

Ticket Scarcity and the Marketing of Broadway's Smash Hit *Hamilton*

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Submitted in partial fulfillment of the requirements in
an undergraduate senior capstone course in communications

Abstract

Hamilton, a Broadway hit musical, has achieved astounding popularity leading to ticket scarcity and a wildly overpriced resale ticket market. Although most have never seen the show, fans continue to engage with the production both off and online. Through a survey of fans and an interview, this study explored how a show can be marketed when the main goal isn't necessarily to encourage people to buy tickets. Instead the marketing focuses on providing content for fans, creating a significant online presence, and keeping people engaged. By understanding how *Hamilton's* ticket scarcity was handled, other marketers may use these methods for future Broadway shows.

I. Introduction

In Broadway's smash hit, *Hamilton*, Aaron Burr declares, "I'm willing to wait for it." And it would appear that *Hamilton* fans are, indeed, willing to wait for it as the show's tickets are typically sold out or out of the price range of the average theater fan. Typically, a Broadway show's marketing, advertising, and social media will have the primary objective of selling tickets to that show. How can a show be marketed when the main goal is not to encourage people to buy tickets? Traditionally, the point of a marketing team is to sell a product, so this conundrum changes its entire purpose. The *Hamilton* team is tasked with something else: they are creating a community and selling *Hamilton* merchandise, cast albums, and books rather than the expensive and elusive tickets to the show. They are also attempting to create and maintain a fan base that will be want to buy tickets to the national tour when it reaches them in the next few years.

Hamilton has a large number of fans that reside outside of New York City, or even outside the United States. Many of these people have little hope of actually seeing the show within the next two years. So how do they engage with *Hamilton's* social media and other promotional materials? It seems that the main answer is they turn online. *Hamilton* has a strong presence online: on social media, YouTube, and blogs. In a (2016) *Wired* magazine article, Issie Lapowsky said, "The *Hamilton* team has worked hard to cultivate a strong online presence to make up for the paucity of tickets. With so many shut out of the show, the internet has become a vital way to keep fans stoked."

As Broadway and other theater productions evolves, it is important to understand how marketing and promotion of those shows change, too. This topic, though little researched in an academic setting, is vital to the future of the Broadway marketing and advertising world. Analyzing the phenomenon of *Hamilton* will be important for the musical theater industry, particularly when trying to replicate its success. This model of

Keywords: Marketing, Broadway, Musical Theatre, Engagement, *Hamilton*
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promotion could be applied to smash hits in the future.

II. Literature Review

While there is little published about the marketing of *Hamilton*, there is much written about Broadway marketing and musicals in general. This section is divided into four parts: marketing Broadway, *Hamilton*'s selling point, marketing *Hamilton*, and *Hamilton* and marketers. Overall, these four sections provide a basis for the original research in the paper.

While *Hamilton* has been a popular subject in the press since its premiere, the marketing of the show has had surprisingly little written about it. However, there is a significant amount of scholarly research on the marketing of Broadway shows. One useful piece by Elizabeth Craft examines the marketing of creator Lin Manuel Miranda's previous hit, *In the Heights*. There is also a wealth of information in news articles on why and how the show has become a success, in addition to many blog posts on what marketers can learn from the show. Lapowsky (2016) interviewed Mike Karns, the man responsible for *Hamilton*'s social media accounts, for an article that proved the most useful for this study. By combining all of these different types of sources, it is possible to understand the typical marketing of a Broadway show and what makes *Hamilton* so unique.

