Thriving or Surviving: The Current State of Marcia. P. Hoffman School of the Arts

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Thriving or Surviving: The Current State of Marcia. P. Hoffman School of the Arts

An Internship Report

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration

By

Emily Fredrickson

Florida State University, 2012

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ABSTRACT

This report discusses an internship with the Marcia P. Hoffman School of the Arts at Ruth Eckerd Hall in Clearwater, Florida. Included in the report is an overview of the organization, a description of internship related tasks, an analysis of its current state, research on contemporary nonprofit practices, and recommendations for the organization. The internship took place between December of 2013 and March of 2014.

Keywords: Marcia P. Hoffman School of the Arts, Ruth Eckerd Hall, Nonprofit, Rebranding, Social Media, Community Music School of Ann Arbor, Straz Center, Internship.
Chapter 1: Profile of the Arts Organization

I. History

The Marcia P. Hoffman School of the Arts was originally established in 2003 in Clearwater, Florida. The founding leadership of the adjacent performance venue, Ruth Eckerd Hall, initiated the formation of the institute when they started noticing a demand for arts instruction in the community. In 1977, June Baumgardner donated 38 acres to the city of Clearwater; her ambition was to commemorate Richard B. Baumgardner, Sr. by building a performing arts center. The acreage is located in the suburban area of the popular beach destination, easily accessible to tourists and locals alike. The new building was to be named Ruth Eckerd Hall at the Richard B. Baumgardner Center for the Performing Arts. When the Hall first incorporated as a 501(c)3 in 1980, the legal name was the Performing Arts Center and Theater, Inc. or PACT, Inc.. Arnold N. Breman of the Clemens Performing Arts Center was appointed to serve as the first executive director of PACT, Inc.. The 14.5 million dollar, 2,180 seat facility designed by the Frank Lloyd Wright Foundation opened on October 15, 1983. The opening ceremony included a sold out performance by the Florida Gulfcoast Symphony. The remarkable venue was given a coveted Governor’s Design Award in 1986 for its “acoustically perfect” quality and unique organization of seating that allows the audience to get closer to the stage. (See Appendices F and G)

From Ruth Eckerd Hall’s inception, part of its mission has been to provide the community with several educational arts opportunities. In 1987, the PACT Institute was formed, dedicating its mission to “providing the finest educational experiences in the performing arts to
all in the community.” The organization began by bringing touring artists to the venue to give master classes to the public. Gradually, other types of regular instruction were added for youth and adults alike. With its earliest attempts, the Hall found that the Clearwater community was very interested in classes about theater. Having such a strong local interest in theater, the staff and board decided to found the Eckerd Theater Company (ETC). This unique company was formed to produce and present children’s theater works. It toured and produced shows for fifteen years, but unfortunately had to cease operations due to budget issues in the spring of 2014.

The growing number of students quickly caused it to need more space, so another building attached to the performance hall was constructed. This center, titled the Marcia P. Hoffman Performing Arts Institute, includes large studio classrooms, four private lesson suites, a dance studio, a multipurpose rehearsal studio, a MIDI lab, a visual arts lab, and a studio theater. In February of 2003, the $22 million facility opened to the public and began holding classes that summer. (See Appendix H)

II. Mission

Currently, the school aims to serve three areas: presenting, producing, and instructing. Its mission is currently the same as Ruth Eckerd Hall’s and it reads, “Ruth Eckerd Hall engages the community to master, experience, discover and explore quality performing arts.” The Hall’s vision statement is, “As a nationally recognized premier performing arts organization, Ruth Eckerd Hall will offer traditional and innovative performances and educational experiences that will engage diverse audiences and participants, in order to advance the arts and enrich lives.”

The Hoffman School produces several works at Ruth Eckerd Hall throughout the year and has had a touring theater troupe for the past fifteen years. Classes in drama, music, dance, and theater are offered year-round for all ages. The classes typically run with the school year and include several camps over the summer as well. Each class presents its work to the community several times throughout the year. It has several performance venues available on site, but it also provides opportunities for students to perform their work in local venues and festivals. The school has an impressive list of highly successful alumni in each discipline. The Marcia P. Hoffman School of the Arts’ reputation is well respected within the community and beyond. It serves an estimated 100,000 children each year through various programs that will be discussed later in this report.

III. Management Structure

The school’s management structure has undergone some drastic changes in the past year. With its current structure, seven people manage the school itself having been downsized in the past year by approximately eight staff members. The remaining staff includes a senior director of education, director of instruction, marketing manager, creative director, education associate, and two registrars. The senior director is also considered to be part of the main staff of the parent organization, Ruth Eckerd Hall. The marketing manager was added after the downsizing in order to combat some issues with reaching new audiences. The Ruth Eckerd Hall marketing team previously did the advertising for the school’s classes and events, but the staff recently moved one of its marketing employees to work solely with the educational marketing issues. Though the Marcia P. Hoffman School of the Arts has its own leadership, it answers to the management structure of Ruth Eckerd Hall for decisions such as the budget and new hiring. The Hoffman
School staff meets on a weekly basis to discuss upcoming events, current projects, use of the building space, and approaching deadlines.

The board is comprised of twenty-one integral members of the Clearwater community. This board serves both Ruth Eckerd Hall and the Hoffman School. The board is lead by the Executive Committee. This group is made up of five prominent members of the community with affiliations such as the former CEO of the local hospital, the CFO of the local newspaper, and the vice president of a banking and trust company. Board meetings primarily include the executive staff at Ruth Eckerd Hall, but they discuss issues that pertain to the Hoffman School as well. (See Appendices A and B)

IV. Funding

The school’s funding comes directly from Ruth Eckerd Hall. Its budget is not separate from the venue’s budget, so most of the school’s expenses and income are not directly related to what happens within the school itself. According to an analysis of the Hall’s 2012-2013 fiscal year budget, seventy-eight percent of the income comes directly from rentals, food and beverage sales, institutional support, programming and ticketing sales, tuition for classes, offsite events, festivals, and human resources. The revenue generated by education makes up approximately two percent of Ruth Eckerd Hall’s yearly income. The education program makes up five percent of the Hall’s annual cost of operation.³

Ruth Eckerd Hall currently has twenty grantors and forty-nine corporate partners including Duke Energy, Bank of America, Tampa Bay Times, Pepsi, AT&T, and several others. Its grantors include Art Works, the City of Clearwater, Publix Super Markets Charities, Macy’s,

³ Ruth Eckerd Hall’s Budget facts and figures declared “classified”
Target, South Arts, and others. It has a strong base of 5,500 members that can join at three different levels. A specific group of members, The Leading Ladies, exists to support the Hoffman School by assisting in fundraising projects, promoting public awareness of the programs, and providing general financial assistance. Other means of funding include an endowment and an ongoing capital building campaign. (See Appendix C)

V. Programs

The Hoffman School offers instructional classes in the arts throughout the year. During the school year, it provides exploratory and preparatory class series in six different arts disciplines. Over the summer, it offers six weeks of classes in multiple areas for ages three to nineteen. (See Appendix E) The exploratory classes include twelve introductory music, drama, dance, visual arts, comedy, and musical theater classes for students ages six months to eighteen years. There are also five exploratory classes for adults in dance, drama, and comedy as well. There is a chorus that is open to adults ages nineteen and up. To introduce audiences of all ages to the art of opera, the Hoffman School has presented an opera lecture series in previous seasons.

For students who have experience in a specific art form, the school also offers preparatory classes in six different areas. It offers nine dance classes, five drama classes, eight vocal classes, three musical theater classes, two jazz music classes, and one classical music class. These classes are offered to students ages seven to nineteen and require an audition for placement. For advanced students, there is a scholarship program that covers the fees for these classes. These students are also eligible to participate in the annual Dare to Dream scholarship competition that gives students the opportunity to compete with other graduating seniors within their discipline. For students who wish to take their studies to another level, the Hoffman School
has a private lesson program on site. These lessons are open for anyone in the community who wish to take weekly lessons for their instrument, voice, or dramatic skills.
Chapter 2: Description of the Internship

I. Goals

At the start of the internship with the Marcia P. Hoffman School of the Arts, my supervisor and director of instruction, Barry Hamilton, and I sat down to discuss some of the things I wanted to gain from the internship and some of the things the school needed from me. My specific goals were to gain an understanding of the day-to-day life in a non-profit arts organization, help the school establish an updated database of alumni and current students, assist with recruitment and arts advocacy in the public schools, and co-teach one of the weekly arts education classes.

An important part of any internship opportunity is to assimilate the structure of a regular day in the workplace. While every organization operates differently, it is extremely beneficial to have insight into what a regular work schedule looks like. Part of my goals for the internship were to be included in meetings, shadow multiple staff members, and observe different departments and how they accomplished their daily tasks. As someone with little experience working in a non-profit, I found these responsibilities to be greatly beneficial. In talking with my supervisor, I quickly realized that they did not have a formal database of students who have participated in certain programs throughout the years. Seeing an updated, relevant database as a necessity, I immediately made it my goal to assist them with this task.

As an alumna of one of the Marcia P. Hoffman School programs, I have a strong desire to make an impact on the community it serves. In the initial discussion of my goals for the internship, I asked about what way I could be most useful in accomplishing this desire of mine. My supervisor mentioned that student participation in certain programs had been diminishing
over the past few years. As a response, I asked if I could work directly with the students in the Pinellas County area to help achieve the Hoffman School’s mission while recruiting for its programs. Since my background is primarily in jazz and improvisational music, I thought this would be the best way to communicate to band directors in the Pinellas County area. I decided that doing clinics on musical improvisation in elementary, middle, and high schools would be an effective way to reach many music students while assisting the directors in a valuable way.

While doing these clinics, I used the platform to speak of my early training with the Hoffman School and to recruit for the school’s jazz program. Finally, I wanted to be able to put my specific arts training to good use in some way. We decided that the instrumental jazz class that meets every Monday night would be a good way for me to assist the program while gaining hands-on experience. I was assigned to teach the beginning students and work directly with the advanced brass-playing students.

In addition to my own personal goals, my supervisor had another set of requests ready for me to begin completing. One of the ideas he had was for me to assess the state of their current jazz music library and begin making sure each score was complete. This is another task that required my specific knowledge of jazz music while incorporating some basic but thoughtful organizational skills. Their library, while not overly expansive, is a very thorough collection of educational literature. The supervisor was mostly concerned with its accessibility and whether or not each score contained all of the necessary parts for practice. With these things in mind, we decided to make this project an ongoing responsibility throughout my internship.

Finally, the supervisor requested that I assist him with the travel plans for one of the groups performing in an upcoming festival. Since he also oversees almost every other education program, it was difficult for him to find time to research lodging, food, details about the
festival’s schedule, and other necessary information that needed to be relayed to the students. With some guidance and introductions to the festival’s staff members, I took most of this responsibility into my hands in order to allow him to accomplish his other numerous daily duties.

II. Tasks

Once I began working on the goals we set for my internship, we gradually built a list of tasks for me to work on each day. The first few items had quickly approaching deadlines, so they took priority. These tasks included booking the travel plans and contacting local band directors to set up dates to come give clinics for the recruiting project.

*Travel:* The most pressing deadline was the need to book the travel plans for the Clearwater Jazz Holiday Youth Band. They were accepted during their semester break to compete in the Savannah Swing Festival, so the administration had to wait until classes resumed before making concrete plans. It was necessary for me to establish a working relationship with the coordinators of the festival. Once we exchanged a few cordial emails, I was able to determine the needs for the trip and begin research. Having taken several school-sponsored trips with bands in my high school years, I was somewhat familiar with the basic troubleshooting necessary in making travel plans for middle and high school students. After finding a range of hotels, food options, and recreational activities, I presented them to my supervisor. We discussed a tentative budget, fundraising options, and how to present all of this information to a parent meeting the following week. Once we made final decisions on where to stay, eat, and sightsee, I made a comprehensive document to hand out during the parents’ meeting. I attended this meeting to answer any potential questions and assess how many chaperones were available for the trip. Before the students departed for their trip, I created a handout that provided the address of the hotel, restaurants that were in walking distance to the hotel, addresses of all
performances venues they would be visiting, and an interactive map they could open on their smart phones. Using a program called ZeeMaps (See Appendix J), I set up a digital map with pinpoints covering the area of Savannah they would be visiting. By copying or clicking on the link generated by the program, students and chaperones could view the map. Each pin, when highlighted, detailed the name of the place, the days they needed to be there, the address, and a description of the activities that would take place. While none of the students were allowed to travel alone, I thought this map would be useful for emergency situations such as getting accidentally left behind or lost. While I was unable to attend the festival with the group, I was told it was very successful and the travel details did not present any issues for them during the trip.

Clinics: My recruiting and advocacy clinics required me to contact band directors early on in the semester and maintain regular contact throughout my time with the school. I wanted to catch them early in the semester so they could plan an appropriate time for me to come give the clinic. The only comprehensive list of band directors in the county lacked all contact information, so my first step was to find every instructor’s information. I put all of the current information into an Excel spreadsheet with additional columns for an email address, phone numbers, and whether or not they have worked with the Hoffman School in the past. I spent quite a few days searching the Pinellas County School Board website and several independently run band websites to find the missing information. Once I had accumulated all of this data, I drafted a basic template email to send to each instructor. The email explained who I was, with whom I was working, and what I wanted to do during my clinic. Since I knew some of the directors from my music studies in the past, I took time to edit certain emails so they did not

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come across impersonal or spam-like. Several emails were undeliverable due to faulty addresses and some never provided responses, but most of the directors responded to my email fairly quickly. Some had issues with busy spring semesters, but several welcomed the idea of the clinic and gave me a range of dates that would work best.

