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A REPORT ON AN ARTS ADMINISTRATION INTERNSHIP AT THE THEATRE OF THE PERFORMING ARTS, SUMMER 1987

A Report
Presented to
the Faculty of the Graduate School
of the University of New Orleans

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

by
Paul Bossert
November 5, 1987

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INTRODUCTION

From May 11, 1987, through August 14, 1987, Paul Bossert interned at the Theatre of the Performing Arts. The internship was approved by the intern's Graduate Committee and confirmed by the Arts Administration Advisory Committee. It partially fulfills the requirements for the degree of Master of Arts in Arts Administration.

The internship encompassed duties involved in the management of a performing arts facility. The internship was supervised by Mr. Leonard Sobel, Stage Manager of the Theatre of the Performing Arts.

The following report profiles the Theatre of the Performing Arts, describes the internship, analyzes management challenges posed by the internship, offers recommendations for the resolution of these challenges, and discusses the effects of the intern's contribution to the organization.

CHAPTER I

PROFILE OF THE THE THEATRE OF THE PERFORMING ARTS

Development of the New Orleans Cultural Center

During the early 1960s, the New Orleans City Planning Commission outlined a plan for the growth of New Orleans. This plan called for concentrating certain civic activities in various geographic locations, such as city government in what is now the area of the Superdome, and transportation at the end of Loyola Avenue. Included in the plan was a cultural center to be built around the Municipal Auditorium on Basin Street. William Bergman, a prominent New Orleans architect, submitted an outline of his vision of the cultural center to the City Planning Commission in 1963. The ambitious plan was modeled after the Tivoli Garden in Copenhagen. It called for "a theater, a 'community facilities building,' and a new art museum building," surrounding a large plaza, all connected by an arched colonnade. On the periphery of this group of buildings would be seven parking garages and a 5000-seat concert hall.[1]

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[1] Linda Matys and Geoff O'Connell, "Hello Folly," New Orleans, October 1981, p. 53.

Unfortunately, the plan overlapped a substantial section of the historic Treme neighborhood which surrounded the Municipal Auditorium. Mayor Victor Schiro, after visiting the Tivoli Garden at the suggestion of the architect, was very much in favor of the plan. He ordered the relocation of several hundred primarily black families and demolished their houses. Construction of Mr. Bergman's Theatre of the Performing Arts began in 1967.[2]

In the mid-1960s, the New Orleans Symphony Orchestra and the New Orleans Opera were performing in the Municipal Auditorium. This facility had fallen out of fashion, though it was still in good condition. The popular sentiment was that a more appropriate space for the New Orleans Symphony, the New Orleans Opera, and other cultural events was needed. The City viewed a new theater as a potential source of revenue and a feather in its cap.

Because the Symphony and Opera were to be the primary users of the facility, officials of these organizations were given the opportunity to have substantial input in the exact specifications of the theater. The completion of the theater was repeatedly delayed by strikes, unavailability of materials, and other unforeseeable circumstances. Though not

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[2]Matys and O'Connell, p. 49.

completely finished, the New Orleans Theatre of the Performing Arts finally opened with a concert by the New Orleans Symphony Orchestra on January 9, 1973. Because of its state-of-the-art equipment and the construction delays, it was one of the most expensive theaters of its size in the world. James Bernard, the first managing director, was "charged with the responsibility of making the new structure a revenue-producing property."[3]

By the end of 1973, the theater was already being maligned by the local news media. Although it was supposed to have been a self-supporting enterprise, it cost the City $150,000 in its first seven months of operation. Having been touted as a magnet for cultural and artistic activity, its average of two performances per week since opening fell far below expectations. Some of the criticisms were that the hall was too small, the rental rates were too high, and the New Orleans Symphony and New Orleans Opera occupied too much of the theater's available time. Two-thirds of the theater's active dates were occupied by the New Orleans Symphony and the New Orleans Opera, both of which used the theater at a reduced rental rate for non-profit organizations and received subsidies from the City. This resulted in a very low net profit for

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[3]Hemeter, Mark, "Hall Opens With Symphony," States-Item. 14 February 1973, p. 8.

the City. It was noted that most productions that could sell more than 2200 tickets moved to the Municipal Auditorium where the rent was lower and there were more seats to sell.[4]

The Theatre of the Performing Arts was jointly administered by the City of New Orleans Department of Property Management and the Mayor's Advisory Committee for the Theatre of Performing Arts. The Mayor's Advisory Committee was an all-volunteer committee of three people who took an active role in the management of the theater's operation, though not necessarily in cooperation with the Department of Property Management. Twice in the theater's first two years of existence, the directorship was vacated. Both times Mrs. Muriel Bultmann Francis, one of the committee-members, volunteered to act as director until a new director could be hired.[5] Near the end of 1974, the directorship was vacated a third time.[6] The Mayor's Advisory Committee conducted a search in the city and endorsed a candidate for the position. However, the Civil Service Commission compiled a field of candidates and interviewed them without consulting the Mayor's

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[4]Doug Clifford, "Cultural Albatross," Figaro. 17 October 1973, p. 8.

[5]"Inside Report," Figaro. 3 July 1974, p. 4.

[6]The first director died while holding the position. The exact reasons for the resignations of the other two were not made public.

Advisory Committee. Charges of usurping authority were exchanged. The Mayor's Advisory Committee pointed out that none of the Civil Service candidates was from New Orleans or had promotional experience. The Civil Service Commission asserted that all of its candidates had facility management experience, which the Mayor's Advisory Committee's candidate did not have.[7] Eventually, The Civil Service Commission and the Mayor's Advisory Committee held discussions which led to the hiring of a mutually acceptable director.[8] The Mayor's Advisory Committee faded from existence soon thereafter.

Development of the cultural center remained controversial. The theater cost so much that little money was left with which to begin construction of subsequent phases of the cultural center. Symphony and Opera patrons blocked construction for nearly a year with a demand for more parking. Treme residents demanded a community center. Development of the area was opened for bidding. Irregularities in the bidding process were questioned and scrutinized until the process eventually came to a halt.[9]

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[7]Allan Katz, "Curtain Time Near for N. O. Theater Battle," States-Item. 4 December 1974, p. A5.

[8]James Gillis, "Campbell Chosen N.O. Theater Head," Times-Picayune. 20 December 1974, p. 3.

[9]Danae Columbus, "The Cultural Rat's Nest," Figaro. 25 February 1980, p. 5.

The tract of land between the Theatre of the Performing Arts and Rampart Street was eventually landscaped and dedicated to Louis Armstrong in 1980. At that time, the New Orleans Cultural Center was officially established as a division of the City's Department of Property Management. The New Orleans Cultural Center (NOCC) consisted of the Municipal Auditorium, the Theatre of the Performing Arts, Armstrong Park, and Gallier Hall, which is located at 545 Saint Charles Avenue. In August, 1987, the City of New Orleans renewed its search for a party to lease and develop Armstrong Park.[10]

The Theatre of the Performing Arts had physical problems from the time it opened. Its state-of-the-art hydraulic batten system quickly deteriorated so that within three years it was only marginally useful. This was due to the City's continuing practice of not devoting sufficient time or money to preventive maintenance. Eventually a contractor was hired on a full-time, on-call basis solely to service the batten system. The theater's system of stage lifts stopped functioning within two years. Rent for the facility was reduced to reflect these inadequacies. On the exterior, the pebble-and-cement facing began to fall off the walls. The companies which manufactured and

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[10] This information gathered through conversations with Bryan Blaum.

sold the stage lifts and the material for the facade were out of business. The City had no feasible recourse to seek compensation.[11]

Both the facade and the batten system were periodically repaired, though no long-term improvements were implemented until 1986. At that time, the batten system was removed and replaced with an improved version of a similar system. Although there were no substantial problems in the new system's first year of use, by August 1987 the Department of Property Management still did not have a contract for its maintenance.

