**Oregon Contemporary Theatre Marketing Plan**

**I. Introduction and Overview**

Oregon Contemporary Theatre was founded in 1992 as Lord Leebrick Theatre by Randy Lord and Chris Leebrick. The company began as a means to provide professional theatre to Eugene, OR and Lane County. In 2000, both founders left the company and the board was left with the decision to dissolve the company or keep it alive. Ultimately, they determined that they were committed to the values of the organization and decided to hire Corey Pearlstein in 2000 as the first non-founding artistic director. Corey began and organizational turn around but left the company in 2003 when the board hired the current Artistic Director, Craig Willis. Craig began pushing the organization towards artistic excellence and community prominence. Over time, the organization grew and their reach grew because in 2012 they were in need of a new space due to their growth. The old space would no longer serve as a viable means to produce professional and artistically excellent theatre. So in 2013 they moved to their new home in the heart of downtown Eugene where they rebranded as Oregon Contemporary Theatre (OCT) and adopted their new mission: “Oregon Contemporary Theatre creates bold entertainment, challenges expectation, inspires curiosity, encourages dialogue and supports positive change. We believe theatre can transform audiences, students, artists, our community and the world around us.”

It has been 25 years and OCT still remains Eugene’s only professional theatre company. This message is strongly reinforced in their general marketing. They frequently speak to creative and technical excellence and what sets them apart in the community. Speaking of community, with this year being the 25th Anniversary of the theatre, a major focus of their strategies have been to focus on community presence and where OCT fits within the Eugene community. I was brought on to work with OCT in marketing and development and this has been a major focus of of my work thus far. I was tasked with creating a marketing plan for the 25th anniversary and you will see an academic look into that marketing plan in the pages that follow.

My three areas of focus were social media to build the user base and create a consistent, robust and engaging presence, a messaging strategy centered around a video with testimonials from community members to be revealed at the annual fundraiser, and finally, marketing of the Experience OCT fundraiser event.

**II. Situational Analysis**

*Economic Scan:*

 OCT is legally a non-profit organization in the state of Oregon. As such, they are open to both private and public funding for their organization. OCT makes full use of this in that they do quite well in soliciting a number of private donations. Their constituent base is very active in fundraising for the organization, due part to having such an active and philanthropic board, that I have had little issue when working on philanthropy projects with Craig and Tara. Let’s take a look at the specific numbers\*.

|  |  |
| --- | --- |
| Contributed Income (grants, donations, etc.): | $204,206 |
| Earned Income (programs, tickets, etc.): | $230, 698 |
| Total Revenue:  | **$516,497** |
| Total Expenses:  | $500,811 |
| Revenue less expenses:  | **$15, 686** |
| Organizational Valuation (including assets) | **$2,163,183** |

\*all numbers taken from 2015 tax return

As we can see from their tax documentation, OCT is operating at a net positive. Their revenue exceeds their expenses and while they revenue is about $10,000 dollars less than what they made the previous year, they cut their expenses and still maintained a positive operation. Another important area of interest is to see that the valuation of their business also went up by about $100,000 dollars from the previous year’s report. For a company of OCT’s size and one in such a small artistic market these number are certainly something to be proud of. The only caveat to this we can really see is that OCT does not have any real competition in the area. They are the only professional theatre company in town and the next largest theatre, Very Little Theatre, is of the community model and not in direct competition due to differing program directions.

*Demographic Scan*

 OCT does not explicitly define their target audience. Something that is relatively common for theatre organizations of this variety. OCT opens their art form to all patrons regardless of age, background, or means. This is evidenced by their mission. That being said, given the nature of their organization and their focus on contemporary, cutting edge theatre, one could make the argument that their target demographic falls somewhere in the 18-35 range. OCT does, however, have a large portion of older constituents in the 60+ range. This could be attributed to its age and the fact that the majority of their donors fall into the older generation so it stands to reason that they have large population of older patrons.