Before I started emailing the directors, I had a general idea of what types of things I would like to do for my outreach. I knew that I was going to be working with a broad range of ages, experiences, and backgrounds, so I tried to make the clinic broad and easily applicable. I knew that the concepts in jazz improvisation are very advanced and wouldn’t work well with some of the beginning students, so I made my lecture easy enough for inexperienced players to follow. The most challenging part of creating my lecture was incorporating a recruiting element for the Marcia P. Hoffman School of the Arts while conveying a valuable message about music. It was difficult, at first, to avoid sounding contrived or rehearsed, but after making the recruiting elements more personal, the whole experience felt natural and relevant. Each lecture began with a short introduction to who I was and why I was visiting their class. I immediately transitioned to playing my instrument for them and having them respond vocally or on their instruments. Some of the exercises simply had them sing back what I played to them, encouraging them to use specific style and articulations commonly found in jazz music. Other students were actually able to take an improvised jazz solo at the end of my session. Eventually, I would discuss practice habits and private lessons or extracurricular classes to improve their abilities. This was the most logical moment to transition into a discussion about the Hoffman School and the classes that are offered specifically for their age groups. Fortunately, several students had either taken classes at the school before or had heard of someone who studied there. After briefly describing my experiences with the school, I would pass out fliers that describe the classes offered in the
upcoming summer semester and several offered in the fall. I also posted some around each classroom and left copies with the directors.

Despite the fact that several directors did not respond to my initial email, I was able to work with five different schools in several capacities. Most often, I would come do a clinic that lasted for the entire class period; however, I was also asked to do a weeklong residency at one school. Following each visit, I sent an email to each director while including my supervisor in the email for future contact regarding the school. The supervisor always made a point to either attend the clinics with me or follow up with each director through email. This helped establish or rekindle some important connections between some band programs in the Pinellas County school system and the Marcia P. Hoffman School of the Arts.

Three of the assignments geared towards administrative development were the maintenance of the jazz score library, the creation of a database, and the participation in daily office responsibilities and events.

*Library:* While the upkeep on the library is mostly done through photocopying, there is a unique problem in handling music scores with young students. Traditionally, music scores are sent with the score and one copy of each part for every instrument. In the case of the Clearwater Jazz Holiday Youth Band, there are several students playing the same part, so additional copies are needed at each rehearsal. The other complication is that young students tend to misplace their parts between weekly rehearsals. Though this is certainly a possibility for even the most professional orchestras, it happens much more frequently with these young musicians. Due to this situation, there are several original parts missing from the Marcia P. Hoffman library. To remedy this situation, I made a comprehensive list of missing originals organized by title and
instrument family. In the cases where multiple pieces had been lost, we simply reordered the score in its entirety. When only a few parts were missing, I was able to save the school some money by using musical notation software to make a new digital part that can replace the music that had been lost. I took additional care to make extra copies of every single score and set of parts. Rather than keep all copies in the library that is accessible to students and faculty, I made a separate storage area for the original parts; this was done to ensure that the instructors would not face an emergency when replacing a student’s lost folder in the future.

**Database:** According to Rich Cowan with the Organizers’ Collaborative, a nonprofit database is “a relationship tracking system.” Not only are they helpful for maintaining contact with donors, artists, instructors, and students, they help pinpoint important facts that can create essential leads in the future. Because I was working primarily with the Clearwater Jazz Holiday Youth Band and I am a graduate of this very same program, I decided to assist my supervisor with the creation of its first comprehensive database. Since my supervisor had been hired to oversee the educational programs, he collected information from every student that auditioned for the programs at the school. By the end of each year, he had a somewhat complete roster of the students who participated in the program. The rosters included information such as phone numbers, emergency contact information, addresses, email addresses, the school they attend, and their grade in school. Some of this data dates back to 2003, so some students did not provide an email address or cell phone number at that time. Using the information collected over the past eleven years, I began to compile the database.

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Since the jazz program only serves around fifty students per year, I decided that the best starting place for the database was in an Excel format. There are several other programs that are specifically designed for database management, I thought it was more important to create a document that was easily accessible, modifiable, and understood. Since the supervisor was familiar with the Excel format, I proceeded to format a modernized approach to the fields in a database. One of the pitfalls of nonprofit databases, according to Cowan, is making them so complicated that only one person knows how to use the database. In the common Excel format, other members of the office are able to download and use the database to their advantage. The usual fields such as student name, phone number, email address and home address are all included in the newer format, but I decided to change the organization of the fields. Following the student’s name, the categories are laid out in the following order: instrument, years, attended, cell phone number, home number, email address, street address, school attended, and Facebook link. I chose this order due to the regular needs of the supervisor.

The information collected about each student is greatly useful when finding more students to recruit. The home address tells what city the students drove from to come to class. Several students travel more than an hour to attend the classes at the Marcia P. Hoffman School of the Arts, and the parents always inquire about the possibility of carpooling for those students. The home address also is used for future promotional information as well as formal invitations to concerts happening in the school. It is important to keep track of which schools the students are coming from so the instructors can build relationships with the band directors in the community. Typically these relationships lead to more students from particular schools due to the band directors’ recommendations. Finally, the Facebook link is perhaps the best way to communicate with the alumni. Since the school started in 2003, all of the current and former students are in
the generation that uses Facebook as a primary means of communication. Using this link, instructors can message the students for updates on their careers, call them for gigs, or invite them to come to concerts.

When the database was complete, I took the liberty of creating a Facebook group for the alumni of the Clearwater Jazz Holiday Youth Band using the Facebook links in the database (See Appendix K). I gave my supervisor a short tutorial on how to maintain and update the page, and it ended up being immediately useful. The group going to Savannah gained several sponsors for their trip, one of which was a locally run website that assists projects with digital fundraising. Using the alumni Facebook group, we were able to share the link with the alumni and request that they also share the page with their friends and family. This post became a catalyst for several conversations between the alumni who joined the group. The conversations lead to an eventual discussion about an alumni reunion that may take place in the future. As time passed, several people uploaded photos to the page as well. With some more effort, this page will become a vital means of communication with the students who come through the programs at the Hoffman school.

*Office Duties:* The final responsibility I undertook was taking part in regular office duties and observing other employees working with the school. Most of this was accomplished simply by being available to any of the other employees to assist with their regular jobs. An example of one opportunity to assist is a small choral score organization project that was assigned to me by one of the administrators in the school’s office. Most of the job was making sure all of the choral books were organized and accessible to the Clearwater Chorus for their rehearsals on

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Sundays. The other part of the project required the ability to read music and logically arrange staves on several pages of music. It became necessary to blow up the original score, remove one line, and paste it back together so the senior members in the choir could read the music with ease. Other small projects included simple office management jobs like organizing papers, copying music, and setting up rooms for classes. While the duties did not require much expertise, performing these tasks helped me understand what it takes to effectively run a performing arts center.
Chapter 3: SWOT Analysis

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<tr>
<th>Strengths</th>
<th>Weaknesses</th>
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<td>1. Connection to major performance venue/facility usage</td>
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<td>2. Diverse cultural arts activities</td>
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<tr>
<td>3. History of successful alumni</td>
<td>1. Unannounced name change</td>
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<td></td>
<td>2. Little say in major decisions</td>
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<td></td>
<td>3. Diminishing Staff</td>
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<th>Opportunities</th>
<th>Threats</th>
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<tr>
<td>1. GRAMMY program bringing new students to facility</td>
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<td>2. Rebranding potential</td>
<td>1. Talk of removing program</td>
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<td></td>
<td>2. Similar program in more metropolitan area (Straz)</td>
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<td></td>
<td>3. Local issues with parent organization</td>
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I. Strengths

When a non-profit is born as a result of a building project, it can be easy to take the asset of a building for granted. It is rare and fortunate for arts schools to have a permanent home, especially one that doesn’t require a monthly rent payment. In addition to having a steady residence, the Marcia P. Hoffman School of the Arts is blessed to have a state of the art facility.
to use on a regular basis. As previously mentioned, the education building alone cost $22
million dollars. The building is also attached to one of the finest large performance venues in
the state of Florida. While it does not have free range of this stage, the school is often afforded
to opportunity to use the stage and green rooms for their performances.

With full access to a studio theater, ballet studio, art room, puppetry stage, several
classrooms and several more private lesson studios, the school is able to hold multiple classes in
different disciplines at the same time. It often runs three to five different camps simultaneously
during the summer months. Since the classes during the year use multiple rooms, the
administration tends to stagger those schedules. The different disciplines are also able to work
together on occasion. With large spaces that can accommodate different performing arts at the
same time, these collaborative performances are a unique treat for the students and audiences
alike.

Another strength of the Marcia P. Hoffman School of the Arts is the diverse range of
activities that take place on its campus throughout the year. Each year it serves approximately
100,000 students with classes on site and in school programs. These students range from three
and four year olds to adults and seniors. The variety of classes caters to beginners and those who
are simply interested in dabbling in the basics of an art form while also providing advanced
instruction for some of the most talented students looking to further their artistic studies. This
summer, the school is offering over thirty-five classes in a six-week period (See Appendix D).
These classes are available for all levels of experience and span ages three through eighteen.
The disciplines included are acting, singing, dancing, music performance, and some visual arts

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7 Suzanne Ruley, “History of Ruth Eckerd Hall.”
instruction that is incorporated into the younger students’ curriculum. These classes have been very popularly attended in the past, some boasting up to thirty students per weeklong session.

During the school year, the Hoffman School has three major “tracks” in exploratory classes for beginners and preparatory classes for serious arts students. These classes meet once a week and often end each semester with a public performance of some type. Over the past three years, a groundbreaking class in dramatic arts at the Hoffman School has taken a noticeably innovative path. This project is titled “Project Shattered Silence” and it won a regional Emmy award in 2013. High school students from the Tampa Bay Area come together each year to share their heartfelt personal stories in a theatrical production. Their stories include issues with depression, bullying, sexual orientation, immigration, suicide, and many other serious issues these teens face in their lives. Also in 2013, WEDU in partnership with PBS aired a documentary about the 2012 Project Silence production, *In the Blue Hour*. Projects like these are just part of the diverse cultural work the school does in the community. Since its inception, the Marcia P. Hoffman School of the Arts has severed over two million students of varying age, economic backgrounds, races, and experience levels.

Finally, one of the Hoffman School’s proudest accomplishments is its long list of successful alumni. All arts organizations truly hope their work impacts the lives of those they reach. Some may never know the depth of their influence, but it is always a blessing to hear how education affects the students that come through different programs. An example of one of the Hoffman School’s successful alumni is American Ballet Theater member, Calvin Royal III. By participating in his school’s dance program and supplementing his studies at the Hoffman School, Royal has gone on to attain many prestigious awards and roles in internationally touring ballets. Another outstanding alumnus is bassist, Billy Norris. He is currently recording and
touring with Platinum recording artist, Gavin DeGraw. Norris studied at the Manhattan School of Music and has appeared under his own name on prime time talk shows. When a student shows a particular talent in a field, the Hoffman School often gives them opportunities to compete for scholarships for their classes or for their future collegiate studies. Many of these scholarship winners have gone on to achieve prominence in their respective fields.8

There are numerous narratives that come from having such successful alumni in the program that greatly assist the organization when applying for grants. It is often very difficult to show a tangible product when you are discussing the impact of a cultural institution. While the Hoffman School’s reach extends beyond the students enrolled in its programs, it is easier to track the growth and continued achievements for specific students over time. The school does a very good job touting the accomplishments of its students so the community is acutely aware of its impact. In every brochure, on its website, and on posters around both Ruth Eckerd Hall and the Hoffman School, there are photos and brief stories about these outstanding alumni. This effort creates strength in its brand and shows very real evidence of its impact.

II. Weaknesses

When Ruth Eckerd Hall incorporated in 1970, it was legally known as the PACT, Inc. and the PAC Foundation, Inc. As it grew into one of the community’s most prominent performance venues, it was primarily known as Ruth Eckerd Hall. Almost no one knew of its “PACT, Inc.” name nor its “PAC Foundation, Inc.” existence. This began to cause some confusion with donors, so former CEO, Robert Freedman, proposed a name change. In March of 2007, it was formally reincorporated as Ruth Eckerd Hall, Inc. and the Ruth Eckerd Hall

Foundation, Inc.. This name change was announced to the community, members, and donors and was legally amended in the Articles of Incorporation. (See Appendix E)

The Marcia P. Hoffman School of the Arts decided to change its name at the beginning of 2014. It was formerly known as the Marcia P. Hoffman Performing Arts Institute or simply, the Hoffman Institute. The name change was decided when it underwent several staffing changes. The motivation behind the change from institute to school of the arts was a hope that the school would be eligible for more opportunities in funding and accreditation. The weakness in this name change is that it was not announced in any way to the community at large. When I arrived for my internship, I still was not aware of the name change until I began filling out documents for the school. Unfortunately, there is still an entire website under the Hoffman Institute’s name. This website lists the former staff members, programs, and partnerships. Parts of the current website, a subsection of Ruth Eckerd Hall’s website, still list the Hoffman School as the Hoffman Institute in several articles.\(^9\) All current, physical marketing materials have, however, changed the name to School of the Arts.

This name change is a weakness because it is currently only causing confusion. While it may provide opportunities in the future, it is hindering its current endeavors. Becoming a school of the arts may be an accomplishment for them since the administration believes it will provide several advantageous situations in the future, but it does not seem like an important step if they do not take time to formally announce the change.

With a healthy parent organization like Ruth Eckerd Hall, one would assume the arts education portion would be a thriving entity as well. This seems especially true since it was

founded on the beliefs that the performing arts center would provide the “finest educational experiences” to its community. As it stands right now, the staff employed by Ruth Eckerd Hall makes all of the major decisions for both the performing arts center and the Hoffman School. Since the school is not incorporated separately, all budget information is under the Ruth Eckerd Hall, Inc. name or the Ruth Eckerd Hall Foundation, Inc. heading. The budget for education is not actually decided by the people who work at the school. They answer to the decisions made by the chief executive officer of Ruth Eckerd Hall. The staff that works for the school is housed in an entirely different building and they do not necessarily encounter the Hall staff regularly. When it comes time to make decisions about budget cuts or loss of staff, the executive staff of the Hall handles all of it and informs the staff of the school.

