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A report on an Arts Administration internship marketing The Arts Center at Okaloosa-Walton Community College

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A Report on an Arts Administration Internship Marketing
The Arts Center at Okaloosa-Walton Community College

A 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

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B.S.B.A, University of West Florida, 1998

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TABLE OF CONTENTS

LIST OF FIGURES.....	iii
INTRODUCTION.....	iv
Chapter	
I. THE ARTS AT OKALOOSA-WALTON COMMUNITY COLLEGE.....	1
History	1
The Division of Humanities, Fine & Performing Arts.....	3
Northwest Florida Symphony Orchestra.....	6
The Arts Center	7
Mission/Purpose	9
Programming	10
Financial Highlights.....	10
Organizational Structure.....	12
Board of Trustees.....	12
OWCC Foundation	13
Staff.....	13
Management Style.....	17
II. THE INTERNSHIP.....	21
Responsibilities	21
Tasks	22
NFSO 2001-2002 Season Program.....	22
The Arts Center 2001-2002 Season Playbills.....	24
The Arts Center 2001-2002 Season Brochure.....	24
<i>A Chorus Line</i> Promotion.....	25
Creative Dramatics Promotion	27
<i>Ragtime</i> Promotion	28
<i>Ragtime</i> Playbill	31
Additional Tasks.....	31
III. MANAGEMENT CHALLENGES & RECOMMENDATIONS	33
IV. PROJECTED SHORT-TERM AND LONG-TERM EFFECTS	44
V. REFERENCES.....	46
VI. APPENDICES	
Appendix I.....	47
Appendix II.....	51
Appendix III.....	60
Appendix IV	79
Appendix V.....	90
Appendix VI	92
Appendix VII	100
Appendix VIII.....	121
VII. VITA	142

LIST OF FIGURES

Figure 1. The Arts Center Organizational Chart.....	20
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INTRODUCTION

This report is a description of a three-month internship from May 21, 2001 through August 21, 2001 which began as an assignment with The Northwest Florida Symphony Orchestra. The NFSO operates under the auspices of Okaloosa-Walton Community College and resides along side the college's Division of Humanities, Fine, & Performing Arts and within The Arts Center facility. My position as an NFSO intern was to be the operations manager in charge of marketing and preparation for the 2001-2002 season.

The NFSO is but one entity that exists within the environment of The Arts Center. Among the various entities there is a great deal of resource sharing that occurs, including facilities and, most notably in this case, personnel. As often happens in life, due to certain events and circumstances the internship did not go according to plan. In June the Marketing Director for The Arts Center announced her resignation. During this time of transition I was asked to take on the duties of marketing in addition to my duties with the NFSO. In July I was officially offered the position of Marketing Coordinator for The Arts Center, coordinating the marketing and public relations of its educational and presenting functions of the facility. The duties for the NFSO were fulfilled, but the additional duties of the marketing position did make a significant impact on the internship experience.

Although each of the entities that "live" within The Arts Center are in various stages of their careers and have varying degrees of success, the organizational structure that holds them together is weak and therefore frustratingly inefficient. This paper is an overview of The Arts Center and all its members. I will explain my duties and responsibilities and make recommendations for the organizations.

CHAPTER I

THE ARTS AT OKALOOSA-WALTON COMMUNITY COLLEGE

History

Okaloosa-Walton Community College, located in Niceville, Florida, has a fairly rich history of involvement in the arts. The Division of Humanities, Fine & Performing Arts at OWCC has been recognized as a significant asset to the college and the community since the late 1980's. For many years its theatre productions, art exhibits, and symphony concerts were some of the very few cultural events that the Emerald Coast had to offer residents and tourists. Over the past decade the area's population has grown significantly, as have the local arts organizations. The college's construction of The Arts Center was a driving force behind the recent cultural growth. Not only did it allow for the college's own programs in theatre, art, dance, technical theatre, and music to expand but other community organizations, such as the Northwest Florida Ballet and the Art and Design Society, had access to a state-of-the-art facility in which to perform and exhibit their art.

Okaloosa-Walton Community College was established in 1964. It has six campuses in the Okaloosa and Walton counties of Northwest Florida and to date and serves approximately 15,000 students. Its wide-spread campuses serve a large population of nontraditional students, including military personnel, with the best resources at low in-state tuition and fees (\$43.32 per credit hour).

There are three arts entities that exist within The Arts Center complex. These three entities are the Division of Humanities, Fine & Performing Arts, The Northwest Florida Symphony Orchestra, and The Arts Center as its function as a presenting

organization. They are separate in the fact that each have their own budgets and have their own specific functions and purposes. They are all interrelated in the fact that they exist under the auspices of Okaloosa-Walton Community College, are governed by the college's Board of Trustees, and were created to support the college's educational and community service mission.

The OWCC catalog states the following:

"The mission of Okaloosa-Walton Community College is to provide quality educational programs and services whereby students may achieve their goals and the community is enhanced through academic, vocational, cultural, economic, and personal development opportunities."

The following are specific educational goals of the college that the arts programs intend to fulfill:

- To provide an environment that promotes equality and access to college programs for all members of the community.
- To provide social, cultural and co-curricular opportunities in Okaloosa and Walton counties.

It was my finding that although each arts entity understood the mission of the college none have a specific mission of its own that clearly defines how it fits within its parent organization. They all have a sense of purpose but not a clearly defined direction. The following sections will cover the each organization's individual history, mission/purpose, and programming.

The Division of Humanities, Fine & Performing Arts

The Division of Humanities, Fine & Performing Arts was originally housed in the college mall building, or what is usually known on most campuses as the student center. The large annual summer musicals were performed in the gymnasium, also affectionately known as “The Barn.” Other performances took place in the student commons/cafe area of the mall on a makeshift proscenium stage. The Division had use of one chorus room, a 500 square foot makeshift dance studio, three small music studios, 750 square foot gallery, and one classroom. During the school year the Division produced four theatrical productions, performed numerous musical concerts, collaborated with the Northwest Florida Symphony Orchestra Guild on the “Medieval Feast” fundraiser, and exhibited at least four to five art exhibits. The college also managed to book one touring company a year to perform in the gymnasium.

Audiences attending all concerts and productions were extremely supportive. The community support and the desire to attract more local and statewide student talent to the programs offered at OWCC warranted the need for a better facility.

Today the college has programs in theatre, dance, music, technical theatre, recording arts, and the plastic arts. It offers Associate of Arts Degrees in art, music, theatre, and dance and Associate of Science Degrees in theatre performance, dance, visual arts, technical theatre, and recording arts. A special interdisciplinary arts and humanities degree program was implemented one year ago in collaboration with the University of West Florida. Referred to as the “A.A. to B.A. Program,” its purpose is provide students with the means to earn a four-year degree without leaving the OWCC main campus.

The Division receives a budget of approximately \$340,000 to cover operational costs for the year (not including personnel). In addition it awards over \$50,000 in scholarships each year to arts students of all disciplines. In addition to its wide array of courses, OWCC offers opportunities for all students, including non-majors, and community members to participate as performers, choreographers, designers, stage crew, etc. in various college sponsored events, productions and performance groups including the following:

- The Music Program offers several musical performance groups for talented students. Vocal performance opportunities include Madrigals choral group, *Soundsations* show choir, and the Northwest Florida Symphony Chorus. Instrumental groups include OWCC Jazz Ensemble and the *Soundsations* band. All performance groups perform at festivals, school functions, special events, as well as school sponsored concerts. Numerous recitals give students enrolled in applied music courses a chance to perform for peers, faculty, friends, and family. The music program also collaborates with the theatre and dance programs on musical stage productions.
- The Dance Program auditions students for the OWCC Dance Ensemble which produces Dance Facets, its annual spring concert performed on the Main Stage. The concert showcases choreography by faculty, guest artists, and upper-level students in a variety of dance disciplines including ballet, modern, jazz, tap, hip-hop, and musical theatre. The OWCC Dance Line performs during school sports events

and with the *Soundsations*. As with the music program faculty and students collaborate with other programs on musical stage productions.

- The Theatre Program produces three faculty directed plays annually including a Fall and Spring drama or comedy, and a Summer musical (a collaboration between programs). Advanced directing students direct an evening of One Acts in the spring. The summer workshop called Creative Dramatics provides a training ground for young actor/singers 13 years of age and up.
- The Technical Theatre and Recording Arts Programs are also involved with all other performing arts programs. Students work with almost all performance groups and productions as stage crew members, carpenters, painters, props masters, master electricians, stage managers, lighting designers, light board operators, and sound engineers.
- The Art Program offers courses in almost all mediums of visual art. An annual adjudicated student show is displayed in the McIlroy Gallery in the spring. Student work is also displayed in some of The Art Center hallways through out the year. OWCC Art student work is represented in the numerous arts festival held in Northwest Florida region. The two galleries in The Arts Center, the Holzhauer and the McIlroy, host 13 exhibitions annually. The exhibits feature works by primarily emerging and established contemporary artists and can include paintings, drawings, photography, collage, and sculpture. The Arts Center Galleries also currently has four permanent collections.

The Holzhauer Collection, the New Guinea Primitive Art Collection (Special items from this collection comprise a traveling exhibit available to local area schools), the Salvador Dali Woodblock Prints Collection (Appendix VI).

Northwest Florida Symphony Orchestra

The Northwest Florida Symphony Orchestra was established in 1988 as a nonprofit arts organization with the purpose of providing the communities of Okaloosa and Walton counties with quality orchestral music as well as providing the opportunity for community musicians to perform. Currently the Symphony has 66 musician members and 3 part-time staff members including Conductor David Ott, an operations manager, and a librarian. Six concerts are performed each season, two of which are in collaboration with the community and college based Northwest Florida Symphony Chorus. The Symphony also host two annual special events, including the concert performances for fifth grade students in Okaloosa and Walton counties, and the Concerto Competition. Further educational opportunities for adult audiences are available through the pre-concert talk on the musical selections before each performance.

The NFSO, as a small symphony organization with an annual operating budget of only \$125,600, has been gaining momentum over the past two years. Operating revenue is derived from ticket sales, grants, and a \$7,000 allowance from the college. In its 2000-2001 season, the NFSO enjoyed a 1,000 individual subscription base and nearly sold out performances selling a total of over 9,400 tickets (based on 7 concerts in a 1570 seat house). Added to its audience reach are the 3,000 students that participate in the fifth grade concerts.

Operating in association with the Okaloosa-Walton Community College, the Symphony is governed by the OWCC Board of Trustees. The OWCC Foundation underwrites the salary of the Symphony's conductor and other honoraria and provides in-kind donations of rehearsal and performance space. OWCC also provides support through The Arts Center/Division of Fine and Performing Arts technical and administrative staff.

As support from the community continues to grow, the organization looks forward to expanding its offerings and developing fundraising projects. Most fundraising is done through grants and fundraising events organized and executed by the Northwest Florida Symphony Guild. The Guild has participated in securing some small community grants and annually hosts two annual fundraising events, a medieval feast and a wine and cheese tasting. Proceeds go to underwriting the fifth grade concerts, paying operations manager wages, and funding special projects (e.g. purchase of music and instruments).

The Arts Center

The Arts Center at Okaloosa-Walton Community College was nine years in the planning before it officially raised its curtain on March 2, 1997. In the short four and a half years that The Arts Center has brought performing and visual arts to the Northwest Florida community, it has come to be known as "The Jewel of the Emerald Coast."

In 1989 Okaloosa-Walton Community College began a mission to pursue its vision to create a center for instruction and performance in the fine and performing arts that would serve the region of Northwest Florida. OWCC had three factors supporting the proposal of an arts center for the college: 1) The community expressed a desire and need for more arts events in the area; 2) The reputation and quality of the Division of

Humanities, Fine & Performing Arts; 3) The college is located near Interstate 10, a major travel route for companies touring the southeast region.

Full support from OWCC's President, James Richburg, Vice President Jeff Schembera, Fine and Performing Arts Division Chairman Dr. Cliff Herron and the whole OWCC community helped to secure the \$20 million dollars allocated from Florida's Public Education Capital Outlay Fund that built the center. What resulted are state-of-the-art facilities and technology for instruction and performance in music, dance and theatre.

Architects consulted with New York consultant Robert Lorelli in the planning and construction of the facility. Great consideration was given to the current technological needs of touring companies and educators. There was also a great desire to include all the comforts and amenities along with an aesthetically pleasing architectural design (Appendix II).

In a nutshell, the Center consists of a nine story main theatre with up to 1650 seating capacity, a 200-seat flexible theatre space, a choral rehearsal and performance hall, the 2,000 square-foot Holzhauer Gallery and the 3,000 square-foot McIlroy Gallery, and costume and set construction shops. Its teaching facilities include 16 rehearsal halls and studios, a 24-computer music theory and composition classroom, a 24-track recording studio, a music library, a 2,000 square-foot dance studio. These incredible accommodations have allowed the Arts Center and OWCC to present top quality artists and performances to the community and provide top quality instruction to students.

Mission/Purpose

The strategic plan for the OWCC Arts Center (Appendix III) states that its vision is to serve Northwest Florida as “a regional center for instruction and performance in the Fine and Performing Arts.” Its stated goals are as follows:

- 1) The Arts center provides student with state-of-the art facilities and technology for instruction and performance in music, dance, and theater.
- 2) The Arts Center provides instruction and exhibit space for the visual arts.
- 3) The Arts Center provides gallery and workspace for the Holzhauer collection.
- 4) The Arts Center hosts a Broadway-Quality Subscription Series to enrich cultural opportunities.
- 5) The Arts Center rents facilities for performances to community groups and organizations.

This strategic plan vision and goals were originally established in January of 1996, a year prior to the opening of The Arts Center. It has not since been updated. With a blurred vision, lack of a true mission statement, and weak goals, it is not surprising that the activities of and audience participation at The Arts Center have been erratic in the past four seasons. An organization’s goals should be updated periodically in order for an organization to keep up with changing cultural perspectives, tastes, and economies (Wolf, 1999). The mission and goals of The Arts Center are merely statements of physical function. They should focus on the intent to meet specific needs of the students and the community. For example, what community needs does it intend to meet by renting its facilities to community groups?

Programming

The Arts Center is unique in that it co-exists with the community college in an environment where they intertwine and support each other in their parallel purposes. The Arts Center does make an effort to offer diverse programming that appeals to all age levels and diverse backgrounds as well as provides educational opportunities for students.

The Arts Center yearly programming consists of Broadway touring productions, performing arts productions ranging from opera, ballet, and musical concerts, and family oriented productions. Students are given the opportunity to learn from professionals through participating in production load-ins and load-outs, and occasional masterclasses. The Arts Center also supports other community arts organizations by making performance and rehearsal space and technical resources available to rent.

Financial Highlights

The Arts Center operates on an annual budget of approximately \$750,000 a year. Its fiscal year, along with the college, is July 1 to June 31. In budget planning for the upcoming year the Executive Director and the Financial Manager together draw a budget proposal to submit for the OWCC Board of Trustees' approval. Once approval is obtained the Board also agrees to underwrite the costs. In addition to revenues and Foundation support, the facility receives state Fund III monies for operational costs.

Funding, other than revenue and Fund III monies, is controlled by the OWCC Foundation. This includes funding for Division Scholarships, NFSO, and NFSC as well as The Arts Center. An endowment was created to supplement the activities of all the entities residing in The Arts Center complex. Certain percentages of the endowment's annual interest are earmarked for specific programming and operational support. The

endowment was raised by the Foundation through a Signature Seat campaign and a matching gift campaign. In the Signature Seat campaign patrons were given the opportunity to purchase a seat for \$500. In the matching gift campaign, which still continues today, pertains to specific buildings and architectural features (Appendix II). The state matches the gift two to one and the individual donor reserves naming rights the recital hall, gallery, fountain, etc.

The Arts Center operates under the auspices of Okaloosa-Walton Community College as an auxiliary function, like a college bookstore or food services. Although it is incorporated under the college it is not classified as a nonprofit organization. Interestingly, it operates as a hybrid of nonprofit and a for-profit organization. The Arts Center pays taxes on ticket sales like a for profit, but strives only to break even in its revenues.

In spite of its for-profit status, The Arts Center received a great deal more government support than a traditional for profit organization. The Fund III monies that support operational costs, and the continual underwritten support of the Foundation are all a result of government funding. In fact the facility would never exist if it were not for state funding that was specifically appropriated for such a project. This is an example of decentralized funding at work. The purpose of decentralized funding at the state and local levels is to serve the people who are beyond the reach and focus of larger agencies. It is doubtful that The Arts Center would ever exist if it were not recognized as a need on the state level because it is doubtful that any larger agency would recognize the need for or have the means to provide a cultural center in the Florida Panhandle.

Specifically, the type of funding that OWCC has received for The Arts Center is what Paul DiMaggio (1991) calls delegation. DiMaggio defines delegation as the

transference of funds with its use determined by federally or state designed programs. Funds for construction were given by the state on these terms. Delegation differs from the decentralized funding where money is handed down from the larger agencies to be used by the local agencies as seen fit. DiMaggio warns that delegation creates too much control at the top which leads to inflexibility. Decentralization, however, assumes competence of local decision-makers. I believe that given the practices of the Foundation (Chapter III) it is best for The Arts Center that the state controls its appropriation.

The Foundation performs delegation of funding on the local level. But converse to the state controlled funding, the control held at the top does not lend itself to the betterment of the organization. One would think that an agency as close as the College's own Foundation would be striving to make the most effective appropriations. Chapter III will discuss the unethical practices of the OWCC Foundation.

Organizational Structure

Board of Trustees

The Okaloosa-Walton Community College Board of Trustees governs all aspects of the college (Appendix I). Its nine members include various people of the Okaloosa and Walton county community and OWCC President. The Board meets on the third Tuesday of every other month.

As the governing institution of OWCC, The Board of Trustees underwrites the cost of The Arts Center's season and must give approval on its activities. Activities include such things as the scheduling of The Arts Center season and the current plans to construct new visual arts studio space within the complex. The Board also provides legal council, particularly in matters of contracts with touring companies.

OWCC Foundation

As mentioned before, the OWCC Foundation, Inc., a 501(c)(3) organization and the direct support organization for the college, has fundraising responsibility for the Arts Center. The activities are managed by the Director of Institutional Resource Development/Executive Director of the Foundation, James Chitwood, in coordination with the President, James Richburg.

A board of trustees also governs the Foundation and is made up of community members as well as the OWCC President and Vice President and at least one member of the OWCC Board of Trustees (Appendix I).

Staff

As it is with so many arts organizations, The Arts Center currently employs a very small staff in relation to the amount of activities that it conducts every year. There is currently an over abundance of staff sharing between the various entities that live under the umbrella of the complex, which spreads their capabilities very thin.

- I. Executive Director - Dr. Clifford Herron, also known by many as “Doc,” is The Arts Center’s administrative and artistic leader. He is responsible for general management of the facility, booking of programming, contract negotiation, and acts as the liaison between the Board of Trustees and The Arts Center. Dr. Herron is also the Chair of the Fine and Performing Arts Division of the college and manages all full-time and part-time faculty members, oversees course offerings, teaches, and counsels students. As Executive Director and Chairman he

is the primary party responsible for handling the budgets of The Arts Center's presenting activities, the Division, Galleries, and the Symphony Orchestra.

- II. Financial Manager - The full time Financial Manager does double duty as The Arts Center's accountant and box office manager. This associate director position approves and manages monies for The Arts Center's presenting activities and rental operations. This position also books the rentals and coordinates the renting party's facility and labor needs with the Executive Director, Secretary, and Technical Director. Box office duties include maintaining the ticketing system and supervision of three box office employees. The box office keeps regular business hours, is open 90 minutes before all performances, and also provides ticketing services for rental organizations and OWCC sports events.

A. Full-time Box Office Representative - is second in command in box office activities.

B. Two Part-time Box Office Representatives - work a split day shift as well box office hours prior to performances.

- III. Technical Director - handles all technical and back stage area issues for college and touring productions, as well as renting parties. He oversees set construction, hires local labor for show load-in and load-outs, teaches technical theatre courses as a faculty member, and maintains a full time staff of three, including:

A. House Sound Engineer - engineers all school productions and assists touring companies and renting parties.

B. Master Carpenter - leads construction of sets and assists touring companies and renting parties.

- C. Master Electrician - responsible for maintaining theatre lighting for all performance spaces (generally held by an advanced student).
- IV. Marketing Coordinator - handles advertising, publicity, development and publication of promotional materials for The Arts Center presentations, the Fine and Performing Arts Division productions, and The Northwest Florida Symphony Orchestra season. This position also coordinates with the Gallery Director/Curator on the promotion of the OWCC Galleries.
- V. House Manager - handles all front-of-house issues for all stage events or use of performance spaces, oversees all training and coordination of FANS (volunteer ushers), and hospitality for visiting artists.
 - A. FANS (the Fine Arts Nurturing Society) - volunteer ushers for arts activities. This group developed out of OWCC's Prime Time program, which offers retired persons the opportunity to participate in college classes including the arts.
- VI. Gallery Director/Curator – maintains and coordinates exhibits and exhibit opening receptions, participates in fundraising for the galleries, is responsible for a yearly budget, maintains and acquires permanent art collections, assists marketing coordinator with promotion, trains and coordinates FANS docents, and employs an office manager.
 - A. Office Manager – assistant to Gallery Director/Curator, “guards” the gallery, assists in mail-outs and other promotional material
 - B. FANS – voluntary docents, receive training on art exhibits and permanent collections, support school outreach activities through the

Treasure Chest program, which takes small art exhibits to the local schools.

- VII. Scenic Designer – designs and helps construct sets for all college productions; assists with touring companies; serves as a faculty member teaching acting, directing, and technical theatre; directs one stage production a year
- VIII. Costume Designer – designs and constructs costuming for all college productions; assists touring companies; serves as a faculty member teaching acting, humanities, and costuming; directs one stage production a year.
- IX. Secretary – the glue that holds it together; acts as a liaison between students and the Division, between the Division and faculty, and between The Arts Center and college administrative services (i.e. purchasing, comptrollers, information technology, etc.)
- X. Northwest Florida Symphony Orchestra Conductor – the conductor and artistic director for the NFSO is a part-time staff the position. The conductor also employs a librarian operations manager.

There are two service departments of the college that service the operations of the complex. Physical Plant provides custodians, building maintenance personnel, and landscape maintenance, air conditioning maintenance. It is required that any events at The Arts Center needing food, including guest hospitality, must use the colleges Food Services for catering. The Arts Center staff must collaborate with these departments but have little control on their operations.

Management Style

As an organization with a large faculty and a small staff, The Arts Center has a very loose organizational hierarchy. It does not impose a vertical division of rank. Rather, it seems to have a horizontal line with everyone on an even plane. That is to say that very little management happens within The Arts Center organizational structure. This is a good quality and a bad quality to have. Employees are left on their own to do their jobs. Too much freedom, however, can also be prohibitive. I believe this management style is the result of an absence of leadership. Leadership is defined by leadership theory guru Fred Fiedler as “that part of management that involves the supervision of others” (1996, p. 241). This definition implies that there must be a relationship with interaction between the leader and the followers in order for leadership to be effective. Interaction is not only important in making sure tasks are being performed, but to reaffirm the employees that their leader is interested in them and their work and that they are appreciated. While employees appreciate the trust of the Executive Director, there are times when his direction and decision making is needed. He has a “hands off” approach to running the organization. He is always willing to delegate tasks and important decision making to other employees, but shows little interest in the process of accomplishing the task and is only concerned with its outcome if it is positive. Without established leadership the lack of communication and accountability leads to confusion and frustration. Luckily the employees of The Arts Center are driven in their work and produce their own motivation. This, however, does not replace the need for leadership.

I found the laid back practices of the organization apprehensive. Only a few checks and balances were ever established between administrative staff members. For

example, the former marketing director kept no organized records of spending or budgeting. Not only did it make it hard to discern what was done and spent to promote events in the past, but it also indicated that the marketing director never had to answer for her actions. All spending goes through the financial officer. That information, however, does not reflect planned spending or other details of the marketing practices.

Management frustrations also come from college administration, namely the President and the Foundation, who seem to dictate the actions of The Arts Center rather than lead its operations. Their high level of involvement without an equal level of understanding of the unique needs of an arts center has been cause for some damaging decisions. When leaders make uninformed decisions without input from those within the organization who are knowledgeable it creates resentment.

What has kept the organization functioning thus far are the close personal relationships and the sense of humor of the employees. Simply put, almost everyone who works at The Arts Center are friends and like to share a good laugh. It is not uncommon for a person from the “outside” to come into the building to find the administrative offices or backstage hallways in an uproar from a joke that someone told or a prank that someone pulled. Humor is one of the most important elements that bring the faculty and staff together, help them to support each other, and inspire them to keep moving forward.

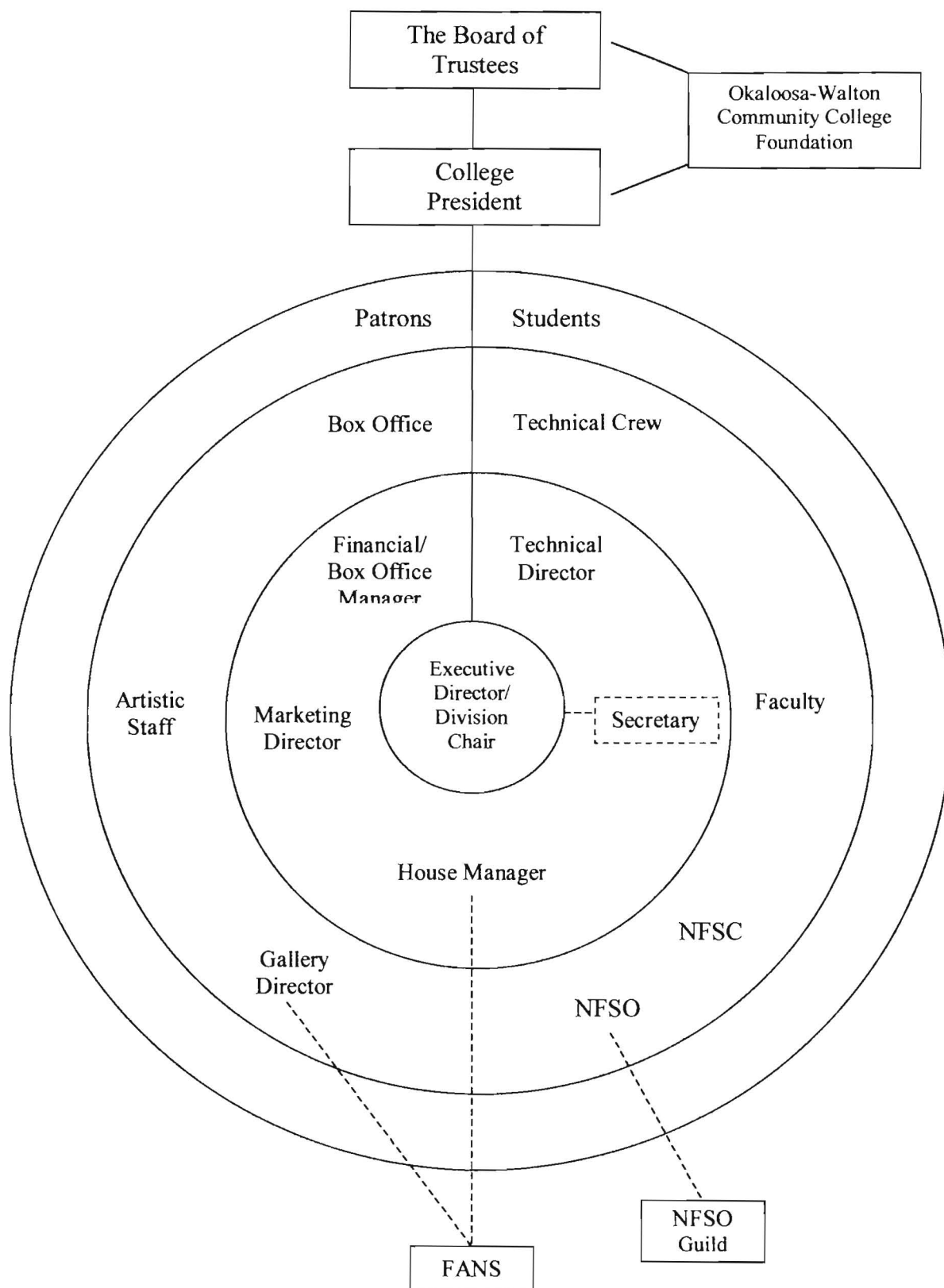
Humor and friendship can also be prohibitive in some instances. Friendship can lead to co-workers taking advantage of one another because they know that friends will not deny last minute requests. Another way friendship can also be prohibitive in the workplace, especially in those without leadership or structure, is when a co-worker has to confront another about an error or mishap but does not want to damage the relationship. The needs of the organization are lost in these situations.

