

Westminster Theatre Integrated Marketing Communications Plan

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Executive Summary

Performing arts at Westminster College is growing. Currently, the music department is the most well-funded department on campus. Shortly, ground will break for the expansion of the Jewett Center for the Performing arts. With these ambitious projects there is a desire among the performing arts departments to produce a greater amount of productions.

While Westminster has the talent to produce an increased amount of performances, these would be fruitless if performed before empty seats. The need for marketing is clear. The need to organize and formalize a procedure comes along with the need for marketing. With a clear IMC plan, these procedures can be implemented, carried out, and analyzed for effectiveness.

Westminster Theatre serves as a test for the creation of an IMC plan. This area of performing arts produces plays throughout the semesters, as opposed to the end of the semester. This has allowed communication planners to study and consult with mentors as to what goals, objectives, tactics, and strategies would best suit this department. Once this is determined, IMC planning can then be applied to the other departments for the various productions they produce. With hope, future arts administrators will be able to use this IMC plan as a guide for their own planning and procedures for all performing arts departments.

This report is organized as follows:

SITUATION ANALYSIS – an overview of the current marketing strategies for Westminster Theatre and an analysis of competitors/desired brands

TARGET MARKET ANALYSIS – An analysis of the current patrons of Westminster Theatre as determined by surveys and patron input.

GOALS, OBJECTIVES, STRATEGIES AND TACTICS – Outlining of realistic and obtainable goals this IMC plan hopes to accomplish and the establishment of SMART (Specific, Measurable, Attainable, Results-oriented, and Time-based) objectives, strategies to obtain objectives, and the specific tactics to implement.

CREATIVE BRIEF – A guideline for the creation of collateral materials. In this IMC plan, the creative brief is specifically for the production of *Luna Gale*

EVALUATION AND ETHICS ASSESSMENT – A guideline to determine how effective the implemented tactics were in their deployment, and an the implementation of ethical guidelines to ensure the information gathered is interpreted and analyzed in the proper manner.

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Situation Analysis

Competitor Summary

Theatre in Salt Lake City might not be as prominent as Chicago, New York, or San Francisco, but there are still a plethora of options to choose from. With the establishment of the Fringe Festival, and the enthusiasm shown for the festival by small local theatre companies, the hunger for theatre in Salt Lake City will continue to grow.

Theatre in SLC is tiered. There are very small companies, such as Pinnacle Theatre Company and Wasatch Theatre Company; medium-sized companies, such as Salt Lake Acting Company; and large companies, such as Capitol Theatre. Smaller companies have a greater liberty in producing smaller plays that take narrative risks, such as Sackerson's productions of *Burn* by local playwright Morag Shephard. Larger companies produce well-established plays, such as Pioneer Theatre Company's production of *The Last Ship*, a musical by Sting. These types of productions are high-grossing plays that allow them to charge a high price.

College theatre falls into the mid-level category. While large companies have the ability to focus a lot of their efforts in marketing and advertising, college theatre has the unique challenge of fulfilling the mission of the college, the department, as well as box-office goals and objectives. Similar to mid-level companies, college theatre is restricted by a lack of funds to market and advertise. Additionally, college theatre has added restrictions of being ignored by reviewers of major local newspapers, such as the Salt Lake Tribune. Therefore, college theatre must exercise some ingenuity and creativity in creating communications utilizing "free" platforms, such as social media.

Theatre in Salt Lake City appears to be lackadaisical in their creative marketing efforts. With some effort, there is an opportunity for Westminster to push through to old and new audiences. This could be through play selections, unique content, facilities enhancement, among other recommendations.

An analysis of competitors and the guidelines used to analyze competitors can be found the appendix of this report (Appendix A)

Internal and External Perception

To understand the current public perception of Westminster Theatre, it is necessary to review data gathered from patrons and stakeholders of Westminster Theatre. Fortunately, there is an abundance of information in the form of survey results taken during the Westminster production of *Bellwether* and *Two Gentlemen of Verona* (Appendix B). Previous interviews with the chair of the department, Jared Larkin, are also a source of understanding internal perception of Westminster Theatre. Finally, comments and reviews of Westminster Theatre from social media and theatre review blogs are also great sources of information.

Internal Perception

Internal perception of Westminster Theatre varies. For those involved with productions, such as actors, directors, and department heads, Westminster theatre strives to create the highest quality theatre to prepare students for careers locally, nationally, and for graduate school. To do so, they endeavor to create a professional experience for the students.

Some faculty do not feel as though they are supported by the college in this goal. A subculture has formed within the performing arts departments (music, theatre, and dance) which has developed a negative perception of other departments on campus such as Marketing and Communication (MarCom) and Information Services (IS). While these departments must work to provide services for the school, the theatre department feels as though they are not adequate to provide services necessary to create a professional theatre company experience.

Given my interactions with these departments and with the assistant dean of Arts and Sciences, there is a perception that the theatre department does not and should not strive for their independent needs, but rather

fulfill the needs that satisfy the college's brand ambitions. A reluctance to provide adequate marketing funding, an easily navigable website with robust content, and press releases for each production expresses this.

External Perception

External perception seems a little stronger than internal perception. While internal perception sees various weaknesses in Westminster Theatre, the organization regularly receives positive reviews through their social media outlets and theatre review blogs (<http://utahtheatrebloggers.com/?s=Westminster>).

According to surveys, the majority of the audience Westminster Theatre receives are Westminster students or community members who hear about productions primarily through word-of-mouth and social media. During this year, an entire run of a production sold out, indicating a strong reputation.

E-mail surveys have been gathered from individuals on the Westminster e-mail list. The results indicate positive feedback. One respondent indicated that the acting and directing had become much stronger within the last few years. Results indicate Westminster Theatre primarily attracts audiences that also attend mid-level and large theatre companies known for high-quality and high-grossing productions. Additionally, responding audiences believe Westminster Theatre excels at narrative cohesiveness, emotional appeal, and technical features. These results can be viewed in Appendix D.

Current Brand Development Strategy

Currently, brand strategy for Westminster Theatre is inconsistent. This is due to a variety of factors. These factors include the following:

1. All external communications efforts must be filtered through the MarCom Department
2. While the MarCom department may be effective in promoting the college brand, efforts have fallen short for the performing arts
3. MarCom office has been going through various changes itself as Westminster college undergoes a rebrand
4. The theatre department has only recently become a major, and is still nascent
5. The theatre department has also undergone changes as the department chair has changed and organizational structure is transforming
6. There has been no central marketing department for the theatre program

Despite these difficulties, previous arts administrators have made efforts to market performances. These have been in the form of social media and e-mail marketing. Because of the fairly high turnover rate for arts administrators, these efforts have varied with no guidelines on how these efforts should be executed. Previous arts administrators have made rudimentary social media posts on Facebook and e-mails reminding followers and subscribers about upcoming performances. The posts do little to highlight the uniqueness of the Westminster Theatre brand.

Department chairs have expressed a desire for greater marketing efforts, but have given very few details about how they would like their brand to be distinguished. As Westminster College undergoes a rebrand, an opportunity to use the guidelines provided by Struck (the branding agency hired to rebrand the college) to create a brand image for Westminster Theatre that differentiates it from other theatre companies has arisen.

Struck's branding strategy (found at westminstercollege.edu/branding) developed for Westminster College includes the following features:

Core: A meaningful life through learning

Brand positioning: Westminster's devoted faculty, purpose-driven academic programs, and distinctive location foster inclusive engagement, student-centered learning, and opportunities to explore. So no matter where you come from, when you begin learning at Westminster, you're launching a meaningful life.

Brand personality: Independent, Curious, Candid, Intimate, Intrepid, Conscious,

Key elements of brand narrative: Thrill, self-discovery, exploration, meaningful

Using this brand strategy designed for Westminster College as a guideline, there is a possibility to create a brand identity and communications guideline for Westminster Theatre (and in turn Dance, and Music) that exemplifies these qualities.

Distribution Strategy

Distribution strategy is limited, since audiences must arrive to the Westminster College campus to see a play. According to survey results, the main method of information dissemination about productions is through word of mouth and social media. Other marketing activities include:

1. Targeted social media advertising
2. Use of Facebook, Twitter, and Instagram
3. Posters
4. Signs/banners
5. Community calendar postings
6. E-mails
7. Campus e-mails
8. Outreach to faculty of other colleges
9. Outreach to high school faculty
10. Positive review on theatre blogs
11. Press releases
12. Website
13. Advertising in local print publications (Sugar House Journal)

According to surveys taken during the productions of *Bellwether* and *Two Gentlemen of Verona*, the most effective strategies have been the use of social media. This may be due to increased efforts in social media that focus on increased amount of social media posts leading up to productions, and a focus on diverse content featuring the actors in the production. According to Facebook analytics, posts featuring actors has received 90% more activity than previous posts. Whereas previous activity rarely garnered over 500 views, posts now regularly reach over 1,000 views.

Business to Business Strategy

Currently, Westminster Theatre has no business to business (B2B) communication strategy. In my time as arts administrator, there has been very little expression of the desire or need to develop a B2B strategy. While the leadership of Westminster Theatre do not see a major need for a B2B strategy, there are several opportunities, and with these opportunities, need to create B2B communication guidelines.

Sugar House is a burgeoning neighborhood that is undergoing a flux of new housing and recent business development. Westminster College is a signature institution of Sugar House. This is evident in the display of support for Westminster in various businesses around Sugar House, and the wide patronage of Sugar House businesses by Westminster College students.

An opportunity exists for Westminster Theatre in teaming together with businesses in Sugar House to offer discounts or deals for Westminster Theatre patrons. This would be mutually beneficial for both Westminster Theatre and local businesses. Participating businesses would thus receive free displays of their logo in Westminster Theatre playbills and on Westminster Theatre posters.

Another opportunity to build B2B relationships is with other theatre companies. The theatre community in Salt Lake City is tight knit given that crews, actors, and artists will work with several different theatre companies in the course of their career. Because of the tight-knit nature of the theatre community, there is an opportunity for companies to work together to build interest in each other's productions. Each company has access to a unique clientele that is unavailable to other companies. Therefore, theatre companies could build networks promoting each other's productions through their communications platforms if the productions do not conflict with each other in terms of timing.

