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A REPORT ON AN ARTS ADMINISTRATION INTERNSHIP AT THE LOUISIANA SUPERDOME, SPRING, 1987

A Report

Presented to

the Faculty of the Graduate School of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Arts Administration

by Karen Ann Robicheaux August 1987

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EXAMINATION AND THESIS REPORT Candidate: Karen Ann Robicheaux non-circ Major Field: Arts Administration Title of Thesis: A Report on An Arts Administration Internship at the Louisiana Superdome, Spring, 1987 Approved: Major Professor and Chairman Richard Dalson

Dean of the Graduate School EXAMINING COMMITTEE:

Date of Examination:

June 8, 1987

TABLE OF CONTENTS

INTRO	DUCTION			٠		• •	•		•		•	•	•	•	•	•	•		•	•		•		1
Chapte I.	er PROFILE	E OF T	HE O	RGA	NIZ)ITA	ON.			•		•	•	•				•	•				•	3
II.	DESCRI	PTION	OF T	HE	INT	ERNS	SHIF	٠.					٠			•					•			6
	New	Capac a-Cola Orlea er Eve	ans S	upe	r A	rts	Jul	oil	at	io	n													10
III.	MANAGE	MENT (CHALL	ENG	E.			•				•		•	•	•	•	•	•					13
	Ass Boo Fon	essmer king a matior	nt of and S n and	In che Sh	ter dul api	est ing ng (of l	Eve	ent		•	•	•		•	•		:	•	:	:	•		13 18 21
IV.	RECOMM	ENDED	SOLU	TIC	NS.		• .	-		•		•			•				•	•			•	27
	Are Spe	as To cific	Be C Reco	ons	i de enda	red tio	 ns.	٠.	•		•	•	•	•	•				:		•	•		27 30
٧.	SHORT	AND L	ONG-R	ANG	E E	FFE(CTS	•	•	•	•	•		•	•				٠.	•				33
CONCL	USION .	•29		٠				•	è		•		•		•			•		•	•	•	•	36
APPEN	DIX A:	ICE	CAPAD	ES	PUB	LIC	ITY	RE	PC	RT	•	•		•	•	*	•		•	•	•		•	37
APPEN	DIX B:	LETT	ERS F	ROM	1 AR	TS (ORG	AN]	ZA	TI	10	1S	•	•	•		•	•		•	•	•	•	44
APPEN	DIX C:	NEW S	ORLEA PONSO											•	•					•		•		48
APPEN	IDIX D:	LIST N	OF C												١.					•			•	51
APPEN	IDIX E:	COMP	ANY R	ESF	PONS	ES		•	•			•	•							•				53
APPEN	IDIX F.	LETT	FR TO) ME	R	ORF	RT I	GRO	155															59

APPENDIX G: RADIO COMMENTARY BY MR. PATRICK SHANNON 6	51
SOURCES CONSULTED	53
,	
(1 Cu Vice Pres	
- cold statistic stars - co-	
the modified of the 1-	
- y: -ell as Superdone lineauer-	
Andrew Prints - Horover Arthre Dec	

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INTRODUCTION

The following is a report detailing the graduate internship of Karen Ann Robicheaux. This internship is in partial fulfillment of the Master of Arts in Arts Administration degree program offered by the University of New Orleans.

The internship agency is the Louisiana Superdome - Sugar Bowl Drive, New Orleans, Louisiana 70112. The telephone number is 504-587-3663. The internship duration was January 19, 1987 to May 8, 1987. Mr. Bill Curl, Vice President of Marketing and Public Relations, was the on-site supervisor.

At first glance, New Orleans arts organizations and the Louisiana Superdome have nothing in common. What interest would the management of a football stadium share with the management of New Orleans arts? Indeed, the mention of the two in the same sentence provokes curiosity. It is this curiosity that sparked the interest of the intern as well as Superdome management.

The Superdome is more than a sports facility. It has always staged diverse events. Moreover, within the last year, management has made aggressive decisions in the direction of utilizing the Superdome to its fullest potential. The 1988 Republican Convention is an example of such a decision.

The Superdome is a multi-purpose facility. As such, its uses

are largely limited only by the imagination. When looking at the question of arts-Superdome compatibility from this prospective, the two could share common interests. It has been the writer's responsibility to pursue these interests, as well as handle day-to-day management activities in marketing and public relations at the Louisiana Superdome.

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CHAPTER I

PROFILE OF THE ORGANIZATION

The Louisiana Superdome is operated by Facility Management of Louisiana, a private, for profit firm. FMG (Facility Management Group), with headquarters on General DeGaulle Drive in New Orleans, is the parent company to Facility Management of Louisiana. FMG was the first and is the only nationwide company in existence today exclusively in the private facility management business. It operates buildings in six major cities.

In addition to the Superdome, FMG companies operate Nassau Veterans Memorial Coliseum (Long Island, New York), James L. Knight International Center (Miami, Florida), Moscone Center, Brooks Hall and Civic Auditorium (San Francisco, California), Long Beach Convention and Entertainment Center (Long Beach, California) and the London Dome (London, England).

The Louisiana Superdome was under State management from its opening on August 3, 1975 until private management took over in 1977. The concept of private management of the Superdome was fostered by Governor Edwin Edwards to free the business of running the world's largest public assembly facility from political and governmental encumbrances. The management agreement, a trend-setter in the industry, was initiated on July 1, 1977. The idea not only worked,

it worked with outstanding success.

The management firm, then named HMC Management Corporation, was charged with saving the State an accumulative \$15 million against the base operating deficit in the first five years. The final audit for that period showed an improvement in excess of \$24.5 million. As a result, on July 13, 1983, Governor David C. Treen announced a revision to the original management agreement, extending it through 1992, with an option available to Facility Management of Louisiana through 2002.

The Superdome is owned by the Louisiana Stadium and Exposition District and is leased back to the State of Louisiana. The LSED Board of Commissioners, appointed by the Governor, oversees the management agreement. Mark Delesdernier of New Orleans is the Chairman of the seven-man LSED Board. Robert Johnson is general manager of the Superdome. David Skinner is executive vice president and chief operating executive of FMG, and runs the company's corporate development office in Leesburg, Virginia.

With financial pressure statewide, the Superdome now has to justify its existence. Because the Superdome is best known as a sports facility, one might question its suitability as the site for fine arts and entertainment events. It cannot, however, afford to remain dark between sporting events any longer. Plans are underway to widen the scope of the Superdome to include more arts-oriented

Bill Curl, Vice President of Marketing and Public Relations, the Louisiana Superdome, information taken from Louisiana Superdome press kit, January 1986.

events.

Management is committed to help ease financial problems by implementing two immediate goals: to attract more entertainment events, and to implement the DomeArena configuration for concerts and family shows. The DomeArena is a smaller seating configuration utilizing the west side of the Superdome. By actively recruiting concerts and shows the Superdome will diversify and round out bookings. This will enlarge the Superdome's schedule. It will also broaden the demographic base, enabling the Superdome to target market a larger variety of the population.

The tangible proof of this commitment is in the form of the DomeArena; a new concert configuration utilizing part of the Superdome, adaptable to capacities of 7,800, 10,500, and 18,500 seats. It is a flexible, full-service facility that boasts cost effectiveness. Because of the different staffing levels, the cost is relative to the seating capacity.

²Bill Curl, Vice President of Marketing and Public Relations, the Louisiana Superdome, interview at Louisiana Superdome, June 1986.

CHAPTER II

DESCRIPTION OF THE INTERNSHIP

The intern was assigned to the public relations and promotions department, headed by Mr. Bill Curl. Daily responsibilities also put her in contact with Mr. Robert Johnson, general manager of the Superdome, and Mr. Robert Schumacher, director of event and public services. Duties in these departments encompassed daily work with events booked at the Superdome from January 1987 through June 1987. In addition to the above, the intern also designed a concert-fundraiser involving the Superdome and New Orleans arts organizations. To summarize daily work assignments, the writer will highlight two individual events.