A positive aspect in its management style is that everyone is included and has a chance to be heard. A weekly staff meeting is held for a round-table discussion of events and issues. The same meeting is held bi-monthly for faculty, which also includes some staff members. Another positive aspect is that the faculty and staff for the most part (there is always a black sheep or two) support each other. A negative aspect is that the loose communication and management structure leads to inefficiencies and frustration.

With all the entities and activities that co-exist under one roof and the amount of cross-over between staff and faculty, it becomes very difficult to discern who fits in where. In fact it would be impossible to try to fit most positions into only one slot on the organizational chart. Not only is it difficult to achieve this because of the crossover, but because specific responsibilities are not always well defined and some activities are not consistent. I experienced many instances where no one was quite sure who was responsible for certain tasks.

Although an organizational chart exists for Okaloosa-Walton Community College (Appendix I) none exists for The Arts Center its self. The following is a chart devised according to the perceptions of the intern:

Figure 1. The Arts Center Organizational Chart



CHAPTER II

THE INTERNSHIP

My proposed internship assignment was originally that of operations manager for the Northwest Florida Symphony Orchestra. The assignment was to work with NFSO conductor David Ott to develop a marketing plan and to coordinate the assemblage and printing of the program for the Symphony's 2001-2002 season. As mentioned in the introduction changes incurred within the staff which altered the intern's assignment.

The intern's original assignment began May 21st, 2001. Soon after my arrival the Executive Director informed me that The Arts Center's marketing director would be officially leaving her position, effective July 1st. The assignment was altered to encompass the marketing duties as well as the duties with the NFSO. On July 1st I assumed all marketing responsibilities for The Arts Center and officially became its Marketing Coordinator on August 1st.

Responsibilities

Principle given responsibilities included:

- 1) Selling of ad space in the Northwest Florida Symphony Orchestra 2001-2002 season program
- 2) Selling of ad space in The Arts Center 2001-2002 season playbills
- 3) Completion of design and printing of The Arts Center 2001-2002 season brochure
- 4) Promotion of the Division of Humanities, Fine & Performing Arts
Summer production of *A Chorus Line*

- 5) Promotion of the Division of Humanities, Fine & Performing Arts
Creative Dramatics class production
- 6) Promotion of *Ragtime*, a special preview performance of the new non equity touring company
- 7) Production of the playbill for *Ragtime*
- 8) Assist with all aspects of marketing and other staff functions for The Arts Center

Tasks

The tasks and activities of the intern are best described in their association with the internship responsibilities. The following will describe the intern's responsibilities at the activities that were necessary to achieve them. Office space, computer, printer, and private phone line were provided for the intern to perform all necessary tasks.

Northwest Florida Symphony Orchestra 2001-2002 Season Program

For the duration the internship period I was responsible for the selling of ad space within the NFSO season program. My first task was to determine what was done the previous year and what records the organization kept. The previous year a paid assistant was responsible for selling the ad space and collecting the copy ready ads. The former Marketing Director took responsibility for producing the program. I was supplied with a computer printout sheet with information on what businesses were solicited and if they bought ad space or made a request to be called the following year. No formal records of any kind were kept except those of the Financial Manager.

After gathering what information I could I took the initiative to set up a record keeping system that could easily be updated and allow for quick and simple reporting. A database for NFSO ad clients was created on Microsoft Access so that records of past and present clients could be organized and kept up-to-date easily. These records made it very simple to keep contact information, buying information, ad submission, payment status, etc. up-to-date It was then very easy to produce various customized reports. The Financial Manager found it an especially helpful aid in the billing process.

I also took the initiative to draft a formal contract as an advertising space agreement (Appendix VII). Previously a verbal confirmation was the only form of agreement between the parties. This was not to the advertiser's or the NFSO's advantage. The new ad space agreement provided the advertiser with information on the ad size and cost, program run dates, and deadlines for space confirmation and ad submission. The agreement also provided the NFSO with correct contact and billing information. Advertisers expressed a greater satisfaction with having a written and signed agreement. They now had documented insurance of service (so did the NFSO), written details and dates, and a documentation of the transaction for their records.

The new contract was a success as both parties benefited from its use. Problems had arisen in the past with incorrect billing information and advertisers backing out at the last minute. With the database and the ad space agreement in place it will make future ad sales and transactions considerably easier and more efficient.

All the advertisers in the previous season program and some advertisers that had expressed interest in for the present year were contacted for ad placement in the program. The interest level was not as high as the previous year but enough ads were sold to amply cover the printing cost of the programs, which was the objective of the sales. After the

agreements were signed by the advertisers the intern was responsible for making sure the ads were received in the correct format and size.

The intern's final task with the NFSO was to solicit bids for the printing of the programs. As part of a college institution it is required that person spending over a certain dollar amount must receive bids from three competitors, the job going to the lowest bidder. It was the intern's job to contact three printers and insure that they submitted bids on identical job specifications (i.e. paper weight and texture, colors used, number of pages, etc.).

The Arts Center 2001-2002 Season Playbills

The intern's tasks for The Arts Center playbills were exactly identical to that of the NFSO season program (Appendix VII). A database for records was created, as well as a contract. The intern contacted all previous advertisers and commissioned new clients. Bids were collected from printing companies. The same mutual benefits as the NFSO contacts were experience in the process.

The only addition to this process was the addition of a trade agreement. Several ads were sold in exchange for products and services from businesses that benefited the operations of The Arts Center. Trades were made with a florist, a local radio station, a caterer, and a bakery. A trade agreement contract based on the original sales agreement was used (Appendix VII).

The Arts Center 2001-2002 Season Brochure

The concept and design of The Arts Center season brochure was already underway before my arrival. The task was to finish the process. Specific contributions

included providing the text for the “OWCC Series” page of the brochure. This required reading the scripts chosen for the season and collaborating with the directors of the shows to produce an accurate description of the shows. I then proofed the final draft of the brochure.

I had the opportunity to do a press check on the printing of the brochures as well as the season posters and rack cards (small calendar of events). This experience taught me the process and the mechanics of printing as well as what to look for in a good printer.

A Chorus Line Promotion

Every July the Fine & Performing Arts Division produces a large-scale musical theatrical event on the main stage. This event is the largest of the school season and serves as a springboard for the upcoming Arts Center season. Along with the performances the college hosts a “thank you” dinner to honor its Signature Seat Patrons. Patrons are invited to a light, buffet style, dinner followed by a private preview performance of the summer musical. I was responsible for all promotional aspects of the 2001 summer show *A Chorus Line* including the Signature Seat event. My tasks included the following:

- 1) Placed ads in local daily and weekly newspapers
- 2) Authored and distributed public service announcements (Appendix VII)
- 3) Designed, purchased, and distributed production T-shirts to cast and college VIPs

- 4) Coordinated with photographer, production team, and cast for photo shoots - one session for headshots for the lobby display and one live shoot for archival purposes
- 5) Consulted on program (playbill) artwork and content
- 6) Coordinated a ticket give away and live interview with four of the cast members on local radio station Country 105.5 FM
- 7) Responsible for the text on both the Signature Seat event invitation and promotional postcards (Appendix VII)
- 8) Responsible for invitations to members of the Press for Signature Seat event
- 9) Scheduled private photo shoots from local daily and weekly newspapers for feature stories
- 10) Coordinated with reporters from local daily and weekly newspapers for feature stories
- 11) Provided background information on the production to the box office

The last mentioned task was a project I implemented to aid the box office and audiences. Upon interviewing the box office employees I found that one of the problems that they had been dealing with since the opening of The Arts Center was that they had very little knowledge of the shows. The box office representatives of course have direct contact with the patrons and are asked the most questions about the shows. Their only source of information had been the season brochure containing a blurb on each production, hardly enough information for them to be knowledgeable or helpful to patrons. Up until the present they had answered questions as best they could. All were in

agreement that they would like to know more about the productions, that it would help them to help patrons make purchasing decisions, and aid in creating goodwill.

To remedy the situation the intern created a “Box Office Information Sheet” for *A Chorus Line* which included such things as the performance date, director, run time, song list, age recommendation, a brief synopsis, and other background facts and trivia about its creation and original production (Appendix VII). Also included was more in-depth information found on the Internet, including facts about the movie version of the production. Format and content were adjusted with feedback and guidance from the box office. I invited box office representative to contact me with any questions and also let it be know that I would gladly speak with patrons if they felt that they were unable to answer their questions to their satisfaction.

The practice proved to be very successful and continued with all other productions. The intern also began the practice of providing a soundtrack to the musicals when available, which was also popular. By supporting the box office representatives in this way it not only helped them perform their jobs better but it established a positive relationship and open the lines of communication.

Creative Dramatics Promotion

The summer course entitled Creative Dramatics was implemented in 1997 as a training tool for young people 13 and older to learn and gain experience in the performance of music, theatre, and dance. Taught as an intensive six-week session, the goal of the course is to produce an hour long musical review or condensed musical in the Sprint Theater (black box). This small group of players is typically left in the shadow of the larger summer musical. A tight budget and time frame does not allow for the same

means of support from personnel and other resources. The program is still recognized as a growing asset to the college. I did what was possible to give them a little extra help in the following ways:

- 1) Authored and distributed PSAs
- 2) Coordinated with a volunteer photographer for promotional shots to send to local newspapers
- 3) Distributed an e-mercial produced by the students to OWCC faculty and staff and a select mailing list as an invitation to the performances
- 4) Coordinated with local radio station WFSH 1340 AM for interviews with the cast
- 5) Participated in post mortem discussion of the production and offered feedback on my experience working with their production crew

Ragtime Promotion

The Arts Center ventured on a new endeavor for the college and decided to rent the facility to NETworks production company to “tech” their new production of *Ragtime*. While this meant some wonderful opportunities for the college and the community, the timing presented many hardships on several staff members, namely the Technical Director, Financial Manager, and the Marketing Intern. The rehearsals took place the last week of August and the first week of September and ended with two nights of performances. The normal season usually starts no earlier than November because of logistical timing. A significant amount of overlap occurred between school events, season brochure production, and NFSO program production. The Arts Center did not have the benefit of promotion of the production through the season brochure due to the

early performance date. Another problem also proposed by the production is that there were two nights of performances. The Arts Center can only typically adequately support one night of a performance.

I collaborated briefly with the former Marketing Director prior to her departure on the promotion of the show. I contributed the following:

- 1) Designed *Ragtime* postcards (Appendix VII) to insert in programs for the college's production of *A Chorus Line*; additional postcards were mailed to patrons who had attended similar productions in the past
- 2) Placed newspaper advertisements
- 3) Coordinated with local daily and weekly newspapers for feature stories (Appendix VIII)
- 4) Coordinated with local television station WEAR and NETworks representatives to broadcast a taping of a behind-the-scenes look at producing and rehearsing a touring Broadway show
- 5) Responsible for casting and hosting a local child to play a cameo roll in the show (Appendix VII)
- 6) Authored and distributed public service announcements (Appendix VII)
- 7) Appeared on college's bimonthly public access television talk show "OWCC Outlook" to promote *Ragtime*
- 8) Provided background information and soundtrack for the production to the box office (Appendix VII)

While *Ragtime* was hard on the staff of The Arts Center it had some very positive influences. The presence of the production company made a significant economic impact

on our small area. For a two-week period the company stayed in over 60 hotel rooms, ate in local restaurants, participated in other recreational activities in the area, and rented an entourage of vehicles. These expenditures totaled \$241,638.20. Using Tourist Development Council multiplier the estimated total impact was \$845,7333.70. These facts covered by the local press stimulated some interest on the effects The Arts Center could have on the area if promoted properly. The idea that arts organizations are local amenities that play a valuable strategic role in economic development goals is fully supported by authors R. Leo Penne and James L. Shanahan (1987). As the authors state the arts add to an area's quality of life and image which will attract skilled and highly educated people that wish to live and work in such and environment.

Also as suggested by Penne and Shanahan (1987), cultural amenities are also linked to tourism, which plays a large role in the Gulf Coast area. Tourism, in Destin and South Walton in particular, is the largest industry in the area, generating an economic impact of \$700,000,000 annually. The attraction to the area is mainly due to the beautiful beaches and family friendly environment. However, other than the beaches and restaurants there is very little else to do, especially in the evening. The Arts Center is a huge amenity to tourism industry, but the relationship has not been explored at all. The Arts Center may not make large economic contributions through additional jobs and it may not increase the amount of tourism by a large percentage, but tapping into the tourism could mean a large economic increase from The Arts Center.

Ragtime Playbill

My first experience with a professional production was the premiere of a new touring company non-equity production of *Ragtime*. After ads for the year were sold and collected and the printer was chosen, I was responsible for obtaining the copy for the program credits from the production's marketing firm. Under my instructions the printer built several ads for clients. It was the intern's job to decide ad placement, filler for the extra pages, and determine the amount of playbills to print.

Additional Tasks

Many other tasks were also performed during the internship period. They include the following:

- 1) Delivered schedule of events and other promotional material for The Arts Center to various, newspapers, magazines, radio stations, and reality companies
- 2) Conducted tours of the facility for visiting guests
- 3) Assembled and delivered press packets on The Arts Center to prospective students, visitors, and business affiliates
- 4) Submitted college requisitions to pay vendors for their services (advertising, photography, printing, etc.)
- 5) Participated in weekly administrative and *A Chorus Line* production meetings
- 6) Participated in Northwest Florida Symphony Guild meetings

- 7) Authored the letter from the Executive Director mailed to the Signature Seat Patrons season brochure (Appendix VII)
- 8) Consulted the Dr. Herron on drafting a work-for-hire contract for three musical compositions to be commissioned by college from NFSO Conductor David Ott
- 9) Attended all summer performances to observe audiences, establish a relationship with ushers, and show support of school activities

CHAPTER III

MANAGEMENT CHALLENGES & RECOMMENDATIONS

The management problems that plague The Arts Center start at the top and trickle down. Being an auxiliary function of a college presents unique challenges and frustrations to an arts organization. The Arts Center and the entities within exist under the umbrella of a larger organization and do not have the freedom to act independently. Essentially, the Arts Center is at the mercy of the college's President and its other administrators.

These "leaders" have the power to make demands of The Arts Center as well as of its funding. For example, the President can require The Arts Center to schedule the free booking of a local organization in the facility on a specific date and time without regard to what other events are happening at the facility at the time. If any profits or donations are made, the college has the financial control to appropriate them to other areas or programs that they feel are more in need. The college administrators have too much control given their lack of understanding of the needs and purpose of an arts organization. It is no wonder that the term "'A' Building" (referring to administrative personnel all centrally located in building 'A' on campus) is often used with disdain around the office.

The problems with "A Building" began in the planning of the facility. A specific example that effects the daily operations of The Arts Center is the Foundation's development of the Signature Seat endowment campaign, which was mentioned briefly earlier on. As previously stated, patrons were given the opportunity to purchase a seat in the main theatre for \$500. With the purchase came the privilege of sitting in their particular seat (which is labeled by a signature plate) for the season with the purchase of a

subscription package. They also they receive a discount lower than the general public season subscription discount. The other benefit included in the purchase is an invitation to the annual Signature Seat dinner event with a preview of the college's summer musical.

This concept was never researched or thought through by anyone responsible for the planning of the facility. No one was educated enough or thought they needed to be before the idea was put into action. Needless to say it has locked The Arts Center into a bad situation and had caused funding and audience development opportunities to be lost. To illustrate:

- 1) 60% of Signature Seat holders who order season subscriptions do not wish to sit in their seats. This causes additional headache for the box office. To deal with the problem the box office has to allow an extra week at the end of the Signature Seat buying period to deal with the people in the "problem box" before allowing the general public to buy tickets. This makes the season subscription sales process very complicated.
 - 2) The cost of the dinners given each year will very soon exceed the amount of money initially donated.
 - 3) Because all seats were sold as being of equal value The Arts Center cannot implement a pricing scaling strategy to create points of entry for potential theatre patrons.
- Colbert (1994) discusses the fact that the demand curve for the a cultural product is actually comprised of the smaller demand curves of several different segments of consumers. One segment will have a strong or inelastic demand for the product regardless of its price. The demand of the other segments is elastic and will be slightly more influenced by the variance in pricing and will seek less expensive

substitutes. The Arts Center's pricing practices are not recognizing or serving all its potential consumer segments. Ticket prices for touring production events are perceived as being too high by a significant percentage of the population. More local arts organizations are growing and offering lower ticket prices. Although the quality of the presentations might be different, to most people in the area there is not a perceived difference in quality so they value the less expensive ticket more. With growing direct competition The Arts Center cannot afford to limit itself on pricing strategies.

- 4) The selling of Signature Seats was intended as a membership of sorts. The problem with this approach is that the patrons only pay once and receive lifetime membership. The membership is limited; only 1570 (this number excludes handicap orchestra pit seating) people can ever become a "member". The Arts Center has no means to raise yearly membership support for it currently offers no other benefits to encourage support. There is no way of attracting new patrons who potentially would be interested in membership and there is little means for developing loyalty among the consumers. There are little incentives for Signature Seat Patrons to give annual support as the current system rewards them even if they never bought a ticket to a single event after their first season.
- 5) Signature Seats also makes it nearly impossible to take advantage of current Internet technology. Reservations cannot be made on The Arts Center website because of the assigned seating.

There is very little that can be done now to correct the situation with “‘A’ Building” or how the Signature Seat campaign was structured. It is difficult to educate those who do not want to be educated. In addition to the problems mentioned above, Signature Seat Patrons have taken some unfair advantages. The Signature Seats have not been given boundaries to their privileges. They have always been allowed to order extra season packages in addition to the ones that come with their seat purchase. They have taken advantage of this for their friends and used their privilege sneak them in before the general public sales. To alleviate some of the problems with the Signature Seat season subscriptions, the intern suggests a slight change in policy. To make the opportunity even and fair the Signature Seat patrons should be required to sit in their purchased seat. If they choose not to they retain their same discount on their subscription but must submit their order at the same time as the general public.

To create new membership to raise additional funds The Arts Center could consider creating separate packages with including new benefits that do not currently exist. Benefits could include invitations to intermission receptions, opportunities to meet the stars after the show (when it can be arranged), invitation to the Signature Seat event, a season poster and/or other Arts Center mementos, and visual recognition of their donation in the lobby or playbill. However, it must be kept in consideration that these memberships may not be attractive to the typical Arts Center patron who although may be affluent is generally not sophisticated. Membership would probably be most popular with local businesses. Membership could become an important selling point for local business because there are little extra amenities in the area to offer clients. It should be an objective to sell tickets by offering something of interest to a particular group of people (Morison & Dalglish, 1993).

Another administrative problem involving the OWCC Foundation is the ongoing matter of fundraising. The Arts Center is still in need of support from donors and sponsors. Although the directors of The Arts Center can raise their own funding, the money must still go through the Foundation. Sometimes the money raised is redirected to areas of the college other than what it was raised for, which removes any incentive for individuals to do fundraising on their own. The Foundation has other fundraising projects for other school programs and so its time is seldom devoted to the development of The Arts Center. From what I was told, the Foundation has not led any efforts to raise money for the facility since it opened four and a half years ago.

Also mentioned earlier was the lack of a true board of directors. Thomas Wolf states that there are six principal areas of responsibility for the board. They are to: 1) determine the mission and policies for operation; 2) general programming and long-term planning; 3) establish fiscal policy and controls; 4) commitment to fundraising; 5) election and termination of the chief executive; 6) help the organization establish and maintain communication with the community (1999). The Arts Center does not benefit from some of the key functions that a Board should provide. The members have many other concerns in dealing with the college so there is no focus or knowledge behind their leadership. And as described earlier, the OWCC Board of Trustees acts as little more than a rubber-stamp of approval for the inhabitants of The Arts Center. As with most board situations, this can be a blessing and a curse. The fact that the Board does not try to control the operations allows a certain amount of freedom. On the other hand, the Board does not provide some of the resources that are needed to support an arts organization. In

the Board's defense, members have not been specifically approached by Art Center administration to help with fundraising or on other projects. Since The Arts Center cannot change the approach of the Board to The Arts Center, The Arts Center has to change its approach to the Board. The Arts Center must make the effort to use the resources within the Board as best it can.

Problems also exist within the administrative staff of The Arts Center its self. The intern noticed right from the start the over all lack of focus within the organization. One of the first things I asked for was the organizational mission statement. No one could produce one. I was referred to the mission of the college, which does not transfer well to the specific functions of The Arts Center. The functions of the facility are not fully compatible with the functions of the college, so to share a mission statement is not appropriate.

Looking at the past seasons and the approach to programming, pricing, and marketing it is obvious that it has not defined its purpose nor made any long-term plans. Its programming has been sporadic throughout the years and ticket prices have remained inflexible. As an example, in the third season The Arts Center's offerings peaked at thirteen productions, making a drastic jump to seven productions in the current season. Though The Arts Center services two counties it currently only directly targets specific areas of population. These areas include, in Okaloosa county, the greater Niceville-Valparaiso area, Fort Walton Beach, and Destin which combines for a population of 74,843 and, in Walton county, the area of South Walton, Freeport, and DeFuniak Springs for a population of 19,943. The average household incomes in the counties are \$37,115 and \$39,782 respectively. While the average incomes are not low they are not high. The

majority of the people are not willing to spend their disposable income for a \$37.50 ticket on a show.

Its blockbuster inaugural season led its directors to believe that the community could support more offerings than it could in actuality. The second season dropped slightly in participation. The third season the “new toy” was old and the organization fell well into the red. The fourth season it went to one-night presentations instead of two, but it took yet another season to realize that it needed to cut back further on the number of events. The current season (with seven shows) is enjoying a strong subscriber base. This also is allowing for administration and production staff to focus on student events.

Apart from the number of events offered, the selection of the events has also been problematic. Past programming choices have not been in tune with the desires of the local patrons. It seems that the initial approach was to tie in ‘high art’ with entertainment. What the directors did not consider was that the Florida Panhandle has primarily unsophisticated audiences suffering from underexposure. In the first season, for example, the progressive modern dance company Shapiro and Smith were presented. The audiences were not ready for such radical ideas in dance and many people left very upset before the final curtain. A significant amount of goodwill was lost in one performance. Most of the local population did not grow up with access or exposure to the arts. It is said that participation and exposure to the arts in childhood is what most influences consumption as an adult. All the advertising in the world will not make a population interested in the arts if some interest does not already exist. In dealing with uneducated and unsophisticated audiences, careful planning in programming is required.

Cultural products are complex in nature; that is they require specific knowledge and sometimes the appreciation of abstract concepts (Colbert, 1994). To a majority of the

population consuming a cultural product can be just as confusing or daunting as purchasing a new computer. They just don't understand the product. If they are really interested they will seek to educate themselves through friends, literature, or expert opinion. But again, the interest or need must exist for the consumer for them to take the initiative. Programming is then important because the consumer will not develop the interest unless they can relate to the product and/or attach some kind of personal value to it.

If programming is the number one incentive to purchase a ticket then ticket pricing is number two. The Arts Center could strengthen its sales if it gave more options to the patrons. As mentioned, the local population is not sophisticated or necessarily wealthy. An important ingredient to pricing strategy is the consumer perception of the value of the product and what he or she views as a fair price. Consumers are price conscious, especially since that attending a performance is considered a luxury item, and they have been stretched almost too far beyond their price threshold (Sikes, 1985). The Arts Center does not have a pricing strategy. Its plan to simplify ticket sales with only one price has not allowed 'points of entry' for the "maybes" who could be swayed or the "yes's" who want to attend but can't afford prices (Morison & Dalglish, 1993).

Currently the only pricing variations exist as discounts for season subscriptions and the single purchase of 15 tickets or more for a single performance. Since they are locked into a flat fee ticket pricing for seat location and they keep those prices high. They must find a way to offer other incentives. For example, there should be student and senior citizen discounts. A discounted child ticket with the purchase of an adult ticket could be offered with family targeting shows. (Note: discounted rush tickets were sold at the door at one time; the organization received too many complaints from consumers and discontinued

the practice.) Price reductions are very important in that they help to encourage consumption, reward loyalty and lets the organization adapt to the market environment (Colbert 1994). This would benefit the consumer financially and improve their perception of The Arts Center. The Arts Center would also gain financially because, although its profit margin would not be as high, it would be selling tickets that would have gone unsold otherwise. Reduced pricing strategies also directly relate to the varying levels of demand among the multiple consumer segments mentioned earlier.

Still more problems exist in the marketing of the all the college's arts activities. The problem exists in the key element of communication. Jacques Nantel states in Colbert's (1993) *Marketing Culture and the Arts*, "One of the basic functions of marketing is meeting consumer needs." The marketing philosophy has focused on telling the community *what*, *when*, and *where* without much of the *why* and *how*. Audiences, especially in the past season, have complained about not knowing enough about productions before attending. Many audience members stormed out of a performance of *Godspell* because they were told the production was based on stories from the Bible but were not told that it was not presented in a religious context. *Jekyll and Hyde* received damaging local press because people were not warned that content may not be suitable for children. Conversely, some patrons felt they would have attended a performance in they had only been given a little more information.

In a conservative region, with little arts sophistication it is imperative that you make wise choices in programming for both touring and school produced events and then inform audience properly. Opportunities are available to inform the public. There are many locally weekly newspapers, in addition to the local daily paper, that are eager

for such information. The Arts Center's web site has hardly been tapped as an informational and educational resource (little more exists than a calendar of events). The box office is another important informational resource that should not be overlooked.

The marketing philosophy also suffers from an image problem. It continually markets itself as place of 'high art', targeting only the upper income households. In a community with such diversity it cannot exclude other populations. Also, it must be considered that audiences for the symphony can be much different from the Broadway shows, and those will be different from the college production, and those can be still different from the gallery audiences. The intern observed that the marketing concepts particularly for the present season (namely the brochure and the season ad) did not remotely reflect anything having to do with the shows of the season. The marketing director was trying to sell prestige to a population that just wants to be entertained and maybe occasionally enriched by the arts.

The Arts Center must ask what it is trying to achieve, whom it wants to serve, and then determine the best way to communicate with that audience. They must spend less focus on selling a building and more on selling a service.

In solving programming, pricing, and marketing issues The Arts Center must look to its mission and goals and determine what it is trying to accomplish. Considering that the facility has more than one function, does it hold any one more important than the other? Should the facility be about presenting as much as the population can possibly support or should the presenting supplement the educational mission of the college? Is educating the audience more important than giving them what they want? Is creating access more important than creating an image? These are some of the question that the

leaders of the college must ask in order to plan for a not only a successful monetary future but a successful future in meeting the need of the community.

