JAZZ HANDS IN THE 21st CENTURY: HOW BROADWAY MARKETING NAVIGATES SOCIAL MEDIA

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DEDICATION

I’d like to dedicate this first and foremost to my parents who have been my biggest support system throughout my whole life. They have been there through all the good times – and the bad – and were always there to push me on when times got tough. I wouldn’t be where I am today without the loving support from my parents and I am so grateful to them for everything they have done to help me succeed.

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ABSTRACT

Social media marketing has become one of the most prevalent tools advertisers and marketers are using to share their brand or product’s story today. Through platforms like Facebook, Twitter, Instagram, Snapchat, and Pinterest, marketers are constantly trying to come up with innovative ways to reach their audience. All different types of products and brands have accounts on social media platforms, from consumer-packaged goods to drinks to books and even movies, but one area in particular has been hesitant to embrace social media – Broadway shows. Despite being one of America’s oldest art forms and a popular form of entertainment, many Broadway shows have not jumped onto the social media bandwagon. The reason for this hesitancy is unclear. It is unknown whether certain Broadway shows have an “isn’t broke, don’t fix it” mentality when it comes to current marketing techniques, or if the potential for a failed campaign have made many Broadway marketers uncertain if a social media campaign could bring success. Through quantitative research from studies that are currently available on the subject as well as considering the concept of social exchange theory and through 9 in-depth interviews, this thesis presents a look at the Broadway marketing sphere today and how social media marketing will help (hopefully) navigate its future.
INTRODUCTION

Over the last 10 years, the world of marketing Broadway shows has struggled to adapt to 21st century marketing techniques. In particular, those on Broadway have ignored social media, while the rest of the American marketing world has capitalized on these new media tools. Using this new medium could create opportunities for Broadway marketers to target specific market segments, reach audiences that Broadway shows struggle to connect with through traditional media, as well as conduct focused digital marketing that has a chance of going viral. (Craft, 2011). In order to understand the considerations of Broadway marketing in the future, it is important to first look at the history of Broadway shows and the Theatre District in New York City.

Times Square has been home to Broadway shows since 1895 when Oscar Hammerstein moved his Olympia Theatre to Longacre Square, which would one day become the illuminated streets of Times Square. Hammerstein was the first to put lights on the front of his theatre, which would lead to the lighting of marquees in theatres throughout the city (“Spotlight on Broadway,” 2013). This was also the start of the Broadway nickname, The Great White Way, as the street itself was one of the first to be illuminated with electric light. These innovations with lighting were one of the first forms of Broadway marketing as the marquees beckoned patrons to the theatres with bright lights and flashy titles (“Spotlight on Broadway,” 2013).

In the century since this initial trailblazing step, Broadway promotions have stuck to using traditional media tactics while other entertainment mediums have adapted and changed with the times. A good example is The Blair Witch Project, one of the first films to use digital marketing by making use of an elaborate website to entice potential viewers in the era
before social media. Aside from using the website to garner attention, Artisan Entertainment and Haxan Films seamlessly wove in traditional tactics with the website and viral campaign tactics. The website was not just a last minute add-on in order to be relevant at the time, but carefully planned throughout the entire campaign (Tellote 2001).

A more recent example comes from the marketing plan for the first season of HBO’s show *True Blood*. Full-service agency Campfire and Company worked with HBO to come up with a campaign that made the show a hit right off the bat. The whole concept of the show was based on the idea of vampires living in the human world and coexisting with mortals. Campfire created a red liquid and hidden messages and sent them to gothic and horror bloggers throughout the country. Original videos were posted online and Public Service Announcements started popping in such places as bus stops, city streets and billboards. Campfire and HBO used an already existing community to create buzz and prompt user generated content even before the show began (Kagan 2013). They found a niche audience that could help create earned media and a focus on using promotional tools for rich storytelling. (Boyer 2011).

One Broadway show that is on everyone’s mind – and is doing an excellent job at promotion – is *Hamilton*. The historical musical, inspired by the *Alexander Hamilton* biography written by Ron Chernow, tells the story of America in its early days entirely through Hip-Hop and Rap. With famous attendees such as Beyonce, President Obama, Hilary Clinton, and Robert De Niro, *Hamilton* is the hottest ticket on Broadway. To date, the Broadway run was earned $61.7 million at the box office and the show recently won the Pulitzer Prize for Drama, only the 9th musical to do so (Gambino, 2015). One of the main reasons the show is so successful, outside of its excellent script and famous fans, is the
incredible promotion coming from the creator of the musical Lin-Manuel Miranda. A rabid Twitter user before Hamilton, Miranda began sharing his journey creating the show in 2011 and hasn’t stopped sharing since. He is incredibly humble on social media and takes the time to engage with fans on a daily basis (Hadley, 2015). After each show he takes a moment to talk with his fans and even take a selfie with everyone if they’d like. Even though Hamilton has everyone in the world singing its praises, on both social media and in print, Lin-Manuel Miranda has become the show’s greatest asset. Not only because he created, wrote, and stars in the show, but also because he understands the underlying reason that social media works for Broadway shows: theatre is an engaging art form and he is ready to engage.

With all of the success of this blockbuster, Miranda seems to be exactly the same as he was before. To take it to another level, fans have the chance to win $10 tickets to every performance of Hamilton during a lottery held at the theatre before each performance. As an added bonus, Miranda and his castmates perform a live show outside the theatre for those waiting for the lottery before the second show on Wednesdays and Saturdays. These “Ham4Ham” performances became so popular that the city of New York had to shut them down temporarily because the crowds were so large that they began blocking traffic.

Fans of Hamilton are clearly strong and coming out in full force for the show, but the show has also gained international attention outside of the Broadway community. This type of show comes around once in a blue moon, but when it does, the trend catches on like wildfire. Shows like Phantom of the Opera, The Lion King, and Wicked all began on Broadway over 10 years ago and are still going strong. With the word of mouth and excitement over Hamilton, it seems like this show is likely to join them.
These examples highlight the adjustments that most of the entertainment industry has made to adapt to the changing digital world. Movies, television shows, music, and even book authors have used social media and digital marketing to create buzz and engage with their respective audiences. However, Broadway marketers have remained largely unchanged. Compared to the rest of the entertainment world, the last time Broadway was on the cutting edge of marketing and promotions was around the same time electricity stopped being the newest invention on the market. Based on the examples of other categories in the entertainment industry, it may be time for Broadway shows to adapt to the new communication methods in order to stay relevant in the changing digital world.
RATIONALE

The purpose of this thesis and the following literature review and theoretical framework is to evaluate and analyze the strategies that Broadway shows are using to adopt social media into their marketing campaigns. This is a useful area for research because social media marketing has become a common topic of discussion in the marketing world today, but other niche areas like entertainment and theatre, received little scholarly attention.