Current Organizational Structure of the Theatre of the Performing Arts

The New Orleans Cultural Center's situation deteriorated significantly between 1985 and 1987. Due to the city's financial difficulties, most of the NOCC's staff was laid off and its budget was cut drastically.[12] In March 1987, Gene Blaum was appointed Manager of the New Orleans Cultural Center by Mayor Sidney Barthelemy. Prior to his appointment, Mr. G.

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[11] Paul Atkinson, "Rent is Cut as Theater Lifts Balk," Times-Picayune. 7 January 1975, p. 13.

[12] A comparison of the budgets for these years can be found in Appendix 1.

Blaum had been an administrator for Charity Hospital in New Orleans and a concert promoter. Mr. G. Blaum hired his son, Bryan Blaum, to fill the position of House Manager. However, the Assistant Manager position was vacant and Mr. B. Blaum actually took on the duties of that position.[13] Mr. B. Blaum had recently graduated from the University of New Orleans with a B.A. in Political Science. He had some experience in promotion and in restaurant management. This was his first experience in managing a performing arts facility.

When the Blaums took over, Leonard Sobel, Stage Manager, was the only employee remaining in the Theatre of the Performing Arts. He had held that position since August, 1982. Immediately prior to that, he had been the Associate Technical Director of Le Petit Theatre du Vieux Carre. Mr. Sobel had earned a Master of Arts degree in Technical Theatre and was a member of the International Association of Technicians, Stagehands, and Electricians. The theater had no other technical staff, stagehands, or administrators. A small custodial staff was shared by the Theatre of the Performing Arts and the Municipal Auditorium.

The only other employees of the NOCC were Pamela Bickham, Secretary and A. J. Tracey, Stage Technician. Mr. Tracey worked in the Municipal Auditorium in a

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[13]A diagram of the organizational structure of the NOCC is in Appendix 2.

capacity similar to Mr. Sobel's in the Theatre of the Performing Arts. The NOCC had no maintenance staff, such as carpenters or plumbers. All maintenance and repairs were handled by requests to the Public Buildings Division of the Department of Property Management.

Until 1986, the Theatre of the Performing Arts employed three stagehands on a full-time basis--Davis Barron, lighting technician; Cindy Sario, batten technician; and Robert Couret, sound technician. All three were members of the International Association of Technicians, Stagehands, and Electricians. When the theater was dark, they maintained the stage and stage equipment. Clients of the theater were expected to hire the three and Mr. Sobel as a union crew for their show and to pay them accordingly. In 1986, these four people and one other installed the new batten system. At that point, they were the only stagehands with extensive knowledge of the operation of the batten system. Although no longer employed by the theater, and regardless of Louisiana's right-to-work law, Mr. Barron, Ms. Sario, and Mr. Couret are still hired by nearly every client as a union crew.[14]

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[14]This information concerning stagehands formerly employed by the NOCC was gathered through conversations with Mr. Sobel.

The security staff and engineering staff of the Theatre of the Performing Arts are independent of the NOCC's organizatonal structure. The NOCC's security is coordinated by the City's Security Division of the Department of Property Management on the basis of a schedule of events submitted regularly by the NOCC. The engineers are coordinated by the Engineering Division through a similar process.

The Theatre of the Performing Arts receives its funding from the City of New Orleans via the Department of Property Management's budgetary allotment to the NOCC. The Department of Property Management compiles an itemized budget for the NOCC. All NOCC employees are paid through the NOCC budget via the Civil Service system. All revenue generated by the theater, such as rental fees, goes to the Department of Property Management. The Department of Property Management also receives a percentage of all concessions and parking fees. During the course of the fiscal year, the NOCC Manager may redistribute funds among various items in the budget, with the consent of the Director of Property Management. All purchase vouchers and purchase orders are charged to the NOCC budget. The NOCC budget is billed for supplies used in the execution of a work order. However, labor costs associated with work orders are part of the Division of Public Buildings budget.

There are exceptions to these procedures. For instance, the pending repair of the theater's facade will cost over twelve thousand dollars. This repair will be performed by a contractor. Neither the labor nor the supplies will be charged to the NOCC. Mayor Barthelemy's wife took a personal interest in the repair of the fountain in front of the Theatre of the Performing Arts. This repair was quickly executed at the request and expense of the Department of Property Management. Other prohibitively expensive projects and pet projects of influential parties are occasionally attended to independent of the NOCC budget.

Programs and Goals of the Theatre of the Performing Arts

As is evident from its history, the Theatre of the Performing Arts's role in New Orleans is unclear. The facility's complete purpose was never formally stated. No goals were set. Beyond housing the Symphony and the Opera, no specific plans were made for its operation. Thus, there has always been some question as to how much financial support the city government should provide, how much rent should be charged, whether or not some groups should be treated preferentially, what ancillary services should be provided, and, in general, what the theater's relationship to the public should be.

The current administration has addressed these problems by leaning toward less City support and shifting some of the financial burden onto the users of the facility. The rent for the Theatre of the Performing Arts is currently $1500 or ten percent of the net profit, whichever is greater. This is reduced to $1200 for non-profit clients. These rates represent a two hundred fify dollar increase and a two hundred dollar increase, respectively, over the theater's 1986 rates. It is up to the client to hire stagehands and ushers, obtain scenery and props, and pay for the cleaning of the theater.

The theater's rates are still competitive with the rental rates of other theaters in the city and the region. The Saenger Theatre in New Orleans, which has a slightly larger seating capacity and less staging flexibility, and also provides no services, costs $2500 to rent. The Orpheum Theatre in New Orleans, which has a slightly smaller seating capacity and very limited staging flexibility, and provides no services, rents for $1200. The Fox Theater in Atlanta, Georgia, one of the most popular theaters in the region, has approximately twice the seating capacity of the Theatre of the Performing Arts, has comparable staging accommodations, provides no services, and rents for $1900.[15]

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[15] This information was gathered through telephone calls to these theaters on August 11, 1987.

The Theatre of the Performing Arts offers its clients an adequate lighting system, a less-than-adequate sound system, and a batten system so sophisticated that few clients, except the New Orleans Opera, can take full advantage of it. During the internship, Mr. B. Blaum called upon the theater's clients to help with maintenance and repair. It remains to be seen whether this becomes a standard practice.

Neither the Theatre of the Performing Arts nor the NOCC has any self-initiated, ongoing programs in the conventional sense. The theater does have several regular clients. The New Orleans Opera has been presenting its productions in the theater since it opened in 1973. The NOCC has traditionally givn the Opera preferential treatment regarding rental agreements, access to the theater, and first choice of dates. The New Orleans City Ballet has also received a degree of the same type of preferential treatment.

In late May and early June every year, several dance school reviews are presented in the theater. These performances are the culmination of the year's work for many of the groups. Access to a professional-quality facility at a reasonable price is an important service for these schools. Pre-school, high school, and college graduation ceremonies are another group of events that benefit from the theater. In the

past, the theater has been offered to these groups as inexpensively as possible and the staff has been extremely accommodating so that use by the groups can continue. However, the increased financial burden now being imposed on clients may significantly affect the clientelle of the theater in the future.

CHAPTER II

INTERNSHIP DESCRIPTION

The intern received most assignments from and reported to Mr. Leonard Sobel, the internship's on-site supervisor. The intern initially performed general tasks, such as organizing equipment and inspecting the facility. From June 14 to July 19, the intern's attention was devoted almost entirely to the production of Satchmo, a major musical production premiering in the Theatre of the Performing Arts. This production and the activities related to it formed the core of the internship. The concluding weeks were spent readying the theater for the coming cultural season.