With research, more B2B opportunities could be discovered. With each B2B opportunity, a unique B2B communication guideline should be created.

Current public relations strategy

Public relations strategies for Westminster Theatre is undertaken by the MarCom department of Westminster College and the arts administrator. Individuals involved with productions are also asked to contribute to public relations in several ways. Often, all three elements intertwine to work in relation to each other. The responsibilities for each element is varied, and there is yet to be seen a formal method of creating an effective public relations strategy.

Internal strategy

Methods of internal public relations strategies, and the elements responsible for these methods are as follows:

1. Creating images and graphics for productions - MarCom
2. Posting to Westminster event calendars - MarCom
3. Posting to the Westminster performing arts website - Arts Admin
4. Posting to Westminster College student-related social media - MarCom and production members.
5. Posting posters around campus - Arts Admin
6. Putting up banners - Arts Admin and MarCom
7. Campus e-mails - Arts Admin
8. Dear John posts - Arts Admin
9. Posting to ASW events page - Arts Admin

Methods of external public relations strategies, and the elements responsible for these methods, are as follows:

1. Creating social media events - MarCom
2. Writing press releases for productions that adhere to the college's brand image - MarCom and arts admin
3. Sending press releases to relevant outlets - MarCom
4. Posting to community calendars - MarCom

5. Creating advertisements for news publications – MarCom
6. Invitation of theatre reviewers – Arts admin
7. Hiring photographers for publicity and production photos – Arts admin
8. Creating paid advertising and content for social media – Arts admin
9. Creating content to post on social media platforms – Arts Admin and production members
10. Posting posters around communities – Arts Admin and production members
11. Sharing social media content – Production members

Analysis

Much of the current public relations strategy is focused on what can be obtained for free. With a limited budget, Westminster Theatre is unable to pay for advertising in news publications such as the Salt Lake Tribune, transit advertising, or radio spots unless this is arranged through MarCom. MarCom will not pay for advertising unless they deem it appropriate and beneficial for the college's image.

According to survey results, the second most effective form of communication, next to word-of-mouth, has been social media content. Efforts to produce compelling social media content have increased, with the department agreeing to pay \$50 per production for targeted social media advertising. While these have generated leads, \$50 may be woefully inadequate to create an effective social media campaign for a production.

Content for social media platforms for productions has increased in the past year. Much of this content has focused on the student actors featured in the productions and posting of various images depicting the progress of the productions. This content has shown to create intrigue among audiences, but could be improved. Content could be designed to be more shareable to reach a larger audience. This may include content that asks for audience interaction, videos, calls-to-action, and so forth.

Word-of-mouth communications has been, by far, the most effective communication method. The effects of positive reviews by theatre blogs has been evidenced by an increase in sales following the release of the positive review. Survey results also showed how well acquainted many audience members were with members of the production crew, including castmembers. For this reason, castmembers are encouraged to "buy in" to the production by posting frequently to social media, sharing social media content as it's produced, and actively promoting productions.

Internal communications are generally effective, shown by the large amount of audience members who are current students of Westminster College. While posters may be overlooked as visual clutter around campus, they have assisted in driving audiences as a reinforcement of other communications. E-mails and event postings on student calendars seem to be the most effective methods.

Westminster Theatre has been limited in the external communications strategies by the restriction imposed by MarCom. Nearly all materials that are sent out for external communications must pass through the office. Often, the office does not perceive how productions benefit their objectives, which is to promote the college as a whole. Additionally, some tensions have formed between the MarCom office and the theatre department due to inadequate graphic designs and planning. The tensions have made communication between these departments difficult and coordination of communication efforts strained.

According to survey results, many patrons receive information about productions from print publications such as City Weekly and the Salt Lake Tribune, with "Newspaper" ranking 4th. While this isn't as high, it is still a significant percentage to warrant consideration. Advertising for theatre productions in these publications has been limited and sporadic and controlled by the MarCom office. Often, the arts administrator is unaware if a print advertisement has been created and sent. To the arts administrator's knowledge, print advertising is currently limited to the Sugar House Journal.

Overall, there are some strong spots in the public relations strategies, but there are also various weak spots as well. The public relations strategy for Westminster Theatre could be improved through better relations and

collaborations with MarCom, greater commitment and buy-in from production crews, greater investments in social media, print, and radio advertising, and creation of sharable content on social media.

Evaluation Methods

Currently, there are no evaluation methods in place for measuring the effectiveness of brand communications. While recent increases in audiences have shown greater effectiveness in external communication efforts, this is only a minor indicator of brand effectiveness.

There are several methods of evaluation that could be deployed. These include

1. Survey of audiences and students. Participants can be persuaded to participate through an offer of free tickets to productions.
2. Surveys of prospective students or high schools student may assist the theatre department in understanding how effective its brand image is among prospective students, but this may be less effective in understanding branding for individual productions.
3. Continued monitoring of sales, particularly in relation to the amount of free tickets dispensed by the box office, will be useful in understanding how effective branding is to paying audiences.
4. Tracking of social media analytics will help to create content that is effective in grabbing the attention of audiences. This data may also assist MarCom in how they design graphics for productions.

Target Market Analysis and Consumer Profiles

Consumer Profiles

Current consumer profiles for Westminster Theatre fall into three primary categories: The Current Student, The Paying Customer, and The Prospective Student. These categories arose through extensive surveying of the Westminster Theatre productions of *Bellwether* and *Two Gentlemen of Verona*, surveys of e-mail lists, and analysis of boosted Facebook posts.

These profiles are summaries that assist understanding the complexion of the audiences that attend Westminster Theatre productions. With the summaries, we can analyze who is attending, who isn't attending, which audiences are desired, why certain audiences are desired, what type of communication is working for certain audiences, and what types of communications could be improved to better target desired audiences.

Westminster Theatre is currently involved with new approaches, such as creating a theatrical trailer for their productions that will be advertised over social media, and sending redeemable vouchers to high schools. Once these approaches are fully deployed and data is gathered, there may be a better understanding of certain consumer profiles.



The Current Student

Cathy

Demographics:

Age: 18-25

Lives on campus or near the Westminster College campus

Current student of Westminster College

Learns about productions through friends, posters, e-mails, campus newsletters, and social media, and teachers

Has not attended many performing arts productions outside of Westminster College

Entertainment chosen primarily by proximity to campus

Social groups consists primarily of other students

Most time occupied with homework

Uses social media frequently, and is most responsive to boosted ads.

The most common audience member is overwhelmingly current students, as identified through surveys. Many of these patrons access the performances through free admission offered to Westminster College students. While campus support is encouraging, this is not the ideal consumer given the goals of the box office to collect revenue and the goal of the department and college to attract prospective students to Westminster College. Nevertheless, it is important to keep this profile in mind for marketing efforts because the greater the attendance, the greater the perception of a successful production, and, in turn, the greater number of seats that will be filled. Full seats also fulfills the college goal of providing a quality education for students. Since the entire cast and crew are students, their education is enhanced by opportunities to perform before large audiences, as they would in the professional world.



The Paying Patron

Pamela

Age: 30 - 60

Lives in the Salt Lake City metropolitan area

Greater expendable income than students, though may be limited

Attends premiere theatre productions at Pioneer Theatre and Salt Lake Acting Company

Enjoys other forms of entertainments, such as film, dance, and music events

Learns about productions through a variety of methods, including e-mail lists, social media, newspapers, reviews, and word-of-mouth

Uses social media less, but greater chance of responding to boosted advertising

The Paying Customer is a consumer profile that appeals to the goals of the box office of collecting revenue. While this is not the main goal of the department, generating income assists the department in creating quality productions. While much of the support for the department comes from the college, about \$15,000 is generated through box office sales per year. Having a greater income can allow the department to produce larger productions, build more involved sets, and create more elaborate costumes. These features create a perception of high-quality, and will thus attract more patrons.

According to surveys, the paying patron attends larger premiere venues. This is encouraging, since it places Westminster Theatre within the realm of those venues and company in terms of quality and reputation. These patrons will have more expendable income than the other profile types. They are likely to attend a range of performing arts performances, such as the opera or symphony. Therefore, the consumer profile can be cross-analyzed with consumer profiles for fine arts. These patrons also enjoy movies. Given the broad range of movies and film, consumer profiles would be difficult to cross compare with this genre.



The Prospective Student

Peter

Age: High-school aged, 15-18

Lives within the Salt Lake City Metropolitan area

Little to no disposable income.

Found out about production through a teacher or social media

Spends time doing homework, or hanging out with friends from school

Involved with theatre or drama club in high school

Aspires to be a theatre major or to be involved in theatre in college

Responds the least to social media efforts, but is quite engaged in social media

The Prospective Student is a consumer profile that matches the college and departmental goal of attracting students to Westminster College and the theatre department. Of respondents, this was the least engaged demographic. This is understandable, since targeting that market can be difficult. There are very few methods of marketing to individuals who are still in high school. The only methods the department is currently aware of is sending direct mail to theatre teachers at high schools around the valley. Determining the efficacy of these communications is difficult, since we are unable to survey this demographic directly.

Conclusion

While there is a wide variety of patrons that attend Westminster Theatre productions, the consumer profiles described above are the most prevalent and important for Westminster Theatre. Marketing efforts to

consumers must strike a balance to building and contributing to the Westminster College student community experience, attracting prospective students, and generating revenue from paying customers. To attract these distinct patrons, specific and distinct marketing and communication tactics must be deployed to maximize and improve efficiency in attracting those unique groups. Using these profiles, communication strategies can be designed to reach these target audiences more effectively.

Goals, Objectives, Strategies, and Tactics

Goals and Objectives

Based on the situation analysis and the consumer profile, two goals have been identified for this IMC plan. These goals are primarily based upon Westminster Theatre's tasks of creating performances for the public while providing a quality educational experience for the students. Also taken into consideration is the college's and department's combined goal of attracting new students. With these factors in mind, the goal for this IMC are as follows:

Goal: Westminster Theatre provides a premiere theatre experience in SLC

Goal: Westminster Theatre Department is a desirable option for college-bound high school theatre students.