 One problem OCT faces is a lack of diversity. Eugene, OR is not a very diverse place as far as demographics go when compared to other areas (80% of the population reports as white). This can be problematic as far as programming for a theatre organization goes. Especially one so devoted to diverse and challenging works of theatre. View the infographic found below for a visual on the demographic makeup of the city OCT inhabits.



*Cultural Scan:*

 As previously mentioned, OCT is the only professional theatre company in Eugene, OR. They are proud of this and put it on display during events, on their website, and within their organization. This gives them quite bit of clout within the local artistic community in Eugene but also puts a significant amount of pressure on them to perform. There is a greater deal of risk involved with programming should they produce something that falls flat with the community. Luckily, they have built a strong network and tradition within the community so they generally have a more forgiving audience.

 Nationally, OCT is part of the National New Play Network. Developing new and modern work is a core value in OCT’s mission. This is evidenced by the fact that they have produced several world and rolling world premieres on their stage in addition to supporting local artists with their Northwest 10 Festival and SWAN Day staged readings. Their involvement on this stage has afforded them access to a larger pool of resources, not too mention exposure on a national level that other theaters of their size might not have access to without such partnerships.

 Technologically, OCT does hold account on all the major social media sites. They are most active on Facebook posting every day or every other day. Messaging can be a bit inconsistent but with 1,500 followers they are doing alright on the platform for an organization of their size. Twitter is their second most active account with Instagram coming in as their 3rd active account (this is something that changed since OCT brought me on but more on that later). Overall, their social media use is okay but is definitely left with room for improvement.

**SWOC Analysis: Strengths, Weaknesses, Opportunities, Challenges**

**Cultural Product**

 **Strengths:** ​OCT produces a strong lineup of contemporary plays each season. All of which come from a variety of playwrights, are relatively cutting edge as far as topics go, and fits their unique ¾ round stage setting.. They have a strong company of actors from which to pull from to put on these productions and frequently get commended for their strong artistic product by Eugene Weekly, Register Guard, and internet bloggers for the city. The shows they produce for their season do not shy away from controversial topics and foster critical thinking and challenge viewpoints across the board. Especially in a community lacking in diversity like Eugene.

 **Weaknesses:** Cultural product is not an area of great weakness for OCT. They have strong productions, well received educational programming, community development programming, and the like. If anything, a weakness is that some of their events a programming are one offs. Whether it be perceived lack of interest or lack of resources is unclear. If some of their workshops were annual or occurred regularly it could strengthen their output even further. Not to mention adding additional revenue streams.

 **Opportunities:** They have an opportunity to expand their educational offerings and community programming. Though the participant size leaves something to be desired perhaps, the programming itself is strong. So I think the lack of robust participation could be attributed to marketing and promotion of their offerings. They have an opportunity to transition from a one off or as it is convenient model, to something more consistent and regular.

 **Challenges:** As with any expansion, resources are a challenge. Before expanding these program offerings they need to look at their budget and make sure it is feasible. There is of course the need for reliable instructors and staff to implement the programming. Part of the reason they haven’t expanded yet is that they have had some issues locking down consistent instructors or staff with the time for it. Finally, they need to make sure they have a strong marketing plan surrounding the expansion. Something that will likely need to be distinct and separate from their main marketing plan as it will require that much time and energy to make viable.

**Pricing**

 **Strengths:** OCT has a number of price ranges that cater to a number of income levels. This is especially important given Eugene’s low median income and their high rate of reported poverty. They scale their house in a relatively intuitive fashion based on location of seat. They have student pricing with valid ID, pay what you can nights, and offer a program called Radical Hospitality. This program breaks down social and economic barriers to seeing theatre. It allows for free high school performances, partnering with local service organizations and is what allows for their pay what you can nights.

 **Weaknesses:** It is unclear whether or not they use theories of Yield Management with their ticket pricing. I know that they add additional performances and extend shows when they are selling well but they do not always raise prices or make use of yield management to increase ticket revenue.

