

Guerrillas in the Urban Jungle: Marketing plans for the Broadway Musicals,
In the Heights and *Shrek the Musical*

Delphine Andrews

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Committee Members:
Heidi Hennink Kaminski, Ph.D.
Janas Sinclair, Ph.D.
Clay Schossow

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ABSTRACT

Delphine Andrews: Guerrillas in the Urban Jungle: Marketing plans for the Broadway Musicals, *In the Heights* and *Shrek the Musical*
(under the direction of Heidi Hennink-Kaminski, Ph.D.)

The world of advertising is changing. Traditional types of marketing, such as TV and print ads, no longer engage consumers as they once did. Consumers have built up a tolerance to traditional forms of advertising and learned how to block them out. Marketers now have to develop innovative ways to reach their target markets. Guerrilla marketing has the potential to break through the clutter by engaging with consumers in new and personal ways. Performing arts, Broadway specifically, lends itself well to guerrilla marketing because guerrilla marketing can offer consumers a taste of the show before deciding to purchase tickets. The following thesis involves developing guerrilla-marketing campaigns for the Durham Performing Arts Center to use in the promotion of *In the Heights* and *Shrek the Musical*. The plan for *In the Heights* has two target markets, the primary being young professionals and the secondary being the Hispanic community. The campaign consists of a mall-based dance performance and a talent show for the local Hispanic community. Mothers with young children comprise the target audience for *Shrek the Musical* and the campaign consists of a scavenger hunt for children and parents to uncover hidden ogres.

DEDICATION

To my parents, Michael and Rosemary Andrews

For always believing I could do more

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First and foremost, I would like to thank my family and my close friends who I consider family. Without their physical and emotional support, I would not have been able to survive and strive in this program. I appreciate their understanding of missed and unreturned phone calls as well as last minute cancellations. They gave definitely more than they received over the past two years.

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“I felt compelled to perform – to do my engagements and not let people down. And they supported me, although they weren’t aware how much it carried me through.”

- Princess Diana

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I. Introduction

Guerrilla marketing is a rapidly growing area. Fortune 500 companies and corner mom-and-pop stores alike have begun to integrate guerrilla marketing into their overall marketing plans. In a time when traditional forms of advertising no longer impact audiences as effectively, marketers have realized the need to change their promotional strategies. Guerrilla marketing is about finding new and innovative ways to reach people. Serazio (2009) describes guerilla marketing as “a nontraditional communication between advertisers and audiences that rely on an element of surprise and/or surreptitiousness” (p. 7). It is about connecting with people in unconventional places in unexpected ways. It is about the element of surprise, which is important in today’s cluttered market spaces. People are bombarded with thousands of promotional messages each day. As a result, many consumers tune out one-sided, traditional forms of communication. People have become resistant, whether consciously or unconsciously, to traditional advertising. Marketers have been forced to branch out and look for other ways to promote their products and/or services. Well-done guerrilla marketing has the potential to break through the clutter and engage with the audience on a personal level, creating buzz about a product or service.

Guerilla marketing can be adopted by anyone with a product or service to offer, including the world of performance art. Guerrilla marketing is about creating an experience for the audience so they can better connect to the product or service. Performing arts, too, is an experience. Using guerrilla marketing to promote performing

arts forms a connection as marketing efforts mirror the product offering. They naturally fit together.

The Durham Performing Arts Center (DPAC) is all about the experience of watching a show in a state-of-the-art facility with smiling faces to help you along the way. That is the ethos of DPAC. DPAC is a fairly young but successful organization. It opened in 2008 and already has risen to the top of the entertainment world in the Triangle, receiving national recognition for its entertainment value. While DPAC hosts a variety of entertainment offerings, the marketing department spends most of its time promoting individual shows rather than the center itself.

One of DPAC's main offerings is the SunTrust Broadway Series. Some shows, such as *The Lion King*, are so well known that they require very little marketing support. Awareness that such a show is coming is enough to generate high levels of ticket sales. Other less-known shows, such as *In the Heights*, require DPAC to do more than raise awareness of show dates. DPAC must inform people about the nature of the show and convince people it is worth seeing. This is where guerrilla marketing comes in. The use of guerrilla marketing has the potential to engage audience members and persuade them to see the show. If a promotional effort is engaging and entertaining enough to pull people away from their daily routines and attract their attention, it provides the opportunity to convince them that the show will be highly entertaining and worth the cost of a ticket. If the promotion is a memorable experience, people will want to tell others about it, thus creating buzz and word-of-mouth promotion.

The scope of this thesis project is to create two guerrilla marketing plans, one for *In the Heights* and one for *Shrek the Musical*, which will play at DPAC in February 2011

and April 2011, respectively. These campaigns can serve as inspiration for DPAC to engage the audience, create buzz about the shows and ultimately sell tickets.

II. Background

About Guerrilla Marketing

“Guerrilla marketers do not rely on the brute force of an outsized marketing budget. Instead, they rely on the brute force of a vivid imagination.” John Levinson

John Levinson first coined the term “guerrilla marketing” in 1984. Although large corporations with billion-dollar marketing budgets have successfully used guerrilla marketing, this promotional tool is also accessible to small businesses with limited budgets. According to Levinson, “guerrilla marketing should be based on human psychology, and the primary investments should be time, energy, and imagination” (Susca, Creasy, Davenport, Debes, & Schmidt, 2008, p. 3).

The use of the term has expanded since Levinson first coined it to cover many diverse forms of marketing. A multitude of terms converge around the concept of guerrilla marketing, including stealth marketing, undercover marketing, and viral marketing (Susca et al., 2008, pp. 2-3). “The concept of mass media no longer exists. It’s now customized mass media,” said a former CEO (Serazio, 2009, p. 14). “The term ‘guerrilla’ is itself an apt choice of words in what increasingly resembles a kind of low-intensity ‘war’ for the attention of consumers who are capable of resisting conventional advertising assaults through new technology apparatus” (Serazio, 2009, p. 5). Guerrilla marketing is about having an interactive conversation with an individual, or a small group of individuals. It is about involving the customer in the marketing efforts (Levinson, 2007,

p. 8). One executive stated, “This is not about us jamming it down your throats. This is about you being involved” (Serazio, 2009, p. 25). In the words of an executive, “The power has gone back to the people. The power has gone back to the consumer” (Serazio, 2009, p. 24).

In fact, many see guerrilla marketing as an extension of a grassroots effort known as “culture jamming,” “an organized, social activist effort that aims to counter the bombardment of consumption-oriented messages in the mass media” (Carducci, 2006, p. 116). In many ways, culture jamming can be seen as a rejection of culture as it is and a desire to disrupt or change the status quo. Serazio (2009) argues that guerrilla marketing has worked to adapt the spirit of culture jamming as a method and movement. “They seem to model not only unconventional ways by which to reach audiences (especially coveted youth audiences) but also an edgy, anti-establishment posture from which to communicate that message” (p. 9). Carducci (2006) speaks of how culture jamming has led to a skeptical view of the forms of advertising. “Word-of-mouth, viral, one-to-one, and ‘gonzo’ are just a few of the names given to new marketing practices that seek to ostensibly disintermediate the relationship between consumers and products. All recognize the suspension of disbelief among consumers as to the authenticity of commercial messages delivered via the mass media” (pp. 127-128). Guerrilla marketing is taking the ideas and rebellious nature of culture jamming and using those ideas to change the face of marketing. It is “a rebellious art form ultimately in service to the commercial establishment” (Serazio, 2009, p. 13).

There are many types of guerrilla marketing, including street visuals, theatrical stunts and “astroturfing.” Street visuals are surprising, unusual, unauthorized and some

times illicit displays by a company for its product and/or service in a public place. “They require a surreptitious execution and telegraph a dissident undertone not far removed from the tactics of graffiti writers and street artists who break similar rules and defy the orderly structure of public space in order to post their artwork” (Serazio, 2009, pp. 11-12). An example would be the Le Tigre campaign. On behalf of Le Tigre, an apparel company, Interference Incorporated placed static cling stickers of the Le Tigre logo on other billboards and advertisements. “Just by using these tigers, we could make everyone in every advertisement that we see, basically be wearing Le Tigre” (Serazio, 2009, p. 12).

Theatrical stunts often involve “actors” to interact with regular people on the streets on behalf of a company’s product or service. “It treats the banal tableau of everyday life as a blank canvas upon which a commercial message can be sketched with hired bodies; it sees in ‘real’ settings an enticing and disruptive opportunity for unexpected spectacle” (Serazio, 2009, p. 14). Sony BMG’s promotion of the 25th anniversary re-release of the *Thriller* album was a theatrical stunt. The company paid performers to break out in the famous *Thriller* dance in random locations such as subways and train stations (Serazio, 2009, p. 15).

“Astroturfing” can be seen as taking the previous two tactics and more to form a kind of underground movement. It is seen as being “all in the service of some larger motif of promotion that harbors pretensions of an authentic subculture phenomenon” (Serazio, 2009, p. 21). Pages BBDO used astroturfing when promoting Cerveceria Nacional Dominicana. They launched what they called the “One Movement.” They first sent a video of a rambling manifesto called *The One Speaks* to media stations on an old VHS tape covered with canceled stamps from other countries. The company then hired a

fake protestor to run the field at a professional basketball game with a “One Movement” flag. Viral emails were sent around encouraging people to join the movement. Participants would have to sign up on a website asking them “Are you part of the movement?” (Serazio, 2009, p. 22)

Although guerrilla marketing involves taking risks and testing legal boundaries, success rests in the ability to create positive buzz and engagement with audience members. Without this end result, guerilla marketing fails, as was the case with Aqua Teen Hunger Force. In 2007, Aqua Teen Hunger Force, a show on Cartoon Network, employed a guerrilla street promotion using light-brites. The boxes featured a character – Mooninite – and were placed throughout downtown Boston. The Boston police, not knowing about the campaign, mistook the boxes for explosive devices and shut down major areas of the city. The fiasco soon reached national news, becoming even bigger news than the Super Bowl at the time. While the event did create a lot of buzz, it was hardly positive. Many criticized the company for being so careless and many were highly inconvenienced. The company paid significant fines for the debacle (Hampp, 2007, p. 1).

About Broadway

“Broadway may only be a street to some people, but to some of the rest of us it’s a religion.” Eddie Foy, Sr.

The word ‘Broadway’ resonates with almost every person in America. Broadway took its name from the street in New York City that became home to many theaters in the early 1800s. Although few of the current 40 Broadway theaters are actually located on Broadway Avenue, the term is still used to describe the theatrical performances shown in

these theaters. Today, theaters hosting Broadway productions stretch from West 41st Street to West 53rd Street in New York City, mostly on 7th and 8th Avenue around Times Square. This area is fondly referred to as the “Great White Way”.

Today, “Broadway” means more than a location and is not so easy to define. The most well-known productions on Broadway are musicals. The simplest definition of a musical is a play with a story told through words, music and dancing (Stempel, 2010, p.3). But to truly be a Broadway musical, you’ve got to “razzle dazzle ‘em” as Billy Flynn of *Chicago* would say (Kander and Ebb, 1975). More than anything, “Broadway” is about the experience.

Word-of-mouth referrals played a major role in spurring ticket sales from the beginning of Broadway musicals. The first Broadway musical was *The Black Crook*, a melodrama turned musical in 1866. The show grossed over a million dollars and ran for 475 consecutive performances (Stempel, 2010, p. 49). The critics considered the play “rubbish” (Stempel, 2010, p. 45). Despite the poor reviews, people still flocked to the show. It was new and exciting and provided a unique experience. The show went on tour in 1867 and ran for twenty consecutive seasons (Stempel, 2010, p. 49).