These goals are designed to be broad. Objectives have been created to reach these goals. These objectives are created to be SMART (Specific, Measurable, Attainable, Results-oriented, and Time-based). These objectives are specifically for productions rather than the department.

Objective One: Increase the percentage of paying patrons for the specified production by 10% for the specified production as compared to the previous production

Objective Two: Increase the percentage of prospective student patronage by 10% as compared as compared the previous production (*Two Gentlemen of Verona*).

Objective Three: Increase social media traffic by 10% as compared as compared the previous production (*Two Gentlemen of Verona*).

Objective Four: Increase Click Through Rate (CTR) of potential audiences (combined across various platforms) by 10% as compared to the previous year's play produced during the same time period

The timeline for these objectives is set for the two weeks leading up to the production and throughout the production run. The production of *Luna Gale* runs from March 2 - 4 and 9 - 11. Therefore, these timeline to reach these objectives are from February 16 - March 11. This timeline can be adjusted for subsequent productions.

Some flaws in comparing statistics for one production to another production should be noted. Some plays simply have a greater reputation than other plays, and will draw a larger audience based on that alone (for example, Stephen Sondheim's *Gypsy* has a greater reputation than Noël Coward's *Blithe Spirit*, both of which are late spring productions in different years). Some plays are more difficult to attract audiences given the culture and social norms of the population in which the plays are produced (for example, Rebecca Gilman's *Luna Gale* deals with issues such as drug abuse, sexual assault, and religion in a manner that audiences in Salt Lake City may not be as comfortable with). These problems should be discussed and addressed by the faculty and directors in the selection of the plays.

Brand Positioning Statement

Brand positioning statement for Westminster Theatre should strike a balance between the goals of the theatre department and the positioning statement established by Westminster College for their academic aspirations. Unlike the larger organization of Westminster, the theatre department, along with all performing arts departments, have the unique task of providing performances to the public with the goal of generating income. Therefore, a distinct brand positioning statement for Westminster Theatre productions should be created, but should be aligned with the Westminster College brand positioning statement.

Westminster College's brand positioning statement is as follows:

Westminster's devoted faculty, purpose-driven academic programs, and distinctive location foster inclusive engagement, student-centered learning, and opportunities to explore. So no matter where you come from, when you begin learning at Westminster, you're launching a meaningful life.

Key words and phrases from positioning statement: Devoted faculty, purpose-driven, distinctive, inclusive engagement, student-centered learning, opportunities to explore, meaningful.

In addition to a brand positioning statement, Westminster provides brand personality characteristics. These are single word attributes that give the brand human characteristics and generate authenticity. These characteristics are: Independent, Curious, Candid, Intimate, Intrepid, Conscious

Incorporating key words from the Westminster College brand positioning statement and brand personality, a distinct brand positioning statement for Westminster Theatre can be created. The following is recommended for Westminster Theatre's brand positioning statement:

Westminster Theatre engages audiences with unique, conscious, and meaningful productions. We pull the Salt Lake City community into important conversations through intimate exploration of a variety of subjects of regional and national importance. All actors and stage crew are students actively engaged in the investigation of the human experience.

Unique Selling Proposition

A unique selling proposition is a statement of what a product or service says about itself as compared to the competition (Blakeman, 52). Essentially, a USP is a statement that defines how a product or service, or, in our case, theatre production company, is unique or how it differentiates itself from its competitors. The USP informs audiences how the product or service will benefit them over similar products or services. This statement should be a lynchpin in promotional efforts, tying together all marketing materials

To create a unique selling proposition, the target audience is analyzed to determine what is important to them. Understanding what is important to the target audience allows Westminster Theatre to determine what the USP can be. For Westminster Theatre, the target audiences include three types of patrons as outlined in the consumer profile: the Prospective Student, the Current Student, and the Paying Patron. Therefore, a USP needs to reflect the needs and desires of all three while remaining loyal to the brand positioning statement for the department and the college.

Through interviews with the program chair, Jared Larkin, and surveying of audiences, there is a high importance placed on "engagement." For the department, this includes engagement of students (which fits into the overall mission of the college) and audiences. Audiences surveyed identified "Narrative cohesiveness" and "social commentary" as the top two qualities that are important to their theatre experience. With all of these factors in mind, the following phrase is recommended for Westminster Theatre's USP:

Westminster theatre puts you in the story.

This USP statement focuses on engagement on two different levels. For the potential student, this is a promise that you will be actively engaged as a student of Westminster Theatre, which is an important part of both the college and department brand positioning statement. For an audience member, this means that Westminster Theatre will strive to engage you by incorporating you into the production. This may be accomplished through selecting productions that are pertinent to local and national issues, talk-backs that take place following the play, and/or creating unique experiences that remain within the conscience of the audience long after the curtain has fallen.

Individual productions should follow a promotional strategy that reflects the USP.

Creative Strategy

Creative strategies should reflect the USP, *Westminster Theatre puts you in the story*, and implement it in all areas. Marketing should blend both product- and consumer-oriented strategies. Productions should be promoted as having a benefit for the audience. In doing so, a product-oriented strategy is built in to a consumer-oriented strategy. Creative

strategies should try to engage the audiences or demonstrate how a production is relevant to the potential audiences.

The department faculty and directors should reflect upon the USP at the outset with production selection. To determine which productions to undertake, the faculty would benefit from surveying audiences, current students, and prospective students. These surveys (which have already begun) should ask specific questions related to the audiences desired theatre experience. The faculty should then weigh the responses against the program requirements for the students and current relevant issues of the region. If production selection follows this criteria, marketing efforts will be able to follow the USP. Otherwise, individuals responsible for external communications will find it difficult to link the production to the desires of the targeted audience, resulting in decreased effectiveness in marketing efforts

Once productions are selected for the season, the marketing strategies should make the productions relevant to the audience. This can be as broad as inviting guest speakers to answer questions following the production, posting articles about the topic the production covers, personally inviting audience members, and so forth. This strategy should be applied across all mediums that have proven effective for Westminster Theatre. The department should keep in mind that the strategies may be hindered by the restrictive budget.

With the brand positioning statement, unique selling proposition, and creative strategy established, specific strategies and tactic can be determined for each objective listed above.

Objective One

Increase the percentage of paying patrons for the specified production by 10% as compared to the previous year's play produced during the same time period(s) and/or in similar genres.

Strategy:

Raise awareness of the production among paying audiences through engaging content on available communication channels that will create an emotional investment while also encouraging them to act in their ticket purchase.

Tactics

1. Create a compelling and persuasive theatre trailer that exhibits the features of the *Luna Gale*.
2. Use professional photographs that capture the story of the play.
3. Create captivating print ads to be placed in targeted print publications (Sugar House Journal, Salt Lake Tribune, SLUG, City Weekly, Catalyst, etc.).
4. Create posters that capture the essential emotional gravity of *Luna Gale* to display in local businesses around Sugar House and Salt Lake City
5. Create a robust press release highlighting the features of the play and target releases to publications paying audiences would likely read for the potential of earned media.
6. Invite theatre reviewers and publicize positive reviews (or highlight positive portions of negative reviews)
7. Invite opinion leaders to attend the production for free.
8. Invite guests related to the topics to engage in a talk-back following the play.
9. Partner with local restaurant establishments to offer discounts to theatre patrons.
10. Work with Information Services to create a comprehensive theatre website as a landing spot for information about the production and enhanced and curated content
11. Create informative sharable content for social media that demonstrates the gravity of the play, the seriousness of the subject matter, and statistics about foster care and social work.
12. Utilize social media platforms effectively
 1. Facebook: create and post experience enhancing content such as cast and director interviews. Create social media boost selecting targeted theatre interests.
 2. Twitter: post content about topics relevant to the production. Example: foster care and social work statistics. Create relevant hashtags, primarily #utahtheatre which will repost on livestreams of various local theatre blogs.

3. Instagram: post appealing photographs showcasing various parts of the play accompanied by compelling lines of the play. Due to less character restriction, create several hashtags that will appeal to a theatre-going audience as well as the community at large.

Objective Two

Increase the percentage of prospective student patronage by 10% for the specified production as compared to the previous production (*Two Gentlemen of Verona*)

Strategy

Raise awareness for the production among prospective student audiences through available communication channels that these audiences have access to while also persuading them to act in procuring tickets.

Tactics

Many of the tactics outlined in the previous objective tactics are also applicable to this objective in addition to the following tactics:

1. Target opinion leaders such as high school teachers whose classes cover subject matters related the *Luna Gale*. This includes theatre, English, and social studies teachers.
2. Send these teachers a play packet containing 11x17 inch poster, free ticket vouchers, and a letter detailing the content of the play.
3. Follow-up e-mail to theatre teachers
4. Create a social media boost that includes targets for 16-25 years of age with shareable social media content.
5. Send invites to the Salt Lake Community College theatre program (highest likelihood of transfer) with information packet.
6. Offer free admission to educators and high school students

Objective Three

Increase social media traffic by 10% as compared as compared to the previous production (*Two Gentlemen of Verona*).

Strategy

Motivate targeted audiences to engage and interact with the Westminster Theatre social media sites featuring information about *Luna Gale*.

Tactics

Social media tactics from Objective One are reiterated here. This list more comprehensive than what is stated above.

1. Utilize a social media management platform such as Hootsuite to schedule social media posts.
2. Facebook: create and post experience enhancing content such as cast and director interviews. Create social media boost selecting targeted theatre interests.
3. Twitter: post content about topics relevant to the production. Example: foster care and social work statistics. Create relevant hashtags, primarily #utahtheatre which will repost on livestreams of various local theatre blogs.
4. Instagram: post appealing photographs showcasing various parts of the play accompanied by compelling lines of the play. Due to less character restriction, create several hashtags that will appeal to a theatre-going audience as well as the community at large.
5. Encourage individuals involved with the production to add to content and repost content.
6. Create social media buttons on theatre department web page.
7. Cross promote content from various platforms on other platforms.
8. Create a unified handle across all social media platforms (WestminiTheatre).

9. Offer discounts and promotions for individuals to post about their attendance of a Westminster Theatre production on any social media platform.
10. Post content daily to keep the event fresh in potential patron's minds.