The most recent and unfortunate weakness of the Hoffman School is its major loss of staff. At the end of 2013, eight of the Hoffman School staff members were terminated. This included the directors of the Eckerd Theater Company, the touring children’s theater group that was founded with the school. It also included the main director of education, a booking manager, a technical production staff member, and several other management staff. The executive staff of Ruth Eckerd Hall made the final decision with the hopes that they can increase the marketing effectiveness for the school by freeing up some of the budget formerly allotted to salary and benefit costs. The dynamic in the school’s office has changed drastically and the responsibilities required from the remaining staff members increased. It was unclear to me whether or not the staff’s salaries were affected by this major change, but they did move one staff member from the Ruth Eckerd Hall marketing team to work specifically with the school in order to combat the overarching issues with marketing. The loss of the Eckerd Theater Company has affected the morale of the school’s employees and the amount of responsibility for each
person has increased greatly. Since they are adjusting to the major changes and were forced to delete its longest standing program, this loss is certainly a weakness of the school.

III. Opportunities

Out of all the venues in the Tampa Bay area, The Marcia P. Hoffman School of the Arts and Ruth Eckerd Hall were chosen to host the GRAMMY Museum’s Music Revolution Project in the summer of 2014. This project is a free four-week program for students age fourteen to twenty-one who play or compose music. The students must submit an application to be considered for the program, and those chosen will be able to work with GRAMMY award winning artists and collaborate with similarly talented students in the Tampa Bay area. The program is intended to inspired new music, connect students with highly successful artists, and foster collaborative musical relationships in communities across America.\(^\text{10}\)

According to the director of instruction, the GRAMMY Museum representatives who toured the Hoffman School’s facility were extremely impressed with the quality of instruction happening in the school’s versatile facilities. Though there are several other venues in the area that would serve the needs of the project, the Hoffman School stood out to the representatives as the ideal place to host this program. This alone is a huge testament to the quality of school and the competence of the staff. With such prominent figures coming to teach at the school, the Hoffman School has a great opportunity to connect with potential world-class instructors. These GRAMMY award-winning artists could be featured in future master classes or could be hired to do clinics with students at the school in the future. Ruth Eckerd Hall is also provided with the opportunity to extend an invitation to these famous artists to come perform on its stage.

Perhaps the most beneficial situation provided through this program is the opportunity to introduce talented local students to the facility. With a history of successful alumni and some of the finest instructional staff in the state, the Hoffman school is in an advantageous position to market its programs to these students. As its database records show, one student from a new area tends to bring several other students from the same school or neighborhood. Even though the school accepts students of all levels, it would be particularly beneficial for the school to have these gifted students join its programs to elevate the quality for the rest of the students. In addition to new students, having a name with as much prominence as GRAMMY on any program associated with the school catches the eye of current and future donors. It is truly an accomplishment to be chosen to host this project, so the school can proudly communicate this in future narratives to its donors, its members, and the community at large.

Though previously discussed as a weakness, the recent name change of the Hoffman School actually provides an opportunity to rebrand, a necessary step in light of the drastic administrative changes. The main concern of the executive staff at Ruth Eckerd Hall for the Hoffman School was the issues with effective, relevant marketing. With a fresh start, the school has the potential to remake itself. There are plenty of strengths that help define the Hoffman School, and each of those should be incorporated in its new brand. Having a long history of success, world-class instructors, Emmy award winning programs, GRAMMY foundation recognition, and a consistent dedication to quality arts education in the community, it has a strong foundation for an effective new brand. Becoming a school of the arts is even more of a reason to publicly declare its exciting, new developments. With so many recent happenings, this is the ideal opportunity to successfully rebrand the Hoffman School.
IV. Threats

When the Hoffman School was going through its massive staff changes, several members of the school’s staff began to worry that the school would eventually be removed from the Ruth Eckerd Hall entirely and potentially be closed. When a consultant was hired to work with the new version of the school’s staff, they inquired whether or not Ruth Eckerd Hall could continue to exist as a non-profit organization without the Hoffman School providing the educational component to its mission. They believed that the Hall was required to maintain the educational programs to qualify as a nonprofit, but they were informed that the Hall provides a community service that qualifies them as a non-profit even without the educational programs. Organizations can still qualify for 501(c)3 status if they serve a cultural purpose in the community. While Ruth Eckerd Hall would have to amend its Articles of Incorporation, it could continue without its educational programs.11 The executive staff of Ruth Eckerd Hall has made no formal announcement of their desire to discontinue the school. However, several of the school’s employees are concerned that the school would be terminated if the budget issues do not improve.

Another threat to the Hoffman School is its similarity to another local arts education program associated with a major local performance venue. This program is the Patel Conservatory at the Straz Center for Performing Arts. It is just one year younger, but its mission, vision, branding, class offerings, and quality of staff are extremely similar to that of the Hoffman School. In many ways, its overall purpose is much clearer to its audience at first contact, be that through its website or other marketing materials. Its school year programs and summer camps

are extremely similar to the instruction being offered at the Hoffman School. Its existence as a 501(c)3 under its parent organization, the Straz Center, is made plain on its website along with all of its financial audits for the past seven years.\textsuperscript{12} To donors, it is immediately more attractive since its existence is very clear and intentional. It is currently hiring administrative and artistic personnel to work for the Patel Conservatory.

The conservatory is also located in a more metropolitan area, easily accessible from the Tampa International Airport. The downtown area is not highly residential, but there are several suburbs surrounding the area that the Straz Center serves. In fact, the two performing arts centers are only separated by one major bridge, being less than twenty miles apart. They both certainly offer competitive programs and have noted the loss of some students to the other. Pinellas and Hillsborough counties, the two that are served by these two centers, are two of the most densely populated counties in the state of Florida. It may be necessary to have two arts education centers to accommodate the large population in these areas, but neither the Straz Center nor the Hoffman School’s classes are at full capacity.

The final threat mentioned in this report is the one posed by the parent organization’s current stance in the public eye. In 2012, along with the election of its new executive director, Zev Buffman, they also purchased a new venue. The Capitol Theater in the downtown area was purchased in partnership with the city of Clearwater. Together, they aimed to renovate this once popular theater and make it into a desirable performance venue once again. The city agreed to

\textsuperscript{12} Straz Center, “Education,” http://www.strazcenter.org/Education.aspx (Last Modified March 26, 2014).
pay for ten of the thirteen million dollars necessary for renovation, requiring Ruth Eckerd Hall to raise three million on its own.\textsuperscript{13}

Several articles were published in the Tampa Bay Times announcing this new investment. At first, there was a tone of excitement and anticipation, but it eventually turned in to confusion and doubt. Since the city was taking the bulk of the expense, taxpayers would ultimately be taking on most of the expense for the renovation.\textsuperscript{14} As the renovations continued, Ruth Eckerd Hall was struggling to pay its three million dollar portion. Additionally, it kept finding more and more issues with the building and had to request more money for assistance. The city and the citizens began to raise their concerns with the building project and the extension of funding. Eventually the city had to issue a formal statement indicating that they would not give any more money than they had originally promised.\textsuperscript{15}

The reason this is a threat to the Hoffman School is because it taints the view of Ruth Eckerd Hall in the eyes of the public and it funnels all possible public funding into a project that is not related to education. If certain taxpayers are truly upset about their money going into a building project associated with Ruth Eckerd Hall, it is doubtful that they would want to spend their disposable income on arts classes for themselves or their children. Though it was not publically announced, the termination of education employees after a financial struggle to fund

the Capitol Theater may look suspicious to donors. The school has donors and sponsors that specifically fund educational programs, but the potential to obtain more may be hindered.
Chapter 4: Best Practices

In order to find the best solution to some of the organization’s most pressing issues, it was necessary to research current literature regarding the best practices for non-profit organizations. The Hoffman School has some issues that are very specific to its situation, but I noticed several that have been discussed at length in modern published work. The three practices I will address refer to the issues of rebranding, setting clear mission and vision statements, and integrating all web presence into its marketing plan. These issues are commonly found in non-profit organizations, so I believe my research will help address these problems in a relevant way.

I. Rebranding

According to the American Marketing Association, the term brand is defined as, “a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or a group of sellers and to differentiate them from those of competitors.”

Branding is necessary to establish a clear picture in the minds of your consumer; in the case of a non-profit organization, the consumer includes the audience, the students, the donors, and the community at large. At the moment, the Hoffman School does not have a very specific brand aside from Ruth Eckerd Hall’s. In my opinion, it would be very beneficial for the Hoffman School to have a brand that works well with the Hall’s brand but distinguishes them as a separate entity.

In an article by Chris Wirthwein from B2B marketing, there are four essential questions, or “Q’s” that can help an organization determine its brand.\(^\text{17}\) The first question is, “What to do?” or the strategy of the business. This basically helps define its position in the field and how it is going to do something different from the rest. This step is especially important for the Hoffman School since it is in direct competition with the Patel Conservatory. By finding its unique elements, it will be able to differentiate its product and show donors and students its advantage. The next step establishing a brand is “What to say?” or what the message is behind the organization. This is the opportunity to show the value you have to offer with your products or services. The value of arts education is often intangible, but the Hoffman School’s healthy list of accomplished alumni and award winning programs can visibly demonstrate the school’s value to the students and community it serves. The next “Q” is, “How [do we] say it?” or the way the brand is communicated. This focuses on the specific message and packaging for all physical marketing materials. All physical and digital media should possess a similar, recognizable color and font scheme with the organization’s logos. Some of the important brand touch points listed in *Fundraising Principles and Practice* by Adrian Sargeant and Jen Chang are direct mail, newsletters, packaging, proposals, emails, websites, business cards, speeches, presentations, and several others. These things all help an organization develop a “distinctive personality” in the minds of donors.\(^\text{18}\) For the Hoffman School, these elements should be in line with what Ruth Eckerd Hall has already established, but it should set them apart in a noticeable way.

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The final branding question is, “How [do we] get it heard?” This final step is to accomplish a specific plan for implementation of the newly established brand. The most effective way to communicate a brand is to make sure your employees are living it out in their daily work. This can only happen if they are informed and dedicated to promoting the core values of the brand. An article by Larry Checco published on GuideStar’s website in August of 2013 states that, “An effective brand…is built around a vision that reflects a positive identity, namely the ‘value’ that the brand represents.” This will be particularly helpful for the Hoffman School if it has to combat the negative financial image that Ruth Eckerd Hall has attained in the past few years. Currently, the Ruth Eckerd Hall website still lists the Hoffman School as the Hoffman School and does not include any logo to represent the school. The educational staff has the new “school of the arts” name taped to their desks to remind them that the name has changed. At the moment, there is no dedication to a specific brand for the Hoffman School. Putting the new practice in place will take time, but the coherence will dramatically improve the effectiveness of the school’s marketing efforts.

II. Clear Mission and Vision

Currently, the Hoffman School does not have a mission statement or vision listed on any of its materials. It is assumed that the school has adopted the mission of Ruth Eckerd Hall, but its purpose is definitely different than that of the Hall. In order to be more attractive to donors and to further its brand development, it needs to define these important elements. In Fundamentals of Arts Management, Craig Dreeszen defines a mission as “a long-standing statement of why an organization exists. [It] captures the purpose or ultimate result an

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19 Chris Wirthwein, “For A culture Driven Consumer Focused Brand, Start with the 4 Q’s.”
organization hopes to achieve.²¹ As it stands, the mission statement of Ruth Eckerd Hall, and by extension Marcia P. Hoffman School of the Arts, reads as follows, “Ruth Eckerd Hall engages the community to master, experience, discover and explore quality performing arts.” The issue with this mission transferring to the Hoffman School is that it does not include them in it. Though it is widely encompassing, the Hoffman School’s purpose is not well defined.

Dreeszen explains a vision statement as “an ideal or hoped-for future” that “describes what it would look like.” Ruth Eckerd Hall’s vision statement is, “As a nationally recognized premier Performing Arts Organization, Ruth Eckerd Hall will offer traditional and innovative performances and educational experiences that will engage diverse audiences and participants, in order to advance the arts and enrich lives.”²² At the moment, this statement actually acts as more of a mission statement. It may need revising for Ruth Eckerd Hall as well, but the Hoffman School definitely needs a statement that describes its vision accurately. A vision statement does not necessary have to be practical, but it must be believable and inspiring. It should help the consumer understand the “kind of community you want to live in.”²³ The vision should include the people you want to impact and the type of effect you want to have on their lives. A performance hall’s vision should be different than a school of the art’s vision, so it is only logical that they administration creates separate vision statements that show how both groups aspire to impact the community. With a defined mission statement and a vision, the goals of the school can be more clearly articulated.

²² Ruth Eckerd Hall, “Mission.”
²³ Craig Dreeszen, “Chapter 4: Strategic Planning.”
III. Incorporating Social Media

In the past five years, the need for nonprofit organizations to incorporate social media has become unavoidable. There are now countless written publications, blogs, and online articles specifically dedicated to help nonprofits develop effective social media marketing plans. Currently, the Hoffman School has a fan page on Facebook, but it does not have a Twitter or an Instagram account. Many nonprofit employees start to worry when they hear about the numerous channels of social media, thinking that it will add loads of extra work to their already taxing week. According to nonprofit social media expert, Beth Kanter and the co-author of *The Networked Nonprofit*, Allison Fine, “Networked Nonprofits don’t work harder or longer than other organizations, they work differently.” They go on to say that social media is one of the most useful tools to building relationships “beyond their walls” that help spread their organization’s mission to people they would not have come in contact with otherwise. While the Hoffman School has begun a social media campaign, there are other improvements and outlets available of which it is not currently taking advantage. Some of the improvements can begin by correcting the links on its Facebook page that take viewers to its website. The Facebook page has a URL that references the old Hoffman Institute name, but its user name is the Marcia P. Hoffman School of the Arts. It posts consistently, but it do not always engage its audiences with messages or captions for images. By adding a twitter account, it can engage with other performance venues and schools of the arts as well as potential students and guest artists. By using relevant hashtags, it can draw more attention to its posts, especially those about upcoming classes or performances. If the Hoffman School had an Instagram account, it could also reach

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more audiences using a similar hashtagging technique; it is also very useful for short behind-the-scenes videos and interesting images that grab the attention of followers.

