Permaculture, their pitch was, “Hey, just, we’ll split the money 50/50. Just pay our gas for us to get there.” In fact, the first one they sent actually said, “You keep all the money and just pay us our gas,” because they were trying to promote their

Permaculture Design Certificate, their big two-week program. Then the next time they came around, I said, “Hey, just 50/50, you know. Let us take half, you take half, easy.” But the thing to note here is that we had a pre-existing relationship of respect and trust both personally and for each other’s work.

If a hub is going to be your core contact, you’re going to have a much more motivated person, if they’ve got some financial skin in the game. It’s just a fact. They’re sitting there thinking, “Oh, should I do another post? Should I send another email?” And if they’ve got financial incentive then that thought extends to, “Eh, it’s worth it. I’m going to make some money for it.” They will, or they’re more likely to.

I think if somebody’s going to host you, it’s really good to have a clear written agreement. I don’t always do this, but I think it is a good idea, especially around the money, because I’ve had it happen where some people hosted an event, but everyone who came to the event was from my list. Literally nobody had come from that hub, and they still wanted to be paid per person. The agreement isn’t “host and get \$25 per person in attendance,” it’s “\$25 per person who the hub specifically brings in. Not \$25 per person just because you created a Facebook event that none of your friends responded to.” So it’s good to have those agreements nice and clear, even an email will do.

And what if a participant heard about your event from both your list and the host’s list? What then? To make sure that’s all very clear for you, and make it easy for them to spread the word. Again, pre-written Facebook posts, give them pre-written Tweets if they’re going to be hosting you, to spread the word. Give them posters that they can put up, et cetera.

Something that’s also important: if you have people who are acting as both hubs and hosts for you, you should be cheering them on as the people are registering for the event. Ideally, every time somebody signs up, just forward the link to them with a simple message like, “Hey, this person just signed up for the workshop!” This encourages them. When that happens, the host-hub start getting this groove, which has them more excited to promote your workshop and spread the word.

Courting a Hub or a City

In a teleseminar I held on Touring, I got an interesting question about how long to spend in a city. The participant asked, “On average, how much time would you spend per city?” So this is a hundred percent a stylistic choice, I think, of how you want to run your tour. But the truth is, the more time you spend in a city, the deeper your connections will be.

There were a few times where I spent about a month in Toronto doing a bunch of workshops, but then of course, because I was there, I was also getting invited to social events and was meeting up with people for drinks and dinners. I simply had *time* with folks, building deeper relationships with old and new hubs. I’ve got a very solid base in Toronto as a result of that time that I put in.

This is another reason to choose three initial tour places, rather than just touring everywhere or building your strategy around a wide rather than a deep reach.

If you're going to build a lot of your income on touring, pick three places and work those deeper, or even pick five or seven, but not 30, because if it's 30, you can't spend the time you need to to really connect to a place. There's no way you can spend a week in each of 30 cities on your first tour.

Now of course some people want that. And if that's the lifestyle you want, to just be on the road and not have a home, and be in a new place every week and spend a week or two in that place, then sweet. Do it! That's great, but the longer you spend in a place, the deeper the roots you're going to cultivate.

When I did Halifax a few years ago, I was there for a month and I did the nine intros and I filled my two weekend workshops with 40 people. And that was great for a first visit. But you know, it's funny; when I've gone back to Halifax and emailed the list I built and done a lot of the same things, I've gotten a very small response years later. So this is also part of something to think about. How often do you go back to a place, and how long an interval do you leave? I suspect it partly depends on how big a city is.

If it's a small town, don't go back more than once a year because there's just not enough of a base, probably. But also, if you wait like three years to go back to a town, people may have forgotten who you are. They've moved on, they found somebody else they're excited about.

If you can go once a year to a place, particularly the bigger cities, maybe you can do a bit more often, but once a year feels very solid to hit a place up, because then it becomes an annual thing. It becomes a tradition. People get to know you, you get to ensconce yourself a bit in that community.