 **Opportunities:** Utilizing yield management strategies with their pricing. They already scale their house very well with capacity utilization but they have an opportunity to take that a step further with yield management. For example, their production of 39 Steps was selling incredibly well during their 2016-2017 season and while they added an additional performance, they did not increase ticket prices with demand. While they definitely did NOT take a loss on the show, they could have made even more revenue.

 **Challenges:** They do well with their current strategies that it is not a pressing need to add another ticketing strategy to the mix since they don’t necessarily need. It would be useful in expediting any expansion they have but that is up to the organization. Additionally, they would need to prepare for potential growing pains with their patrons as they get used to a new change like this if they implemented it.

**Place (Access)**

 **Strengths:** OCT is located centrally in Eugene right in the heart of their downtown sector. Less than a block away from the major bus station and within walking distance of the high traffic bars and restaurants of the area.

 **Weaknesses:** Unfortunately, the downtown area carries A LOT of stigma. This is due to problems with vagrancy and it serving as gathering place for homeless in the area. As a result, many citizens of the city actively avoid the downtown area because they do not feel safe. Especially during the evening and night when most of the OCT events occur.

 **Opportunities:** OCT alone can’t change the stigma but they can continue to advertise as a safe place for patrons and the people of Eugene. They can continue be active members in the DWNTWN EUG initiative and Downtown Merchants association.

 **Challenges:** As with any stance on an issue of this nature, they will alienate some individuals and they need to be prepared for that. Though, this likely wouldn’t change any of their current constituent base as they are supporting their involvement thus far.

**Promotional Efforts**

 **Strengths:** OCT has a number of community partners so they get good discounts on printing collateral and adverts in the local newspapers. They also get cheap or pro bono postering from local partners as well. They are active on all the major social media outlets and run digital marketing on all of them.

 **Weaknesses:** Though run various ads, both print and digitial, their presentation is not always consistent. This could be a result of them not having a dedicated staff member for marketing. This results in multiple people creating collateral and while the overall feel of the design might be similar due to templates, the messaging and style differs slightly. Additionally, while they use social media they do not necessarily use it at its most effective.

 **Opportunities:** They have a real opportunity to restructure their marketing and develop a more robust online presence. They need to start using Instagram more regularly and continue to develop their account their along with Facebook and Twitter. By using creative and unique posts they have an opportunity to connect with a younger audience and start developing their audience of the future. At some point, their constituent base will age out and they will need that younger audience to take over. Using social media and having a robust offering of content can go a long way toward making that happen.

**Challenges:** Time. Time and money are the biggest obstacles to OCT in this regard. Maintaining social media is an immensely time consuming task. While they may have the luxury of free interns like myself who are happy to take on projects such as this, that will not always be the case. At some point they may want to consider adding a staff member devoted to this kind of work. Tara already does far too many things so it is not realistic to expect her to maintain social media regularly in addition other duties as Associate Producer but that is how they operate currently (when interns are not present).

**III. Marketing Schemes**

*Social Media*

Rather than create a conceptual plan, I will focus on what I have been doing with OCT over the term. We will start this overview with a look into our social media strategies and move on from there.

 This year is the 25th anniversary of OCT. That’s a huge anniversary for an organization and as such, much our marketing was geared towards this big event. After reviewing and assessing their current social strategies I decided to focus my time on bolstering their Instagram account. Theatre is, after all, a visual art and I felt that their Instagram account was not used to the fullest of its ability. They were posting far too infrequently and had not integrated their Facebook and Twitter accounts with their Instagram. So the majority of my social media planning went into Instagram. That being said, I did not neglect Facebook or Twitter, just simply focused my primary energy on Instagram. In the sections that follow, I will break down the strategies for each platform and then offer up a summary of progress so far. I cannot give insight into everything because the plan is only in its infancy so some of the things you see on the plan have not been implemented yet but will be later.