Marketing Broadway

Existing literature on marketing Broadway shows suggests that knowing the audience is vital. Wachtel's (1981) case study on Broadway audiences provides a profile of four types of audience members. The first, the Traditionalists, is the older, well-educated, high-income, White people who come from Manhattan. The Enthusiasts, the next group, are younger, have a lower level of education and income, a higher percentage of Blacks and women, and have a strong interest in Broadway. These people are less critical, but have a better knowledge of Broadway shows. The other large group, the Entertainment Seekers, are largely tourists in search of light, happy entertainment. For these non-professionals, suburban, mostly women, theater is a social event (Wachtel). Craft (2011) confirms that the average Broadway attendee is "a female, middle-aged, highly-educated and affluent tourist" (52). Nancy Coyne, CEO of Serino-Coyne, stated that the typical theater fan is "a woman, usually between forty-five and fifty" (Vogel & Hodges, 313). The final group Wachtel describes is dispassionate theatregoers, whom he cites as the husbands of the Entertainment Seekers, and the smallest group. The other groups each account for approximately one-third of overall audiences.

A study by Simonoff and Ma (2003) discovered that there are several factors that influence a show's success, as measured by its longevity. They reported that the audience views seeing a Broadway show as more risky than a movie due to the higher cost, but like movies, "demand is unpredictable, since audience(s) do not know if they will like a product until they actually experience it" (136). After analyzing shows on Broadway from 1996 to 1999, the researchers discovered that musicals generally are more successful than plays. They also found that *New York Times* reviews seemed to be unrelated to success. Winning Tony Awards was linked to a show's success, but being nominated and then losing was related negatively to a show's longevity (Simonoff & Ma). It is interesting that Simonoff and Ma chose to base their criteria of a show's success on its longevity alone, particularly because Adrian Bryan-Brown, a partner of Boneau/Bryan-Brown, pointed out that the average life span of a show increased in the 2000s overall (Vogel & Hodges, 303).

Bryan-Brown (Vogel and Hodges, 2006) clarified that there are three areas of theater marketing: advertising, promotion (often called marketing), and publicity. He also discussed the importance of cast appearances on television shows and having star names attached to the cast. Bryan-Brown stated, "We know we can't give away a ticket to a bad show, yet if a production is hot, people will pay *premium* prices, especially for special limited shows or hot new shows in their first few months" (Vogel & Hodges, 306).

Craft (2011), in a unique article, analyzes the marketing of Miranda's previous hit, *In the Heights*. The show was highly successful, recouping its \$10 million investment in ten months, though nowhere near *Hamilton*'s success. Craft discusses how the show took audiences out of their comfort zones by dealing with the challenge of a musical so heavily influenced by hip-hop and Latino identities. Craft states that the use of "a pioneering campaign in its use of social networking, viral marketing and online advertising" helped bring *In the Heights* to success (50).

Craft explained that the marketing team of *In the Heights* used online media to build a community for the show. In a world where only one in every five Broadway shows makes a profit, creating a fan base is of the utmost importance. In addition to the usual direct mailings, newspaper ads, TV commercials, and Times Square billboards, advertising agency SpotCo and public relations agency Barlow-Hartman used innovative strategies like targeted Google ads and promoting the PBS documentary, *In the Heights: Chasing Broadway Dreams*, which was released in 2009 (Craft). The actors' and show's Twitter accounts were popular and the *In the Heights* group on Facebook was joined by thousands of fans. Online outreach helps to create "a coalition of fans who become ambassadors for the show" (Craft, 57).

Miranda's YouTube videos about the show proved especially beneficial in creating a community of fans. Craft attributes a major reason for the show's success to "the online charisma of the show's creator, Lin-Manuel Miranda, and his strong presence on the web, especially on YouTube" (57). Miranda posted twenty-three videos on YouTube about the show which helped reach fans outside New York City and allowed him to reflect upon this new and revolutionary Latino-centered show. While Miranda created the videos without help from the marketing team, he definitely helped their efforts. According to Craft, "Miranda's enthusiasm for the internet and his ubiquitous presence humanizes the show and its online promotional efforts." These videos spread awareness about the show, reached possible audiences that might have missed mainstream ads, and kept the fan base engaged by giving them frequent original content. Craft concluded, "online promotion helps reach new audiences who would be glad to learn about works like *In the Heights* but otherwise might not, creating communities around theatre that cut across divides" (64-65).