For the first two weeks of the internship, the intern's main activity was organizing the contents of various storage areas. Over the course of several months, tools, spare parts, and hardware items had accumulated in the storage areas of the theater. Some equipment was stored in and around the stage area because there were only two small storage rooms at stage level. There were also two storage rooms and a workroom in the basement--an inadequate amount for all the equipment the theater had on hand. The intern

sorted everything and, with Mr. Sobel's help, stored it in a more orderly manner. The intern reorganized the workroom so that it could be used as such. The intern cleared as much equipment from the stage as possible and put it in the basement storage areas. These were necesary tasks which would normally have been performed by the stage crew, if one had existed.

After approximately two weeks, the intern was assigned the title of "house manager." The only specific duty attached to the title was to monitor the physical condition of the seating, dressing room and lobby areas. The intern inspected these areas prior to every event in the theater. The intern checked the restrooms and dressing rooms for cleanliness and supplies. The building was cleaned the morning after every event by Enterprise Janitorial Service, Inc., a contract cleaning service. Any deficiencies in the cleanliness of the building were reported to them. The intern checked all areas for broken seats or chairs. Since there was no one on hand to fix them, the intern merely kept track of the damage, replaced the broken item when possible, and made note of any potentially dangerous situations.

Other physical aspects needed to be checked immediately prior to every event. The NOCC security was responsible for turning lights on and off and for locking and unlocking doors. Often, these tasks were

not accomplished on time. Thus, the intern also checked these items at the appropriate times, correcting any errors or omissions. The heating and air-conditioning of the building were maintained by the theater's engineering staff. The intern would inform them of any areas of the theater which were not being cooled properly. This was necessary particularly during events involving dancers. Cooling the theater in anticipation of a large audience often resulted in the stage area being too cold for the dancers to be comfortable. Although dance companies had been performing in the theater for many years, a system for obtaining a satisfactory temperature throughout had not been developed.

The physical maintenance duties also included submitting the necessary paperwork to obtain supplies and labor from the Department of Property Management. For repairs which required special expertise or extra manpower, an "intra-department work, service, or repair request" or work order was submitted.[1] This work order, after being approved by Mr. B. Blaum, was sent directly to the Public Buildings Division of the Department of Property Management, where it was assigned to a work crew. The intern submitted work

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[1] A copy of the work request form is in Appendix 3.

orders for broken seats, a deteriorating fan motor, and inoperable doors.

For purchases of supplies totalling less than one hundred dollars, a "public voucher" is requested.[2] The written request is made to the Department of Property Management. After being approved at several levels, including the Chief Administrative Officer of the City, a public voucher number is assigned. This number, on the proper form, is accepted by most vendors of goods and services in the city. Because of the volume of requests, a certain amount of delay is inevitable. The intern followed up most requests with telephone calls to assure completion of the process.

For purchases over one hundred dollars, a purchase order is requested. A request is submitted and approved in a manner similar to that of a purchase voucher. The vendor must either have a state contract to sell the item to the city or have submitted the lowest of three bids on the item. Purchase order requests for over one thousand dollars go through the same process, except these require approval by the City Council.

Between May 13 and June 20, there were thirty-two graduation ceremonies and dance school

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[2]A copy of the purchase request form is in Appendix 3. This form is used for requesting public vouchers and purchase orders.

reviews in the Municipal Auditorium and the Theatre of the Performing Arts. During this period, the intern assisted Mr. B. Blaum approximately once per week by contacting clients and informing them of any obligations or paperwork they had yet to complete. The City of New Orleans Board of Education had contracted with the New Orleans Cultural Center for all the public school graduation ceremonies, so they were not contacted individually. These obligations included a signed contract, a certificate of insurance, a rental deposit, and a set-up diagram. The intern also reminded each client of the fee to be paid the cleaning service. This was the first year that such a fee had been charged and many had not noticed it in previous correspondence. Some were quite irritated, as this fee was in addition to a rental increase over the previous year. During these conversations, the intern also reviewed the equipment which the Theatre of the Performing Arts or Municipal Auditorium would be providing and any special arrangements the client had made. During these events in the theater, the intern put himself at the disposal of the client to unlock doors and give directions, as Mr. Sobel was usually involved in the technical aspect of the production.

The focus of the internship was the musical production Satchmo: America's Musical Legend. This was a Broadway-style musical produced by Kenneth Feld

which premiered in New Orleans. The cast consisted of forty-one actors, actresses, dancers, and musicians. They were supported by fifty-three technicians, administrative staff, and artistic advisors.[3] The move-in began Sunday morning, June 14. Rehearsals in the theater began June 30 and continued throughout the run of the show. Preview performances began July 3 and the world premiere performance was Tuesday, July 14. Performances continued through Sunday, July 19. The production was loaded and moved out the evening of the final performance.

Satchmo was the first major event in the theater that the Blaum administration had handled from the start. They were expected to reverse the NOCC's poor fortunes and this was their first step. The building's appearance was given much attention. The intern was to make sure that all the doors, seats, lights, fixtures, etc. were in good condition. The intern began inspections for this purpose early in June.

In the course of preparing the theater, the intern attended to light bulbs, soap dispensers, broken seats and doors, the security system, and other physical aspects of the theater. The intern submitted work orders and supervised their execution. The intern

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[3]Stagebill, Satchmo: America's Musical Legend, Satchmo, Inc., 1987, p. 10.

submitted public voucher requests and followed them through to the purchase. TicketMaster, the ticket vendor for Satchmo, did not have a seating chart for the orchestra pit, which was to have seating for this production. The intern assessed the area, constructed the chart, and submitted it to TicketMaster. The intern acted as liaison to Honeywell Security regarding the activation of the facility's security system. This was contingent upon the repair of a door--a project that was eventually abandoned.

There were approximately ten high school students working at the NOCC every afternnon through a summer work program. The intern was told to use these young men to attend to menial chores, such as emptying garbage cans, painting, and stocking restrooms. These chores were not being attended to, due to a staff shortage. The young men were undisciplined and lax in their execution of tasks. Thus, the intern used only two or three at a time and always supervised them directly, unless a supervisor came with them.

Due to an oversight in the negotiation process between the NOCC and Satchmo, Inc., Enterprise Janitorial Service did not begin cleaning the theater until performances began. Soon after the technical crew began setting up, the restrooms and dressing rooms needed attention. The intern had the high school students periodically clean the backstage restrooms.

He also offered to have the high school students clean the dressing rooms, but it was decided that they were not sufficiently trustworthy to be allowed in the dressing rooms.

The cleaning service had been coming to the theater for several days when the intern was notified that the dressing rooms were still not being cleaned. The supervisor of the cleaning crew said that he did not have the key to get into the dressing rooms. The company's wardrobe master needed the sole copy of the dressing room master key. The intern worked out a system whereby the key would be available to either whenever it was needed.

The theater's individual wooden box seats were numbered, but apparently had not been put in order for some time. Many were also on the verge of breaking. The intern put them in their proper order and inspected them after every performance. The broken ones were either repaired or replaced. However, by the end of the show's run, there were no spares left and folding chairs had been substituted for several of the wooden ones.

During the performances, the intern patrolled the building, making himself available to assist patrons and to solve any problems that might arise. On Thursday, July 16, for example, the intern discovered that one of the elevators was not working properly. He

informed the engineer on duty who shut off the elevator. The intern prepared a sign informing patrons that the elevator was out of order and advising them to use the other elevator or the stairs. On Tuesday, July 7, the concessionaire requested that he be allowed to move his display to a position in front of the outside doors for better visibility. The intern discussed this with Mr. B. Blaum and decided that it was against fire codes to obstruct the doors.