All of its posts include announcements about the upcoming events or organization-centric posts. Ritu Sharma, executive director and co-founder of Social Media for Nonprofits, states that nonprofit organizations should post things that are relevant to the happenings at their organization, but it should also post about issues relevant to its mission.²⁵ By engaging its audience in these ideas, it is making its mission very clear and reaching people on an emotional level. Sharma also suggests some basic techniques that can apply to all social media outlets.

The first piece of advice is to make posts conversational by asking questions or challenging a popular belief. In an “infographic” recently published by Kiss Metrics, their research concludes that posts with a question get one hundred percent more comments.²⁶ This question should relate to something your organization is trying to accomplish; this technique forces the viewer to spend a moment pondering their answer to the question, causing them to stay on your post or page for just a moment longer than usual. Another piece of advice by Sharma is to assure all digital media, including emails blasts, is mobile-friendly. Her research shows that approximately forty-seven percent of email users access their accounts through their phone.²⁷ By implementing these practices, the Hoffman School can effectively use social media to its benefit and engage its audiences in a more meaningful way.

²⁷ Ritu Sharma, “How Nonprofits Use Social Media to Engage with their Communities.”
<table>
<thead>
<tr>
<th>Best Practice</th>
<th>Recommendation</th>
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<tr>
<td>1. Rebranding</td>
<td>Establish a clear image derived from the value of the organization. Make the new brand known through formal announcement.</td>
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<tr>
<td>2. Social Media</td>
<td>Use engaging, thoughtful posts in a variety of social media outlets to generate interest in the organization and reflect the mission.</td>
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<tr>
<td>3. Mission and Vision Statements</td>
<td>Establish statements describing current existence and future impact, making these the core of all endeavors and informing those who interact with the organization.</td>
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I have chosen to compare the Marcia P. Hoffman School of the Arts with the Community Music School of Ann Arbor because they are similar organizations that are achieving like goals. The Community Music School is facing similar challenges such as rebranding, using social media, and adhering to a specific mission. I feel that the Community Music School is overcoming these obstacles in a more effective way, and the Hoffman School can learn valuable lessons from these methods.

The Community Music School of Ann Arbor is a nonprofit music school located in Ann Arbor, Michigan. Musicians founded the organization in 1991 in order to “create a lifelong love
of music and tap into the rich cultural fabric that exists in Southeast Michigan. It offers classes in elementary music, adult chamber music, a youth string orchestra, a jazz studies program, a senior string orchestra, and private lessons. It has a history of success including being invited to perform at the Midwest Clinic. It offers classes and lessons throughout the year including a summer curriculum. It partnered with churches and colleges to house its school, eventually giving it the opportunity to move into its own location in 2008. In just four years, it has grown in the number of students and financially. This has afforded the organization the opportunity to move into a larger space that will allow it to continue achieving its mission.

V. Announcing a New Name

In May of 2014, the school, formerly known as Ann Arbor School for the Performing Arts, announced the fact that it will be changing its name to better suit its purpose. The leadership realized that they primarily serve the community by bringing musical education opportunities, so they decided to tailor its name. Its official announcement was done in the form of a short, seventeen second video. This video includes eye-catching butterfly graphics and peaceful music that gradually crescendos to the reveal of the name. As the butterflies settle, the new name, Community Music School of Ann Arbor, appears. According to the official announcement on May 5, the AASPA is under going a rebranding process as well. This announcement, shared with members through email and posted on its Facebook fan page, briefly explains why the administration decided to make this change and how it will help them in the future. This is a very effective way to notify your consumers of a change and make them feel

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more comfortable with this new endeavor. Over the past month, it has made gradual changes to its website and have changed all promotional material to include the new name and logo. It will have to change its Twitter account’s handle and possibly start a new Facebook fan page if it does not want to include the AASPA name in its social media at all, but this should be done over a long period of time so they do not confuse its followers. The Community Music School of Ann Arbor is successfully achieving a rebranding and renaming campaign, and the Marcia P. Hoffman School of the Arts can use its methods as a guiding path to accomplish a similar event.

VI. Setting Clear Mission and Vision

On the Community Music School of Ann Arbor’s website, Facebook, and Twitter, its mission is stated in an obvious location on each site. Its purpose is immediately evident to any viewers or followers. According to its most recent brochure, its vision is, “A school for excellence and fulfillment through music education and performance.” In all of its physical and digital contact with the world, these things are clearly stated. Not only does this reinforce its brand, it also helps people who interact with the school have a clear vision of what this organization exists to do. Since the Hoffman School does not currently have its own mission or vision, the first step is to determine these elements using previously discussed methods. Once this is established, it should make it known whenever it comes in contact with the outside world whether that is digitally, in physical material, or face to face with students, parents, or donors. In an interview with Community Music School of Ann Arbor’s saxophone professor, Ella Campbell, all of the Community School’s employees are keenly aware of the mission. It is an integral part of its hiring process and is encountered regularly throughout the year and during meetings. It has become an important part of all decision-making, including the decision to

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30 Ella Campbell, Emily Fredrickson, Phone interview, May 21, 2014.
rename, rebrand, and move the organization to start fresh. With a strict adherence to its mission, the Community Music School of Ann Arbor has achieved great things.

VII. Engaging in Effective Social Media

Even though the Community Music School is over twenty years old, it has managed to stay extremely relevant with its social media campaign. It actively runs accounts on all major social media sites including Facebook, Twitter, Instagram, YouTube, Flickr, and Google Plus. It also has QR codes printed or embedded into all promotional material. Not only does it keep each of these sites updated, it has an interactive group of followers. It posts things that are related to events happening within the organization as well as posts that are relevant to the music education field in general. It often includes thoughtful captions on pictures and videos that cause more followers to share posts. It utilizes the “events” option on Facebook and individually invite followers and friends of its followers to its upcoming events. Its twitter feed is populated with retweets and announcements as well as a monthly link to its newsletter, Musical Notes. Its YouTube account includes videos that were taken at the school as well as relevant shared videos. Its Flickr has a healthy amount of creative photos and videos of the students and events at the school. It does not have very many subscribers on its YouTube or Flickr accounts, but it uses the accounts to share videos and photos on other websites.

Its website is interactive, easy to navigate, and updated daily. Each day features a new staff member’s profile and a feed of its latest tweets. If the Maria P. Hoffman School of the Arts were to incorporate a similar approach to social media, it would be able to reach the generation that its students belong to on a different level. Active social media followers will often share videos or photos of themselves from other sites. This habit increases activity on both its page and the fan page that posted the photos. If more students were seeing shared posts that are
engaging, videos of their friends, or event invitations, they would ultimately become more curious about the Hoffman School. This is a free marketing technique that will generate interest in the school. The Hoffman School should take the Community Music School’s lead and become more active and effective in its social media efforts.
Chapter 5: Intern Recommendations

I. Management

During my time working with the staff at the Marcia P. Hoffman School of the Arts, I only encountered the Ruth Eckerd Hall staff twice in my internship. The first time I interacted with this staff was when I had to use their copy machine since the school’s was broken. I was directed to a section of the building I had never seen before, even in my ten years there as a student. I met about seven people in administration in the copy room alone. My second time visiting was in another hallway full of offices to do a quick interview about my internship. One of the development employees conducted the interview and said it was for an upcoming newsletter. During that process, I was able to ask another development employee, the grants manager, for all information relevant to my thesis such as the Form 990, by-laws, history, awards, and other documents.

I include these experiences in my report because it shows how separate the worlds of Ruth Eckerd Hall administration and Hoffman School staff really is. While I realize that this is a consequence of having a large staff, I do not think it fosters a healthy work environment for organizations that work so closely. If the school were an entirely separate entity, I may see the benefit of having individual workplaces. Since this is not the case and the school’s subsistence relies entirely on Ruth Eckerd Hall, I think it is important for them to collaborate more often. Even if they do not see each other during the week, I do not think that the school’s staff should have to rely on the development team for information about legal documents and essential information for grants. When I asked how often the two staffs meet, I was referred to the Director of Education for the answer. This indicated to me that the entire staff of the Hall and the staff of the school do not meet regularly. Though it may be impossible at the moment, I
believe that the everyday occurrences in the work place should be shared amongst all co-workers. These daily conversations, even those in passing, can inform co-workers about potential issues, inspire new projects, and help develop a healthy workplace in general. If the school and the hall remain so separated, I am concerned that there will be a divide that will cause many issues in the future.

II. Marketing

In order to revitalize its marketing efforts, I believe it is in the Hoffman School’s best interest to begin a rebranding campaign and integrate its social media more effectively. The steps to begin this process have been covered in chapters four and five, but my formal recommendation is to take the opportunity presented by a major change in staff to build the Hoffman brand from the ground up. If this is done in such a way that they educate the current staff on the essential elements of the brand, it will strengthen the school’s impact as a whole. With the looming fear of more terminations, it is necessary unify under a specific mission and communicate that to the executive staff. A majority of the terminations was said to be a result of failed marketing, so it is obvious that something must be done. Now that the leadership has a person whose job is dedicated to improving its marketing, they should be able to take on a project of this volume. It is an important step in moving forward under new leadership and proving its ability to function as a valuable asset to the Hall.

III. Development

To combat the school’s fundamental issues with marketing, Ruth Eckerd Hall decided to move one of the members of its marketing team to the Hoffman School’s staff. I believe this was a wise decision in that it does not require a new hire and it provides necessary focus for the school’s needs. It is my recommendation that the Hall also consider moving a development
person to the Hoffman team. At the moment, there is no development member who specifically works with the education department. Its development team includes a director of special events, a corporate relations manager, a grants manager, a development specialist, a development associate, a campaign development associate, and an annual giving manager. Beyond what their titles imply, I am not aware of the specific duties of each team member. I do believe that there should be someone working specifically for education development, especially since they view this department as a weakness. There are several opportunities to apply for financial assistance specifically for arts educational programs, and donors who are more driven by educational than cultural purposes. There could very easily be a full time job that exists only to further the funding for educational programs. This seems logical as well since the entire organization was founded with community education in mind. If more energy was directed towards helping these programs succeed, the potential of the Hoffman School can be realized.

IV. Legal Applications

If the unfortunate rumor and concern of terminating the Hoffman School is a reality, I suggest that the school research ways to reincorporate and stand as its own legal entity. The obvious issue with the Hoffman School, when considering its financial contribution alone, is that it costs money to maintain it, yet it does not bring in enough money to cover these costs. If the income does not improve or the school is closed for some other reason, Ruth Eckerd Hall will be left with a large, empty facility specifically designed for arts education. They could rent out the facility to individual groups, but it may become more of a hassle and cause too much of a burden on one of the facility managers. It is highly unlikely that the Hoffman School could pay rent in the space, but it could reincorporate as a separate 501(c)3 arts organization and begin seeking funding elsewhere. Ultimately, it would keep the corporate sponsors who specifically sponsor
educational programs and scholarship opportunities. It may be a difficult situation to resolve financially, but the school serves the community in such a way that it could easily be considered for nonprofit status if they were forced to separate. This move would relieve Ruth Eckerd Hall of the financial burden caused by the school and give the school an opportunity to succeed on its own.

Another legal recommendation is that every staff member is provided with a copy of the by-laws, articles of incorporation, and budget. I was referred to the development department each time I requested these documents, leading me to believe that not everyone has them in their possession nor are they aware of what these documents contain. It is also helpful to keep an updated profile on the GuideStar website. Many potential donors review this website to check for legal qualifications and budgetary information. The Hall’s Form 990 is accessible through this site, but they have not manually added any other information.

V. Financial Management

In Ruth Eckerd Hall’s annual report, each page features a picture or story about the success of the Hoffman School. In a list of “What Ruth Eckerd Hall Does,” seven of twelve activities listed describe things performed by the Hoffman School. In each iteration of the organizational history (used for grant writing), the Hoffman School takes up approximately one-third of the narrative. In Ruth Eckerd Hall’s annual budget, the allotment for education makes up approximately three percent of the entire figure. The school costs twice as much to run as the budget allows, but the allotment is bafflingly small compared to the entire amount. This is concerning since every article used for fundraising attributes much of the organization’s success

to it’s educational efforts. An organization’s budget should mirror its goals and vision. It is clear that arts education is an important part of Ruth Eckerd Hall’s existence and is the basis for much of its fundraising, but the organization’s budget does not currently reflect that. I recommend that the budget be reanalyzed. On paper, numbers do not display just how much funding the school brings in for the Hall. Most of its history, mission, vision, and other narratives are largely comprised of the accomplishments of the Hoffman School. These compelling elements are critical to finding donors who are committed to supporting the organization. While the earned income for the school’s tuition does not cover the cost of running the school, the unearned income provided by donors in support of the school is more than enough. If the finance team were to consider the fact that almost all donations to the Hall are influenced by the school’s impact on the community, it would see that the school’s effective income more than covers the cost of its operations. This is no simple task and it cannot be remedied in one discussion, but future investments should consider the struggling education department at the forefront.
Chapter 6: Short and Long Term Conclusions

Through my internship at the Marcia P. Hoffman School of the Arts, I was able make an impact on the organization in the short-term and, I believe, the long-term.