*Instagram*

With the 25th anniversary on the horizon, I wanted to focus on nostalgia and the community impact of OCT. All the while mixing in quality curated content around the art OCT produces. OCT posts on Instagram at a decent clip, not frequently enough, but decent. Unfortunately, a great deal of their posts tend to be disguised ads and promos (set photos with ticket plugs etc.). All well and good and those types of posts need to be made but my goal was to create a more dynamic split in the posts. Below is snapshot of the content I have on the plan and things I have been and will be curating going forward:

* Images, Images, Images!
	+ Archive files: Press clippings, posters, playbills, photos, etc.
		- Digitize copies that need to be stored electronically
		- These will be used to create a digital and social media look back into OCT’s History. Where they started vs. where they are 25 years later
	+ Weekly #ThrowbackThursday/#FlashbackFriday posts leading up to ExpOCT event
		- Photos taken from the Archive and Craig, Tara, and Geno’s personal collection
		- Develop and organizational timeline and create that timeline via social media wall
	+ Teaser photos:
		- Current projects: Ghostlight Project, NW10, SWAN Day, Melancholy Play, Blue Door, Venus and Fur, Playwriting and acting classes
		- EXPOCT events, auction items, etc.
			* Staff prep, board and committee meetings, community partners dropping donations and collateral off
	+ #TriviaTuesday
		- Giveaway contest linked to 25th and ExpOCT initiatives
		- Drink Vouchers each week with grand prize being opening night package (Venus in Fur)
		- Old shows by poster, playbills and photos
			* Tuesday ask question and take answers until following Thursday at 9:00AM.
				+ Announce winner and reveal correct answer by 10:00AM each Thursday
	+ Day in the Life
		- Staff photos, community photos, who's who of OCT, etc. (Faces of OCT)
			* Faces of OCT details what he staff is working on. Humanizes the staff to constituents.
			* Community shots of classes, events, rehearsals, box office, etc.
	+ Artist Takeover
		- Actors and crew of each show will have one night during performance to control Instagram account with temporary password
			* Behind the scenes look at process for actors and crew on show night
				+ Makeup/costuming
				+ Warm ups
				+ Walk the set
				+ Intermission shenanigans
				+ Salutations and goodbye
			* Melancholy Play-March 2017
			* Blue Door- April 2017
			* Venus in Fur- May 2017

*Facebook*

 My goal with Facebook was to make use of the 1,500 followers as a base board and social hub for all the content. Everything on Twitter and Instagram would be cross posted and shared to Facebook with the hopes that we would have some of the Facebook followers bleed into the other areas and increase engagement. Below you will find a snapshot of some of the strategies involved with Facebook:

* + Facebook as a social media hub.
		- Legacy/Archive Photos
			* Cross post Throwback Thursday/Flashback Friday (Instagram), clippings, playbills, posters etc.
			* Cross post Trivia Tuesday
			* Cross post Artist Takeover/announce with links
		- Curated Content
			* Relevant articles and media related to Theatre History and/or Arts Environment of the time.
				+ Can be linked to the decade/year we are working on for that time period in the flashback
				+ Current news in the arts scene using Theatre Journal, NYTimes, and the current spreadsheet maintained by Tara
		- Videos/Live Stream
			* People really enjoy videos/live streams. So we should use them!
				+ Day in the Life, Ghostlight project, Rehearsal, events between here and there, ExpOCT Paddle Raise, auction, etc.
				+ Youtube videos created for 25th Anniversary

We can also repost any of the 6 videos already on Youtube as part of the flashback and walk down memory lane

* + - * Interviews
				+ Past/Present patrons, donors, actors, designers, directors, employees, etc.

Memories, favorite projects, what OCT means to you, etc.