A review of relevant literature was conducted to discover articles that discussed the specific effects and focus of social media marketing on Broadway shows. However, very little research exists on this topic due to Broadway’s reluctance to embrace social media. The literature is extensive on non-marketing aspects of Broadway shows, like song analysis and discussion of social norms represented on the stage. Considerable research has been conducted on social media marketing for other entertainment options, but very little focusing on social media marketing for Broadway shows.

Due to the lack of content on this issue, the researcher examined topics such as general social media marketing, social media marketing for entertainment, and Broadway marketing. The journal Studies in Musical Theatre was most helpful in finding information, but still no articles focused on the effect of social media marketing specifically. Two articles discussed marketing Broadway shows in the 21st century, but focused on different concepts than social media, including minority marketing and big-budget musicals. Still there was useful information found throughout the articles that were pieced together to form a background on this niche topic. Through this literature review, I have developed the following research questions:

RQ1: How has Broadway marketing evolved?
RQ2: How can engagement and conversations through social media help Broadway marketers create interest and bolster excitement for shows?

RQ3: What are the opportunities social media marketing could provide to Broadway shows?
Social Exchange Theory Theoretical Framework

More than 30 years ago, George Homans, John Thibaut, Harold Kelley, and Peter Blau developed social exchange theory to describe a social psychology phenomenon. At the time, they could not have predicted its implications and uses for social media (Pan & Crotts, 2010). What is unique about this concept is that this theory helps to provide a frame of reference for many different theories to work together just like the four creators did (Emerson 1976). The theory uses a cost-benefit analysis to compare alternatives to understand how human beings communicate with each other and how communities are formed through conversations (Pan & Crotts, 2010). The idea that all social behavior is focused on a person’s cost-benefit analysis of contributing to a conversation became relevant as well. The truly interesting part of this theory is that it was intended to study physical social interactions between people in 1976, but today the theory has a new application for studying the digital relationships that are being formed online. Together the four founders created a concept based around “actions that are contingent on rewarding reactions from others (Emerson 1976).” Blau focused more on the technical side while Homans studied the psychology, as did Thibaut and Kelley (Emerson 1976).

Homan’s (1958) study summed up this concept and process up when he said:

Social behavior is an exchange of goods, material goods but also non-material ones, such as the symbols of approval or prestige. Persons that give much to others try to get much from them, and persons that get much from others are under pressure to give much to them. This process of influence tends to work out at equilibrium to a balance in the exchanges. For a person in an exchange, what he gives may be a cost to
him, just as what he gets may be a reward, and his behavior changes less as the difference of the two, profit, tends to a maximum (p. 606).

This concept is very applicable when it comes to social media as it focuses on why a person would join a conversation or why they would refrain based on their expected gain in reputation and influence as well as response from others and personal rewards (Pan & Crotts, 2010). This description helps to describe why a person might participate in social media and how it is relevant in the marketing world.

Homans divided users into four categories – the watchers, sharers, commentators and producers to describe how different user’s behavior affects their social media uses (Emerson, 1976). This segmentation allows marketers to leverage the different groups by engaging all four on their own level. Even though this concept is new, the differentiation between groups and understanding how people use social media is a key insight to learning about social media usage for both personal and business use.

**Broadway Marketing**

Wolman and Sternfeld explain how producers began working to promote Broadway shows, especially through marques and press (2011). These traditional mediums have continued to be the standard for most shows. Take for example, Ben Brantley, *The New York Times* Chief Theater Critic, whose opinions continue to be the Broadway world’s most important marketing factors. Often described as one of the most powerful men on Broadway, a review from the critic can have a great effect on a Broadway show’s perceptions and ticket sales ("The Power of the New York Times On Broadway - Ben Brantley"). Despite having many places to turn for theatre reviews, it seems that only one matters – the *New York Times*. It may seem strange that one person could hold so much heft when it comes to the Broadway
community (especially when it comes to marketing), but at the end of the day, all of the
Broadway marketers want to be able to put a great quote from Mr. Brantley on their marquee
for the world to see ("The Power of the New York Times On Broadway - Ben Brantley"). For
Broadway marketers, Ben Brantley isn’t just a theatre critic that can make or break ticket
sales; he’s also key to the continued marketing of a show. Once a show has opened,
marketers are eager to be able to add a Ben Brantley quote to everything possible, whether
it’s a full-page ad in the Times itself or on their newest television spot, a good review from
this critic can help Broadway marketers immensely once a show has opened.

Outside of the traditional sphere however, very few shows have adapted to the digital
age, and Broadway marketing has been surpassed by other entertainment industries like film
and music. The economy of artistic endeavors has always depended on getting people to the
theatre to buy tickets, which makes advertising and promotion key to raising awareness. The
article also points out that many Broadway marketers struggle with how to keep the show’s
artistic ventures alive with the show’s script and music while still being fiscally responsible
enough to create financial success (2011). This may be indicative of why Broadway
marketers have been hesitant to adapt to the changing form of the marketing world – or it
may also be because marketers feel that social media marketing is not an ideal way to reach
Broadway audiences due to its tendency to attract older audiences. This may have been true
in the past as the average age of Broadway audience member is 44, but the 2012-2013 season
attracted the largest number of theatregoers age 18-24 on record, which this trend continuing
into the 2013-2014 season and into the current 2015-2016 season as well (Shevitz, 2014).
Although the age group is still small in comparison to the rest of Broadway theatregoers, 35
percent of Broadway audiences are currently under the age of 34, which is a jump from even
a few years ago ("The Demographics of the Broadway Audience 2013-2014," 2015). Clearly Broadway shows are becoming more and more popular among younger demographics and if shows want to keep this trend going, being able to communicate with them outside of marquees and television spots seems like the right idea.

Broadway tickets are an “experiential good, products consumers choose, buy and use solely to experience and enjoy,” which is why most current studies are about how to assess a Broadway show’s success (Cooper-Martin, 1992). However, most of these studies are outdated as very few have looked at what exterior efforts like marketing and reviews can affect said success (Reddy, Swaminathan, Motley, 1998). In today’s economy, producers are focused on getting a return on their investment and nothing else, but these producers are still looking at Broadway marketing in the same way as in the 1930s and 1940s (1998). Today, so much more can affect a Broadway show’s success than the *New York Times* reviews, which is why Broadway producers need to realize how important social media marketing can be for creating the next big hit (1998). If a show’s marketing staff could see that their antiquated metrics are part of the problem, it may be easier for them to adapt to the updated methods of today.

One show’s marketing staff is doing just that in the newest revival of *Side Show*. Bill Russell and Henry Krieger’s musical about conjoined twins Daisy and Violet Hilton who became sideshow entertainers in the 1930s opened in 1998 and only ran for 11 weeks and 91 performances, but gained a dedicated fan base that have loved the show from the time it opened (Wontorek, 2014). Now, after 17 years, the show is being revived on Broadway and the original writing team sat down with Broadway.com, a website dedicated to providing
interviews, reviews, tickets, and updates on all things Broadway, to discuss the new production and why the original did not succeed.

