

12-1995

Report on internship with the Louisiana Philharmonic Orchestra

Martha C. Borgman
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts

Recommended Citation

Borgman, Martha C., "Report on internship with the Louisiana Philharmonic Orchestra" (1995). *Arts Administration Master's Reports*. 52.
https://scholarworks.uno.edu/aa_rpts/52

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

**Report on Internship with the
Louisiana Philharmonic Orchestra**

A Report

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

in

Arts Administration

by
Martha C. Borgman
B.A., Newcomb College of Tulane University, May 1987
December 1995

LA. COL.
MASTERS
REPORT
1996
B675

Table of Contents

I. Introduction	page 1.
II. Profile of the Louisiana Philharmonic orchestra:	
1. Brief History	page 5.
2. Programs	page 12.
III. Goals, Management Structure and Funding Goals:	
1. Goals	page 15.
2. Management Structure	page 16.
3. Funding	page 24.
IV. Internship Summary	page 28.
V. The Challenges of the Internship	page 51.
VI. Recommendations to the Marketing and Audience Development Department based on my Internship	page 55.
VII. Short and Long Range Effects of Internship	page 65.
VIII. Appendix	page 68--.

Abstract

This thesis describes a graduate student's internship and analysis of the offices of the Louisiana Philharmonic Orchestra. The internship took place during the University of New Orleans's 1994 fall semester.

The Louisiana Philharmonic is a pioneering arts organization that is owned and operated by its own orchestra players. The organization's primary goal is to introduce the highest possible quality music to the Gulf Coast region.

The information in this document primarily discusses the Departments of Marketing and Audience Development and Advertising. The information in this document is based on personal experiences during the time of the internship.

Introduction

My first day at the Louisiana Philharmonic Orchestra Office set the precedent for the weeks to come regarding my internship. The experience was hectic and exciting. I arrived at nine o'clock sharp to an empty office. Feeling a little bit insecure (one tends to get this feeling in a dark, empty office,) I left the office for about five minutes, hoping that there would be some activity when I returned. What an understatement. Five minutes later, the lights were on and the scene taking place before my eyes was an office bordering on pandemonium. The first words spoken to me, by a relieved stranger who was obviously glad to see me were, "Thank God you are here. Sorry we have to put you through this on your first day, but our Executive Director has called an emergency meeting. Tonight is opening night. Please handle the phones. They will be overwhelming." The staff meeting was about the unexpected departure of the Executive Director! She would be moving to New York at the end of the month, because her husband had been transferred.

My first project started three minutes later. The phones were ringing off the hook. It seemed like the whole city of New Orleans was inquiring about the concert. Where and how to buy tickets, how much would they cost and where the performance would be held? This may seem like an easy enough task to handle, but I did not know where the season brochures were, much less, how to answer even the most basic questions. When I finally came across them, I found that

they were not easy to understand at first glance. I knew I was in trouble when I could not pronounce some of the names of the pieces slated for opening night. To make matters worse, the staff meeting lasted for most of the morning. When it finally ended, I was thanked profusely for saving the day. I confessed that “I did not think so.” I promptly handed Christina Littlejohn (the only staff member that I knew and my mentor during the internship) a stack of messages two inches tall. I said, “ I did my best, but the public must think whoever is answering phones at the Louisiana Philharmonic today is a complete moron.”

The office calmed down just before lunch, and Christina relieved me of my duties and took me over to the Orpheum Theater. The orchestra members had just had their final dress rehearsal, and the volunteers had set up a surprise lunch in the lobby. Christina invited me to join the orchestra members for lunch. This was really fun and a great relief after my morning experience.

Christina did not realize that walking into and around the theater and introducing me to all of the orchestra members helped reconfirm my decision to finish up this graduate degree. I had a very hard time deciding whether or not to finish the Arts Administration program, because I had started my own gymnastic business . This business grew very quickly and I was fortunate to find myself in a very lucrative situation which also consumed a lot of time. I was not sure that going into the arts was the right thing for me anymore. I had taken a combined total of three semesters off. I came to see myself as an entrepreneur, not as an arts administrator.