Although the Broadway musical scene has changed drastically since 1866, the use of word-of-mouth endorsements to inform people about the performance experience remains central to promotional efforts. In 2008, David Schrader, executive vice president of Disney Theatrical Productions, admitted “the No. 1 reason people tell us they pick a show is word of mouth” (Cohen, 2008, p. 1). What has changed is *how* Broadway shows get the word out.

Until the mid-1990s, promotional efforts focused on the individual productions. Broadway, however, has all the makings of a brand. Nancy Coyne, chief executive of Serino Coyne Inc., stated that Broadway has “endured for a long enough time so that generations of people have formed a basic emotional connection, and a powerful emotional investment – an enduring image and product that people have strong and loyal emotional connections to” (Collins, 1995, p. 8). It only made sense for Broadway shows to capitalize on this brand equity. As proven by the National Football League and the National Thoroughbred Racing Association, there is strength in numbers. As noted in 1995 by Susan Lee, former marketing director for the League of American Theaters and Producers, now the Broadway League, “There haven't been collective advertising efforts, coordinated marketing plans or ticket-buying mechanisms to give Broadway a distinctive identity” (Collins, 1995, p. 8). That all changed when producers and presenters began using Broadway logos in their show promotions, “giving a sense of unity to presentations” (Collins, 1995, p. 8).

Broadway has faced challenges, especially with the recent economic downturn. The price of a theater ticket is relatively steep as compared to other entertainment options, such as a movie ticket. Because of the high fixed costs associated with a Broadway show, it is difficult to trim the budget without decreasing the quality of the product. Therefore, Broadway shows have to convince people that the experience is worth the money – a “more-for-more” value proposition. “Entertainment has always been there as a form of escape,” said Hugh Hysell, president of the promotions and marketing company HHC Marketing. “Our job is to let people know that in terms of the experience, you get much more value for the money” (Cohen, 2008, p. 1).

The need to communicate superior value has transformed marketing efforts. What used to work to attract audiences is no longer as effective. According to diffusion of innovations theory, the ability to test out a product or service in a limited capacity is one characteristic that positively affects adoption, or in this case, ticket sales. The concept is known as trialability (Bertrand, 2004, p. 118). “In the 1980s *Cats* spun a 'sense of mystery' with a large close-up of feline eyes with dancers as the pupils, [Drew Hodges, chief executive of SpotCo] said. But now 'consumers, more and more, want to see what they're getting' like TV ads featuring scenes from the show” (Cohen, 2008, p. 1). As a result, Broadway marketers have branched out into new promotional tools such as social media and guerrilla marketing, to let consumers sample the full experience.

For example, the Broadway musical *Dr. Seuss' How the Grinch Stole Christmas* launched a guerrilla marketing campaign to promote the show. The target audience consisted of mothers with young children. They launched a “Wanted” campaign for the Grinch to reach the target audience at every possible interaction point. The campaign featured wanted ads on nearly 4 million milk cartons and 23 million Pathmark shopping bags throughout New York City. Actors wore “Grinch Patrol” jackets in highly populated areas of the city, handing out wanted flyers and telling people about the wanted Grinch (“Grinch Goes”, 2007, p. 56).

As part of a growth strategy, Broadway shows first appearing in New York subsequently tour theatres across the country. Touring shows are “productions that travel across the country, usually for a limited time. Approximately 250 theatres across North America host Broadway tours for engagements lasting days or weeks (or even months or years)” (Hauser, 2008, p. 6). These shows are widely popular and have a significant

economic impact. For example, touring shows in North America for the 2009-2010 season grossed \$947 million and represented nearly 16 million in attendance (The Broadway League, 2010). “Touring Broadway contributes a cumulative \$3.25 billion to the metropolitan areas that host shows” (The Broadway League, 2010).

Strategic marketing requires knowing your target market and your competition. Touring Broadway theatergoers are primarily female (70%), highly educated (73% college graduates; 41% graduate degree), and have an average household income of \$112,300 (The Broadway League, 2010). The average age of a theatergoer is 50 (Hauser, 2008, p. 8) and these patrons see an average of six Broadway shows a year (The Broadway League, 2010). The majority of the touring Broadway audience is Caucasian (90.1%), with Hispanics representing 2.4%. Also, women are more likely to make the decision to purchase tickets than men. Overall, “73% of the total decision makers were female. Moreover, 34% of male theatergoers reported that their spouse made the purchasing choice, compared to only 13% of female respondents” (Hauser, 2008, p. 38).

In terms of competition for discretionary income, the second most preferred leisure activity of theatergoers is movie-going (Hauser, 2008, p. 51). “Sporting events and museums are also popular among theatergoers. Younger theatergoers were more likely to see a movie and less likely to go to museums, operas and classical music concerts than older members (Hauser, 2008, p. 51).

According to data from the 2007-2008 season, local newspapers serve as the primary source of theater information for the target audience, followed by the Internet (Hauser, 2008, p. 45). Forty percent of theatergoers search venue websites for information about upcoming productions. Sources most influential in deciding to see a

show were season subscriptions (34%), advertising (28%) and personal recommendations (25%). Single show ticket purchasers stated that personal recommendations were the most important deciding factor and typically purchased tickets a few weeks prior to the performance. Word-of-mouth continues to increase in significance from years prior as compared to advertising, which has continued to decrease in significance. Younger audience members were more influenced by word-of-mouth and on-line information while older audience members were more influenced by television and print ads (Hauser, 2008, p. 45).

About the Durham Performing Arts Center

“In this case, we actually wanted to tell a story about Durham. Tell a story about Durham coming back alive and kind of lighting the night up again here with this entertainment district.” Phil Szostak, DPAC Architect

The Durham Performing Arts Center (DPAC) is a \$44 million center located in downtown Durham. DPAC’s qualities include “spacious seating for 2,800, no more than 135 feet from the stage; state-of-the-art sound and lighting. Massive panes of glass will make audience members feel like they are inside a Japanese lantern – and make the theater visible from outside” (Hartness, 2007). The city began planning DPAC’s construction in 2000. The center first opened its doors November 30, 2008 (DPAC). The opening festivities included a concert with legendary blues singer B.B. King and an open house for the public (Hartness, 2007). DPAC host a variety of shows including stand-up comedians, musicians, local performances and the SunTrust Broadway Durham Series. The theater is owned and operated by the Nederlander Organization and Public Financial Management, Inc.

The Nederlander Organization specializes in theatre development, ownership, management and production. The Nederlander Organization was founded in 1912 when David T. Nederlander purchased the lease on the old Detroit Opera House. They own nine Broadway theaters and nine community theaters, including DPAC (Nederlander, 2008). Nederlander produces many of the well-known Broadway plays in New York, including *In the Heights*, and therefore has the power to decide where the shows will tour (Dee and Swift, 2008). As a result of DPAC's access to such well-known and highly demanded shows, such as *Wicked*, it has had a leg up on its competition from the beginning. In February of 2010, Raleigh's Broadway Series South made the decision to end its Broadway Series except for a few token shows (Menconi, 2010). As a result, DPAC currently has a monopoly on Broadway show tours in the Triangle.

DPAC was a success from the beginning, selling out 25 shows out of all the performance genres within the first six months. DPAC sold 6,000 season tickets for the Broadways series in the first season and 9,000 in the second season (Menconi, 2010). In its first eight months of operation, DPAC made a profit of more than \$1 million, 40% of which was shared with the city of Durham ("Durham's arts," 2009). After two years, DPAC profited \$2.9 million, with the city of Durham receiving \$1.2 million. For the 2009 season, there were a total of 320,000 guests attending 175 events, 61 of which were sold out (Hensch, 2010). For the 2009/2010 season, DPAC won three local awards including *The Independent Weekly Best of Award for Live Theatre*, *The Herald Sun Reader's Choice Award for Best Entertainment* and *Metro Magazine "Best of" Award for Theater in the Triangle* (SunTrust Broadway Series, 2010, p. 21). In 2010, DPAC surged

from #46 to #12 in Pollstar magazine's ranking of Worldwide Theatre Venues ("DPAC Celebrates," 2010).

DPAC has experienced success since its opening, in part a result of promotion and marketing efforts. DPAC has its own in-house marketing department, which focuses on promoting shows rather than the facility itself. All Broadway tour shows have a marketing handbook featuring suggestions on how local venues can promote the show, but each venue can customize their marketing efforts provided they submit a plan to be approved by the tours' marketing department. This hybrid approach makes sense because the target audience for DPAC's SunTrust Broadway series mirrors the traditional Broadway audience – middle- to upper-class, educated, Caucasian women in their 40s or 50s. Particular show tours may specify additional secondary or tertiary target audiences.

Implementation of marketing plans for Broadway shows is a challenge for two reasons. First, the promotional budget is typically small. Second, the most effective marketing events often involve cast members, whose schedules are not concrete until they arrive in town, making it difficult to plan such events in advance.

DPAC serves the Raleigh-Durham-Chapel Hill metropolitan market. The area is comprised of 8 counties: Chatham, Durham, Franklin, Harnett, Johnston, Orange, Person and Wake (Wake, 4).

Table 1: Demographic breakdown by county

	Population	Hispanic or Latino	Married-couple family with own children under 18	Children 5-9 years	Children 10-14 years	Median Family Income	Mean Household Income	Percent bachelor's degree or higher
Chatham	61,444	7,511	5,049	3,670	3,884	\$65,914	\$72,389	33.8%
Durham	256,296	28,999	18,392	16,629	14,104	\$61,607	\$66,876	44%
Franklin	202,149	3,987	15,266	13,540	13,878	\$52,452	\$53,550	17.3%
Harnett	108,885	9,171	9,022	7,837	8,579	\$52,319	\$51,160	16%
Johnston	156,888	17,017	1,537	11,819	12,354	\$58,362	\$59,952	18.8%
Orange	124,503	7,165	10,655	6,631	7,428	\$78,125	\$79,874	53.7%
Person	37,301	1,076	2,649	2,281	2,436	\$53,920	\$53,594	13.4%
Wake	828,759	68,397	80,611	60,128	58,901	\$81,536	\$99,777	47.5%

Source: U.S. Census Bureau - 2005-2009 American Community Survey 5-Year Estimates

The area boasts “A strong and diverse economic climate, high quality of life, skilled workforce and highly acclaimed academic institutions” (Wake, 6). There are three major universities located in the Triangle: The University of North Carolina at Chapel Hill, Duke University and North Carolina State University. Professionally, the Triangle is home to one of the nation’s largest research parks as well as several nationally recognized healthcare facilities. Major industries include pharmaceuticals, computer software, telecommunications and biotechnology (Wake, 6).

DPAC is located in Durham’s American Tobacco District, situated in downtown Durham. The American Tobacco District is also home to the Durham Bulls stadium and five restaurants. Three of these restaurants – Tyler’s Tap Room, Cuban Revolution, Tobacco Road Sports Café – are popular night life locations. There are many other dining options within walking distance of DPAC, such as Revolution, Beyú Caffé and Toast.

While DPAC has a monopoly on touring Broadway shows in the Triangle, they have a considerable amount of competition in terms of entertainment options in the triangle, as shown in Table 2.