During the discussion, Krieger and Russell as well as various original cast members discussed the show’s original press agent’s decision to create a mystique around the show and not post any show photos or do any publicity in order to keep with the sideshow theme (2014). This issue of the show’s lack of publicity and marketing may have been the final nail in the show’s coffin tied with low ticket sales since people were not interested in buying tickets to a show that was about conjoined twins in a sideshow. In 1997 the show received strong reviews and developed a devoted fan base, but the show still closed (2014).

With the show’s second chance in 2014, the production team realized that they did not want to make the same mistakes again and have adopted some unconventional marketing techniques for Broadway to stand out among the other shows (Gans, 2014). To promote the opening night of the show, the producers broadcast the closing number live on a digital billboard in Times Square for passersby to watch. This was the first time a Broadway show had ever attempted something like this using “never-before-used-audio-video-technology” (Gans, 2014). Although Side Show closed two months after opening, just like the original production, this change in marketing technique still is a prime example of a show that is trying to learn from the past and change for the future.

The information in this section helps support RQ1: How has Broadway marketing evolved?

**Broadway Social Media Marketing**

Using social media for Broadway marketing would appear to be an easy fit for the medium, but it has been very difficult for Broadway marketers to adapt to the changing
environment. Broadway shows have continued to depend on traditional media for promotion, including billboards, radio and TV ads, reviews in the *New York Times* and the ever-popular marquee (Craft, 2011, p. 17). What does not make sense, however, is why Broadway marketers have not jumped at the chance to work with a communication method that allows for consumer generated content and open communication between the user and the consumer (Craft, 2011, p. 16). Social media allow communication with new audiences who weren’t able to get involved before.

When social media first started Broadway marketers made tentative moves on MySpace and on YouTube in 2007. Shows like *In the Heights* and *Shrek the Musical* started creating original content for the new social media space early on, but after the shows closed, the momentum subsided (Schmidt, 2008). When asked about these new developments in 2007, Sara Fitzpatrick, the director of interactive at SpotCo said, “It’s been more about casting the net and seeing what works. We’re still in the newer stages” (Schmidt, 2008).

Other shows like *Billy Elliot* and *9 to 5 the Musical* also created videos for their websites, but once again, after the show closed, the momentum ceased. Logically, that makes sense as the shows are the product, but it seems that the momentum didn’t pick up across the Broadway family. These examples, although over eight years old, are similar to the situation in Broadway marketing today. Some shows try to adopt new technologies, but after the shows close, the effort falls by the wayside and other shows continue as if nothing happened. Kevin McCollom, a Broadway producer of shows like *Avenue Q, In The Heights, and Rent*, has been a strong advocate of using the Internet to market shows (Schmidt, 2008). When asked in 2007 to describe the phenomenon however, he tried to explain why all Broadway shows have not jumped on the social bandwagon wholeheartedly, which may be very similar
to the situation today. “Technology is the tool, not the destination. The destination is a live audience. In theater there is only one proven marketing technique that works: to generate word of mouth. Everything else is a shot in the dark” (Schmidt, 2008).

There is considerable research about social media and their effectiveness for marketing and there is literature on several topics related to Broadway musicals and their analysis of songs or portrayals of character. However, there are no studies that have been focused specifically on social media’s effect on a Broadway show’s marketing plan specifically and even news reports of the topic have been sporadic. This study will focus on how marketers for long-running Broadway shows have adapted their marketing plan to include social media as well as how marketers plan for social media use for shows that are new and opening in the city today.

The information in this section helps support RQ2: How can engagement and conversations through social media help Broadway marketers create interest and bolster excitement for shows?

**Social Media**

With the advent of social media sites as well as their increasing popularity among different age groups, social media have become feasible tools for marketing communication. Whether through tweets, Facebook, Instagrams or LinkedIn posts, hundreds of millions of users are posting constantly as information is being shared faster than ever before (Jennings, Blount, Weatherly, 2014, p. 96).

The information in this section helps support RQ3: What are the opportunities social media marketing could provide to Broadway shows?
Social Media Marketing

With the emergence of social media, marketers and advertisers jumped at the chance to adapt the technology to the advertising world. The problem is that many people do not know how to harness the power of social media effectively for a product. Social media allow for interactions between the consumer and producer, but it is difficult for companies to truly understand the possibilities (Kane, Alavi, Labianca, 2014, p. 276). In 2014, social media proved to have a huge effect on businesses with $1 trillion in revenue attributed solely to the opportunity businesses now have to communicate with the consumer (Kane, Alavi, Labianca, 2014, p. 275). Many have even stated that the very philosophy of advertising has changed based on the opportunities available online (Tuten, 2008, p. 2).

With the opportunity for consumers to rate and critique products faster than in the past, many companies shy away from any kind of interaction that social media could bring as they are afraid of getting negative reviews mixed in with the positive responses (Chen, Liu, Zhang, 2012). Much like theatre and movie reviews can make or break a production, product reviews online can greatly affect a person’s interest or decision to buy. Now that reviews can arrive online almost immediately, many companies are nervous to put themselves out there despite the possibilities. Very few companies are adapting quickly or truly trying to learn what social media can do – especially when it comes to popular brands or entertainment (Kim, Park, Park, 2013). This means there is a void in the marketing space that brands could likely fill and be successful -- if they learned how to navigate the space correctly and really tried to engage the consumer.

This is evident in brands’ posts everyday as one post can open a brand up to lots of criticism and backlash (Jennings, Blount, Weatherly, 2014, p. 97). One social media post can
create a storm across the Internet, as recently demonstrated by popular entertainment venue Dave & Buster’s (Maskeroni, 2014). On November 18, 2014, the brand posted a tweet to promote their Taco Tuesday promotion that read, “I hate tacos, said no Juan ever.” This tweet immediately garnered criticism across the web for its racist undertones. AdWeek described the post as a “massive brand Twitter fail,” and the brand got quite a lot of flak, even though the post was deleted and an apology was later posted. This is just one example of how brands are constantly dealing with issues as they grapple with social media usage and the digital space (Maskeroni, 2014).

The information in this section helps support RQ3: What are the opportunities social media marketing could provide to Broadway shows?

Summary

The discussion of social media and its uses in marketing has been at the forefront for a number of years (Tuten, 2008, p. 2). Marketers want to understand what the best and most effective way to use social media for promotion of a brand. Fashion brands, movies, and books have jumped onto the social media bandwagon (Tuten, 2008, p. 2), as have actors, musicians, and most recently, Broadway performers. As Broadway actors have started to use Twitter and Facebook to interact with fans, show promoters have seemed to jump onto the trend as well. This study will delve into the reasons why Broadway marketers are now adapting to the use of social media and opening up to the opportunity that social media can bring.
METHOD

Social exchange theory is based around the concept of a person only interacting on social media if the conversation is a benefit to them, and the discussion has to be worth their time. In this vein, it is important to consider this idea when creating content on social media – especially when it comes to social media marketing. There is so much content available that it is important to be able to cut through the clutter and find a way to attract an audience and engage with them on a deeper level. For Broadway marketers, it seems like creating a conversation about the shows themselves would be an ideal way to engage the audience, it was my intention to discover why some shows are hesitant to embrace social media.