Hamilton's Selling Point

From *Hamilton's* conception, the media recognized that it was something unique amongst Broadway shows. *New York Times Magazine* reporter Michael Sokolove (2016), like many, considers *Hamilton* to be the "heir to 'RENT.'" In an article written the week before the show opened on Broadway, Janice Kaplan (2016) called it "the most talked-about, fawned-over and revered show in years." Many articles about the show are quick to point out the blending of typical Broadway melodies with rap-inspired music. However, the show had also enjoyed a successful run off-Broadway at the Public Theater where it "immediately became a cultural touchstone" (Kaplan).

Sokolove commented, "Hamilton' is really two phenomena: an extraordinary piece of theater, created by the composer, rapper and actors Lin-Manuel Miranda, and a commercial behemoth powered in part by scarcity—the near impossibility of obtaining tickets, which sell out as quickly as new dates go on sale." "Hamilton reclaims America's story for America as it looks and feels now," Kaplan said. "The whole story unfolds through songs that have a modern rhythm and pulsing energy and seem to reinvent the musical for the YouTube generation." In his interview with Suzy Evans, Oskar Eustis—the artistic director of the Public Theater—compared Miranda to Shakespeare. Evans (2016) further commented, "The excitement of a child bubbles form beneath the surface of an eloquent genius." The media's fascination with Miranda demonstrates that his personal charisma and online presence has much to do with the show's success.

The show was a financial success from the very beginning. Producer Jeffery Seller told Sokolove (2016) he "straddles a divide between art and commerce." In fact, the show had earned \$30 million in advance sales by the time of its opening (Kaplan). Sokolove pointed out that successful Broadway shows can "dwarf the revenues of even the biggest Hollywood blockbusters," which *Hamilton* is projected to do certainly will with its Broadway production, upcoming London production, and multiple tour companies—there may be as many as seven separate *Hamilton* companies performing at the same time in the near future (Sokolove). This financial success is particularly impressive, as Kaplan points out, because *Hamilton* defies the typical Broadway formula for success as it is not a revival nor does it contain big name stars.

Marketing Hamilton

The challenges in marketing *Hamilton* have been addressed in numerous articles. These challenges range from the show's use of rap music to the somewhat unconventional topic of the country's first treasury secretary to the unavailability of tickets. Sokolove commented, "A runaway hit like 'Hamilton' poses different challenges, like how to advertise it without further agitating people who would like a ticket but have no reasonable expectation of getting one any time soon." According to Sokolove, Seller stated that ticket seekers

have to “own our unavailability.” According to Evans (2016), Miranda was against using the term “hip-hop musical” in marketing materials because he believes the show is so much more than that: it’s a musical that happens to use hip-hop style songs. *Hamilton*’s team has had to combat these challenges, which has led to more online marketing.

Choosing the correct key imagery was highly important, according to SpotCo founder, Drew Hodges, and others who worked on the show. Hodges (2016) commented, “To me, the key art for *Hamilton* needed to express Hamilton’s complex, heroic character and the profound emotional experience of this unique musical” (216). In an interview with Gordon Cox, Hodges explained that it is impossible to design an ad without understanding the message you want to convey across platforms: “You have to be clear from the start what the story you’re telling is so that all those pieces can line up” (Cox). Hodges was also adamant that marketing efforts avoid any rap imagery that might deter audiences (216). Cox reports that the design of a Broadway poster is highly important because, “You’re not telling people what’s going to happen in the show; you’re telling people how it will feel to go.” Hodges praised the final design for *Hamilton*, saying that the feel of it is very classic and universal to appeal to a wide demographic (Cox).