Table 2: DPAC's Competition

Category	Examples
Sporting Events	<ul style="list-style-type: none"> • Durham Bulls, • Carolina Hurricanes • College sports
Concerts	<ul style="list-style-type: none"> • The RBC Center • Cat's Cradle • The Lincoln Theater
Performing Arts	<ul style="list-style-type: none"> • Carolina Theater • Carolina Performing Arts • Center Stage • NCSU Center Stage
Museums	<ul style="list-style-type: none"> • North Carolina Museum of Art • Nasher Museum of Art • Ackland Art Museum • Exploris • North Carolina Museum of Life and Science • North Carolina Museum of History • North Carolina Museum of Natural Science
Nightlife	<ul style="list-style-type: none"> • Franklin Street in Chapel Hill • Glenwood Avenue in Raleigh • Downtown Durham
Movie Theaters	<ul style="list-style-type: none"> • Southpoint Cinemas • Wachovia IMAX Theatre

The quality of the DPAC experience affects the ticket sales of touring Broadway products. Table 3 provides a SWOT analysis of the venue.

Table 3: DPAC SWOT Analysis

<p>Strengths</p> <ul style="list-style-type: none"> • State-of-the-art facility • Books award-winning shows and performances • Friendly and helpful staff 	<p>Weaknesses</p> <ul style="list-style-type: none"> • High ticket prices • Competition between the number of shows at DPAC – people must pick and choose
<p>Opportunities</p> <ul style="list-style-type: none"> • Diverse Triangle population – opportunity to reach out beyond traditional theatergoer audience • Centrally located in Durham with several parking options, easy access to the Durham Freeway, and an assortment of fine dining options within walking distance 	<p>Threats</p> <ul style="list-style-type: none"> • Economic recession • Local competing entertainment options such as sporting events (Durham Bulls and college sports) and community theaters and amphitheaters (Carolina Theatre, Time Warner Cable Music Pavilion at Walnut Creek and university performing arts programs)

III. *In the Heights* Marketing Plan

Situation Analysis

About In the Heights

“I think what’s universal about the show is that we’ve all had someone in our lives who wanted us to do better. We’ve all had a place we call home, or we’ve yearned to find home.” Lin Manuel Miranda

In the Heights is a Broadway musical that takes place over a three-day period in the mostly Hispanic neighborhood of New York City’s Washington Heights. The main character, Usnavi, is a storeowner who dreams of opening a bar in the Dominican Republic. Abuela Claudia, the matriarch of the neighborhood, raised Usnavi after his parents died. She ends up winning \$96,000 in the lottery. Nina just returned from her first year of college at Stanford with the news that she has lost her scholarship and dropped out of school. Her parents, Kevin and Camila Rosario, own Rosario’s car service where Benny, Nina’s love interest, works. Vanessa works at Daniela’s hair salon and dreams of owning an apartment downtown.

Lin-Manuel Miranda, music and lyrics, first conceived of the idea for *In the Heights* when he was a sophomore in college. After graduating in 2002, Miranda joined forces with director Thomas Kali and producers Jill Furman, Kevin McCollum and Jeffrey Seller to bring the show to life. The show first opened off-Broadway February 8, 2007 and ran through July 15, 2007. After a few rewrites and revisions, it opened on Broadway March 9, 2008 and went on to win the 2008 Tony Awards for Best Musical,

Best Score, Best Choreography and Best Orchestrations (Allied Live, 2009, p. 2). It also won the 2008 Grammy for Best Original Show Cast Album (“Marketing Handbook,” p. 1).

The show features a blend of hip-hop, rap, salsa, Latin and reggaeton. The use of the Spanish language in the show is prominent, but not so overwhelming that those who do not speak Spanish are unable to understand the story. Miranda says, “We’ve tried to use Spanish in the way that Jerome Robbins [*Fiddler on the Roof*] used dance: when we get to the point where English won’t suffice, we break into Spanish” (Allied Live, 2009, p. 3).

The tour company marketing handbook provides promotional suggestions on several fronts: (1) target market insight, (2) promotional partners, (3) narrative themes and related promotions, and (4) media channels. The primary audience for *In the Heights*, as outlined by the tour marketing department, is the traditional Broadway audience. The secondary audience, as outlined by the tour marketing department, is college and young urban professionals, ages 20-35. This is a similar audience to *Rent* and *Avenue Q*. The tour’s tertiary audience is the Hispanic community at large. The tour company handbook specifically suggests using grassroots efforts to reach this tertiary audience.

The handbook suggests promotional partners such as coffee shops and cafés, convenience stores, music stores, health clubs and gyms, dance studios and schools, limo and taxi companies, high-end salons and spas, Latino businesses, restaurants, department stores, bookstores, moving companies, higher end women’s clothing retailers, art supply stores, college retailers, and grocery stores (“Marketing Handbook,” p. 5).

The main themes of the show, as outlined in the handbook, include home, family, tradition, discovering love, self-discovery, hope, change, community, achieving ones dreams and cultural diversity (“Promotional Outline,” p. 2). The handbook discusses several promotional ideas for each of these themes. One example is the “When You’re Home” promotion. “Being away from home can be difficult whether it be for a business trip, summer camp or freshman year of college. Create an on-air/on-line discussion about what ‘home’ means and encourage participants to share and be entered for a chance to win an *In the Heights* prize package” (“Promotional Outline,” p. 2).

Another promotional suggestion involves partnering with a local dance school or studio to host a party to create awareness and hype around *In the Heights* (“Promotional Outline,” p. 4). According to the handbook, this approach requires sensitivity because, “It is important to communicate to your members of the media what *In the Heights* is – a traditional Broadway musical with a strong sense of community, family and tradition – and dispel any early thoughts about what *In the Heights* is not – a hip-hop musical only for the Latin community” (“Marketing Handbook,” p. 5).

The handbook recommends a media mix that is mostly traditional, including print, television, radio and online/interactive. The handbook does suggest one social media campaign, entitled “Be in the Heights.” Participants can upload a personal photo to www.beintheheights.com where it will be transformed into a graffiti mural. People are then awarded a point for each friend who clicks on their mural, increasing their chances of winning tickets to the show in their market

Target Audience

Since the primary target audience specified by the tour is more receptive to traditional advertising, as shown by the touring Broadway data, it will be most beneficial to use a guerrilla marketing campaign to engage with the tour's secondary and tertiary audience, hereafter referred to as the Triangle Urbanities and La Colectividad Local, respectively.

Triangle Urbanites (Primary Audience)

Triangle Urbanites are young urban professionals between the ages of 20 and 35. They either work or attend college in the Triangle area. While familiar with Broadway shows, they do not attend them on a regular basis. Shows that they might have seen or have piqued their interest in the past include *Rent*, *Spring Awakening*, *Hairspray* and *Avenue Q*. They are tapped in to social media and enjoy the social scene and engaging with others. They are always looking for new and unique forms of entertainment and love learning about new cultures.

A guerrilla marketing campaign would be salient for this group because it has the potential for a high level of involvement. It is a form of promotion that Triangle Urbanities can interact with and talk about with their friends. Further, social media is a very strong conduit to this population, either through Facebook, Twitter or YouTube. Personal recommendations and buzz marketing is also very salient with this group as they spend a lot of time socializing. Table 4 presents the SWOT analysis for this target market.

Table 4: SWOT Analysis for Triangle Urbanites

<p>Strengths</p> <ul style="list-style-type: none"> • Tony and Grammy Award winning • Young, hip vibe with use of hip hop and Salsa • Leading characters can relate to Triangle Urbanities in aspirations and personal taste 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Not commonly known • Tour’s resistance to being typecast as Latin/Hip Hop musical • High ticket price
<p>Opportunities</p> <ul style="list-style-type: none"> • Triangle area’s concentration of colleges and universities • RTP attracts young professionals • Emerging trend of salsa dancing • Wider interest in multiculturalism 	<p>Threats</p> <ul style="list-style-type: none"> • Triangle Urbanites not the typical Broadway audience • Competition from other social scenes such as night clubs, sporting events and concerts • Short run time (not a long time for word-of-mouth to spread)

La Colectividad Local (Secondary Audience)

La Colectividad Local consists of the local Hispanic population. The Hispanic population is significant in the Triangle but based on the demographic profile of theatergoers, it is unclear whether they would be interested in seeing or able to afford a Broadway show (“Marketing Handbook,” p. 2). The Triangle Hispanic population is mostly lower-income families. This could be a difficult audience to reach but guerrilla marketing might prove effective with this population.

La Colectividad Local is not very familiar with Broadway shows and probably has never seen one. They are very family-oriented with strong cultural ties. The best way to connect with the parents is to connect with the children, who enjoy socializing, being around their friends and family, and love dancing and music. This population can effectively be reached through schools, churches and local Hispanic organizations such as El Centro Hispano. Word-of-mouth marketing is very successful with this market, which

is why guerrilla marketing could also be a useful tool. Table 5 presents a SWOT analysis for this target market.

Table 5: SWOT Analysis for La Colectividad Local

<p>Strengths</p> <ul style="list-style-type: none"> • Use of Spanish • Incorporation of Hispanic American culture • Strong themes of home and family 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Not commonly known • Tour’s resistance to being typecast as Latin/Hip Hop musical • High ticket price
<p>Opportunities</p> <ul style="list-style-type: none"> • High percentage of Latinos in the Triangle area • Typically, Latinos rely heavily on word of mouth when deciding on leisure activities • Significant amount of Hispanic churches and organizations (El Centro Hispano) 	<p>Threats</p> <ul style="list-style-type: none"> • The Latino community in the are is mostly comprised of lower income individuals and families • Short run time (not a long time for word-of-mouth to spread)

Objectives

Campaign performance will be benchmarked against two Broadway shows that toured at DPAC: *Young Frankenstein*, December 7-10 of 2010, and *Spring Awakening*, March 2-7 of 2010. I have chosen these shows as a point of comparison because of their similar target audience and popularity as compared to *In the Heights*.

The objectives for this campaign are:

- To increase ticket sales for *In the Heights* by 2% (in relation to the comparison set).
-
- To increase traffic to the *In the Heights* section of DPAC’s website by 5% (in relation to the comparison set).
- To generate media coverage of the promotional events and increase media coverage of *In the Heights* by media outlets (in relation to the comparison set).
- To generate retweets, tags and replies of DPAC *In the Heights* posts on Twitter.
- To generate comments to *In the Heights* posts on DPAC’s Facebook page.

Creative Strategy

The major challenge is how to engage with an audience that does not typically attend Broadway shows. How do you convince them that the production is relevant? The single idea that can hopefully help the target audience relate to *In the Heights* is: Today's Broadway. This idea conveys the relevance of the show to both the Triangle Urbanities and La Colectividad Local, consisting of the ever growing, in number and influence, Hispanic population.

Triangle Urbanities most likely see Broadway as relevant to their mothers or grandmothers rather than a viable entertainment option for themselves. Also, *In the Heights* is a relatively little-known production. The challenge is how to give this audience a taste of *In the Heights* so they can experience its multicultural and trendy vibe. Triangle Urbanities will be attracted to the Latin and hip hop styles into the music and choreography. The show also focuses on the theme of finding out who you are and where you belong, both ideas that Triangle Urbanites can relate to.

A positioning statement identifies who the target audience is, what they are looking for and how this product or service can meet that need. It is used by the company to ensure all marketing efforts are focused and on target. The positioning statement for *In the Heights* relative to the Triangle Urbanities is:

To Triangle Urbanites who desire engaging, up-beat, and culturally diverse entertainment options, *In the Heights* is a multicultural Broadway experience that incorporates hip-hop and Latin style by telling a story about finding yourself in the big city.