For my research I completed 9 semi-structured interviews with Marketing Directors and Social Media Directors at Broadway advertising agencies and marketing departments in theatres in New York City that have worked in the industry for at least five years. There are five main agencies in New York City that focus solely on entertainment marketing (including Broadway shows) and three that specifically focus on only Broadway shows. This qualification is relevant, as these professionals will have worked in the industry during a time when social media became more prevalent for marketing. Each subject was selected after extensive research into his or her background and career. After finding prospective subjects, each person was emailed individually to see if they would be interested in participating in an interview. In total, I sent 30 emails out to prospective interviewees before getting down to my final 9. If the subject responded to the original email, more research was done into their background prior to scheduling an interview. This extra research was important because it helped better explain their background, and allowed me to look for people who might have
differing opinions. During the interview, each subject was asked a series of identifying questions that would again confirm their eligibility and fit for the study.

To gain the answers for my three research questions, I prepared 23 interview questions. Although this number is larger than the amount of questions asked in other semi-structured studies that I discovered (Chen & Breyer), I wanted to have a lot of questions available depending on where each interviewee led the conversation. I chose to use a qualitative method over quantitative because the interviews allowed me to get in-depth information from professionals who are currently dealing with social media marketing in the Broadway world on a daily basis. “Semi-structured interviews are simply conversations in which you know what you want to find out about – and have a set of questions…, but the conversation is free to vary, and is likely to change substantially between participants” (Fylan, 2005). The method also helped me combat the lack of information currently available about the subject by getting examples and information straight from the source. Since the discussion of social media marketing is constantly changing and there is new information all the time, my interviews with people who are in the midst of the situation allowed me to get the most up-to-date information on the subject.

Most studies that I reviewed for this thesis that used semi-structured interviews used a pre-test survey to determine if there was anyone that they would want to interview at a later date (Chen & Breyer 2012). Since this sample was pulled from such a specific pool of professionals, a pre-test was not necessary. Instead criterion sampling was used, “which involves selecting cases that meet some predetermined criterion of importance,” to only inquire about interviewing people who are currently working in the Broadway marketing field in a director position and contacted them via e-mail to inquire about their interest in
participating (Patton, 2001, p. 238). During the interview process, snowball sampling, an approach for locating information-rich key informants, was used. With this approach, a few potential respondents are contacted and asked whether they know of anybody with the characteristics that you are looking for in your research (Patton, 1990). This method was utilized to gain references of other professionals to contact from those already interviewed. Although most of my interviewees came directly from my original emails, two of my subjects were from recommendations from other people I had talked to.

Each subject also had a deep passion and enjoyment for both their job and the Broadway community, which added to their willingness to participate. They felt confident in their ability to discuss both the present situation in the Broadway marketing world as well as their experiences in the past, since they had been working in the industry for at least five years, and what they hope to see happen in the future. Each person also had experience working with different social media platforms ranging from Facebook to Snapchat.

In order to make respondents feel comfortable with the interviews and more receptive to the interview process, all identifiable information (name, employer’ names, workplace names, show names) have been removed and names replaced with pseudonyms.

In the other studies reviewed that used semi-structured interviews and also had a social media component to the research, the majority interviewed between eight and 15 people for between 30 minutes and an hour each (Chen & Breyer). The goal for this study was to interview between 7 - 10 people for an hour each in order to have enough time to get all the information and answer my research questions. At the end of the research process, 9 people had been interviewed with the interviews taking between 20 minutes to 2.5 hours.
This number of interviews provided enough information to reach conceptual saturation and to see fairly blatant similarities within the interviews conducted (Chen & Breyer 2012).

When it came time to create the interview questions, two streams of questioning were used. The first was to use the questions to discover how a certain subject felt about the use of social media for Broadway marketing and their experience with social media for marketing shows. The second was to look at how social exchange theory, which looks at user engagement on social media as a cost-benefit analysis, could influence the interview when it comes to using social media to engage with the audience once the show was over (Pan & Crotts, 2010). Since Broadway shows are such an engaging and interactive art form, user engagement on social media seemed like it would be beneficial for Broadway marketers and I wanted to discover if the people I interviewed agreed.

Although the Chen & Breyer study focused on the use of social media in the classroom, the concepts and approach are similar to my research approach. The authors used semi-structured interviews of teachers and educational professionals from five universities to ask questions about their use of social media in the classroom, which is similar to my approach of asking Broadway marketing professionals in New York City about their use of social media to promote shows. I selected this specific group of informants in order to try and get the most information from the most knowledgeable group on the subject. Broadway marketers live and breathe these issues daily and know what it is like trying to advertise in a niche market in a constantly changing world.

Once the interviews were completed, a form of thematic analysis was used to discover themes and common threads from the transcripts of the interviews. Thematic Analysis is a process of “encoding qualitative information through a list of themes, a
complex model with themes, indicators, and qualifications between these two forms”
(Boyatzis 1998), the information discovered through the interview process was used to
discover consistent themes to analyze. This method helped narrow down the amount of
information provided from the interviews and provided a focus for the analysis. This
technique helped bring to light patterns that allowed me to get as close to the data as possible
and to appreciate and understand the underlying content (Boyatzis 1998). By defining themes
that were consistent among the Broadway marketers interviewed, I was able to paint a picture
of the social media landscape within the Broadway marketing community.
ANALYSIS

The world of Broadway marketing is continuing to change, but at the rate the changes are going, they may not come fast enough to make an impact any time soon. In a “Little Engine That Could” scenario, Broadway marketers are trying to make it up the hill, but the producers keep thwarting overall success because of their doubts on social media’s effectiveness.

All of the interviewees shared a strong desire to use social media more effectively and frequently, but also noted a strong pushback from the production teams. The only difference came for those industry professionals working on long-running shows such as Phantom of the Opera and Wicked. Since these shows have been running for considerable amounts of time, their marketing teams have more room to experiment with platforms like Snapchat and Periscope due to the fact that producers recouped their investments (and are still reaping the benefits) long ago.

However, if a show is not part of this golden circle of Broadway royalty, marketing a show is quite the difficult task with producers providing low budgets for campaigns and questioning the value of non-proven and tested tactics. Throughout the interview process, certain themes emerged to help tell this story and ultimately understand why the world of Broadway seems to be behind in the times.

Producers

The one answer that was given across the board by every interviewee as having a big influence on social media marketing was the producers. Described as the person who is "responsible for making arrangements for every aspect of the production in order to prepare it for presentation to the public on stage, subsequently managing it during the course of its
production run and finally making all necessary closure arrangements,” the producer has a lot to do with every stage production – including the marketing (Baggaley, 2008). Often these producers have made a career out of funding multiple Broadway shows, and some are not spring chickens. Robert Whitehead produced shows on Broadway for over 50 years – into his late 80s (Marks, 1996). For most producers, all that matters is being able to recoup the money they invested, and in order to do that, they need to make sure that the show runs for long enough to make their money back. They then hire an advertising agency or marketing department to help them market their show and hopefully recoup their investment. Jessica, a Digital Marketing Manager, talked quite extensively about this concept.