After Satchmo, no events were scheduled in the theater for two weeks. The Municipal Auditorium had been engaged as an alternate venue for a series of outdoor concerts in the Audubon Zoo in case of rain. Based on the weather forecast for Tuesday, July 21, the promoter of the Audubon Zoo concerts chose to move a rock concert by the Psychedelic Furs into the Auditorium. However, the Auditorium's air-conditioning system was not working. Mr. G. Blaum offered the Theatre of Performing Arts instead.

For this event, the intern assisted the promoter by unlocking and locking doors, getting tables, chairs, and other equipment, and communicating with Mr. B. Blaum, Mr. Sobel, and the police. Enterprise Janitorial Service was scheduled to clean the theater Tuesday following the loading of Satchmo equipment on Monday. At Mr. G. Blaum's request, the intern contacted Enterprise Janitorial Service and

asked them to postpone cleaning until the day after the concert. This prevented them from interfering with the crew setting up for the concert and effectively let Satchmo, Inc. pay for the removal of the mess from the concert. The day following the concert, the intern assessed the damage to the seating area and lobby. The damage consisted of burns in the carpet and broken seats.

The remainder of the internship was spent restoring the theater to its condition before Satchmo and submittng requests for supplies that would be needed in the coming cultural season. There were two more musical presentations for which the intern assisted Mr. Robert Couret with the technical operations: a piano and voice recital, and a "Festival of Stars," involving several popular black entertainers. These involved moving pianos, setting up microphones, hanging a backdrop, operating the orchestra pit lift and the house curtain, and setting up stage lighting. During these weeks, the intern also furnished information to several parties interested in producing various artistic events in the theater.

CHAPTER III

ANALYSIS OF ORGANIZATIONAL PROBLEMS

The following analysis attempts to pinpoint the problems of the Theatre of the Performing Arts and the New Orleans Cultural Center that the intern encountered. The problems indentified and analyzed include an inefficient bureaucracy, personnel independent of the management structure, lack of a workable emergency purchase procedure, and the practice of crisis management. The analysis is followed by a section containing recommendations relating to three of the four problems identified.

Bureaucracy

The Department of Property Management, of which the NOCC is a part, is responsible for a large majority of the buildings and real estate that the City owns. The NOCC's budget was approximately three percent of the Department's total budget for 1987.[1] It is one small part of a department that is one small part of the City government. Operating in such a large bureaucracy can be difficult under the best of

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[1] Based on the budget summary in Appendix 2.

circumstances. When requirements are often "winked at" and standard operating procedures do not get results, as is the case with the City of New Orleans, frustration is likely to be the consequence. Disdain for rules and regulations is evident even at the top of the organization.

Due to the shortage of work crews, little repair work was done at the NOCC throughout the internship Several work orders had been pending for more than twice the three week limit set for action to be taken on them. Nonetheless, within a week after a prospective client visited the Theatre of Performing Arts, a work crew came to repair broken doors and chairs and a damaged wall. A painting crew also came to paint the dressing rooms and backstage area. The prospective client had ties with the Director of Property Management, Irma Dixon, and had informed her of various deficiencies in the condition of the theater. She had spoken to the head of the Public Buildings Division, bypassing standard paperwork and procedure, and had asked that a crew be taken off another job and sent to the theater for four days to fix whatever was necessary.

By this act, the Director reinforced the perception of the futility of trying to accomplish anything through the established channels. She showed that only those who have the ability to bypass

bureaucratic procedures are likely to elicit action. Such acts of disrespect for the system result in insensitivity and a feeling of insignificance in those who fail to get results through the system.

Independent Personnel

The security guards and engineers, though peripheral to production, are important parts of the theater operation. Because of the theater's location in a high-crime area, the activities of the security guards in conjunction with any theater activity are vital to the well-being of the facility, and its clients and patrons. The engineers' primary duty is to maintain the climate throughout the building and the climate control system. The climate in the theater is affected by the weather, the time of day, and the nature of the activities inside. Most activities in the theater call for some adjustment of the climate control system. Altering the climate is a slow process which requires planning and careful monitoring of the system.

The security and engineering operations of the theater are hampered by the system of control that the Department of Property Management has implemented in these areas. The security and engineering personnel of every facility operated by the City of New Orleans are controlled by the Security Division and the Engineering

Division of the Department. This undoubtedly promotes equal treatment of personnel employed at various locations. However, it weakens the control and reduces the flexibility of the facility managers of the various buildings. A change in the theater's schedule must be reported to the two departments days in advance, or there is little chance that the necessary schedule changes can be made. In the Theatre of Performing Arts, this inflexibility can be disastrous. It is the nature of artistic production that periods of inactivity are interspersed with short segments of extreme activity, as opposed to five eight-hour days every week. Control over scheduling is essential.

Because they answer to another authority, the engineers and security guards are distanced from the other theater staff. This is reflected in their attitude toward the job and the theater administration. Security and engineering personnel work at their own pace, doing little more than the minimum that the job requires. Responses to requests for action were tempered by the engineer's or security guard's opinion as to the appropriate action for the situation. The NOCC administration does not have the authority to pressure or to reward them to improve their performance beyond the minimum.

Interaction with Public Buildings maintenance crews suffered because of similar circumstances. The

person requesting work was not in a position to reward the crew for efficiency or to reprimand them for inefficiency. As long as the crews maintained the minimum standard of efficiency, the Public Buildings administration would support them. The situation was exacerbated by a shortage of labor. Since 1985, the number of working crews had been cut by more than fifty percent. This gave the remaining crews a ready excuse for accomplishing little.

Emergency Requisitions

Obtaining permission to spend money required foresight and patience under the Department of Property Management's request system. Before 1986, an expenditure of less than one hundred dollars was considered a petty cash expediture and required only a phone call to get a public voucher number.[2] Under the system in place during the internship, no amount of money could be spent without a written public voucher request. Such requests normally took one to two weeks to process, though they sometimes took longer. Each request required the approval of the Departmental Secretary, the Fiscal Division, the Chief Administrative Officer, and the Purchasing Department. The Purchasing Department assigned a number to the

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[2]Conversations with Mr. Sobel provided information regarding recent changes in procedures.

voucher and returned it to the Fiscal Division which contacted the requestor. The process could falter at any point. Although this process encourages planning and developing an inventory of spare parts, it was quite burdensome in some situations. Certain circumstances could not be foreseen, such as a piece of equipment breaking unexpectedly or an unexpected need for an unusual item. There was no effective process for alleviating such situations which required immediate attention. An emergency request process existed, but usually took a full day or more, which was an unacceptable delay in some circumstances. This process consisted of one of the secretaries from the Fiscal Division physically taking the request through the process.

Crisis Management

It is the opinion of the intern that many of the problems facing the theater are traceable to the Blaums' lack of experience in facility management. This lack of experience has undoubtedly prevented them from executing an accurate analysis of the NOCC operation. It is the intern's belief that the Blaums do not have a clear idea of each NOCC employee's duties. This is exacerbated by the fact that the remaining employees perform a variety of duties in order to take up the slack created by vacated

positions. Thus, the Blaums' perception of what various workers do, what they should do, and the value of their activities is slightly skewed.

This situation has led to generally poor morale in the workers and, in particular, a poor working relationship between Mr. B. Blaum and Mr. Sobel. Communication between them is at a minimum, sometimes resulting in other parties (clients, other employees) being misinformed. Administrative and technical considerations are often not coordinated, which causes difficulty for the client and the theater. Several times in the intern's presence, Mr. B. Blaum asked Mr. Sobel to "take a few minutes" to show him how to operate the batten system, lighting system, sound system, and orchestra pit lifts. It is the intern's perception that Mr. B. Blaum does not understand the complexity of the technical equipment because it is extensively automated and is usually operated by experienced technicians.