La Colectividad Local's has low familiarity and low perceived relevance with Broadway. Pilar Rocha-Goldberg, president and CEO of El Centro Hispano, stated that

most Hispanics in the area do not feel as if they belong at DPAC. Neither DPAC nor Broadway is in their entertainment consideration set (personal communication, January 25, 2011). While it is true that most Broadway shows do not appeal or relate to Hispanic audience members, *In the Heights* is one of the few shows that does. The challenge is how to make La Colectividad Local feel welcome in an unknown environment, how to prompt a cultural and emotional connection to *In the Heights*. By incorporating the use of Spanish, it provides a welcoming atmosphere for the Hispanic population at large. Also, the themes of family and home help to strengthen the ties to the Hispanic population.

The positioning statement for *In the Heights* relative to La Colectividad Local is:

To La Colectividad Local who seek entertainment that is culturally relevant and can be enjoyed by the whole family, *In the Heights* is a Broadway show full of Latin spice that conveys the importance of home and family.

Promotion 1: A Heightened Experience

Sponsors

There are three sponsors for A Heightened Experience: Cuban Revolution, Barriskill Dance Theatre School and Crabtree Valley Mall.

Cuban Revolution is a Cuban restaurant located directly across the street from DPAC, in the Tobacco Campus. They describe their decor as swanky with a 1950s feel and host a series of salsa nights called Salsa Revolution.

Table 6: Cuban Revolution provides/receives

Cuban Revolution provides	Cuban Revolution receives
<ul style="list-style-type: none"> • Money for promotional materials and venue rental (~\$280) • Promotion of the event through their network channels (social media, newsletters, email lists, announcement at events, advertisement in center) • Promotion of <i>In the Heights</i> at Saturday, February 12 Salsa Revolution 	<ul style="list-style-type: none"> • Table at A Heightened Experience • Logo included on all promotional materials • Two tickets to the show (~\$140) • Two additional tickets for giveaway at Salsa Revolution (~\$140) • Option of putting flyers at box office and around DPAC during the run of the show

Barriskill Dance Theatre School is a local dance school located in downtown Durham. They teach both children and adult dance classes in a range of dance styles, including Latin and hip hop.

Table 7: Barriskill provides/receives

Barriskill provides	Barriskill receives
<ul style="list-style-type: none"> • Money for promotional materials and venue rental (~\$280) • Dancers to perform at the event • Promotion of the event through their network channels (social media, newsletters, email lists, announcement at events, advertisement in center) 	<ul style="list-style-type: none"> • Table at A Heightened Experience • Logo included on all promotional materials • Opportunity to show of dancer’s talents in mall performances • Two tickets to the show (~\$140) • Option of putting flyers at box office and around DPAC during the run of the show

Crabtree Valley Mall is a two-story mall located in Raleigh, NC. There are over 220 stores and restaurants located in this mall.

Table 8: Crabtree provides/receives

Crabtree Valley Mall provides	Crabtree Valley Mall receives
<ul style="list-style-type: none"> • Money for promotional materials (~\$30) • Discount on venue rental (~\$250) • Promotion of the event through their network channels (social media, newsletters, email lists, announcement at events, advertisement in center) 	<ul style="list-style-type: none"> • Logo included on all promotional materials • Increase in foot traffic to the mall on February 12 • Two tickets to the show (~\$140) • Option of putting flyers at box office and around DPAC during the run of the show

Event Overview

The target audience for this promotion will be Triangle Urbanities. The event will take place from 12:00 pm to 3:00 pm in the center court of Crabtree Valley Mall in Raleigh on February 12, one week-and-a-half before the opening of the show. The main attraction will be dance performances of three songs from *In the Heights*. There will be a total of six dance couples, three hip-hop and three Latin. Barriskill Dance Theatre School, will provide the dancers, who will wear a Heightened Experience T-shirts with the *In the Heights* graphic on the back (see Appendix A). Table 7 outlines the performance schedule.

Table 9: Heightened Experience Performance Schedule

Time	Song	Performers
12:00 PM	<i>In the Heights</i>	Latin and hip hop dancers
1:00 PM	<i>96,000</i>	Hip hop Dancers
2:00 PM	<i>The Club</i>	Latin Dancers

DPAC, Barriskill Dance Theatre School and Cuban Revolution will set up information tables in the center court of the mall. When there is not a performance going on, people can visit the tables to learn more about each organization and the

In the Heights production. DPAC's table will feature promotional materials for the show, ticket giveaway drawings, and coupons for the show. If possible, there will be a box office staff member present so people can purchase tickets on site.

When not performing, the dancers will actively engage with guests, talking to them about the show and offering to teach them some dance moves. A DPAC representative will recruit audience members to give short interviews about a moment when they felt liked they belonged, what home means to them or what they love about their families. This footage will be posted on Twitter and Facebook after the event to hopefully continue to build excitement and buzz about *In the Heights*. DPAC will also provide laptop computers with headphones so people can watch a PBS documentary on Lin Manuel Miranda, the original creator of *In the Heights*, and get a more in-depth perspective of the show.

Cuban Revolution, will promote Salsa Revolution, a salsa dance event they hold at their restaurant several times per month. This particular Salsa Revolution will be the same night as A Heightened Experience. Every person who comes to this particular Salsa Revolution will automatically be entered for a chance to win tickets to the show. *In the Heights* music will also be played throughout the evening.

Channel Strategy

Social media represents the best way to reach Triangle Urbanites regarding the guerrilla-marketing event. DPAC has 6,892 followers on Facebook and 2,942 followers on Twitter. DPAC posts to each site about 5 times a week. It is anticipated that followers

will repost DPAC's postings about the guerrilla marketing event, reaching an even broader audience.

Social media will be used in two ways: (1) to inform people about A Heightened Experience and (2) to create excitement around A Heightened Experience and *In the Heights*. An event will be created in Facebook inviting anyone to come. When people respond that they are coming, it will show up on their friend's feeds, thus increasing our exposure. The event will also be linked through posts on DPAC's Twitter and Facebook page. Sponsors and anyone else who wants to can link to the event site through their posts.

Social media will also be used to create excitement around A Heightened Experience and *In the Heights*. Facts will be posted and followers will be invited to answer trivia questions and post follow-up footage and photos of A Heightened Experience. Examples of posts include:

- Which famous singer played Nina from *In the Heights* on Broadway last year? Here's a hint – America idolizes her.
- Check out recording by In the Heights' original cast of 96,000 <http://youtu.be/DSTjRUMfOKI>. Get hype for A Heightened Experience Saturday!
- What does Lilly Smith of Durham love about her family? Find out here - <http://bit.ly/1RJ34K>. *In the Heights* opens Tuesday!

Social media and email marketing will be further leveraged through sponsorship partners. Cuban Revolution has an active Twitter account, with 972 followers. They post several times a day every day of the week and Barriskill Dance Theatre School and Cuban Revolution have emailing lists. We will enlist their assistance in promoting our event through social media and emailing lists. Each sponsor will also receive posters and

flyers to post in their local businesses. There will be an A Heightened Experience sign to accompany already printed *In the Heights* posters (see Appendix A).

In addition to event sponsors, local businesses can spread information about A Heightened Experience by putting up posters and flyers and including the event in email blasts to their base. Many local businesses have previously helped DPAC promote events and would willingly help promote *In the Heights* and A Heightened Experience. We will target specific business that Triangle Urbanities are likely to encounter, including local bars and clubs, coffee shops around college campuses, gyms, and restaurants. To further promote A Heightened Experience, we will list it on several online community calendars such as Independent Weekly, Durham Event Calendar and Triangle.com.

Media Relations Strategy

DPAC has well-established relationships with most of the local media, including newspapers, radio and television stations. The media that will be approached to write about the event are presented in Table 10.

Table 10: A Heightened Experience Media Relations

Type	Name	Description
<i>Newspapers</i>	The Independent Weekly	Weekly newspaper based in Durham serving Raleigh, Durham, Cary and Chapel Hill
	The News and Observer	Daily newspaper based in Raleigh serving Raleigh, Durham, Cary, Chapel Hill and the rest of the Research Triangle Area
	Durham Herald Sun	Daily newspaper based in Durham
	The Daily Tar Heel	The University of North Carolina at Chapel Hill’s school paper
	The Chronicle	Duke University’s school paper
	The Technician	North Carolina State’s school paper
<i>Radio Stations</i>	WUNC	North Carolina Public radio station
<i>Television Stations</i>	WNCN-NBC 17	Raleigh station
	ABC11-WTVD	Raleigh station
	WRAL-TV 5	Raleigh/Durham station
	WRAZ-FOX 50	Raleigh/Durham/Fayetteville station
	WUNC-PBS	North Carolina’s public television station
	Raleigh-CW22	Raleigh station

The PR for this event will include sending out a media advisory a week prior to the event as well as press releases after the event (see Appendix B).

Table 11: A Heightened Experience promotions timeline

	Week 1 1/24-1/30	Week 2 1/31-2/6	Week 3 2/7-2/13	Week 4 2/14-2/20	Week 5 2/21-2/27
Posters put up					
Public Relations					
<i>Media Advisory</i>					
<i>Press Release</i>					
Social Media					
<i>Announcement/reminder of event</i>					
<i>General Social Media promotion</i>					
Email promotions					

Promotion of A Heightened Experience and *In the Heights*
 Date of A Heightened Experience
 In the Heights promotion and post promotion of A Heightened Experience
 In the Heights show run

Budget

DPAC has a budget allocation of \$400 for this event. The majority of the costs will be equally divided among DPAC, Crabtree Valley Mall, Barriskill Dance Theatre School and Cuban Revolution. DPAC will pay for the full cost of the five t-shirts for DPAC staff.

Table 12: A Heightened Experience Budget

Item	Description	DPAC Pays	Barriskills Pays	Crabtree Pays	Cuban Revolution Pays	Total
Venue	Renting the center court at Crabtree Valley Mall for the day	\$250	\$250	\$250	\$250	\$1,000
T-Shirts	\$20 per shirts for 6 dancers plus 5 DPAC staff	\$130	\$30	\$30	\$30	\$150
		\$380	\$280	\$280	\$280	\$1,150

DPAC will also provide promotional items to support the campaign. The tour will provide DPAC free promotion tickets to the show and *In the Heights* posters and flyers. This event would require 10 tickets – two for each of the three sponsors, two for the ticket giveaway at Cuban Revolution’s Salsa Revolution and two for the ticket giveaway at A Heightened Experience. At DPAC’s disposal are computers and headphones for guest to watch the documentary, a color printer for additional signage and cameras and video cameras to capture the events of the day.

Promotion 2: *In the Heights* Exposición de Talentos

Sponsors

El Centro Hispano is a Durham-based nonprofit organization that works directly with the Hispanic population in Durham, Chapel Hill and Carrboro. The goal of the organization is to strengthen and improve the local Hispanic community on an individual and community level.

Table 13: El Centro Hispano provides/receives

El Centro Hispano provides	El Centro Hispano receives
<ul style="list-style-type: none"> • Promotion of the event through their network channels (social media, newsletters, email lists, announcement at events, advertisement in center) • The venue for the talent show 	<ul style="list-style-type: none"> • Option of putting flyers at box office and around DPAC during the run of the show • Media exposure in relation to the event • Two tickets to the show (~\$140)

Event Overview

This promotion targets La Colectividad Local. Because the Hispanic population listens strongly to their children when considering entertainment options, this campaign focuses on gaining the attention of the children.