Because of the administrative connection and the organizational association, all the before mentioned issues affect the Northwest Florida Symphony Orchestra as well. But the NFSO also has its own unique problems. The NFSO has never had problems targeting its audiences (almost exclusively ages 55 and up) or selling its tickets. Although attendance is starting to drop slightly, which is largely due poor programming, support is still strong. This is amazing considering all the problems the Symphony is experiencing within. Again the problem is in the leadership and the absences of a system of checks and balances. Conductor David Ott acts as the Artistic Director of the Symphony. He makes decisions on his own accord, often making them without consulting other important parties, and changes decisions without any notifying anyone. This continues because there are no direct consequences for his actions. Communication problems also exist between staff, crew, orchestra and chorus members, and Symphony Guild members. Frustration runs high. The Arts Center Executive Director does not want to active leadership role (his plate is full enough) and the Conductor is not capable. If the Symphony wants to regain stability it must somehow find a leader to manage the organization and bring together the parties that have grown apart.

CHAPTER V

PROJECTED SHORT-TERM AND LONG-TERM EFFECTS

My internship came at a most delicate time. Not only was I obligated to follow through with my original assignments, but I was also required to take on the full responsibilities of the marketing director. The addition of the *Ragtime* venture only added to the difficulty of the transition and threw all operations askew. But the timing was also good because it happened precisely when new blood was needed. Needless to say it was an overwhelming and yet somehow enjoyable experience. The supportive environment and my enjoyment of the work (mostly) got me through.

Although my general function during the internship at The Arts Center was to keep things afloat in the temporary absence of a marketing director, I believe I contributed key changes to the organization. I set a precedence for future playbill and NFSO program ad sales. I also believed I made significant improvement in the relationship between marketing director the box office employees. Although *Ragtime* did not sell out, it was a very successful show. And the cast and crew of *A Chorus Line* were very happy to have a summer production T-shirt that they would actually wear.

I observed an identity crises within the organization. It has no real articulated mission other than to breakeven in ticket sales on it touring productions. The educational arts programs and the college galleries have felt neglected living in the shadow of the touring companies and the drama of the NFSO. I hope that in the long-term I can help the organization gain some focus and help it to better service audiences and people within. Several faculty and staff members have expressed their pleasure in having a new member of the family that can bring a fresh perspective, has knowledge and

experience in the arts, and does not put one function of The Arts Center above another. I felt they were expressing to me that they finally had a friend in administration.

My acceptance and approval was definitely felt in staff meetings and working directly with other staff members. My opinion was solicited many times at staff meetings and in decision-making. In the long term I hope that my insights will help The Arts Center with its struggles with ticket sales and its operations. I also hope that my presence will help the relationships among some of the employees of the organization. I entered an organization that had not one person trained in arts administration in any way. My experience was a testimony to why administrative training for the arts is so imperative. I am only beginning to learn about the world outside of academics, but it has been made so clear to me how a balance is needed to bridge the gap between the world of business and world of the arts.

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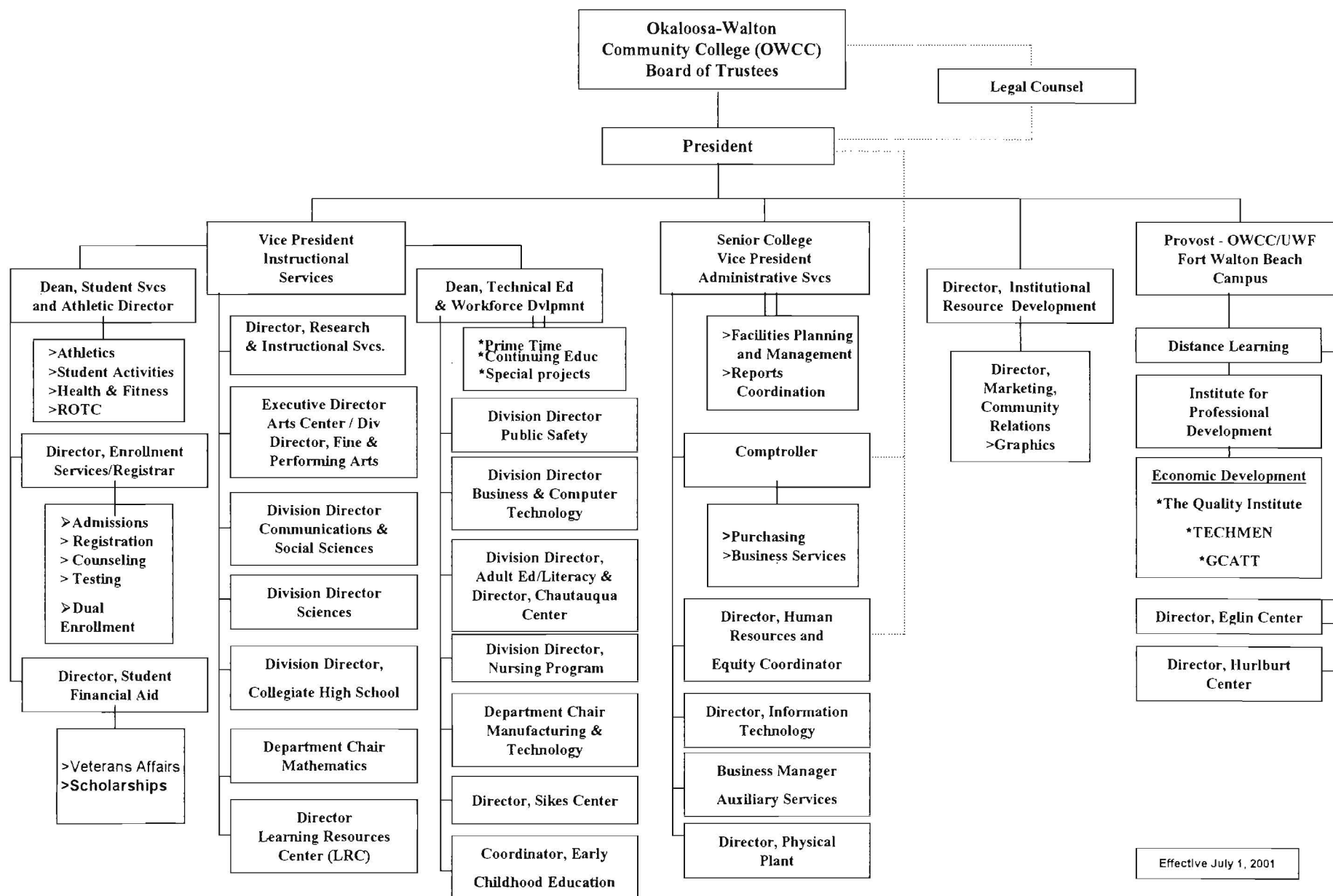
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Appendix I

Organizational Chart
OWCC District Board of Trustees
OWCC Foundation Board of Trustees

OKALOOSA-WALTON COMMUNITY COLLEGE

-- ORGANIZATIONAL CHART 2001-2002



Effective July 1, 2001



Okaloosa-Walton
Community College

OWCC District Board of Trustees

Larry Y. Anchors
Elizabeth S. Campbell
Connie S. Hall
Joseph W. Henderson
Lamar (Skip) Rainer
J.E. Smith
William Thornton
Esteena "Teena" K. Wells
James R. Richburg, President and Corporate Secretary

An Equal Access/Equal Opportunity Institution



Board of Directors

Executive Directors:

Herb Tinsley, President

Bobbi Pennington, Vice President

Dale Rice, Jr., Secretary

Sue Kilbey, Treasure

James R. Richburg, OWCC President

Elizabeth Campbell, OWCC Board of trustees

James P. Chitwood, Executive Director

Lt. Gen. (Ret.) Kelly Burke

Cloyce Darnell

Allyn C. Donaldson, Jr.

Appendix II

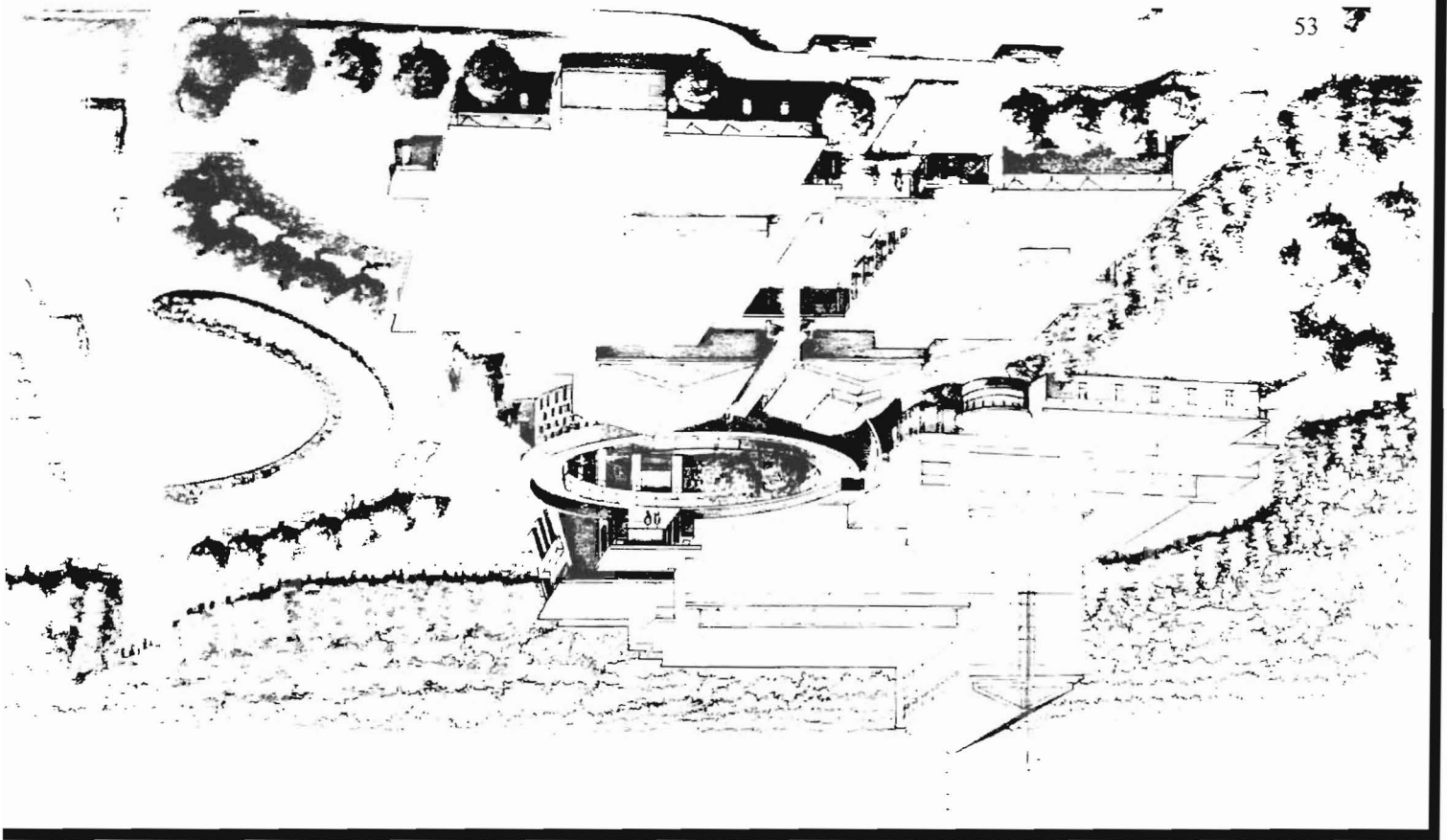
Arts Center Construction Time Line
Fundraising Informational Materials
Signature Seat Patrons

THE ARTS CENTER AT OKALOOSA-WALTON COMMUNITY COLLEGE

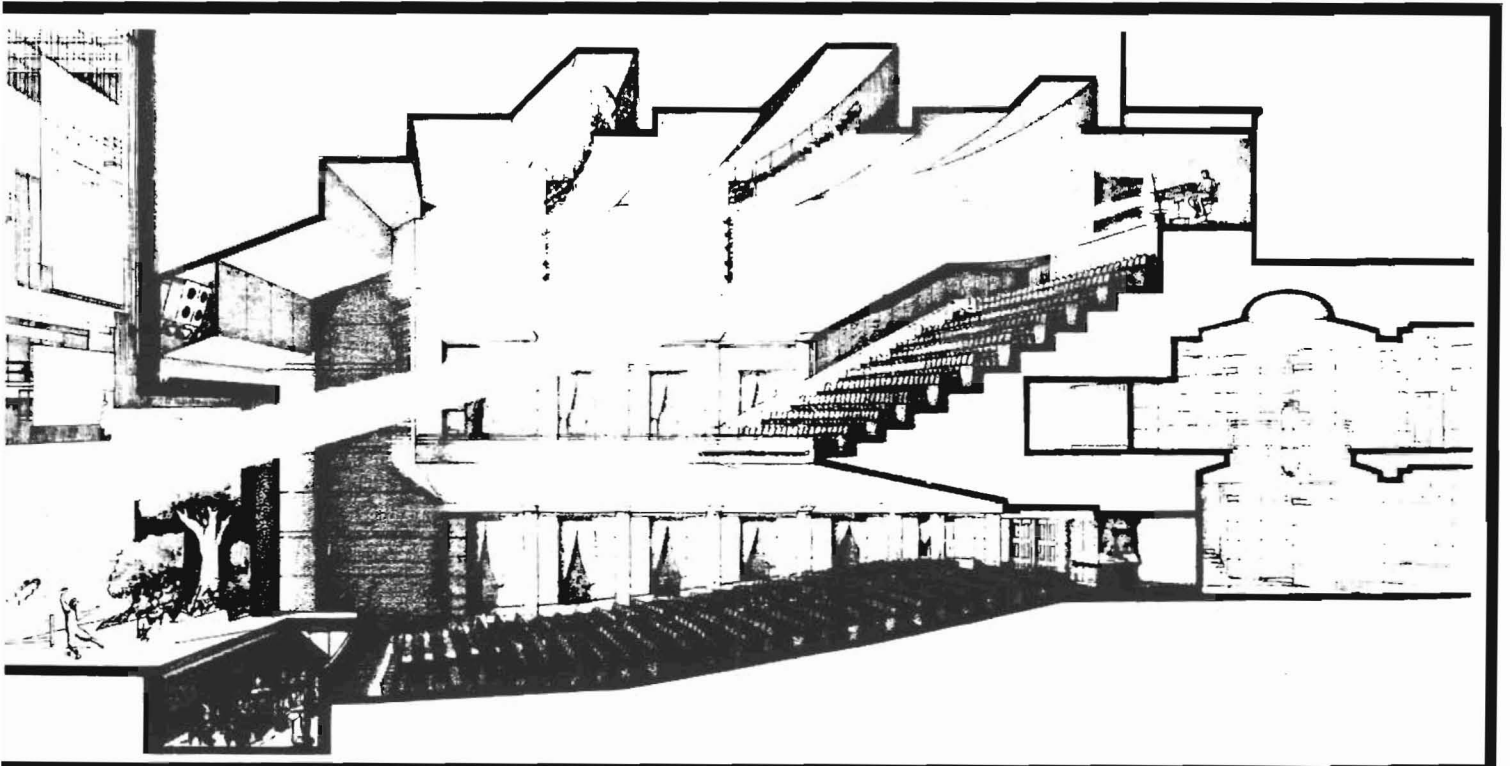
- January 10, 1994** Construction Began
- May 7, 1994** Signature Seat Campaign Kick Off with Ben Vereen performance at the Sandestin Resort
- September 15, 1995** Art & Music Wings completed
- January, 1996** First student classes held at center (Spring Term 1996)
- January 8, 1997** OWCC Trustees approved substantial completion of the theater portion of the 120,000 square foot complex
- January 27, 1997** First public performance in Arts Center, Northwest Florida Symphony Orchestra. Sold-out seated audience: 1,685, standing room only: 200, turned away at the door: approx. 200.
- March 2 & 3, 1997** Grand Opening Gala with Ben Vereen & Leslie Uggams. Approx. 6,000 people participate in grand opening events (2 symphony concerts for area 5th grade students, 2 performances of Ben Vereen, and opening reception of the Art Galleries).

The Arts Center at OWCC is the cultural and artistic center for all of Northwest Florida. The complex provides facilities unparalleled in the entire region for both students and the public. The 120,000 square-foot state-of-the-art complex features dance, music, theater, visual arts and instructional space. In the 1,650 seat main theater, which can accommodate traveling Broadway shows, state-of-the-art lighting and acoustics provide a superb theater experience for patrons. Despite its size, no seat is more than 95 feet from the stage. A second theater, the 195-seat Sprint Theater, hosts most of the OWCC produced plays. The Sprint Theater is flexible and allows for a variety of productions, including theater in-the-round. The OWCC Arts Center also boasts a 2,000 square foot dance studio and an art wing with two galleries, which house the college's multi-million dollar permanent art collection as well as traveling exhibits. The center's music wing features separate rehearsal halls for the college's symphony orchestra, jazz band and symphonic band, a professional 24 track recording studio, a recital hall, a fully computerized music theory and composition classroom with 24 workstations, and solo, ensemble and chorus rehearsal halls.

Interest income from The Arts Center Endowment underwrites the annual Broadway subscriber series and other artistic/cultural endeavors of the center. The endowment campaign raised more than \$1.4 million from the sale of Signature Seats in the main theater and \$1.8 million from various grants, corporate donations and matching funds. Major contributions to the campaign include a \$200,000 gift from Sprint Corporation to name the Sprint Theater, \$90,000 from Gulf Power for a performance sponsorship endowment and \$75,000 from Vitro Services for an endowed teaching chair in the arts, \$150,000 from the McIlroy family of Destin to name the main McIlroy Art Gallery and \$150,000 from the late Eva and Donald Tyler of Fort Walton Beach to name the Tyler Recital Hall. Two \$20,000 donations to name box seats in the main theater were made by Northwest Florida Daily News publisher Marvin DeBolt and local developer George Dana "Doodle" Harris. Facility Naming opportunities are still available at The Arts Center for individuals or businesses to name various parts of the complex.



HAVE A SEAT . . .



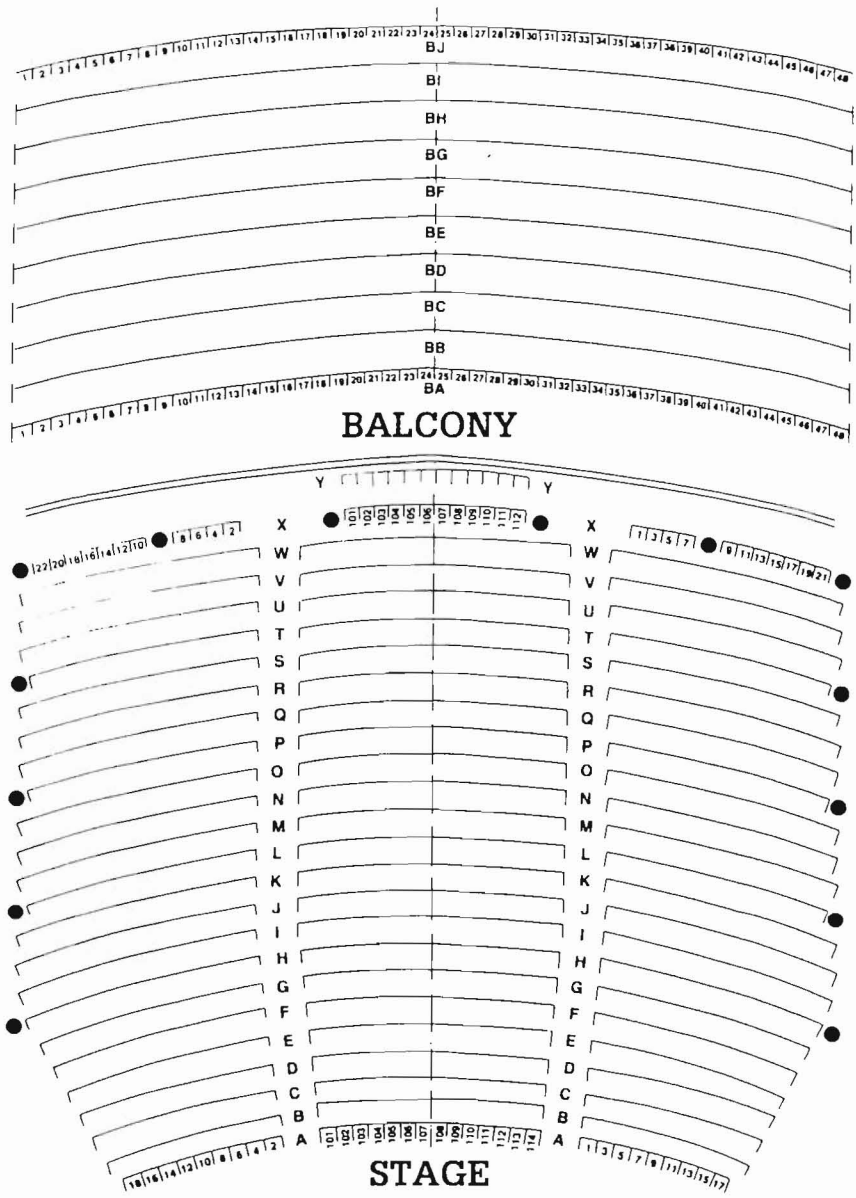
WITH OWCC

SIGNATURE SEATS - A LASTING LEGACY

...staining the
...sion of a home
...r the fine and
...performing arts is
...partnership with
...e community.

...rough the
...urchase of a
...gnature Seat in
...e Arts Center at
...kaloosa-Walton
...community
...ollege you will
...ake a lasting
...gacy to the
...ultural arts.

...our purchase of a
...gnature Seat
...akes you a
...artner in building
...n endowment for
...e future of the
...WCC Arts
...enter.



- Your tax-deductible gift will provide:
- Advance ticket ordering for the subscriber series
 - Monthly Calendar of Center shows.
 - Signature inscribed on chair.
 - Invitation to special events.

Select your own *Signature Seat* for only \$500. Choose from one of the following donor levels:

- Patron (1 seat)
- Producer (2 seats)
- Director (3 to 5 seats)
- Executive Producer (6 or more seats)

...S! I/We want to make a commitment by purchasing _____ seat(s)
...the OWCC Arts Center Theatre.

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Seat Location _____ Section _____ Row _____ Seat _____

Alternate Choice:
Seat Location _____ Section _____ Row _____ Seat _____
In memory or honor of: _____

...ther giving opportunities in the OWCC Arts Center are available by
...ling the OWCC Foundation at 729-5357.

...ake checks payable to:
OWCC Foundation, Inc.
100 College Boulevard • Niceville, FL 32578-1294



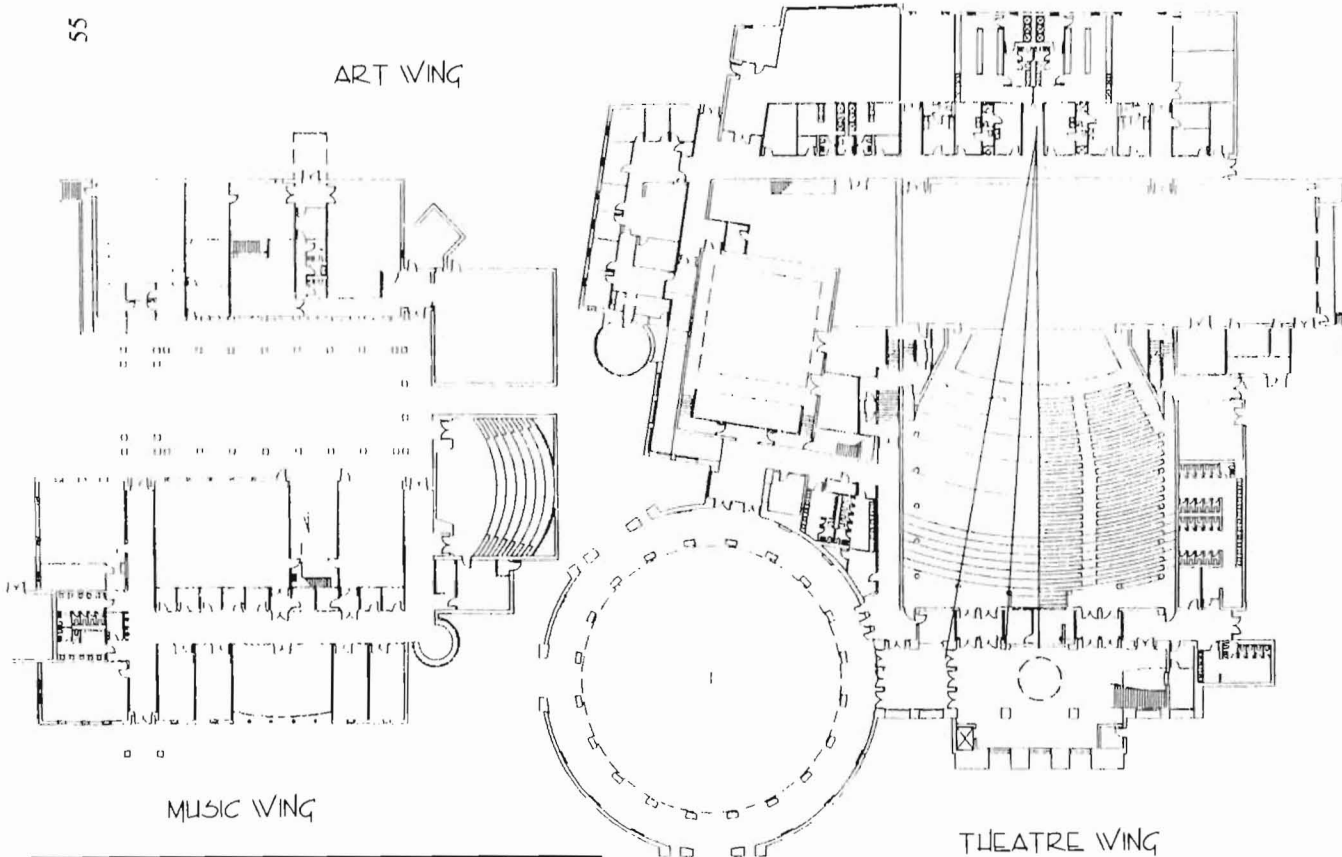
PAYMENT PLAN	
Total Tax-Deductible Gift	_____
Quarterly	_____
Semi-Annual	_____
My company is a matching gift corporation.	
Company Name:	_____

The OWCC Foundation is a 501(c)(3) organization and contributions are tax-deductible.

FINE AND PERFORMING ARTS CENTER

55

ART WING



MUSIC WING

THEATRE WING

OKALOOSA-WALTON COMMUNITY COLLEGE DISTRICT BOARD OF TRUSTEES

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James E. King	C. Jeffrey McInnis	Sally R. Merrifield	Elena M. Roser
James R. Richburg, President			

Theatre Consultant Robert Lorelli Associates, Inc.
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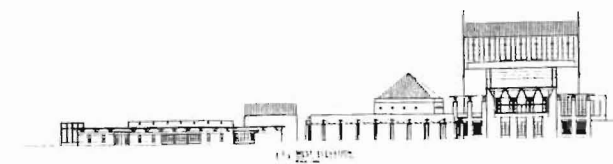
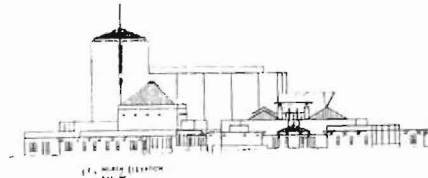
OKALOOSA-WALTON COMMUNITY COLLEGE
 100 College Boulevard
 Niceville, FL 32578-1294
 (904) 678-5111

An Equal Access/Equal Opportunity Institution

3/94



BLUEPRINT FOR THE ARTS



Okaloosa-Walton Community College Center for the Fine & Performing Arts

The Center for the Fine and Performing Arts – a multi-million dollar, 120,000 sq. ft. complex – will open in the Spring of 1996. It will become the arts and cultural center for Northwest Florida. The new center will be the home and focus for the visual arts, dance, music, theatre and the Humanities. It will expand the educational offerings and broaden the performance opportunities in these academic areas. In addition, the new complex will provide a public center for the enjoyment of the fine and performing arts. As a patron of the arts you are aware that this new center, with its facilities and its programs, will have a direct effect on our cultural environment. New opportunities for art exhibitions, symphony orchestras and Broadway shows will be within our reach.