Ice Capades

The intern was heavily involved in the advertising and promotional program for the Ice Capades show held January 22-24, 1987. Although her internship officially began January 19, 1987, she was asked by Mr. Curl to attend meetings with the Ice Capades promotional staff as far back as December 15, 1986. This early start not only enabled the intern to work with Ice Capades, but also acted as an orientation to the building and to the staff. Because of the large size of the building, the writer had to take two tours before she

could distinguish the east side of the building from the west side.

Ice Capades ticket sales were lagging. The show was in need of some free publicity to boost sales. The intern's first official duty for the Ice Capades was to book a publicity junket the day before the show opened. By publicity junket the writer means she had to book personal appearances for Ice Capades skaters. Electronic media were chosen because there were only two days in which to complete this assignment. Television and radio were the most immediate forms of communication. Television and radio talk shows were already deluged by celebrities in town for the National Association of Television Program Executives convention. The Ice Capades show had an additional publicity problem. It did not have a famous name star on the playbill.

After two days of telephone calls and schedule juggling, three interviews, two television spots and one radio spot were booked for the morning of the 21st. The publicity schedule was as follows: WDSU television at 7:30 a.m., WWL television at 8:30 a.m. and WSMB radio at 9:30 a.m. It was not a media blitz, but it was the best that could be done under the circumstances. Had the intern not been aware of the local news, talk and information shows, she would not have executed the Ice Capades publicity junket at all. There was no time to stop and research possible interview programs.

To be proficient in the marketing and public relations industry, it is imperative for one to know the market. By this the writer means that the worker must have an understanding of whom she

serves, their likes and dislikes. She must know their age, sex, income, and buying power. In short, she must know the demographics of the market. Once she has a grasp of audience demographics, the worker must know how to reach them.

In the writer's instance, this knowledge has come from practical monitoring of New Orleans media. She is constantly reading, listening and watching all avenues of local, regional, national and international communications. For example, while driving to work in the morning, the writer systematically monitors two or three different radio stations. From this, she learns which station formats serve which markets. This knowledge is backed up by periodic study of professional ratings reports compiled by companies such as Arbitron or Birch.

The publicity highlight and all other pertinent information about the intern's daily work with the Ice Capades are outlined in Appendix A. She was either directly or indirectly involved with all phases of this program.

Coca-Cola Indoor Super Fair

The intern was also involved in promotion for the Coca-Cola Indoor Super Fair. Organizational meetings with major and minor sponsors began in February 1987. Through these meetings contractual agreements were worked out. Examples of points enumerated in these contracts were: title sponsorship, secondary sponsorship, advertising provided by sponsors, discount ticket coupon distribution and ticket trade agreements.

Highlighting the Super Fair was the \$47,000 media avertising buy. The intern assisted in defining demographics and was involved in placing television and radio advertising buys. She also handled promotional and advertising trade agreements with television, radio and weekly newspapers. This included everything from writing newspaper trade letters to working out logistics with sponsor promotions.

To illustrate, promotional agreements with the seven participating radio stations involved coordination of each individual contract. Each station created its own promotion. It was the intern's responsibility to negotiate with each radio station as to the times it would broadcast live from the Superdome, what equipment each party would provide (telephone lines, speakers, microphones, etc.), what each station would give away (tee-shirts, albums, etc.) and the personnel from the radio station that would have authorized admittance into the Superdome. These are only a few of the duties involved in promotions.

Most daily activities for all events were planned a day or two in advance. Mr. Curl and the intern would discuss the next day's work prior to leaving the office each day. In the course of a typical day, the intern handled advertising buys, advertising trade agreements and public relations correspondence via telephone and the mail, to name only a few activities.

On April 30, for example, the intern responded to a letter from the Governor of Louisiana concerning the Coca-Cola Indoor Super

Fair. It was the Governor's wish to officially recognize the Super Fair. Her duty was to respond with information on the event. To better understand specific information needed, the intern telephoned the Governor's office and spoke with Mr. Carl Stages, one of the Governor's aides. The intern composed the letter and passed it along to Mr. Curl for proof reading.

Later that morning, she followed up on newspaper advertising trade letters sent to fifteen weekly newspapers. Two weeks before, she researched weekly newspapers within a fifty-mile radius of New Orleans. This distance was picked because the intern felt that possible attendees farther than one hour away from New Orleans would not drive in for the fair on a weeknight, the only night available for the trade. She composed a letter offering an equal dollar trade of advertising for fair tickets. The limit was fifty tickets at ten dollars each. Since response was low, the intern telephoned each newspaper, reminding them of the offer. That evening, the intern met with WYLD radio station concerning their participation in the fair. She also held a telephone conversation with Sue Burge of Schwegmann Giant Supermarkets, concerning the New Orleans Super Arts Jubilation.

New Orleans Super Arts Jubilation

When not immersed in daily activities, the intern researched and organized the New Orleans Super Arts Jubilation. This proposed concert-fundraiser would involve black-tie parties for arts organizations in Superdome ballrooms prior to a New Orleans Symphony performance in the DomeArena. The playbill might also include the

New Orleans Ballet, the New Orleans Museum of Art, or the Contemporary Arts Center theatre group in related pieces of work on a particular theme.

The seating configuration of the concert as envisioned will be cabaret style with special ticket packages including the black-tie parties and table floor seating. Reasonably priced tickets in the plaza and loge levels, for the concert only, will also be offered. This would give the entire New Orleans community an opportunity to participate.

The planning of this event was solely the intern's responsibility. Telephone conversations to participating arts agencies took up a sizable amount of her time.

Other Events

The writer attended organizational meetings for the Busch Challenge I, a baseball tournament and the Final Four, the basketball championship, although not directly related to the arts. These meetings were chaired by prominent businessmen of the New Orleans community. Final Four meetings were held weekly and were attended by representatives from the Mayor's office, New Orleans Tourist Commission, the Times-Picayune, Montgomery-Stire Public Relations and Advertising agency and New Orleans merchants, to name only a few. Because of her attendance at these meetings, the intern gained practical knowledge of meetings and event procedure.

During a Final Four meeting, members debated the correct timing of disclosure of an economic impact study. It was concurred that this

economic research, done by University of New Orleans economics professor, Dr. Tim Ryan, would be officially released after the Final Four took place. The heated discussion over the merits and drawbacks of the timing of disclosure illustrated to the intern that staff and board members were "gatekeepers" of information. How the members handled the flow of information had a direct impact on how the public perceived the event.

The intern also made professional contacts which later proved helpful in organizing her special event--The New Orleans Super Arts Jubilation. She was able to meet the top decision-makers of New Orleans companies. Having had this exposure at these meetings, the intern found it easy to gain access to these people. She had gained acceptance by this exposure.

The intern also performed light clerical duties on a few occasions. Answering telephones became necessary during busy event days. However, at no time did management ever impose upon the intern's official management duties. This is largely due to the on-site supervisor's respect for the intern's objectives and position. At no time did Mr. Curl let clerical duties overshadow the major purpose and objectives of the internship. The writer saw no conflict in this instance and was happy to be a team member, helping out in any manner she could.

CHAPTER III

MANAGEMENT CHALLENGE

The metamorphosis of "The New Orleans Super Arts Jubilation" from a concept to a work in progress has presented management dilemmas in areas both expected and unexpected. As anticipated, the project is not complete, but is very much alive and evolving daily to meet the needs of participating organizations.

Management challenges are inherent in coordinating a first time event of this magnitude. Although other events on and off Superdome premises were used as guidelines, initiating the Super Arts Jubilation was unique. New problems were met with fresh solutions.

Assessment of Interest

To first assess the arts community interest in undertaking a concert fundraiser, telephone interviews were conducted with the following people:

Martin Beller - Director of Development New Orleans Symphony Orchestra

Barbara Bush - Assistant Development Director New Orleans Symphony Orchestra

Barbara Pate - Assistant Director for Development New Orleans Museum of Art

Elana Klinger - Development Director New Orleans City Ballet Ester Nelson-Rapp - Public Relations Director New Orleans Opera Association

Sharon Litwin - Member - Board of Directors
Vice President of Special Events
Contemporary Arts Center

Claudia Pecoraro - Public Relations Director Audubon Zoo

Of the agencies polled, the Audubon Zoo is the only non-arts entity. The writer's reasons for including the Zoo are twofold: the success of the Musical Zoo Revue and the Zoo's mailing list.