El Centro Hispano has a fairly active youth group that meets once a week. To encourage the youth to actively engage with the show, the youth group will put on a talent show signing or dancing to *In the Heights* music. The show will be held at El Centro Hispano on February 21, the Monday before the show opens. Family, friends and other members of the community will all be welcome and encouraged to come. There will be three judges – one representative from the *In the Heights* cast, one representative

from DPAC and one representative from El Centro Hispano. The winner will receive four tickets to the show as well as backstage passes to meet the entire cast.

Channel Strategy

El Centro Hispano will promote the talent show using materials provided by DPAC. The most effective marketing tool in the Hispanic community is word of mouth. The best way to initiate this is to spread the word in places where they congregate, such as El Centro Hispano.

Media Relations Strategy

DPAC has well-established relationships with most of the local media, including newspapers, radio and television stations. The media that will be approached to write about the event are presented in Table 14.

Table 14: *In the Heights* Exposición de Talentos Media Relations

Type	Name	Description
<i>Newspapers</i>	The Independent Weekly	Weekly newspaper based in Durham serving Raleigh, Durham, Cary and Chapel Hill
	The News and Observer	Daily newspaper based in Raleigh serving Raleigh, Durham, Cary, Chapel Hill and the rest of the Research Triangle Area
	Durham Herald Sun	Daily newspaper based in Durham
	QuéPasa	Hispanic newspaper based in Raleigh
<i>Radio Stations</i>	WUNC	North Carolina Public radio station
<i>Television Stations</i>	WNCN-NBC 17	Raleigh station
	ABC11-WTVD	Raleigh station
	WRAL-TV 5	Raleigh/Durham station
	WRAZ-FOX 50	Raleigh/Durham/Fayetteville station
	WUNC-PBS	North Carolina’s public television station
	Raleigh-CW22	Raleigh station

A media advisory will be sent out the week prior to the talent show (see Appendix C).

The theatre tickets will be for the same night as press night, allowing the press easy

access to photograph and interview the winners. A press release will be issued on Thursday after the winners attend the show (see Appendix C).

Table 15: *In the Heights* Exposición de Talentos promotions timeline

	Week 1 1/31-2/6							Week 2 2/7-2/13							Week 3 2/14-2/20							Week 5 2/21-2/27								
Posters and music given to El Centro	■																							■	■	■	■	■	■	■
Public Relations																														
<i>Media advisory</i>															■															
<i>Press releases sent</i>																														

Date of Talent Show
 In the Heights show run
 Date of show for winning tickets

Budget

Because there is no budget, this promotion must use free forms of promotion and communication or use things that are already at DPAC’s and El Centro Hispano’s disposal. The tour provides DPAC with CD’s of the *In the Heights* soundtrack, a certain number of free promotion tickets to the show and *In the Heights* posters and flyers. This event will require 6 tickets – two for El Centro Hispano and four for the winner of the talent show. At DPAC’s disposal is a color printer for additional signage and cameras and video cameras to capture the events of the day. El Centro Hispano will be able to provide the venue for the talent show at no extra cost.

Evaluation

This section provides an evaluation plan to measure the effectiveness of the guerrilla marketing events if they were to be implemented. The success of the events would be evaluated by determining how well the objectives were met. The objectives for this campaign are:

- To increase ticket sales for *In the Heights* by 2% (in relation to the comparison set).

- To increase traffic to the *In the Heights* section of DPAC's website by 5% (in relation to the comparison set).
- To generate media coverage of the promotional events and increase media coverage of *In the Heights* by media outlets (in relation to the comparison set).
- To generate retweets, tags and replies of DPAC *In the Heights* posts on Twitter.
- To generate comments to *In the Heights* posts on DPAC's Facebook page.

To assess tickets sales, I would look at the number of tickets sold during the promotion and post promotion of A Heightened Experience and *In the Heights* Exposición de Talentos. I would also look at the number of tickets sold during A Heightened Experience, as well as the number of coupons redeemed from the event. This information would provide a rough estimate of how many tickets were sold as a direct result of A Heightened Experience. I would also look at the total number of tickets sold for *In the Heights*. The total number of tickets sold would then be compared to *Spring Awakening* and *Young Frankenstein* to determine if there was a 2% increase in tickets sold.

I would use the website Compete to assess the amount of website traffic to the *In the Heights*' page of DPAC's website. I would evaluate the number of visits to the page around the time of A Heightened Experience and *In the Heights* Exposición de Talentos as well as prior to any promotion of the event. I would then determine the amount of website traffic to the *In the Heights*' page in the two weeks prior to the opening of the show and compare that to the website traffic for *Spring Awakening* and *Young Frankenstein*'s pages the two weeks prior to their openings. I would then determine if there was a 5% increase in views.

To assess media coverage, I would search local media news sites to identify number of hits, word count of hits, and general coverage sentiment. I would use Google Alerts to

prompt me when a news event is posted with the words A Heightened Experience and Durham Performing Arts Center *In the Heights*, and *In the Heights* Exposición de Talentos. I would also use Google Alerts to assess social media in addition to regular searches on Facebook and Twitter.

I would evaluate the overall success of the events through attendance. I would document attendance through the number of ticket giveaway slips collected at A Heightened Experience and the number of performers in *In the Heights* Exposición de Talentos.

IV. *Shrek the Musical* Marketing Plan

Situation Analysis

About Shrek the Musical

*“All the things that make us special are the things that make us strong.”
Freak Flag, Shrek the Musical*

Shrek the Musical is based on the highly popular 2001 DreamWorks animated film, *Shrek*. The story is about an ogre named Shrek who sets out to rescue Princess Fiona for Lord Farquaad, a scheming lord who has his sight set on being king. Shrek agrees to this task in the hope of saving his swamp. However, Shrek soon finds himself on an unexpected journey with a loud-mouthed donkey and a beautiful princess hiding an embarrassing secret. Shrek begins to fall for the lovely Fiona, but who could ever love an ogre?

Shrek has a quirky vibe with fart jokes and “middlebrow, witty repartee” (Brater et al., p. 166). The show's main theme and overarching message is one of diversity and multiculturalism. Unlike many fairytales of the day, conflict takes a backseat to celebrating individual differences. “Everyone turns out to be a freak, so everyone is the same after all” (Brater et al., p. 167).

DreamWorks and Neal Street Productions co-produced *Shrek the Musical*, which opened on Broadway in December 2008 and went on tour the summer of 2009. Jason Moore, director of Tony award-winning *Avenue Q*, directed the show (Teodorczuk,

2008). Two well-known writers were also brought on board – David Lindsay, 2007 Pulitzer Prize winner for *Rabbit Hole*, and Jeanine Tesori, composer for the 2006 Evening Standard Theatre Award winning *Caroline, or Change* (Brater et al., p. 166). The show was described as “one of the most expensive and publicized new musicals on Broadway” of its season (Healy, p.2, 2009).

Shrek, DreamWorks first Broadway musical, was seen as a direct challenge to Disney’s dominance on Broadway (Healy, 2009, p. 2). According to Mendes, of Neal Street Productions, “The Lion King is magnificent, but it is quite serious. Shrek is irreverent and pure fun. It’s a good night out and offers a great way for kids to be introduced to the theatre” (Teodorczuk, 2008). It seemed DreamWorks had everything they needed to take on a giant like Disney – a large budget, an impressive list of producers and writers, and a well-known main character. “According to Marketing Evaluations, 94 percent of children ages 6 to 11 recognize Shrek—the same percentage that recognize Mickey Mouse” (Brater et al., p.158). Shrek has a likeability score that rivals Santa Claus (Brater et al., p.158).

In the land of awards, *Shrek* seemed to be doing a pretty good job of challenging that dominance. The album debuted at the number one spot on the Billboard Cast Album chart. The show was nominated for eight Tony Awards, ten Outer Critics Circle Awards and 11 Drama Desk Awards (Brater et al., p. 164). However, on the streets, *Shrek’s* success was not so bright. The reviews were mixed, ranging from agreeable and “fabulous fare” to desperate to please and, according to the New York Times, “not bad” (Berson, 2008). The show played to a 73% capacity during the first six months and accrued a net loss of approximately \$1.8 million (Brater et al., p. 156). The lack of ticket

sales was attributed to three factors: “poor word of mouth among people who have seen the show; a fuzzy advertising campaign; and the high price of tickets for a production that is perceived, fairly or not, as a family show” (Healy, 2009, p. 2).

The *Shrek* films all relied heavily on product tie-ins and a means of promotion. DreamWorks decided not to do this with *Shrek the Musical* and hoped it would piggyback the success of the already well-established brand (Brater et al., p. 159). DreamWorks did decide to link the musical with Earth Day and environmental awareness promotion. In an article appearing in the Huffington Post in April 2009, Shrek encourages people to “make a commitment to do their part and incorporate a little green awareness into everything they do every day” (Brater et al., p. 160). The article concludes with a plug for the show. Shrek writes, “I’m not in the swamp at the moment. I’m in New York City, ‘treading the boards’ . . . in my new Broadway musical” (Brater et al., p. 160).

However, DreamWorks soon learned that they needed to do more than piggyback previous success and give a nod to a cause. They decided to hire SpotCo, one of the trendiest entertainment ad agencies in New York. SpotCo helped transform *Rent* into the icon that it is today through its “No Day But Today” advertisements (Brater et al., p. 160). The company started with print advertising with a twist. The ads, which were plastered all over the Times Square subway station, parodied many Broadway classics. “One poster, for example, depicted Princess Fiona under the headline: ‘If My Friends Could FREE Me Now’” (Brater et al., p. 161). DreamWorks thought that these posters would go over the heads of many people, especially parents and first-time theatergoers. However, this campaign was directed more at their rival, Disney. “It is more likely that DreamWorks wanted aficionados and industry professionals to believe that it—unlike

Disney—was in the know, capable of lovingly lampooning classic musicals, because it understood their cultural importance” (Brater et al., p. 161).

SpotCo also used another form of traditional media, television advertisements. “One ad described *Shrek the Musical* as ‘part romance, part twisted fairy tale, and all irreverent fun.’ Another concluded with the alarming promise that ‘Broadway’s getting a Makeogre!’ (Brater et al., p. 161). They used emails and the official *Shrek* website as well. The website featured photos and videos of the performance, television commercials, and webisodes (Brater et al., p. 162).

The most innovative marketing strategy that SpotCo implemented with *Shrek the Musical* was Shrekster, “the theatre world’s first major attempt at creating a social community” (Brater et al., p. 161). In true *Shrek* fashion, the website parodies many of the already existing social networking sites. “Shrekster featured satirical fairytale news stories, message boards, and profile pages for *Shrek* characters” (Brater et al., p. 161). The site was a place for individuals to share their interests and thoughts with other theatergoers and possibly win prizes, including tickets (Brater et al., p. 162). While the website did end up winning the Best Integrated Ad Campaign award at the 2009 Internet Advertising Competition, the site was not popular among users. There were few posts on the message boards and the website did not create significant word-of-mouth referrals (Brater et al., p. 162). In response, the site was revived to include in the touring of the show and is still active (Brater et al., p. 162).

At present, *Shrek the Musical* lacks word of mouth marketing, also an area that could help the production the most. In the past, many campaigns have focused on winning website awards in an effort to directly challenge Disney. An unintended effect is

an inability to engage with the people responsible for generating a profit – the target audience. A guerrilla marketing campaign could help *Shrek* better connect with the target audience and create word of mouth marketing.

Target Audience

The most logical target audience for a guerrilla marketing campaign would be parents, and mothers in particular, because they typically purchase tickets. Since the show's main theme is celebrating diversity, it would be most appealing to open-minded and forward-thinking mothers who are trying to raise their children with the same values.