Walk with us through the center . . .

The Art Wing

- Art History Multimedia Classroom
- Slide Collection Library
- 2,000 Sq. Ft. "Holzhauer" Collection Gallery
- 3,000 Sq. Ft. Traveling Collection Gallery
- 800 Sq. Ft. High Security Vault
- 3 Outdoor Sculpture Gardens
- Offices for Art Historian and Gallery Director

The Music Wing

- Symphony Orchestra Rehearsal Hall
- Jazz Band and Symphonic Band Rehearsal Hall
- 24 Track Recording Studio
- 9 Solo Rehearsal Studios
- 4 Ensemble Rehearsal Studios
- 1 Chorus Rehearsal Hall
- 24 Music Theory and Composition Computer Workstations Classroom
- 2 General Classrooms
- 1 Music Library
- Storage Rooms for Uniforms, Instruments and Music
- Offices

The Theatre

- 1600+ Seat Main Stage Theatre
- 6 Position Orchestra Pit
- 2,500 Sq. Ft. Side Stage
- 2 Chorus Dressing Rooms
- 8 Star Dressing Rooms
- Costume Storage Rooms
- Set Construction Classroom
- Costume Construction Classroom
- Multiple Storage Spaces
- 300 Seat Flexible Theatre
- 2 Grande Lobbies
- 2,000 Sq. Ft. Dance Studio
- Offices for Instructional Staff and Theatre Support
- 2,500+ Seat Outdoor Amphitheatre

We invite you to become an architect in building a **Blueprint for the Arts**. Several tax exempt opportunities are available. For additional information, please contact the President of OWCC (Dr. James Richburg) at 729-5360, the Director of Resource Development (Mr. James Chitwood) at 729-5357, or the Division Director of Humanities, Fine and Performing Arts (Dr. Clifford Herron) at 729-5382.

OWCC Arts Center Facility Naming Opportunities

57

Main Theater:

\$1.5 Million + Match = \$2.4 Million

Sculpture Circus:

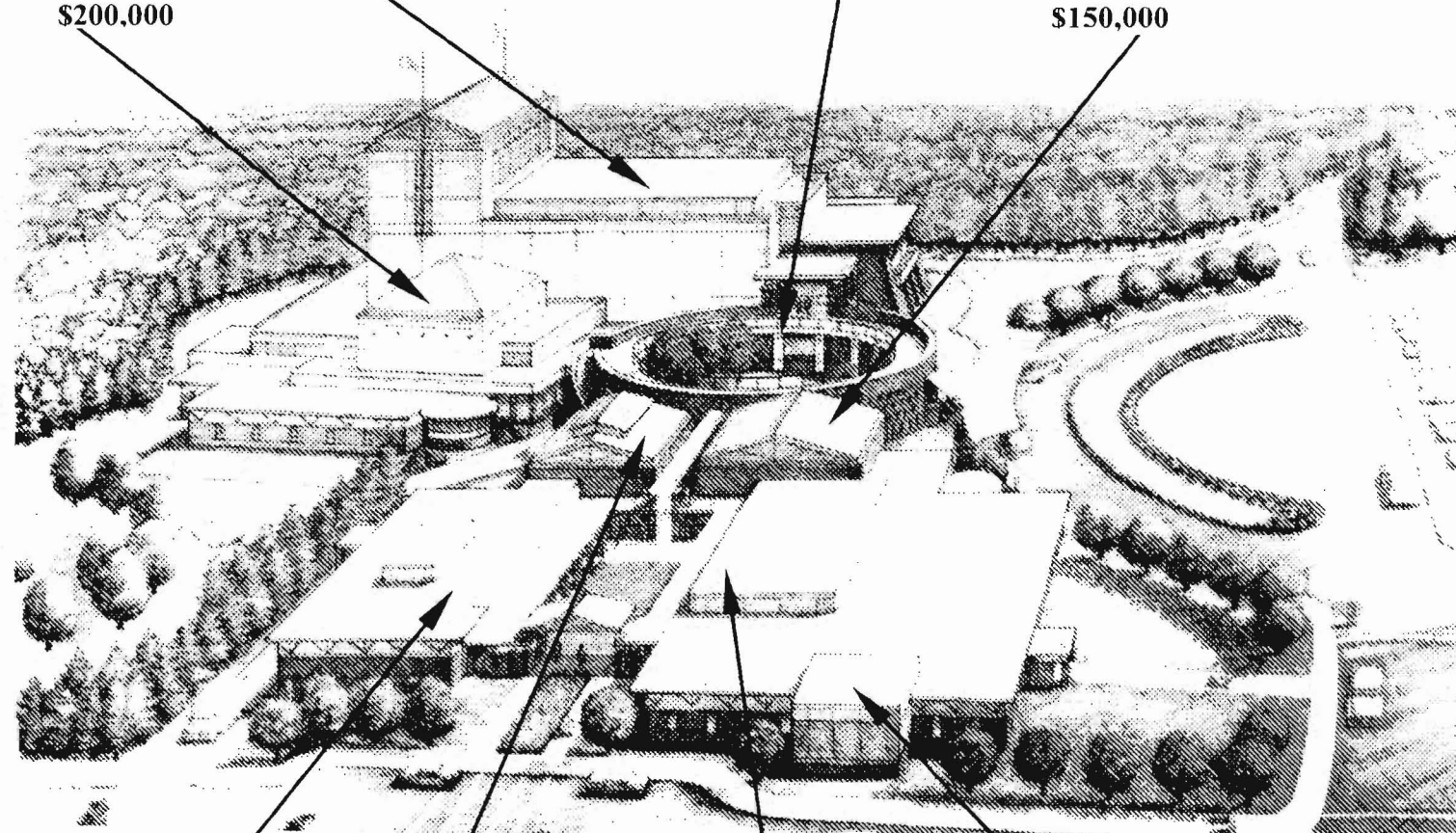
\$230,000 + Match = \$350,000

TYLER RECITAL HALL:

\$150,000

SPRINT THEATER:

\$200,000



Art Building:

\$350,000 + Match = \$575,000

MCILROY ART GALLERY:

\$150,000

Orchestra Hall:

\$90,000 + Match = \$150,000

Music Building:

\$600,000 + Match = \$900,000

A Salute to our Signature Seat Patrons

58

The following individuals and companies have established a permanent endowment for the support of the fine and performing arts through their purchase of Signature Seats in The Arts Center's Main Theater.

Abbott & Andrews Realty
Don & Alice Adams
Dr. and Mrs. Roger Adams
Dewey & Charlotte Allaire
Maria Allen & Jeff Wallace
Samuel and Caroline Allen
John Amos
AmSouth Bank
Anchors, Foster, McInnis & Keefe
Larry & Sarah Anchors
Bill & Carol Apfel
Jay & Kathleen Aronson
Charles & Eileen Arpke
Sushil Asthana
Aylor & Associates
Audrey Bailey
Inez Bailey
Roger & Patricia Baker
Thomas & Sarah Ballard
Barnett Bank of Northwest Florida, N.A.
Eubanks & Roselle Barnhill
Douglas & Donna Barton
Steve & Diane Baxter
Bay Beacon
Peter & Martha Bayer
Bayou Tree Service
Beal Parkway Lincoln Mercury
Myrtle Beavers
Gerald & Jean Belue
Dan & Ellen Beraha
Gene & Judi Bernstein
Felix Beukenkamp, Builder
T. Beukenkamp
David & Bette Beverly
Ken Bigbee
Robert & Brenda Biletnikoff
Dave & Barbara Bishop
Chns & Ed Bishop
Ann Black
Dorothy Blair
Lawrence & Betsy Biameuser
Dale & Lee Blanchard
Philip & Lila Block
Bluewater-Bluesky Travel, Inc.
Lawrence & Gayle Blumberg
Moms Blumenthal
Louis & Helen Bodee
Wayne & Nikki Bodie
Nellie, Geretta & Valerie Bogar
Robert & Sandy Bond
Steve & Kay Bonn
Guenther & Gila Bosner
Donna Bouchard
Manan Bouchard
Rafael Martinez Boucher
Ellis & Judy Boudreaux
Lon & Debra Boutette
Robert & Joan Bowman
Dick & Bunny Boyd
Gage & Connie Boyd
Luke & Ann Boykin
Newman & Blanche Brackin
Anthony & Jane Bradley
Shepherd & Kim Bradley
Karen Brannon
Jim & Gail Breitenfeld
Phil & Pat Brogden
Donald & Jacquelyn Brown
Gary & Anita Brown
Gaius Bruce
Brentwood & Hasty Bryan
Dot Buchanan
Joe & Cyndi Buhr
Florence Bumgardner
Ken & Donna Burdzinski
E. Robert & Linda Burkart
Kelly & Denny Burke
Sam & Lisa Burkett
David & Martha Burkland
Grady L. Burleson
Cliff & Bobbie Jo Burns
Michael & Kay Butchko
Billy & Carlean Butler
Frank and Jean Butler
Ronald & Virginia Byrd
Dr. Manie Caldwell
Mark & Linda Calkins
Harold & Barbara Calvin
John, Annie & Stanton Cameron

Janet B. Campbell
Wayne Campbell
Norman & Ann Cansler
Dr. and Mrs. Joe Carniey
Bonnie Carroll
Elise Carter
Jane M. & Marvin H. Carter
Leonard & Edwin Casey
CASS Data Systems
Arthur Chapman, Jr.
Diane D. Chapman
The David Chastain Family
CHELCO
Mike & Carolyn Chesser
James P. Chitwood
Dr. & Mrs. Thomas Church
Max & Conne Clark
Charles & Beth Clary
Earl & Helen Clayton
Daniel & J.B. Cobbs
Coca-Cola Bottling Company
Larry & Pat Coffee
Don & Linda Collins
John & Mary Collins
George & Angela Colton
Compass Bank
Dennis & Jean Conger
Flora Conger
M. Frank & Rosemarie Connolly
Dale & Lane Cooke
Fred & Pamela Cooke
Janice Coon
Lannie & Judy Corbin
Bertha M. Corkins
Jimmy & Rebecca Cornette
Cotton & Gates Attorneys at Law
Ned & Margaret Couey
Peggy Coughlin
Armand & Helen Coufu
Ray & Rebecca Cowan
Hugh & Pat Cox
Penny & Don Cox
Joseph & Virginia Cnsatulli
Carolyn Crozier
Marj Cummins
Monica Webster Curd
Steven & Ann Czonska
Adanto A.S. & Helen D'Amore
Don & Madelon David
Robert & Sally Davis
Stanley & Sammie Davis
Anthony & Rosemary DeCots
Jack Delinsky
William & Jons Deming
Patricia Deming
Manilyn Dawson
Destin Bank
Destin Log
Nancy DiBattista
William & Margaret Dieters
Walter & Judith Dittich
Thomas & Kathleen Dlabal
Robert & Glenda Dobson
Ailyn & Blanche Donaldson
Matthew & Sue Donavin
Steve Donchey
Christian & Margaret Dreyer
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Dr. & Mrs. L.D. Gauvin
Margaret Gebauer
Arthur & Patricia George
James & Ruth Gibson
Oscar & Helen Gibson
Constance Gidlund
Gilbert, Darnell, Nabors
Charles B. Gill
Jack & Alice Gilette
Tony & Gretchen Gilligan
Dorothy Glessner
Roy Glossop & Berendina Van Kleeff
David, Debbie & Savannah Goetsch
Bernard & Nancy Goldstein
Joyce Goldstein
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James & Jane Gormley
Don & Kathy Gresko
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Mabel K.S. Gross
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Warren & Pam Hamilton
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Sandra Hanson & Robert Rogers
Karen Hardin
Elise Hardman
Joe & Clarke Hamson
Arne & Sandra Jean Hart
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Ten Kawa
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Walt Kane & Linda Hague
Mark & Renee Katzenstein
Kathleen Keefe-Wilson
Gerald A. & Patricia Keene
Gerry Kern
Hanson Keller
Paul & Kathy Kellum
Kelly Fine Arts Center
Keiley's SuperValu
Carroll & Jane Kemp
Elizabeth Kentosh
Norma Kerr
Kellie Jo Kilberg
Emory & Virginia King
James & Catherine King
John & Martha King
Larry King
Mr. & Mrs. Wilbur King
William & Nancy Kirk
Earle D. Kitchen
Kitchen Design Center
Pam and Bill Koch
Richard & Vivian Komando
Dianne & Rudy Kosteiny
Richard & Shirley Knight
Mary Kraemer & Steve McLaughlin
Chester & Patti Kroeger
John & Carol Lamb
Don & Carolyn Lamberson
Becky Lambert
Thomas & Gigi LaMonica

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Mr. & Mrs. Williams Landsberg
Randall & Glee Langston
Christian LaRoche
Fredenc F. LaRoche
George Simons LaRoche
Teresa Larson
Judy Moss Larusso
Carolyn & Came Laux
Chuck & Chicky Lawson
John Leatherwood
Rudy & Maria Leem
Arthur & Linda Lester
James & Barbara Lester
Don & Theresa Levesque
Robert E. Liphard
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Mauri & Lois Lunderman
Luke & Regina Lundsow
Jimmy & Carmen Lundy
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Leon & Sandra Redenbacher
Willis & Betty Redner
Ronald & Mary Lou Reed
Regions Bank
Henry & Annette Register
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Dale Rice, Jr.
Dale Rice, Sr.
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Cindy Rigenbach
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Ralph & Betty Rivers
Olivia & Kelly Roark
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Linda Robinson
Lucia Robinson
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Peter Ross
Walt & Christina Ruckel
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Douglas & Jean Salter
Thomas & Crawford Sandefur
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Sandestin Corporation
Beverly Sandlin
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Carolyn Schlatter
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Louis & Marilyn Schroer
Andrew Scott
Don & Marilyn Selby
Ronald & Mary Ann Severs
Ed Seymour
Sam Sharpe
Craig & Elfa Shaw
Foy & Mary 'Cel' Shaw
Wilma M. Shaw
Theo S. & Gwendolyn Shaw
Roy & Polly Sheffield
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Emma Shrock
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Ray & Marion Buckley Shoults
Seymour & Elizabeth Shwiler
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Fredenc Sjostrom
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Ed Slown
Flo Smith
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Tim & Karen Sutton
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Allen & Martha Tucker
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Donna & Tom Utley
Dr. & Mrs. E. R. Valentine
Valparaiso Realty
Vanguard Bank & Trust
David & Pat Vaughan
Ben Vereen
Jim & Sherm Vest
WEAR-TV
WFSH Radio
Donald & Lillian Wagner
George Wagner
Brian & Nancy Warner
Maminuth Collins Walter
Richard J. & Mabel Warren
Edna & Arthur Washington
Ann & G. Dwan Waters
Franklin & Marilyn Watkins
Thomas & Rosemary Watkins
Lulu Watson
Wayne Patton Realty
Ken & Linda Weatherford
Loyal & Helen Weaver
Col. & Mrs. Albert C. Weidenbusch
Hilton Weiner & Jo Ann Dawson
Esteena Wells
Wendoo Corporation
Westwood Retirement Community
White-Wilson Medical Center
Nancy Whitehouse
George & Annette Whitehurst
Richard & Adair Wiess
Jean Wilkinson
Thomas J. Will, Sr.
Arnie & Lynne Williams
Blythe Williams
Charles Williams & Karen Kirk-Williams
Richard & Dorothy Williams
Tommy & Amelia Williams
Robert D. & Mary L. Wilson
Earl M. Wintermoyer
Randall & Helen Wise
Omar & Judy Wiseman
Bruce Witkind
David & Susie Wood
Lionel & Evelyn D. Wood
Sandra S. Wood
Slaton & Frances Woollard
Fred & Fran Wray
R. D. & Nita Wren
David & Essye Wyman
Jake & Virginia Wynn
Joy Yamali
Charles & Audrey Young
John Stanley Young
LaVerna & Linda Young
Thomas & Melissa Young
Dr. & Mrs. Thomas Zachos
Ralf & Rhonda Zapata
Dr. & Mrs. Timothy Zook

Appendix III

Strategic Plan for the OWCC Arts Center

REVISED

January 17, 1996

STRATEGIC PLANNING FOR THE OWCC ARTS CENTER

The Center for the Fine and Performing Arts - a \$19.9 million, 120,000 square foot complex - will open in the Winter of 1997. It will become the arts and cultural center for Northwest Florida. The full construction cost of the Fine and Performing Arts Center has been appropriated by the Legislature.

Located to the immediate right of the main campus entry, the Fine and Performing Arts Center adds a commanding yet aesthetic presence to the campus. The location of the Arts Center provides a planned use of space on the Niceville campus -- central instructional buildings surrounded by the Sports Complex on the west and the highly-visible Fine and Performing Arts Center on the east.

The Fine and Performing Arts Center consists of two (2) theaters, a 1650 seat theater capable of accommodating current touring productions and an intimate 250 seat experimental theater designed for flexible use; an outdoor amphitheater capable of accommodating 3000 people; two (2) art galleries, one for the College's permanent Holzhauer collection and one designed for traveling exhibits. The facility also includes a dance studio as well as choral and musical studios.

VISION

The OWCC Arts Center is a regional center for instruction and performance in the Fine and Performing Arts

GOALS

- 1. The Arts Center provides students with state-of-the-art facilities and technology for instruction and performance in music, dance and theater.**
- 2. The Arts Center provides instruction and exhibit space for the visual arts.**
- 3. The Arts Center provides gallery and work space for the Holzhauer Collection.**
- 4. The Arts Center hosts a Broadway-Quality Subscription Series to enrich cultural opportunities.**
- 5. The Arts Center rents facilities for performances to community groups and organizations.**

The Goals are described in more detail as follows:

1. The Arts Center provides students with state-of-the-art facilities and technology for instruction and performance in music, dance and theater.

- a. A state-of-the-art recording studio, current technology performance spaces, and the finest equipment and instruments invite eager and talented students to develop their full potential. Widely diverse performance groups - chamber chorus, symphony orchestra, show choir, college and community chorales - call the Arts Center home. Touring artists and shows complete a full schedule of cultural events targeting musical audiences from "Snow Birds" to children's functions.
- b. The Arts Center at OWCC provides the Northwest Florida Symphony Orchestra of OWCC a state-of-the-art instructional, rehearsal and performance facilities for the orchestra subscriber series that is presented each season. The leadership and administration for scheduling and coordinating the NFSO season is the responsibility of the NFSO Music Director who works cooperatively with the Fine Arts Director. The programs will be enhanced by the instructional spaces which provides for improved academic and performance accomplishment on the part of students. This together with the improved ensemble rehearsal spaces provides the orchestra the opportunity to present an expanded season of programs.
- c. The Arts Center provides the choruses of OWCC the instructional, rehearsal and performance facilities required for student vocal ensembles. The teaching spaces assist students in their academic and performance pursuits as well as in the final performance product. The education of music students is enhanced through their exposure to proper acoustics and balanced ensemble and performance spaces. Thus they are better served and listening audiences are more fairly treated as they enjoy the final produce.
- d. The Arts Center provides a computer laboratory for teaching Music Theory, Music Arranging and Music Composition. This state-of-the-art laboratory will feature the integration of the electronic keyboard and the computer. This MIDI Laboratory will make use of real-time production techniques, scoring, playback, live input, sequencing, notation and music printing.
- e. The dance wing of the Arts Center is intended to invite student participants and audience members to a greater appreciation of classical and American dance styles. Students enrolled in Ballet, Modern and Jazz classes study the art and craft of dance under ideal studio conditions. Performance opportunities exist on both the main stage and in the more intimate, experimental black box arena. It is a pleasure to expose area students and audiences to local dance educators and professional dancers from throughout the U.S.A. who are attracted to the quality

of instruction possible in such a state-of-the-art facility. The Art Center provides the perfect setting for the marriage of art and education thus exemplifying the total humanistic endeavor.

- f. The Arts Center at OWCC provides a 1,650 plus seat mainstage theater, 250 seat flexible configuration studio theater and 2,500 plus seat outdoor amphitheater. The Center provides training in performance and technical aspects of theater. The Center utilizes these labs and performance spaces in fulfillment of its three-fold mission: first, to afford students the opportunity to participate in any of the three major productions; second, to educate students to be discriminating theater audience members; third, to provide entertainment to students, faculty and staff of OWCC and the community at large.
- g. The Arts Center provides students with state-of-the-art facilities and technology for instruction and performance in theater. The theater spaces will allow for instruction in all aspects of technical theater (set design, costume design, lighting design). In addition, the students have the opportunity to put into practice the various technical theater learning experiences (set construction, costume construction and lighting practices). Not only will students have the opportunity to learn and do, but they will have practical experiences by working on OWCC productions and working on the Broadway performance subscribers series. The theater program will continue to offer performance opportunities in dramas, comedies and musicals.

2. The Arts Center provides instruction and exhibit space for the visual arts.

- a. The Arts Center at OWCC provides space for the exhibition and instruction of visual arts in a 3,000 square foot traveling collection gallery, an outdoor space which will accommodate three sculpture gardens, and an art history multimedia classroom. The Center uses the exhibition and instruction space in its commitment: first, to afford students the opportunity to experience a variety of different visual media; second, to provide art related majors higher education opportunities; third, to educate students to be discriminating art appreciators; and fourth, to provide art exhibition opportunities for the students, faculty and staff, and visiting artists of OWCC and the community at large.
- b. The Arts Center provides:
 - 1) Traveling shows of a national stature as well as important regional shows exhibited in the gallery on a rotating basis.
 - 2) Printed material describing each show as well as announcements to inform the public and the students about the shows.

- 3) Galleries for student and public viewing is coordinated with the Humanities faculty through the Director of Fine and Performing Arts.
- 4) Art galleries as teaching facilities for Humanities faculty members.
- 5) A lecture series with visiting artists with gallery shows.
- 6) Students will use the gallery to further their understanding of art production, styles, technique, and content.
- 7) A field trip site for public school teachers and their students where they will be given a lecture relating to the art on display.

3. The Arts Center provides gallery and work space for the Holzhauer Collection.

- a. The intent of the permanent collection gallery is to provide a secure place to display the Holzhauer art collection. Rotation of art work is on a regular and timely basis in order to maintain interest. Use of this gallery for the College will be exclusive except for special shows that need more room than the Traveling Shows Gallery will afford.
- b. Storage of the Holzhauer collection is in a secure room adjacent to the display spaces.
- c. Individual artists as well as agents of artist's estates are encouraged to donate quality collections of art to the College or to add to existing collections.
- d. Parts of the work space allow for receiving art shipped in for display in the galleries.
- e. The work space allows for minor art repairs.
- f. The work space allows for holding art intended for the shows and for storage of crates for that art.

4. The Arts Center hosts a Broadway-Quality Subscription Series to enrich cultural opportunities.

A Broadway-Quality Subscribers Series provides Broadway quality performances on a subscriber and individual event ticket basis. The college hosts selected performance events and sells tickets on **at least a break-even basis** for the cost of the performance series. The leadership and administrative responsibility for scheduling and coordination of the Broadway Show Subscribers Performance Series is the Director of the Fine and Performing Arts. A support

committee is appointed by the President to provide assistance in the direction and operations of the series.

→ The performance series and other public events operate as a College Auxiliary Service. Activities are self-supporting with a goal to achieve revenues above activity costs. Revenues above costs may be used for Fine and Performing Arts student scholarships and activities in support of the Fine and Performing Arts.

Advanced funding of performances is necessary in some cases. The following terms are typical for performance contracts:

1. 10% down when the contract is signed
40% sixty days before the performance
50% thirty days before the performance

Some groups may prefer 10% down and the balance given to the road manager during intermission on the first performance.

2. The following costs are representative of possible theater events:

Bolshoi Ballet	45,000
New York City Opera	45,000
Boston Pops	150,000
Alvin Ailey Dance	35,000
Hubbard Street Dance	17,500
CATS (8 Shows)	300,000
CATS (min. 3 Shows)	112,500
JOSEPH .. TECHNICOLOR	
DREAMCOAT (8 Shows)	300,000
CHICAGO	20,000
John Raitt	20,000
Steve Allen	25,000
Bill Cosby	150,000
Ossie Davis	7,500
Sandy Duncan	15,000
Gregory Hines (and band)	25,000
Gladys Knight	50,000
Harry Belafonte (and band)	40,000
Garrison Keillor	15,000
Holly Dunn	17,500
Reba McIntyre (and band)	25,000
Dallas Brass	6,500
David Copperfield	35,000

Schedule development and booking for the 1997 season began in late 1994. The first season may include the following:

Ben Vereen/Nell Carter	30,000.00
LaBoehme	18,000.00
A dance company	35,000.00
Artist	<u>25,000.00</u>
	108,000.00

10% = \$10,800.00

40% = \$43,200.00

50% = \$54,000.00

Marketing technical assistance will cost about \$50,000 for a total season cost of approximately \$158,000. A typical concert season will have two "big" attractions and two "smaller" events.

It may be necessary to partially book the second year season prior to the opening of the first season. For planning, 50% of each season's cost must be held in reserve (\$200,000). The funds necessary for the initial seasons Broadway Performance Series is available from fundraising efforts.

THE THEATER SEATS (1650)

The following chart illustrates ticket prices and ticket sale objectives necessary to provide a self-supporting series.