The Blaums' apparent failure to analyze the organization and implement a management plan has led to a mild state of chaos. Duties which should be handled routinely must be assigned. Rather than implementing a division of labor and a schedule of maintenance activities, a pattern of knee-jerk reactions has developed in which all of the organization's resources are devoted to one project at a time. For instance,

the floor covering for the stage in the theater was so worn that it had to be replaced, a four-man job and a seven hundred dollar expense. If it had been regularly taken care of, with occasional paint and tape, it would not have worn out as quickly. In another instance, the stage had to be cleared of all the miscellaneous equipment that had accumulated on it. Had this been taken care of with a few minutes of work every day, the job would not have been necessary. This problem is reinforced by the shortage of labor. Many projects require the NOCC's entire labor force of four people.

This pattern of crisis management is self-perpetuating because it constantly causes planning to take a back seat priority to the project at hand. Because planning and maintenance are neglected, new crises develop regularly. In the interest of cutting costs, the Blaums began to advocate the use of non-union stagehands. They believed the lower cost would attract clients. Regardless of the larger issue of union/non-union labor, the maintenance and safe operation of the stage equipment should have been considered. No non-union stage crews had been trained in the operation and maintenance of the theater's batten and electrical systems. The accelerated deterioration of the equipment that is likely to accompany its use by untrained personnel and the lack of a maintenance contract for any of the equipment will

probably result in equipment failure and exorbitant repair expenses for the NOCC. The inconvenience to clients will have a detrimental effect on the theater's future clientelle.

The NOCC's financing is also crisis-oriented. The NOCC receives its annual budget from the Department of Property Management. This budget was cut by over sixty percent between 1985 and 1987.[3] However, when large projects suddenly become necessary, the Department often covers the expense through its general fund. The repair of the fountain and the pending repair of the theater's facade are two such cases. This system discourages comprehensive planning.

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[3]A comparison of the budgets for these years can be found in Appendix 1.

CHAPTER IV

RECOMMENDATIONS

Independent Personnel

The Theatre of the Performing Arts would benefit from a less centralized organizational structure in which security guards and engineers are employed directly by the facility. One engineer would be designated head engineer and one security guard designated head of security. In exchange for a slight increase in salary, each head would work with Mr. B. Blaum in scheduling his department. The immediate benefit would be flexibility in scheduling, involving compensatory time off in exchange for working long hours. The exchange of scheduling information would be expedited by direct communication between the heads of security and engineering and the NOCC administration. Because of the enhanced communication, the employees would be more accessible and might develop a more positive attitude toward their work. The NOCC administration would have the authority to encourage or enforce improvement in performance standards, as necessity dictated. Ties with the Engineering and Security divisions would be maintained for assistance

in hiring, training, and consulting regarding security problems.

Emergency Requisitions

The Department of Property Management should designate a series of public voucher numbers for emergencies. These could be denoted by a special prefix. When a situation arises necessitating an emergency public voucher request, the person needing the number would contact the Departmental Secretary of Property Management and explain the situation. At that point, the administrator could authorize or reject the request. If the request were authorized, the requestor would be given a public voucher number with the emergency designation. The authorizing official would file a description of the authorization.

Within a specified period after making the emergency purchase, three days, for example, the requestor would submit paperwork similar to a regular public voucher request which denotes that the purchase has already been made via the noted emergency public voucher number. This would travel the regular public voucher request route through the department and all the usual parties would document its passing. If the requestor did not submit timely documentation, the authorizing official or his/her staff could follow up based on a regular review of a file in which all

emergency requests are recorded. This process allows for administrative control, accounting and relatively quick action.

Crisis Management

The New Orleans Cultural Center is in need of a comprehensive management plan. The Blaums should invest some time in educating themselves in facility management. This could be accomplished by meeting with other facility managers and discussing management styles, planning procedures, efficient use of resources, etc. The information thus gained, combined with their collective knowledge of concert promotion, would give them a rounded perspective of the requirements of their position.

The Blaums should then conduct a complete analysis of the NOCC's operations. They should examine standard procedures relating to various events, the organizational structure, lines of communication, financial data, etc. Detailed job descriptions and an organizational diagram should be compiled. Procedural guidelines for various events should be constructed for all individuals and the organization as a whole. Through these documents, every employee would know exactly what was expected of him/her and to whom he/she was accountable. The sum of the descriptions should be

all the activities involved in the operation and maintenance of the facilities.

A planning process should be initiated. A list of all projects being planned and projects underway (e.g. repair, marketing) should be compiled. The items on the list should then be prioritized according to urgency and availability of resources. These projects should then be grouped by the month in which they are to be accomplished for the next six months. The next six months should be divided into two groups of three months. Possible projects for the next four years should also be outlined. The one-month lists should be revised monthly, the three-month lists, tri-monthly, and the year lists, annually, according to accomplishments, new ideas, and changes in priorities.

Budget planning should begin. Estimates of cash necessary to operate should be generated by the week for six weeks and revised weekly, and by the month for twelve months and revised monthly. These cash flow projections will be based almost entirely on projects planned for the corresponding time periods. This practice, though currently unnecessary, may be valuable if the City ever converts to a decentralized system of financial management.

CHAPTER V

ANALYSIS OF IMPACT

The internship had little long-term impact on the Theatre of the Performing Arts. The Blaums did not express any interest in the intern's opinions or ideas concerning the NOCC operation. The intern's attempt to define the position of house manager was thwarted by a lack of authority and a certain amount of territoriality exhibited by various members of the NOCC staff regarding their areas of authority. The delineation of duties that did occur during the intern's presence may have formed an outline for the position of house manager, which may be filled in the future.

The internship had substantial short-term impact on the Theatre of the Performing Arts. Mr. Sobel was under a great deal of pressure as the only full-time employee in the theater. He was able to delegate some of his work to the intern during his busiest times. Through the intern's efforts, the physical condition of the theater was improved substantially. The intern effected communication between the Theatre of the Performing Arts and the NOCC administration. This was

hindered by the physical separation of the theater and the NOCC office, located in the Municipal Auditorium.

Through the internship, the intern observed an organization mired in a difficult situation. The various symptoms of this condition will be readily recognizable in any similar situations encountered in the future. The intern gained experience in dealing with a hierarchy of organizational and political relationships in a bureaucracy. By becoming acquainted with the nature of the hierarchy and learning what channels to use to accomplish various necessary tasks, the intern practiced useful communication and interpersonal skills. The intern gained a more intimate knowledge of the necessities of physically maintaining a facility which will be useful in any dealings with facilities or facility managers in the future.

APPENDIX 1

Department of Property Management Fiscal Division
Budget Summary and Revenue Schedule