Diversified Mothers

Diversified mothers are mothers in the Triangle area who have kids between the ages of 5-13. Broadway data shows that women typically make the buying decisions in regard to Broadway shows. These mothers are middle to upper class, college educated and most likely married. They are open-minded and believe strongly in raising their children the same way. They have a desire to expose their children to many types of experiences. These mothers are familiar with Broadway and have attended shows in the past.

The best way to reach this target market is through their children, particularly if children will attend the performance. If children are excited about the show, mothers may be more inclined to purchase tickets. A guerrilla-marketing event will involve children with *Shrek the Musical*, thus encouraging them to talk about the show with their parents and friends and build excitement.

Diversified mother can also be reached through social media. Mothers are active on many social networking sites to connect with other mothers and friends and share updates about their families. Table 15 presents a SWOT analysis for this target market.

Table 16: SWOT Analysis for Diversified Mothers

<p>Strengths</p> <ul style="list-style-type: none"> • Well-known and well-liked main character • Overarching theme of accepting and celebrating diversity • Kid-friendly 	<p>Weaknesses</p> <ul style="list-style-type: none"> • High ticket price • Crude use of farting a burping
<p>Opportunities</p> <ul style="list-style-type: none"> • Family friendly vibe of the triangle as a whole • Lots of kid-friendly organizations to partner with (such as museums and schools) 	<p>Threats</p> <ul style="list-style-type: none"> • Competition from other family activities such as museums and parks • Short run time (not a long time for word-of-mouth to spread)

Objectives

Campaign performance will be benchmarked against two shows that toured at DPAC: *Disney's Beauty and the Beast*, June 8-13 2010, and *Madagascar Live!*, February 18-20, 2011. These shows have been chosen as a point of comparison because of their similar target audience and popularity as compared to *Shrek the Musical*.

The objectives are:

- To increase ticket sales for *Shrek the Musical* by 2% (in relation to the comparison set).
- To increase traffic to the *Shrek the Musical* section of DPAC's website by 5% (in relation to the comparison set).
- To generate media coverage of Ogre Hunt and to increase media coverage of *Shrek the Musical* by media outlets (in relation to the comparison set).
- To generate retweets, tags and replies of DPAC *Shrek the Musical* posts on Twitter.

- To generate comments to *Shrek the Musical* posts on DPAC's Facebook page.

Creative Strategy

The biggest creative challenge is conveying that the performance is worth the high-ticket price. Tickets start at \$20 and go upwards from there. Mothers may perceive this as a risky purchase. They may wonder whether their children will be able to sit through a Broadway performance or whether they themselves will enjoy a “children’s” show. Mothers also might think of *Shrek the Musical* as using crude humor and wonder if it will teach their children bad habits.

The single idea for this campaign is: A New Kind of Fairytale. To address these concerns, a more-for-more value proposition must be used. The mothers will have to pay more for tickets but they won't just receive tickets to a Broadway show. They also will receive tickets to a show that they will enjoy as much as their children. *Shrek the Musical* uses humor that children will enjoy and some humor that only adults will truly understand. It is a show that teaches children to be accepting of others and to be proud of their own differences. Perfection is not a requirement for happily ever after. Diversified mothers should think of this show as fun, educational, and diverse.

A positioning statement identifies who the target audience is, what they are looking for and how this product or service can meet that need. It is used by the company to ensure all marketing efforts are focused and on target. The positioning statement for *Shrek the Musical* relative to Diversified Mothers is:

To Diversified Mothers who desire family-friendly, educational entertainment options, *Shrek the Musical* is a Broadway show that uses humor, fairy-tale characters and music to celebrate diversity.

Promotion: Ogre Hunt

Sponsors

There are two sponsors for Ogre Hunt: the North Carolina Museum of Life and Science and the Durham Bulls. The North Carolina Museum of Life and Science is located in Durham, NC. Exhibits range from space to a butterfly house and live animals. Their mission is “to create a place of lifelong learning where people, from young child to senior citizen, embrace science as a way of knowing about themselves, their community, and their world” (North Carolina Museum of Life and Science).”

Table 17: North Carolina Museum of Life and Science provides/receives

NC Museum of Life and Science provides	NC Museum of Life and Science receives
<ul style="list-style-type: none">• Money for promotional materials and face painting (~188)• Prizes for Ogre Hunt• Promotion of the event through their network channels (social media, newsletters, email lists, announcement at events, advertisement in center)• Lightning the donkey for kids to pet at Ogre Hunt	<ul style="list-style-type: none">• Table at Ogre Hunt• Logo included on all promotional materials• Two tickets to the show (~\$140)• Option of putting flyers at box office and around DPAC during the run of the show

The Durham Bulls are Durham’s local baseball team, formed in 1902. The Durham Bulls Athletic Park is located directly behind DPAC. The stadium was built in 1995 and has been updated several times over the years.

Table 18: The Durham Bulls provides/receives

Durham Bulls provides	Durham Bulls receives
<ul style="list-style-type: none"> • Money for promotional materials and face painting (~\$188) • Prizes for Ogre Hunt • Promotion of the event through their network channels (social media, newsletters, email lists, announcement at events, advertisement in center) • Use of the stadium to “hide” ogres 	<ul style="list-style-type: none"> • Table at Ogre Hunt • Logo included on all promotional materials • Two tickets to the show (~\$140) • Option of putting flyers at box office and around DPAC during the run of the show

Event Overview

This guerrilla-marketing event is a scavenger hunt for children to complete with their parents. The event will take place March 28, one week-and-a-half opening night, from 12-4pm. Eight people will wear ogre ears and Ogre Hunt t-shirts with the *Shrek the Musical* graphic on the back (see Appendix D). The ogres will be spread throughout the American Tobacco District area. This area includes inside and outside DPAC, the Durham Bulls Stadium and the American Tobacco Campus. Each child and parent will get an Ogre Hunt map (see Appendix E) either from the DPAC box office or an ogre. The map will communicate the rules of the hunt as well as where to find the eight ogres. They must find each ogre, answer a question and get a sticker. Many of the questions have been adapted from the Shrek Study Guide created by Thru the Stage Door (Naylor, 2009).

Table 19: Ogre Hunt questions

Ogre #	Question	Answer
1	This Shrek character wants to be a real boy. Gingy finally tells him it is ok to be different, to tell the world, “I’m different and here I am splinters and all!” Who was this character?	Pinocchio
2	Walt Whitman once said, “Be curious, not judgmental.” What does this quote mean to you?	Open-ended
3	In 1960, four black freshmen from a college in Greensboro, NC walked into a Woolworth’s store and sat at the lunch counter. They were refused service. The sit-in continued and grew in size over time. Many students were arrested. What were these students protesting against during their sit-in?	Segregation, racism
4	Princess Fiona is a princess by day and an ogre by night. Every night, she hides the fact that she turns into an ogre from Shrek and Donkey. Why do you think she does this?	Open-ended
5	Farquard, the evil prince of Kingdom Duloc, forces all the fairy tale characters to leave the community. Why does he do this?	Doesn’t like people who are different, wants everyone to be the same
6	When Shrek leaves his parents house, he finds a swamp and isolates himself there. Why does he do this?	Doesn’t want to be bullied, doesn’t like that everyone fears him, he is hunted by others for being different
7	Donkey sticks by Shrek no matter what, even when he yells at him. Why does he do this?	They are friends
8	Throughout history, there have been many rulers like Farquard who control people, spread hate and discrimination, and do evil deeds for selfish reasons. Such rulers include Hitler and Ivan the Terrible. All of these rulers took advantage of their what in order to accomplish these things?	Power

Once the children have answered the questions and received a green sticker from all eight ogres, they will go to the box office at DPAC to receive a prize, including two pairs of tickets, Shrek merchandise, or coupons and tickets from the North Carolina Museum of Life and Science and the Durham Bulls.

In addition to the scavenger hunt, a face-painting booth will be placed in Diamond View Park, the green area beside DPAC. Children's faces can be transformed into ogres, a donkey, Pinocchio, Gingy or any of the other characters from *Shrek the Musical*. In the VIP parking lot, in front of DPAC, the North Carolina Museum of Life and Science will have a booth set up with their donkey, Lightning. Children can come pet donkey and learn about the museum. Inside DPAC, a person dressed up as Princess Fiona will be greeting children, taking photos and reading William Steig's children's book, *Shrek*. Parents can also visit the box office to buy tickets to the show.

Channel Strategy

Social media represents the best way to reach Diversified Mothers regarding the guerrilla-marketing event. DPAC has 6,892 followers on Facebook and 2,942 followers on Twitter. DPAC posts to each site about 5 times a week. Followers will, hopefully, repost DPAC's postings about the guerrilla marketing event, thus reaching an even broader audience.

Social media will be used in two ways: (1) to inform people about Ogre Hunt and (2) to create excitement about Ogre Hunt and *Shrek the Musical*. An event will be created in Facebook inviting anyone to come. When people respond that they are coming, it will show up on their friend's feeds, thus increasing our exposure. The event will also be linked through posts on DPAC's Twitter and Facebook page. Sponsors and anyone else who wants to can link to the event site through their posts.

The second social media use will be general promotions of the event and *Shrek the Musical*, building excitement around the event. Below are some examples of posts.

- Ogre spotted at Durham Amtrak station. Said he was getting out of town before the Ogre Hunt Saturday.
- Thanks for helping us. All the ogres have been found. Now share pictures of your children on the “hunt.”
- How long does it take for Shrek to get into his costume before the show?

Social media and email marketing will be further leveraged through sponsorship partners. The North Carolina Museum of Life and Science has a Facebook page with 2,874 people liking the page. The museum also has a Twitter page with 4,055 followers. They post to both of these sites about two or three times a week. They also have an e-newsletter. The Durham Bulls has a Facebook page with 11,854 people liking them. Their Twitter account has 4,012 followers. They post to both of these sites about twice a day Monday through Friday. The Durham Bulls has an e-newsletter as well. We will enlist their assistance in promoting our event through social media and emailing lists. Each sponsor will also receive posters and flyers to post in their local businesses. There will be an Ogre Hunt sign accompanying the already printed *Shrek the Musical* poster (see Appendix D).

In addition to event sponsors, local business can promote the Ogre Hunt through placement of posters and flyers and including the event in email blasts to their base. Many local businesses have helped DPAC promote events previously and would willingly help promote *Shrek the Musical* and Ogre Hunt. We will target specific business that children are likely to visit with their parents such as local YMCA’s, museums, toy stores, children apparel stores, and family restaurants. To further promote Ogre Hunt, we will list it on several online community calendars such as Independent Weekly, Durham Event Calendar, and Triangle.com.

Media Relations Strategy:

DPAC has well-established relationships with most of the local media, including newspapers, radio and television stations. The media that will be approached to write about the event are presented in Table 14.

Table 20: Ogre Hunt Media Relations

Type	Name	Description
<i>Newspapers</i>	The Independent Weekly	Weekly newspaper based in Durham serving Raleigh, Durham, Cary and Chapel Hill
	The News and Observer	Daily newspaper based in Raleigh serving Raleigh, Durham, Cary, Chapel Hill and the rest of the Research Triangle Area
	Durham Herald Sun	Daily newspaper based in Durham
<i>Radio Stations</i>	WUNC	North Carolina Public radio station
<i>Television Stations</i>	WNCN-NBC 17	Raleigh station
	ABC11-WTVD	Raleigh station
	WRAL-TV 5	Raleigh/Durham station
	WRAZ-FOX 50	Raleigh/Durham/Fayetteville station
	WUNC-PBS	North Carolina’s public television station
	Raleigh-CW22	Raleigh station

Media relations for this event will include sending out a media advisory the week prior to the event as well as press releases after the event (see Appendix E).