I was dreading adding a new job to my already full schedule. I was not sure how I would be able to manage over one hundred and fifty gymnastic students and an internship. I worked on a schedule and found time. Though I was not looking forward to this extra work, I told myself that it was only one semester and that I had worked too hard in the classroom to give up now. I would finish!

That is why being in the Orpheum that afternoon with Christina meant so much to me. The feeling, smell, and excitement of the Orpheum theater, and seeing the musicians and volunteers really reminded me about why I got involved with the Arts Administration program. I did not know much about classical music, but it was great seeing a group of people really work together to produce a quality product. Their priorities were to produce an art form and this outweighed the issue of money (although in the future, it would be nice if the musicians would be able to enjoy both). I really enjoyed meeting the orchestra members and was surprised to see how young everyone was. Perhaps they are young because only young people can afford to work for small wages or are more open minded about the unusual financial structure of the Louisiana Philharmonic.

The Louisiana Philharmonic Orchestra (LPO) had just lost its Executive Director, the Development Director had just given notice and the Office Manager was let go the second day I was there. The staff turnover rate was high. Not one member of the current professional staff had been there longer than a year and a half.

The LPO was fortunate to find a new Director of Development right away. The new Director of Development ended up being fantastic and very professional. A new Office Manager was found within the week. He was a good choice as well. The LPO now had an office manager who was organized and enthusiastic. The Orchestra, unfortunately, will probably lose him soon. He is a singer/ actor and is probably going back to New York to pursue a career in theater. The ticket office manager left after Christmas. He was offered a better job with the New Orleans Superdome.

Turnover is very high because the LPO cannot compete with other businesses or art agencies regarding salaries. The Symphony stays out of debt, but all employees suffer. It does not have a sufficient amount of cash or health insurance benefits to secure long-term employees. This is made very clear when hiring.

There are, however, some advantages to working at the LPO. The money the Orchestra generates is reflected in salaries first, so there is the hope of raises in the future. The office staff is friendly and works very well with each other. The working atmosphere is pleasant and casual, and the staff members like their jobs. And of course, orchestra tickets are always available to them free of charge.

I have worked for corporate America in the past and been in situations where most employees are expendable and/or at their jobs strictly to make money. I would rather work at the LPO any day. The staff is very considerate and, at least, they are happy with what they are doing and are trying to make the community a better place, even though this is not reflected in their pay.

Profile of the Louisiana Philharmonic Orchestra

Brief History

New Orleans's first symphony was founded in 1903 as an alternative to the already popular and dominating music form in the city, opera. New Orleans was the first city to perform opera in the United States. The first Symphony organization did not last long because of the lack of public and financial support.

Many other musical organizations followed, but left little or no impact on the city. Only one of the new organizations had any effect on the development of a permanent city orchestra and that was the Philharmonic Society which was founded in 1906.

The Philharmonic Society brought outside artists to the New Orleans area that assured the highest quality of music of the day. Exceptional music validated the philharmonic's mission statement "to offer advanced music of the highest form in New Orleans in any way possible." The Philharmonic Society was also committed to establishing a strong permanent orchestra in the city.

The efforts of the Philharmonic Society alone fell short. New Orleans would not see a permanent orchestra until 1936. It was in that year that Arthur Zack, with the support of the Philharmonic Society, and the New Orleans community was finally able to establish a permanent orchestra.

Arthur Zack was a Russian immigrant who received most of his musical training in New York City. He was a cello player and the musical director of the Cincinnati Orchestra for two years before he moved to New Orleans.

Zack's successes with the Cincinnati Orchestra caught the attention of a wealthy philanthropist, Mrs. Lucy Benjamin Lehmann. She invited Zack to the city and discussed with him the possibility of establishing New Orleans's first permanent orchestra. Mrs. Lehmann's offer appealed to Zack and he subsequently started a campaign to build an orchestra.