The Musical Zoo Revue is an annual affair which joins the Symphony together with zoo animals for an evening of melodic fun for the entire family. Zoo membership boasts 136,000 households with a wide variety of demographics. I Zoo supporters cross socio-economic lines, thus broadening the ticket base for the Jubilation.

It was the intern's intent to gain free access to the Zoo's mailing list for the Jubilation. There is a certain amount of duplication between the arts list and the Zoo list, but the intern believed that a new audience could be sampled by the merger. She believed the zoo list would allow her to "mainstream" the event. She would attempt to make the event something the entire New Orleans community could share, not just the elite of the New Orleans community. This would be accomplished by the sale of reasonably priced tickets in the upper plaza and loge sections of the Superdome. Patrons need not attend a black-tie party to be involved.

Claudia Pecoraro, Audubon Zoo Public Relations Director, telephone interview, 13 February 1987.

At first glance, the zoo was hesitant to participate because of the Zoo-To-Doo, its annual fundraiser. Last year, the event netted \$650,000. Ms. Pecoraro suggested that the zoo did not want to dilute the success of its existing event. Committing to something as large as the Jubilation, would in her mind, reduce fundraising efforts that had already proven successful. Her reason for hesitancy is not a proven fact. It is not certain that there would be a dilution of funds. On the contrary, financial giving might increase. It may dilute funds for the first one to three years and then become a strong fundraiser in its own right. There is no way of knowing at this point in the project, however. It is a calculated gamble that the zoo is unwilling to take at this time.

The new aquarium, however, is another matter that bears consideration. The planning of the New Orleans aquarium, as of this date not yet built, is administered by the Audubon Zoo staff. The aquarium is funded by tax dollars. Additional fundraising will be needed. New projects, independent of zoo events, must be created for the aquarium. This would be their reason to participate in the Jubilation. 3

The New Orleans Opera was the only organization that gave negative feedback on the Jubilation. Ms. Ester Nelson-Rapp did not see this as a feasible event for the Opera, but wanted to be kept

²Ibid.

^{3&}lt;sub>Ibid.</sub>

informed of pertinent information. She offered no explanation other than to say it is not something the Opera usually does. 4

Ms. Rapp's response struck the writer as incongruous. Since the event had never before taken place, how could she pass judgement on the Jubilation as something the Opera did not do? It was the writer's belief, after speaking with Ms. Rapp, that she might show interest once the project was more defined. My beliefs were echoed by the director of development for the Symphony. However, the intern sensed an air of uncertainty in Ms. Rapp's attitude toward the event. Her interest might be peaked, but support for such a wide-reaching event would probably not be a reality.

This is a problem with which the intern struggled, for it is in direct opposition to the ecumenical arts attitude necessary for success. This event is a celebration of the arts. All organizations work in conjunction with each other. When competition or elitism enter such an event as the Jubilation, the core concept of cooperation and free exchange of ideas is destroyed. The event cannot be successful if an organization feels indifference, or worse yet, elitism toward other organizations.

The intern decided to table the Opera's participation until a firm Symphony commitment was reached. Participation by the Opera was desired, but it was not needed. The intern saw no purpose in speaking with Ms. Rapp until further details about the event could be resolved.

⁴Ester Nelson-Rapp, Public Relations Director, New Orleans Opera Association, telephone interview, 9 February 1987.

It was hoped that at such time, Opera management might see the benefit of participation from both the public relations and fiscal standpoints.

Since Symphony involvement was crucial to the implementation of the project the intern met with Martin Beller on February 5, 1987. Mr. Beller toured the Superdome prior to meeting with the intern. His attitude toward the Superdome as a concert hall was positive. Mr. Beller suggested using the Superdome as the major marketing tool for the event. In his opinion, exploiting the special nature of the Superdome as the largest domed arena in the world would make the Jubilation "highly special and desirable." Mr. Beller was then director of development for the Symphony. He agreed to the feasibility of the concept but said he would be leaving his post within six weeks. His replacement, who had not yet been determined, would pick up where he left off. The project had the Symphony stamp of approval.

The New Orleans Museum of Art, the New Orleans Ballet, and the Contemporary Arts Center all showed great interest and were anxious to help in any way possible. See Appendix B for letters from arts agencies. The feasibility and interest of such a project were originally perceived as the major challenges. For the most part,

Martin Beller, Former Development Director, New Orleans Symphony Orchestra, interview at the Louisiana Superdome, 12 January 1987.

⁶Barbara Pate, Assistant Director for Development, New Orleans Museum of Art and Elana Klinger, Development Director, New Orleans City Ballet, Sharon Litwin, Member of the Board of Directors, Contemporary Arts Center, telephone interviews, February 1987.

the idea was met with enthusiasm and support, negating the intern's fears that the Superdome was an inappropriate site to host such a function.

Booking and Scheduling

With the question of interest positively answered, the next step was to coordinate agency calendars and determine a date for the event. Master calendars for 1987 and 1988 were made listing Superdome and participating agency events. Only weekend dates were considered for the Jubilation. Weekday dates were inappropriate for such a function.

Weekday dates would not serve this event because of the elapsed time of the event and the nature of the event. The parties would begin at 6:00 o'clock in the evening. The performance would commence at 8:00 p.m. and end at 10:20 p.m. This type of event is customarily held on weekends because of patron work schedules.

A conflict arose between timing of Superdome events and the other agency events. Long-range planning is necessary when booking the Superdome floor. Many more convention clients utilize the floor than was first suspected by the intern. Dates such as the Saints, Tulane, or the Sugar Bowl are obvious bookings that come to mind. Unexpectedly, however, 1987 weekend dates were booked two or three years ago by organizations such as the National Recreation and Parks Association. Adding to the problem was timing of six or more

⁷Patricia Durel, Booking and Scheduling Representative, Louisiana Superdome, interview at Louisiana Superdome, February 1987.

participating organizations. Scheduling around performances and other arts fundraisers negated the few remaining open dates for the Superdome in 1987.

Spring of 1988 was set as a target date for the following reasons:

- Spring is a slow time for the Superdome. Floor availability is flexible at this time of the year.
- 2. The opening of the cultural season in the fall would cause further scheduling problems.
- Most big arts fundraisers, specifically the one at Canal Place, are held in the fall and winter.
- 4. Spring of 1988 would give enough lead time to execute organizational details.

This decision to hold the Jubilation in the spring was made in February. Although it still stands as the best available time, little can be done without booking confirmation. This problem poses a management dilemma. The arts agencies will not confirm a date that far into the future. This is especially true of the Symphony, which is operating in a crisis management situation.

For the past few years, the New Orleans Symphony has been in serious financial debt. "The most pressing portions of the debt is about \$1 million owed to vendors for past services." That statement and the following explanation come from Times-Picayune reporter Anne Veigle. "Much of the incoming cash must be used to pay off these debts, leaving little for payroll . . ."8

^{8&}quot;Walkout" Symphony Musicians Demand Pay," New Orleans (LA)
The Times Picayune, 12 March 1987, sec. A, p. 1.

The Symphony's latest financial crisis was made public back in March of 1987 when musicians walked out on strike over more than \$400,000 of back pay owed them and staff members. The strike ended when the Symphony received a \$200,000 grant from the City Council and over \$200,000 in private donations. This type of day-to-day crisis management is not conducive to sound planning. Because of their financial plight, the Symphony is being forced into short-sighted management decisions instead of optimal, long-range management planning. Their hand-to-mouth existence has necessitated their tabling the proposal until fall of 1987. The project runs the risk of Superdome non-availability in 1988 if booking is not done by summer of 1987.