SAMPLE SUBSCRIBER SERIES TICKET COSTS			
SHOW	COSTS	PERFORMANCE COST/TICKET	SERIES TICKET SALES
CATS (3 Shows)	\$112,500	1 @ \$ 35.00	90% = 155,925, 85% = 147,262, 80% = 138,600, 60% = 103,950, 40% = 69,300, 30% = 51,975
CHICAGO (1 Show)	20,000	1 @ \$ 30.00	90% = 44,550, 85% = 42,075, 80% = 39,600, 60% = 29,700, 40% = 19,800, 30% = 14,850
DANCE CO. (1 Show)	35,000	1 @ \$ 20.00	90% = 29,700, 85% = 28,050, 80% = 26,400, 60% = 19,800, 40% = 13,200, 30% = 9,900
REBA MCINTYRE (1 Show)	25,000	1 @ \$ 20.00	90% = 29,700, 85% = 28,050 80% = 26,400, 60% = 19,800, 40% = 13,200, 30% = 9,900
ADVERTISING, PERFORMANCE SHOW TECHNICIANS	50,000	-0-	-0-
TOTAL Cost	\$242,500	\$105.00	90% = 259,875, 85% = 245,437 80% = 231,000, 60% = 173,250 40% = 115,500, 30% = 86,625
OBJECTIVE: Six Hundred Sixty (660) Season Ticket Sales : Eighty-Five Percent Ticket Sales Per Performance			
GOAL: To fund the full cost of a community series through ticket sales			

5. The Arts Center rents facilities for performances to community groups and organizations.

More traditional activities which can occur in the center are as follows:

Band Activities

1. OWCC Band Concerts
 - a. Fall (2-3 Days)
 - b. Spring (2-3 Days)
2. All County Band (January)
3. Florida Band Association (3-5 Days Each)
 - a. District Band Festival
 - b. Solo and Ensemble
 - c. State Band Festivals (Every Third Year)

Chorus Activities

1. OWCC Community Chorus
 - a. Fall (December)
 - b. Spring (April)
2. Madrigals
 - a. Fall Concert (November)
 - b. Spring Concert (March)
 - c. Medieval Feast (December, 2-3 Days)
3. Show Choir/Jazz Band
 - a. Spring Festival (April)
 - b. Summer Workshop (Six Weeks)
4. Florida Choral Association (3-5 Days Each)
 - a. District Choral Festival
 - b. Solo and Ensemble
 - c. State Choral Festival (Every Third Year)
 - d. State Solo & Ensemble (Every Third Year)

Academic Activities

1. Student Recitals Each Semester
 - a. Mid-Term
 - b. Final

2. Rehearsal Space for Ensemble Groups
3. Music Teachers Associations
4. Florida Federated Music Club
5. Okaloosa County Music Teachers

Northwest Florida Symphony Orchestra

1. October Concerts (2)
2. December Concerts (2)
3. January Concerts (2)
4. March Annual 5th Grade Concerts (2)
5. March Concerts (2)
6. April Concerts (2)

Theater (Student Performances)

1. Fall Production (7 Days)
2. Spring Production (7 Days)
3. Summer Production (7 Days)

Community Concert Series (3-4 Events Each Year)

Regional and State Debate Tournaments (2-3 Days)

Regional and State Forensic Tournaments (2-3 Days)

Visual Arts

1. Art Festivals

2. Monthly Art Shows
 - a. Faculty Shows
 - b. Holzhauer Show
 - c. Student Show
 - d. 8-10 Additional Shows
 - e. Traveling Exhibits

The cost of these activities is budgeted with the College operating budget and is defined under The Fine and Performing Arts Operating Budget section.

SUMMARY

These activities (Community, Instructional, and Student) represent

1. 261 Visual Art Days,
2. 191 Performance Days,
3. 20-30 Possible Receptions,
4. 20-30 Possible Conferences with Receptions,
5. 512 Activity Days,

FINE AND PERFORMING ARTS CENTER ADMINISTRATIVE RESPONSIBILITIES

Operation of the New Fine and Performing Arts Center falls into five categories:

1. Instructional Activities
2. Business Responsibility
3. Theater Technical Responsibilities
4. Coordination with Other College Offices
5. Art Galleries Responsibility
6. Fundraising Responsibility

INSTRUCTIONAL ACTIVITIES

Instructional Activities that take place in the Fine and Performing Arts Center are under the direction of the Division Director for the Fine and Performing Arts and the Vice President for Instruction. No additional instructional faculty members or budget is anticipated that is directly tied to the new facilities in the next three to five years.

BUSINESS RESPONSIBILITY

The Business Responsibilities at the Fine and Performing Arts Center will fall into two (2) categories.

1. The leasing of space to outside groups who wish to use various performance spaces at the Center.
2. The sale of tickets and accounting of funds related to productions that are not instructional or student produced.

The Division Director of Fine and Performing Arts will be responsible for the scheduling of the spaces within the Arts Center. The collection of fees for the rental of the facility will be the responsibility of the Comptroller's Office.

The responsibility for the sale of tickets, the operation of the ticket window, the coordination with computerized, off-campus ticket sales (**ticketron**) will be the responsibility of a theater Business Manager reporting within Administrative Services.

THEATER TECHNICAL RESPONSIBILITY

The responsibility for coordination of community, instructional, and student productions by technical staff will be under the supervision of the Theater Technical Director. The position will report to the Director of the Fine and Performing Arts. The Theater Technical Director will have the assistance of part time technicians and student assistants for sound, lighting, electric, and rigging for theater productions. The Technical Director will be responsible for all technical aspects of productions in both the main theater as well as productions in the small (black box) theater.

COORDINATION WITH OTHER COLLEGE OFFICES

The Director of Fine and Performing Arts will coordinate receptions that require the assistance of Food Services staff as well as any assistance from Physical Plant in terms of set-up or coordination of activities. It will also be necessary to coordinate with the Kelly Conference Center for any pre-performance or post-performance receptions that would be held at that location.

ART GALLERIES RESPONSIBILITY

The responsibility for arranging new and interesting exhibitions, elementary, junior high school, high school tours, developing educational programs, featuring exhibitions, and writing art grants will be the responsibility of a Gallery Specialist. Funds currently exist within the Holzhauer account to be able to fund a position at this level. This person will work with the art faculty but report directly to the Director of Fine and Performing Arts. A secondary responsibility will be to provide adequate art work for the existing gallery which may become a dining room as well as Board Room after the opening of the Fine and Performing Arts Center.

FUND RAISING RESPONSIBILITY

The OWCC Foundation, Inc., a 501(c)(3) organization and the Direct Support Organization for the college, has fund raising responsibility for the Arts Center. These activities are managed by the Director of Institutional Resource Development/Executive Director of the Foundation in coordination

with the President. A three-year, \$5 million endowment campaign has been implemented to secure resources to sustain the creative, artistic, musical and theatrical presentations in the Arts Center. Fund raising initiatives will include individuals and corporate solicitation and preparation of grant proposals through government agencies, corporate and private foundations. Funds raised will not be used for the construction or operation of the Fine and Performing Arts Center. The following chart identifies timelines and major gift activities for the Arts Center Endowment Campaign.

**FINE AND PERFORMING ARTS CENTER
PERSONNEL**

FINE AND PERFORMING ARTS CENTER PERSONNEL

Minimum Personnel Necessary to Operate the Fine and Performing Arts Center are as follows:

POSITION	SALARY/FRINGE	NEW/EXISTING POSITION
Gallery Specialist (Office Specialist classification)	-0-	Existing Budget
Half-Time Advertising/ Marketing/Publicity	19,852	New
Technical Director for College and Community Productions/Activities	39,704	New
Electrical, Sound, and Rigging Technical Specialist	27,096	New
Fine and Performing Arts Business Manager (.25 FTE)	7,796	New
Two Custodians	-0-	Existing Positions
Trade Specialist (Maintenance)	20,772	New
Ticket Salesperson (part-time) (Funding Necessary 30 hours per week)	13,000	New
Sound/Electrical/Lighting Student Assistants (Budget Issue)	20,000	New
TOTAL	148,220	

PERSONNEL

FY 1994-95 (Six-Months)	COST
Technical Theater Supervisor	\$ 19,852

TOTAL FY 1994-95	19,852

FY 1995-96

Technical Director (annualized) - (1-1-95)	39,704
Marketing and Publicity (annualized) - (7-1-95)	19,852
Business Manager (twelve months/.25 FTE) - (7-1-96)	7,796
Trades Specialist/Maintenance (six months)	10,386
Ticket Salesperson (six months)	6,500
Sound/Electric/Lighting Student Assistants	10,000
Electrical, Sound and Rigging Technical Specialist (6 months)	13,548

TOTAL FY 1995-96	107,786

FY 1996-97

Technical Director	39,704
Marketing and Publicity (.5 FTE)	19,852
Business manager (.25 FTE)	7,796
Technical Support (lighting, sound, electric)	20,000
Part-Time Ticket Office	13,000
Trades Specialist/Maintenance (six months)	20,772
Electrical, Sound and Rigging Technical Specialist	27,096

TOTAL FY 1996-97	148,220

THE FINE AND PERFORMING ARTS CENTER
OPERATING BUDGET

FUND I **OPERATING BUDGET**

FY 1994-95		
Personnel	\$	19,852
Expense		-0-
TOTAL		<u>\$19,852</u>
 FY 1995-96		
Personnel	\$	107,786
Expense (six months)		110,000
Utilities		95,000
Travel/Supplies		15,000
TOTAL		<u>\$327,786</u>
 FY 1996-97		
Personnel	\$	148,220
Expense		220,000
TOTAL	\$	<u>368,220</u>

Appendix IV

Financial Summary

Mon, Jul 9, 2001
10:06 AM

Okaloosa-Walton Community College
Accumulated Income
User Drawer Summary
for Sat, Jul 1, 2000 to Sat, Jun 30, 2001

Page: 19
Eod ID:

Payment Type	Income
CASH	35417.84
CHECK	200692.48
MSTRCARD	205987.00
VISA	245044.50
DISCOVER	49115.50
GIFTCERT	0.00
EXG SEAT	0.00

Drawer Total 736257.32

Ticket Counts	Qty
Re-issue	
Total	551
Returns	
Total	488
Sales	
Total	42199
Voids	
Total	626

Liabilities

Account Code	Setup	Used	Net Amount
2000-GIFT CERT gift cert	0 *** UNKNOWN	75.00 0 0.00	75.00

Ticket Income

Account Code	Sales	Returns	Net Amount
1999-DONATI	0 0.00	3 150.00	-3 -150.00
2000-AIDA	1578 50811.53	12 403.30	1566 50408.23
2000-ALIONI	737 2230.00	0 0.00	737 2230.00
2000-BBSALE	10 9946.00	0 0.00	10 9946.00
2000-CELTIC	1419 39431.67	27 707.25	1392 38724.42
2000-CHINES	612 10982.00	27 555.00	585 10427.00
2000-CHRIST	1208 27657.39	9 169.83	1199 27487.56
2000-DANCEF	492 920.00	0 0.00	492 920.00

Mon, Jul 9, 2001.
10:06 AM

Okaloosa-Walton Community College
Accumulated Income
User Drawer Summary
for Sat, Jul 1, 2000 to Sat, Jun 30, 2001

Page: 20
Eod ID:

Ticket Income

Account Code		Sales		Returns		Net Amount
2000-DIARYO	775	22664.42	10	66.02	765	22598.40
2000-DONATE	24	3210.00	3	30.00	21	3180.00
2000-DONQUI	1142	38448.69	2	70.76	1140	38377.93
2000-EVENIN	738	2880.00	0	0.00	738	2880.00
2000-FAIRAN	599	7370.00	0	0.00	599	7370.00
2000-GLENNM	1598	20800.00	31	300.00	1567	20500.00
2000-GODSPE	946	33186.44	15	459.94	931	32726.50
2000-GUYS&D	3994	26560.00	19	110.00	3975	26450.00
2000-GUYSSI	515	340.00	2	0.00	513	340.00
2000-JEKYLL	1545	49844.53	13	452.86	1532	49391.67
2000-LITTLE	158	8563.78	1	4.72	157	8559.06
2000-MISCEL	15	5355.32	0	0.00	15	5355.32
2000-NFSOA	1361	13980.00	6	90.00	1355	13890.00
2000-NFSOD	2708	21065.00	22	180.00	2686	20885.00
2000-NFSOF	1369	14380.00	6	90.00	1363	14290.00
2000-NFSOJ	1378	14680.00	6	90.00	1372	14590.00
2000-NFSON	1331	13800.00	6	90.00	1325	13710.00
2000-NFSOPL	24	10400.00	1	300.00	23	10100.00
2000-NFSOS	1364	13935.00	6	90.00	1358	13845.00
2000-NICEVI	1251	357.00	0	0.00	1251	357.00
2000-NUTCRA	2416	19570.00	39	645.00	2377	18925.00
2000-ONTHEE	710	3427.00	0	0.00	710	3427.00
2000-PETERP	1049	35382.30	11	212.28	1038	35170.02
2000-PLAYBI	30	23800.00	0	0.00	30	23800.00
2000-POSTER	9	169.83	0	0.00	9	169.83
2000-RENTAL	19	27001.00	0	0.00	19	27001.00
2000-SHOWBO	1585	50856.42	23	754.67	1562	50101.75
2000-SHOWCH	240	480.00	0	0.00	240	480.00
2000-STEELP	1271	40117.45	19	629.70	1252	39487.75
2000-TALESF	151	14669.28	4	37.72	147	14631.56
2000-THEBAK	832	2935.00	0	0.00	832	2935.00
2000-THELIM	945	8460.00	162	40.00	783	8420.00
2000-TICKET	11	3434.00	0	0.00	11	3434.00
2001-AN	950	0.00	0	0.00	950	0.00
2001-CHORUS	1506	14705.00	0	0.00	1506	14705.00
2001-CHSIGN	677	285.00	0	0.00	677	285.00
2001-DONATE	45	10620.00	0	0.00	45	10620.00
2001-KATHAR	500	0.00	0	0.00	500	0.00
2001-PERFOR	362	1238.50	3	0.00	359	1238.50
=====		=====	=====	=====	=====	=====
42199		720949.55	488	6729.05	41711	714220.50

Misc Income

Account Code		Income		Refund		Net Amount
--------------	--	--------	--	--------	--	------------

Mon, Jul 9, 2001
10:06 AM

Okaloosa-Walton Community College
Accumulated Income
User Drawer Summary
for Sat, Jul 1, 2000 to Sat, Jun 30, 2001

Page: 21
Eod ID:

Misc Income

Account Code			Income		Refund	Net Amount
-----	-----	-----	-----	-----	-----	-----
2000-TAX__AIDA	0		3007.47	0	24.20	2983.27
tax__aida	***	UNKNOWN				
2000-TAX__CELTIC	0		2383.33	0	42.75	2340.58
tax__celtic	***	UNKNOWN				
2000-TAX__CHRIST	0		1152.61	0	10.17	1142.44
tax__christ	***	UNKNOWN				
2000-TAX__DIARYO	0		655.58	0	3.98	651.60
tax__diaryo	***	UNKNOWN				
2000-TAX__DONQUI	0		2276.31	0	4.24	2272.07
tax__donqui	***	UNKNOWN				
2000-TAX__GODSPE	0		1988.56	0	27.56	1961.00
tax__godspe	***	UNKNOWN				
2000-TAX__JEKYLL	0		2995.47	0	27.14	2968.33
tax__jekyll	***	UNKNOWN				
2000-TAX__LITTLE	0		71.22	0	.28	70.94
tax__little	***	UNKNOWN				
2000-TAX__PETERP	0		2120.20	0	12.72	2107.48
tax__peterp	***	UNKNOWN				
2000-TAX__POSTER	0		10.17	0	0.00	10.17
tax__poster	***	UNKNOWN				
2000-TAX__SHOWBO	0		3056.08	0	45.33	3010.75
tax__showbo	***	UNKNOWN				
2000-TAX__STEELP	0		2412.55	0	37.80	2374.75
tax__steelp	***	UNKNOWN				
2000-TAX__TALESF	0		70.72	0	2.28	68.44
tax__talesf	***	UNKNOWN				
	-----		-----	-----	-----	-----
	0		22200.27	0	238.45	21961.82
	=====		=====	=====	=====	=====
Acct Code Totals			743224.82		6967.50	736257.32

DATE 06 2001 CURRENT FY

31510000-

-01 FINE & PERFORMING ARTS

GL CODE	DESC	BUDGET	COM/ENC	ACTUAL	BALANCE
10101	CASH GENER			84211.76	
10113	CASH-FOOD			1397.50-	
12300	CHANGE FUN			2300.00	
13111	ACCOUNTS R				
21100	DEPOSITS H			70042.25-	
22500	ACCOUNTS P				
22700	ACCRUED CO			13818.20-	
23100	SALES TAX			3054.52-	
30100	RESERVE FO		4410.44-	9134.05-	
30110	RESRV COMM		28.95-		
30800	AMOUNT EXP			13818.20	
31100	FUND BALAN			8228.63-	
		+	+	+	+

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FIG042P1
Jun 12,01

***** FINANCE SYSTEM *****
- Org Unit Income and Expense -

3 more ⁸⁴

DATE 06 2001 CURRENT FY 31510000- -01 FINE & PERFORMING ARTS

GL CODE	DESC	BUDGET	COM/ENC	ACTUAL	BALANCE
34000	BUDGETED R	667979.00			
34010	REV TRN CO			521291.20-	
35000	BUDGETED P	218922.15-			
35010	PER TRN CO			169377.71	
36000	BUDGETED C	455400.00-			
36010	CURR EXP T			357258.68	
36100	ENCUMBRANC		4410.44		
36110	COMMIT CUR		28.95		
38000	BUDGETED F	6343.15			
38010	TRN CONT O			5345.19-	
44200 ★	GIFTS FROM				
46200	COMMISSION			345.32-	345.32
		+	+	+	

Restart at Gl Code: _____

Enter-PF1---PF2---PF3---PF4---PF5---PF6---PF7---PF8---PF9---PF10--PF11--PF12---

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DATE 06 2001 CURRENT FY

31510000-

-01 FINE & PERFORMING ARTS

GL CODE	DESC	BUDGET	COM/ENC	ACTUAL	BALANCE
46201	TICKETING	35000.00-		50074.00-	15074.00
46402	RENT FACIL	45000.00-		50278.80-	5278.80
46600	OTHER SALE	567200.00-		386584.89-	180615.11-
48100	INTEREST &			6146.42-	6146.42
48900	MISCELLANE			4609.11-	4609.11
48902	OTHER REVE	20779.00-		23800.00-	3021.00
48906	WERTHEIMER				
48911	VENUE FEES				
49000	MANDATORY				
49600	PRIOR YEAR			547.34	547.34-
54000	TECHNICAL,	153839.00		116539.42	37299.58
57000	OTH PERSON	22926.13		18607.66	4318.47
		+	+	+	

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FIG042P1
Jun 12,01

***** FINANCE SYSTEM *****
- Org Unit Income and Expense -

3 more >⁸⁶

DATE 06 2001 CURRENT FY 31510000~ -01 FINE & PERFORMING ARTS

GL CODE	DESC	BUDGET	COM/ENC	ACTUAL	BALANCE
59100	SOCIAL SEC	10921.32		8845.86	2075.46
59101	FICA/MEDIC	2554.70		2068.89	485.81
59110	P/T FICA R				
59111	P/T MEDICA				
59203	FLA RETIRE	14131.00		12444.38	1686.62
59301	ACCRUED AN				
59701	HEALTH INS	13500.00		10052.64	3447.36
59702	LIFE INSUR	1050.00		818.86	231.14
60501	TRV-IN-DIS	100.00		2.00	98.00
60502	TRV-OUT-DI	100.00		34.80	65.20
60503	TRV-OUT-ST	400.00		328.06	71.94
61000	FREIGHT/PO	8500.00		7791.40	708.60
		+	+ +	+	

Restart at Gl Code: _____

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FIG042P1
Jun 12,01

***** FINANCE SYSTEM *****
- Org Unit Income and Expense -

3 more >⁸⁷

DATE 06 2001 CURRENT FY 31510000- -01 FINE & PERFORMING ARTS

GL CODE	DESC	BUDGET	COM/ENC	ACTUAL	BALANCE
61502	LONG DISTA	500.00		42.69	457.31
62001	PRINTING/D	15500.00		15119.75	380.25
62002	PRINTING/D	1000.00		510.01	489.99
62003	PRIN-PLAYB	23800.00		16651.00	7149.00
63002	RENTALS-EQ	67000.00			67000.00
64501	OTHER SERV	68500.00	3534.39	51443.82	13521.79
64502	INSTITUTIO				
64509	OTHER SERV	6900.00	575.00	6325.00	
64510	ADV. (NOT	20000.00	330.00	19221.20	448.80
64513	MARKET-ART	5900.00		5900.00	
65007	OTHER PROF	213470.00		213470.00	
65502	OFFICE MAT	1230.00		610.31	619.69
		+	+	+	

Restart at Gl Code: _____

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help retrn quit bkwrđ frwrđ Totl left right main

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FIG042P1

***** FINANCE SYSTEM *****

Jun 12,01

- Org Unit Income and Expense -

3 more >⁸⁸

DATE 06 2001 CURRENT FY 31510000- -01 FINE & PERFORMING ARTS

GL CODE	DESC	BUDGET	COM/ENC	ACTUAL	BALANCE
66503	FOOD AND F	10000.00		9130.12	869.88
66504	MATERIALS	12500.00		10678.52	1821.48
69270	NON-MAND T				

*** End of Data ***

Restart at Gl Code: _____

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**ARTS CENTER
REVENUES & EXPENDITURES
JULY 1, 1999 – JUNE 6, 2000**

REVENUES

Ticket Sales (Net of tax)	\$498,486.04	
Less Ticket Scholars	(\$28,140.00)	
Ticket Commissions	47,276.60	
Rental of Facilities	53,625.00	
Playbill Ads	21,000.00	
Miscellaneous/ Interest	40,425.99	
Prior Period Adjustment	(6,385.00)	
Estimated revenue thru year end **	<u>13,500.00</u>	\$639,788.63

TOTAL REVENUES \$639,788.63

EXPENDITURES

Salaries Paid	\$172,959.40	
Salaries Encumbered	15,106.60	
Professional Fees	355,000.00	
Services (Including Encumbered)	110,165.44	
Supplies (Including Encumbered)	19,017.88	
Advertising	33,051.48	
Miscellaneous	5,450.19	
Estimated expenditures thru year end**	<u>3,500.00</u>	\$714,250.99

TOTAL EXPENDITURES \$714,250.99

Net Increase or (Decrease) (74,462.36)

**Estimates through year end. Rental income and Manpower expenses are expected for June 2000 events.

Appendix V

Northwest Florida Symphony Orchestra History



OF OKALOOSA-WALTON COMMUNITY COLLEGE
100 College Boulevard
Niceville, Florida 32578

HISTORY
and
MISSION STATEMENT

INTRODUCTION AND BACKGROUND:

The Northwest Florida Symphony Orchestra was founded in the Fall of 1987 under the leadership of John Leatherwood, Conductor, and the approval of James R. Richburg, President of Okaloosa-Walton Community College. In the Spring of 1988 the Northwest Florida Symphony Guild was created as a direct sponsor of the Orchestra and has since grown to two major fund raising activities a year: a Medieval Dinner in the Fall and the International Food Fest in the Spring. Also, during the Spring of 1987 the Orchestra was brought under the wing of the Okaloosa-Walton Community College Foundation, a 501C3 Not For Profit Organization. Within the OWCC Foundation, Inc. the Orchestra has a line item account. That same Spring the title was officially changed to Northwest Florida Symphony Orchestra of Okaloosa-Walton Community College.

The NFSO was formed to offer quality orchestra performances in the Panhandle of Florida. The NFSO is a direct partner in improving the quality of cultural life by offering subscriber series performances and free elementary performances. During the last three seasons we have tried to bring one guest artist to perform with the orchestra and this has been one of the most promising activities during the season. The first year was Herbie Mann, the world renowned flautist; the second year, Peter Segal an internationally known classical guitarist; and in January 1993 we brought Sergiu Schwartz an internationally known violin soloist.

Each year the Orchestra performs free concerts to all fifth grade school children from Okaloosa and Walton counties. The Orchestra members take off from their regular jobs, many without pay, and perform two-three concerts in the "gymatorium" of Okaloosa-Walton Community College. Each of these concerts traditionally plays to 1,200-1,500 students.

In the Fall of 1995, the Northwest Florida Symphony Orchestra hopes to perform its first concert season in a new 1,600+ seat auditorium on the campus of Okaloosa-Walton Community College. To coincide with this, the NFSO hopes to have grown in organizational and financial support so that it will have a fully paid orchestra with its own business manager.

The final goal for the NFSO is to create a Symphony Youth Orchestra. This goal began its first organizational meeting in the Fall of 1992 and in January, 1993, its first Youth Symphony was created under the leadership of Mr. Don Miller, a member of the NFSO, and a retired music educator from Illinois. The NFSO recognizes its life blood depends upon the continued growth and nurturing of this Youth Symphony Project. Therefore, the NFSO is actively pursuing a string program in the Okaloosa and Walton County Public School Systems. To this end, the College currently is offering Applied Strings to middle school students who wish to expand their musical horizons beyond the traditional band program.

The Northwest Florida Symphony Orchestra of Okaloosa-Walton Community College looks forward to serving the people of the Panhandle through educational goals, creative performances and a broad based cultural outreach program. It relishes its programmatic potential.

Appendix VI

OWCC Gallery Facts

Collections

The Art Center Galleries currently has four collection in its permanent collection and one collection promised as a gift to OWCC, all of which total about 800 pieces valued at Eight million dollars:

- **The Holzhauer Collection**, for which one of the exhibition galleries is named. It is over 400 works painted by Ashcan School artist Emil Holzhauer in the 1920s and '30s, most of which he donated to OWCC in 1967.
- **The New Guinea Primitive Art Collection**, donated to OWCC in 1994 by Alvah T. Sublette, Jr., is 200 primitive masks, ritual artifacts, and other objects made of wood, feathers, shells, and straw by tribal people of New Guinea. Special items from this collection comprise a traveling exhibit available to local area schools.
- The 330-piece **L. R. Davis Early American Flint Glass Goblet Collection** and the 85-piece **M.J. Davis Bellflower Pattern Pressed Glass Collection** donated to OWCC in 1994.
- The 100-piece **Salvador Dali Woodblock Prints Collection** depicting Dante's "Divine Comedy", a gift of Ms. Dotty Blacker.
- The **Harmuth Mask Collection**, a promised gift of 78 masks and three wood-carvings from all over the world, is on extended loan to OWCC by Henning and Ann Harmuth in 1998.

(For details, see the "PERMANENT COLLECTIONS" section in this handbook.)

Exhibitions

In addition to exhibitions from our permanent collections, the ACG organizes about 13 exhibitions, two every six weeks throughout the year. These exhibits feature works by primarily emerging and established contemporary artists and can include paintings, drawings, photography, collage, and sculpture.

Education

The ACG offers cultural and academic programs to fulfill the galleries' mission as a dynamic center for interactive learning and to encourage gallery visitors to develop a lifelong appreciation of art. The ACG present lecture programs and gallery talks featuring artists, critics, docents (guides), and specially-designed tours for students of Okaloosa and Walton County schools and home schools. Brochures, exhibition notes, and catalogues are available to broaden the visitor's understanding of the exhibitions. Docents are available to speak to community groups about the Art galleries' collections and exhibitions.

THE EMIL HOLZHAUER COLLECTION

In 1967 artist Emil Holzhauer bequeathed 400 pieces of his paintings and other historical documents to OWCC. In return for this grand legacy, the college created an Honorary Art Department Chair for Holzhauer. His will mandates that the college care for displaying the collection, with two priorities: first, to show the versatility and accomplishments of the artist, and second, to preserve the visual images he collected over his lifetime. Since 1967, private collectors have donated several of Holzhauer's works to the OWCC collection.

(See "BIOGRAPHY OF EMIL HOLZHAUER")

Holzhauer's work is characteristic of the Ashcan School of painting, which advocated painting directly from life with freedom and spontaneity. The artists of this progressive school of art became leaders of the American modern art movement, which arose, in the second decade of the 20th century in New York City.

As an advocate of this style of painting, Holzhauer placed great emphasis in his work on emotion and the human figure. His paintings of people evoke a sense of intimacy, immediacy, and respect for the dignity of the individual. His work, while primarily representational, owes a great deal to the doctrine of freedom of line, color, and form as well as to masters such as Cezanne and Van Gogh.

Holzhauer was fascinated with the articulation possibilities of a strong outline. Therefore the majority of his paintings are executed with broad strokes of bold color that are methodically outlined to draw the viewer's attention to the composition as a whole. Throughout his long career, Holzhauer experimented with color and theme, but he was always consistent in his use of form and line. It is this honest tenacity that is the source of the dynamic signature style that enables the eye to easily recognize a Holzhauer painting.

In 1906, at the age of nineteen, Emil Holzhauer came to New York City from Schwabisch-Gmund, Germany. Because he was a trained metal engraver and designer, he was immediately able to secure a job with a jewelry manufacturer and begin accepting freelance assignments to fund his further art education.