Objective Four

Increase Click Through Rate (CTR) of potential audiences (combined across various platforms) by 10% as compared to the previous year's play produced during the same time period.

Strategy

Inform potential audiences about the production of *Luna Gale* through available electronic platforms that provide clickable opportunities and persuade audiences to utilize the buttons provided to seek further information or to act in purchasing tickets.

Tactics

Many of the tactics outlined in Objective One adhere to this objective and strategy. The following tactics go further in accomplishing the objective.

1. Email: Create clickable content. While videos are not supported on various e-mail platforms, a JPEG can be created that looks like a watchable video and linked to a location outside the e-mail.
2. Call-to-action buttons: wherever possible, call-to-action buttons should not say "purchase now," but rather encourage the potential patron to become part of the story as motivation to click.
3. Link intriguing content to off platform sites (to create increased media impressions resulting in ticket sales).

Production marketing schedule

The marketing schedule (Appendix E) should be followed. This schedule is designed to keep track of multiple productions, as there may be overlapping productions in the marketing schedule. Fill out the name of the marketing schedule in the leftmost column along with the scheduled date of opening. Fill in the approximate dates for each designated task. As each task is accomplished, fill in those squares with a shading to show that the task has been accomplished.

Budget

The only expenses for this plan is for the cost of printing, photographer fees, and boosted social media advertising. The budget breakdown is for each production. The department should work with the Marketing and Communication office who has an advertising budget for the college. This budget could be used for advertising in publications such as City Weekly.

\$150 - Street banners
 \$200 - Poster and voucher printing
 \$400 - Photographer (two sessions for publicity and production shoots)
 \$200 - Social media advertising (\$100/week)
 \$950 - Total per production

Creative Brief for Luna Gale

Below is a creative brief for Luna Gale. The template for the creative brief can be found in Appendix F. This template will be helpful for subsequent productions.

Creative *Brief* For the Westminster Theatre Department

Production

LUNA GALE
BY REBECCA GILMAN
DIRECTED BY JARED LARKIN
MARCH 2-4 & 9-11, 7:30 PM
DUMKE BLACKBOX THEATRE

Play Synopsis

Caroline, a veteran social worker, thinks she has a typical case on her hands when she meets Peter and Karlie, two teenage drug addicts accused of neglecting their baby until a shadowy secretive past is exposed.

Tagline

Reunification is always the goal...isn't it?

Message Tone

The message tone should reflect the content and themes of the play. Three key words that sum up the tone:

Dramatic
Serious
Concerning

Communication Objective Summary

The communication objectives for this campaign are to increase patronage of the target audiences, increase engagement and interaction of the audience on available media channels. Specifics of the objectives can be found in the IMC plan for play productions. Specific Objectives can be found in part three of the IMC plan (Objectives, Goals, Strategies, Tactics)

Communication Strategy Summary

To inform target audiences about the content of the play and persuade these audiences to

act in purchasing tickets through available media channels while remaining loyal to the unique branding position statement and the USP for Westminster Theatre. Specific strategies can be found in part three of the IMC plan (Objectives, Goals, Strategies, Tactics)

Target audiences

Target audiences are two types of individuals: the paying patron and the prospective student. These are individuals who enjoy theatre, and seek out dramatic theatre that touches on social issues such as foster care, social work, drug abuse, sexual abuse, and commentaries on religion. These audiences may also prefer the intimacy of smaller black box productions. General consumer profile details are below. Use these to determine the appropriate messages and mediums to transmit messages.



The Paying Patron

Pamela

Age: 30 - 60

Resides: Salt Lake City metropolitan area

Info sources: Variety of methods, including e-mail lists, social media, newspapers, reviews, and word-of-mouth. Uses social media less, but greater chance of responding to boosted advertising.

Interests: Attends premiere theatre productions at Pioneer Theatre and Salt Lake Acting Company. Enjoys other forms of entertainments, such as film, dance, and music events.

Features: Greater expendable income than students, though may be limited.



The Prospective Student

Peter

Age: High-school aged, 15-18

Resides: Salt Lake City Metropolitan area and suburbs

Info Sources: Through teachers or social media.

Little to no disposable income.

Interests: Involved with theatre or drama club in high school.

Features: Aspires to be a theatre major or to be involved in theatre in college. Spends time doing homework, or hanging out with friends from school. Responds the least to social media efforts, but is quite engaged in social media.

Key Features of the Play

Below is a list of features for this production that creative efforts will focus on in the development of collateral.

Black box production

Black box productions are smaller. Less materials are used in the creation of the set. The audience is close to the action. This results in intimate performances where the audiences are seemingly onstage with the actors. A greater amount of creativity must go into the minimalist set construction.

Important topic

Luna Gale is a story about drug abuse, foster care, social work, sexual abuse, religious tensions, among other topics. These are modern issues that affect a large amount of people. These are societal issues that are pertinent to local audiences

Dramatic play

This play plays on the emotions of the audience. The emotional techniques used in the writing and acting are certain to stir the audience's mood.

Quality acting

Westminster Theatre is an educational institution that trains actors, and has been recognized for its high-quality acting performances.

Inexpensive

Westminster Theatre continues to be the cheapest ticket throughout the theatre community, offering tickets for only ten dollars. High school students are free.

Support Statement

Luna Gale is a powerful play that explores the difficulties of navigating a broken system.

Message Positioning

Luna Gale stands out as a powerfully engaging play in an intimate setting with a minimal but dynamic set. This play reflects the quality production value that Westminster Theatre is known for.

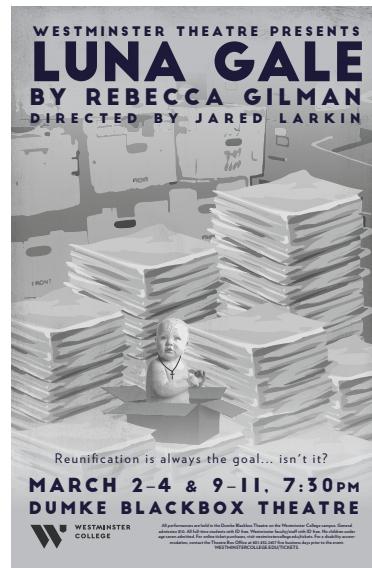
Logos and image

The Westminster College logo should always be used with promotional collateral. Images have been created for the production that should be used as often as possible.



**WESTMINSTER
COLLEGE**

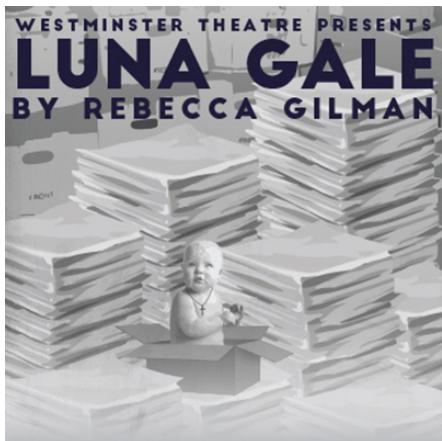
Theatre Arts



**WESTMINSTER
COLLEGE**

Collateral

Below is a sampling of collateral created for the production of *Luna Gale*. This is not comprehensive. A list of design needs for collateral can be found in Appendix F.



Evaluation Plan and Ethics Assessment

Evaluation Method One

Objective

Increase the percentage of paying patrons for the specified production by 10% as compared to the previous year's play produced during the same time period(s) and/or in similar genres.

Criteria

Monitored sales show an increase over sales of previous shows of the same period of the year.

Tool

Reports through ticket vendors provide a variety of data pertaining to the number of patrons. Past reports have been archived and can be accessed in the archival folder on the arts administrator's hard drive. For season 2016-2017 and beyond, the "Show Income" report can be accessed through Arts People. The following table can be used for comparison:

2015-2016 Season	Behold, Zebulon (Straight play, comedy) 10/8-10/10 10/22-10/24	Don Juan Comes Back From the War (Straight play, drama, historical) 11/12-11/15 11/19-11/21	Our Country's Good (Straight play, drama, historical) 2/25-2/27 3/3-3/5	Gypsy (musical, drama) 3/31-4/2 4/7-4/9	Season Totals
Sales Totals	\$1380	\$1910	\$1100	\$5810	\$10210
Patron Totals	349	471	392	1102	2314
Paying Patrons	153	225	111	612	1101

2016-2017 Season	Bellwether (Straight play, horror) 10/13-10/15 10/28-10/29	Two Gentlemen of Verona (Shakespeare, comedy) 11/10-11/12 11/14-11/19	Luna Gale (Straight play, drama) 3/2-3/4 3/9-3/11	Blithe Spirit (Straight play, British, historical) 4/6-4/8 4/13-4/15	Season Totals
Sales Total	\$2550	\$2470	\$1145		
Patron Totals	565	461	376		
Paying Patrons	255	247	113		

Implementation

Statistics for each show should be generated by the end of the show. For more thorough analytics, statistics should be generated every evening of the show so that adjustments to strategies can be assessed and adjusted.

Evaluation Method Two

Objective

Increase the percentage of prospective student patronage by 10% for the specified production as compared to the previous production.

Criteria

Surveys taken by box office employees show increases in the amount of patrons are prospective students.

Tools

Currently, there is no data kept on patrons who may be prospective students. While the amount of free tickets (VIP tickets) might be an indicator, there is nothing to show a distinction between prospective and current students. Box office managers must inquire as to whether or not the patron is in high school or is considering a transfer from another college theatre program to Westminster. While ticket vouchers were collected for *Luna Gale*, many students did not have a ticket voucher, but were allowed entrance regardless. Data should be collected and turned over to the arts administrator who will keep the data with the tables for the production and season totals (see above tables).

Implementation

Surveys should commence on the opening evening of the production as soon as the first patron arrives. Surveys should continue to be conducted in a thorough manner through every evening and matinee of the production.

Evaluation Method Three

Objective

Increase social media traffic by 10% as compared as compared the previous production (*Two Gentlemen of Verona*).

Criteria

Westminster Theatre's three main social media accounts (Facebook, Instagram, Twitter) show an increase in views, likes, and follows throughout the two weeks leading up to and throughout the run of a production.