This will tie into the ExpOCT/Faces of OCT video startegy and can be used as a trailer of sorts

*Twitter*

Again, with twitter there was less of a focus. Mainly, my goal was to funnel those 500 followers into Instagram and Facebook. So Twitter was basically a place where we created searchable hashtags and cross posted content from instagram and facebook. A breakdown of what that looks like can be seen below:

* + #OCT25, #OCTHistory, #ExpOCT, #ArtistTakeover, #TriviaTuesday
	+ Link #ThrowbackThursday/#FlashbackFriday with Instagram and Facebook. Cross-post!
	+ Trivia posts will link with Instagram
	+ Share links to articles, reviews, profiles, etc. from the past and present (curated content from Facebook)
	+ Cross-post ALL Instagram posts on Twitter
	+ Regular updates on events, goings on, and progress, interspersed with casual, audience relatable, posts as they come up.
		- Twitter is a conversation channel. Keep in touch with followers tagging us, and provide organizational updates as needed.

*Faces of OCT Video Marketing*

 The vast majority of my time with OCT thus far has been focused on this video project we have tentatively titled the Faces of OCT. This video is about OCT’s message and focused on emotional marketing. The goal of which is to provide constituents and potential donors an in depth and genuine look into the impact OCT has on the community and the city of Eugene as a whole. OCT frequently talks about their mission and their message and desires for the community but for a truly strong impact it goes a long way to have community testimonials. My first step in the project was to storyboard the video. I needed a strong presentation to the staff at OCT as why this would be beneficial. I needed to create the OCT’s story in a unique way to prove how useful it was to devote time to the project. I spent the first 2-3 weeks of my time there storyboarding the video for my proposal. You can see my storyboard below:

**Title Screen**

* Collage of OCT locations and imagesflashing through the frame
* Experience OCT/25th Anniversary logo fades/scrolls into view
* Fade-out
* Fade in on Scene 1.

**Scene 1.**

* VO Tara beings narration:
	+ “At OCT we strive for...we pride ourselves….etc.”\*
* Videography:
	+ Walking approach to OCT main door
		- As camera enters OCT, Mary comes into frame and greets the “viewer”
	+ Pan towards mainstage entrance
		- As camera approached stage door, Geno leads the shot into the stage
	+ Camera swivels to view the stage lit by a single light (audience perspective)
* \*VO narration carries over throughout intro scene

**Scene 2.**

* Storm Kennedy Interview
	+ VO Tara narrates transition (if needed)
	+ Storm discusses storied history with OCT as an actor and supporter
		- Cutaways to past productions as she mentions various shows
* Other interviews (Inga Wilson, Hailey Henderson, Eric Braman, Joshua Cummins, Josh Frances)
* Fade out, music in as interview ends

**Scene 3.**

* VO Tara narrates transition into patrons
	+ Occurs over shots of NW10 tech/preview performances with audience members in background - audience being focus
* Patron #1 Interview (Brinkley Family)
	+ Discusses experiences, motivations for attending, family affect, education?
* Patron #2 (longest returning patron if possible: Karen and Keith)
	+ Discusses reason for continued patronage
* Fade out, music in as interview ends

**Scene 4.**

* VO Tara narrates transition into production team
	+ Occurs over shots of rehearsals, shop, light hang, etc.
* Director (John Fenn, Brian Hambach, Liz Helman)
	+ Past productions, OCT from productions side, future, etc.
	+ Cutaways to productions they directed
* Designer (Steen)
	+ Past production, working in design team, future, etc.
	+ Cutaways to productions designed
* Stage Manager (Jennifer or Jax)\*
	+ Past productions, working as a season SM, running performances
	+ Cutaways to shows SM’d
* \*SM may be too much. Include if time allows.
* Fade out, music in as interview ends

**Scene 5.**

* VO Tara narrates transition into new plays/mission statement
	+ Occurs over shots of Paul’s playwriting class
* Playwrights (Paul C. or Lauren G.)
	+ Experience, creative production, writing plays, seeing produced shows
* Fade out, music in as interview ends

**Scene 6.**

* VO Tara narrates transition to Box office/administration
	+ Occurs over shots of Mary and staff at work
* Box Office (Mary Wetherbee)
	+ Unsung heroes of OCT, welcoming face, long history with OCT, past vs present

