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## Theatre Marketing

In Theatre Marketing, the skills measured are:

- An understanding the marketing director's role and specific responsibilities
- An understanding of the purpose and value of research, resources, and personnel needed to communicate a marketing concept to an audience
- The ability to align a marketing campaign's components in a distribution strategy that supports a realized or theoretical production

Only one entrant may be involved in the presentation. No collaborations are permitted. The entrant's presentation may be from a realized or theoretical production.

The entrant must prepare and present:

- Written responses to several questions about their process within the application.
- Up to an 8-minute video presentation summarizing the work with connections to concept, collaboration, and design decision-making. The presentation should include:
  - A case study that methodically works through the marketing process
  - The marketing campaign developed and executed for a published script (play or musical) written for the theatre and presented by the school
    - Designs for performances of poetry, fiction, screenplays, or any other medium are prohibited.
    - It is strongly recommended that the entrant was responsible for actual publicity.
- Entrants should submit a digital "portfolio binder" that contains the components of their marketing campaign, including:
  - A finished poster
  - A finished program
  - Two press releases consisting of an informational article and a feature article
  - Example social media posts and/or other online outreach that was part of the campaign
  - A copy of the marketing budget for the publicity campaign and justification of expenses
  - Any work that shows the progression of the creative process, including a brief statement of the design choices inspired by the script, research materials, and other sources of inspiration, if any
  - Work will be adjudicated on creativity and quality of the materials; not necessarily how much money was in the budget or how well the money was spent
- Presentation Format:
  - Background
  - Introduce self and Thespian troupe number
  - Description of the show
  - Dates and number of performances
  - Description of executing the marketing plan (self and/or team responsibility)
  - Creative development
  - Collaboration with production team
  - Target market (outside of school)
  - Research or inspiration to develop the design concept, if any
  - How the marketing design concept matches the production design
  - The development and creation of the marketing campaign's design concept
  - Reflections on what might be done differently if more time, money, etc., were available (for realized productions)

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- Execution:
    - Describe and demonstrate the components of the marketing campaign (posters, tickets, promotional handouts, social media, etc.)
    - Explain how and where the marketing was distributed
    - Make clear the consistency in marketing (from the same campaign)
    - Identify elements (images, colors, fonts, etc.) changed to fit the media of marketing components.
  - Outcomes for realized productions:
    - Indicate budget versus money spent
    - Make note of free services (e.g., copies, printing) or vendor donations
    - Determine what the actual or comparable service would cost
    - Number of tickets sold per performance versus house capacity
    - Compare the outcome to a similar show previously produced
  - Entrants must wear all black. **Clothing and shoes must be all black.** Any visible color, including white, will result in a disqualification.
  - Failure to follow any of the guidelines in this document will result in a disqualification.

# Theatre Marketing

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Student(s):

School:

Selection:

Troupe:

SKILLS	4   Superior Above standard	3   Excellent At standard	2   Good Near standard	1   Fair Aspiring to standard	SCORE
<b>Job Understanding and Interview</b> Articulation of marketing director's role and specific job responsibilities; presentation and explanation of the executed marketing plan, creative decisions, and collaborative process.	Articulates <b>comprehensive understanding</b> of marketing director's role and job responsibilities; <b>thoroughly presents and explains</b> the executed marketing plan, creative decisions, and collaborative process.	Articulates <b>understanding</b> of marketing director's role and job responsibilities; <b>presents and explains</b> the executed marketing plan, creative decisions and/or collaborative process.	Articulates <b>partial understanding</b> of marketing director's role and job responsibilities; <b>inconsistently presents and explains</b> the executed marketing plan, creative decisions and/or collaborative process.	Articulates <b>little understanding</b> of marketing director's role and job responsibilities; <b>does not explain</b> an executed marketing plan, creative decisions, or the collaborative process.	
<b>Comment:</b>					
<b>Creative Development</b> Research conducted to identify target market and inspire design concept; resources and personnel applied to refine and communicate the final design to audience.	Conducted research <b>accurately identifies</b> target market/inspiration for the design concept; <b>all appropriate resources and personnel were consulted</b> to effectively refine and communicate final concept to audience.	Conducted research <b>mostly identifies</b> target market/inspiration for the design concept; <b>most appropriate resources and personnel were consulted</b> to effectively refine and communicate final concept to audience.	Conducted research <b>somewhat identifies</b> target market and suggests a relationship to design concept; <b>several resources and personnel were consulted</b> to refine and communicate final concept to audience.	Conducted research <b>marginally identifies</b> target market and minimal relationship to design concept; <b>few or no resources and personnel were consulted</b> to refine and communicate final concept to audience.	
<b>Comment:</b>					
<b>Execution</b> Marketing campaign's alignment to production concept; unity of shared components, quality and consistency of artistic designs, accuracy of details, and a distribution strategy across multiple media.	Marketing campaign <b>aligns with production concept</b> ; shared components <b>consistently demonstrate a unified effort</b> , including <b>consistent quality</b> artistic designs, accurate detail, and a coordinated multiple media distribution strategy.	Marketing campaign <b>frequently aligns with production concept</b> ; shared components <b>usually demonstrate a unified effort</b> , including <b>consistent quality</b> artistic designs, accurate details, and a coordinated multiple media distribution strategy.	Marketing campaign <b>somewhat aligns with production concept</b> ; shared components demonstrate a <b>generally unified effort</b> , including artistic designs, details, and a coordinated media distribution strategy.	Marketing campaign <b>rarely aligns with production concept</b> ; shared components <b>do not demonstrate a unified effort</b> in artistic designs, details, and media distribution strategy.	
<b>Comment:</b>					
<b>Realized Outcomes</b> Budget expenditures, ticket sales, generated media coverage based on marketing/press releases, and reflections on alternative execution.	Budget expenditures and ticket sales <b>explained and compared</b> with accurate figures; media coverage, marketing/press releases, and multiple execution alternatives are <b>realistic, with clear/practical outcomes</b> .	Budget expenditures and ticket sales <b>explained with accurate figures</b> ; media coverage, marketing/press releases, and multiple execution alternatives are <b>frequently realistic, with clear/practical outcomes</b> .	Budget expenditures and ticket sales <b>are explained</b> ; media coverage, marketing/press releases and multiple execution alternatives <b>sometimes offer realistic/practical outcomes</b> .	Budget expenditures and ticket sales <b>are not explained</b> ; media coverage, marketing/press releases and multiple execution alternatives <b>rarely offer realistic/practical outcomes</b> .	
<b>Comment:</b>					

<b>RATING</b> <small>(Please circle)</small>	<b>4   Superior</b> <small>(Score of 16-14)</small>	<b>3   Excellent</b> <small>(Score of 13-10)</small>	<b>2   Good</b> <small>(Score of 9-6)</small>	<b>1   Fair</b> <small>(Score of 5-4)</small>	<b>TOTAL SCORE</b>
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Judge's name (Please print)

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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.

Example National Core Theatre Standards aligned to this rubric: TH:Cr3.1.1.a, TH:Cr3.1.1.b, TH:Pr4.1.1.a, H:Pr6.1.1.a

To access the full descriptions of the above and all the Core Theatre Standards go to: [www.nationalartsstandards.org](http://www.nationalartsstandards.org)

For additional Standards resources visit: [www.schooltheatre.org/advocacy/standardsresources](http://www.schooltheatre.org/advocacy/standardsresources)

Optional aligned state standards: \_\_\_\_\_

State Standards website: \_\_\_\_\_