“When it comes to producers, they are only interested in ticket sales, so to spend money on something that isn't necessarily a direct sales channel, sometimes it takes a lot of convincing. A lot of our older producers look at that and they think, "I could be getting this ad, what is social media getting me?" Social media is not necessarily a direct sale tool unless you put spin behind it and you promote it, or anything more along the e-commerce line (Jessica, Digital Marketing Manager, June 24, 2015).”

For many, social media marketing is such a new concept that it is difficult to see the benefit that one tweet or Instagram post can really have. For years producers have been running awareness TV and radio commercials and putting up billboards for their shows, but deciding to promote Facebook ads or run an Instagram campaign is considered risky. The main difference seems to be the ability for a producer to track their investment. Yes, there are plenty of analytics for social media available today, but when a producer has been in the Nielsen era for so long, learning the concept behind Google or Facebook Analytics is quite foreign.
“We can track someone's direct click to buy on social media, including banner ads, too, and we can look at the number of people who clicked on it and then if they ended at our website. All of those numbers tend to ... it tends to cause the argument of we should spend less on digital, and that doesn't make a lot of sense to me because there is no direct traffic tracking on TV or radio. It's all based on these algorithms that were written years ago” (Anthony, Digital Marketing Manager, July 25, 2015).

After all, if the producers aren’t behind the idea of social media, then why would they learn how to track a campaign’s success? “It's so crazy that some people will say, "Social media doesn't do anything. It's just creating clutter out there in the world." We're seeing direct sales” (Anthony, Digital Marketing Manager, July 25, 2015). For a producer, putting on a show is about putting money in the bank, and for years TV and radio have done just that, even though the popularity and influence of both mediums have declined.

Based on the information provided from the above interviews, the subjects believe that it will take time for producers to take notice and want to understand the new advertising methods available for shows today, but first, producers have to want to see the shift. If they continue to think that TV and radio and print ads are sufficient, then social media will continue to be unutilized. Any shift toward using social media has been very slow and the producers are fighting it every step of the way. However, given the overwhelming prevalence of social media in society, it may soon become a question of adapt or die for many organizations.

**Different Platforms**
In a world where it seems like a new social media platform is popping up every day, the decision of what platform to use and when can be overwhelming – especially for an industry that is behind in the times like Broadway shows. “To be on Facebook, Twitter, Instagram right now are the most important for our clients and that's what we push for. Having Facebook as an easily monetized platform, other than Twitter or Instagram, which are both incredibly expensive, it's easier to sell social media when you can actually back it up with an ROI and direct conversion sale” (Jessica, Digital Marketing Manager, June 24, 2015).

Often described as the “trifecta,” Facebook, Twitter and Instagram seem to be the main platforms some Broadway shows are possibly even thinking about using right now. However, if a show is only going to be on one, then the choice would be Facebook because it has been in existence the longest and has the largest range of ages in its demographic. It is also the most cost-effective because of its longevity, but that’s even difficult to get some shows to use.

“In a lot of ways we've been using Facebook as broad marketing because it's the social media network that has the most people on it. It has the most people that have their kind of sweet spot demographic, you know, the 45-year-old woman. I recommend a Facebook page for every show because we need it to advertise the show. Each show we'll have a fixed budget to try to reach a new audience” (Joseph, Interactive Creative Director, July 8, 2015).

Seemingly the great equalizer in terms of social media, Facebook’s demographic has changed in recent years with 72 percent of online American adults and 62 percent of the entire adult population logging on to the site (Duggan 2015). This shift in popularity allows
for a much wider online reach for companies choosing to advertise on social media – especially if they’re willing to pay for promoted ads or PPC. The real question when it comes to deciding on what platform to post on and when, is whether or not there is the commitment to really make the pages great. “From a social landscape, too, when we really do want to start speaking to people on our social channels, sometimes you can throw up a Facebook page really quickly and you can post a few times, but if we’re not ready to have an ongoing conversation with people, we're going to lose those early adapters because they're not going to continue us when we're waiting 6 months” (Erica, President of a Theatre Marketing Company, June 26, 2015). “Facebook is the new website. If you don’t have a Facebook timeline, you are missing a huge opportunity to connect to your audience. The majority Facebook users are women aged 35 -55, which is precisely in line with the majority theater ticket buyer” (Maureen, Director of Interactive Services, August 14, 2015).

After analyzing the data from the above interviews, the information denotes that it is key to be able to keep patrons engaged with the show throughout the entire run. Whether that run lasts one year or 27 years like Phantom of the Opera, the social media team needs to be prepared to keep audiences engaged for extended periods of time. That’s why it is important to have the production team on board for the use of social media. If producers continue to believe that social media is unnecessary and choose to not put in the time to keep content fresh and new, then the effort may not be very beneficial. If producers are going to approve the use of social media for promoting and marketing Broadway shows, they need to understand the effort and cost that needs to be afforded to doing it correctly. That’s the only way social media marketing ends up being beneficial

Cost
Although digital promotion efforts are usually more cost-effective than national promotional techniques, producers are still hesitant to implement the technique because of their unwillingness to spend any of their budget on social media at all – even if they know that it needs to be there.

For the producers that do take action on social media platforms, they seem to go about it in the wrong way: “they often try to force a director onto a ticket selling role on the social media and it actually doesn't measure very well against that. Not to say that it doesn't sell tickets. It definitely influences people but it's much more about quantifying word of mouth” (Jessica, Digital Marketing Manager, June 24, 2015).”, June 24, 2015).

What often surprises people is the limited budget available for marketing most Broadway shows. Unless one works on a show like Phantom of the Opera or The Lion King, budgets for Broadway show promotion are considerably smaller than other art forms out there. “We do a lot with a little. You'd be surprised how small a big Broadway musical actually is in the New York landscape, in the New York market. You know we're competing for attention with companies like McDonald's and the Viacom's of the world” (Emily, Digital Manager, June 10, 2015).

“It's not the good old days when you could really make a lot of impact without paying for it…I think it's gotten better but there's still a long way to go and there needs to be more thought about the whole process from the very beginning instead… The focus is the here and now and nothing else” (Vincent, Director of Marketing and Communications, June 25, 2015).

Convincing producers to spend money on social media is going to be key, but it is also going to be difficult.
“I think it's a broad and generic statement but it's assumed or they would assume that if they’re a millennial or a younger demographic that they can't afford the $140 full price ticket. Why spend money trying to advertise against them. Which they are also the hardest to reach and most platforms to reach. Then go with the classic saying fish where the fish are. That's not saying that they all engage in this. We're always spending money on Facebook, Twitter, Instagram, advertising” (Joseph, Interactive Creative Director, July 8, 2015).

When working with producers, some may be surprised at how much the advertisers are instructed what to spend and where. The balance of control between the advertiser and the producer is often tilting in the producer’s direction.