Table 21: Ogre Hunt promotions timeline

	Week 1 3/7-3/13	Week 2 3/14-3/20	Week 3 3/21-3/27	Week 4 3/28-4/3	Week 5 4/4-4/10
Posters put up					
Public Relations					
Media Advisory					
Press Release					
Social Media					
Announcement/reminder of event					
General Social Media promotion					
Email promotions					

■ Promotion of Ogre Hunt and *Shrek the Musical*
■ Date of Ogre Hunt
■ *Shrek the Musical* promotion and post promotion of Ogre Hunt
■ *Shrek the Musical* show run

Budget

DPAC has a budget allocation of \$400 for this event. The majority of the costs will be equally divided among DPAC, North Carolina Museum of Life and Science and the Durham Bulls. DPAC will pay for the full cost of the Princess Fiona’s costume.

Table 22: Ogre Hunt Budget

Item	Description	DPAC Pays	NCMLS Pays	Durham Bulls Pays	Total
Face painting	\$100 per hour for 4 hours	\$134	\$134	\$134	\$400
Princess Fiona Costume	Wig with ogre ears and tiara plus a green belted dress	\$45			\$45
T-shirts	8 t-shirts for the 8 ogres at \$20 a piece	\$54	\$54	\$54	\$160
		\$233	\$188	\$188	\$605

DPAC will also provide promotional items to support the campaign. The tour provides DPAC with *Shrek the Musical* merchandise, free promotion tickets to the show, and *Shrek the Musical* posters and flyers. The merchandise includes the ogre ears for the ogres in the hunt and prizes. This event will require eight tickets – two for the North Carolina Museum of Live and Science, two for the Durham Bulls and four to give away

as prizes. At DPAC's disposal is a color printer for additional signage and cameras and video cameras to capture the events of the day.

Evaluation

This section provides an evaluation plan for the effectiveness of the guerrilla-marketing event if it were to be implemented. The success of the event would be evaluated by determining how well the objectives were met. The objectives for this campaign are:

- To increase ticket sales for *Shrek the Musical* by 2% (in relation to the comparison set).
- To increase traffic to the *Shrek the Musical* section of DPAC's website by 5% (in relation to the comparison set).
- To generate media coverage of the promotional event and increase media coverage of *Shrek the Musical* by media outlets (in relation to the comparison set).
- To generate retweets, tags and replies of DPAC *Shrek the Musical* posts on Twitter.
- To generate comments to *Shrek the Musical* posts on DPAC's Facebook page.

To assess tickets sales, I would look at the number of tickets sold during the promotion and post promotion of Ogre Hunt. I would also look at the number of tickets sold during the event as well as the number of coupons redeemed from the event. This information would provide a rough estimate of how many tickets were sold as a direct result of Ogre Hunt. I would also look at the total number of tickets sold for *Shrek the Musical*. The total number of tickets sold would then be compared to *Disney's Beauty and the Beast* and *Madagascar Live!* to determine if there was a 2% increase in tickets sold.

I would use the website Compete to assess the amount of website traffic to the *Shrek the Musical's* page of DPAC's website. I would evaluate the number of visits to the page around the time of Ogre Hunt as well as prior to any promotion of the event. I would then determine the amount of website traffic to the *Shrek the Musical's* page in the two weeks prior to the opening of the show and compare that to the website traffic for *Disney's Beauty and the Beast* and *Madagascar Live!*'s pages the two weeks prior to their openings. I would then determine if there was a 5% increase in views.

To assess media coverage, I would search local media news sites to identify number of hits, word count of hits, and general coverage sentiment. I would use Google Alerts to prompt me when a news event is posted with the words Ogre Hunt and Durham Performing Arts Center *Shrek the Musical*. I would also use Google Alerts to assess social media in addition to regular searches on Facebook and Twitter.

I would evaluate the overall success of the event through attendance. I would document attendance through the number of Ogre Hunt maps the box office collects.

V. Conclusion

At its core, guerilla marketing is a highly flexible promotional tool that can strategically connect with a target audience through surprise and local relevance, often more cost effectively than other promotional tools. The campaigns in this thesis strive to directly engage with the target audiences and create a memorable experience.

A Heightened Experience is a theatrical stunt aimed at Triangle Urbanities to portray a party or club vibe with hype music and great dancing. *In the Heights* Exposición de Talentos is targeted at La Colectividad Local and connects through the concepts of family and nostalgia, two things highly valued by the Hispanic community. This promotion embraces the guerilla marketing approach by using a limited budget to connect locally and individually with the target audience. At the same time, the fact that the event lacks surprise and takes place in a private location does not align perfectly with the traditional definition of guerilla marketing.

With regard to *Shrek: The Musical*, a theatrical stunt, Ogre Hunt, was created to connect with Diversified Mothers and their children. This event reflects key aspects of guerilla marketing through its attempt to create a one-on-one memorable experience between the target audience and the product. This promotion aims to engage and connect with the audience on a personal level and encourage buzz marketing.

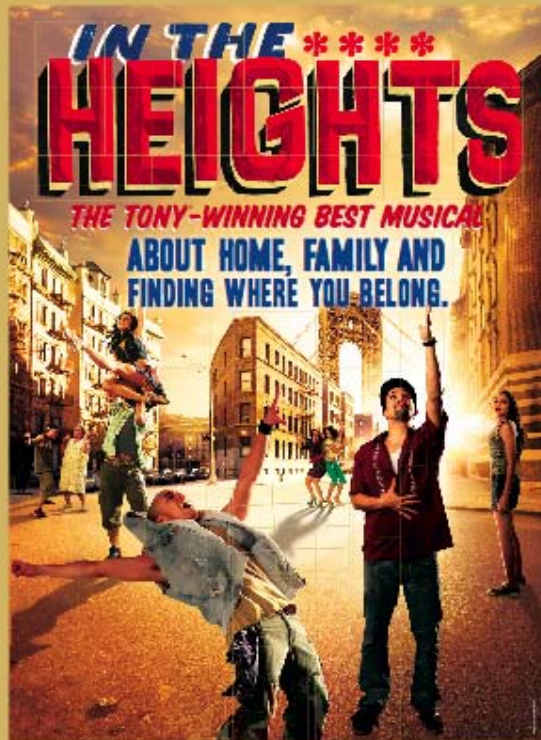
Because guerilla marketing is about the individual experience, the local community should be involved so that the event is truly individualized. Interestingly, Broadway shows are usually a national or global phenomenon that may not be perceived

as relevant, approachable, or interesting by individuals in certain markets. Guerrilla marketing has the potential to present these productions on a local level, tapping into the communities in which the audiences live. These marketing plans do just that. The connections of local business present the city of Durham as a place with many dining and entertainment options. The system celebrates Durham and helps it thrive, which helps the local businesses. It is the perfect example of how a national concept can become a local phenomenon.

Appendix A: Graphic work for A Heightened Experience



COMING TO **DPAC** FEBRUARY 22-27
DURHAM
PERFORMING ARTS
CENTER



**CUBAN
REVOLUTION**
RESTAURANT & BAR

Barriskill
Dance Theatre School


CRABTREE
GALLERY MALL

JOIN US FOR



A HEIGHTENED EXPERIENCE



**SATURDAY FEBRUARY 12 FROM 12PM TO 3PM
IN THE CENTER COURT OF CRABTREE VALLEY MALL**

COME GET A TASTE OF IN THE HEIGHTS. LISTEN TO THE INFECTIOUS BEATS OF IN THE HEIGHT'S MUSIC, ENTER TO WIN TICKETS TO THE SHOW AND MUCH MORE. IT WILL BE AN AFTERNOON FULL OF SURPRISES AND ONE YOU WON'T SOON FORGET!



Barriskill
concrete theater and food



Appendix B: Public relations work for A Heightened Experience

Durham Performing Arts Center
The American Tobacco District
123 Vivian Street
Durham, NC 27701

MEDIA ADVISORY

CONTACT: Delphine Andrews, marketing consultant
(919) 423-0951, deliza05@gmail.com

February 7

DURHAM PERFORMING ARTS CENTER TO PROMOTE OPENING OF
BROADWAY MUSICAL IN THE HEIGHTS WITH A HEIGHTENED EXPERIENCE

WHAT: A Heightened Experience – An event promoting the Broadway musical, *In the Heights*, showing at Durham Performing Arts Center (DPAC) February 22-27. People can watch three performances to *In the Heights* music by Latin and hip-hop dancers. They can learn dance moves from the dancers and find out more about the show.

WHO: Sponsors include Barriskill Dance Theatre School, Cuban Revolution and Crabtree Valley Mall

WHEN: February 12, 12-3p.m.

Scheduled activities:

12:00 p.m.	Latin and hip-hop dancers perform to the song <i>In the Heights</i>
1:00 p.m.	Hip-hop dancers perform to the song <i>96,000</i>
2:00 p.m.	Latin dancers perform to the song <i>The Club</i>

WHERE: Crabtree Valley Mall, Center Court

NOTE: Photography and video is allowed. All dancers will be available for interviews. Linda Charlton, director of marketing at DPAC, will be available for interviews.

Heights/p.2

Durham Performing Arts Center
The American Tobacco District
123 Vivian Street
Durham, NC 27701

NEWS RELEASE

February 14

CONTACT: Delphine Andrews, marketing consultant
(919) 423-0951, deliza@email.unc.edu

DURHAM PERFORMING ARTS CENTER CELEBRATES OPENING OF
BROADWAY MUSICAL IN THE HEIGHTS WITH A HEIGHTENED EXPERIENCE

Durham, N.C. – Saturday the Durham Performing Arts Center (DPAC) promoted the opening of *In the Heights*, its newest Broadway show, with A Heightened Experience, a promotion at Crabtree Valley Mall featuring Latin and hip-hop dancers performing to songs from the musical.

The dancers, provided by Barriskill Dance Theatre School in Durham, performed three dance routines over a three-hour span.

“The music was really upbeat and made me want to bust a move right along with the dancers,” said Mandy Smith of Durham.

When the dancers were not performing, audience members learned dance moves from the dancers, entered to win tickets to the show, watched a documentary about *In the Heights* and visited sponsor tables. Other sponsors included Cuban Revolution and Crabtree Valley Mall.

“Overall the event was a success,” said Linda Charlton, director of marketing at DPAC. “We had a great turn out and people seemed genuinely excited about the show.”

-MORE-

Heights/p.2

In the Heights won 2008 Tony Award for Best Musical. It is a story about a community of hard-working immigrants seeking a better life and trying to find their place – their home – in their new country. *In the Heights* is a journey into a Manhattan community – a place where the coffee is light and sweet, the windows are always open and the breeze carries the rhythm of three generations of music. The show plays at DPAC February 22-27.

The Durham Performing Arts Center is a 2,700 capacity multi-use theatre featuring the hottest Broadway and family shows, high-profile concerts and incredible special events. Listed four times in the top 50 in Pollstar magazine's Top Theater Venues, and currently ranked #9 in US Theaters. For more information please go to www.DPACnc.com.