Many articles focus on the show’s impressive success online, from YouTube to Twitter. Miranda told Evans about his progress in writing the show on Twitter: “I feel like the people who followed me early on have been in on our process because I’m, within reason, pretty open about what I’m struggling with or what I’m working on” (Evans). Lapowsky (2016) described the “crucial, if unsung role” played by twenty-seven year-old Mike Karns, the founder of Marathon Live Entertainment and the man behind *Hamilton*’s social media. She commented, “Karns manages *Hamilton*’s digital footprint, which includes the dozens of viral videos that populate the musical’s YouTube channel; the hundreds of Instagram posts that have earned *Hamilton* more followers than any other Broadway show; and the *Hamilton* Twitter handle, which has 202,000 followers.” Because of the scarcity of tickets, she explained, Karns and his team have tried to create an online presence to keep fans engaged and attract new fans in the process. Lapowsky expanded, “Hamilton’s online audience has its own language, its own inside jokes, and occupies some alternate universe in which YouTube comments are actually totally delightful to read.” Karns told her that online, “we’ve been able to decrease the distance between the brand and the people who appreciate the brand.”

Evans, Lapowsky, and Kaplan have noted the popularity of the show’s ticket lottery and #Ham4Ham shows. Kaplan said that *Hamilton*’s director Tommy Kail stated that 12,000 people entered the first preview lottery. Due to the popularity of these in-person lotteries (which later moved online), Miranda began holding weekly #Ham4Ham shows, which were uploaded to YouTube. These shows included everything from cast members’ singing songs in voices to guest stars from other Broadway shows. According to Lapowsky, “Miranda brings the connections and Karns brings the camera.” These videos have been incredibly popular with fans and people waiting to find out about the next available performance. Kail said, “Most of [those who enter] will go home without a ticket, but each of them will have a story to tell and a sense of connection” (Kaplan). Journalists covering the play seem to agree that online practices like these #Ham4Ham videos are innovative, which helped *Hamilton* to flourish despite challenges.

Hamilton and Marketers

Since *Hamilton*’s debut off-Broadway, blog posts have abounded about how marketers and public relations professionals can learn from the show. Nearly all of these articles praise the show’s strong presence online and ability to build a community. Parker (2016) used the show to remind readers that “reframing is powerful,” “emotional connections are the ones that count,” and “there are no overnight successes.”

Meanwhile, Hadley (2015) focused on social media marketing in her post and praised the hype built online before the show ever opened on Broadway after its successful run off-Broadway at the Public Theater. She recounts how the show built anticipation through Miranda’s Twitter account, how they used their influencer network, and how they remained likable. She also praised Miranda’s continued willingness to interact with fans online and in person at the theater’s stage door after shows and *Hamilton*’s use of the ticket lottery and #Ham4Ham shows.

In a similar post, Bramhandkar (2016) praised the show’s marketing while lamenting that its marketing efforts have been somewhat overlooked by the mainstream media. She states that *Hamilton* “moved from simply advertising its show to truly building an identity and indeed a brand” (Bramhandkar). Like Hadley, she

praises the lottery, #Ham4Ham shows, and Miranda's connectedness on social media. She points out that *Hamilton* continued to stay relevant through content on YouTube and other platforms, much like *In the Heights* did. These blog posts about *Hamilton's* marketing showed that its efforts have not gone unnoticed by others, who feel they can learn something from the promotion of the show.

This study sought to fill a gap in the literature by examining the efforts of *Hamilton's* ad agency, SpotCo, and its social media agency, Marathon Live Entertainment, and how they have successfully created an online presence for fans to keep them engaged in the face of ticket scarcity. It's similar to Craft's study of *In the Heights*, which looked at the marketing materials and how fans have interacted with them. While scholars have discussed other Broadway shows and the media have explored *Hamilton's* success, the marketing efforts have been ignored.

This paper explored the question: How can social media and marketing be used to build an out-of-town experience of a Broadway show when selling tickets is not the goal? How have *Hamilton* fans responded to ticket scarcity and engaged with other content?