“When we sit down, they usually say, "Spend this percentage on blank, and this percentage on radio, and this percentage on outdoor if you can," and they usually say, "And spend 10%, or even sometimes less, on online." When they say online, they say social media and your banner placement and this. If by the time you really start getting those ... You start cutting up that 10% for the show, your social media turns into not a whole lot that you can actually spend in marketing” (Anthony, Digital Marketing Manager, July 25, 2015).

With smaller budgets and smaller market share, Broadway shows have to struggle to get their messages heard – especially if everyone on the production team is not onboard. The Broadway world may revolve around Times Square, but outside of billboards and TV spots, producers seem to be wary of spending money on a Facebook ad. “I've been in meetings before where some agencies might be pushing the client to spend money to promote posts on
Facebook and Twitter and things like that, but not all of them do” (Erica, President of a Theatre Marketing Company, June 26, 2015).

**Purchasing Behavior**

In the 2014-15 Broadway season more than 50 percent of Broadway audiences purchased their tickets online – a huge jump from the 7 percent that bought tickets online in 2000. Broadway audiences are doing everything online now so it is key for shows to have a presence ("The Demographics of the Broadway Audience 2014-2015"). If a person is interested in seeing a Broadway show and see an ad for *Finding Neverland* on Twitter and are able to buy tickets right from that ad, that no only enhances the customer experience, but allows for instant gratification.

“You are responding to everyone online, that you are engaging with your audience, because that grows a planned ambassador, and that's really what you want. What is social media except advanced word of mouth marketing” (Jessica, Digital Marketing Manager, June 24, 2015). The world is online and everyone wants instant gratification from their online searches and even purchases. If more than 50 percent of Broadway audiences are making ticket purchases online, then Broadway marketers need to be able to get in front of potential buyers – online. Producers thinking that online and social media isn’t important isn’t an option anymore, but some seem to think a shift is starting to happen.

“We are seeing a shift in this thought process as technology gets more sophisticated. We are just in the beginning stages of tracking conversions across multiple devices (desktop, mobile, tablets, etc.) and we are getting better at attribution reporting (seeing a ticket buyer’s complete online journey from awareness to purchasing a ticket and all the touch points along the way to get them one step closer to making the purchase (i.e., we
can see a person who likes a Facebook page, gets served a few banners when online browsing, and then finally buying a ticket)” (Anthony, Digital Marketing Manager, July 25, 2015).

**Barriers to Entry**

Even if changes are slowly occurring in the space, many Broadway producers and marketers may be hesitant because there is so much unknown in the social media space right now. With new platforms popping up regularly, uncertain methods of tracking on the new platforms, and a constant need to keep up with audiences, some may feel the barrier to entry is too high for certain platforms. The world is constantly trying to get people’s attention and getting to a point where people will pay attention on social media is exceedingly difficult. “Find the "voice" of your company, and be authentic. No one wants to be directly marketed to. Be personable” (Caroline, Theatre Marketing Manager, June 25, 2015).

That’s not to say that other shows aren’t experimenting on different platforms, and with both paid and owned media, but that luxury seems to be reserved for *Phantom of the Opera* and *Wicked*, long-running shows with marketing budgets that can be played with. “We were on every social media possible because of the show like Phantom. We decided, we really never played with Snapchat before, because it's hard for marketers, I think, to wrap their heads around it. How to use it in a way that's engaging and in a way that it can lead to ticket sales in the long term. We decided that we would add a code at the end as one of the snaps. We really didn't expect to see, we didn't use it as ticket sale, ticket thriving tool. We used it as a way to engage a younger audience. Which we know is a good part of our core” (Joseph, Interactive Creative Director, July 8, 2015).
“We need to stay relevant and with the times in order to start developing relationships with the next generation of theater audiences. They may not be able to buy a ticket at this point, but they will in a few years and influence their parents when determining an evening out” (Maureen, Director of Interactive Services, August 14, 2015). “Marketing 2.0 is about engaging in a 2-way conversation with audiences, not just blasting out information” (Caroline, Theatre Marketing Manager, June 25, 2015).

There is experimentation going on in social media for Broadway shows, but it is not a luxury that every show can have. The shows that have been continually running have the opportunity to stretch their legs and see what can come of different platforms like Snapchat and Periscope, but other shows don’t have that luxury. Statistically, four out of five Broadway shows do not recoup their investment before closing, which creates a high risk, high reward situation. This also creates a Catch 22. If marketers want to get visibility for a show, then they have to be on social media. If they want to be on social media, they have to make an investment. If they don’t make the investment and commitment to social media, they don’t get the visibility and risk lowering ticket sales and closing. It really all comes down to the producers and the show. “Some of them will be like, ‘We trust you, just do what you do, you guys are the experts in your field.’ Then others will be very nitpicky and change words within a particular post and change the graphic over here” (Lori, Owner of a theatre social media company, July 24, 2015). Marketers can only go as far as their client’s leash will let them.

**Changing Target Demographics**

Every year the number of young adults attending Broadway shows are increasing, but the main target audience continues to be adults 35-60 because they ultimately have the
money to buy tickets to Broadway shows. However, the millennial demographic is growing and more than 5 million people under the age of 35 attended a Broadway show last year. They’re an audience that will eventually be the 35-60 year olds who are constantly buying tickets to Broadway shows so it’s important to start talking to them and getting them involved in the conversation now.

“I think that we on Broadway are always trying to cultivate a younger audience, and I think that where the millennials are concerned, I don't think anyone quite has them figured out quite yet. I think that what we know is that we can't advertise to them. They're not accepting of messages or messaging that they feel are geared towards them, or they're too smart right now to be like, "You're advertising to me and so I'm turned off by that." I think that we're trying to get them in different ways and be more smart about that, and maybe the social media platforms are hopefully what will do that” (Erica, President of a Theatre Marketing Company, June 26, 2015).

“We speak to many different audiences and there's even been content observations where we've targeted certain content for older or certain content for younger, but ultimately we put content out there about the show and then the people that respond, respond” (Emily, Digital Manager, June 10, 2015).
CONCLUSION AND FUTURE STUDY

After completing my interviews, I learned a great deal about how and why Broadway marketers are working in the social media world as well as discovered answers to my research questions: RQ1: How has Broadway marketing evolved?
RQ2: How can engagement and conversations through social media help Broadway marketers create interest and bolster excitement for shows?
RQ3: What are the opportunities social media marketing could provide to Broadway shows?

In answer to RQ1: How has Broadway marketing evolved, Interviews uncovered examples of shows that have used social media well, and shows that have not succeeded in entering the digital space due to wariness from producers. Since I conducted semi-structured interviews, my findings did vary a bit, but common threads existed throughout. While the prepared questions helped guide the conversations, they merely served as a jumping off point and the marketers quickly continued the conversation past my initial questions. Through an analysis of the interviews, I discovered most of the people I interviewed are feeling frustrated when it comes to social media, but they also understand that the shows and producers are limiting their access to the platforms and they have to be patient if there is going to be eventual change.