I. Short-Term Effects

The short-term effects included the ability to travel to a festival with little or no complications due to careful planning and crisis management. By using my previous experience as a traveling musician, I was able to assure the students and parents that the trip would go smoothly. I also assisted my supervisor by taking some responsibilities off of his hands, giving him the opportunity to finish other daily responsibilities.

Other short-term effects include providing ease of accessing musical scores in the jazz library and assisting other with day-to-day office tasks. This ultimately lessened the burden on the instructors teaching every Monday night. By having the scores organized and copied in advance, the instructors were able to spend the full length of each class teaching new material instead of searching for scores or making copies. The other basic tasks simply made other Hoffman staff members’ office responsibilities somewhat easier. As individual tasks, none of my office responsibilities were revolutionary in any sense. However, it is sometimes necessary to have an intern available to handle these duties before they amount to a bigger issue.

II. Long Term Effects

Since the Hoffman School has affected my life in so many positive ways, it is my ultimate goal to assist them in achieving its goals. I aimed my projects around things that would make a lasting impression rather than having only temporary impact. The first long-term effect I
tried to accomplish was to build relationships between Pinellas County school band directors and the school through master classes and clinics. Each school I visited received promotional material about the Hoffman School activities and a personal story from one of its students. Several directors made contact with the school during my internship, and I anticipate more will send their students to the programs offered during the school year. The second long-term project I completed was creating a comprehensive database for the Clearwater Jazz Holiday Youth Band program. This will be useful in maintaining contact with alumni, researching helpful statistics about previous students, and measuring impact for future funding opportunities.

I am confident in the future of the Marcia P. Hoffman School of the Arts, and I am happy to be included in its history. Through this internship, I have grown as an administrator, arts advocate, and artist. The Hoffman School has left an indelible mark on my life, and I hope that I can now say the same.


http://www.grammymuseum.org/education/for-students-1/music-revolution-project.

_Tampa Bay Times_, June 5, 2012.  

Harwell, Drew. “For Clearwater’s Historic Capitol Theater, 2011 was a Very Good Year.”  


http://blog.kissmetrics.com/more-likes-on-facebook/.


Sharma, Ritu. “How Nonprofits Use Social Media to Engage with their Communities.”  


Wirthwein, Chris. “For A culture Driven Consumer Focused Brand, Start with the 4 Q’s.”  
American Marketing Association, May 2014.
APPENDICES
APPENDIX A.

Executive Staff
Meet our Staff.

We are very proud of our hard working and devoted staff and their dedication to the arts in our community.

Zev Buffman
President & CEO
Ruth Eckerd Hall Inc.

Lori James, Chief Financial Officer
Susan Crockett, Chief Information Officer
Sue Wilson, Assistant to the President & CEO/HR Assistant

Development

Nancy Dietrich, Director of Special Events
Katie Abbitt-Hartnett, Corporate Relations Manager
Suzanne Ruley, Grants Manager
Heather Wilson, Development Specialist
Tami Alderman, Development Associate
Anna Hertrich, Campaign Development Associate
Maggie Ciadella, Annual Giving Manager

Marketing & Public Relations

Eric Blankenship, Chief Marketing Officer
Megan Brennan, Director of Marketing
Katie Mae Maloney, Marketing Manager
Matthew Cohen, Digital Media Manager
Alexis O’Connor, Marketing Coordinator
Alecia Savas, Marketing Coordinator
Katie Pedretty, Public Relations Manager
Adam Burr, Group & Advertisement Sales

Operations

Tyson Smith, Tech Director
Wes Eubanks, Production Manager
Jonathan Shields, Safety & Security Manager
Sandy Villasuso, Event Services Manager
Entertainment

Bobby Rossi, Chief Programming Officer
Brandon Groc, Entertainment Manager

Marcia P. Hoffman Institute for the Performing Arts

Sharon Reid-Kane, Sr. Director of Education
Barry Hamilton, Director of Instruction

Capitol Theatre

Jeffrey Hartzog, General Manager of Capitol Theatre
Megan Byrne, Production Manager of Capitol Theatre
APPENDIX B.

Educational Staff
Meet our Staff
We are very proud of our hard working and devoted staff and their dedication to the arts in our community.

Private Lessons Instructors
Edward Crader, Vocal technique for opera & musical theater, vocal coach / audition required
Luba Geyer, Violin and Viola
Rosalia Maresca, Voice; Specializing in opera, particularly Italian and French repertoire
Dr. Susan Robinson, Voice and piano
Peggy Sheffield, Acting, On Camera and Stage
Constantine Crane, Piano & Voice
Randy Allen, Piano and Voice
Linda Switzer, Voice / Musical Theater, Pop, Opera
Renata Schwartz, Piano / classical, pop
William Cusick, Piano / Voice
Jon McIntyre, Guitar
Jarrett Koski, Acting / Dance / Voice
Carolyn Cline, Piano / Voice / Guitar
Nicole Haumesser, Acting

Creative and Administrative Staff
Sharon Reid-Kane, Senior Director of Education
Barry Hamilton, Director of Instruction
Kristen Battle, Marketing Manager
Jared O’Roark, Creative Director - Project: Shattered Silence
Alex Perez, Education Associate
Cynthia Hook, Registrar
Melissa Nolan, Registrar
APPENDIX C.

Membership and Partnership Options
No better time than today to join!

As a nonprofit organization, Ruth Eckerd Hall relies on its members to help provide our community with nearly 1,000 concerts and events annually, both on-site and off-site, for more than 750,000 Tampa Bay patrons and 117,400 hours of arts experiences to 51,880 adults and children. It’s a win-win.

As a part of the Ruth Eckerd Hall Family not only are you helping us provide extraordinary performing arts to our community but you have access to benefits and privileges, such as:

- Advance notice
- Priority ticketing
- Exchange privileges
- Exclusive VIP Experiences*

CIRCLE OF FRIENDS
Learn more about the added benefits of becoming a Ruth Eckerd Hall member.

CIRCLE OF STARS
Learn more about the benefits of joining the Circle of Stars

FRIENDS OF MUSIC
Learn more about the benefits of joining the Friends of Music

RENEW/UPGRADE
Renew or upgrade your Ruth Eckerd Hall Membership.

What is your connection?
Member Connections!

Welcome to a new age in performing arts experiences at Ruth Eckerd Hall...it's not just about coming to see a Main Stage performance anymore; it's about...our members! At Ruth Eckerd Hall, we're always looking for ways to extend our reach and give our members more access to what you want.
Leading Ladies, we couldn't do it without them.

The Leading Ladies are community ambassadors for the arts education program of The Marcia P. Hoffman Performing Arts Institute and support the philosophy of education for life through the arts.

Organized in 1981, the Leading Ladies have raised nearly $2 million for Ruth Eckerd Hall. Our fundraising projects are profitable...and fun!

The Leading Ladies invite you to join us as we endeavor to provide the finest educational experience in theater, music and dance to the children and adults of the Tampa Bay region.

The purpose of the Leading Ladies is to support Ruth Eckerd Hall, Inc., through:

- Financial assistance through various fundraising projects
- By promoting public interest in and support of Ruth Eckerd Hall
- By assisting Ruth Eckerd Hall in all its efforts and activities
Partnership is just one of the many ways you help support the educational performing arts programs at Ruth Eckerd Hall.

Ruth Eckerd Hall is a donor-funded not-for-profit organization that produces and hosts more than 1,000 concerts and events annually, both on-site and off-site, impacting more than 750,000 patrons. Our main Hall brings in over 300,000 diverse and affluent guests each year – making it easy for our business partners to hit their target demographic. Ruth Eckerd Hall has been consistently named one of the top five venues in the world with 2500 seats or less.

Our Preferred Partnership program is not cookie-cutter, we design each individual partnership with your marketing goals in mind! So whether your goal is to host clients at concerts, reward employees or gain brand recognition for your business, we can tailor-make a plan to meet your marketing goals and hit your target audience! Your customized partnership plan may include a variety of the following benefits:

- Tickets for you and your guests, with a private, pre-show reception
- Exclusive Circle of Stars membership for one year, including entrance to our private, members-only lounge
- Inserts/handouts to all show attendees
- Recognition on our outdoor marquee
- On site display or sampling opportunities
- Logo inclusion in all REH publications
- Invitation to annual Circle of Stars parties
- Invitation to annual Corporate Dinner
APPENDIX D.

Amendment to Articles of Incorporation: Name Change
I certify from the records of this office that RUTH ECKERD HALL, INC. is a corporation organized under the laws of the State of Florida, filed on March 7, 1978.

The document number of this corporation is 741890.

I further certify that said corporation has paid all fees due this office through December 31, 2007, that its most recent annual report/uniform business report was filed on January 29, 2007, and its status is active.

I further certify that said corporation has not filed Articles of Dissolution.

I further certify that this is an electronically transmitted certificate authorized by section 15.16, Florida Statutes, and authenticated by the code, 007A00023777-040907-741890 -1/1, noted below.

Authentication Code: 007A00023777-040907-741890 -1/1

Given under my hand and the Great Seal of the State of Florida, at Tallahassee, the Capital, this the Ninth day of April, 2007.

[Signature]
R. J. Browning
Secretary of State
April 9, 2007

RUTH ECKERD HALL, INC.
1111 MCMULLEN BOOTH RD.
CLEARWATER, FL 33759 US

Re: Document Number 741890

The Articles of Amendment to the Articles of Incorporation for PACT, INC. which changed its name to RUTH ECKERD HALL, INC., a Florida corporation, were filed on April 6, 2007.

The certification requested is enclosed. To be official, the certification for a certified copy must be attached to the original document that was electronically submitted and filed under FAX audit number H07000090452.

Should you have any question regarding this matter, please telephone (850) 245-6050, the Amendment Filing Section.

Tina Roberts
Document Specialist
Division of Corporations

Letter Number: 007A000023777

P.O BOX 6327 – Tallahassee, Florida 32314
ARTICLES OF AMENDMENT TO ARTICLES OF INCORPORATION
OF
PACT, INC.

The undersigned, as President of PACT, INC. ("Corporation"), a Florida not-for-profit corporation, does hereby certify that the Amendments provided for herein were adopted by the Board of Directors of the Corporation on the 2.8 day of M., 2007. There are no members entitled to vote on this amendment.

1. **Name of Corporation:** PACT, INC.

2. **Document Number:** The document number of the Corporation is 741890.

3. **Amendments Adopted:**
   (a) Article I of the Restated and Amended Articles of Incorporation is hereby amended to read as follows:

   "ARTICLE I

   The name of the corporation shall be: RUTH ECKERD HALL, INC."

   (b) Article VII of the Restated and Amended Articles of Incorporation is hereby amended to read as follows:

   "ARTICLE VII

   The officers of the corporation shall be described as provided in the Bylaws of the corporation and shall be elected or appointed by the Board of Directors of the corporation as provided in such Bylaws."

4. **Approval by Board of Directors:** A majority of all members of the Board of Directors entitled to vote on these Amendments approved such Amendments such that the number of votes cast for the amendment was sufficient for approval.

---

Prepared By:
Bruce H. Bokor, Esq.
Johnson, Pope, Bokor, Ruppel & Burns, LLP
911 Chestnut Street
Clearwater, Florida 33756
Bar No. 0150340
(727) 461-1818

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APPENDIX E.

Marcia P. Hoffman School of the Arts
Class Offerings: Summer 2014
## Multi-Week Performance Classes, Ages 8–18

<table>
<thead>
<tr>
<th>Class</th>
<th>Age</th>
<th>Dates</th>
<th>Time</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental Jazz Camp</td>
<td>11-14</td>
<td>JUN. 9–13</td>
<td>9 AM–4 PM</td>
<td>$275.00</td>
</tr>
<tr>
<td>Next Stop Broadway: Seize the Day!</td>
<td>11-14</td>
<td>JUN. 9–JUN. 28</td>
<td>9 AM–4 PM</td>
<td>$525.00</td>
</tr>
<tr>
<td>Summer Glee</td>
<td>10-14</td>
<td>JUL. 7–JUL. 11</td>
<td>9 AM–4 PM</td>
<td>$275.00</td>
</tr>
<tr>
<td>Sketch Comedy Intensive</td>
<td>14-18</td>
<td>JUL. 7–18</td>
<td>9 AM–4 PM</td>
<td>$375.00</td>
</tr>
<tr>
<td>Disney’s Beauty and the Beast</td>
<td>13-18</td>
<td>JUL. 12–26</td>
<td>9 AM–4 PM</td>
<td>$395.00</td>
</tr>
</tbody>
</table>

## One-Week, Half-Day & All-Day Themed Singing & Movement Classes, Ages 4–14

<table>
<thead>
<tr>
<th>Class</th>
<th>Age</th>
<th>Dates</th>
<th>Time</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discover Disney</td>
<td>6–8</td>
<td>JUNE 16–20</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>Tampa Bay Tap Fest!</td>
<td>12 &amp; UP</td>
<td>JUNE 20–22</td>
<td>Beg/Adv Beg. Int./Advanced</td>
<td>$100</td>
</tr>
<tr>
<td>Star-Spangled Tappers</td>
<td>4–7</td>
<td>JUNE 23–27</td>
<td>9 AM–12 PM</td>
<td>$135.00</td>
</tr>
<tr>
<td>Tap Jazz, Hip-Hop</td>
<td>8–12</td>
<td>JUNE 23–27</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>Show Stoppers</td>
<td>8–11</td>
<td>JUL. 14–18</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
</tbody>
</table>