The Symphony can remedy this problem. The writer stated that the organization will not commit that far into the future. The fact is, they can if they would consider this event in their planning for next season. Only their short-sighted management decisions prevent this. Under the Symphony's present financial crisis, the writer understands their unwillingness to commit to this venture, but sees the wisdom in trying to persuade them otherwise.

By committing to this venture, the Symphony would take a necessary step toward sound, long-range planning. This would help stop their hand-to-mouth existence by creating a new avenue for

^{9&}quot;Symphony Silenced by Musicians Strike," New Orleans (LA) The Times-Picayune, 15 March 1987, sec. A, p. 1.

^{10&}quot;Grant is Sweet Music for Symphony," New Orleans (LA)
The Times-Picayune, 20 March 1987, sec. B, p. 1.

fundraising. It would draw new audiences via the special nature of this event. The cross-over audience this project is endeavoring to produce would expose the Symphony to new audiences not familiar with their performances. They have started building this type of audience with their "pops" concerts. The Jubilation will be one way to foster that new market.

Formation and Shaping of Events

By February, questions concerning the logistics of the Jubilation were still not answered. How many organizations could successfully participate? Through what agencies should tickets be sold? Who gets what piece of the gate receipts? These were questions that had to be addressed before the project could move forward.

As the project was first envisioned, as many as eight or ten agencies were considered for participation. Management of this many organizations for a first time event was deemed by the intern as unwieldy. It was deemed such because there would be conflicting opinions from too many people: people protecting their own company's interests. This is not to say it cannot be done, but organizing a first time event is easier and more efficient with a smaller group. Getting ten agencies to agree on ticket sales and revenue splits when the financial outcome was still vague was not feasible for a first-time event such as the Jubilation. It would create organizational problems that would ultimately grind progress to a halt. Dissension of arts agencies is one example of organizational problems.

In order to keep managerial control, the intern simplified

organizational decisions by including only three arts agencies. The New Orleans Symphony, the New Orleans City Ballet, and the New Orleans Museum of Art were chosen because they represent the traditional arts agencies of New Orleans. The Jubilation will remain true to the "arts," at least for the first time. The Zoo will not participate.

The question of money was still not settled. Who would get what portion of the net figure? Would there be a net figure? In computing the cost estimate for the event, Superdome expenses came to \$20,000. 11 It became evident that in order for this event to take place, underwriting would have to be sought. The intern drafted a sponsorship proposal letter explaining the event. The proposal gives the sponsor the latitude to plan out the financial details or to have the planning done for them. See Appendix C. Because of this, the question about receipts was tabled until a sponsor is found.

The intern's past experience in advertising sales gave her a list of contacts with which to begin. A sufficient number of old contacts were not available, however. She was also well seasoned in the area of cold calls. Prior to her internship at the Superdome, the intern was employed by the University of New Orleans as an advertising sales representative for the athletic department. She sold print and electronic media advertising from 1983 to 1987. Had

Robert Johnson, General Manager, the Louisiana Superdome, Mr. Johnson formulated this price, giving price concessions where he could. The \$20,000 figure is not the norm.

the intern not had this previous work experience, the underwriting phase of the project would not have proceeded as rapidly as it did. A list of companies contacted is found in Appendix D. See Appendix E for company responses.

The Symphony was contacted on February 27 to notify them of the search for sponsors. The intern realized that none of the existing Symphony staff was given any information on the Jubilation. Apparently Mr. Beller failed to inform anyone else about his meetings at the Superdome. The intern learned this when she telephoned the Symphony on the 27th to speak with Mr. Beller's replacement, Ms. Barbara Bush. Ms. Bush was employed at the Symphony during Mr. Beller's tenure. She accepted his duties and responsibilities upon his departure. The intern informed Ms. Bush about the Jubilation during this initial telephone conversation. She also sent out a letter that same day to Mr. Robert Gross, executive director of the Symphony, informing him of the event. See Appendix F for this letter.

The intern requested a meeting with Ms. Bush and Mr. Gross.

Just as plans started to fall back into place, the Symphony gained media attention concerning their impending musician walkout. As Times-Picayune writer Anne Veigle reported in a page one story on Thursday, March 12, "The threatened walkout is the most serious crisis the symphony has faced since April 1985, when musicians left their jobs for three weeks in a similar quest for back pay." Adelaide Benjamin, president of the Symphony board was quoted as saying "I'm"

afraid the work stoppage could cause the symphony to go under. It's a very real possibility." 12

Once again the Symphony and all its supporters were thrown back into a day-by-day, crisis management. The Jubilation proposal took a back seat to the immediate financial crisis at hand. Ms. Bush was helpful in keeping the intern informed of Symphony events, but there was little else she could do.

Meanwhile, news of a Willie Nelson fundraising concert with the Symphony broke on Friday, March 13. The intern had been advised on February 23 of this event. A tentative May 17 date was held for a concert in the DomeArena configuration. In a telephone interview on April 14, promoter Barry Mendelson explained how the concert evolved.

E. L. "Chick" Williamson, Chairman of Louisiana Land and Exploration Company and head of an independent board monitoring Symphony finances, was quoted as saying "he would rather listen to Nelson than sit through an evening of classical music." The wire services picked up the story and Willie Nelson's promoter called Mr. Mendelson to line up the concert. It was cancelled late in April when the quota of advanced ticket sales was not reached in time for Mr. Nelson's management to agree on the performance. During the

^{12&}quot;Walkout: Symphony Musicians Demand Pay," New Orleans (LA) The Times-Picayune, 12 March 1987, sec. A, p. 1.

^{13&}quot;Country Stars Nelson, Harris May Do Symphony Fund-Raiser," New Orleans (LA) The Times-Picayune, 14 March 1987, sec. A, p. 1.

formation of the proposed event, the intern was in contact with Rosemary James and Ellen Brennan of the Symphony. They were helpful in keeping the intern informed of potential sponsor conflicts with the Jubilation. Their major list of sponsors was politicians, not corporations already contacted by the intern.

While the Symphony was digging out of their immediate crisis, the writer continued the search for sponsors. One good lead turned out to be typical of a problem related to the marketing and public relations field. Kathleen Waugh, special events director for Macy's Department Stores Southern Region was interested in the concept. 14 Macy's had a promotion with the Birmingham, Alabama Arts Council in conjunction with the April 4 opening of the Macy's Birmingham store. After repeated calls back to her after April 4, the intern was told that there was a major shift in that department. The proposal went back to New Orleans. When the intern called the Metairie store, she was told that the special events employee was no longer with Macy's. There was apparently an internal shakeup in management. The proposal could not be traced.

For whatever reason, either under his own volition or not, when a key decision maker leaves his post, a project of this nature can be in jeopardy. The time involved in reacquainting new people with the event impedes progress. There is also the possibility that the project may not fit new company policies.

¹⁴ Kathleen Waugh, Special Events Director for Macy's Department Stores Southern Region, telephone interviews, March and April 1987.

The intern has found that the only solution to this unavoidable problem is to commit all correspondence to writing, both internally and externally. Having other signatures on file denotes a certain assumption of knowledge on all parties. There is something for new management to fall back on for information. The intern rectified her oversight with the Symphony, but she would have saved time had she documented her meetings with Mr. Beller from the beginning.

CHAPTER IV

RECOMMENDED SOLUTIONS

As this internship ends, the writer is confident about the future of The Orleans Super Arts Jubilation. Some reassessment is needed for a workable solution.

Areas To Be Considered

After review of feedback by potential sponsors, the writer feels the sponsorship package must be restructured. One major sponsor is the most desirable situation, but it might not be feasible for a first-time, unproven event.

A greater number of participating sponsors would dilute sponsor impact. The intern feels that even in today's weak economy, there are several individuals and corporations that can afford to underwrite the Jubilation at \$20,000. Her sentiments were echoed by WWL News Radio theatre critic Patrick Shannon. He states in his April 2 commentary, "It is a sad and pathetic attitude which dictates that rhinestone royalties and paper mache monarchies are more important than Mozart and music which endures. . . . The solution is simple. There are at least five people in New Orleans wealthy enough to give one million dollars. That's what needs to be done." See Appendix G.