Tools

Analytics provided by Hootsuite is the most effective method of tracking social media stats. Users are able to choose which social media profile to analyze and for which time period. Statistics can be input into a table similar to the one below for comparison to future productions.

Additionally, for boosted content on social media, Facebook provides analytics. These analytics track a number of different listings such as click amounts, impressions, reactions and so forth.

These statistics can be kept on in spreadsheet and compared to statistics of past performances. (See spreadsheet)

Implementation

Analytics for social media will observe two weeks prior to the opening of the production and throughout the production, when concentrated campaigns usually commence. These analytics should be generated at the end of the production.

Evaluation Method Four

Objective

Increase Click Through Rate (CTR) of potential audiences (combined across various platforms) by 10% as compared to the previous year's play produced during the same time period.

Criteria

Various platforms such as Facebook, Instagram, Twitter, and Mailchimp all show a combined average 10% increase from the previous year's production numbers.

Tools

Currently there are no methods of evaluating the numbers from the previous years, as there was no implementation of a communication strategy. Fortunately, Mailchimp has been used by the department for several years, and reports from the previous years can be analyzed. For future years, the use of the Hootsuite analytics (see above) can be utilized alongside the Mailchimp reports.

Implementation

Analytics for social media will observe two weeks prior to the opening of the production and throughout the production, when concentrated campaigns usually commence. For Mailchimp, simply generate the analytic report announcing the opening and closing of the production. These reports should be generated at the conclusion of the production.

Code of Ethics

In order to stay in good faith with Westminster Theatre, certain ethical standards will be maintained by the arts administrator. These ethics are determined to uphold the integrity of the arts administrator and anyone else involved in carrying out subsequent IMC plans for the department. Ethics are created in the spirit of transparency and collaboration with the department.

Transparency

Communication planners and executors will maintain transparency with the department. They will let the department know about their needs and restrictions. They will not give promises of greater results than reasonable.

Data will not be manipulated by the communication planner to show better results. This includes artificially boosting results, or altering the outcomes to show greater results.

If results of the IMC plan are lower than anticipated, the communication planner will do their best to determine the reason for the low results and report their low results to the department. The planner and the department will discuss the results and determine what can be improved upon in the future as long as those improvements do not fall outside the scope of the planner.

Collaboration

The communication planners will do their best to communicate with all departments to the best of their ability. They have an obligation to collaborate and assist the department and the marketing and communication department for the college.

Communication planners will not distort messages between departments. They will attempt to communicate fully and honestly the messages of the departments. They will serve as advocates for both departments to each department.

Communication planners should have the approval of each department before pursuing strategies and tactics. If any department disapproves of certain strategies and tactics, efforts will be made to adjust those strategies and tactics to suit the goals of the departments.

Integrity of Communications

All data will track the specific production communications and attempt to reduce inclusion of data pertaining to unrelated communication. I.e. data about unrelated communications will not be folded into data about certain productions (not all social media posts are about a specific production, and should not be included)

All communications will pertain to the production. No attempt will be made to deceive patrons into calls to action or clicking of buttons.

All communications will originate from the department rather than under the guise of a third-party. That is, no attempts will be made to promote productions as a reviewer, news outlet, etc.

Privacy

Patron privacy is of utmost importance. Patron information will remain confidential and will not be distributed to any parties other than Westminster Theatre and other communication planners for Westminster Theatre. This includes other departments on campus or third parties.

Collection of patron information will be accomplished with the patron's consent. Information will not be obtained through other means or sources other than the patron themselves.

Work Cited:

Blakeman, 52

Appendix A

Competitor Analysis



Productions	Straight plays, often dealing with current events and region issues.	Presents a variety of plays – Shakespeare, period pieces, straight plays, comedy, tragedy	<i>Fences</i> by August Williams which was recently adapted to a movie starring Denzel Washington, and <i>The Last Ship</i> by Sting. Pioneer also produces local plays, such as <i>Women in Jeopardy</i> .
# of Productions	About 5 including a “Script in Hand” series.	6/year	7/year
Ticket Price	\$20	\$18 for adults, \$8.50 for all students, U of U students are free	\$44
Est. Attendee #	These productions often sell out, but they have a low capacity. Each production has 6 shows. Roughly 600 per production.	Babcock capacity: 125 Studio 115 capacity: 100 9-15 shows per production.	Lots of seating. Hundreds and possibly thousands.
Marketing Presence	Ads for Plan-B can be found in SLUG, Catalyst, KRCL, Q, City Weekly, and in community calendars which are aired on public radio. This is in addition to Plan-B's well-established foundation as a premiere theatre company in in SLC.	About as strong as the Westminster marketing presence.	Pioneer Theatre Company's largesse and reputation, in addition to being backed by the University of Utah, allows them to have a huge marketing presence.
Key Statements	<p>Since 1991, Plan-B has developed and produced unique and socially conscious theatre, mostly created by Utah playwrights.</p> <p>We share stories with a local point-of-view as well as global stories from a local perspective.</p> <p>We nourish a pool of local playwrights to rival that found in any other city in the country.</p>	<p>Our Vision</p> <p>The Department of Theatre seeks to be a place where students and faculty learn and grow; explore, discover, and innovate. It is a community of artists and scholars committed to transformative education and academic and creative endeavor.</p> <p>Our Mission</p> <p>The Department of Theatre's faculty of artists and scholars provides academic training, engaged learning, and creative exploration for prepared students who wish to pursue careers in theatre and related fields or advanced graduate education. The Department is committed to the highest standards of excellence, embraces equity and diversity, and promotes personal wellness and responsibility. It supports the kinds of teaching, creative work, scholarship, and service which seek to make a positive difference.</p>	Pioneer Theatre Company offers a wide range of exceptional theatre exploring the breadth of the human experience – challenging the intellect, stirring emotions, igniting imaginations and encouraging conversation.

Key Features	Local, Utah playwrights, experimental	The University of Utah is more about actor training than creating theatre and capturing a large crowd. Therefore, production selection is mostly with the interests of actor training in mind. Creative exploration, diversity, explore, discover, innovate.	Exceptional theatre. Premiere.
Social Media Presence	Facebook: 3,655 likes Instagram: 1,086 Twitter: 2,392	Facebook 1,139 likes Instagram: 546 followers Twitter: 6 followers	Facebook: 9,934 likes Instagram: 1,095 - lacks production focus Twitter: 1,824 - not updated
Google Presence	Theatre: No listing. Utah Theatre: No listing. Salt Lake City Theatre: No listing College Theatre: N/A	Theatre: Does not appear Utah Theatre: 5th Salt Lake City Theatre: Does not appear College Theatre: 6th	Theatre: 6th Utah Theatre: 8th Salt Lake City Theatre: 5th College Theatre: N/A
Website	A bit clunky and amateurish-looking, but enough content to navigate with ease.	Prominent display of productions.	Very clean and navigable, though their main page could give more information as to how the images relate to the productions. Otherwise, the audience has little to go on. The company could benefit from a graphic designer.
Brand Summary	Plan B theatre is a well-established specialty theatre constantly promoting local artists, actors, and playwrights. Much of its success is due to how well-established the company has been for the last 25 years. This is in spite of its lack of SEO.	University of Utah Theatre Department is an educational institution, with an emphasis in creating an experience for their students and training actors. Their marketing presence, therefore, is about the same as Westminster's, utilizing the same outlets and methods to attract an audience. The play selection is diverse and wide ranging, chosen for the experience of the students rather than the interests of an audience. Because the program is much larger than Westminster's, though, they are able to offer two additional plays. This is offset, though, by Westminster Theatre's student-run production, Classic Greek Theatre Festival, and unique One-Act Festival. Additionally, Westminster assists with the production of the Great Salt Lake Fringe Festival.	Known as a large major theatre company, competing with the likes of the Emma Eccles Jones Performing Arts Center and Capitol Theatre, this company is known for producing large scale and well established productions, such as <i>Les Misérables</i> . Perhaps known for more "safe bets" rather than risk-taking plays, which allows them to charge high prices for seats. Their social media presence is significant, but this is due to their prominence rather than any significant social media planning as their feeds might indicate. This company could also benefit from a house graphic designer. Otherwise, well-organized, but desperate to move into modern communications. With tickets at \$44 on average, this makes it impractical for any low-income individual.

Appendix C

Two Gentlemen of Verona survey results link <https://docs.google.com/forms/d/18FVidx0koMpTTaXOSNp2YLc60CS8c-6Qb4tcUjqXpUvM/edit?usp=sharing>

Bellwether survey results link

https://docs.google.com/forms/d/1fj_jAkAs60tlqk2kUEzWSU4QOOOG1UqOe6dWna0rA88M/edit?usp=sharing

(Note: reader may need to be added to collaborator's list to access results. Please inform Gray for access.)

Appendix D

Strength, Weakness, Opportunity, Threats (SWOT) Analysis

With various elements affecting the branding strategy of Westminster Theatre, a SWOT analysis can be created. This is a simple summary highlighting the strengths, weaknesses, opportunities, and threats of Westminster Theatre.