## One-Week, Half-Day Classes for Our Little Artists, Ages 3–4

<table>
<thead>
<tr>
<th>Class</th>
<th>Age</th>
<th>Dates</th>
<th>Time</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fairies in the Moonlight</td>
<td>3–4</td>
<td>JUN. 9–13</td>
<td>9 AM–12 PM</td>
<td>$135.00</td>
</tr>
<tr>
<td>Peter Rabbit and Farmer McGregor</td>
<td>3–4</td>
<td>JUN. 16–20</td>
<td>9 AM–12 PM</td>
<td>$135.00</td>
</tr>
<tr>
<td>Cool Cats of Jazz</td>
<td>3–4</td>
<td>JUN. 16–20</td>
<td>1:30–4:00 PM</td>
<td>$115.00</td>
</tr>
<tr>
<td>The Unicorn and the Moon</td>
<td>3–4</td>
<td>JUN. 23–27</td>
<td>9 AM–12 PM</td>
<td>$135.00</td>
</tr>
</tbody>
</table>

## One-Week, All-Day Themed Dramatics Classes, Ages 5–7

<table>
<thead>
<tr>
<th>Class</th>
<th>Age</th>
<th>Dates</th>
<th>Time</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Despicable Money</td>
<td>5–7</td>
<td>JUN. 9–13</td>
<td>9 AM–3 PM</td>
<td>$180.00</td>
</tr>
<tr>
<td>Frozen</td>
<td>5–7</td>
<td>JUN. 16–20</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>Time Tunnel Treehouse</td>
<td>5–7</td>
<td>JUN. 23–27</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>X-Factor</td>
<td>5–7</td>
<td>JUN. 30–JUL. 3</td>
<td>9 AM–3 PM</td>
<td>$180.00</td>
</tr>
<tr>
<td>SpongeBob’s Globes</td>
<td>5–7</td>
<td>JUL. 7–11</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>Lego Land</td>
<td>5–7</td>
<td>JUL. 14–18</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
</tbody>
</table>

## One-Week, All-Day Themed Dramatics Classes, Ages 8–10

<table>
<thead>
<tr>
<th>Class</th>
<th>Age</th>
<th>Dates</th>
<th>Time</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undercover Monsters, Inc.</td>
<td>8–10</td>
<td>JUN. 9–13</td>
<td>9 AM–3 PM</td>
<td>$180.00</td>
</tr>
<tr>
<td>Muppet Mapquest</td>
<td>8–10</td>
<td>JUN. 16–20</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>Peabody and Sherman</td>
<td>8–10</td>
<td>JUN. 23–27</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>X-Factor</td>
<td>8–10</td>
<td>JUN. 30–JUL. 3</td>
<td>9 AM–3 PM</td>
<td>$180.00</td>
</tr>
<tr>
<td>Dolphin Tales</td>
<td>8–10</td>
<td>JUL. 7–11</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>Training Your Dragon</td>
<td>8–10</td>
<td>JUL. 14–18</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
</tbody>
</table>

## One-Week, All-Day Specialty Acting Classes, Ages 8–14

<table>
<thead>
<tr>
<th>Class</th>
<th>Age</th>
<th>Dates</th>
<th>Time</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lights, Camera, Action!</td>
<td>11–14</td>
<td>JUN. 16–20</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>Puppet Masters</td>
<td>11–14</td>
<td>JUN. 23–27</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>X-Factor</td>
<td>11–14</td>
<td>JUN. 30–JUL. 3</td>
<td>9 AM–3 PM</td>
<td>$180.00</td>
</tr>
<tr>
<td>The Hunger Games – Mockingjay</td>
<td>11–14</td>
<td>JUL. 21–25</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
<tr>
<td>I’m Ready for My Close-Up!</td>
<td>8–10</td>
<td>JUL. 21–25</td>
<td>9 AM–3 PM</td>
<td>$225.00</td>
</tr>
</tbody>
</table>
APPENDIX F.

Awards/Nominations
Awards / Nominations

NOVEMBER 18, 1986 - Governor's Design Award presented by the State of Florida
Ruth Eckerd Hall is a 73,000 square-foot facility boasting the 2,180-seat auditorium as its main feature. Architects designed the Hall's continental-style seating with no center aisles to bring the audience closer to the performers and afford an ideal view from all seats. In November 1986, the State of Florida recognizes the Baumgardner Center for excellence in facility development by presenting it with the 1986 Governor's Design Award.

SEPTEMBER 1991 - Ruth Eckerd Hall designated as a Major Cultural Institution
Demonstrating a sustained level of artistic excellence as well as continued financial stability, Ruth Eckerd Hall is designated a Major Cultural Institution by the State of Florida, making it the only performing arts center in the state to receive the designation.

MARCH 2000 - Ruth Eckerd Hall ranked #1 in Cultural Institution Program
Ruth Eckerd Hall receives highest recognition for its programming, educational endeavors, and quality of staff and boards in the State of Florida's prestigious Cultural Institutions Program.

NOVEMBER 2002 – Ruth Eckerd Hall nominated for Pollstar's Theater of the Year Award.

2004 – Creative Loafing Award: Best Concert – K.D. Lang with the Florida Orchestra

2004 – Creative Loafing Award: Bobby Rossi, Best Concert Promoter

2005 – Future of the Region Community Service Award, Honorable Mention for The Chocolate Nutcracker

MARCH 2005 - Ruth Eckerd Hall named by Pollstar the #1 in ticket sales in the Southeast for theaters with 2,500 seats or fewer.

2006 – Creative Loafing Award: Ruth Eckerd Hall On The Road for Best Debut Concert – Shelby Lynne

2006 – Creative Loafing Award: Ruth Eckerd Hall – Best Performing Center That Doesn’t Behave Like One

APRIL 2007 - Ruth Eckerd Hall ranked 9th for the first quarter of 2007 in ticket sales according to Pollstar.
JULY 2007 - Ruth Eckerd Hall ranked 8th in the world for total tickets sold by Pollstar.

DECEMBER 2007 - Ruth Eckerd Hall ranked 7th in the world for gross ticket sales by Billboard magazine.

APRIL 2008 - Pollstar magazine ranks Ruth Eckerd Hall #6 in ticket sales among theaters with 5,000 or fewer seats in the world for the first quarter of 2008.

JULY 2008 - Billboard magazine ranks Ruth Eckerd Hall #1 in ticket sales and gross dollars for venues with 2,500 seats for the period from November 2007 to May 2008.

DECEMBER 2008 - Entertainment industry trade publication Pollstar announced the nomination of Ruth Eckerd Hall for a 2008 Pollstar Concert Industry Award in the category of Theatre of the Year. Ruth Eckerd Hall is nominated along with these prestigious venues: Beacon Theatre in New York, Chicago Theatre in Chicago, Fox Theatre in Atlanta, Nokia Theatre in L.A. Live in Los Angeles, Radio City Music Hall in New York and Ryman Auditorium in Nashville.

JUNE 2009 – Entertainment industry trade publication Venues Today announced that Ruth Eckerd Hall ranked #10 in the world in venues having 5,000 seats or less. Additionally, Pollstar, another leading entertainment industry trade publication, recently announced that Ruth Eckerd Hall is ranked #9 in the world in venues having 10,000 seats or less.

SEPTEMBER 2009 – Creative Loafing Awards: Katie Pedretty for Best Publicist

DECEMBER 2009 - Entertainment industry trade publication Billboard announced in its recent year-end issue, that Ruth Eckerd Hall is ranked #9 in the world in venues having 5,000 seats or less. Within that same ranking, the Hall is number one in the world in venues having 2,500 seats or less. Based on the report, Ruth Eckerd Hall had gross ticket sales of $10,865,802 and ticket sales of 224,227 to concerts and events between December 6, 2008 and November 21, 2009. During this 12 month period, the Hall presented 173 performances and had 26 sellouts. Within the same issue, Ruth Eckerd Hall is ranked number eight in the world in venues with 5,000 seats or less for the Decade-End Top 10 Ranking (from December 11, 1999 to November 21, 2009). Based on the report, the Hall had gross ticket sales of $84,004,732 and ticket sales of 2,525,479 to concerts and events. During this 10 year period, Ruth Eckerd Hall presented 1,291 performances and had 320 sellouts. Within that same period, the Hall is number one in the world in venues having 2,500 seats or less. As the Hall enters its 27th season, it is ranked higher than such prestigious venues as Bank of America Pavillion in Boston, San Diego Civic Theatre and the Bob Carr Performing Arts Center in Orlando.

2010 – St. Petersburg Times Top 10 Concerts of the Year in Tampa Bay Area – Four of the top 10 concerts were at Ruth Eckerd Hall – Robert Plant, Neil Young, Natalie Merchant and MGMT

JUNE 2010 – According to Alexa.com, Ruth Eckerd Hall’s website is in the top 12 for performing arts venues.

JULY 2010 – According to Venues Today, for mid-year Top Stops in venues under 5,000, Ruth Eckerd Hall was ranked 12th and for venues under 2,500, Ruth Eckerd Hall was ranked 2nd.
AUGUST 2010 – Entertainment industry trade publication *Venues Today* announces the results of their monthly report and Ruth Eckerd Hall was ranked 6th in the world of venues with 5,000 seats or less with gross ticket sales of $531,121 to concerts and events for the period from June 16 to July 15, 2010. Within that same ranking, Ruth Eckerd Hall is #2 with seats of 2,500 or less.

2011 – Pinellas County Music Educators Association, Community Partner Award

JANUARY 2011 – Entertainment industry trade publication *Billboard* magazine announced the results of their yearly report this week and Ruth Eckerd Hall was ranked #10 in the world of venues with 5,000 seats or less for the period from November 28, 2009 to November 20, 2010. Within that same ranking, Ruth Eckerd Hall is ranked #1 in the world with seats of 2,500 or less and is the only venue in the world ranked with such distinction.

MARCH 2011 – Entertainment industry trade publication *Venues Today* announces the results of their monthly report and Ruth Eckerd Hall was ranked #7 in the world of venues with 5,000 seats or less for the period from January 16 to February 15, 2011. Within that same ranking, Ruth Eckerd Hall is #1 with seats of 2,500 or less.

MAY 2011 – Entertainment industry trade publication *Venues Today* announces the results of their monthly report and Ruth Eckerd Hall is ranked #8 in the world of venues with 5,000 seats or less for the period from March 16 to April 15, 2011. Within that same ranking, Ruth Eckerd Hall is #2 with seats of 2,500 or less.

SEPTEMBER 2011 – *Creative Loafing* Awarded: Ruth Eckerd Hall for Best Large Concert Venue (sold out performance of PRIMUS in June 2011 mentioned), Ruth Eckerd Hall for Best Stepping-Up of Programming, the Capitol Theatre for Best Classic Movies and Steve K. Mitchell of Eckerd Theater Company for Best Set Designer for Twelfth Night

SEPTEMBER 2012 – *Creative Loafing* Award: The Capitol Theatre for Best Reason To Go To Downtown Clearwater For A Concert

DECEMBER 2012 – According to entertainment industry trade publication *Pollstar*, Ruth Eckerd Hall ranked #3 in the world for venues with less than 2,500 seats.

JUNE 2013 – *Tampa Bay Business Journal* selected Ruth Eckerd Hall as the 2013 Nonprofit of the Year in the Arts, Culture and Humanities category.

TO DATE: Since 1988, Eckerd Theater Company has performed for more than a million young people and families both at home and on tour throughout the eastern U.S. For many of these audiences, ETC is their first theatrical experience and, sadly, for some in rural and underserved areas of Florida, ETC is their only experience of live performance.

TO DATE: Since 1988, ETC has produced three dozen new works for youth and family audiences written by both commissioned, nationally-known playwrights like Eric Coble (2 commissions, and 2013 Chorpenning Award winner) and Doug Cooney (recent Charlotte B. Chorpenning Award winner) and by local writers and composers. Doug Cooney’s ETC-commissioned work BATTLEDRUM, written with Tampa composer Lee Ahlin, received its
second major production by Metro Theater Company in St. Louis in January 2012. In 2010, Artistic Director Julia Flood’s THE GREAT ALPHABET ADVENTURE was published by Anchorage Press Plays (now distributed by Dramatic Publishing, Inc.).

**TO DATE:** In a typical season, Ruth Eckerd Hall presents 10-30 Grammy award winning artists in the fields of comedy, classical, rock, pop, country, and Broadway soundtracks.

**TO DATE:** Ruth Eckerd Hall has been presenting arts education programs for the community almost since its inception. Programs expanded exponentially with the opening of the Marcia P. Hoffman (MPH) Performing Arts Institute. Graduates of the MPH and former REH Scholarship recipients who have gone on to become established in the field include:

**Quentin Darrington** who went on to earn a role in national tours of Color Purple, as well as lead roles in Ragtime and Memphis – appearing in both on stage at Ruth Eckerd Hall.

**Emily Frederickson** former member of Ruth Eckerd Hall/Clearwater Jazz Holiday Youth Jazz Combo earned a coveted internship at the University of New Orleans and earned a position as the FIRST female musician with the New Orleans Jazz Orchestra.

**Lauren Irion** is now an actress and singer in Los Angeles best known for her recurring role on ABC-TV’s “Good Christian Belles” with Kristin Chenowith.

**Billy Norris** former member of the Ruth Eckerd Hall-Clearwater Jazz Holiday Youth Jazz Combo is now touring with singer and songwriter, Gavin DeGraw who is also touring with the band Train.

**Karen Olivo** earned a Tony Award for Best Featured Actress in a Musical for her performance as Anita in West Side Story

**Calvin Royal** is a member of the acclaimed American Dance Theater in New York City and was accepted to The Julliard School.