PROPERTY MANAGEMENT

SUMMARY BY DECISION UNIT

DECISION UNIT	ACTUAL EXPENDITURES 1984	ACTUAL EXPENDITURES 1985	ADOPTED BUDGET 1986	RECOMMENDED BUDGET 1987
4511 DIRECTOR'S OFFICE	$469,064	$547,147	$516,109	$373,850
4512 CITY GARAGE	83,252	86,597	85,708	74,727
4521 PUBLIC BLDG. ADMINISTRATION	639,202	800,622	685,664	608,663
4522 SECURITY	584,226	627,470	626,877	565,465
4525 CUSTODIANS	1,492,743	1,584,350	1,459,904	1,205,172
4527 P.B. MAINTENANCE & CRAFTS	0	0	2,089,172	1,731,168
4528 CARPENTERS	663,743	606,776	0	0
4529 PAINTING SHOP	320,980	285,962	0	0
4532 PLASTERERS	74,440	81,567	0	0
4533 WELDERS	96,159	103,202	0	0
4535 BRICK CEMENT MASONS	240,217	253,163	0	0
4536 PLUMBERS	286,580	281,891	0	0
4537 ROOFERS	127,670	126,646	0	0
4538 SIGN PAINTERS	52,357	68,982	0	0
4540 ELECTRIC SHOP	396,061	415,184	0	0
4541 CARPENTER-FURNITURE SHOP	85,590	115,184	0	0
4542 MECHANICAL ENGINE ROOM	2,983,729	2,797,056	1,426,986	2,106,179
4543 SUPPLY ROOM	76,075	87,412	0	0
4545 CITY TELEPHONE	1,631,571	1,513,050	1,661,939	2,118,897
4550 GALLIER HALL	64,156	0	0	0
4555 MULTI SERVICE CENTERS	185,867	218,042	127,436	170,403
4560 PUBLIC CEMETARIES	237,368	218,296	200,831	179,669
4565 HISTORICAL PHARMACY MUSEUM	41,114	0	0	0
4576 REAL ESTATE MANAGEMENT	479,283	702,151	715,034	511,492
4581 CULTURAL CENTER ADMINISTRATION	256,186	250,962	147,687	350,093
4582 CULTURAL CENTER MAINTENANCE	402,300	401,926	122,611	0
4583 CULTURAL CENTER OPERATION	175,404	149,488	62,520	0
DEPARTMENT TOTALS	$12,144,793	$12,323,053	$9,928,478	$9,995,778

SUPPORTING REVENUE SCHEDULE*

BUDGET YEAR _____

DU CODE 4581 Cultural Center DU NAME	NAME OF REVENUE COLLECTED OR GRANT AWARDED OR GRANT SPECIFIC GRANTOR AGENCY: Collection of Rent and Concession Contracts at Cultural Center		
UNIT Property Management			
REVENUE ACCOUNT NO (8 DIGITS SEE CIRCULAR NO 66) 4583-9931 4585-9931 4584-9942 4565-9679 4584-9944 4550-9931	ACTUAL RECEIPTS LAST YR 327,162	BUDGETED THIS YR 345,000	ANTICIPATED RECEIPTS NEXT YR 300,000

AMOUNT TO BE RECEIVED IN SUBSEQUENT FIVE YEARS

CURRENT YR + 1 (SAME AS NEXT YR ABOVE)	+2	+3	+4	+5
300,000	300,000	300,000	300,000	300,000

PLEASE EXPLAIN ANY REASONS FOR SIGNIFICANT FLUCTUATIONS IN REVENUES FROM THIS SOURCE FOR THE ABOVE SEVEN YEAR PERIOD

PLEASE CITE AND SUMMARIZE ANY PUBLIC LAW, FEDERAL REGULATION, STATE STATUTE, CITY CODE OR ORDINANCE, OR CONTRACTUAL ARRANGEMENT WHICH AUTHORIZES THE RECEIPT OF REVENUE FROM THE ABOVE SOURCE

Ordinance #5128 Calendar #5544 February 15, 1973

* TO BE COMPLETED BY ANY DIVISION UNIT COLLECTING REVENUE FROM ANY SOURCE WHATSOEVER, WITH THE SOLE EXCEPTION OF THE BUREAUS OF REVENUE AND TREASURY, DEPARTMENT OF FINANCE, CAPITAL FUNDS AND EXCEPTION USE SEPARATE FORMS FOR EACH SOURCE

PREPARED BY	APPROVED BY	REVIEWED BY
Jay Corenswet DATE 7-30-86	Ms Irma Muse Dixon, Director DATE 8/8/86	DATE
	CAU DIVISION UNIT	

REVIEWED BY (REVENUE ANALYST) DATE

AUDITS WITH FMS YES ☐ NO ☐

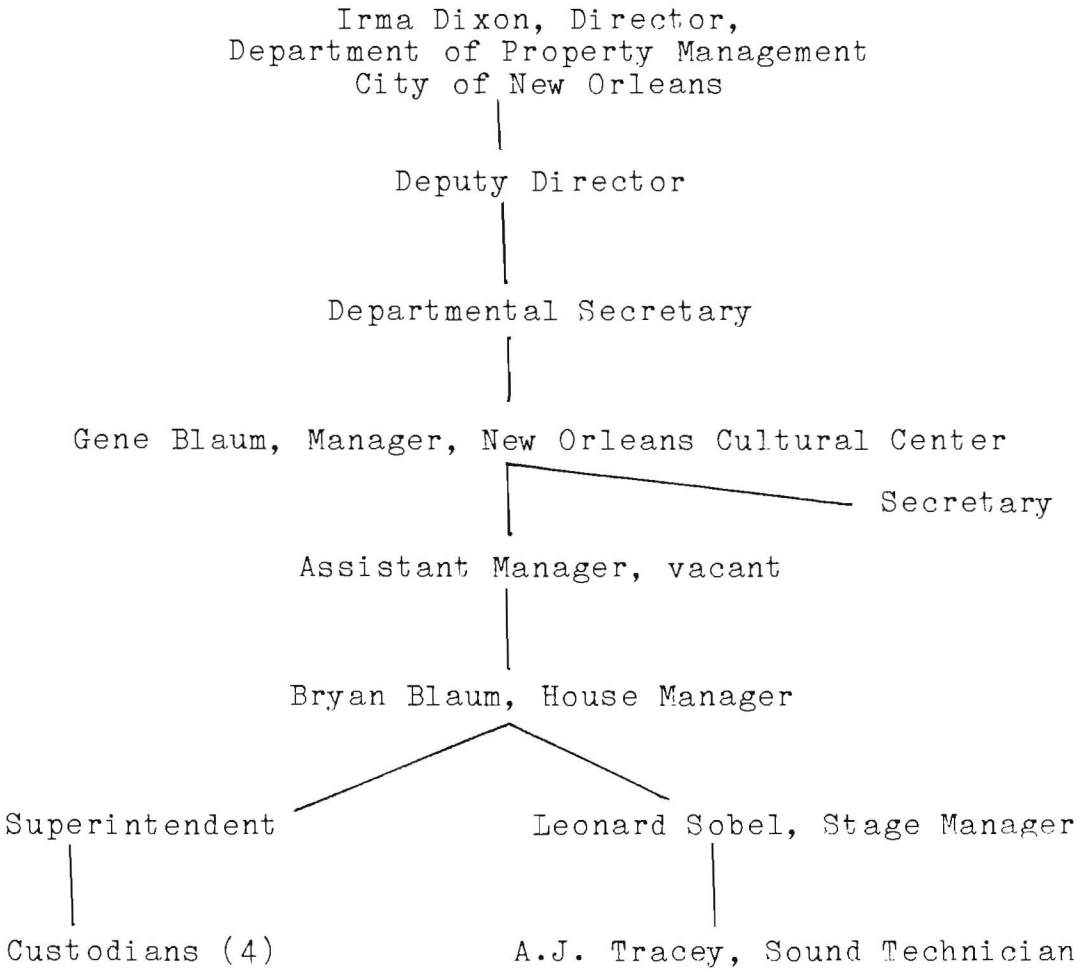
ZUB 10

APPENDIX 2

New Orleans Cultural Center
Organizational Diagram

NEW ORLEANS CULTURAL CENTER

ORGANIZATIONAL STRUCTURE



APPENDIX 3

Department of Property Management
Purchase Request Form and Intra-departmental
Work, Service, or Repair Request Form

ROPERTY MANAGEMENT REQUEST FOR PURCHASE OR RENTAL

TE: _____

O: DIVISION OF FISCAL CONTROL

ROM: NEW ORLEANS CULTURAL CENTER

ELIVERY ADDRESS: 1201 St. Peter Street
New Orleans, LA 70116

UNIT CONTROL	ADMINISTRATIVE CONTROL
	NO.
	DATE
	CODE
	UNIT

UANTITY	UNIT	DESCRIPTION	UNIT PRICE	EXTENSION

SUGGESTED VENDOR: _____

SUB-TOTAL	
1.5% N.O. TAX	
GRAND TOTAL	

QUISITION #_____

ADDRESS: _____

CHASE ORDER# _____

CITY, STATE: _____

FIRMATION BY: _____

REQUESTED BY: _____

APPROVED: _____
(DIVISION CHIEF)