In 1909 Holzhauer became a student of Robert Henri (pron. "hen-rye"), the leader of the Ashcan School, in Manhattan, where he studied along side and befriended artists such as Edward Hopper, George Bellows, Aline Bernstein, and Morris Kantor. He also associated with other artists such as John Sloan, William Glackens, George Luks, and Homer Boss (who would later become his teacher).

Advocating painting directly from life with freedom and spontaneity, these artists broke with academic tradition and became leaders of the American modern art movement.

In New York in 1915, Holzhauer had his first one-man show, for which he received an abundance of awards and recognition in the U.S. and abroad. This led to a string of teaching opportunities and was the beginning of his long and illustrious teaching career.

In 1947 and again in 1949, Holzhauer received a prominent grant that allowed him to paint and study in Mexico. These opportunities resulted in his lifelong passion for the country, its people, and their art, both ancient and modern. He loved to paint their churches as well as shoreline scenes, marketplaces, townscapes, and portraits, all from a variety of perspectives.

In 1953 Holzhauer retired from routine teaching and married Marion Scofield of Niceville, Florida. The couple resided in Niceville and Holzhauer continued to paint prolifically until his failing eyesight demanded he stop in 1972. A thirty-three year resident of the Emerald Coast, Emil died in 1986 at the age of 99. His wife died in 1990.

THE NEW GUINEA COLLECTION

The 300-piece Papua New Guinea Primitive Art Collection was donated to OWCC in 1994 by Alvah T. Sublette, Jr., of Lancaster, Pennsylvania. World travelers for many years, Alvah and Betty Sublette collected folk art and crafts on their visits to Europe, Australia, Mexico, and the Far East.

Their son, Oliver, an artist and drama coach, worked with the New Guinea National Theatre and Dance Company as Artistic Director at Papua. He traveled into remote areas to collect and preserve the local stories and present them as live theater to New Guinea natives, who had never seen a stage show. Knowing of his parents' interest in the arts, he acquainted them with New Guinea arts and religion and assembled their private collection of over 200 native pieces. Most of these are from northern New Guinea's Sepik River area, the most prolific of all the Oceanic cultures in its creation of highly expressive art forms. Other pieces are from the Papuan Gulf and other locations in New Guinea.

~ ~ ~

Alvah Sublette made a gift of the New Guinea Collection to OWCC in honor and memory of his wife Betty Sublette and their son Oliver T. Sublette, who died within a year of each other in 1991. Alvah Sublette died on Oct. 1, 1995.

This collection is comprised of primitive ritual objects that are an outstanding expression of exaggeration, distortion, and emotion. They include masks, figures, tools, jewelry, and household items such as food hooks and bowls and were designed to represent spirits, ancestors, and religious images.

Men did all of the work involved in creating these objects, because the art forms involved religious images used in cult ceremonies from which women are excluded.

All of the items in this collection are made from wood, shells, feathers, straw, seeds, tusks, teeth, and other natural materials. They are painted with many colors – red and blue dyes from plants, black from charcoal, white from lime, gray from soapstone, and yellows and browns from ochre clays. Because most of these materials are very fragile and perishable, and the hot, humid New Guinea physical climate is so harsh, it is difficult to determine the age of these pieces, but they are probably no more than 200 years old.

They served specific religious functions and were used in elaborate initiation rites and other ceremonies. Skull racks and ancestor masks with protruding tongues and gnashing teeth warded off evil spirits. Gable masks on the roofs of houses protected the home and prevented disease or disaster. Other masks and jewelry protected the warrior and ensured victory in battle. And always, the ritual objects were used to supplicate the divine powers for fertility, virility, and the necessities of life.

This is a collection of 78 masks and three woodcarvings on extended loan to OWCC in 1998 as a promised gift from Henning and Anne Harmuth of Destin, Florida, who acquired these art-works during their travels from 1960 to 1996.

The masks come from all over the world, and were probably used primarily for storytelling or in various kinds of ceremonial activities. The countries they represent include Japan, Mexico, China, Germany, South Africa, Haiti, Bali, Peru, Switzerland, and many others. Because the masks in this collection come from many different cultures, they represent vastly different entities, beliefs, and art forms.

All of these exotic "faces" reflect the culture and creative mask-making arts of their respective regions, and give the viewer a sense of the ethnic characteristics and collective spirit of societies far different from our own. For instance, masks from Mexico and Japan are highly artistic renderings of mythological creatures, whereas a festive mask from Germany celebrates an important holiday and a New Guinea gable mask wards off evil forces.

These artifacts are made in many sizes from a variety of materials, such as wood, papier-mâché, plaster, straw and plant fibers, seashells, metal, and paint. The smallest mask is only four inches high, and the largest is 50 inches – over four feet tall.

This collection is a suite of one hundred woodblock prints by Spanish surrealist artist Salvador Dali that depicts Dante Alighieri's "La Divina Commedia". Ms. Dotty Blacker of Valparaiso, Florida made a gift of these prints to OWCC in 1999.

Dante Alighieri (1265-1321) composed his epic poem masterpiece in three major divisions, or *cantica*: *L'Enfer* (Hell), *Le Purgatoire* (Purgatory), and *Le Paradise* (Paradise, or Heaven), the three realms of the Christian afterlife. The first *cantica* contains thirty-four subdivisions (*cantos*), and the latter two divisions each contain thirty-three cantos.

The poem tells of Dante's imaginary travels through these realms. The Roman poet Virgil is his guide through Hell and Purgatory, and Dante's beloved Beatrice leads him through Paradise. In each of the realms Dante encounters mythological creatures, historical figures, and former friends, each representing a particular human virtue or fault.

Salvador Dali (1904-1989) was born in Figueras, a small town in northern Spain's Catalonia region in the foothills of the Pyrenees Mountains. Encouraged by his father, he started to paint when he was about eight years old. As a young man, Dali was influenced by Impressionism and, later, Cubism. He became a leading member of the Surrealist movement in the late 1920s and '30s. In a stormy confrontation in 1934, Dali was expelled from the Paris Surrealist Group because of his purported fascination with Adolph Hitler. He struck out on his own and enjoyed a long, productive life creating stimulating and diverse works that defy categorization. He died back in his hometown at the age of 85.

In 1951, the Italian government commissioned Salvador Dali to produce illustrations for a new edition of *La Divina Commedia*. Although the government later cancelled his commission, Dali continued the project and within three years had completed one hundred watercolor illustrations. Working with the publisher Sr. Estrade of Italy, and with the assistance of J. Foret and two master wood engravers, Dali created one hundred woodblock prints of the illustrations. It took four years (1959-1963) for the 3,600 wood blocks to be hand carved, with each block representing either a particular color or a line drawing of an illustration.

The whereabouts of most of the original watercolors is unknown.

The OWCC Arts Center Galleries offer cultural and academic programs to fulfill the ACG mission as a dynamic center for interactive learning and to encourage visitors to develop a lifelong appreciation of art.

The ACG presents lecture programs, gallery talks, and workshops featuring artists, critics, educators, and distinguished scholars.

Services for the academic and non-academic community include a docent (teaching guide) program, teacher and docent workshops, specially designed tours for students of Okaloosa and Walton County schools, and traveling exhibits available to area schools and other groups.

As a component of the ACG community outreach program, docents are available to speak to community groups about the ACG exhibitions and permanent collection.

Brochures, exhibition notes, and catalogues are available at the ACG to enhance our visitors' understanding and enjoyment of the exhibitions.

For information, call the Arts Center Galleries at 729-6044.

Appendix VII

Examples of Intern's Work

Northwest Florida Symphony Orchestra

Advertising Space Agreement 2001-2002 Season Program

Agreement made on _____, _____ between Northwest Florida Symphony Orchestra and

Advertiser Name _____

Billing Address _____

City _____ State _____ Zip _____

Contact Person _____ Phone _____

Ad Size and Cost *One time fee includes insertion in all six playbills.

☐ Half Page B&W

4 5/8" x 3 3/4"

\$300

☐ Full Page B&W

4 5/8" x 7 3/4"

\$600

☐ Back Cover

Two Color Bleed

5 1/2" x 8 1/2"

\$1000

☐ Inside Covers

B&W

5 1/2" x 8 1/2"

\$1000

Playbill Run Dates

Night in Russia

September 28

David, King of Israel

November 1

Season of Light

December 6 & 7

What Makes Great Music Great

January 25

Brass Alive

February 22

Mozart to Modern America

April 11 & 12

Deadlines

Confirmation must be received by **August 3, 2001**

Ad must be submitted by **August 10, 2001**

Authorized Signature

Title

NFSO Sales Representative

Print Name

Date

Date

The Arts Center

At Okaloosa-Walton Community College

Advertising Space Trade Agreement 2001-2002 Season Playbill

Agreement made on _____, _____ between The Arts Center at OWCC and

Advertiser Name _____

Address _____

City _____ State _____ Zip _____

Contact Person _____ Phone _____

Ad Size and Terms

One full page, black and white, 4 $\frac{5}{8}$ " x 3 $\frac{3}{4}$ " advertisement will be inserted in all seven publications of The Arts Center 2001-2002 Playbill in exchange for \$750 of service/merchandise.

Playbill Run Dates

Ragtime	September 7 & 8
Footloose	November 7
Buddy	January 17
Antonio Marquez	January 31
Mikado	February 25
Cabaret	March 15
Beatlemania	April 20

Deadlines

Confirmation must be received by **August 3, 2001**
Ad must be submitted by **August 10, 2001**

_____ Authorized Signature	_____ Title	_____ OWCC Sales Representative
_____ Print Name	_____ Date	_____ Date

The Arts Center

At Okaloosa-Walton Community College

Advertising Space Agreement 2001-2002 Season Playbill

Agreement made on _____, _____ between The Arts Center at OWCC and

Advertiser Name _____

Billing Address _____

City _____ State _____ Zip _____

Contact Person _____ Phone _____

Ad Size and Cost *One time fee includes insertion in all seven playbills.

☐ Half Page B&W
4 5/8" x 3 3/4"
\$750

☐ Full Page B&W
4 5/8" x 7 3/4"
\$1500

☐ Full Color Bleed
5 1/2" x 8 1/2"
\$3000

Playbill Run Dates

Ragtime	September 7 & 8
Footloose	November 7
Buddy	January 17
Antonio Marquez	January 31
Mikado	February 25
Cabaret	March 15
Beatlemania	April 20

Deadlines

Confirmation must be received by **July 27, 2001**
Ad must be submitted by **August 3, 2001**

Authorized Signature

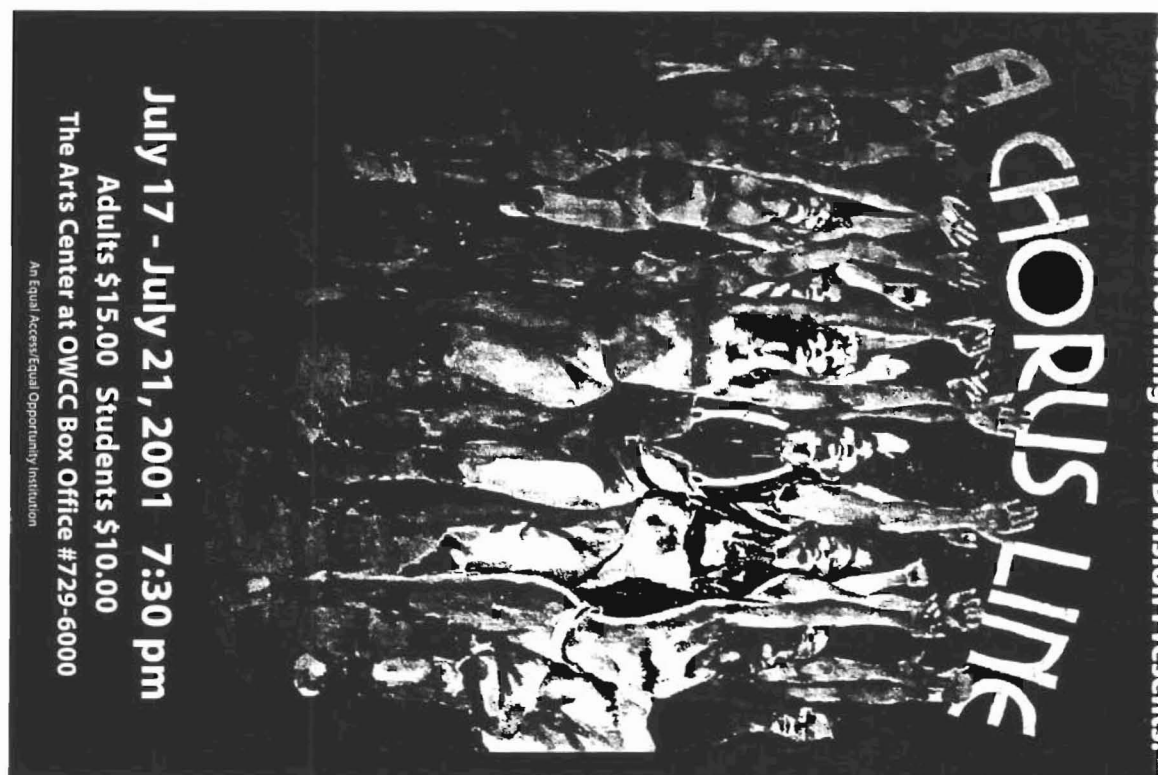
Title

OWCC Sales Representative

Print Name

Date

Date




July 17 - July 21, 2001 7:30 pm

Adults \$15.00 Students \$10.00

The Arts Center at OWCC Box Office #729-6000

An Equal Access/Equal Opportunity Institution

THE ARTS CENTER 
OKALOOSA-WALTON COMMUNITY COLLEGE
 100 College Boulevard • Niceville, FL 32578
An Equal Access/Equal Opportunity Institution

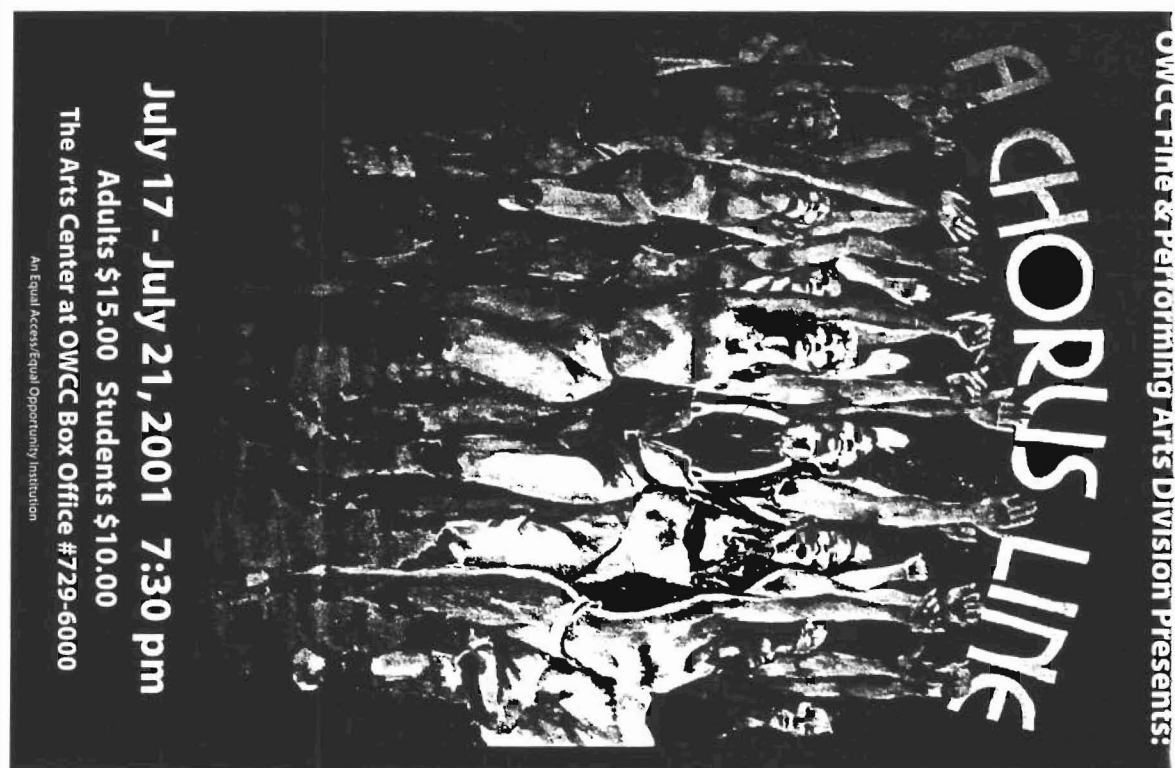
ONE SINGULAR SENSATION...

**Join the line to see the
American musical classic.**

**Call for tickets
729-6000**

Recommended for mature audiences

Cover Illustration by Lyn Gray Rockley



July 17 - July 21, 2001 7:30 pm

Adults \$15.00 Students \$10.00

The Arts Center at OWCC Box Office #729-6000

An Equal Access/Equal Opportunity Institution



OKALOOSA-WALTON COMMUNITY COLLEGE
100 College Boulevard • Niceville, FL 32578

An Equal Access/Equal Opportunity Institution

In appreciation of your support as
Arts Center Signature Seat Patrons and Friends

Okaloosa Walton Community College
and
The OWCC Foundation, Inc.

Invite you to

A Reception

at
The Arts Center
July 16, 2001 at 6:00 PM

and

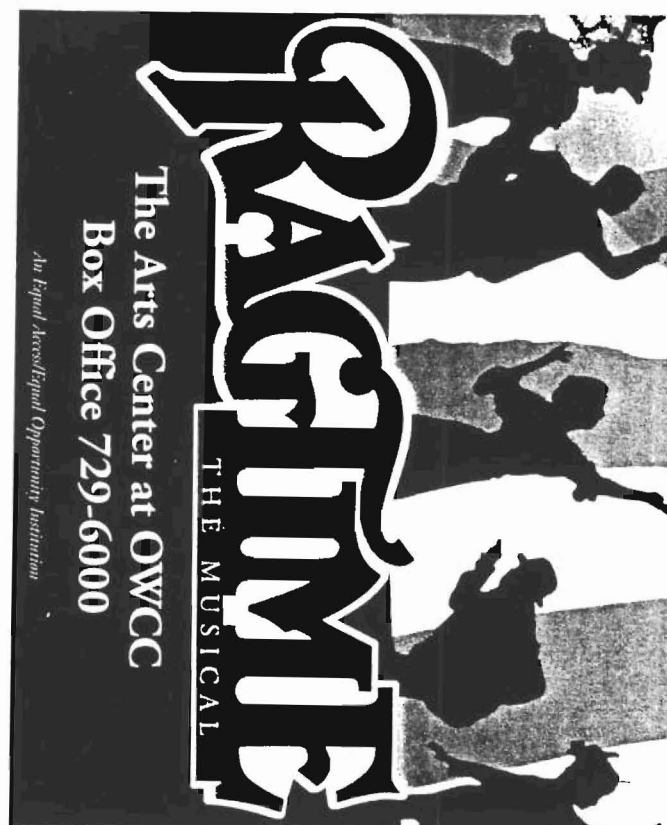
An Exclusive Performance of "A Chorus Line"

At 7:15 PM
in the Arts Center Main Theater

RSVP for Comp Tickets at 850-729-6003
(NLT June 29, 2001) Dress: Luau Casual
Your general admission ticket will also serve as your admission to the reception.
Performance is recommended for mature audiences.

Cover Illustration by Lyn Gray Rockley

Friday, September 7
Saturday, September 8



The Arts Center at OWCC
Box Office 729-6000

An Equal Access/Equal Opportunity Institution



Presents

A special pre-national tour performance
of the Tony Award® winning
Broadway musical



An American turn of the century epic
about an era where everything was
new and anything was possible.

Tickets on sale July 23
729-6000

A Chorus Line

(OWCC Production)

Performance Dates: July 17-21 7:30 p.m.

Authors: James Kirkwood and Nicholas Dante

Composer: Marvin Hamlisch

Lyricist: Edward Kleban

Director: Cliff Herron

Choreography: Joseph A. Taylor

Costume Coordination: Armand Coutu

Music: live eight member orchestra

Song List:	I Hope I Get It	I Can Do That
	And	At The Ballet
	Sing	Hello Twelve, Hello Thirteen, Hello Love
	Nothing	Dance Ten, Looks Three
	The Music and the Mirror	What I Did For Love
	One	

Run Time: 1 hr. 50 min.

There will not be an intermission.

Rating: recommended for ages 13 and up
show contains adult language (cursing) and themes

Synopsis

A Chorus Line does not have a true plot, it has more of a “staging scheme”. The purpose of the show is to honor the gypsy dancers of the Broadway stage, those amazingly talented and dedicated performers that support the stars of the show and receive little recognition. In true collaborative form, the book was created through tape recorded conversations between a group of 25 Broadway dancers who gathered to talk about their personal and professional lives after rehearsals for other shows.

The scheme for *A Chorus Line* is simple. At an audition for a new Broadway production, director Zack and choreography assistant Cherri choose seventeen dancers. Zack explains that he needs eight strong dancers and he wants to learn more about them. The dancers are asked to share their personal lives, their passions, inspirations, tragedies, and triumphs. Reluctantly the dancers begin to tell their stories of coping with adolescence, surviving a troubled home life, and dealing with professional rejection and personal shortcomings.

Other Facts

Background - *A Chorus Line* opened on Broadway in 1975 and closed fifteen years later in 1990, holding the record as the longest-running musical in history at the time. The production was a creation of legendary director and choreographer Michael Bennett and features the songs of composer Marvin Hamlisch and lyricist Edward Kleban.

Awards - Pulitzer Prize for Drama, nine Tony Awards®, 5 Drama Desk Awards, the New York Drama Critics Circle Award, the Los Angeles Drama Critics Circle Award, the London Evening Standard Award, a special citation Obie Award, and even a Gold Record Award from Columbia Records.

A movie version of the musical was made in 1985. A video of the movie can be found at most Blockbusters or Network Videos.

Ragtime

(Special pre-national tour performance)

Performance Dates: Friday, September 7

Saturday, September 8

Playwright: Terrence McNally (*Master Class* and *Love! Valour! Compassion!*)

Composer: Stephen Flaherty

Lyricist: Lynn Ahrens

*(both composer and lyricist also wrote *Seussical-The Musical* and *Once on this Island*)

Musical Style: much of the music, but not all, is similar to that of composer Scott Joplin or the movie "The Sting."

Costuming: period, early 20th century

Cast: 28 performers

Run Time: 3 Hrs (including 15 min. intermission)

Rating: family show, but recommended for age **12 and up**. (A death by beating occurs, some racial discrimination/violence, and a child is buried by its mother and rescued)

Description

Ragtime is a panoramic portrait of three remarkable families: one upper-middle class, white Anglo-Saxon Protestant, one socialist immigrant Jewish and one Harlem black. As the embark on personal voyages of self-discovery, their lives become dramatically intertwined with one another as well as with real-life characters including Henry Ford, Harry Houdini, J.P. Morgan, and Booker T. Washington.

Ragtime is a cavalcade of American life at the turn of the 20th century-an age of exciting transitions and great change. *Ragtime* is interwoven with pivotal historic events such as Admiral Peary's expedition to the North Pole, the sinking of the *Lusitania*, the birth of the American labor union, the development of assembly-line technology and the dawn of the automotive and motion picture industries.

Other Facts

Based on the 1975 novel by the critically acclaimed author E.L. Doctorow.

In 1981 a motion picture adaptation of *Ragtime*, directed by Milos Forman and starring James a Cagney (in his final screen appearance), Mary Steenburgen, Howard Rollins Jr. and Mandy Patinkin, was released by Paramount Pictures.

Awards- four 1998 Tony Awards; 5 Drama Desk Awards; 2 Drama League Awards; 2 Outer Critics Circle Awards; a proclaimed the Best Theatrical Production of 1997 by Time Magazine and Best Musical of the Year by USA Today

RAGTIME

THE MUSICAL

RAGTIME offers a wonderful opportunity for a young, local African American boy to be a Broadway actor!

The Arts Center at Okaloosa-Walton Community College is looking for a young actor to play a small role in the production of RAGTIME. The child chosen must be available for both performances on September 7 & 8.

“Little Coalhouse” must be an African American boy between the ages of 4-6 and no taller than 42” (3 ft., 6 inches). He does not speak and has a simple walk-on moment at the dramatic conclusion of the show.

The child chosen must arrive at the theatre with a guardian at 5:30 p.m. (two hours prior to the first performance) Friday, September 7 for rehearsal and a costume fitting. The child should arrive at the theatre a 7:00 p.m. (half hour prior to the performance) on Saturday, September 8.

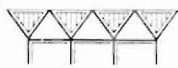
Ragtime, the four-time Tony Award®-winning musical based on E.L. Doctorow’s best selling novel, is a timeless tale of innocence lost and freedom won. It is an epic story of three American families at the turn of the 20th century, who discover an era where everything was new and anything was possible.

Ragtime is a panoramic portrait of three remarkable families: one upper-middle class white, one socialist immigrant Jewish, and one Harlem black. As they embark on personal voyages of self-discovery, their lives become dramatically intertwined with one another, as well as with real-life historical characters including Henry Ford, Harry Houdini, J.P. Morgan and Booker T. Washington.

For more information please contact Joleigh Jarvis at The Arts Center 729-6087.



**THE ARTS
CENTER**



OKALOOSA WATKINS
COMMUNITY COLLEGE

August 16, 2001

Dear Signature Seat Patron,

It's time for another exciting season at The Arts Center! As you will see in the enclosed 2001-2002 season brochure, this year promises to be filled with a little bit of nostalgia, a little bit of the exotic, and a whole lot of fun. This season we are pleased to offer you a new subscription feature, the Broadway and Artist Series Combo package. This special package includes the four Broadway shows as well as the two Artist Series productions at an additional value.

I remind you that all Broadway and Artist Series shows will be presented only once and we expect tickets for all shows to sell quickly. **To ensure the best seating, I encourage you to purchase your tickets during the Signature Seat buying period, which ends September 7th.** After this date, all seats will be open to the general public for ticket sales.

In addition to the regular subscription series, we are pleased to present two special pre-national tour performances of the Tony Award® winning Broadway musical *Ragtime*. Don't miss the opportunity to see this preview performance on Friday, September 7th or Saturday, September 8th at 7:30 p.m.

I thank you for your support of The Arts Center and look forward to seeing you during our fifth season of bringing great arts and entertainment to the Emerald Coast!

Sincerely,

Cliff Herron
Executive Director

The Fine & Performing Arts Division
Okaloosa-Walton Community College
100 College Blvd.
Niceville, FL 32578

DATE: June 7, 2001
CONTACT: Joleigh Jarvis 729-6087

PSA: Scholarship Recipients

FOR IMMEDIATE RELEASE

The Fine & Performing Arts Division at Okaloosa-Walton Community College wishes to congratulate its scholarship recipients for the fall of 2001. The recipients are: Trinka Matthew, Karisha Shaw, Dustin Dauge, Christopher Alvarado, and Dana Irwin from Crestview; Elliott Clark and Lindsay Guessford from Destin; Doria Cheney, Christopher Dunkle, Scott Pendergrass, Paul Bigot, Tabitha Hayes, Marsha Wood, and Laura Davis from Fort Walton Beach; Shannon Parker, Nicole Luciana, and Demetria McKinney from Mary Esther; Sue Carol Knight and Alan Ritchson from Niceville; Jamie Tincer and Kate Godbold from Shalimar; Jamie Morris from Bonifay, Derek Makekau from Eglin, Michael Blessiner from Navarre, and Benjamin Ayres from Iowa. The Fine & Performing Arts Division looks forward to working with these talented young students in the upcoming year!