And how long do you spend? I'd say a week is good if you can do it, but you can't always. That's how it goes. I think it bears repeating that, especially when you're beginning in those three cities, the more time you can spend in them, the better.

If you could spend a month in each of those three cities, you're set for coming back, because you're going to know by the end of that month who the key hubs are, and you'll have built personal relationships that have lasting power.

You're going to have much deeper connections with the people you've done the workshops with. Maybe on the second or third visit you'll throw a surprise workshop as a part of your tour for all those people you've connected with in the past. It's going to get easier with each visit, it's going to go better and better. So in the beginning, probably you should plan to spend more time, and then you don't need to spend that much time later on your subsequent visits.

Promo Tools

I want to talk about some of the promo tools that you have, that are options when you're touring.

Facebook Ads

So one is Facebook ads. I'm not a Facebook ad genius, but I'll just say that they are there, and you can create an ad for your workshop.

I wouldn't do it for a weekend workshop for an intro or a day-long, for the [1:37:06 inaudible], which low barrier of entry, I think, can be great. You can target it to a very particular group of people in a very particular geography, based on interest.

You can Google "how to do Facebook ads" and you'll immediately find 10 great articles that tell you how to do it and how to do it really well. So that's something you can do.

Facebook Events

Facebook events are big. The challenge is that people don't check their Facebook events very much. So I would never, ever try to do a tour based on Facebook events, but I would probably never do a tour without them either, because it's so easy for people to invite their friends on Facebook events.

When you post a Facebook event, Facebook gives it a higher ranking in the News Feeds. It's handy, and you can create the event, invite all your friends from that friends list, from that city. Not all of them will see it, but it's there.

One of the things you can be doing, by the way, with the Facebook event, is every day or so, put another update in of some kind. "Here's a video. Here's a quote. Here's a thought. I'm really excited about this event! Hey, there's only this many seats left."

You can do the countdowns of how many seats there are, and this is something I talk about in my eBook *The Art of the Full House*, but it's a good way to use events. That'll help it to be more likely that people see it, but not everyone's going to see it, it's just a fact of Facebook.

Posters

You've got your email list, you've got the hubs database, you've got posters. I would not write off posters. Posters ,put in the right place, can really help. You're going to get some folks for your workshops and talks from a well-placed poster still, I know that I still do.

Eventbrite/Online Ticket Sales

And then of course, Eventbrite or whatever online ticket sales service you use.

I use Eventbrite. I think it's the best one. I've looked at a lot of the other ones. I'm biased because I like it. Eventbrite allows you to sell te tickets in advance, not just hope people are going to show up. It allows you to email the people afterwards, download their email. It's a really well designed and functioning service, I love it.

Also, Eventbrite has its own internal calendar, and a lot of people use this. They'll just go look to see what's happening on Eventbrite? And they'll look at that as a local events listing. I've had people come to events and they just saw it on Eventbrite. They weren't on any of my lists; I'd had no contact with them.

Tips

Okay, so I just want to talk about some tips, some little nuggets of wisdom gained over the years.

Start Small

Again, I will reiterate, start small. Start with the three cities, work them really hard, expand slowly.

Rent Out Your Place

If you're going away for a long time, you can rent out your home, or leave it to a friend in need, which is a really wonderful thing. For instance, when I went on a summer trip, and my two artist friends were in town for the Fringe. They stayed at my place while I was away, for free, and in turn, I knew my place was in good, safe hands.

Another time I had a friend who was back from England and was still trying to find a place to stay. So she just took care of my house for a month while I was away, and I got to help a friend in need.

When I've been on longer trips, I actually rented my place for a month to a friend. I posted it on Facebook and somebody responded for three months, and I sublet it that way. Or you could put it on Airbnb, and have a friend take care of that management. So you could be making money from your house while you're gone, which is good to know.