WWL Newsradio 87, "The New Orleans Symphony: A Commentary by Patrick Shannon," WWL Theatre Critic, 21 April 1987.

Although Mr. Shannon is taking sponsorship of New Orleans arts organizations on a large level, the same rationale applies for the Jubilation. The \$20,000 price tag is not out of line with other Superdome event sponsor contributions.

There are two avenues of action that must be taken to help solve the sponsorship puzzle. One avenue is to individualize the sponsorship proposals. The generic proposal created by the intern fulfilled the immediate needs at that particular time. However, a proposal tailored to the financial giving needs of a company will have a better chance of being considered by their board of directors. To this end, further research must be undertaken into specific corporate giving.

The second move is to restructure the number of sponsors. If one sponsor cannot be found to underwrite the entire project, perhaps an alternate plan can be used. Possible solutions could be gaining five sponsors at \$4,000 or ten sponsors at \$2,000. The writer feels that ten sponsors might not be in the best interest of the event. Too many special interests might conflict with the overall objective of the event, which is to promote the arts. The sponsors, on the other hand, feel that as long as they have exclusive rights in their respective fields, they would seriously consider the project.

To illustrate, Ms. Sue Burge, Electronic Media and Special Project Coordinator from Schwegmann Giant Super Markets, suggests that her company would be interested in participating at a reduced dollar figure if Schwegmann had exclusive promotional rights for grocery

chains.² This is foreseeable for a \$4,000 sponsorship. Exclusivity would probably not work at the \$2,000 level. There would be too many sponsors to protect without running into a conflict.

For example, if Schwegmann becomes the exclusive grocery chain sponsor, this excludes Winn-Dixie, National Canal Villere, the Superstore, etc. If Lamarque Ford becomes an exclusive sponsor, Benson Automotive World is excluded. Mr. Benson's interests in the Superdome are so strong that excluding him would not be in the best interest of the project. With ten contracts to consumate, the probability of not conflicting between product fields is highly improbable. The solution is to compromise. The market will bear five sponsors at \$4,000 each. This amount is within range of sponsors. Five sponsors are workable in this event.

As to the scheduling problem, a meeting with Symphony management should take place no later than late summer of 1987. Since Symphony commitment is critical for this event, some agreement between the Superdome and the Symphony must be made if the Jubilation will take place in 1988. With the official commitment from the Symphony, underwriting might become easier. Other arts agencies will also be easier to work with, secure in the knowledge that the Symphony is committed to the project.

Until now, it has been the other way around. The arts agencies have not been willing to commit to a long-range program

²Sue Burge, Electronic Media and Special Project Coordinator, Schwegmann Giant Super Markets, letter of 21 April 1987.

without sponsorship. This conflict must end. The well-being of the event depends on Symphony backing. This will only come after face-to-face meetings as soon as the Symphony agrees to a meeting. Symphony crisis management has delayed meetings thus far. Follow up telephone calls and another letter requesting a meeting are the next steps. If, by chance, sponsorship monies can be garnered before this meeting, so much the better. Upfront money is the best inducement for arts participation. It is anticipated that they will feel the event is not a financial risk if all expenses are covered.

These recommendations are outlined after careful study of feedback received over the past four months. These are workable solutions. Had the intern three extra months in which to continue, she would have pursued these avenues herself. New Orleans is ready for the Super Arts Jubilation. Ground level support is evident from the arts agencies, leading corporations, and the Superdome.

Specific Recommendations

Although questions of revenue splits and sponsorships were tabled until the Jubilation was better formulated, the intern has structured the event as she believes it can best work. The first Jubilation will include the New Orleans Symphony, the New Orleans Ballet and the New Orleans Museum of Art. Five sponsors at \$4,000 each will deliver the \$20,000 necessary to cover Superdome expenses. These sponsors will have exclusive rights in their product fields. This decision is based on the intern's prior advertising sales experience. It is believed that there are five sponsors that can

afford and would be interested in this event.

The Superdome, as host institution will receive five percent of gross receipts, with the three arts agencies splitting the remaining revenues equally. The reason for the equal split is because of the ecumenical nature of this event. Although the Symphony is critical to the success of the event, the writer believes the event would be in jeopardy if it were to receive more money than the Ballet or the Museum.

The receipt split is another reason the intern limited the number of arts organizations involved. The percentage split will probably be higher in this instance than with ten organizations splitting the revenues. It can be argued that with the addition of organizations comes an increase in money generated. From the intern's point of view, it is safer to assume the first position because this is a first-time event.

Ticket prices would be as follows:

For the performance only - \$12 upper plaza \$ 8 loge \$ 5 senior citizens and children under 12

\$300 for party and table seating \$250 for party and seat in lower plaza level

Disparity in prices is deliberate. The Jubilation is trying to appeal to more than one market. The price difference will allow middle-income as well as high-income people to attend the event. There is no conflict here. The higher price tickets will include the party and a floor seat, or the party and a plaza level seat. The \$12, \$8

and \$5 tickets will be for seats in the upper plaza and loge.

The person in charge of the event will be Mr. Curl.

Decisions will be made in conjunction with the arts organizations and the sponsors, but ground rules such as money and ticket agreements will be made in advance by Mr. Curl. Input from all organizations is needed. The intern feels, however, that one person must be in charge. This will facilitate decision making. Although differences will surface, Mr. Curl will have the final authority to rule on a decision. It is hoped that this decision will be satisfactory to all concerned.

CHAPTER V

SHORT AND LONG-RANGE EFFECTS

One of Facility Management of Louisiana's goals for the Superdome is to attract more concerts in the DomeArena configuration. No such bookings occurred during this internship, though movement has been made toward family entertainment events. Ice Capades and Disney on Ice are fine examples.

Even with concessions on the amusement tax given to the Superdome in 1986 and the workable concert hall setting, the Superdome has not landed any new concert business. When asked the main reason for this, Robert Johnson replied "The building has gotten a bad reputation over the years. Promoters are hesitant to try us again." Changing the tide on this negative sentiment will take long-range planning and promotion.

The New Orleans Super Arts Jubilation is a step in this direction. As was almost the case with the Willie Nelson-Symphony concert, the Jubilation will be a showcase for the DomeArena. This one event alone cannot change attitudes overnight, but with such wide and diverse community support, it will help the cause. It will also

Robert Johnson, General Manager, the Louisiana Superdome, interview at the Louisiana Superdome, 20 April 1987.

evolve into an annual booking for the Superdome. Being a special event, the Jubilation will tap a different market for the Superdome, along with filling a booking hole in Dome scheduling. The Jubilation will prove that the Superdome is not just a football stadium. It is a multi-purpose facility that can be utilized by the arts. The marriage is not as far-fetched as might be first perceived. In fact, it has been called an asset by Symphony and Museum representatives.

The arts stand to gain long-range monetary support. Once the Jubilation becomes an established event, annual monies will be realized. The key ingredient necessary for this financial success is team work. The arts agencies involved must work for the good of all instead of competing head to head. Beyond the financial bottom line, the Jubilation will be a celebration of the arts. It will not be merely a place to be seen, but an event to be enjoyed--a true showcase for New Orleans artists and patrons.

Credit for the original concept of the New Orleans Super Arts Jubilation goes to Mr. Curl. He envisioned a concert much like the Musical Zoo Revue at the Audubon Zoo but on a grander scale. Because of more pressing work demands on his time, Mr. Curl never had the opportunity to pursue the idea. The intern was given administrative freedom to run with the idea. Mr. Curl was available for advice, but the intern was given full independence to organize the event as she saw fit. All of the above-mentioned recommendations and plans concerning the Jubilation have been accepted by Superdome management.

Short-term effects of the internship are reflected by the extra

manpower provided to daily tasks already outlined in this report.

The writer served as Bill Curl's assistant. The only thing that sets this internship and an official staff position apart is a pay check. It should be noted here that Mr. Curl has no staff assistant and must oversee and execute all marketing and promotion not directly done by outside promoters. Another person with knowledge of the "business" is a valuable asset to the Superdome. This intern was able to handle the internship as if it were a salaried position.