Strengths

- Backed by college funding
- Few to no restrictions on content
- A fair amount of technology is readily available
- Access to a marketing and communications department
- Emerging talent of the student body
- Ability to create productions without the need to pay cast and crew
- Access to student body for marketing (for other companies)

Weaknesses

- Season selection is limited to student needs
- Must fall under a specific brand for Westminster College
- Inability to act independently of the larger organizations
- Lack of advertising and marketing budget
- College theatre - disregarded by major reviewers
- Conflicts with marketing department

Opportunities

- Control of social media
- Broadening sharable content
- Expanding social media strategies across multiple platforms
- Location in Sugar House, a burgeoning neighborhood
- Partnerships with Sugar House Businesses
- Partnerships with theatre community

Threats

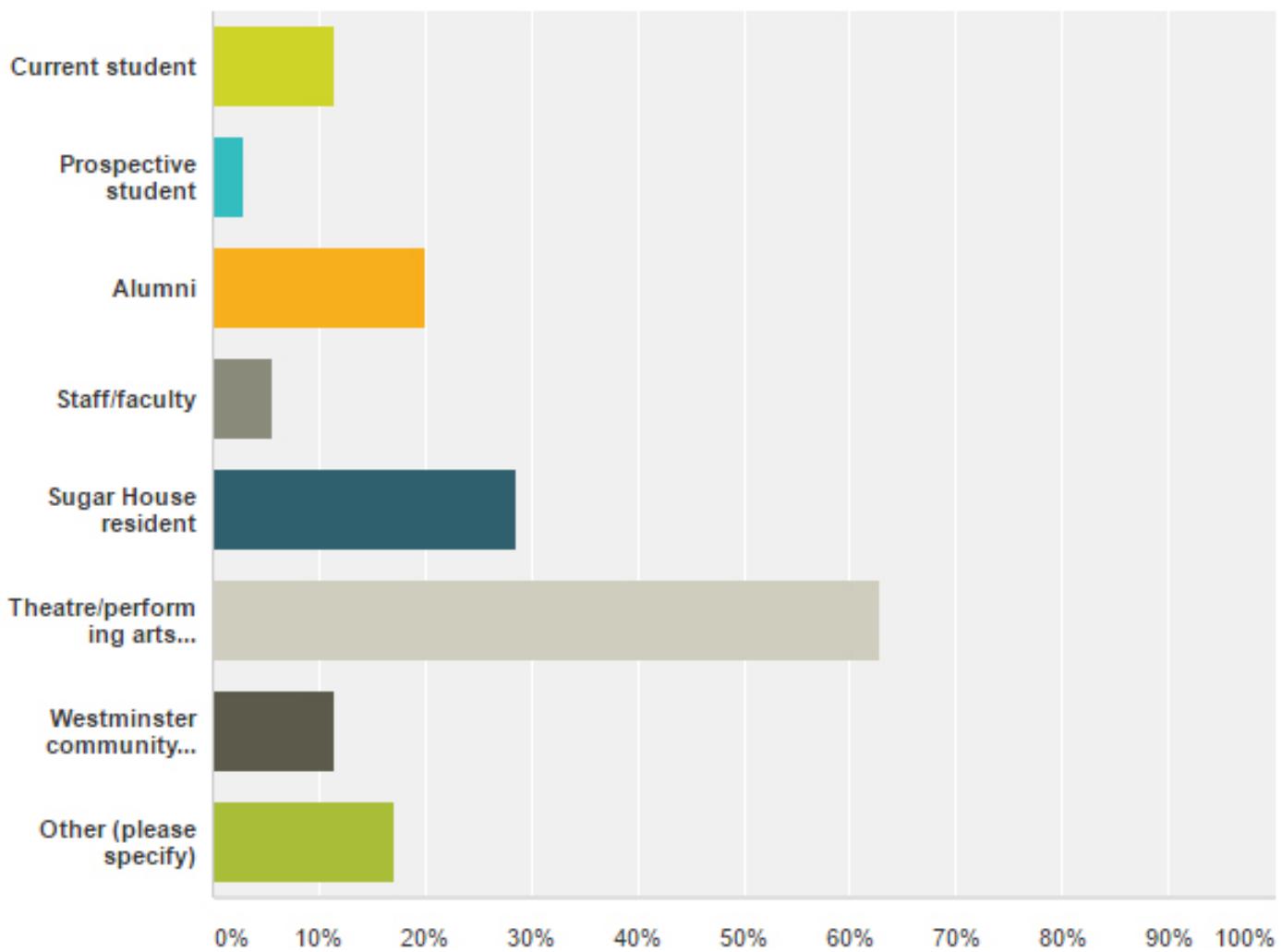
- Tensions with other departments on campus
- Bad reviews
- Poor quality of content
- Lack of enough resources to carry out branding and communication strategies
- Loss of faculty due to frustration/burn out
- Loss of funds to the theatre department

Appendix E

E-mail Survey Results

How would you describe your relationship with Westminster theatre? (Multiple choices available)

Answered: 35 Skipped: 0



What three words would you use to describe Westminster Theatre?

Experimental, Engaging, Exciting

3/19/2017 1:14 PM

Fun, inexpensive, quality

3/17/2017 2:57 PM

interesting, innovative and enjoyable

2/18/2017 10:44 AM

Love Westminster Theatre

2/14/2017 7:22 PM

Powerful, well rehearsed

2/13/2017 2:35 PM

entertaining, thought-provoking, engaging

2/13/2017 2:04 PM

always excellent productions

2/13/2017 1:45 PM

cutting edge, incredible, diverse

2/13/2017 12:31 PM

very good performances

2/13/2017 7:33 AM

Professional, friendly and entertaining

2/12/2017 12:32 PM

Entertaining, Innovative, Enjoyable

2/12/2017 12:19 PM

Affordable quality entertainment

2/12/2017 10:51 AM

Great community theatre

2/12/2017 5:49 AM

Community, local, value

2/11/2017 6:19 PM

Innovative, relevant, polished

2/11/2017 2:26 PM

Provocative, affordable, entertaining

2/11/2017 9:50 AM

Nearby, entertaining, lovely

2/11/2017 6:40 AM

Relevant, diverse, enthusiastic

2/10/2017 9:36 PM

Well done and intimate.

2/10/2017 7:56

not always consistent

2/10/2017 6:33 PM

wonderful local resource

2/10/2017 6:06 PM

Mulitfarious, Interesting, Enjoyable

2/10/2017 6:05 PM

Worth the price

2/10/2017 5:51 PM

Excellent college production

2/10/2017 5:41 PM

Wel trained actors

2/10/2017 5:06 PM

I've thoroughly enjoyed the plays I have gone too. It is obvious that the theater department puts in a lot of effort to make each play well executed.

2/10/2017 4:40 PM

Close knit community

2/10/2017 4:33 PM

Cohesive, well-rounded, professional

2/10/2017 4:14 PM

Adapting. Educational. Pretty.