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Appendix C: Public relations work for *In the Heights* Exposición de Talentos

Durham Performing Arts Center
The American Tobacco District
123 Vivian Street
Durham, NC 27701

MEDIA ADVISORY

CONTACT: Delphine Andrews, marketing consultant
(919) 423-0951, deliza05@gmail.com

February 17

EL CENTRO HISPANO YOUTH GROUP TALENT SHOW FOR DPAC'S IN THE HEIGHTS

- WHAT: *In the Heights* Exposición de Talentos – El Centro Hispano and the Durham Performing Arts Center (DPAC) will host a talent show featuring El Centro's Hispano's youth group and performed to music from the Broadway musical *In the Heights*. The winner will receive four tickets to *In the Heights* at DPAC plus backstage access to meet the cast.
- WHO: Judges of the show include: Lexi Lawson, cast member who plays Vanessa in *In the Heights*, Bob Klaus, DPAC's general manager, and Pilar Rocha-Goldberg, president and CEO of El Centro Hispano.
- WHEN: February 21, 6p.m.
- WHERE: El Centro Hispano, 201 West Main Street, Suite 100, Durham
- NOTE: Photography and video is allowed. The judges and contestants will be available for interviews.

Durham Performing Arts Center
The American Tobacco District
123 Vivian Street
Durham, NC 27701

NEWS RELEASE

February 24

CONTACT: Delphine Andrews, marketing consultant
(919) 423-0951, deliza@email.unc.edu

HISPANIC YOUTH SHOW TALENT FOR BROADWAY MUSICAL IN THE
HEIGHTS

Durham, N.C. – Monday the Durham Performing Arts Center (DPAC) and El Centro Hispano co-hosted a talent show performed to music from DPAC’s upcoming Broadway show, *In the Heights*, and featuring El Centro Hispano’s youth group.

The winner, Catherine Gomez, 13 of Durham, won four tickets to Wednesday night’s show and went backstage to meet the cast.

“It was one of the most exciting nights of my life,” said Gomez. “The whole cast was really nice. They asked me to sing for them and all applauded at the end.”

Gomez sang an a cappella version of the song *Breathe*.

“I was blown away,” said Lexi Lawson, cast member who plays Vanessa in *In the Heights*. “That girl has some serious pipes. She has a bright future ahead of her.”

Lawson was one of the guest judges for the talent show. The other two judges were Bob Klaus, DPAC’s general manager, and Pilar Rocha-Goldberg, president and CEO of El Centro Hispano.

-MORE-

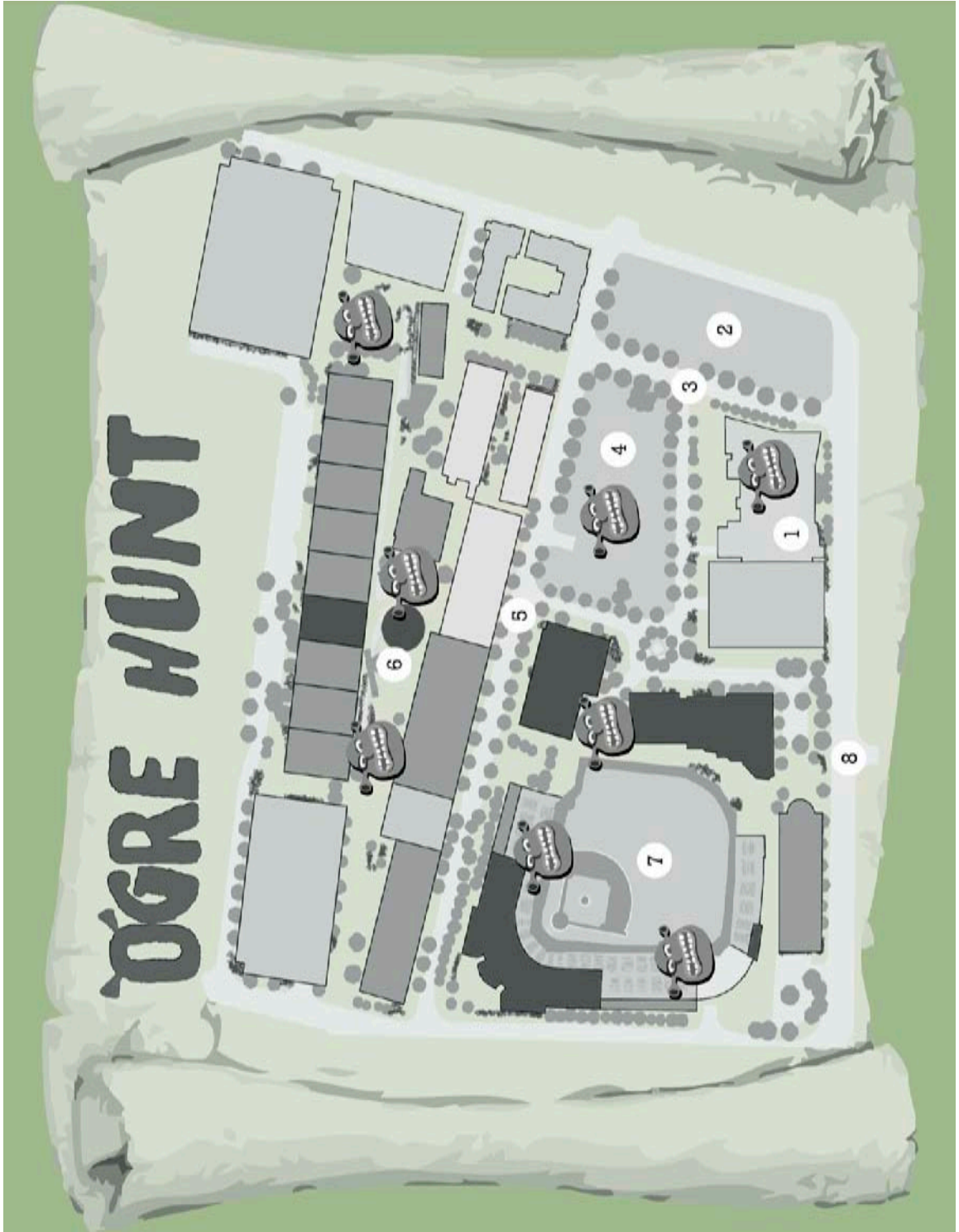
In the Heights won 2008 Tony Award for Best Musical. It is a story about a community of hard-working immigrants seeking a better life and trying to find their place – their home – in their new country. *In the Heights* is a journey into a Manhattan community – a place where the coffee is light and sweet, the windows are always open, and the breeze carries the rhythm of three generations of music. The show plays at DPAC February 22-27.

El Centro Hispano is a grassroots community based organization dedicated to strengthening the Latino community and improving the quality of life of Latino residents in Durham, Chapel Hill, Carrboro and the surrounding area. For more information please go to www.elcentronc.org.

The Durham Performing Arts Center is a 2,700 capacity multi-use theatre featuring the hottest Broadway and family shows, high-profile concerts and incredible special events. Listed four times in the top 50 in Pollstar magazine's Top Theater Venues, and currently ranked #9 in US Theaters. For more information please go to www.DPACnc.com.

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Appendix D: Graphic work for Ogre Hunt



RULES

Find the eight ogres wandering in and around DPAC. Hint - look for the ogre heads on the map and you will be sure to find an ogre. Once you find them, answer their question and get a sticker. After you have found all the ogres and gotten stickers, come back to DPAC's box office and claim your prize!

DIRECTORY

- 1 - Durham Performing Arts Center - come to the box office to buy tickets and get prizes. Meet Princess Fiona in the lobby.
- 2 - Meet Lightning the Donkey in the VIP parking lot.
- 3 - Vivian Street
- 4 - Get your face painted in Diamond View Park.
- 5 - Blackwell Street
- 6 - American Tobacco Campus
- 7 - Durham Bulls Stadium
- 8 - South Mangum Street



MUSEUM  of LIFE + SCIENCE



Coming to **DPAC** April 5-10
DURHAM
PERFORMING ARTS
CENTER



MUSEUM of LIFE + SCIENCE

Come help us find the ogres at

OGRE HUNT



Saturday March 26 from 12pm to 4pm
At the Durham Performing Arts Center

We need help finding all of the ogres in the area before the big show. Come out to DPAC for a day full of hunting. You might even see a donkey along the way. Find all the ogres and you win a prize!



MUSEUM of LIFE + SCIENCE

Appendix E: Public relations work for Ogre Hunt

Durham Performing Arts Center
The American Tobacco District
123 Vivian Street
Durham, NC 27701

MEDIA ADVISORY

CONTACT: Delphine Andrews, marketing consultant
(919) 423-0951, deliza05@gmail.com

March 21

DURHAM PERFORMING ARTS CENTER HOSTS OGRE HUNT TO PROMOTE
OPENING OF BROADWAY MUSICAL SHREK THE MUSICAL

- WHAT: Ogre Hunt – To promote *Shrek the Musical*, showing at the Durham Performing Arts Center (DPAC) April 5-10, DPAC will host a scavenger hunt. Children and their parents will be given a map of the area with the locations of the ogres marked. The participants must find the ogres and answer a question to receive a sticker. After finding all the ogres, participants will receive a prize. There will also be a face painter and a donkey on site.
- WHO: Sponsors include North Carolina Museum of Life and Science and the Durham Bulls.
- WHEN: March 26, 12-4p.m.
- WHERE: In and outside DPAC, Durham Bulls Stadium and the American Tobacco Campus
- NOTE: Photography and video is allowed. Linda Charlton, director of marketing at DPAC, and other DPAC staff will be available for interviews.

Durham Performing Arts Center
The American Tobacco District
123 Vivian Street
Durham, NC 27701

NEWS RELEASE

March 28

CONTACT: Delphine Andrews, marketing consultant
(919) 423-0951, deliza@email.unc.edu

OGRES HUNTED IN DURHAM

Durham, N.C. – Saturday the Durham Performing Arts Center (DPAC) held a scavenger hunt, Ogre Hunt, to promote the opening of *Shrek the Musical*, opening at DPAC April 5.

Children and their parents were given a map of the area around DPAC telling them where to find the eight ogres. DPAC staff members wearing ogre ears and a Shrek t-shirt spread out in the Durham Bulls Stadium, the American Tobacco Campus and in and around DPAC.

“Kids were so excited to see us,” said Kathy Worth, DPAC staff member and ogre. “I felt like a celebrity for the day. All the children and their families wanted to take pictures with me.”

Once the children found the ogres, they had to answer a question and get a green sticker for their map. After finding all the ogres, the children got a prize. Two of the prizes were a pair of tickets to the show at DPAC.

“My daughter got up this morning and dressed all in green,” said Sally Benson of Durham. “She said we had to blend in with the ogres so we could sneak up on them.”

-MORE-

Shrek/p.2

The North Carolina Museum of Life and Science, a sponsor of the event, brought Lightning the donkey for children to pet. Children could get their faces painted like Donkey or Shrek at the face-painting booth. Princess Fiona also made an appearance in DPAC's lobby.

The other sponsor was the Durham Bulls.

Shrek the Musical is based on the Oscar-winning DreamWorks film that started it all. In a faraway kingdom turned upside down, things get ugly when an unseemly ogre – not a handsome prince – shows up to rescue a feisty princess. *Shrek the Musical* is part romance, part twisted fairy tale and all irreverent fun for everyone. The show plays at DPAC April 5-10.

The Durham Performing Arts Center is a 2,700 capacity multi-use theatre featuring the hottest Broadway and family shows, high-profile concerts and incredible special events. Listed four times in the top 50 in Pollstar magazine's Top Theater Venues, and currently ranked #9 in US Theaters. For more information please go to www.DPACnc.com.

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