CONCLUSION

Loose ends were a forgone conclusion from the outset of this internship. How well the intern used her management skills of organization and decision-making would determine how far along she progressed in her duties and responsibilities at the Superdome. Much still needs to be done on the New Orleans Super Arts Jubilation but the groundwork has been laid. Given a limited time frame in which to work, she succeeded in proving the idea viable.

Her daily duties proved to be as demanding as any other professional duties in the business world. She handled these duties in a professional manner to the satisfaction of Superdome management, clients and herself. She has gained the respect of the Superdome staff as a knowledgeable professional in the business world. This internship has indeed been an application of Arts Administration theory and as such provided the intern with invaluable work experience.

APPENDIX A

ICE CAPADES PUBLICITY REPORT

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ADVERTISING/PROMOTIONAL PROGRAM: ICE CAPADES

Superdome - January 22-24, 1987

ADVERTISING - TELEVISION

Station	Buy	Trade	Bonus
WWL-TV (CBS) Ch. 4	\$15,000 gross + 5% of opening night (WWL Family Night) + 2% of gross ticket sales over \$150,000 PAID: \$15,000	20 Box Suite Tickets for opening night; 100 press box passes for opening night.	Guaranteed 1,000 GRP Minimum promoting opening night; \$7,500 bonus on cash buy; daily inventory check for additional bonus spots. RAN: 45 opening night spots; 71 spots on original buy & bonus; at least 55 additional bonus spots.
WVUE-TV (ABC) Ch. 8	\$7,000 gross	30 tickets for News promotion (see below)	\$5,000 bonus including 5 guaranteed prime spotsour choice.
WNOL-TV Ch. 38	\$4,000	150 press box passes	\$35,000 value bonus including 250 30-sec. promotional spots and 120 bonus spots.

ADVERTISING - PRINT

Times-Picayune, \$9,452.96 gross buy. 2 col. x 8 in. display ad in Entertainment section December 3. (Christmas Gift Buying Guide), January 4 (Sunday), 11 (Sunday), 18-19-20-21-22-23-24 (Sunday-Saturday week of show). Note: January 21-22 insertions ran in other sections due to an error by the Times-Picayune, for which a refund of \$748.52 was received. Total gross was \$8,704.44.

Trade outs, for tickets, were arranged with the following area newspapers:

	day/days of publication	circulation	advertising value	# of tickets
St. Tammany Farmer Donaldsonville Chief The Era-Leader Plaquemine Post/South The Plaquemines Watchmar Westbank Guide	Wed. Thurs. Wed. MonThurs. TuesFri. Wed.	6,500 3,700 3,500 6,050 3,500 95,600	\$ 134.40 115.02 243.20 232.96 339.20 486.40	14 12 25 24 34 48
			\$1,151.36	157

Note: \$9.50 tickets were used for trade-out (top seats)

SPONSOR PROMOTIONS

WWL FAMILY NIGHT (opening performance, Thursday, January 22). See above for details.

SCHWEGMANN'S NIGHT (Friday, January 23). \$2.00 discount coupons available at Customer Service Counters and printed on bags at all 14 Schwegmann's locations (projected total distribution 1.6 million bags to be distributed January 8-23). Schwegmann's to support with print, radio, TV advertising and posters on entrance doors. Schwegmann's receives reserved seat tickets and 200 press box passes. Bags were distributed late due to printer's error. Schwegmann's tried to recoup by incorporating coupon in three print ads in Times-Picayune and pumping more TV. Net result was 881 coupons among total sale for Friday performance.

COCA-COLA MATINEES (11 a.m. and 3:00 p.m. performances Saturday, January 24). Coke pays \$5,000 cash, receives credit for \$2.00 discount for youths and senior citizens at matinees. Coke receives reserved seat tickets and press box passes. Coke supports with radio and TV. Coke sponsors reception for key media and Coke clients prior to Friday

performance.

WVUE PROMOTION - Channel 8 had 30 people from a battered women's and children's home as its guest at the Friday evening performance and provided coverage of same on the 10 p.m. news.

PUBLICITY

Press Releases - A series of 4 press releases with photos were mailed December 29, January 5, 12 and 19 to 63 selected outlets. The Times-Picayune ran a cover and 2 full inside pages in its Lagniappe (entertainment tabloid) Section Friday, January 16. The Slidell Sentry News ran banner headlines on 3 press releases in its entertainment tabloid. A telephone blitz to all local media was implemented the week of the show.

Talk Shows - January 21, 1987

- 6:30 WDSU Breakfast Edition One skater interviewed by Bill Stanley length of interview 3:30. Dates and times of shows announced.
- 7:30 WWL Morning News same as WDSU
- 8:30 WSMB The Roy Roberts and Jeff Hug time slot. As usual, these guys gave us great play.

Note: The same skater was used for each interview. This schedule was finally in place the day before. With NATPE in town, I had trouble getting firm commitments in advance. The Ice Capades people had a hard time booking a skater that early in the morning. Union contracts specify public appearances only after 9:00 a.m.

SPIN-OFF PROMOTIONS

OAKWOOD MALL - In conjunction with Jefferson Parish Playground Promo. Great connection due to the kids brought in by Jeff Parish (dance groups, etc.). Stage directly in front of D. H. Holmes. Raffle tickets at stage. Good on site signate by Oakwood.

LAKESIDE SHOPPING CENTER - Superdome produced flyers used. Good reaction from flyers. Handful of kids came just for promo, but most of the traffic was from shoppers. High visibility and high traffic due to bad weather.

THE PLAZA IN LAKE FOREST - Skater used in Snork costume. Coloring contest conducted by Plaza 2 weeks prior to 1-17-87. Winners received tickets and a back stage tour at show's intermission. (Kids were impressed).

AUDUBON ZOO/WRNO - Bad weather limited traffic in the zoo. Flyers were used. Good idea but bad break because of weather.

RADIO BLITZ - The morning of the opening performance, king cakes and four tickets "on the ice" in ice buckets were delivered to WRNO, WTIX, WSMB, WWL, WNOE-AM&FM, WLTS/WYAT during morning drive time. The cakes had a note that the person getting the baby should receive the tickets. The king cakes were provided at no charge by Gambino's Bakery.

UNO BASKETBALL GAME - Snork appeared for half-time. A pair of press box tickets were given away. A woman at the Lakeside promo said that her daughter saw the Snork at the game and wanted to see him again at Lakeside. She found out about Lakeside via the paper. (Times-Picayune/States-Item).

OBSERVATIONS

Ice Capades lacked familiarity in the local market, however, we have made some inroads for next time. That should prove a major assist in marketing, with higher visibility for the public as well as potential sponsor promotions.

The lack of familiar name performers and the poor draw of the Snorks also inhibited sales. Promotions of Snork appearances at three malls failed to increase traffic at the mall.

TV Advertising - WWL was totally saturated. We may have been better off blanketing kids' programming on the other four stations, settling for fewer spots but road blocking instead of leveraging our buys. Though it is hard to argue with \$35,000 bonus for a \$4,000 buy.

Radio Advertising - MetroScan covered all segments of the market. Some early teasers may have helped Ice Capades name familiarity. On-air giveaways the week of the show proved relatively ineffective, witness the lack of walk-up.

Newspaper Advertising - The schedule was sufficient, but we were hurt by the ad not running in the entertainment section in the day prior to and the day of the opening performance.

Schwegmann's Promotion - We were hurt by the printers' screw-up on the bags, but Schwegmann's made a sincere effort to recoup. They did run successful in-store employee promotion with the press box seats. This whole program merits repeating.

Coke Promotion - Satisfactory to both parties. They had poor attendance at the client/media reception, but are still receptive to this type of promotion.

Mall Promotions - While the Snorks proved to be no draw at all, these spin-offs are vital to building name recognition, and merit even more emphasis next time. We need to have a stronger commitment of media support from the malls, and should look for three-ways with radio stations or other media opportunities in spin-off promotions.