III. Methods

To understand this phenomenon, a survey and an interview were conducted. An interview was done with a member of the *Hamilton* advertising team at SpotCo, the ad agency that created the marketing materials. Scott Frost, a senior producer, responded to questions via email about the agency's approach to *Hamilton*. This interview provided an insider's perspective at how *Hamilton* has been marketed to the public.

The author also conducted a survey of *Hamilton* fans about their opinions on the musicals and their interactions with the marketing materials (Refer to Appendix for the questionnaire). The survey was distributed via the researcher's personal social media accounts, including Facebook and Twitter and completed by 127 self-identified fans of the musical. This survey was able to provide a fan perspective on the marketing materials of the show.

While most of the people completed the survey fit a certain type, there was some diversity: 56 (44%) of the people were 22 or 23 years old, with an overall age range of 16 to 31 years old. While 114 (90%) of the respondents were from the United States, there were also some from various European countries, Australia, and Japan. The country most represented other than the United States was the United Kingdom, with 8 respondents. A vast majority of the respondents, 127 (87.4%), identified as female.

IV. Findings and Discussion

This section explored the results of the survey and the interview with Frost, in addition to analyzing *Hamilton's* marketing materials. It examined ticket scarcity, social media use, ads, and the #Ham4Ham shows.

Many indicators confirm the success of *Hamilton: An American Musical*. From creator Lin Manuel Miranda's many appearances on talk shows to the casts' performances on award shows like the Grammys to the prices that resale tickets reach, this show has become a cultural icon in ways that no Broadway show has since *RENT*. In October 2016, the Broadway cast album went double platinum and the PBS documentary *Hamilton's America* aired to 3.6 million viewers (BroadwayWorld.com). However, most fans of the show—despite their love of it and online engagement with it—have never seen it in person. This study sought to answer how *Hamilton's* marketing team and social media professionals kept fans interested when they have little hopes of seeing the show.

An overwhelming 80.3% of the surveyed respondents had not seen the show on Broadway or on tour. However, 25 (20%) of respondents mentioned learning about *Hamilton* when it was in its conception or during its off-Broadway run. Others discovered the show when its cast album was released.

Many respondents reported they hope to see the show within the next year, with 74.8% in New York City, 32.3% on the U.S. tour, and 49.6% in the West End in London. However, 53.5% of people said that they

didn't expect to see it within the next year, as shown in Fig. 1. Still, the majority of surveyed respondents (54%) do not think that they will have a chance to experience the show live within the coming year either due to ticket prices, ticket scarcity, or location.

Do you expect that you will see *Hamilton* within the next year? (127 responses)

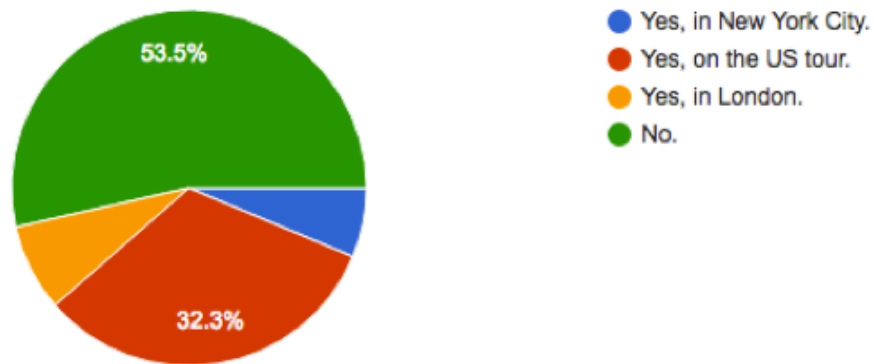


Figure 1. "Do you expect that you will see *Hamilton* within the next year?"