**Closing.**

* VO Tara narrates throughout the closing shot
	+ “OCT has been here for 25 yrs...25 more...25 beyond that….”
* Videography
	+ Reversal shot of intro sc. i
		- Camera swivels and pans out of theatre
		- Shot exits through lobby, and through doors ending with shot of downtown emphasizing the community OCT impacts
* \*Eric H. Drone shot of OCT, Eugene, Downtown, etc.\* transitions into final message
* Interviewees fade in and out for final greeting (VO)
	+ “I’m\_\_\_\_ and this is how I experience OCT.”
	+ Tara closes video with message to viewers
		- Mission statement
		- “But what is most important is how *you* experience OCT…”
* Fade out to Logo

**Fin.**

As you can see by the storyboard, I focus on a different aspect of OCT’s community in each scene and each scene was designed to convey a different message and impact. I really wanted to create a human collage so to speak of the community OCT inhabits and what role OCT plays within that community. After the presentation of this storyboard and an explanation of my goals the project was greenlit and we are 2 weeks into filming at the time of this write up.

*Experience OCT*

 The final piece of my marketing work with OCT is the Experience OCT event in May. This OCT’s annual fundraising event and is a major source of contributed revenue. The expected valuation of this year’s event and the target revenue is $500,00 dollars. Last year the event brought in roughly $750,000, however, there was a very substantial anonymous donation that inflated the numbers a bit and without that donation the numbers were near $500,000. My job is to assist Tara with the promotion of the event and planning the event itself. While this may not necessarily fall under a specific marketing strategy there is plenty of marketing and audience research involved. Not to mention that it is a main responsibility of my work with OCT this term.

 To plan for this event at this stage from January to April is the marketing towards sponsors and partners for the event. That is to say it is my job to help Tara develop pitches for sponsors of the event and to entice partners and prospective partners to donate to the event whether that be monetarily or in-kind donations for the silent auction. To that end, we developed personalized invitations to the event for each community and corporate sponsor as well as for high profile targets we wanted to entice to become a partner or donate. At the request of Tara, I am not allowed to show these invitations to you but there was design work and we used some emotional and messaging marketing in creating them.

 Additionally, a great deal of advertising will be used for the event. The event is already listed on OCT’s website and interested parties can purchase tickets to the event. We have ads already sent to news outlets and digital listings. The event has been in the patron emails and newsletters since February. As you can see, we activated on this event quite early since it is such a large and important event. Due to the nature of the event, as previously alluded to, I cannot speak to much of what we are doing as a lot of it is to be kept under wraps until the event date but I can tell you that the advert work and donor cultivation has been a huge part of the work to this point. This is a project that will, unfortunately, see more work and strategy implemented after the completion of this course.

**IV. Implementation**

In this section, I will discuss personnel requirements, budget, and then provide the timeline I presented to OCT for the full Marketing Plan.

 As far as personnel goes, for these projects they are largely owned by myself, and my partner in the endeavor, Eric Braman. We jointly share responsibility and implementation of these strategies. We both put in roughly 10-15 hours at OCT a week and all of that time is usually devoted to these strategies in some way. We do receive input and support form Tara WIbrew and Geno Franco, ful staff members at OCT, but by and large, Eric and I remain relatively autonomous in this endeavor. Were we not there, a part time marketing associate would need to be hired or contracted at the very least. If they I was not there, and they hired someone at a rate of $15/hr at say 25 hours a week from January 1st to May 6th, they would need to budget for $6,750 in wage expenses.

 As far as budget is concerned, for all intents and purposes, these strategies cost OCT virtually nothing. That is the beauty of having unpaid interns brought on for this very work. They do not have to pay staff salaries to us to implement, we do it for them pro bono. Speaking of pro bono, I have also managed to secure pro bono assistance and equipment with the video project from Eric Hadley of Lunar Logic. So for all the extra equipment needs and editing it will again cost OCT nothing. I devoted a great deal of time in trying to figure out ways in which this would cost nothing for OCT. This speaks again to the effect they have on the community because people have been more than willing, eager even, to volunteer their time and resources to assist OCT with implementing these strategies.