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Humanities, Fine & Performing Arts Division
Okaloosa-Walton Community College
100 College Blvd.
Niceville, FL 32578

DATE: June 29, 2001

CONTACT: Joleigh Jarvis 729-6087 or jarvisj@owcc.net

FOR IMMEDIATE RELEASE

“A Chorus Line”

The Fine and Performing Arts Division of Okaloosa-Walton Community College will bring “A Chorus Line” to life on the main stage of The Arts Center at Okaloosa-Walton Community College July 17-21 at 7:30 p.m.

“A Chorus Line” first opened on the Broadway stage in 1975 winning almost every theatrical award possible, including the Pulitzer Prize for Drama and nine Tony Awards. The production was a creation of legendary director and choreographer Michael Bennett and featured the unforgettable songs of Marvin Hamlisch. “A Chorus Line” closed after 6,137 performances and held the record as the longest-running musical in history for some time.

“A Chorus Line” is a behind-the-scenes look at the grueling audition process for a Broadway musical. The audience is allowed a glimpse into the professional and personal lives seventeen dancers as they tell their stories of triumph and tragedy. The show produced many popular musical number including “I Hope I Get It,” “At The Ballet,” “What I Did For Love,” and “One.”

Tickets are now on sale at \$15 for and \$10 for students. “A Chorus Line” is recommended for mature audiences only. For more information or tickets please call The Arts Center Box Office at 729-6000 from 9:00 a.m. to 4:00 p.m., Monday – Friday.

For information and tickets call The Arts Center box office at 729-6000, open 9 a.m. to 4 p.m., Monday – Friday.

###

Media Information for the OWCC Production of *A Chorus Line*

“A Chorus Line” opened on Broadway in 1975 and closed fifteen years later, holding the record as the longest-running musical in history. In its first year it won almost every theatrical award possible, including the Pulitzer Prize for Drama and nine Tony Awards®. The production was a creation of legendary director and choreographer Michael Bennett and features the unforgettable songs of composer Marvin Hamlisch and lyricist Edward Kleban.

Bennett took musical theatre in a new direction, developing a simple “staging scheme” for the show rather than a standard plot. His goal was to honor the gypsy dancers of the Broadway stage, those amazingly talented and dedicated performers that support the stars of the stage and receive little recognition. In true collaborative form, the book was created through tape recorded conversations between a group of 25 Broadway dancers who gathered to talk about their personal and professional lives after rehearsals for other shows.

The scheme for “A Chorus Line” is simple. At an audition for a new Broadway production, director Zack and choreography assistant Cherri choose seventeen dancers. Zack explains that he needs eight strong dancers and he wants to learn more about them. The dancers are asked to share their personal lives, their passions, inspirations, tragedies, and triumphs. Reluctantly the dancers begin to tell their stories of coping with adolescence, surviving a troubled home life, and dealing with professional rejection and personal shortcomings.

One year was spent on planning of OWCC’s production before open auditions were held last May. Rehearsals for the show kicked off with an intense 9 day dance workshop to learn all the dancing set choreographer by Joseph A. Taylor, an OWCC graduate and a professional dancer/choreographer. The production is directed by Cliff Herron and features set designs by Clint Mahle, lighting design by Nicole Lee, costume coordination by Armand Coutu, and musical direction by Allison Everitt, Guy Heath, and Carolyn Schlatter. The cast includes OWCC students as well as community members from Destin, Fort Walton Beach, Crestview, Niceville, Valpariso, DeFuniak Springs, Bonifay, Shalimar, and Santa Rosa Beach.

Performances are July 17-21 at 7:30 p.m. at The Arts Center at Okaloosa-Walton Community College. “A Chorus Line” is recommended for ages 13 and up and is performed without an intermission. Tickets are \$15 for adults and \$10 for students. For more information and tickets call The Arts Center Box Office at 729-6000 from 9:00 a.m. to 4:00 p.m. Monday-Friday.

*Please feel free to call Dr. Herron with any questions about the production at 729-5382.



Humanities, Fine & Performing Arts Division
Okaloosa-Walton Community College
100 College Blvd.
Niceville, FL 32578

DATE: July 6, 2001

CONTACT: Joleigh Jarvis 729-6087 or jarvisj@owcc.net

FOR IMMEDIATE RELEASE

OWCC CREATIVE DRAMATICS

The Creative Dramatics class of Okaloosa-Walton Community College will present the musical review "100 Years of Broadway" July 31 at 12:00 p.m. and 7 p.m. in the Sprint Theatre of The Arts Center. The cast of 23 performers range from 13-22 years of age and represent nine middle schools and high schools and three universities.

One hundred years ago the American theatre opened for business on 42nd Street in the heart of Manhattan. Many theatres in that part of town became known around the world as "Broadway." This 50-minute production celebrates the history of Broadway and American Theatre. "100 Years of Broadway" features over fifty Broadway musicals including familiar favorites like "Sound of Music," "Grease," and "Les Miserables." With music from Tin Pan Alley to state of the art contemporary Broadway, you'll enjoy the enchantment of an entire century of laughter, drama, and beautiful music.

All performances are free to the public. For more information call 729-5382.

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115
Humanities, Fine & Performing Arts Division
Okaloosa-Walton Community College
100 College Blvd.
Niceville, FL 32578

DATE: July 20, 2001
CONTACT: Joleigh Jarvis 729-6087

FOR IMMEDIATE RELEASE

NFSC AUDITIONS

The Northwest Florida Symphony Chorus will hold auditions for new members on Tuesday, August 14 and Tuesday, August 21 at 6:00 p.m. at The Arts Center at Okaloosa-Walton Community College in room J 315 of the music wing. Rehearsals for the NFSC's 2001-2002 season will begin on Tuesday, August 21 at 6:30 p.m. in the Tyler Recital Hall at The Arts Center. The chorus will perform with The Northwest Florida Symphony Orchestra Arthur Honegger's "King David" on November 1st, the traditional Christmas concert on December 6 & 7, and Mozart's "Requiem" on April 11 & 12. For more information please contact the NFSC director, Allison Everitt at 729-6010.

###

Jarvis, Joleigh

From: Jarvis, Joleigh
Sent: Wednesday, July 25, 2001 10:45 AM
To: ALL_OWCC
Subject: Creative Dramatics Performances

Hello all! As Mary Lou informed everyone last week the Creative Dramatics class will be performing **100 Years of Broadway** in the Sprint Theatre on July 31 at 12:00 noon and 7:00 p.m. Their show is and is free and open to all. Attached is an e-mercial for the show that the class has prepared. Again we encourage you to come visit with our young people and watch their show.

You need Power Point to be able to view the presentation. To play it save the attachment to your desktop, highlight the shortcut, right click, and click "show."

Joleigh Jarvis



100 years of
Broadway.ppt

Jarvis, Joleigh

From: Jarvis, Joleigh
Sent: Wednesday, August 01, 2001 1:26 PM
To: ALL_OWCC
Subject: "Ragime" is coming to OWCC!

Hello all! As Melinda has already announced, tickets are now on sale for the Tony Award®-winning Broadway musical **Ragtime**. I just wanted to add a little more information to tell you what the show is about.

Ragtime, the four-time Tony Award®-winning musical based on E.L. Doctorow's best selling novel, is a timeless tale of innocence lost and freedom won. It is an epic story of three American families at the turn of the 20th century, who discover an era where everything was new and anything was possible.

Ragtime is a panoramic portrait of three remarkable families: one upper-middle class white, one socialist immigrant Jewish, and one Harlem black. As they embark on personal voyages of self-discovery, their lives become dramatically intertwined with one another, as well as with real-life historical characters including Henry Ford, Harry Houdini, J.P. Morgan and Booker T. Washington.

Ragtime's book is by Tony Award®-winning playwright Terrence McNally, author of *Masterclass* and *Love! Valour! Compassion!* The score is by Lynn Ahrens (lyrics) and Stephen Flaherty (music), whose previous collaborations include *Once On This Island* and *Suessical-The Musical*.

We are very excited to have **Ragtime** here at OWCC. The company will actually be "teching" the production here at our facilities. This means that the 125 member theatrical and technical crew will be rehearsing at The Arts Center for two weeks, polishing its performance before embarking on its national tour. The performances on Friday, September 7 and Saturday, September 8 at 7:30 will be a special preview of the production.

Ticket sales will be announced in the newspapers soon so get your tickets while there are still plenty of great seats! Box Office hours are from 9 a.m. to 4 p.m. Monday-Friday at ext. 6000.



118
Humanities, Fine & Performing Arts Division
Okaloosa-Walton Community College
100 College Blvd.
Niceville, FL 32578

DATE: August 2, 2001

CONTACT: Joleigh Jarvis 729-6087 or jarvisj@owcc.net

FOR IMMEDIATE RELEASE

"Ragtime" Tickets On Sale

Tickets are now on sale at The Arts Center at Okaloosa-Walton Community College for two special pre-national tour performances of the Tony Award® winning Broadway musical **Ragtime**. Performances will be on Friday, September 7 and Saturday, September 8 at 7:30 on the Main Stage. Tickets are \$37.50.

Based on E.L. Doctorow's best selling novel, **Ragtime** is an epic story of three American families at the turn of the 20th century who discover an era where everything was new and anything was possible. As they embark on personal voyages of self-discovery, their lives become dramatically intertwined with one another as well as with real-life historical characters including Henry Ford, Harry Houdini, J.P. Morgan and Booker T. Washington.

In recognition of the college's world-class theatre facility, the **Ragtime** production company has chosen The Arts Center as the location to polish its performance before embarking on its national tour. The 125 member theatrical and technical crew will be rehearsing at the Center for two weeks prior to giving Emerald Coast audiences two special preview performances.

For more information and tickets call The Arts Center Box Office at 729-6000 from 9:00 a.m. to 4:00 p.m. Monday-Friday.

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119
Humanities, Fine & Performing Arts Division
Okaloosa-Walton Community College
100 College Blvd.
Niceville, FL 32578

DATE: August 8, 2001

CONTACT: Joleigh Jarvis 729-6087 or jarvisj@owcc.net

FOR IMMEDIATE RELEASE

Okaloosa-Walton Youth Philharmonic Orchestra

Calling all strings!

The Okaloosa-Walton Youth Philharmonic Orchestra will be auditioning string players for their 2001-2002 season on Sunday, August 26 at The Arts Center at Okaloosa-Walton Community College. The auditions will take place in the orchestra rehearsal hall, room 304 of the music wing, from 2:00 to 4:00 p.m. Those auditioning should pick up an audition packet from The Arts Center's Fine Arts office before Friday, August 24 at 4:30 p.m.

Auditions will require the performance of a prepared piece of the musician's choosing, scales in four keys, the audition piece included in the audition packet, and sight-reading. The fee for orchestra membership is \$125 per semester to cover tuition, music, and other expenses. Acceptance into the orchestra is based on ability; all ages up to 18 can audition. Audition sign-up can be done via e-mail with Kara Parker at karaparker@mail.speedeenet.com or 15 minutes before auditions. For more information call the Fine Arts office at 729-5382.

It is the mission of the Okaloosa-Walton Youth Philharmonic Orchestra to promote the optimum musical development of young musicians through the study and performance of quality orchestral literature. The OWYPO endeavors to develop pride and self-esteem in young people from all cultural backgrounds through their individual musical achievement and to instill values and discipline through musical experiences they can carry with them all their lives. OWYPSO aspires to perpetuate support for professional classical music by enriching local culture and providing future musicians for the Northwest Florida Symphony Orchestra and other major orchestras.

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120
Humanities, Fine & Performing Arts Division
Okaloosa-Walton Community College
100 College Blvd.
Niceville, FL 32578

DATE: August 28, 2001

CONTACT: Joleigh Jarvis 729-6087 or jarvisj@owcc.net

FOR IMMEDIATE RELEASE

“Ragtime” at OWCC

Tickets are now on sale at The Arts Center at Okaloosa-Walton Community College in Niceville, FL for two special pre-national tour performances of the Tony Award® winning Broadway musical **Ragtime**. Performances will be on Friday, September 7 and Saturday, September 8 at 7:30 on the Main Stage. Tickets are \$37.50.

Ragtime, the four-time Tony Award®-winning musical based on E.L. Doctorow's best selling novel, is a timeless tale of innocence lost and freedom won. It is an epic story of three American families at the turn of the 20th century, who discover an era where everything was new and anything was possible.

Ragtime is a panoramic portrait of three remarkable families: one upper-middle class white, one socialist immigrant Jewish, and one Harlem black. As they embark on personal voyages of self-discovery, their lives become dramatically intertwined with one another, as well as with real-life historical characters including Henry Ford, Harry Houdini, J.P. Morgan and Booker T. Washington.

For more information and tickets call The Arts Center Box Office at 1-888-838-ARTS or 850-729-6000 from 9:00 a.m. to 4:00 p.m. Monday-Friday. To learn more about **Ragtime** visit www.ragtimethemusical.com on the web.

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Appendix IV

Articles on The Arts Center's Activities for Summer 2001

OWCC presentation of 'A Chorus Line' kicks off July 17



The Fine and Performing Arts Division of Okaloosa-Walton Community College will bring "A Chorus Line" to life on the Main Stage, 7:30 p.m., July 17-21.

"A Chorus Line" first opened on the Broadway stage in 1975, winning almost every theatrical award possible, including the Pulitzer Prize for Drama and nine Tony Awards. The production was a creation of legendary director and choreographer Michael Bennett

and featured the unforgettable songs of Marvin Hamlisch. "A Chorus Line" closed after 6,137 performances and held the record as the longest-running musical in history for some time.

"A Chorus Line" is a behind-the-scenes look at the grueling audition process for a Broadway musical. The audiences is allowed a glimpse into the professional and personal lives of sixteen dancers as they tell their stories of triumph and tragedy. The

show produced many popular musical numbers including: "I Hope I Get It," "At the Ballet," "What I Did For Love" and of course, "One."

Tickets are now on sale at \$15.00 for adults and \$10.00 for students. "A Chorus Line" is recommended for mature audiences only. For more information or tickets, please call The Arts Center Box Office at 729-6000 from 9 a.m. to 4 p.m. Monday-Friday.

DESTIN LOG
JULY 7, 2001

'A Chorus Line' sets five-day run at OWCC

By Teresa Arlund
Beacon Staff Writer

Okaloosa-Walton Community College's production of Broadway's longest-running musical "A Chorus Line" will premiere Tuesday, July 17, at the OWCC Arts Center, Niceville. The show runs through July 21.

Heading the ensemble cast is Steve Stephenson, who plays the director Zack, and Kellie Murdock, who plays his assistant, Cherrie. Cast members hailing from the Twin Cities area include Ulli Dunbar, Gillian Pate, Cristi Perry, Harmony Wood, Daryck Dykes, Alan Ritchson, and Angel Rivera.

"A Chorus Line" is a behind-the-scenes look at the grueling

audition process for the chorus of a Broadway musical. The audience is allowed a glimpse into the professional and personal lives of sixteen dancers as they tell their stories of triumph and tragedy. The program is intended for mature audiences only, college officials said, as the story line contains sexual themes.

Curtain time is 7:30 p.m. Tickets are \$15 for adults and \$10 for students. Tickets are available at The Arts Center Box Office or by calling 729-6000 from 9 a.m. to 4 p.m. Monday through Friday.

OWCC is committed to doing a dance show every other year, said play director Cliff Herron. This year, Herron said he wanted to do "something that would challenge" the students. The cast has risen to

the challenge, he said. "There's been a tremendous amount of growth in the past six weeks," he said.

But in "A Chorus Line," the directing takes a back seat to the choreography, Herron said. Even the acting occurs within the context of the choreography, he said.

Choreographer Joe Taylor was in Niceville Monday to work with the cast on polishing the dance routines they've been practicing since May. Taylor spent three weeks in May "setting," or choreographing, the production. He spent just nine days teaching the cast all of the dance numbers before returning to work at MGM Studios in Orlando.

"We call them 10 days in May," said Herron.

"This is by far the biggest project I've ever undertaken," said Taylor of his role as choreographer of "A Chorus Line."

Taylor said he drew upon his experience in an Orlando production of "A Chorus Line" in which he played the dancer Mark. The choreography of that production closely followed the original choreography of the Broadway show. He has recreated those sequences here. Taylor said that production made such an impact on him that he memorized every dance sequence of that show.

"There's a lot of who I am and what I do wrapped up in this show," Taylor said.

After years of performing concert style dance, Taylor described his return to musical theater as

"refreshing."

Taylor said he's grown a lot in the process of choreographing this show. "It's challenging at times," Taylor said. In musical theater sometimes you have to allow the dance sections to be a little less than it could be, he said. You're not working solely with those with technical expertise in dance, but with strong actors or strong singers, he said.

Taylor graduated from OWCC in 1992. He earned a Bachelor of Arts and a Master of Fine Arts in Dance with an emphasis in choreography at Florida State University. He currently dances with "Beauty and the Beast Live on Stage" at Disney's MGM Studios in Orlando. Previously, Taylor co-choreographed the

OWCC production of "West Side Story." He also choreographed a ballet segment for this year's "Dance Facets" production at OWCC.

"A Chorus Line" opened on Broadway in 1975, and won a Pulitzer Prize for Drama and nine Tony awards. It was created by director and choreographer Michael Bennett, with music by Marvin Hamlisch.

"A Chorus Line" closed after 6,137 performances and holds the record as Broadway's longest-running musical.

The show produced many popular musical numbers including "I Hope I Get it," "At the Ballet," "What I Did For Love," and "One." Guy Heath will direct the orchestra.

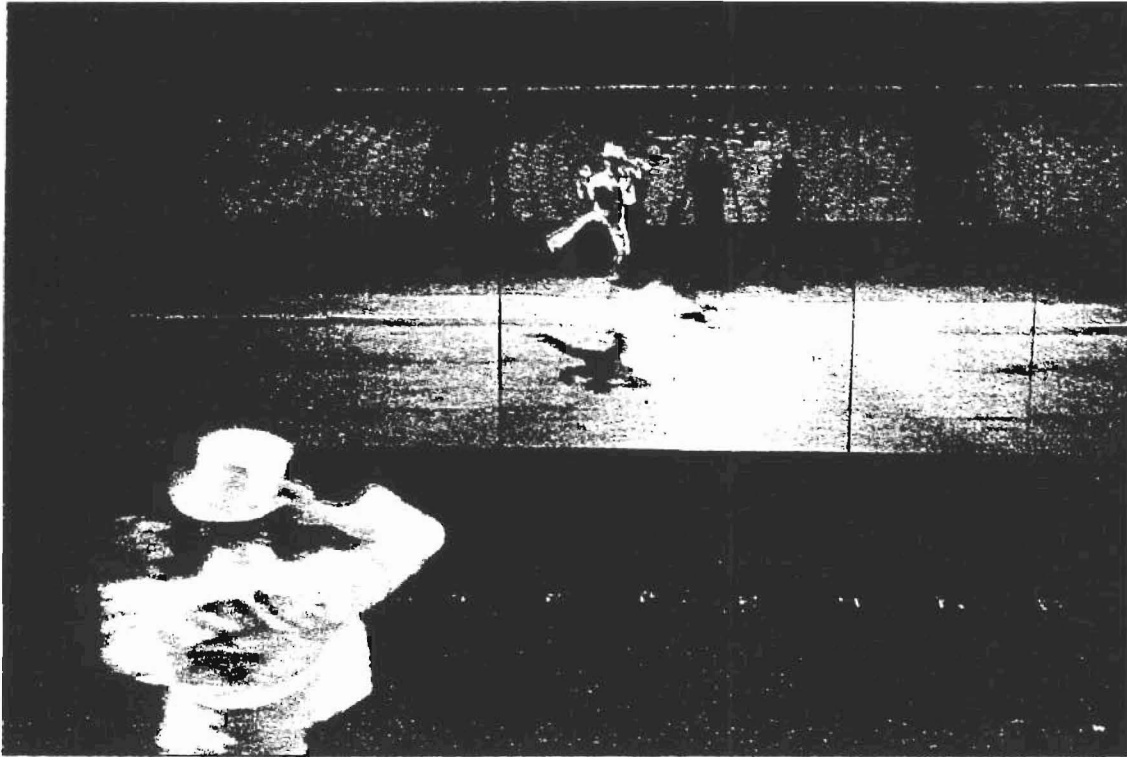
NICEVILLE BAY BEACON EXPRESS
JULY 11, 2001



Beacon photo by Teresa Arlund

'A Chorus Line' to open Tuesday at OWCC

The line between play and reality blurs as dancers rehearse a scene from "A Chorus Line" at Okaloosa-Walton Community College. The musical is a behind-the-scenes look at a Broadway audition. OWCC's production of Broadway's longest-running musical will premiere Tuesday, July 17, at the Arts Center in Niceville. The show runs through July 21. Tickets: 729-6000. Story, A-16.



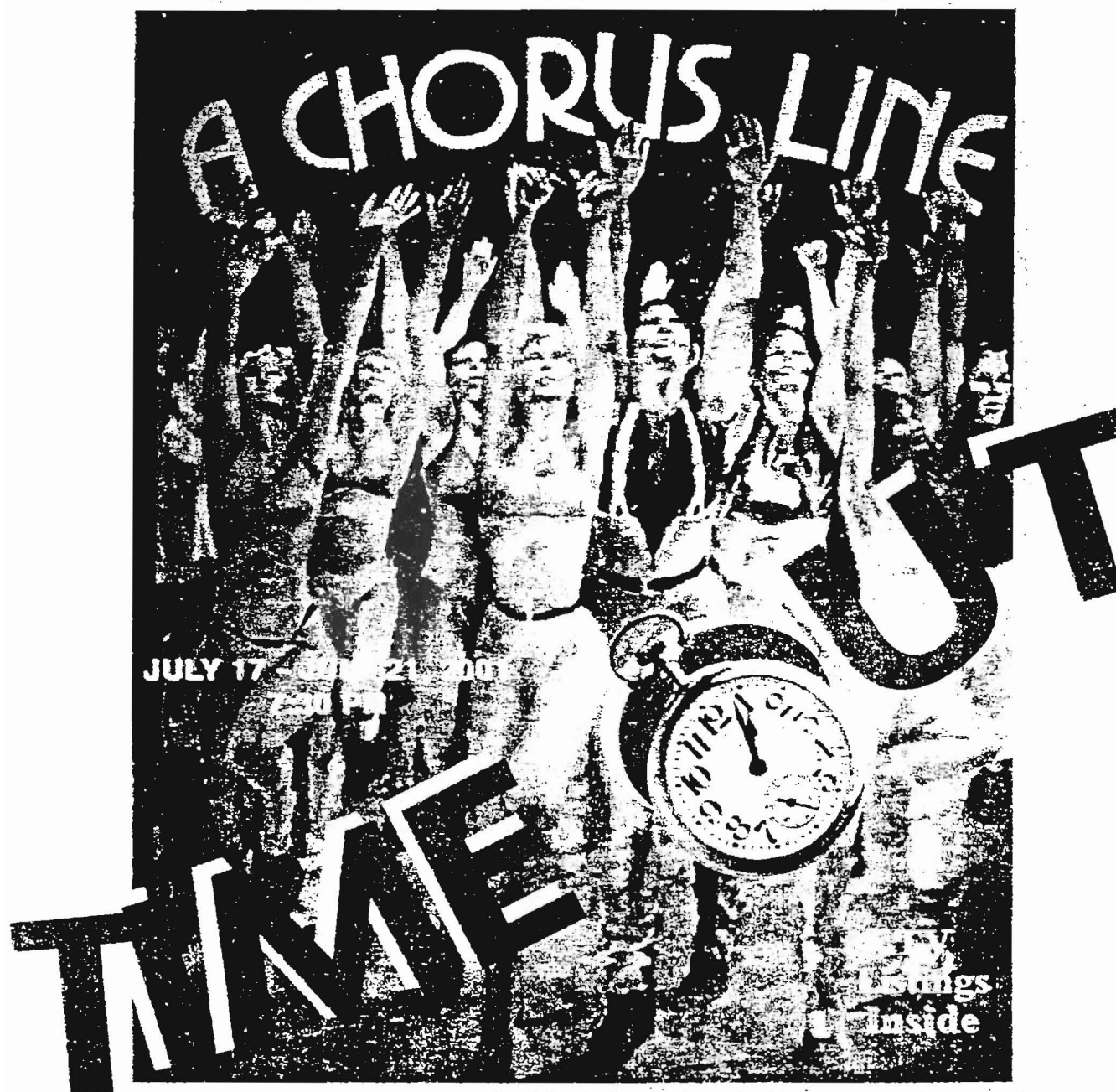
Mirror image

"A Chorus Line" cast member Daryck Dykes dances in front of the mirror before a cast rehearsal at the Okaloosa Walton Community College Fine Arts Center in Niceville. The show begins Tuesday and runs through July 21 at the college.

Daily News

MARI DARR-WELCH

The Gulf Beaches Guide to Arts & Entertainment



The Destin Log The Walton Log

Saturday, July 14, 2001

www.destin.com

WALTON SUN
JULY 14, 2001

OWCC presents A CHORUS LINE

BY DEBORAH WHEELER
SUN REPORTER

Theatergoers will recognize a familiar face playing the lead when "A Chorus Line" opens July 17 at Okaloosa Walton Community College.

This will be the fourth lead in a row that actor/singer Steve Stephenson has landed.

Stephenson is surprised at the success he has experienced as a Johnny-come-lately in the theatre world.

"I did two plays in high school, but this was the first one I had done in about 10 years. When we got here a year and a half ago, I started taking classes at OWCC and a girl mentioned the tryouts for 'Guys and Dolls.' I

went to tryouts with no expectations. I was pretty intimidated as a lot of people there had experience. I just wanted a small part. There are a lot of talented people at the college," the actor said modestly.

"Singing, I'm pretty confident about. Acting, I don't know. I always knew I could sing, but had not taken lessons before 'Guys and Dolls,'" he continued. What Stephenson feels made him a

Please see **Chorus**
Page B2

better actor was doing the play, "The Lion in Winter." He said that was because there was no singing in it. "I couldn't depend on people forgetting my acting due to my singing. That play made me much, much better (in the acting role)."

Director Doc Herron credits Stephenson's theater success at the college to the

maturity the 31-year-old brings with him to the stage. Herron said Stephenson also has a natural ability to pick up the acting process easily, making it seem effortless, and has a natural ear for singing.

However, appearing as Sky Masterson in last year's production of "Guys and Dolls," was the first acting

a career as a professor of history.

"I have always loved history and the humanities," he said, adding that he is particularly interested in religious history.

"I grew up in a strict Roman Catholic family in Malaga, N.J. When I got out of the house and joined the military, I stopped going.

Stephenson has done since high school.

The role of King Henry II in "The Lion in Winter," followed.

And this spring, Stephenson landed the coveted role of Dominique in "The Baker's Wife."

The dark-haired Valentino-

looking actor said he really loves doing theatre. However, he won't be able to continue his job waiting tables at Destin's Crab Trap during the play's run, July 16 through 21. Stephenson feels lucky that The Crab Trap's managers work around his schedule.

Now that I don't go any more, the history of religion really fascinates me. It interests me how the different religions started and what they become.