2/10/2017 4:01 PM

Passionate, deliberate, motivated

2/10/2017 3:52 PM

Focused

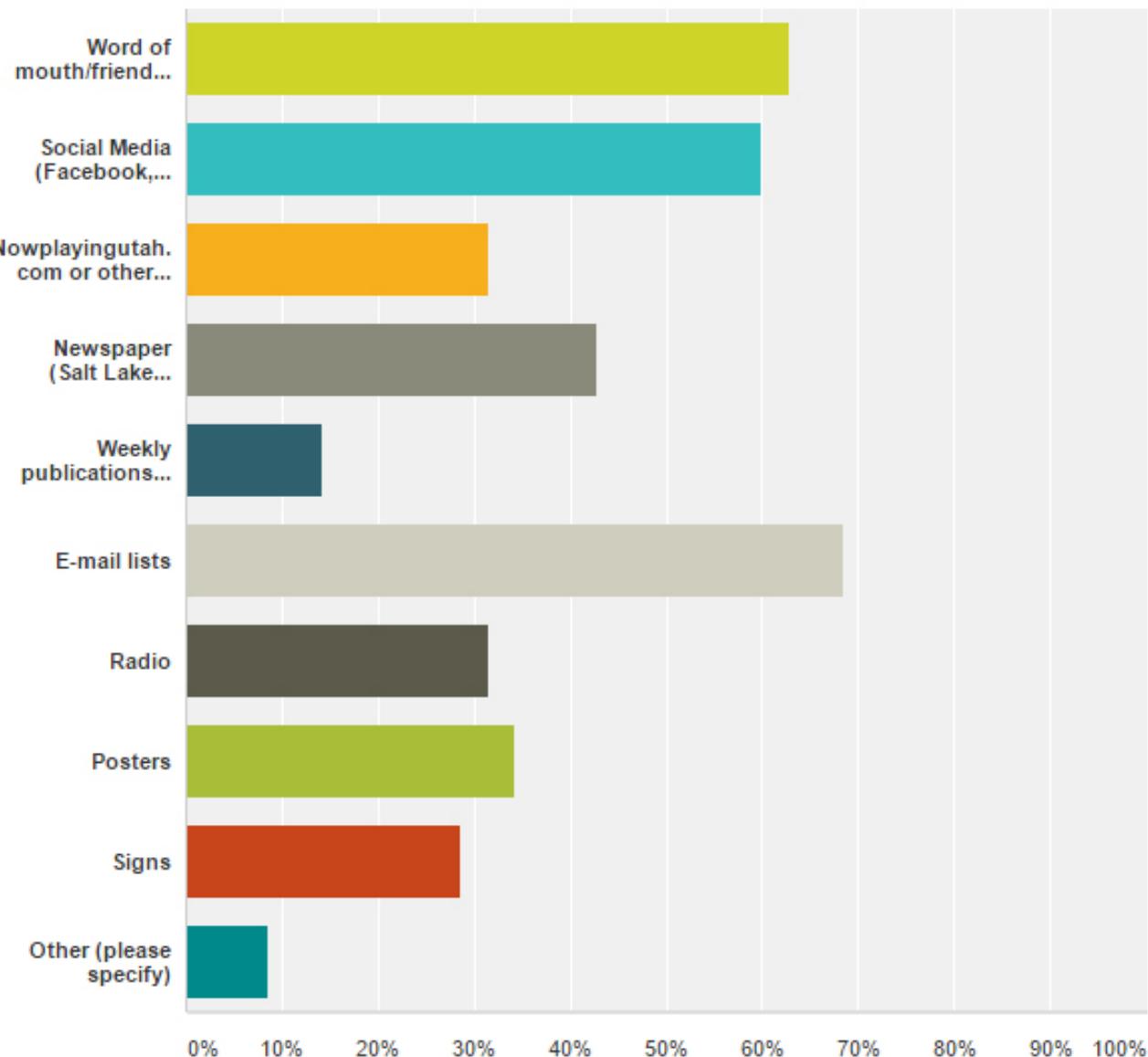
2/10/2017 12:41 PM

Exotic

2/10/2017 12:20 PM

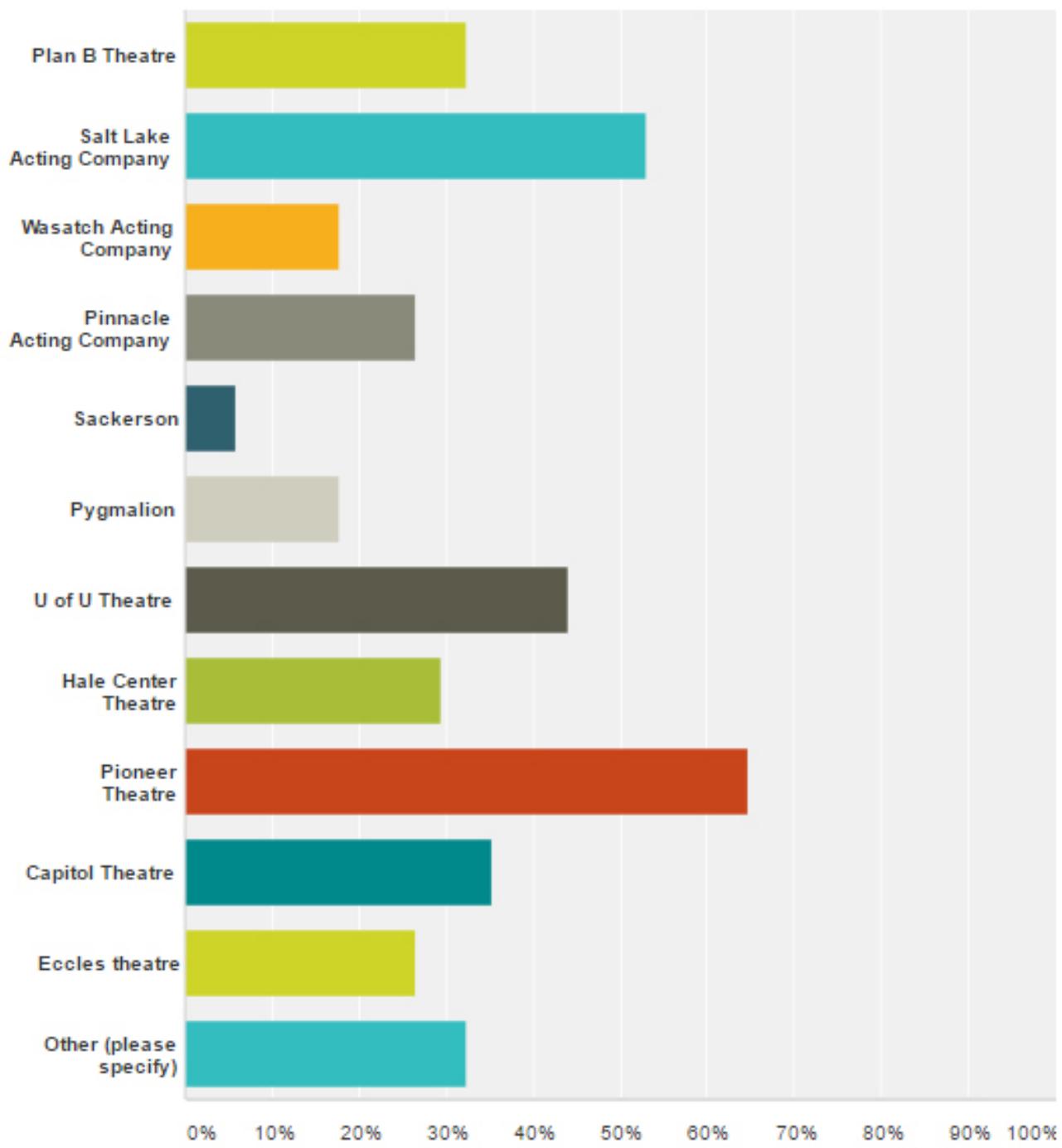
What are your main sources of information for the performing arts? (Multiple answers encouraged)

Answered: 35 Skipped: 0



What other theatre companies or establishments do you patronize most frequently? (Multiple answers encouraged)

Answered: 34 Skipped: 1



What do you think Westminster Theatre could improve?

Nothing comes to mind

3/17/2017 2:57 PM

more classics!

2/18/2017 10:44 AM

Better advertising

2/14/2017 7:22 PM

The last play I saw was Gypsy and it was spectacular. Excellent talent, production was amazing!

2/13/2017 2:35 PM

Continue to keep your prices low !

2/13/2017 1:45 PM

more classic plays

2/13/2017 7:33 AM

Concessions mainly water.

2/12/2017 12:32 PM .

Continue like school year 2016-2017; the best year in quite some time.

2/12/2017 12:19 PM

Ratio of music to voices of performers. The music often obliterates the actors voices.

2/12/2017 5:49 AM

Will call can be a little chaotic.

2/11/2017 6:19 PM

I'm a student so it is hard to say other than on a production to production basis

2/11/2017 2:26 PM

Don't know

2/11/2017 9:50 AM

More elaborate sets

2/11/2017 6:40 AM

Don't have patrons stand around so long before opening the house.

2/10/2017 9:36 PM

Gypsy was probably the most overall high quality show we've seen at Westminster. We stopped going for a while because the quality had gone down but had never seen Gypsy. We were pleasantly surprised at the higher quality of show it was compared to in years past.

2/10/2017 6:33 PM

offer matineees

2/10/2017 6:06 PM

Publication of upcoming events

2/10/2017 6:05 PM

Acting and directing. Plays I went to a couple years ago I didn't feel actors were emotionally connected to their role.

2/10/2017 5:51 PM

More and better concessions

2/10/2017 5:06 PM

I think incorporating non-Western plays into their agenda as well as plays that deal with social issues (i.e. racism, sexism, xenophobia).

2/10/2017 4:40 PM

Advertising their shows. I do see the sign out front if I happen to drive by. I would like to be on an email list.

2/10/2017 4:33 PM

More diversity in choosing productions

2/10/2017 4:14 PM

Advertising.

2/10/2017 4:01 PM

More of a reach into creative, artistic theater.

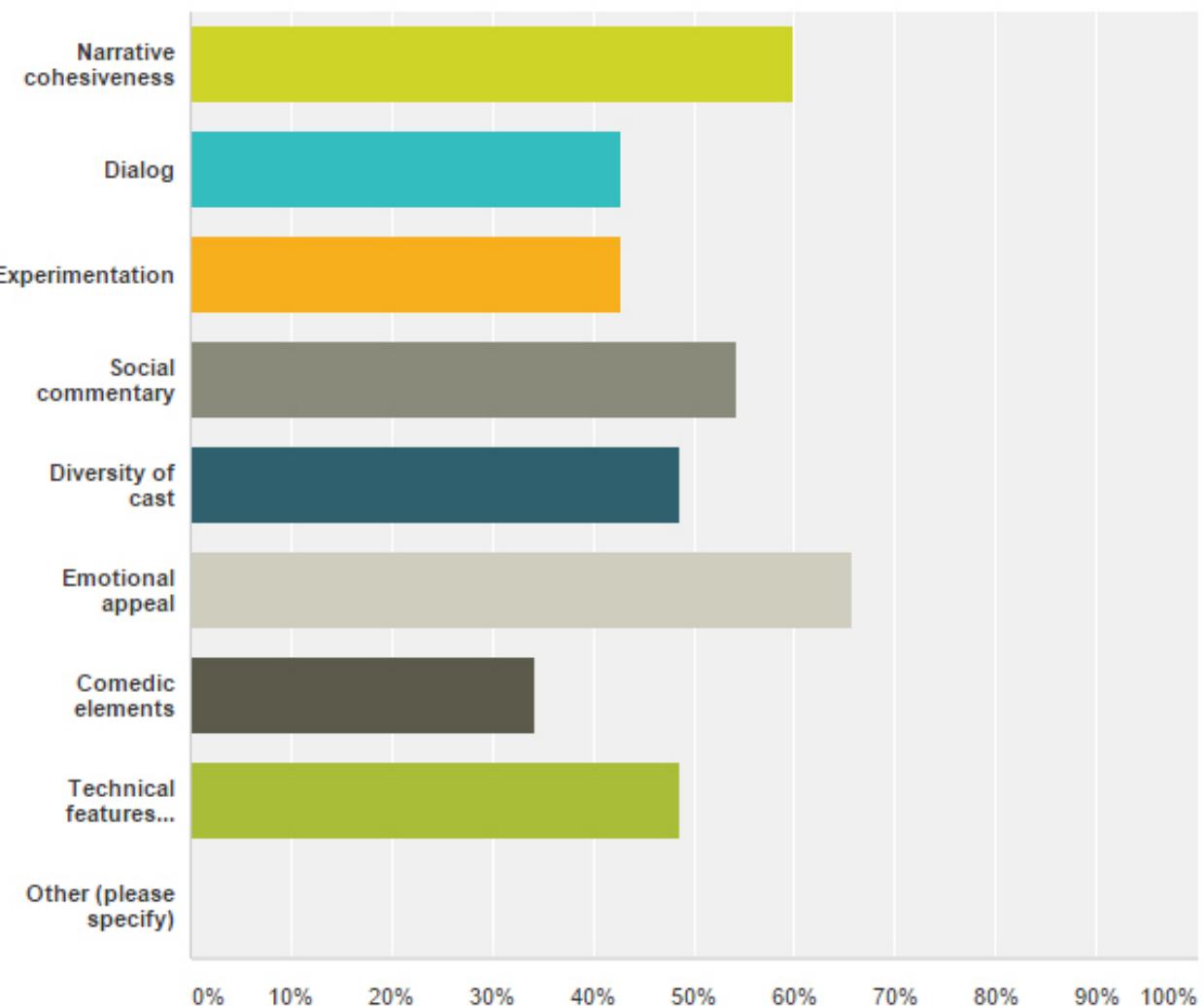
2/10/2017 3:52 PM

Diversity in playwrights, characters, and actors.