 For ExpOCT I already told you that the desired revenue was $500,000. A great deal of the resources for the event are donated and solicited from board members, community partners, and corporate sponsors. That being said, OCT does have a budget for the event that mostly covers catering and entertainment that is around $5,000. I have been told that in previous years they rarely come close to spending that much because of how successful they are in soliciting donations and how willing people are to volunteer.

*Timeline of Implementation*

This is the timeline I presented to OCT that received the greenlight from them and approved the strategies:

**Jan.-Feb.**

* Work on Archiving photos/digitizing
* Create timeline of major events over last 25 years
	+ Completed by February 1
* Start exploratory posts on Instagram and Twitter for Throwback Thursday and Flashback Friday
	+ Draft schedule of tweets and when photos should go out
	+ Cross-post to Facebook (ALWAYS)
* Create Commemorative Logo for 25th Anniversary
	+ Attach to collateral and media once approved
	+ Preliminary design for ExpOCT swag
* Complete video Storyboard by February 1
	+ Create tentative schedule for interviews and filming
* Generate list of individuals for interviews and testimonials
	+ Reach out to them by Mid-late February (15th-28th)\*
	+ Begin filming late February as soon as we get accepted interviews
* Start drafting/designing collateral (i.e. posters, flyers, etc.)
* E-blasts
	+ Draft e-blast scheduling and content for ExpOCT and social events

**March-April**

* **4th Quarter. Time to win the game!**
* March
	+ Continue working through archives if necessary
	+ Finalize printed collateral by mid to late March (15th). (posters, postcards, flyers, etc.)
		- Begin sending mailers and #OCT25 timeline collateral out
	+ Activate on video projects and begin filming by March 6th
		- trailers
		- interviews
		- sketches
		- Faces of OCT
	+ Official OCT25 Social Media Scheduling should be solidified from this point until EXPOCT by early March
		- We can schedule half months at a time for easier management/tracking of metrics but the content should all be pretty well sorted by this point.
		- NOTE: We should have already been using social media by this point (Trivia Tuesday, ThrowbackThursday, etc.). This refers to EXPOCT specific marketing and a continuation of the OCT25 content
	+ Press releases drafted (if we use them)
* April
	+ April 1st: Begin activation on EXPOCT social media content, marketing videos (HYPE), auction teasers etc.
	+ Continue editing and finalize remaining video projects
		- For the Faces of OCT Video, April is dedicated to editing and finalizing the film
		- Upload and share videos according to release schedule
		- Prepare final cut for viewing at ExpOCT event
	+ Send out final round of OCT25 post cards
		- Printed collateral should be distributed and sent out late March-early April
	+ Press releases sent out mid-March
	+ Prepare Book of Memories, “Look Book” of staff, and/or Historical Timeline “scrapbook” of OCT by end of the month for EXPOCT
	+ Initial run of Commemorative swag should be in house and ready for distribution in early April

**May**

* **2-minute drill! Let’s bring home the trophy!**
* May 1st-5th
	+ Housekeeping
		- Clean up any collateral for EXPOCT event
		- Make sure fundraising items are ready to go and categorized
		- All Nostalgia Material should be completed and gone through final proofing and edits
		- Last ditch Social Media campaign generating hype up to the big day on May 6th
* May 6th
	+ EXPOCT! Happy 25th Anniversary OCT!
		- Live stream portions of the event for social media
		- Photos on photos on photos! Document the event! Post to Instagram, etc.
		- Party on, Wayne! Party on, Garth!

