



Campaign Overview

Team	Deliverables	Summary
Choreographer: Kenneth Tindall Costume Designer: Christopher Oram Photo/Video: Jessie Kenney Marketing Director: Bethany Kirby Graphic Designer: Jessica Hanun	Captivating images for print and digital marketing Video production for TV and streaming platforms Radio Social Media Reels E-blast	Choreographer Kenneth Tindall came to Tulsa with big dreams for this massive production. He described his vision for Alice as 'whimsical' and wanted to mimic an elevated, Vogue style for the imagery. I worked along side this incredible team to bring the vision to life through photo and video content that brought audiences into the world we created through storytelling and accessible images that felt both commercial and elevated.

Key Metrics

Reach	Up 131% during the campaign period
Messaging Contacts	up 14% during the campaign period
Demographics	Ages 25-34 and 35-44 were most engaged during this time bringing in new patrons to the ballet.

Process

Challenges

For the first six months of this campaign, there were no photos available to use. The costumes were running behind and the team had to get creative with the materials and content. Once images were created, the campaign took on new life and engagement rose exponentially.

My main role during this time was to present a mood board to the Artistic Team, source a venue, and create the visuals for this campaign (both photo and video), all while working with the various departments and talent to make sure we stayed within budget and stayed within the brief.

After the visuals were created, I was responsible for placing in-house digital ads, producing and editing the commercial for TV, submitting the script for radio, sending email marketing campaigns to segmented lists, and managing social media.

Wins

We were able to create a world that the audience members wanted to step into. Even with a skeleton crew and limited resources, we were able to produce high quality, scroll stopping content. In the end, the critics reviewed not only the production, but the marketing that seemed to touch a cord with our local audience (see excerpt below).

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REVIEWS

I Want To Live In Tulsa Ballet's "Alice In Wonderland"

Alice in Wonderland committed to the bit, and it paid off

 By **Alicia Chesser**

1:04 PM CST on March 7, 2025

  

It's becoming a thing to dress up for Tulsa Ballet performances—not in cocktail gowns or church clothes, but in literal costume. In the Sunday matinee audience for *Alice in Wonderland* I spotted (among others) two young women in bejeweled princess dresses, a Red Queen in full makeup, and a robust bald millennial man in a tulip pink suit, a matching feather boa, and a cat-ear headband. Story ballets are about fantasy, and I love to see Tulsa embracing the vibe.

Tulsa Ballet itself embraced the vibe fully in the lead-up to this production, with a social media campaign that put us right in teacup-clinking range of the Mad Hatter and friends. The campaign worked—the audience last weekend was packed wall-to-wall and literally squealing with excitement—but what's even more fun is that the show itself came through on the odd, enchanting world the promo promised.