Keep Track

There's a great thing called "TrackR" I recommend. It's a little thing, little widget, circular widget you can put on your keys or in your bags that allows you to keep track of them.

There's an app on your phone. It'll tell you where those things are, and when you're travelling, man, losing a bag is no good. Sometimes you don't have a lot of time. Or your passport is in it, there's a lot of precious stuff. So this app, you can put it in your wallet, or on your keys.

You can put it in all of your bags, in your jacket pocket, and you can have one for each thing. You can identify which little widget is for which thing, and then if you're like, "Oh, my God, I can't find my bag!" you can use that app and it'll tell you the last place it was. Or if it's within a hundred feet, it'll tell you where it is.

The best part is also, you can set TrackR up so that you can click a button and it will make your phone ring. Or you can set it up so that if it gets separated from the TrackRs or for certain ones, that it'll put an alarm off on your phone to let you know you've left something behind. So for travelling, on my god, I just so highly recommend it.

I also recommend getting some sort of anti-theft something on your laptop. There's a great app or program called "Hidden," and so if you Google "Hidden anti-theft computer" you should find it.

I'm not sure if it's just for Mac, but what it'll do is it's a computer program on your computer and also on your phone and allows you to realize, "Good God, my laptop's been stolen! It's not just missing, it's been stolen." You can log online, log into your Hidden account, and register it as missing.

Then what Hidden will do is first of all, it has a little GPS thing. So it'll help you find your computer, but it'll also start taking photos, using the camera without the light going on every time it's used, so you can now get photos of the thief. So it's much more likely you're going to find it.

Again, if you're travelling and you're using your laptop to organize your tour and you lose it, it's almost game over. So having something like that is great.

Battery Power

Make sure you get a phone battery, an extra phone battery, because when you're travelling on the road, hey, you just don't have a lot of extra time. There are some tight connections to make.

You're trying to connect with people. Plans may change last minute. There's just a lot to manage, so having your phone with you is huge, and if the battery dies, you can be really hooped.

You can get external batteries that you can plug into your phone. For iPhones, there's also something called "Mophie," this little battery pack you can put on your phone, which I've used in the past, especially the iPhone 5 because the battery was so terrible. Now that I've got an iPhone 6, the battery's much better. Make sure you have an external battery *with* you when you're travelling.

Cab Apps

Also, make sure you have Uber on your phone, the app for Uber. Lots of you would rather use a local cab company, and I get that, ultimately I would too. There are a lot of local options most places that you go, and it's good to find out what those are, but frankly, Uber is a lifesaver when you're travelling because sometimes, well, we've all had terrible experiences with cab companies. Just the other day, my friends called Yellow Cab in Edmonton. They said they'd be here in 10, 15 minutes. Twenty minutes later they weren't there, and I called. They're like, "Oh, we don't know what happened. I guess we can send you another cab." When you're travelling, you don't have the luxury of that kind of time always, and so sometimes, just having something like Uber, can be a really good back up.

That said, it's also good to ask around, "What other local cab companies that have apps that I could use?" Vancouver has eCab, where it sources all the local cab companies. So when I'm there, I use that. I've never waited for more than two minutes for a cab. Amazing!

Don't Be Afraid

Again, don't be afraid when you're touring. Just start small, really, just in living rooms. You know, Byron Katie wrote the book *Loving What Is*, and is doing very well financially with her empire, but she started simply in people's living rooms, for many years. People would ask her to come and do a workshop. She'd go to their living room and do it.

So go where you're invited, keep your expenses low, go to the places people already want you to go to and that you already want to go to. You can start easy with this. It doesn't have to launch into this huge thing, necessarily.

International Issues

Teaching in other countries. So it's not legal to do that, technically. Every country will be different and depending on your citizenship and visas and all this, but it tends not to be legal, so that's why I tend to mostly just do workshops in Canada.

