

THEATRE MARKETING

WHAT TO PREPARE

In a Theatre Marketing entry, the Thespian must prepare a marketing campaign for a production of a published work written for the theatre. Designs for performances of original work, poetry, fiction, screenplays, television, concerts, or any other medium are not permitted. Only one (1) Thespian may be involved in the design; no collaborations are permitted. Designs for either theoretical or realized productions are acceptable, though it is strongly recommended that the Thespian was responsible for the actual publicity in a realized production. The Thespian must prepare the following:

1 A portfolio of support materials (bound or digital) that methodically works through the marketing process and that must include the following:

- One-page design statement that includes:
 - Unifying production design concept;
 - Theme of the show/recurring motifs;
 - Target markets outside of the school audience, noting any publicity restrictions from the licensing agency.
- Research, including:
 - Summary of given circumstances from the script;
 - Functionality requirements of the marketing elements;
 - Genre, locale, and setting of the play (or other explanation of the world of the play);
 - Artistic and practical needs that impact the design;
 - Sources of inspiration for design and color palette (if used).
- A brief summary of their role and responsibilities during the production (including self and/or team's responsibilities).
- Production dates, number of performances, and cost of admission (if realized).
- A copy of the marketing budget for the publicity



campaign and justification of expenses. (Note: work will be adjudicated on creativity and quality of the materials; not necessarily on how much money was in the budget.)

- Details of the design concept's development, including examples of collaboration with the production team.
- Final creative assets (such as posters, tickets, promotional handouts, social media templates, etc.) demonstrating branding, promotional efforts, various modifications based on specs/usage, and student's ability to adapt to the constraints of the licensing agent (i.e., billing requirements, licensed logo usage – if applicable, etc.). If non-original material is used, sources must be cited, and receipts of purchased materials (when applicable) must be included in the presentation of the assets.
- Distribution schedule and locations.
- A press release.
- Outcomes for realized productions, including budget/cost analysis (income vs. money spent) noting any free services rendered such as copies, printing, vendor donations, etc. and assigning a cost value to those donated elements. (Note: Income may not directly affect the marketing budget, but analysis work that presents the marketing costs in relation to the full production budget and revenue should be done.)

2 A five to eight (5-8)-minute presentation summarizing the work with connections to concept, collaboration, and design decision-making. The Thespian may use digital media the presentation (the Thespian must provide their own equipment for viewing), or the Thespian may bring photo boards or other visual aids to display along with the portfolio. The Thespian should address category-specific topics such as:

- How effective do you feel your marketing was in bringing an audience to the show?
- How did you engage with the media (television, newspaper, social media, etc.)?

3 Optional written essay response to share additional information about the theatre marketing process with the adjudicators.

SKILLS MEASURED

The skills measured by the adjudicators during the presentation are:

- Ability to demonstrate an understanding of the marketing director's role and specific responsibilities;
- Ability to demonstrate an understanding of the resources and personnel needed to communicate a marketing concept to a target audience;
- Ability to perform research and apply it to the design process and marketing campaign;
- Ability to align a marketing campaign's components in a distribution strategy that supports a realized of theoretical production;
- Ability to document, present, and clearly explain and justify marketing materials that are informative, engaging, and effective.

THEATRE MARKETING RUBRIC

Theatre Marketing

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THE INTERNATIONAL THESPIAN EXCELLENCE AWARDS

Student(s):	School:
Selection:	Troupe:

SKILLS	4 Superior <small>Above standard</small>	3 Excellent <small>At standard</small>	2 Good <small>Near standard</small>	1 Fair <small>Aspiring to standard</small>	SCORE
Presentation Presentation and explanation of the executed design, unifying concept, creative decisions, and process.	Precisely explains the executed design, creative decisions, unifying concept, and process.	Clearly explains the executed design, creative decisions, unifying concept, and process.	Inconsistently explains the executed design, creative decisions, unifying concept, and process.	Does not explain an executed design, creative decisions, unifying concept, and process.	
Comment:					
Research Evidence of research of the given circumstances of the script as well as artistic and practical needs which impact the design.	Comprehensive and detailed research evidence -addresses the artistic and practical needs of the production and target market and illuminates the unifying production concept.	Detailed research addresses the artistic and practical needs of the production and the target market and correlates to the unifying production concept.	Some research addresses the artistic and practical needs of the production and the target market and correlates to the unifying production concept.	Little or no evidence of research which addresses the artistic and practical needs of the production and the target market.	
Comment:					
Interpretation Creative assets and marketing choices reflect the mood, style, period, locale, and genre of the script	Design choices and campaign elements powerfully enhance and communicate the mood, style, period, locale, and genre of the script.	Design choices and campaign elements communicate the mood, style, period, locale, and genre of the script.	Design choices and campaign elements somewhat communicate the mood, style, period, locale, and genre of the script.	Design and campaign elements lack choices that communicate the mood, style, period, locale, and genre of the script.	
Comment:					
Design Justification Explanations which connect the creative assets and marketing campaign to the production concept and the budgetary income and expenditures.	Comprehensive examples justify the creative decisions, illuminating the connection between the marketing campaign, the budget, and the production concept.	Examples justify the creative decisions and connect the marketing campaign, the budget, and the production concept.	Partial explanations with some examples somewhat connect the creative decisions, the marketing campaign, the budget, and the production concept.	Limited explanations and few examples fail to make the connection to the creative decisions, marketing campaign, the budget and production concept.	
Comment:					
Execution Products presented demonstrate a coordinated, realizable marketing strategy.	Marketing campaign is innovative and realizable with exceptionally clear and focused goals featuring a carefully targeted distribution strategy.	Marketing campaign is realizable with practical goals and planned distribution strategy.	Marketing campaign is mostly realizable with a planned distribution strategy.	Marketing campaign seems impractical and/or disorganized without a clear distribution strategy.	
Comment:					

RATING <small>(Please circle)</small>	4 Superior <small>(Score of 20-18)</small>	3 Excellent <small>(Score of 17-13)</small>	2 Good <small>(Score of 12-8)</small>	1 Fair <small>(Score of 7-5)</small>	TOTAL SCORE
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Judge's name (please print)

Judge's signature

ATTENTION TABULATION ROOM: Please note the following:

- Timing Issue: (_____ mm _____ ss)
- Rule Violation: _____ ; _____ ; _____
- Other Comments: _____

This rubric should not be considered an assessment of student learning. However, it can serve as a model for designing curriculum-based performance assessments and for this reason, alignment to the National Core Standards has been indicated on this form.

For examples of standards aligned to the Thespys rubrics, see the alignment chart on EdTA's online Learning Center:
<http://learn.schooltheatre.org/thespy-standards-alignment>

To access the full descriptions of the above and all the Core Theatre Standards go to: www.nationalartsstandards.org

Optional aligned state standards: _____

State standards website: _____