**V. Summary of Progress/Evaluation Plan**

Since activating on the plan in January, the results have been decent. My goal of bolstering their instagram has been slow but steady. When we activated in late January to now we have gained 45 new followers at the time of writing. I was hoping for a more rapid spike but we still have 3 months to accrue more follower so there is yet hope for more. The real win for Instagram is the content. People are enjoying the new content. Trivia Tuesday has been slow but that is largely because OCT has never done anything like it before and people are feeling it out. Our first Artist Takeover was done on March 11th and the returns were amazing! It was OCT’s most engaged post since joining Instagram. The video views and impression far outnumbered their follower count by nearly 500 views and impressions. Seems small in terms of most social media but relatively to OCT it is a VAST improvement from an average of 6 to 10 engagements per post. A definite win for the organization and I have been given a longer leash with the content and encouraged to bolster that style of content from here on out.

 The message and style of content has received encouraging marks from consumers. People are definitely engaging with posts more now that ads make up less than 15% of the new posts. So this is a very positive take away as far as social media is concerned and one we only hope improves when the current plan ends in May.

 The video project has been going very well! We are nearly 3 weeks ahead of schedule and at the close of the week of March 14th we will have completed all but 2 of our interviews. This means the video will go into editing stages before the April deadline allowing for extra time to edit and really make the video pop. OCT is currently impressed with how we have handled the video project and hopes to be encouraged by the results in the hopes of adding more video content to their repertoire in the future.

 As for evaluation, with social media it is relatively easy. I track engagements, impressions and follower increase/decrease and provide Tara a monthly report on social media. From this report we can see what is working, what is not working, and alter our strategies from there. Doing this allowed us to shift our posting time for Trivia Tuesday posts to gain more engagement for example. With social media there are a number of statistics and metrics provided by Facebook, Hootsuite, Twitter and Instagram that make it easy to track and requires very little time. I recommend OCT continue to use the statistics I provide in determined what content to continue with and what content to kill.

 For the video project, evaluation is a bit trickier. We will not know the full extent until its reveal on May 6th but I can speak about how we run quality control. Eric and I test the equipment before each video. We run 2 separate sound checks to ensure the reception quality is good enough for the content. In the editing room, we control for dead time, white noise, and curate the content for the most effective results. Our selections are then submitted to OCT staff and Eric Hadley at Lunar Logic for review before being send back to us with suggestions for improvement.

As for how to measure the effectiveness of the emotional marketing and messaging strategies involved in the video, we are altering portions of the yearly audience survey to include questions relating to the video so we can see exactly how it affected patrons, donors, and the like. From those results, we can determine what worked, what didn’t, and how we can improve future video projects of this nature.

Similar assessment will be used to evaluate the ExpOCT event. Questionnaires and survey will be emailed to attendees to get their feedback and I will be present at the event to take note of real time impressions from the attendees.

 In summation, a mixture of qualitative and quantitative methods will/are being used for evaluation of these strategies. Statistics and data analytics for real time social media evaluation and quantitative impressions and self reports for evaluation of the video project and ExpOCT event.

*Recommendations for Future Marketing Plan Development*

 I recommend that OCT continue to create and, more importantly, actually document their marketing plans in 3 to 4 month increments. They develop timelines for marketing each show within their season, but haven’t really done so for big event timelines such as the one for the 25th anniversary and ExpOCT event that we see outlined here. It is my recommendation that they take the time to to do this, if not for every event, than certainly for the period from January to May since the big event in May is such a major source of revenue and absolutely must be a success. Furthermore, I would recommend that OCT consider adding a staff member who has a specific responsibility for marketing. They will not always have interns who are willing to do this kind of work so it would behoove them to consider adding a staff member. Not only does this take stress off of Tara, who already does not have enough time to do everything require, but it allows them to continue with a consistent voice and message with their marketing rather than too many hands in the pot so to speak.

 To conclude, OCT is doing relatively well for themselves but if they hope to realize visions of expansions and larger community roles, then I encourage them to continue developing and building on the strategies we have employed with my short time working with them to date. A strong and consistently developed marketing plan goes a long way in helping an organization realize its visions of success.

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