LIC VOUCHER # _____

APPROVED BY: _____

APPROVED: _____
(FISCAL CONTROL)

DEPARTMENT OF PROPERTY MANAGEMENT
INTRA-DEPARTMENT WORK, SERVICE, OR REPAIR REQUEST

GENCY REQUESTING WORK _____ DATE _____
XACT LOCATION WORK _____
ONTACT PERSON WITHIN YOUR DEPARTMENT _____ PHONE NO. _____
IST WORK TO BE PERFORMED (BE SPECIFIC AS POSSIBLE)

IORITY WHICH YOU FEEL SHOULD BE ASSIGNED TO THIS WORK:

URGENT _____ NEED AS SOON AS POSSIBLE _____ WORKLOAD PERMITTING _____

_____
DEPARTMENT HEAD/DEPUTY

PARTMENT HEADS: WORK REQUEST MUST BE SIGNED BY DEPARTMENT HEADS OR DEPUTY . PLEASE RETAIN A COPY OF THIS FORM FOR YOUR RECORDS. FORWARD ORIGINAL TO: MARLIN N. GUSMAN, DIRECTOR, DEPARTMENT OF PROPERTY MANAGEMENT, ROOM 2W03, CITY HALL. IF WORK IS NOT INITIATED IN A THREE WEEK PERIOD, PLEASE SUBMIT A SECOND REQUEST AND INDICATE THIS ON YOUR REQUEST.

NE VERIFY THAT THIS WORK WA OMPLETED AS PER OUR INITIAL REQUEST:

_____ _____
QUESTING AGENCY'S REPRESENTATIVE DATE

LEASE RETURN THIS FORM TO THE DEPARTMENT OF PROPERTY MANAGEMENT, ROOM 2W03, CITY HALL.

(FOR OFFICE USE ONLY)

DIVISION: PUBLIC BUILDINGS _____
ENGINEERING _____
CUSTODIAN _____

(FOR OFFICE USE ONLY)

EIVED BY ASSIGNED DIVISION (DATE) _____ ASSIGNED TO: _____
CRIBE FULLY WHAT ACTION WAS TAKEN:

T ANY MATERIAL OR SUPPLIES, OR CONTRACTUAL SERVICES USED IN COMPLETING THIS WORK:

I UPON COMPLETION OF WORK _____ DATE _____
SUPERVISOR/FOREMAN

APPENDIX 4

New Orleans Cultural Center Schedule
May-August

MAY CULTURAL CENTER 1987

MUNICIPAL · AUDITORIUM THEATRE · OF · THE · PERFORMING · ARTS

Irma Rose Dixon
Director, Property Management

Gene Blaum, Manager
New Orleans Cultural Center

Bryan Blaum, House Manager
New Orleans Cultural Center
[illegible]

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
"JUNE COMING ATTRACTIONS SEE REVERSE SIDE"					1 John McDonogh High School "CLASS MUSIC" TPA 7PM TPA Presbyterian Men "C O N V E N T I O N" AUD/BASIN 7PM (Ren. 1PM)	2 Presbyterian Men "C O N V E N T I O N" AUD/BASIN 9AM & 7:30PM (Ren. 1PM)
3 Ferrmulr Kiddy Kollege "GRADUATION" TPA 6PM TPA Presbyterian Men "CONVENTION" AUD/BASIN 9AM AUD/BASIN	4	5	6	7	8 New Orleans "B A L L" TPA 8PM TPA	9 City Ballet "L E T" TPA 8PM TPA Martinez School "GRADUATION" AUD/BASIN 1PM AUD/BASIN
10 New Orleans City Ballet "BALLET" TPA 8PM TPA Xavier University "GRADUATION" AUD/PARK 6PM AUD/PARK	11	12	13 St. Mary's Academy "SPRING CONCERT" AUD/BASIN 6PM AUD/BASIN	14 Phillips Junior College "GRADUATION" AUD/BASIN 7:30PM AUD/BASIN	15 Crocker Elementary "CLASS PAGEANT" AUD/BASIN 7PM AUD/BASIN	16 Holy Cross High School "GRADUATION" AUD/BASIN 7PM AUD/BASIN
17 De LaSalle High "GRADUATION" TPA 10:30AM TPA St. Mary's Dominican High "GRADUATION" AUD/BASIN 6PM AUD/BASIN	18 E x x "ANNUAL TPA MOVE-IN TPA Lovola University "GRADUATION" AUD/ARENA 1PM AUD/ARENA	19 o n C o M E E T I N G O F TPA MOVE-IN TPA Xavier Prep High School "GRADUATION" AUD/BASIN 6PM AUD/BASIN	20 r p o r a E X X O N S H TPA MOVE-IN TPA St. Augustine High "GRADUATION" AUD/BASIN 7:30PM AUD/BASIN	21 t i o n A R E H O L D E R S" TPA 9:30AM TPA St. Mary's Academy "GRADUATION" AUD/BASIN 6PM AUD/BASIN	22 Jesuit High "GRADUATION" AUD/BASIN 6PM AUD/BASIN	23
24 Archbishop Rummel "GRADUATION" AUD/BASIN 10:30AM AUD/BASIN 31 Redus Kiddie Kampus "GRADUATION" TPA 1PM TPA	25	26	27	28 GRADUATION - AUD/BASIN Radouin High - 3PM GRADUATION - AUD/PARK Walker High - 6PM	29 Redus Kiddie Kampus "REHEARSAL" TPA 9AM-12NOON TPA	30 GRADUATION - AUD/PARK Washington High - 3PM Carver High - 3PM GRADUATION - AUD/BASIN Clark High - 1PM

"THIS SCHEDULE IS SUBJECT TO CHANGE WITHOUT NOTICE"