Only 30 (23.6%) of respondents reported that ticket scarcity has made their fan experience negative while 93 (72.4%) said that it hasn't influenced their experience at all. Fans of many Broadway shows learn to accept an inability to see a favorite show due to not being able to get to New York City or the expensive prices of Broadway musicals. Therefore, it's possible that for some individuals, *Hamilton* is no different than other shows in its inaccessibility.

Due to the word of mouth publicity for the show, the marketing and advertising teams' jobs have been in many ways minimal. Frost, senior producer at *Hamilton's* ad agency SpotCo, said, "To be honest, our advertising has been very limited in comparison to a typical big musical advertising campaign." He stated that the show came to Broadway after its famous birth at the White House and off-Broadway run, with a significant amount of awareness already. There was little advertising needed after the creation of the iconic gold background with star, the show's main mark. The show had garnered significant press with little digital or print advertising and no television spot. Frost said, "The brand has become much more mainstream than any other show in recent history and the biggest thing going for the show is the word of mouth."

One of the areas that has set *Hamilton* apart from other musicals is the opportunity for fans to engage through television appearances, the cast album, the book about its creation, and the other merchandise. In addition to the normal performance on the Tony Awards, the cast performed at the Grammy Awards, where its recording won the award for Best Musical Theatre Album. Creator and star Lin Manuel Miranda appeared on a variety of talk shows, including *The Ellen Show* and *Late Night with Jimmy Fallon*. Fellow stars Leslie Odom Jr., Phillipa Soo, and Daveed Diggs have also been interviewed. Of the respondents in the survey, 86 (67.7%) said that they had watched at least some of the cast's appearances on award shows or talk shows, and 34 (26.0%) said that they had watched all their appearances.

Additionally, several people reported learning about *Hamilton* through the cast's performance on the Grammy Awards. Frost mentioned the popularity of the PBS documentary and Miranda's numerous interviews and TV appearances. He said, "It is insane just how popular this show has become" and helped the show break box office records despite its small theater. *Hamilton* has permeated popular culture in a multitude of ways, from TV appearances to the documentary to the book.

Hamilton has also had an impressive presence on the internet, particularly through the "#Ham4Ham" shows on YouTube. The shows started as a biweekly mini-concert, led by Miranda and featuring other cast members, for individuals waiting in line for lottery tickets. Over time, these mini-concerts evolved to include other Broadway stars and celebrities like JJ Abrams. In the winter months, when the outdoor shows stopped, Miranda and the cast filmed digital #Ham4Ham shows specifically for YouTube, with special appearances,

including at the White House.

In the survey, 97 (75.6%) of respondents said that they had watched some or all of the #Ham4Ham shows, as shown in *Figure 2*.

Have you watched any of the #Ham4Ham shows online? (127 responses)

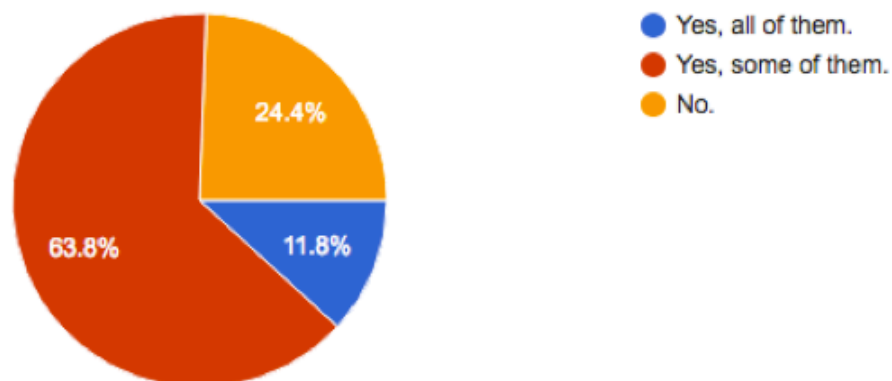


Figure 2. “Have you watched any of the #Ham4Ham shows online?”