**Ruth Eckerd Hall/Clearwater Jazz Holiday Youth Jazz Band** is comprised of some of Tampa Bay’s top instrumental students representing over a dozen different schools across three counties. The Ensembles perform annually at Clearwater Jazz Holiday and the esteemed Lakeside Jazz Festival, where they compete and have consistently earned merited awards. **In Spring 2013, three of these Ensemble students were chosen to join students from across the country to visit the White House and participate in Soulville, USA: The History of Memphis Soul, a special interactive music event with Justin Timberlake, Sam Moore, Mavis Staples and Booker T. Jones – with First Lady Michelle Obama in the audience.**

Ruth Eckerd Hall is currently under the leadership of **President and CEO, Zev Buffman.** Zev’s varied background includes managing seven performing arts centers in Florida and bringing touring Broadway shows to the state. He also built and managed four 20,000 seat concert amphitheatres. Zev has produced more than 40 Broadway shows, 100 national tours and earned 29 Tony nominations. In addition to being the founding general
partner of the NBA’s Miami Heat, he is also the recipient of the prestigious State of Florida Ambassador of the Arts award, the 2008 Edgar Award winner as producer of Panic, and the 2010 Raven Award- Mystery Writers of America. His diverse and broad experience provides vital leadership to guide Ruth Eckerd Hall towards future growth and opportunities.
APPENDIX G.

Ruth Eckerd Hall’s History
History of Ruth Eckerd Hall
at the Richard B. Baumgardner Center for the Performing Arts

NOVEMBER 1977 - 38 acres are donated for a performing arts center
In November 1977, June Baumgardner Gelbart donates a 38-acre parcel of land to the City of Clearwater in the name of Kapok Tree Inns Corporation. The memorial gift, given in honor of Richard B. Baumgardner, Sr., includes the stipulation that the land be used for a performing arts center and that development begin by early 1980.

FEBRUARY 6, 1978 - PACT, Inc. is established
In 1978, residents of the community choose a Board of Directors and establish the Performing Arts Center and Theater, Inc. (PACT, Inc.), a private, non-profit organization that would build, finance, and direct all operational activities.

The prestigious Frank Lloyd Wright Foundation in Arizona, headed by Chief Architect William Wesley Peters, designs and directs the building of Ruth Eckerd Hall, the first facility on the site. The foundation had designed and built performing arts facilities in Arizona, California, Kentucky, and Oklahoma, as well as the Van Wezel in Sarasota. Enterprise Building Corporation, headed by Ed Proefke, is hired to construct the Hall.

Total cost of the facility is $14.5 million. The private sector raises $9 million, prompting ten lending institutions to grant a $5.5 million, 25-year mortgage loan, guaranteed by the local municipalities of Clearwater and Dunedin, Pinellas County, and Newhouse Broadcasting Group.

DECEMBER 15, 1979 - Groundbreaking ceremony is held
Close to 300 people attend the official groundbreaking ceremonies for what would be Ruth Eckerd Hall at the Richard B. Baumgardner Center for the Performing Arts.

OCTOBER 25, 1980 - Date of incorporation

NOVEMBER 1980 – Arnold N. Breman is first Executive Director of PACT, Inc.
Hailing from Clemens Performing Arts Center in Elmira, New York, Breman becomes the first Executive Director of PACT, Inc.

OCTOBER 15, 1983 - Ruth Eckerd Hall is dedicated
The Hall is completed in October 1983, with a dedication ceremony featuring local dignitaries and the Florida Gulf Coast Symphony (now the Florida Orchestra). On October 16, 1983, the first official performance takes place on stage featuring the Suzuki Children of Japan. The performance is sold out.
NOVEMBER 18, 1986 - Governor's Design Award presented by the State of Florida
Ruth Eckerd Hall is a 73,000 square-foot facility boasting the 2,180-seat auditorium as its main feature. Architects designed the Hall's continental-style seating with no center aisles to bring the audience closer to the performers and afford an ideal view from all seats. In November 1986, the State of Florida recognizes the Baumgardner Center for excellence in facility development by presenting it with the 1986 Governor's Design Award.

NOVEMBER 4, 1987 - Arts education facility is dedicated
In November 1987, the center's arts education facility is dedicated as The PACT Institute for the Performing Arts and commits itself to providing the finest educational experiences in the performing arts to all in the community. Located adjacent to Ruth Eckerd Hall, The PACT Institute administers the Adventures in the Arts programs which include In-School-Time performances, classes, and workshops in theater, music, and dance for children and adults, Weekend Family Theater presentations, Master classes, and pre-performance lectures and demonstrations. Its Community Arts Education program introduces workshops, classes and family performances to underserved areas of the community through cooperative ventures with local agencies, corporations, and schools.

In 1988, Eckerd Theater Company (ETC) is formed as the resident children's theater company. ETC presents exciting and imaginative adaptations of the finest children's literature as well as original plays for young people. The company employs professional directors, actors, artists, and technicians. In 1991, the ensemble initiates a tour program throughout Florida and the southeast.

MARCH 5, 1990 – Elissa O. Getto named Executive Director of PACT, Inc. and PAC Foundation, Inc.
Getto is named Executive Director of both PACT, Inc. and the Performing Arts Center Foundation, Inc. after overseeing operations of the Hall for six months as its Interim Executive Director. She served as the Director of Education of The PACT Institute for the Performing Arts since 1987.

SEPTEMBER 1991 - Ruth Eckerd Hall designated as a Major Cultural Institution
Demonstrating a sustained level of artistic excellence as well as continued financial stability, Ruth Eckerd Hall is designated a Major Cultural Institution by the State of Florida, making it the only performing arts center in the state to receive the designation.

NOVEMBER 25, 1992 – Wall of Stars is dedicated
Prior to the Tommy Tune performance on November 25, 1992, thirty-two of Ruth Eckerd Hall’s major donors are recognized in a dedication ceremony for the Wall of Stars. The farsighted donors, whose gifts ranged from $150,000 to $2 million, are honored with individual bronze plaques on the wall, with levels of cumulative giving indicated by raised bronze stars under each plaque.

OCTOBER 29, 1993 – Rededication of the Hall marks the beginning of the year-long Tenth Anniversary celebration
Prior to the October 29, 1993 performance of the St. Petersburg (formerly the Leningrad) Philharmonic Orchestra, a rededication ceremony is held on the stage of Ruth Eckerd Hall.
Immediately after the performance, all members of the audience are invited to a champagne and dessert reception held throughout the Hall.

**MAY 1, 1995 – Nancy Sullivan Skinner named Executive Director & CEO of PACT, Inc. and PAC Foundation, Inc.**

Skinner joins PACT, Inc. and PAC Foundation from Miami where since 1990 she had served as Managing Director of the Gusman Center for the Performing Arts.

**JULY 1997 – Les Smout appointed Interim Executive Director**

**JANUARY 1998 – Len Van Noord appointed Executive Director of PAC Foundation, Inc.**

**FEBRUARY 1998 – Mark Alexander appointed Interim Executive Director of PACT, Inc.**

**AUGUST 10, 1998 – Robert A. Freedman named Executive Director of PACT, Inc.**

Freedman joins PACT Inc. as a result of a national search. He comes to Ruth Eckerd Hall from the California Center for the Arts in Escondido where he had full responsibility for the operation and management of an $81 million arts complex including two theaters, an art museum, and a full service conference center.

**AUGUST 16, 1999 – Robert A. Freedman title changed to President & CEO of PACT, Inc.**

**AUGUST 16, 1999 – Kathy Short Rabon named Executive Director of PAC Foundation, Inc.**

Rabon, actively involved in the Clearwater community for many years with service on over 15 Boards of Directors for various organizations including PAC Foundation, assumes the top position for PAC Foundation. Prior to her position with Ruth Eckerd Hall, Rabon was President/CEO of the Greater Clearwater Chamber of Commerce.

**SEPTEMBER 1999 - Eckerd Theater Company showcases at Southern Arts Exchange**

Eckerd Theater Company achieves a new benchmark as it is selected to perform for national arts presenters at the Southern Arts Federation's annual conference.

**MARCH 2000 - Ruth Eckerd Hall ranked #1 in Cultural Institution Program**

Ruth Eckerd Hall receives highest recognition for its programming, educational endeavors, and quality of staff and boards in the state of Florida's prestigious Cultural Institutions Program.

**MAY 2000 – Ruth Eckerd Hall’s Setting The Stage For Future Generations Capital Campaign launched**

Following months of intensive case preparation work with campaign consultants, the capital campaign quiet phase commences under the leadership of PAC Foundation Executive Director Kathy Short Rabon, PACT President & CEO Robert A. Freedman, PAC Foundation Board Chairman Dan Mann, PACT Board Chairman Barry Alpert, Honorary Campaign Chairperson Ruth B. Eckerd, and Campaign Chairman James M. Cantonis. Also leading the effort are Pacesetting Team Honorary Co-Chairs Frederick E. Fisher and Gus A. Stavros, Leadership
Team Co-Chairs Ann Wilkins Duncan and Kenneth G. Hamilton, and Board Team Co-Chairs L. Douglas Bailey and Joshua Magidson. The Eckerd Family lead challenge gift of $5 million anchors the launch of the $21 million campaign.

March 19, 2001 – Public announcement of the Setting The Stage For Future Generations Capital Campaign

The public announcement is made at an afternoon press conference and The Crystal Ball gala dinner is held in the Margarete Heye Great Room that evening for all quiet phase donors. The campaign Public Phase Chairman is David P. Stone.

JUNE 11, 2001 - Ground Breaking ceremony for new Educational Institute
Remarks by the State of Florida Education Commissioner Charlie Crist highlight the ceremony, which includes recognition of the community support that was responsible for the initial construction of Ruth Eckerd Hall as well as for the vision leading to the present campaign.

DECEMBER 12, 2001 - $1 Million Kresge Challenge Grant awarded to Capital Campaign
The prestigious Kresge Foundation awards Ruth Eckerd Hall a stunning $1 million for its new renovation and expansion effort.

JANUARY 2002 - Eckerd Theater Company performs at International Showcase
Eckerd Theater Company performs its touching Holocaust-based work, I Never Saw Another Butterfly, in the premier showcase for theater for young audiences.

SEPTEMBER 5, 2002 – The Margarete Heye Great Room re-opens
After being closed for 3 months, the renovated Great Room re-opens for community use.

NOVEMBER 2002 – Ruth Eckerd Hall nominated for Pollstar’s Theater of the Year Award

DECEMBER 2002 – Marcia P. Hoffman Performing Arts Institute named

The receipt of a major gift from the Hoffman family results in the naming of the new state-of-the-art Marcia P. Hoffman Performing Arts Institute. The new education facility includes three studio classrooms, four private teaching studios, the Michael & Joan Kline Dance Studio, the Henrietta Campbell Rehearsal Studio, a visual arts learning lab, and the new 182-seat Murray Studio Theater.

DECEMBER 4, 2002 – Approval from PACT, Inc. Board of Directors to complete the balance of the renovation and expansion project with funding arrangement from local banks as necessary

DECEMBER 30, 2002 – Criteria met for $1 million Kresge Challenge Grant

Contributions from over 750 donors help raise the $20 million necessary to earn the $1 million challenge grant by the December 31st deadline.
DECEMBER, 2002 – Capital Campaign exceeds original goal of $22 million

As 2002 ends, nearly $23 million has been raised towards the Setting The Stage For Future Generations Campaign. The new Campaign goal is extended to $28 million.

JANUARY 2003 - Marcia P. Hoffman Institute for the Performing Arts dedicated
Culminating the first phase of its $22-million capital campaign, Ruth Eckerd Hall marked the completion of its new educational institute with a series of special events to thank the community and acknowledge its major donors.

JANUARY 23, 2003 – Thank You Gala hosted inside the new Institute
Invitation-only reception is the premier opening event of the new Performing Arts Institute.

JANUARY 31, 2003 – Inaugural Performance in the new 182-seat Murray Studio Theater

The celebratory evening begins with dinner in the Margarete Heye Great Room, followed by the premier performance inside the new Murray Studio Theater. The program includes Ruth Eckerd Hall Scholarship recipients, Ruth Eckerd Hall vocal students, The Florida Orchestra Chamber Players, and former Ruth Eckerd Hall scholarship winner and special guest Quentin Darrington. The Florida Orchestra Chamber Players’ performance includes the premier of a piece composed by Principal Bassoonist Mark Sforzini and commissioned by Ray and Nancy Murray.

FEBRUARY 2, 2003 – Grand Community Open House for new Marcia P. Hoffman Performing Arts Institute

Following a musical procession from the old education building to the new Institute, speakers including Mayor of Clearwater Brian Aungst and Pinellas County Commissioner Karen Seel discuss the importance of the new facility. Members of the Hoffman family cut the ribbon, officially opening the Institute. The open house allows the public inside the new space for the first time, where they participate in sample classes, meet instructors and staff, tour the Institute and more.

MAY 2003 - Phase Two of construction commences
The renovation and expansion of Ruth Eckerd Hall's Main Stage auditorium commenced on May 15. It will re-open November 1, 2003, with new amenities for patrons and artists.

OCTOBER 29, 2003 – Grand Re-Opening Gala hosted to re-open auditorium
Approximately 700 guests enjoyed touring the newly renovated backstage, Dress Circle Room, lobby, and auditorium spaces with new patina colored seats, carpet, and Main-Stage curtain. Construction of Dimmitt Family Atrium Lounge and Grand Concourse continues.

OCTOBER 30, 2003 – First show, G-3, is presented in the renovated facility

FEBRUARY 4, 2004 – Grand opening of the Dimmitt Family Atrium Lounge

140 guests enjoyed buffet and beverages with Larry Dimmitt, Jr. and his wife, Marge, cutting the ribbon with children Eileen, Richard, and Lawrence III.
FEBRUARY 5, 2004 – Official Grand Opening of the Grand Concourse

Mayor Brian Aungst, Ken Hamilton, David Stone, Bill Nodine, Josh Magidson, and Pat Fletcher cut the official ribbon.