Lena Mae Dixon
Director, Property Management

Gene Blaum, Manager
New Orleans Cultural Center

Bryan Blaum, House Manager
New Orleans Cultural Center

JUNE CULTURAL CENTER 1987

MUNICIPAL · AUDITORIUM THEATRE · OF · THE · PERFORMING · ARTS

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Hinkley School of Dance "REHEARSAL" TPA 8AM-12NOON TPA GRADUATIONS Nicholls-Aud/Basin - 1PM Cohen-Aud/Basin - 8PM Fortier-Aud/Park - 8PM	2 Hinkley School of Dance "DANCE REVUE" TPA John McEachern TPA "GRADUATIONS" AUD/PARK 1PM AUD/PARK Spreen School of Dance "DANCE REVUE" AUD/BASIN 7PM AUD/BASIN	3 Mayer Dance School "REHEARSAL" AUD/BASIN 8AM-12NOON Easton High "GRADUATION" AUD/BASIN 8PM AUD/BASIN	4 Benjamin School of Dance "REHEARSAL" TPA 12PM-1PM TPA Labourdette School of Dance "DANCE REVUE" AUD/BASIN 7PM AUD/BASIN	5 Benjamin School of Dance "DANCE REVUE" TPA 7PM TPA Gaudreaux School of Dance "REHEARSAL" AUD/BASIN 9AM-1PM Hosen School of Dance "DANCE REVUE" AUD/PARK 7:30PM AUD/PARK	6 Dumas School of Dance "REHEARSAL" TPA 8AM-12NOON TPA Gaudreaux School of Dance "DANCE REVUE" AUD/BASIN 7PM AUD/BASIN
7 Dumas School of Dance "DANCE REVUE" TPA 7PM TPA Mayer School of Dance "DANCE REVUE" AUD/BASIN 1PM AUD/BASIN	8 Debbie Dance Academy "REHEARSAL" AUD/BASIN 8AM-12NOON-1PM	9 The Dancin School "REHEARSAL" AUD/PARK 9AM-1PM AUD/PARK	10 Diedre's School of Dance "DANCE REVUE" TPA 7PM TPA	11 R i n g "S A" TPA MOVE-IN 8AM TPA Patrick Dance Studio "REHEARSAL" AUD/PARK 9AM-1PM AUD/PARK The Dancin School "DANCE REVUE" AUD/BASIN 7PM AUD/BASIN	12 L i n g "C H" TPA MOVE-IN 8AM TPA Debbie's Dance Academy "DANCE REVUE" AUD/BASIN 7PM AUD/BASIN	13 B r o s. "M O'" TPA MOVE-IN 8AM TPA Patrick School of Dance "DANCE REVUE" AUD/PARK 8PM AUD/PARK
14 R i n g "S A" TPA MOVE-IN 8AM TPA Giacobbe School of Dance "DANCE REVUE" AUD/BASIN 1PM AUD/BASIN	15 L i n g "C H" TPA MOVE-IN 8AM TPA	16 B r o s. "M O'" TPA MOVE-IN 8AM TPA Dance Factory "REHEARSAL" AUD/PARK 12NOON-1PM	17 Daniel School of Dance "REHEARSAL" TPA 12PM-1PM TPA	18 Debbie Morgan Dance School "REHEARSAL" TPA 9AM-1PM TPA	19 Debbie Morgan Dance School "DANCE REVUE" TPA 7PM TPA Dance Factory "DANCE REVUE" AUD/PARK 7PM AUD/PARK	20 Daniel School of Dance "DANCE REVUE" TPA 7PM TPA Lee Family Quality Prod. "RAP SHOW" AUD/ARENA 8PM AUD/ARENA
21 R i n g "S" TPA MOVE-IN 8AM TPA	22 n g l i n g "A T" TPA MOVE-IN 8AM TPA	23 n g "C" TPA MOVE-IN 8AM TPA	24 B r H M TPA MOVE-IN 8AM TPA	25 o s. "O'" TPA MOVE-IN 8AM TPA	26 Gospel Soul Children "GOSPEL CONCERT" TPA 8PM TPA	27 Ringling Bros. "SATCHMO" TPA "REHEARSAL" TPA
28 R i n g "S A" TPA "REHEARSAL" TPA	29 l i n g "T C H" TPA "REHEARSAL" TPA Bapt. Mission. State & Edu. "CONVENTION" AUD/ARENA 8PM AUD/ARENA	30 B r o s. "M O'" TPA "REHEARSAL" TPA	"JULY COMING ATTRACTIONS SEE REVERSE SIDE"			

"THIS SCHEDULE IS SUBJECT TO CHANGE WITHOUT NOTICE"

CULTURAL CENTER

MUNICIPAL · AUDITORIUM THEATRE·OF· THE· PERFORMING·ARTS

Director, Property Management
Gene Blaum, Manager
New Orleans Cultural Center
Bryan Blaum, House Manager
New Orleans Cultural Center
522-0582

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
LOUIS ARMSTRONG PARK ACTIVITY July 4 NORD "LOUIS ARMSTRONG BIRTHDAY CELEBRATION" 9:45AM-7PM			1 R i n "S TPA - Ren. 8AM-11AM TPA	2 g l i n A T C TPA Holiday TPA	3 g B r H M TPA 8PM TPA	4 o s. O" TPA 7PM TPA
5 R TPA Holiday TPA	6 i n "S TPA Holiday TPA	7 g l i A r TPA 8PM TPA	8 n g C TPA 8PM TPA	9 H B r M TPA 8PM TPA	10 o s. O" TPA 8PM TPA Glory Land Productions "GOSPEL SHOW" AUD/ARENA 8PM AUD/ARENA	11 TPA 7PM TPA
12 R TPA 7PM TPA	13 i n "S TPA TPA	14 g l i A r TPA 8PM TPA	15 n g C TPA 8PM TPA	16 H B r M TPA 8PM TPA	17 o s. O" TPA 8PM TPA	18 TPA 3PM & 8PM TPA
19 Ringling Bros. "SPECIAL" TPA 1PM & 7PM TPA	20	21	22	23	24	25
26	27	28	29	30	31	

"THIS SCHEDULE IS SUBJECT TO CHANGE WITHOUT NOTICE"

CITY OF NEW ORLEANS
INTER-OFFICE MEMORANDUM

Date: July 29, 1987

To: All Cultural Center Staff Department:

From: Bryan Blaum, House Manager Department: Cultural Center

Subject: August Calendar of Events

BP-105

Thursday, August 6, 1987 - B. Sharp Music Club
70th Anniversary - Concert
New Orleans Theatre
8PM

Saturday, August 8, 1987 Clerk's Office Criminal Court
"Voter's Commissioners Training"
Municipal Auditorium/Scheuering Room
9AM

Sunday, August 9, 1987 (Rain Day) - Audubon Park
Concert

Tuesday, August 11, 1987 Southern Christian Leadership
"Conference"
Municipal Auditorium/Basin
8PM

cc: Lt. Ellis Williams
Frank Frye-Ogden Foods
John Calico
Ticketmaster
Carl Robinson
Sgt. Wayne Labat
Downtown Parking
Ogden Foods
Capt. Hunter
Carlos Cardenas
Eddie Lory
Donald Jackson
Cipriano Espina
James Kirkland
A. Haywood
I. Dixon
Ann Barnes

APPENDIX 5

Information Provided to Clients of the New Orleans Theatre of the Performing Arts

NEW ORLEANS THEATRE OF THE PERFORMING ARTS

SEATING CAPACITY - 2,300

RENTAL PRICES FOR CONCERTS - ROAD SHOWS - RELIGIOUS SERVICES - SIMILAR ATTRACTIONS

Evening Performance	$1,500.00
Matinee Perfor[illegible]e	1,000.00

NOTE: All rental rates are against 10% of the gate receipts less taxes.
All rental rates are on a three hour performance basis.
Rehearsals on non-performance days are based at ½ the normal rental rates.
Evening prices prevail when only a Matinee is booked.
All rental rates include air conditioning/heat.
In house clean-up charge at prevailing rates.

ADDITIONAL INFORMATION:

1) Insurance of $500,000 liability and $25,000 property damage, naming the City of New Orleans as additionally insured in the certificate of insurance is required; a rider on your present policy may be used. The certificate of insurance must be received by the Cultural Center prior to your event.

2) A minimum of two policemen are required for every event and must be contracted through Lt. Ellis Williams at 943-7884.

3) Arrangements for any stagework should be coordinated with the House Manager, Bryan Blaum at 522-0592.

4) Ogden Food Service is the exclusive concessionaire at the Theatre, handling all catering, concessions and novelties. Call Jim Warshauer at 522-6518.

5) Tickets are purchased exclusively through Ticketmaster, Inc. For information call Chip Carter at 888-4700.

6) The Cultural Center does not provide ushers or tickettakers. Several services that are familiar with our facilities are: Jay Corenswet at 866-5322, Walter Taney 866-3719, Unique Ushering 241-3238 and L & R 587-3838.

7) Downtown Parking Inc. is the contracted parking concessionaire. For special arrangements (i.e. reserved parking spaces, prepaid parking, etc.) please contact Ed Gaupp at 529-5708.

1201 St. Peter Street New Orleans, Louisiana 70116 504/522-0592

Gene Blaum, Manager
New Orleans Cultural Center

Bryan Blaum, House Manager
New Orleans Cultural Center

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