When asked their favorite #Ham4Ham shows, multiple surveyed respondents mentioned Renee Elise Goldsberry’s “Congratulations,” the late Kyle Jean Baptiste’s “Confrontation,” and Patti LuPone’s “Give My Regards to Broadway.” However, 28 (22%) of respondents said that their favorite was when the three men who had played King George III (Jonathan Groff, Andrew Rannells, and Brian d’Arcy James) sang “The Schuyler Sisters.” The gender-swapped version called “The Schuyler Georges.” These videos provided a glimpse of the show for those unable to see it in person. Frost said, “We of course strive to provide as many behind-the-scenes materials and videos as possible for people to enjoy online and be a part of the movement, but there is not much more than that we can do unfortunately.” These videos provided fans with new content every week and another way to engage with the show outside of its cast album for those outside of New York City.

One of the main ways that *Hamilton* fans have engaged with the show has been through social media. Of the 126 people who responded to this question, 124 (98%) had Facebook accounts, 104 (83%) had Twitter accounts, 119 (94%) had Instagram accounts, and 112 (89%) had Snapchat accounts.

Of the 127 people, 83 (64.6%) reported that they liked the *Hamilton* Facebook page. Surprisingly, only 11 (8.7%) followed the *Hamilton* account on Instagram while 45 (35.4%) follow the *Hamilton* account and some of the cast members and 15 (11.8%) follow only some of the cast members and not the main *Hamilton* account. Similarly, 23 (18.1%) of respondents follow only cast members and not the *Hamilton* account on Twitter while 56 (41.1%) follow the *Hamilton* account and some of its cast members. Overall, the fans appear to be fairly engaged with both the main *Hamilton* accounts and the cast’s accounts on social media.

Hamilton fans’ experience on social media was not simply about following accounts; they were actively engaged with the *Hamilton* accounts and other fans through retweeting or liking. Nearly three-fourths (93) of respondents said that they had interacted with the *Hamilton* account on at least one social media platform. This demonstrates the level of engagement that the *Hamilton* social media team-run accounts had with the show’s fans. Interacting with the official *Hamilton* accounts was not the only way that *Hamilton* fans engaged on social media. Over a quarter of people reported that they followed one or more *Hamilton* fan account on Twitter. Additionally, 35 (27.6%) said that they engaged with other *Hamilton* fans online. Many respondents said that they had interacted with others on Twitter or Tumblr. Several respondents said that they had started long-term friendships because of the show.

Only 19 (14.2%) of the respondents said that they considered themselves a part of the online fan community for the show; while 71 (55.9%) said that they weren’t sure. This finding indicates that while many

people were actively engaged with *Hamilton* content online, supplementing their experience with the show, many are wary of declaring themselves a part of the fandom.

The survey results and interview with Frost helped explain how the marketing, advertising, and social media teams of *Hamilton* shaped the fans' experience with the show. While most of the fans had not seen the show, they were actively engaged with it on social media and through merchandise, the cast album, and television appearances. The #Ham4Ham shows were unique and particularly popular amongst fans. Social media, the *Hamilton* accounts run by Karns, also provided a significant supplement to the *Hamilton* experience.

This study had many limitations, mostly through reach and time. The group reached via social media was largely homogenous, being mostly American women in their early twenties. If this research were done on a larger scale, a more balanced group by gender, age, and nationality should be surveyed. Additionally, more questions could be asked in focus groups or in-depth interviews that would be unsuited to a survey format about why people were fans of the show, how ticket scarcity has affected them, or what kept them engaged with the show. If time and resources had allowed, more people on the *Hamilton* team could also be interviewed. Future research could overcome these limitations or explore how the marketing of *Hamilton* differed from the marketing of Miranda's first musical, *In the Heights*.