When it came to discovering answers to RQ2: How can engagement and conversations through social media help Broadway marketers create interest and bolster excitement for shows, all subjects were very much in favor of using social media for this purpose, but felt restrained by many different facets including, producers, cost, and different barriers to entry. They all wholeheartedly believe social media platforms are an excellent way to engage with audiences and create excitement for shows before, during and after the
performances. Unfortunately, what most shows are able to do and what they want to do still varies greatly.

There continues to be constant growth in the discussion of social media marketing for Broadway shows, but that discussion is far from over and there seems to be very little consistency between the different shows and agencies. Long-running Broadway shows have been able to make a lot more progress in social media marketing fields because of their long-running success as well as name recognition. As for the newer shows that are not lucky enough to have 27-year runs under their belt, there is awareness that social media is necessary, but the push to adapt seems to vary. From the perspective of those on the marketing side, all the people I interviewed would love the opportunity to use social media platforms to promote their shows, but that opportunity is not consistently available due to all the factors mentioned previously.

When it came to answering RQ3, the opportunities that social media marketing could provide for Broadway shows are great, but marketing budgets for Broadway shows are small and the dependency on traditional advertising is still very high. The mentality of “if it isn’t broken, why fix it” is strong among producers and decision makers in the Broadway industry. It’s going to take time to get the right people to change their minds and really understand that social media can benefit a live entertainment medium like Broadway shows. Now more than ever, Broadway performances are a large part of popular culture and have exceedingly large fan bases that love to use social media. With shows like Hamilton and School of Rock making waves on the Great White Way, the opportunity for more social media driven marketing tactics is there. Traditional book musicals and classic revivals have become less popular, which allows for more opportunities for non-traditional advertising to come to the
forefront – especially with the longer running shows. Snapchat and Instagram are perfect platforms for Broadway marketers to start utilizing, especially once they become more affordable. Theatre is an engaging and interactive art form that is meant to be shared with an audience. It seems to make perfect sense that two incredibly visual social media platforms would help make promotion of a show easier – and reach more people – than a TV spot or billboard in Times Square.

Hopefully my study will be able to shine a light on this growing discussion and problem. It seems like social media is part of everything we do today and the fact that the Great White Way is having a difficult time understanding that is astounding. Broadway shows are part of a medium that really encourages engagement and participation, just like social media. The opportunity for sharing and impressions is incredibly high among Broadway shows – especially with word-of-mouth reviews – and it seems like social media would be a natural extension for Broadway marketers. The idea just hasn’t gotten across yet. Ideally, the Broadway industry will see the shift happening sooner rather than later and be able to start adapting before they get too far behind, however a lot of minds will have to be changed before that really begins to happen.

Limitations

The main limitation to this study was getting people to agree to be interviewed. By having a centralized population of marketing professionals in New York, the scope of the study was narrowed, but that also narrowed the amount of people in the sample. It also narrowed the information provided in the interviews. Every subject was willing to participate in an interview, but the amount of successful information varied. Some subjects had incredibly varied and valuable information, while others had information that was helpful,
but not as voluminous as others. In addition, the relatively small sample provides understanding and elaboration of the issues, but is not generalizable to the entire industry.

As previously stated, there are five main agencies in New York City that focus solely on entertainment marketing (including Broadway shows) and three that specifically focus on only Broadway shows. Each show and theater have press representatives, so that helped fill the interview quota. However, when I got down to the end of my interview pool, finding more people to ask was exceedingly difficult. Luckily, the informants were open to disclosing lots of information about their social media processes and I was able to gain conceptual saturation with my nine interviews.

**Future research**

An option for a future research study would involve someone looking at theatre marketing across the country to see if there were any large differences between what is going on in the Broadway community and what is going on in the rest of the United States. I have had the opportunity to work in marketing for theatres across the country and I believe there are large differences between what is being done in New York and what is being done in other markets. A future study to confirm those findings on a larger scale would be a beneficial extension. By looking at tweets and other social media posts that were especially effective in engaging the audience and enticing a person to buy tickets to the show on Broadway and across the country, a researcher could do a comparison on what is working and what is not. Right now, there is so little information on this topic within the Broadway marketing environment that any angle that another researcher could take would help provide a full picture.
Overall, this topic is still fairly new in the advertising world, which means it is especially new in the Broadway marketing world. Discovering any information on how this classic art form is entering the 21st century can be helpful for discussing the adaptation of many other classic art forms, like symphonies and visual arts, and entertainment mediums to digital marketing. As stated previously, the Broadway theatre world is one that is actively engaging with its fans on a daily basis, potentially making digital marketing an incredibly effective tool for Broadway marketers looking to expand the fan base and engage with current fans on a deeper level. If used effectively, social media platforms could be one of the most effective ways to market a Broadway show for years to come – if only marketers could convince their producers of the benefits.
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APPENDIX 1: RECRUITMENT AND INFORMATIONAL CONSENT SCRIPT

Hello, my name is Natalie Ault. I’m a graduate student at the University of Missouri. I’m working on my thesis, a research study entitled, “Jazz Hands in the 21st Century: How Broadway Marketing Navigates Social Media,” that will focus on how Broadway shows are navigating social media marketing.

To help me in my research, I’m requesting your participation in a brief, 15-20 minute interview. This interview will take place at an arranged time that is convenient for you, and can take place in person, via video conferencing (Skype, etc.) or over the phone. As a part of this interview, you will be asked about your views currently and at different past points in your career. As a part of this process, it is important that you feel confident in your ability to speak to both past and present advertising environments.

These interviews will be audio recorded. The researcher understands that in open-ended conversations, it is important that the interviewee feel secure in the confidential nature of what is said. All recordings will be sent to a third-party transcribing service that has signed a non-disclosure agreement. Following the transcription, pseudonyms will replace identifiable information such as your name, your employers’ names, workplace names, etc. This is to insure that the data will be analyzed and used in a manner that does not pose unintended financial, employment or reputation risks for you.

I would really appreciate your help in this process, and will provide the results of my study to you in return for your time and assistance. As a fellow Broadway lover and advertiser, I hope you will review the findings and take them into consideration in your views on the current state of the industry.

If you are willing to participate, understanding that the process is voluntary, please answer the following question in a reply to begin the process of arranging your interview.

Do you feel qualified to voice opinions about the past and present states of social media use in Broadway marketing?

[ ] Yes [ ] No (If no, please send a simple reply to inform the researcher.)

By answering and responding to this letter, I understand that I have been informed about the study that I will participate and give my consent to participate as an interview subject. I understand that the researcher will keep any identifiable information in a confidential manner as to protect my person.