Press conference at Plaza cancelled due to Republican and Democrats and NATPE convention. It was decided that the press would not show up.

ADVERTISING - RADIO

MetroScan Traffic Network - \$2,550 buy 2 10-sec. spots in traffic reports, 1 in AM-drive, 1 in PM-drive Monday thru Friday, week of show on 18 station network including: WAJY-FM, WBOK-AM, WBYU-FM, WCKW-FM, WEZB-FM, WLTS-FM, WNOE-FM, WRNO-FM, WSDL-AM, WSHO-AM, WSMB-AM, WTIX-AM, WWIW-AM, WWL-AM, WYAT-AM, WYLD-AM, WYLD-FM, for a reach of 527,504 virtually covering every segment of the radio audience.

WWL Radio - \$2,000 worth of spots, at no cost to Ice Capades, credited to Superdome from previous promotional arrangement with WWL-AM.

Guaranteed spots were run primarily in drive-time.

On-Air Promotional Give-aways, week of show:

WEZB-FM,	50	promotions	(100 tickets)
WNOE-AM&FM,			(50 tickets)
WRNO-FM,	50	promotions	(100 tickets)
WLTS-FM,			(50 tickets)
WQUE-FM,	25	promotions	(50 tickets)
KGLA-AM,			(10 tickets)

Note: Press box passes were used for all of the above.

100% advertising tradeouts for tickets were arranged with the following area stations:

		ertising Value		nber ickets
KBAU-FM KLEB WCKW-FM KXOR-FM KAGY WFPR KJIN KCIL-FM WIKC WBOX	Golden Meadow Golden Meadow Metairie Thibodaux Belle Chasse Hammond Houma Houma Bogalusa Bogalusa	\$ 550.00 550.00 500.00 228.00 480.00 486.00 480.00 475.00 380.00 475.00		50 50 50 24 50 50 4 50
		,604.00 ad value	46 total	54 tickets

Note: \$9.50 seats were used in the trade (top seats)

 KCIL - sponsored a group of handicapped people for the Saturday 3:30 show.

APPENDIX B

LETTERS FROM ARTS ORGANIZATIONS



February 9, 1987

Ms. Karen Robicheaux Superdome Sugar Bowl Drive New Orleans, LA 70112

Dear Karen,

As requested, please find a partial calendar of events for the remainder of this season and next. All special events for the upcoming season have not yet been determined.

The New Orleans City Ballet is scheduled to perform on the following dates:

March 20, 21, 22, 1987 April 25, 26, 1987 (Annual Gala) May 8, 9, 10, 1987 September 18, 19, 20, 1987 December 10, 11, 12, 13, 1987 March 18, 19, 20, 1988 May 6, 7, 8, 1988

Thank you for thinking of The Ballet. I look forward to hearing from you soon.

Sincerely,

Elana B. Klinger

Director of Development

Elara B. Kly-

EBK:lz





April 15, 1987

Ms. Karen Robicheaux Marketing Department Louisiana Superdome Sugar Bowl Drive New Orleans, Louisiana 70112

Dear Karen:

Thank you for your recent update of the New Orleans Super Arts Jubilation. As we discussed on the phone, the Symphony is interested in participating in this event and is delighted that you have invited us to be a part of the Jubilation.

At this point in time, it is really not possible for us to make a definite commitment to the Jubilation. Our schedule for next Spring has not been finalized. We should be in a better position to consider your proposal in the Fall of 1987.

Please know that we would like to be informed of your plans as next season approaches.

Once again, thank you for contacting us.

Sincerely,

Barbara A. Bush Assistant Director

Borism A. Bus,

of Development



April 29, 1987

bear Miss Robicheaux:

I am pleased to learn from Barbara Pate of your efforts to stage a major special event at the Superdome in support of the cultural institutions of our City. As I understand it your goal is to make this an occasion where all of the local residents as well as tourists can experience the pleasure to be found in learning more about the richness of the arts in this community.

Please keep us advised of your progress and how we may be involved. $% \left(1\right) =\left(1\right) \left(1\right)$

Sincerely yours,

Lecen Acceliant

E. John Bullard

Director

Miss Karen Robicheaux

The Superdome Sugar Bowl Drive New Orleans, Louisiana 70112

EJB:BHP:mca

APPENDIX C

NEW ORLEANS SUPER ARTS JUBILATION SPONSORSHIP PROPOSAL LETTER



Louisiana Superdome

FACILITY MANAGEMENT OF LOUISIANA

April 8, 1987

Ms. Pam Green Pelican Homestead 2121 Airline Metairie, LA 70001

Dear Ms. Green:

The Louisiana Superdome offers Pelican Homestead a unique opportunity to become principally involved in the biggest arts happening of the New Orleans spring season.

The PELICAN HOMESTEAD SUPER ARTS JUBILATION is an event which will join Pelican Homestead, New Orleans arts organizations and the Superdome together for a night of melodic celebration and fundraising. No other event offers such a unique blend of arts - old and new, classic and pop - in the world's premier concert hall.

The concert - fundraiser involves black tie parties for arts organizations in Superdome ballrooms prior to a New Orleans Symphony performance in the DomeArena. The playbill might also include the New Orleans Ballet, the New Orleans Opera or the Contemporary Arts Center theatre group in related pieces of work on a particular theme.

The seating configuration of the concert as envisioned will be cabaret style with special ticket packages including the black tie parties and table floor seating. Reasonably priced tickets in the plaza and loge levels for the concert only will also be offered.

The shaping of this event can take place in one of two ways.

- The sponsor, along with the Superdome, can be an active member of the steering committee.
- The Superdome staff can put together the arts package, leaving the sponsor free of details.

There is some flexibility in these areas. Your input is welcomed.

SUGAR BOWL DRIVE • NEW DRLEANS • LOUISIANA 70112 • [504] 587-3663

Ms. Pam Green April 8, 1987 Page 2

Pelican Homestead's participation is essential to the success of this event. As sponsor of the event Pelican Homestead will receive:

- a. TITLE RIGHTS The event will be called the PELICAN HOMESTEAD SUPER ARTS JUBILATION
- b. Mention in all advertisements placed via advertising budget
- c. Opportunities of spin off promotions
- d. Prestige of being THE sponsor of New Orleans Arts

In consideration of the above, Pelican Homestead will provide the sum of \$20,000. Please do not miss out on a chance to help New Orleans Arts as well as spreading the good will of the Pelican Homestead name.

We look forward to working with you on shaping this event into the biggest event of the arts season.

Sincerely,

Karen Robicheaux Marketing Department

KR/knm

APPENDIX D

Associa

LIST OF COMPANIES CONTACTED FOR THE
NEW ORLEANS SUPER ARTS JUBILATION

CNG Producing Company
Mr. Alan Vorholt
1 Canal Place, Suite 3100
New Orleans, Louisiana 70130

D. H. Holmes Mr. Jay Hebert P. O. Box 60160 New Orleans, Louisiana 70198-0136

Freeport McMoRan, Inc. Mr. Jay Handelman P. O. Box 61119 New Orleans, Louisiana 70161

Lamarque Ford
The Bonner Group - Advertising
Mark Bonner
P. O. Box 1729
Kenner, Louisiana 70063

Latter and Blum Ms. Julie Fleschman 800 Common, Suite 10000 New Orleans, Louisiana 70112-2338

Macy's Department Stores Ms. Kathleen Waugh 180 Peachtree Street N.W. Atlanta, Georgia 30303

Maison Blanche Ms. Jean Kates 1500 Main Street Baton Rouge, Louisiana 70802

Pan American Life, Inc. Mr. Warren S. Newton, Jr. P. O. Box 60219 New Orleans, Louisiana 70160

Pelican Homestead and Savings Association Corporate Headquarters Pamela S. Green P. O. Box 6372 Metairie, Louisiana 70009-6372

Schwegmann Giant Super Markets Ms. Sue Burge P. O. Box 26099 New Orleans, Louisiana 70186