V. Conclusion

While ticket scarcity has kept most *Hamilton* fans from seeing the show, it has not stopped them from engaging with the show in other ways. *Hamilton*'s creative, marketing, social media, and advertising teams ensured that fans had access to original content, in the form of projects like the PBS documentary, book, and #Ham4Ham shows. Much of their marketing efforts promoted these products rather than tickets to the show itself; in fact, the advertising team had to do remarkably little because the show survived greatly on word of mouth. *Hamilton* fans continue to engage on social media with the official accounts, cast members, and other fans and have built a community, aided by Karns, *Hamilton*'s account runner. Thus, the *Hamilton* fans may be counted on to purchase Broadway, West End, and national tour tickets to see the show, despite the difficulty of obtaining tickets.

Hamilton's marketing efforts demonstrate a new approach for future Broadway shows: selling tickets, the typical goal, may not be the main concern. Furthermore, it proves that fans of musical theatre shows do not necessarily need to see the show themselves to be engaged both online and offline. While ticket scarcity was a challenge for the *Hamilton* team, it was dealt with by creating other original content for fans to consume and by being accessible on social media. This provides a new model for Broadway marketing that other popular shows may try to emulate in the future.

Acknowledgments

This author is thankful to George Padgett, associate professor at Elon University, for his supervision, advice and support during the writing of this article. Additionally, the author is thankful to Scott Frost, at Spotco, for his willingness to help with this article. The author also appreciates numerous reviewers who have helped revise this article.

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Appendix: *Hamilton* Survey Questions

To survey participants,

Welcome to and thank you for taking this survey. You may leave this study at any point, with no potential consequences, as it is completely voluntary. This survey is a part of my communications capstone class research project on the marketing of the *Hamilton* musical. All people taking the survey should consider themselves fans of the show, though it is in no way necessary to have seen the show live. My paper and presentation will explore how the *Hamilton* marketing team has dealt with the issue of ticket scarcity and how fans have interacted with marketing materials and other online content related to *Hamilton*. You taking this survey implies your informed consent. If you have any questions, you may direct them to me via email (nackman@elon.edu).

Thank you,
Nicole Ackman

Survey Questions

1. How old are you? (Open answer)
 2. What country do you live in? (Open answer)
 3. What gender do you identify with? Male, Female, Other
 4. When did you discover *Hamilton*? (Open answer)
 5. Have you seen *Hamilton*? Yes, in New York; yes, in Chicago; no.
 6. Do you want to see *Hamilton* in the future? Yes, in New York; yes, on the US tour; yes, in the UK; no.
 7. Do you expect that you will see *Hamilton* within the next year? Yes, in New York; yes, on the US tour; no.
 8. Has the difficulty of obtaining tickets made your *Hamilton* fan experience more positive or negative? Positive, negative, no effect.
 9. Have you watched the *Hamilton* cast's appearances on award shows and/or talk shows? Yes, all of them; yes, some of them; no.
 10. Have you watched any of the #Ham4Ham shows online? Yes, all of them; yes, some of them; no.
 11. What is your favorite #Ham4Ham show? (Open answer)
 12. Which social media accounts do you have? (Check all that apply.) Facebook, Twitter, Instagram, Snapchat, etc.
 13. Have you liked the *Hamilton* Facebook page? Yes, No.
 14. Do you follow the *Hamilton* account or any of its cast on Instagram? *Hamilton* and cast members; just *Hamilton*; no.
 15. Do you follow the *Hamilton* account or any of its cast on Twitter? *Hamilton* and cast members; just *Hamilton*; no.
 16. Have you ever interacted with one of the *Hamilton* accounts on social media? (This includes liking or retweeting a post or them liking or retweeting your post.) Yes, No.
 17. Do you follow any *Hamilton* fan accounts on Twitter? (Ex: @HamiltonsSquad, @Hamilton_Text, etc.) Yes, a few; yes, one or two; no.
 18. Have you ever interacted with other *Hamilton* fans online? Yes, no.
 19. If so, describe your interactions.
 20. Do you consider yourself a part of the online *Hamilton* community? Yes, no, maybe.
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