If you have any questions regarding your rights as a participant in this research and/or concerns about the study, or if you feel under any pressure to enroll or to continue to participate in this study, you may contact the University of Missouri Institutional Review Board (which is a group of people who review the research studies to protect participants’ rights) at (573) 882-3181.
Should any further questions regarding this study arise, please contact the researcher, Natalie Ault, at nmabpc@mail.missouri.edu or (602) 697-5536 or her advisor, Dr. Margaret Duffy, at duffym@missouri.edu or (573) 884-9746.
APPENDIX 2: IRB APPROVAL

Institutional Review Board University of Missouri-Columbia

April 30, 2015

Principal Investigator: Natalie Marie Ault Department: Journalism

190 Galena Hall; Dc074.00 Columbia, MO 65212 573-882-3181 irb@missouri.edu

Your Exempt Application to project entitled Jazz Hands in the 21st Century: How Broadway Marketing Navigates Social Media was reviewed and approved by the MU Institutional Review Board according to terms and conditions described below:

IRB Project Number  IRB Review Number Approval Date of this Review IRB Expiration Date  Level of Review  Project Status  Exempt Categories  Risk Level

2002406 204296 April 30, 2015 April 30, 2016 Exempt  Active - Open to Enrollment 45 CFR 46.101b(2) Minimal Risk

The principal investigator (PI) is responsible for all aspects and conduct of this study. The PI must comply with the following conditions of the approval:

1. No subjects may be involved in any study procedure prior to the IRB approval date or after the expiration date.

2. All unanticipated problems, adverse events, and deviations must be reported to the IRB within 5 days.

3. All changes must be IRB approved prior to implementation unless they are intended to reduce immediate risk.

4. All recruitment materials and methods must be approved by the IRB prior to being used.

5. The Annual Exempt Form must be submitted to the IRB for review and approval at least 30 days prior to the project expiration date. If the study is complete, the Completion/Withdrawal Form may be submitted in lieu of the Annual Exempt Form.

6. Maintain all research records for a period of seven years from the project completion date.
7. Utilize all approved research documents located within the attached files section of eCompliance. These documents are highlighted green.

If you have any questions, please contact the IRB at 573-882-3181 or irb@missouri.edu.

Thank you, MU Institutional Review Board
Institutional Review Board University of Missouri-Columbia

March 2, 2016

Principal Investigator: Natalie Marie Ault Department: Journalism

190 Galena Hall; Dc074.00 Columbia, MO 65212 573-882-3181 irb@missouri.edu

Your Annual Exempt Form to project entitled Jazz Hands in the 21st Century: How Broadway Marketing Navigates Social Media was reviewed and approved by the MU Institutional Review Board according to the terms and conditions described below:

IRB Project Number  IRB Review Number  Initial Application Approval Date  Approval Date of this Review  IRB Expiration Date  Level of Review  Project Status  Risk Level

2002406 213573 April 30, 2015 March 02, 2016 April 30, 2017 Exempt

Closed - Data Analysis Only Minimal Risk

The principal investigator (PI) is responsible for all aspects and conduct of this study. The PI must comply with the following conditions of the approval:

8. No subjects may be involved in any study procedure prior to the IRB approval date or after the expiration date.

9. All unanticipated problems, adverse events, and deviations must be reported to the IRB within 5 days.

10. All changes must be IRB approved prior to implementation unless they are intended to reduce immediate risk.

11. All recruitment materials and methods must be approved by the IRB prior to being used.

12. The Annual Exempt Form must be submitted to the IRB for review and approval at least 30 days prior to the project expiration date. If the study is complete, the Completion/Withdrawal Form may be submitted in lieu of the Annual Exempt Form.

13. Maintain all research records for a period of seven years from the project completion date.
14. Utilize all approved research documents located within the attached files section of eCompliance. These documents are highlighted green.

If you are offering subject payments and would like more information about research participant payments, please click here to view the MU Business Policy and Procedure: http://bppm.missouri.edu/chapter2/2_250.html

If you have any questions, please contact the IRB at 573-882-3181 or irb@missouri.edu.

Thank you, MU Institutional Review Board
**APPENDIX 3: ANONYMIZED INTERVIEW MONIKERS**

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<th>General Background</th>
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<td>Digital Manager with over 10 years of professional experience in theatre marketing</td>
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<tr>
<td>6/24/15</td>
<td>Jessica (Interview #2)</td>
<td>Digital Manager with 5 years of professional experience in theatre marketing</td>
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<td>6/25/15</td>
<td>Vincent (Interview #3)</td>
<td>Director of Marketing and Communications at a theatre with over 20 years of professional experience</td>
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<td>6/25/15</td>
<td>Caroline (Interview #4)</td>
<td>Theatre Marketing Manager with over 5 years of professional experience</td>
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<td>6/26/15</td>
<td>Erica (Interview #5)</td>
<td>President of a Theatre Marketing Company with over 15 years of professional experience</td>
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<td>7/8</td>
<td>Joseph (Interview #6)</td>
<td>Interactive Creative Director with over 10 years of professional experience</td>
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<td>7/24</td>
<td>Lori (Interview #7)</td>
<td>Owner of social media theatre company with over 15 years of experience</td>
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<td>7/25</td>
<td>Anthony (Interview #8)</td>
<td>Digital marketing manager at a theatre with over 5 years of experience</td>
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<td>8/14</td>
<td>Maureen (Interview #9)</td>
<td>Director of Interactive Services with over 10 years of experience</td>
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APPENDIX 4: INTERVIEW QUESTION BANK

General Info Questions:

1. Do you feel qualified to voice opinions about social media when it comes to Broadway marketing?
2. How long have you been working in the advertising profession? How long have you been working in the Broadway marketing world?
3. How old are you?
4. Do you enjoy your job? What are your frustrations with the Broadway marketing environment?

RQ1: How has Broadway marketing evolved?

1. When you are tasked with marketing a new Broadway show, what are your first thoughts when it comes to promotion and creating a campaign?
2. What shows do you work on that currently use social media?
3. What are some examples of innovation in Broadway marketing? What is the environment currently like?
4. What social media platforms do these shows like to utilize? Why?
5. How is your company working with the shows to garner the best results from social media?
6. Why have some shows chosen not to use social media at all?

RQ2: How can engagement and conversations through social media help Broadway marketers create interest and bolster excitement for shows?

1. How would you describe the typical Broadway audience member? What would make this typical audience member want to engage with a show?
2. Based on the idea that people will only engage on social media if there is a benefit to them, how can Broadway shows create content that will make users want to engage?

3. Do you believe that the shows that are currently using social media are effectively creating conversations with their audiences?

4. How can Broadway shows utilize their audiences to effectively market the shows and create excitement once people have left the theatre?

5. What would motivate a user to engage with a Broadway show on social media?

6. How can a Broadway show’s social media account create enough reward for a user to want to engage?

7. How are you using social media marketing to create a connection with the show?

8. How do you deal with negative comments?

RQ3: What opportunities do Broadway shows have with social media marketing?

1. What kind of social media techniques are you using for Broadway shows that may not be useful for another market?

2. What are the benefits a show can have from using social media? What are the weaknesses?

3. Do you believe there is a reason certain shows have stayed away from using social media marketing?

4. What do you believe is the best way for a show to join social media and use it effectively?

5. How do you measure success/failure of a show’s social efforts?