FEBRUARY 6, 2004 – First event, Christopher Still Exhibit, is presented in the Grand Concourse

FEBRUARY 7, 2004 – First public performance, Don Rickles and Tony Danza, is presented since opening of Grand Concourse

MAY 19, 2004 – Jack Eckerd, one of the founders of the Hall, businessman, and philanthropist, passes awad

OCTOBER 2004 – History-making partnership with Progress Energy, who agrees to sponsor the entire season of performances, announced

FEBRUARY 18, 2005 – Construction kick-off luncheon held for Challener-Morrow Production Studios

Guests enjoyed lunch and dessert with Bob Challener and Nelson Morrow honoring their long-time support of and dedication to the arts. The renovations to the original education building, which will become the production studios, are made possible by a financial donation from Ray and Nancy Murray.

MARCH 2005 – Ruth Eckerd Hall named by Pollstar the number one in ticket sales in the Southeast for theaters with 2,500 seats or fewer

OCTOBER 2005 – Partnership continues with Progress Energy, sponsor of the entire season of performances for the second year

JULY 28, 2006 – Ruth Eckerd, namesake and one of the founders of the Hall, passes away

AUGUST 2006 – Robert A. Freedman named Executive Director of PAC Foundation, Inc.

In addition to his responsibilities as President and CEO of PACT, Inc., the Board of the PAC Foundation names Freedman Executive Director

OCTOBER 2006 – Partnership continues with Progress Energy, sponsor of the entire season of performances for the third year

MARCH 2007 – Both Boards of Directors unanimously approve name change

The Hall’s operating side and foundation were renamed Ruth Eckerd Hall, Inc. and Ruth Eckerd Hall Foundation, Inc. Previously they had been known as Performing Arts Center & Theater, Inc. (PACT, Inc.) and Performing Arts Center Foundation, Inc. (PAC Foundation, Inc.). These name changes were put into place to help brand the Hall with only one name
throughout the community and across the country and help to simplify the name of the Hall on all paperwork for donors, members, sponsors, and employees.

MARCH 2007 - Robert A. Freedman title changed to President & CEO of Ruth Eckerd Hall, Inc. and Ruth Eckerd Hall Foundation, Inc. to correspond with the organization’s name change.

APRIL 2007 - Ruth Eckerd Hall ranked ninth for the first quarter of 2007 in ticket sales according to Pollstar

JULY 2007 - Lexus becomes The Official Vehicle of Ruth Eckerd Hall. A multi-year partnership is announced benefiting patrons that own Lexus vehicles with free parking

JULY 2007 - Ruth Eckerd Hall ranked eighth in the world for total tickets sold by Pollstar

OCTOBER 2007 - 25th anniversary season of Ruth Eckerd Hall, 20th anniversary of the establishment of Eckerd Theater Company and the 5th anniversary of the opening of The Marcia P. Hoffman Performing Arts Institute launched

OCTOBER 2007 - Partnership continues with Progress Energy, sponsor for the entire season of performances for the fourth year

DECEMBER 2007 - Ruth Eckerd Hall ranked seventh in the world for gross ticket sales by Billboard magazine

APRIL 2008 - 25th anniversary season performances celebrated with Spectrum Dance Theater’s debut work by Tony Award®-nominated Artistic Director Donald Byrd. This world premiere was danced to A Suite for Ruth, a jazz piece composed by Dave Koz and David Benoit for the Hall’s 20th anniversary. Suite for Ruth was performed live by five-time Grammy® nominee David Benoit

APRIL 2008 - Pollstar magazine ranks Ruth Eckerd Hall sixth in ticket sales among theaters with 5,000 or fewer seats in the world for the first quarter of 2008

JULY 2008 - Billboard magazine ranks Ruth Eckerd Hall number one in ticket sales and gross dollars for venues with 2,500 seats for the period from November 2007 to May 2008

DECEMBER 2008 - Entertainment industry trade publication Pollstar announced the nomination of Ruth Eckerd Hall for a 2008 Pollstar Concert Industry Award in the category of Theatre of the Year. Ruth Eckerd Hall is nominated along with these prestigious venues: Beacon Theatre in New York, Chicago Theatre in Chicago, Fox Theatre in Atlanta, Nokia Theatre in L.A. Live in Los Angeles, Radio City Music Hall in New York and Ryman Auditorium in Nashville.

JANUARY 2009 - The City of Clearwater and Ruth Eckerd Hall join forces to renovate and revitalize the historic Capitol Theatre located on downtown Clearwater’s beautiful Cleveland Street. This project is part of the plan to re-energize downtown Clearwater, and the Theatre is an integral part of the unique character of the area.

JUNE 2009 - Entertainment industry trade publication Venues Today announced that Ruth Eckerd Hall ranked #10 in the world in venues having 5,000 seats or less. Additionally,
Pollstar, another leading entertainment industry trade publication, recently announced that Ruth Eckerd Hall is ranked #9 in the world in venues having 10,000 seats or less.

NOVEMBER 2009 – Ruth Eckerd Hall proudly unveils a commemorative painting by nationally-acclaimed artist Christopher M. Still. The painting celebrates how the community came together to create what is now one of the finest performing arts centers in the country and features many long-time supporters depicted as audience members and students from The Marcia P. Hoffman Performing Arts Institute on stage while founders Jack and Ruth Eckerd look on from behind the stage curtain.

DECEMBER 2009 - Entertainment industry trade publication Billboard announced in its recent year-end issue, that Ruth Eckerd Hall is ranked number nine in the world in venues having 5,000 seats or less. Within that same ranking, the Hall is number one in the world in venues having 2,500 seats or less. Based on the report, Ruth Eckerd Hall had gross ticket sales of $10,865,802 and ticket sales of 224,227 to concerts and events between December 6, 2008 and November 21, 2009. During this 12 month period, the Hall presented 173 performances and had 26 sellouts. Within the same issue, Ruth Eckerd Hall is ranked number eight in the world in venues with 5,000 seats or less for the Decade-End Top 10 Ranking (from December 11, 1999 to November 21, 2009). Based on the report, the Hall had gross ticket sales of $84,004,732 and ticket sales of 2,525,479 to concerts and events. During this 10 year period, Ruth Eckerd Hall presented 1,291 performances and had 320 sellouts. Within that same period, the Hall is number one in the world in venues having 2,500 seats or less. As the Hall enters its 27th season, it is ranked higher than such prestigious venues as Bank of America Pavilion in Boston, San Diego Civic Theatre and the Bob Carr Performing Arts Center in Orlando.

MARCH 2010 – Ruth Eckerd Hall, Inc. and Ruth Eckerd Hall Foundation, Inc. Board of Directors merged into one Board to streamline operations, becoming Ruth Eckerd Hall, Inc.

JUNE 2010 – According to Alexa.com, Ruth Eckerd Hall’s website is in the top 12 for performing arts venues.

JULY 2010 – According to Venues Today, for mid-year Top Stops in venues under 5,000, Ruth Eckerd Hall was ranked 12th and for venues under 2,500, Ruth Eckerd Hall was ranked 2nd.

AUGUST 2010 – Entertainment industry trade publication Venues Today announces the results of their monthly report and Ruth Eckerd Hall was ranked 6th in the world of venues with 5,000 seats or less with gross ticket sales of $531,121 to concerts and events for the period from June 16 to July 15, 2010. Within that same ranking, Ruth Eckerd Hall is #2 with seats of 2,500 or less.

SEPTEMBER 2010 – On behalf of the staff and the Board of Directors, Robert Freedman, Ruth Eckerd Hall President and CEO accepted an award for the Greatest Contribution to Downtown Clearwater. This award recognizes Ruth Eckerd Hall’s involvement with The Capitol Theatre Project.

JANUARY 2011 – Entertainment industry trade publication Billboard magazine announced the results of their yearly report this week and Ruth Eckerd Hall was ranked #10 in the world of venues with 5,000 seats or less for the period from November 28, 2009 to November 20, 2010. Within that same ranking, Ruth Eckerd Hall is ranked #1 in the world with seats of 2,500 or less and is the only venue in the world ranked with such distinction.
MARCH 2011 – Entertainment industry trade publication Venues Today announces the results of their monthly report and Ruth Eckerd Hall was ranked #7 in the world of venues with 5,000 seats or less for the period from January 16 to February 15, 2011. Within that same ranking, Ruth Eckerd Hall is #1 with seats of 2,500 or less.

APRIL 2011 – Robert Freedman, Ruth Eckerd Hall President and CEO, announces his retirement at the end of 2011 after serving in the position for 13 years.

MAY 2011 – Entertainment industry trade publication Venues Today announces the results of their monthly report and Ruth Eckerd Hall is ranked #8 in the world of venues with 5,000 seats or less for the period from March 16 to April 15, 2011. Within that same ranking, Ruth Eckerd Hall is #2 with seats of 2,500 or less.

JANUARY 2012 – Zev Buffman, former President and CEO of the RiverPark Center of Performing Arts in Owensboro, Kentucky with production credits for more than 40 Broadway shows, 100 national tours and 29 Tony Award nominations, joins Ruth Eckerd Hall as President and CEO.

May 2012 – Announced Expanding the Experience $18 million Capital Campaign to renovate and expand both Ruth Eckerd Hall and the Capitol Theatre.

September 2012 – Launched Technical Theater Career Training program with Master Class.

October 2012 – Set new record for gross ticket revenue for the 2011 – 12 season with more than $13 million representing over 400 ticketed events.

November 2012 – Premiered Agatha Christie’s The BBC Murders at the Capitol Theatre. Ruth Eckerd Hall’s first production to tour and carry the Hall’s name nationally.

June 2013 – Ruth Eckerd Hall was selected as the 2013 Nonprofit of the Year in the Arts, Culture and Humanities category by the Tampa Bay Business Journal.

July 2013 – $1 million Expanding the Experience capital campaign gift was given by long time Ruth Eckerd Hall member, Geri Trautlein, in honor of her husband, Ray. The gift will be recognized with their name on the VIP Lounge at the Capitol Theatre.

Designed by the prestigious Frank Lloyd Wright Foundation, Ruth Eckerd Hall is known for its 2,180 seat, acoustically perfect auditorium. Artists from America and around the world, ranging from classical, rock, opera, Broadway, jazz, pop and more are included in the stellar lineup of more than 300 performances a year.

Ruth Eckerd Hall is a 501(c) (3) not-for-profit organization.
APPENDIX H.

Marcia P. Hoffman School of the Arts’ History
History of the Hoffman Institute

October 1983 – Ruth Eckerd Hall opens. Programming includes presentations for youth and family and master classes with visiting artists. Community response was overwhelming and demonstrated a need for an arts education program in Pinellas County.

April 1986 – Ruth Eckerd Hall establishes a department of Education.

July 1987 – The board of directors purchase a 2,600 sq ft building adjacent to the Baumgardner Center to house education offices. Education committee chair, Marcia P. Hoffman proposes formal establishment of the institute which is overwhelming passed by the board of directors. The PACT Institute becomes the official educational arm of Ruth Eckerd Hall.

October 1988 – Eckerd Theater Company is created and the center begins to produce theater for young audiences. Statewide touring begins two years later and by 1998, Eckerd Theater Company is touring nationally.

October 1999 – The board of directors determines a larger facility is needed to respond to the community’s demand for arts education. Strong community, corporate and educational partnerships have continued to strengthen and grow the Institute.

December 2002 – Construction begins to expand the facilities, bringing more classrooms and rehearsal studios adjacent to Ruth Eckerd Hall, made possible in part through the generosity of the Hoffman family.

February 2003 – The new facility opens and the Institute is renamed in honor of Marcia P. Hoffman, a founder of Ruth Eckerd Hall and its education program.

Since Ruth Eckerd Hall’s inception, the leadership, with the assistance of generous supporters, has been committed to providing educational opportunities within and by means of the performing arts. This commitment and dedication continues today.
APPENDIX J

ZeeMaps Digital Map for Savannah Swing Festival
**Savannah Swing Festival Map**

SEE LINK FOR SMART PHONE MAP

1. **Hotel – Homewood Suites**  
   a. 5820 White Bluff Rd  
      912-353-8500

2. **Food plaza near hotel**  
   a. 5500 Abercorn St. *(Atlanta Bread Co., Publix, Cancun Mexican Restaurant, Starbucks, etc.)*

3. **Savannah Civic Center**  
   a. 301 W Oglethorpe Ave  
      *(Main venue for festival on Wednesday)*

4. **Rousakis Plaza**  
   a. E. Bay Street at Drayton Street  
      *(Performance Venue for Thursdays)*

5. **Reynolds Square**  
   a. 29 Abercorn Street  
      *(Combo Showcase for Thursday and Friday)*

6. **Lucas Theater**  
   a. 32 Abercorn Street  
      *(Venue/finale for Friday)*
APPENDIX K.

Ruth Eckerd Hall Jazz Band Alumni Facebook Group
TODAY! It's YOUR turn to share this link with your friends and family! We have to get this money raised before we go to Savannah or we're out of luck! Just click the little "share" button and include a heartfelt message! THANK YOU!

http://power2give.org/TampaBay/Project/Detail?projectId=2887

Check out this project on power2give.org.
Hey, this is wonderful!
Latest music news on my behalf... I am curating a bimonthly jazz concert series at a venue/art gallery in St. Petersburg called The Venture Compound. The first concert of this series is this Saturday, the 25th. My sextet, "Resurgence", which plays all original music will be opening for "The Downtown Trio" (David Pate, John Jenkins, Michael Ross). The Downtown Trio plays tunes you know but takes them real out. Here's the event page!

**Venture Presents: We Are Jazz (Session 1)**
Saturday, January 25 at 9:00pm
The Venture Compound in Saint Petersburg, Florida
37 people went
Emily Fredrickson added photos to January 22, 2014.

REH Jazz Ensemble throughout the years. Please upload your own photos of the band!
Emily Fredrickson was born in Clearwater, Florida. She graduated *summa cum laude* from Florida State University with a Bachelor of Arts in Jazz Music Performance in August of 2012. She is a candidate for a Master of Arts in Arts Administration at the University of New Orleans. She is an internationally touring trombonist, composer, and arranger and the first female member of the New Orleans Jazz Orchestra.