However, for the time being, Stephenson will continue to pursue acting and singing with plans to attend the Southeastern Florida

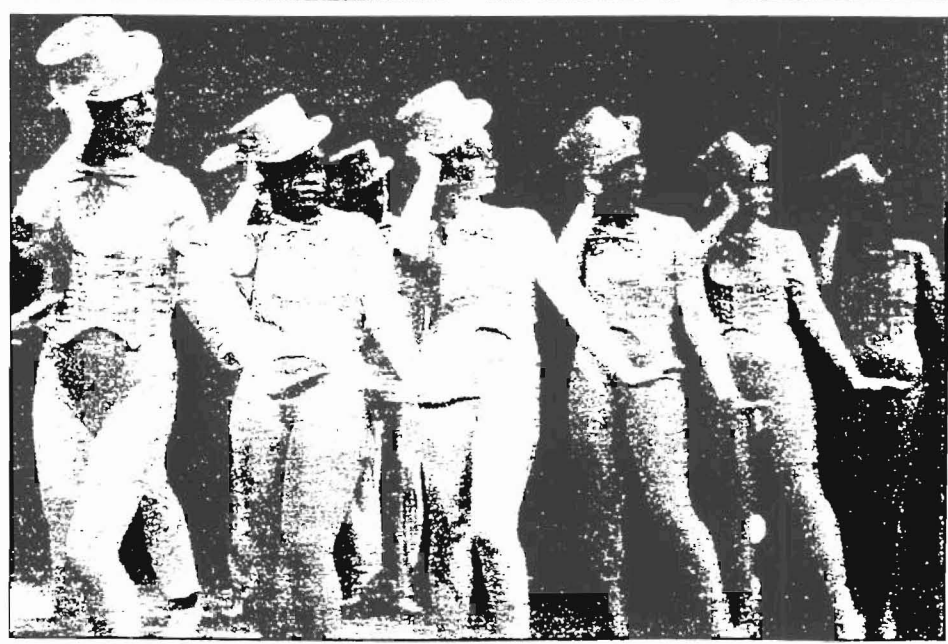
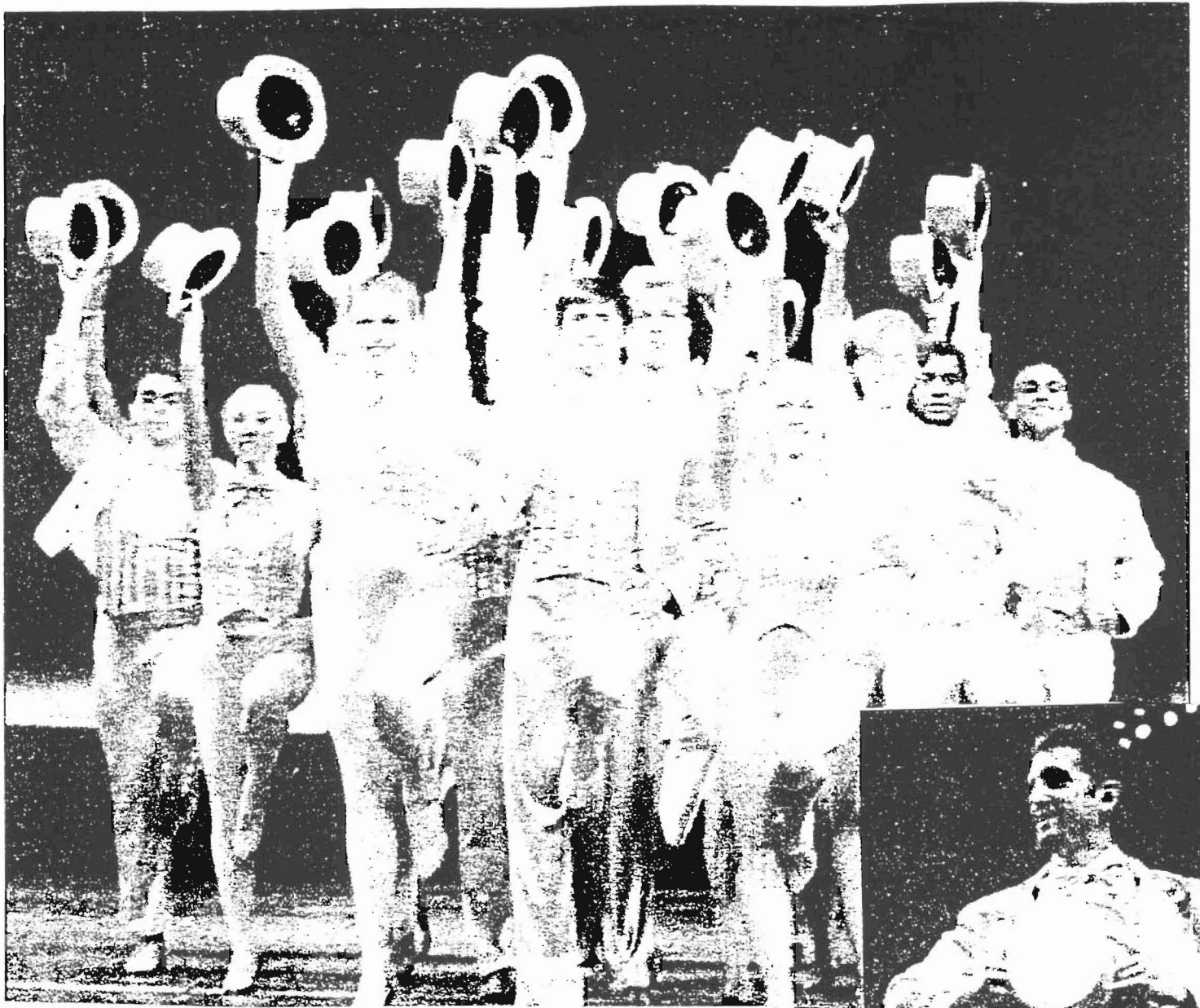
Theater Conference in Lakeland. If accepted, he could perform in summer stock across the Southeast, and get paid for doing it.

Stephenson will also make a demo of his singing, for interested parties to hear.

"Five years from now I don't want to wonder why I didn't just pursue it," he said.

Please see **Chorus** 2
Page B3

Stephenson will receive his AA degree in history from OWCC this summer. He will transfer to the University of West Florida in the fall, as a history major, with plans for



Richard Owen/The Sun

When "A Chorus Line" opens at OWCC July 17, it will be the fourth leading role in a row for Steve Stephenson, a student at the college.



Beacon photo by Teresa Arlund

'A Chorus Line' now playing

Okaloosa-Walton Community College's production of Broadway's longest-running musical runs through Saturday, July 21 at the Arts Center. Tickets are \$15 for adults and \$10 for students, and are available at The Arts Center Box Office or by calling 729-6000 from 9 a.m. to 4 p.m. Monday through Friday. Mature

OWCC gives 'Chorus Line' golden touch

5-6-7-8: Hug a dancer.

What they do for love of their craft exacts a high toll.

"A Chorus Line," now on stage at The Arts Center in Niceville, high kicks that message home.

The show, which opened Tuesday and continues through Saturday, is the latest triumph of the Fine and Performing Arts Division of Okaloosa-Walton Community College.

While the goal of the director in the show is to cast a chorus of dancers who will "blend" and dance as one in unison, the local cast portraying the story are all standouts.

That said, I'd still like to mention a few people in particular.

Shakira Lewis as Diana stops the show with her splendid rendering of "What I Did for Love." Even before that, with the song "Nothing," it was clear that Lewis has an amazing voice.

Sarah Bortner earns megakudos for her audacious performance of "Dance: 10; Looks: 3." Great voice, great moves, great comic timing.

Speaking of great moves, Wendy Justice glides through an extended solo dance sequence, "The Music and the Mirror," with effortless grace.

The sassy Sheila, as portrayed by Jamie Tincher, delivers many of the play's funnier lines.

Angel Rivera gives a memorable turn as Mike, who is featured in the number "I Can Do That."

Joe Hernandez shines in a cute duet with Amanda Evans, as Al and Kristine, respectively. He provides supportive counterpoint during "Sing!"

Paul Bigot delivers the show's most emotionally wrenching moments.

Holding it all together is Steve Stephenson as the director, who compels the audience through the show with his running instructions to the auditioners, whether he is on stage or off.

And Kelly Murdock is perfect as Cherie, the director's assistant.

"A Chorus Line" is performed without an intermission, so the cast members are on their feet dancing and singing for the better part of two solid hours.

It's an incredible feat topped off by the dazzling "One" finale. Some serious



SHOWCASE MARQUEE BRENDA SHOFFNER

Velcro must be involved to execute the quick costume change required! The stunning gold outfits were featured on last week's Showcase cover.

All of this couldn't happen without tremendous off-stage talent and support.

A page in the program enumerates some boggling behind-the-scenes statistics from the show, including more than 500 lighting cues.

Nicole Lee did the lighting design and Megan Byrne is the master electrician/lightboard operator.

The dance numbers were choreographed in nine days, and 286 hours were spent rehearsing them. Vocal rehearsals took 120 hours.

Musical direction is by Allison Everitt, Carolyn Schlatter and Guy Heath. Joseph Taylor is choreographer.

Tom Jones is sound design-

er, and Clint Mahle did the scenic design, which took 485 hours to design, build and paint.

The 10-panel mirror on the set weighs in at more than a ton, 2,160 pounds to be exact.

Armand Coutu is costume coordinator, and Bob Whittaker is technical director.

Director Cliff Herron oversees it all with his usual calm demeanor.

As of presstime, the box office was reporting tickets for tonight's and Saturday's performances were still available.

Prices are \$15 for adults and \$10 for students. The play is for mature audiences.

Showtime is 7:30 p.m.

Call 729-6000.

■ ■ ■

Finally, there's word on another homegrown talent — Brian Marshall.

Last year, Marshall left the band Creed somewhat unceremoniously. Not much by way of an explanation was offered and not much has been heard from Marshall since.

Until now.

Marshall is ready to go public with his new band, Grand Luxx. They'll perform today in Nashville during an acoustic concert sponsored by the National Association of Music Manufacturers.

The other members of Grand Luxx are Dan Bartley, Hardy Mattox and Matt Knabe, according to a story on VH1.com.

Bartley and Mattox were members of Marshall's pre-Creed band, Mattox Creed. Knabe was recruited as vocalist.

■ ■ ■

We all have favorite memories of Jeff Newell. As far as I know, I'm the only person still on staff here who worked with Jeff at both the Pensacola News Journal and the Daily News.

Well, "worked with" might be overstating our association at the Journal. He was in that paper's Fort Walton Beach bureau; I was a copy editor in the main office in Pensacola.

Because I lived here, I occasionally was asked to act as courier between the two offices, usually carrying film that needed processing.

Sometimes Jeff was in the bureau — a dumpy little building on Hollywood Boulevard — when I stopped by.

Much later, after we'd both made the leap to the Daily News and I became entertainment editor, Jeff and I shared musical notes.

He worked tirelessly to help promote the Community Band,

volunteering items for Showcase. I saw him perform with that group on several occasions, but the last time I heard Jeff play his trumpet was as part of the local big band Therapy.

And the last time I visited Jeff, three weeks ago today, he had just finished his column about being a Choctawhatchee Stylemarcher. His cherished Indian headdress still lay on the living room floor.

We talked about that and many other things while he painstakingly ate the lunch I had brought him — a Philly cheese steak sandwich and fries with lemonade to drink from Slick Mick's.

He recently had been to see the movie "Pearl Harbor," and because of his military interests, I wanted to know what he thought of it.

"Loved it," he said. "I didn't go expecting to see a documentary. It was a movie, and a good one at that."

The time I spent with Jeff that afternoon passed all too quickly, as did his time here with all of us.

Daily News Entertainment Editor Brenda Shoffner can be reached at 863-1111, Ext. 430, or by email: brendas@nwfdailynews.com

Creative Dramatics

The Creative Dramatics class of Okaloosa-Walton Community College in Niceville will present the musical review "100 Years of Broadway" at noon and 7 p.m. July 31 in the Sprint Theatre of The Arts Center.

The cast of 23 performers range from 13 to 22 years of age and represent nine middle schools and high schools and three Universities.

One hundred years ago the American Theatre opened for business on 42nd Street in the heart of Manhattan. Many theaters in that part of town became known around the world as "Broadway."

This 50-minute production celebrates the history of Broadway and American Theatre. "100 Years of Broadway" features over 50

Broadway musicals including familiar favorites like "Sound of Music," "Grease," and "Les Miserables."

With music from Tin Pan Alley to state-of-the-art contemporary Broadway, enjoy the enchantment of an entire century of laughter, drama and beautiful music.

All performances are free to the public.

Call 850-729-5832.

Saturday, August 11, 2001

Arts Center chosen for kick-off of national 'Ragtime' tour

Tickets are on sale now at The Arts Center at Okaloosa-Walton Community College for two special pre-national tour performances of the Tony award-winning Broadway musical

"Ragtime." Performances will be on Sept. 7 and 8 at 7:30 p.m. on the main stage.

Based on E.L. Doctorow's best selling novel, "Ragtime"

is the story of three American families at the turn of the 20th century who discover an era where everything was new and anything was possible.

As the family embarks on personal voyages of self-discovery, their lives become dramatically intertwined with one another, as well as with real-life historical characters including Henry Ford, Harry Houdini, J.P. Morgan and Booker T. Washington.

In recognition of the college's world-class theatre facility, the "Ragtime" pro-

duction company has chosen The Arts Center as the location to polish its performance before embarking on its national tour.

The 125 member theatrical and technical crew will be rehearsing at the center for two weeks prior to giving Emerald Coast audiences two special preview performances.

Tickets are \$37.50. For more information and tickets, call The Arts Center box office at 729-6000 from 9 a.m. to 4 p.m., Monday through Friday.

Saturday, September 1, 2001

National show rehearses in new venture for Arts Center

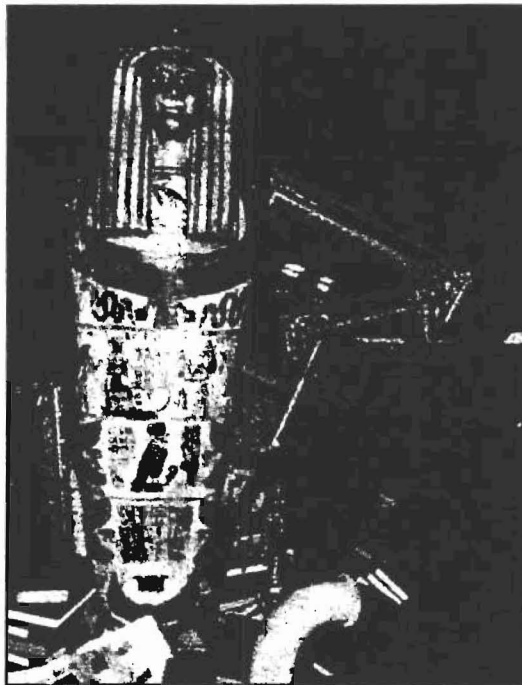
By Teresa Arlund
Beacon Staff Writer

For the first time, the Arts Center at OWCC this week began providing rehearsal space for the opening of a national touring stage production.

If the venture succeeds, Okaloosa-Walton Community College hopes to repeat it with other shows in future years.

The first step came Thursday, when the actors, technical crew, directors, producers and musicians of the new show "Ragtime" arrived at the

Please see SHOW, page A-6



Beacon photos by Teresa Arlund
Replicas of a turn-of-the-century fire engine and an Egyptian mummy's sarcophagus are just some of the props that will help bring Terence McNally's "Ragtime" to life Sept. 7 and 8 at the Arts Center at Okaloosa-Walton Community College. The cast and crew rehearsed the show this week at the Arts Center.



SHOW

From page A-1

Arts Center in Niceville and began working together for the first time.

For the next two weeks, the cast and crew of the national traveling musical will use the Arts Center, rehearsing for the production's premiere. That performance will be held Sept. 7 at the Arts Center, with a second performance the following night.

The first theatrical production of "Ragtime" premiered in Toronto in December 1996. It opened on Broadway in January 1998. The Broadway show closed two years later.

"Ragtime," written by playwright Terence McNally and based on the novel by E.L. Doctorow, follows the lives of three American families—one white Anglo-Saxon Protestant, one African-American, and one Jewish immigrant—in the early days of the 20th century. Black piano man Coalhouse Walker moves the story along, as he

seeks justice after a mob of whites destroys his new Model T.

The story is salted with ragtime tunes written by Stephen Flaherty and Lynn Ahrens, and peppered with historical figures and events.

After it leaves Niceville, the show will go to Savannah, Ga., for a three-day run, and thence to Greensboro, N.C. Its tour of the U.S. and Canada is scheduled to end June 16, 2002.

Previously, the actors for the new national touring production of "Ragtime" had been rehearsing in a small studio in New York City, while carpenters constructed the set in Canada.

"We're putting the show together from scratch," said technician Ben Stevenson, who works for the show's producer, Networks Productions Inc., of Gaithersburg, Md.

Not only is the company rehearsing the show in Niceville, employees are also busy labeling gear, making equipment, rigging the set, packaging props, and color coding the various pieces of scenery and equipment—so that

eventually the 12-person traveling crew will be able to "rig," or set up, the show in one day.

While this job, called "teching the show" is a familiar practice in the theater industry, it is the first time the Arts Center has made itself available for such a preparation.

Networks Productions is no stranger to Niceville. The company brought the musical "Showboat" to the Arts Center stage last year. That show was teched in Rochester, N.Y.

Arts Center Director Cliff Herron said OWCC agreed to pay up to \$50,000 in personnel costs for local and OWCC employees to prepare "Ragtime" for the road.

About 45 local employees, about 90 percent of them OWCC students, assisted in the show's unloading and will help load it when it leaves. About 25 of them will rehearse the show alongside the actors and the technical crew for the next two weeks.

Their responsibilities will range from assisting with costuming to handling props, lights

136

and sound.

In exchange, OWCC will keep all of the box office proceeds from the show's first two public performances, Sept. 7 and 8, at 7:30 p.m. in the Arts Center, Herron said.

Herron described the financial arrangements as "a trade off."

"We are responsible for personnel costs for the two-week period up to a cap," he said. "All proceeds from ticket sales above personnel costs we get to keep." He said the college's goal was to break even on the deal.

OWCC is spending an estimated \$7,500 promoting the performances. The college will also absorb overhead costs, including the cost of utilities and wear and tear on the theater.

Other production companies and theaters employ similar arrangements, Herron said. Some companies absorb the personnel costs in exchange for half of the show's revenues, he said.

"This quite an expensive venture for us," Herron said. But "if it's successful we can do more of it."

So why take the financial risk?

"It's an opportunity for not only our students but the community to work with and see a truly first class production," Herron said. "This is quality," he said.

"We're placing kids in a job market," said Herron. "They're working it, they're developing a love for it. They're being exposed to professionals. Sometimes they are asked for resumes."

"It's a huge economic opportunity for the community as well," Herron said. About 125 people from out of town will be lodging and eating around town, he said. The company has rented a block of 55 rooms at the Radisson Beach Resort on Okaloosa Island. Others, such as the show's producer, have rented condominiums.

Unlike its practice with other shows, OWCC will not cater food for the cast and crew. Instead, they'll be eating out, Herron said.

Herron said he's eager to see how this venture turns out, as the

Arts Center has the opportunity to tech the national tour of "Music Man" next fall. "If we can show a good turnout that is," Herron cautioned.

This week, in preparations for "Ragtime," the auditorium overflows with producers and directors, each with his or her own station, complete with its own computer terminal and fax and phone lines.

They monitor and set the lighting, music, the scenery, the choreography.

Hall designer Robert A. Lorelli anticipated such ventures, said Herron, and incorporated the necessary capabilities into his original design.

Stage crews arrived Monday at 8 a.m. and worked through the evening, trying to find a home for the thousands of pieces of props, scenery and electric gear. By Tuesday afternoon, every nook seemed full, with two more semi-trailers of gear still on the way.

The actors and producers arrived Thursday and began exploring the possibilities in rehearsal by noon.

Niceville Bay Beacon

Wednesday, September 5, 2001



Beacon photo by Teresa Arlund

'Ragtime' premieres at Art Center

Members of the national touring company of "Ragtime" rehearse on the Arts Center stage at Okaloosa-Walton Community College. Two special performances will be given Friday and Saturday, at 7:30 p.m., the first public performances in the company's North American tour. Story, A-14.

Niceville Bay Beacon
Wednesday, September 5, 2001

'Ragtime' begins national tour at Arts Center

Musical steeped in history

By Teresa Arlund
Beacon Staff Writer

A new national touring production of the Broadway musical "Ragtime" premieres Friday and Saturday, Sept. 7 and 8 at the Arts Center at Okaloosa-Walton Community College.

"Ragtime," written by playwright Terrence McNally, and based on the book by E.L. Doctorow, follows the lives of three families—one upper class White Anglo-Saxon Protestant, one black, and one Jewish immigrant—in the early days of the 20th century. Piano man Coalhouse Walker, played by Quentin Darrington, moves the story along, as he seeks justice after a mob of whites destroys his new Model T.

"Ragtime" is set against a backdrop of sweeping change, weaving into its story line such historic events as Admiral Robert Peary's expedition to the North Pole, the sinking of the British passenger liner "Lusitania," the birth of the American labor union, women's suffrage, the development of the assembly line, and the dawn of the automotive and motion picture industries.

"Ragtime's" score, written by Stephen Flaherty and Lynn Ahrens, captures the strains of

Scott Joplin's widely popular ragtime rhythms, which arose in the 1890s and faded by the late 1910s.

Quentin Darrington, 23, playing the lead role of Coalhouse Walker, described "Ragtime" as a "totally new creation." Director Stafford Arima vowed from the outset that he would not create a "cookie-cutter" of the Broadway musical, Darrington said. "It was such an honor to hear him say that," Darrington said.

Darrington, speaking from New York where the actors rehearsed prior to their arrival at the Arts Center last week, described the preparation as "very challenging."

"I love the challenge though, and I accept it with open arms," he said.

This is the first national tour for the University of South Florida senior. Darrington, a native of Lakeland, is majoring in Theatre Performance.

"I'll be doing homework on the bus," he said.

Darrington is keeping a journal of his experience, he said. He is also examining the relationship between Doctorow's book, the 1981 movie and the Broadway musical.

Reading the novel was an important part of Darrington's



Photo special to the Beacon
Quentin Darrington and Kenita Miller star in the national tour of "Ragtime," on stage at the Arts Center Friday and Saturday.

characterization, he said.

"The novel is the most detailed, the most colored

source of information, of story, of narrative," Darrington said. "It is hands-down very richly

written. It's almost perfect from beginning to end."

"The musical gives you a truer sense of the story 'Ragtime' as written by E.L. Doctorow (than the film)," he said. The musical, however, is not the novel, he said.

"Ragtime" first premiered in Toronto, Ont. in December 1996 and opened on Broadway in January 1998. It closed its Broadway run January 2000.

In a new venture for OWCC, the Arts Center offered rehearsal space to the national touring company to prepare for their national tour. "Ragtime's" cast and crew have been rehearsing the show at the Arts Center since Aug. 27.

The production crew, assisted by about 45 mostly OWCC students, has also been packaging the equipment, rigging, props, scenery and equipment so that eventually a 12-person traveling crew will be able to "rig," or set up the show in one day.

"We're putting the show together from scratch," said NETWORKS Productions technician Ben Stevenson.

Seeing that all the pieces come together into a whole is the job of director Stafford Arimi.

Working with Arimi has been an eye-opening experience Darrington said. "He has a way with words and passion that you

can't help but produce your best work."

"He's very, very humble and very, very open and that's beautiful," Darrington said. "That for me has really fueled me and helped me develop my character."

The cast has become "like a huge family," Darrington said. "This is the first time I've worked with a cast where everyone has the same passion and the same desire to do well."

Sharing the stage with Darrington is Kenita Miller as Sarah, Coalhouse' love interest, Emily Herring, as the Little Girl and Tony Wichowski as Tateh, a Jewish immigrant.

Several talented locals will be touring with the company as well.

Ron Grouden, 53, started his acting career locally with Stagecrafters and plays a grandfather in the production.

The Arts Center's former sound designer and OWCC instructor Tom Jones, of Crestview, has been named the production's audio supervisor. Former OWCC student Dawn Marie Bernhard, of Fort Walton Beach, has joined the team as assistant production manager.

Curtain rises at 7:30 p.m. Friday and Saturday. Tickets are \$37.50 per person and may be purchased at The Arts Center Box Office, or by calling 729-6000.

SHOWCASE

EMERALD COAST'S ENTERTAINMENT WEEKLY

Daily News

SEPTEMBER 7, 2001

Sunday in Park | Emerald Coast | 'Sunshine Boys'
features concert | Car Show in FWE | coming to Saenger

E. L. Doctorow's novel
comes to OWCC stage



The Arts Center launching point for show

Friday, September 7, 2001

Showcase Cover Story

'Ragtime' brings riches to OWCC stage

By JEFF AYRES

Daily News Staff Writer

NICEVILLE — Local theatergoers have the chance this weekend to watch the adage "Practice makes perfect" come to life.

A traveling production of the Broadway musical "Ragtime" will have its pre-national tour premiere tonight and Saturday, at 7:30 each night, at The Arts Center at Okaloosa-Walton Community College.

Organizers of the event say the audience should expect a rich, multi-layered story wrapped in songs using musical forms popular at the turn of the century, such as cakewalks, waltzes and, of course, ragtime.

But what they might not realize when the curtain goes up opening night is that the 125-person cast and crew will have been in Niceville for nearly two weeks, relentlessly rehearsing every song and setting up every last prop to make sure everything is ready for the premiere.

"Everything they'll be traveling with on the tour is down here for rehearsal," said Cliff Herron, The Arts Center's executive director. "We've had the theater blocked off for two weeks."

Once the OWCC shows are done, the production will hit the nation's highways and byways.

Herron said that the rehearsals, which began Aug.

EVENT FACTS

What: "Ragtime"

When: 7:30 tonight and Saturday night

Where: The Arts Center at Okaloosa-Walton Community College on College Boulevard in Niceville

Tickets: \$37.50 each

Details: 729-6000

27 and continued up to tonight, also gave The Arts Center staff and students the chance to see how a major musical is pieced together before opening night, even if the task at hand was simply loading and unloading props from the equipment trucks.

Herron said that OWCC had been trying "for two years" to land a musical as it was about to start a national tour, explaining that if one production could get successfully launched at the school, other touring productions might follow suit and head to the Emerald Coast.

What lured the "Ragtime" production to Niceville? Herron joked that "the beaches" and "the golf courses" were just as attractive to the actors, producers and stage technicians as The Arts Center.

The facility, from the main performance stage to tiny rehearsal rooms, was made available in full to the crew.

The Broadway production of

"Ragtime" is believed to be one of the most expensive in musical history, with a pricetag in the neighborhood of \$23 million.

Herron said that type of lavish production is "coming this way," and that the audience can expect "a collage of American life at the turn of the century."

"Ragtime" features music by Stephen Flaherty and lyrics from Lynn Ahrens, with a book by Terrence McNally.

The musical is based on E.L. Doctorow's 1975 novel about three families in the northeastern United States who experience firsthand the multi-layered contradictions of early 20th century America.

Along the way, those families witness everything from technological progress to institutional racism as America begins the growth that would make it the most powerful nation in the world after two world wars.

Real-life figures such as Booker T. Washington, Henry Ford and Harry Houdini are sprinkled among the fictional characters.

The three families' paths cross, and all soon realize that they're part of a society that's changing, for better and for worse.

The score to "Ragtime" is available on compact disc.

Tickets, at \$37.50 each, are still available for both performances. To purchase tickets, call

729-6000.

■ Showcase cover designed by Art Director Craig Terry

with courtesy photo. Staff Writer Jeff Ayres can be reached at 863-1111, Ext. 444, or jeffa@nwfdailynews.com

VITA

Joleigh Jarvis graduated with a Bachelor of Science in Business Administration in the fall of 1998 from the University of West Florida in Pensacola, Florida. Joleigh came to the New Orleans in spring of 2000 to pursue a Master's Degree in Arts Administration from the University of New Orleans where she graduated in December, 2001. While performing her internship with The Arts Center at Okaloosa-Walton Community College in Niceville, Florida Joleigh assumed the position of Marketing Coordinator for the organization.