Security Homestead Association Mr. Richard Vavrick Vice President P. O. Box 53207 New Orleans, Louisiana 70153

APPENDIX E

COMPANY RESPONSES

JOHN F. SCHWEGMANN CHIEF EXECUTIVE OFFICER

SAM LEVY PRESIDENT

ALVIN CAILLOUET VICE PRESIDENT SECRETARY/TREASURER

GEORGE V. AVILA, JR. OFFICE MANAGER



MARC ROBÉRT DIRECTOR OF MARKETING

ROY LACOSTE DIRECTOR OF GROCERY SALES

JORGE SAN ROMAN DIRECTOR OF DRUG SALES

JOE W. WARNKE DIRECTOR OF PERSONNEL

P.O. BOX 26099 • NEW ORLEANS, LOUISIANA 70186 • (504) 947-9921

Ms. Karen Robicheaux Marketing Department Louisiana Superdome Sugar Bowl Drive New Orleans LA 70112

Dear Ms. Robicheaux,

Your proposal of a Schwegmann Super Arts Jubilation is an interesting one. And Schwegmann is, indeed, interested in supporting the arts in New Orleans. However, due to prior commitments of our advertising and benevolent monies, we are not in a position to underwrite total sponsorship at this time.

Should you redesign the promotion to involve additional sponsors, at a reduced dollar figure, we would be interested in reevaluating our participation. Schwegmann would, of course, want exclusive rights as a grocery market chain.

With kindest regards,

Susan J. Burge

Electronic Media Coordinator/Special Projects

SB/lp



April 16, 1987

Ms. Karen Robicheaux Marketing Department Louisiana Superdome Sugar Bowl Drive New Orleans, LA 70112

Dear Ms. Robicheaux:

Thank you very much for your interest in Lamarque Ford.

As a member of numerous civic, cultural and charitable organizations, Ronnie Lamarque is committed to "get involved" with the community. Mr. Lamarque likes to participate with as many benefitting projects as possible. Most recently, he has worked with the U. S. F. & G. Golf Classic, Children's Hospital, Xavier University, University of New Orleans and with WDSU-TV's "Kids' Sake" program. All of these are ongoing commitments.

Mr. Lamarque would like to help your SUPER ARTS JUBILATION, but at this moment he is unable to do so.

I hope Lamarque Ford will be able to assist you in future programs.

With warm regards,

THE BONNER GROUP

Mark W. Bonner

MWB:iod

FREEPORT McMoRan

Freeport-McMoRan Inc. 1615 Poydras Street New Orleans, Louisiana

JAY HANDELMAN
Director of Corporate Media and
Community Relations

P. O. Box 61119 New Orleans. LA 70161

Telephone: (504) 582-4269

March 23, 1987

Ms. Karen Robicheaux Marketing Department Louisiana Superdome Sugar Bowl Drive New Orleans, Louisiana 70112

Dear Ms. Robicheaux:

Thank you for your letter of March 9 explaining the Super Arts Jubilation. Unfortunately, we must decline participation as a sponsor. Our contributions budget at the current time will not permit expenditure of \$20,000.

Sincerely,

Jay Handelman

JH/crm

PERICAN HOMESTEAD AND SANING ASSOCIATION Composate Heaving and is Post Order Box 0072 Meeving, La. 70000-0072

1-800-452-8044 (504) 834-7883

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April 17, 1987

Ms. Karen Robichaux Marketing Department Louisians Superdome Sugar Bowl Drive New Orleans, LA 70112

Dear Karen:

Thank you for sending me information on your plans for a Super Arts Jubilation. It is sure to be a grand event that will raise the much-needed dollars for the New Orleans Arts Organizations. Pelican Nomestead has proudly supported these organizations individually for a number of years.

Unfortunately we will be unable to sponsor this event due to many prior commitments and budget constraints.

Thank you for giving us the opportunity to sponsor the Arts Jubilation. We wish you much success with this event. Please do not hesitate in calling us in the future for other fund-raising events.

Sincerely

Pamela S. Green

Promotions/Public Relations Manager

PSG/smg

Waison Blanche

June 10, 1987

Ms. Karen Robicheaux Louisiana Superdome Sugar Bowl Drive New Orleans, Louisiana 70112

Dear Ms. Robicheaux:

Thank you for inviting Maison Blanche to participate in the Super Arts Jubilation. We have always supported the arts whenever possible and believe this will be a very successful event.

Unfortunately, our budget has already been set and we just don't have the funds to participate with you on this.

We thank you for thinking of Maison Blanche and wish you the every success with this upcoming event.

Sincerely,

MAISON BLANCHE/GOUDCHAUX

John L. Cate

Special Events Director

JLC:aln

APPENDIX F

LETTER TO MR. ROBERT GROSS



Louisiana Superdome

FACILITY MANAGEMENT DE LOUISIANA

March 5, 1987

Mr. Robert Gross Executive Director New Orleans Symphony 212 Loyola Street, Suite 500 New Orleans, LA 70112

Dear Mr. Gross:

I would like to follow up with you on an event Mr. Martin Beller and I discussed back in January of this year. This arts event is a concert - fundraiser involving black tie parties for arts organizations in Superdome ballrooms prior to a New Orleans Symphony performance in the DomeArena. The playbill might include other arts organizations in related pieces of work on a particular theme.

Mr. Beller and I met back in January to discuss the feasibility of this event. Martin toured the Superdome and was supportive and unbeat as to Symphony involvement. Other New Orleans arts organizations have also shown interest and support.

We are now in negotiation for underwriting with some interested companies. Many of the details are still sketchy, pending Symphony approval. Mr. Bill Curl, Vice President of Marketing and Public Relations of the Superdome and I would like to meet with you and Ms. Barbara Bush next week to discuss the next step in this exciting new venture for the spring of 1988.

We cannot go any further without your support and input. Bill and I look forward to hearing from you next week as to a time and place of your convenience for a meeting.

Sincerely,

Karen Robicheaux Marketing Department

KR/krm

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AN FMG COMPANY

APPENDIX G

RADIO COMMENTARY BY MR. PATRICK SHANNON

THE NEW ORLEANS SYMPHONY A Commentary by Patrick Shannon Broadcast of: WWL NEWSRADIO 87: Tuesday, April 21, 1987 (11:54AM & 2:54PM)

Once again New Orleans (my home town) displays her Mardi Gras Mentality by preferring a temporary cosmetic coverup to a long-term cure.

It seems that there are those among us with wealth and alleged education who would prefer the cheaper cost of perhaps "importing a symphony from Houston" to the year round cost of cultivating and maintaining our own orchestra.

That may be a cheaper idea for a weekend of debutant parties or for that one time of the year when Comus bows to Rex and there is need for the sound of Verdi's <u>Tiumphant March</u>, but it's a sorry comment when the priviledged among us prefer to perpetuate pop art to fine art.

The current ignoble attitude of our priviledged citizens regarding the desperate financial status of our critically acclaimed New Orleans Symphony is shameful. It is a sad and pathetic attitude which dictates that rhinestone royalties and paper mache' monarchies are more important than Mozart and music which endures.

New Orleans has been reduced to selling her own image to tourists for survival. She has little to sell other than "the greatest free show on earth", another temporary solution which occurs once a year. A transient pop art attracts transients. We have little enough to offer culturally. The ballet and the opera are in a constant struggle for existence. Pop art survives. Great art requires the protection of great wealth.

art requires the protection of great wealth.

The soulution is simple. There are at least 5 people in New Orleans wealthy enough to give one million dollars each to the symphony. That's what needs to be done. What a monument to their names! The Five Who Saved The Symphony would be remembered as long as great music survives - that is to say, forever. The ballet and the opera should operate under an umbrella of combined resources should this occur.

If the New Orleans Symphony dies, so does the city — it becomes just another quaint $\underline{\text{little}}$ town.

In a time of so much need who cares if we have the spiritual luxury of fine art? Any man who is more than an animal, because "MAN does not live by bread alone."

This is Patrick Shannon, Theatre Critic for WWL NEWSRADIO 87

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