2/10/2017 12:41 PM

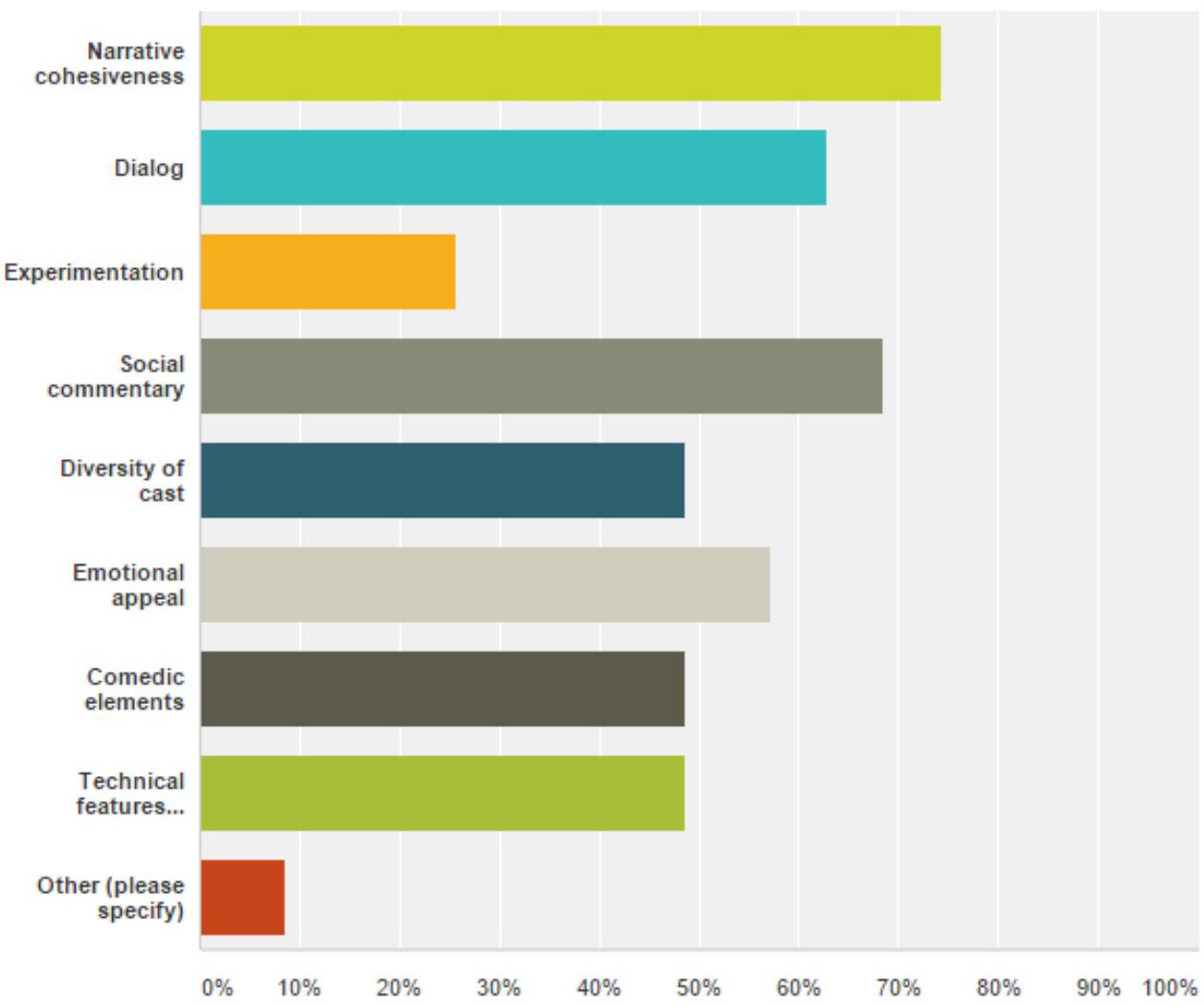
What qualities do you believe Westminster Theatre excels at? (Multiple answers encouraged)

Answered: 35 Skipped: 0



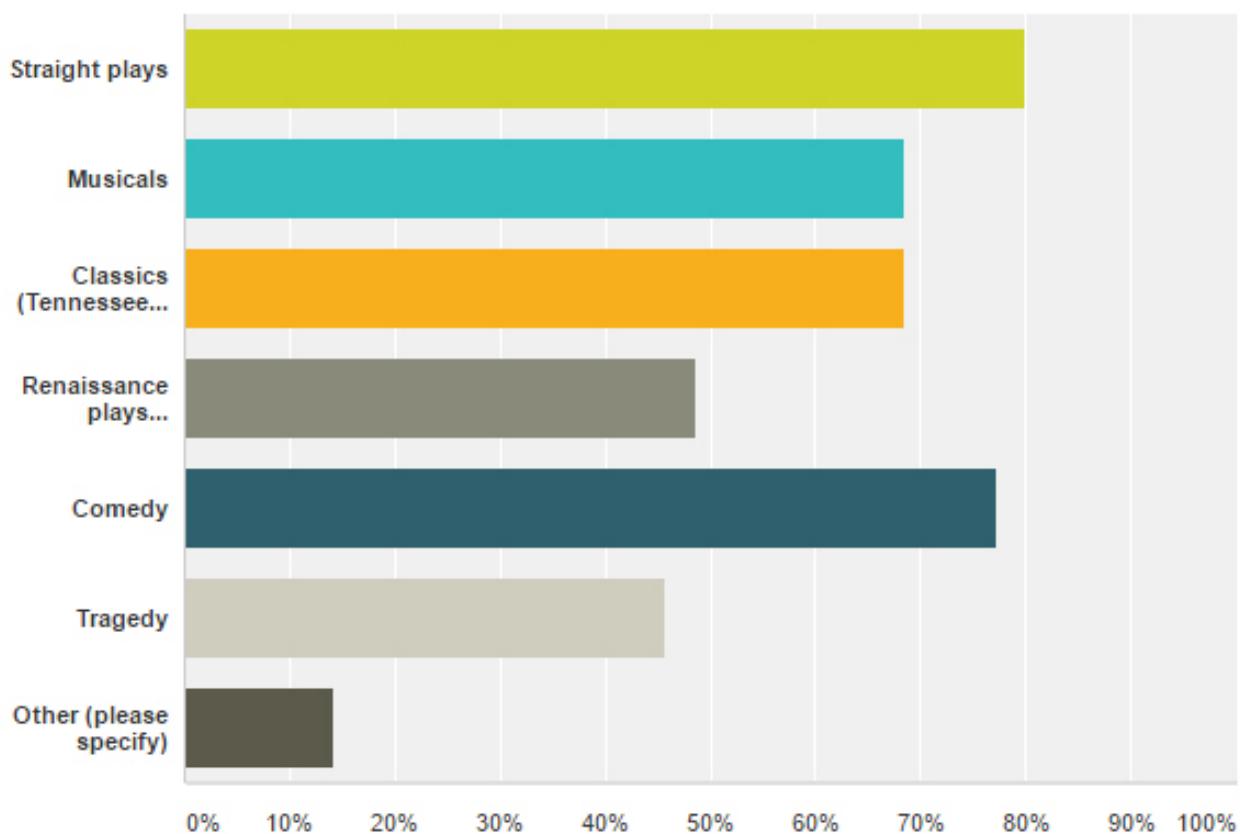
What qualities are important for you in a theatre production? (Multiple answers encouraged)

Answered: 35 Skipped: 0



What types of theatre interests you? (Multiple answers encouraged)

Answered: 35 Skipped: 0



Appendix E

Marketing Schedule

3 Months	
Load dates and pricing information into ticket vendor	
Coordinate with IS to update date and times for production	
Coordinate with MarCom for print advertising	
Interview director for press release	
2 Months	
Send artistic synopsis to MarCom and coordinate press release	
Submit events to ASW	
Hire photographer	
1.5 Months	
Run Design Proofs by director, send to print	
Schedule shoot times with photographer and SM	
1 Month	
Check community calendars to ensure posting	
Hang posters around campus and community	
Request theatre reviewers	
Contact opinion leaders	
3 Weeks	
Publicity shoot	
Gather social media content	
Press release	
Load Hootsuite with social media content throughout run	
2.5 Weeks	
Shoot footage for trailer and teaser	
Place ads with publicity photos in targeted publications	
2 Weeks	
Send banners to print and hang	
Load trailer and teasers into YouTube, incorporate into advertising	
Dear John posting	
Day of show	
Send campus e-mail	
Post show	
Send thank you to patrons over social media	

Appendix F

Westminster Theatre Design Needs

19.5 x 36 Foam Core Poster

11 x 17 Poster

9.5 x 11.5 Playbill cover

Monitor JPEGs: Approximately 600px x 450px

Also 450px x 450px

33 x 88 Banner displaying all plays

7.5ft x 3ft banner

Ad displaying all plays of the season (optional)

Pamphlet/booklet displaying all plays

Postcards to distribute to admissions

Ticket vouchers for distribution to high schools and prospective students

Press release

Creative Brief

For the Westminster Theatre Department

This document will be used by the marketing and communications department of Westminster College in the design for materials for the next season.

Production

Name:

Dates and Time:

Location:

Play Synopsis

Provide a brief 5-10 sentence paragraph summarizing the play (don't worry about spoilers).

Tagline

Create a one sentence line that captures the essence of the play.

Message Tone

Describe the tone you'd like to see in promotional materials (below are examples; feel free to add whatever you feel is appropriate. Use extra space on the back of needed).

- | | | |
|--|--|-------------------------------------|
| <input type="checkbox"/> Joyful | <input type="checkbox"/> Morose | <input type="checkbox"/> Exuberant |
| <input type="checkbox"/> Contemplative | <input type="checkbox"/> Inspirational | <input type="checkbox"/> Meditative |
| <input type="checkbox"/> Happy | <input type="checkbox"/> Other _____ | |

Message Positioning

Briefly describe how this production is unique compared to similar productions by other companies.

Benefit Proposition

Why should audiences come to this play? Why is this play important?

Design Focus

What specific elements would you like designers to focus on?

Key Scenes

Describing key scenes or moments in the play may assist the designer in a direction.

Key Imagery

Some plays rest on an item, or image. This may be useful to the designer.

Anticipated Set Design/Costume/Prop Elements

Some of these visual elements may be useful to the design.

To Avoid

There are a lot of design clichés out there. What should designers avoid?

Additional Information

Any additional information you could provide or anything else you would like to say about your concert will go a long way in assisting the design and marketing teams.