I could be doing a lot of workshops in the States and travelling. It's probably fine, is the honest truth. I can probably cross the border. They're going to ask me. I can just say I'm visiting friends.

But here's the reality, too. We live in a day and age where the fact that we're doing a workshop, it's not a secret online. If they were to Google your name and then find the workshop that you're doing, bad news, because then you can be turned away. You can be banned from a country. You've just lied to a customs officer.

So I still do it occasionally. Sometimes I'll do a workshop in other countries, but I don't have any tricks on this. I wish I did. If anyone does, let me know, but for most countries, you're not allowed to make money from people in the country while you're in that country.

So you can't be paid by a source, let's say, in the United States as a Canadian, and vice versa. So that's just something to be mindful of if you're wanting to do other countries, to make sure that you've got that figured out.

I've gone so far as to make sure that all that online stuff was suppressed. I've asked people to delete some of the Tweets and Facebook posts about my workshops and to post them after I was out of customs, just because I was so paranoid or nervous. It's usually going to be fine, but it's good to think about.

Create a Manual

It's important when you're touring – and this isn't something I can give you any more than I can really give it for promoting events, because each event is so specific and different – but you want to create a tour manual of systems.

For instance, every time I tour and I go to a city, this is the checklist. This is what happens every time, and this is something I'd recommend doing right away. You create your basic one.

So for example, that touring checklist could say, "Do I have my accommodations figured out for this city? The venue, is it booked? Do I have the local cab apps? Do I have a hubs database? Do I have a Facebook friends list for this, a Twitter list for this city?" Etc . . .

You're going to figure out what that checklist is for you. "Do I have all my materials for the workshop? Do I have a flip-chart? Do I have pens? Do I have tape? Do I have nametags if I want them? Do I have a volunteer do the registration at the event?" all of these things.

Again, everyone runs events so differently and promotes them so differently, so you're going to come up with your own, but this is such a life saver. One of the things that should be on that is a packing list of all the things you need to pack.

I sat down with my list recently and said to my over-tired self, "What do I need to pack?" and I'm really grateful to myself for doing this. It was just like, "Oh, yeah! Right, having a scarf. Right, I always forget that I need a scarf sometimes, because it's cold when I'm traveling without one." Little things.

"Oh, yeah, the phone battery. I should make sure I have my phone battery packed on the list." So have checklists for your tour, and again, you might want to do it per tour. You want per city. You might want to have just a checklist for the whole tour.

But have those kinds of systems, because . . . and then as you're going through it, keep improving them. Keep making notes on it, and once you've done the tour, go back through the system and rework it. Any challenges that you had on the tour can almost always be fixed by some checklist or system.

This is where having an assistant is such a huge help, even part-time, somebody who can help you with your tour, who can be managing you through the system, because I just find touring so overwhelming and exhausting sometimes. Because that assistant can go through your Tour Manual and say, "Have you done this? Have you done that? Is there a Facebook event created for this? Did we create an Eventbrite for this? Have we emailed the list about this? You know, have we done a targeted email just to that city's list?" And they make sure those things happen.

It's very important to have some sort of a to-do managing system to manage all your to-dos that works for you. The one I recommend most is called "Things." It's only on Macs. The Web site is CulturedCode.com, and it's just the best. It's so simple. I highly recommend if you're a Mac user. But of course there are a lot of tools that people use to manage their to-dos.

When you're touring, there are so many things that you need to get done. Some of them you're going to need to do on Thursday, but maybe another one on Friday, then another one next week, and then there's a bunch today.

To be able to organize them not just by the date, but also be able to organize them by the project they relate to with the tour, or the fact that they're all just related to the tour, is really important.

So if you're a disorganized person, you tend to wing it, that ship falls apart on the road fast, and it doesn't just cost you, it costs everyone who's bringing you in. So being organized, there's an obligation, I think, to all the people who are supporting your tour to be as organized as possible.

END OF TELESEMINAR.