Zack's organizational skills and charismatic qualities enabled him to obtain financial support quickly. Financial assistance came from socially prominent families, backers of prestigious orchestra organizations, and the Philharmonic Society. He was also able to round up a significant number of musicians from the New Orleans area.

With fifty-four musicians of varying abilities, financial backing and support, the New Orleans Civic Symphony became a reality and made its debut at the Municipal Auditorium on May 18, 1936. The concert was a success, received favorable reviews and brought in an audience of over 3000.

It was through the efforts of Arthur Zack that the Symphony was able to build on this successful beginning. He secured additional support and ensured the survival of future seasons. His support system included women's auxiliary groups, personal donations both small and large, public agencies and an auxiliary group in Baton Rouge run by the Governor's wife. Zack also established ties in other cities throughout the Southeast region.

Zack's abilities did not end with being a good organizer and promoter. He had an innate ability to choose perfect programs. He knew his orchestra's abilities. As

a result he selected programs that emphasized the orchestra's strength. Thus, the artistic quality of the orchestra to improve. The Orchestra's reputation spread and soon major guests began to appear year after year.

The Symphony continued to grow and thrive and with this growth came diversity. New opinions developed and a number of people became dissatisfied with Zack. Which led to frequent clashes with supporters.

These disturbances along with the formation of a rival orchestra, ultimately led to the termination of Arthur Zack as Music Director. This new orchestra called themselves the New Orleans Orchestra under the direction of the Norwegian, Ole Windingstad.

Receiving rave reviews, the new orchestra, consisted largely of the same musicians as those under Arthur Zack in the New Orleans Symphony. Not needing two orchestras with the same musicians Zack, ultimately fell into disfavor and Windingstad became the new official Music Director.

At the same time that the orchestra experienced artistic changes, the board made major decisions. They decided to allow the Symphony to import and hire musicians outside the New Orleans area which allowed for an increased symphonic quality. The Music Director could now hire the best musicians, regardless of geographical backgrounds. The New Orleans Civic Symphony changed its name to correspond with these current changes. It became the New Orleans Symphony.

Under Windingstad the Orchestra continued to grow and flourish. Expansions came in size, budget, numbers and types of programs. The increased budget

allowed the Orchestra to expand artistically and this in turn increased ticket sales revenue. The Orchestra established a pop series and youth concerts. It increased its size to seventy members and continued to feature premier artists. The 1940 season became complex, and the increased rehearsal hours made it necessary to hire a business manager. The Music Director could now concentrate on the artistic endeavors of the Symphony and leave the business side of the organization to the business manager. A duty that Windingstad happily relinquished, it was the first step in separating the business and artistic natures of the organization.

After Windingstad, The next Music Director was Massimo Freccia who became Music Director in 1944. During his tenure, the governing bodies of the Philharmonic Society (the major Symphony supporter) and the New Orleans Symphony Association merged. The new name of the official permanent symphony in the city became the New Orleans Philharmonic Symphony. This name remained until 1984 when it was changed to the New Orleans Symphony.

In 1952, Alexander Hilsberg became the fourth Music Director. He came directly from Philadelphia where he was the Associate Conductor and he kept close ties with his previous employer. During his tenure many musicians from Philadelphia became permanent members of the Symphony, statewide radio and television broadcasts of performances were featured, the Symphony went on tour for the first time and the budget expanded once again. The expansion of this budget was significant in that it allowed the Symphony to enter into national ranking and enter the American Symphony Orchestra League category.

In 1961 the Symphony had to hire its fifth Music Director due to Hilsberg's illness. James Yestadt was hired in 1961, but he only served the Symphony for two years.

From 1963 to 1977 the Symphony was led by Werner Torkanowsky. During his tenure, the orchestra performed its first commercial recordings and commissioned and performed numerous world premiers. The Symphony also became the recipient of several large grants for the establishment of an endowment fund. The performances were moved to a new hall as well, the Theater of Performing Arts..

Leonard Slatkin joined the Symphony in 1977 from St. Louis. He remained with the New Orleans Philharmonic Symphony for two years before returning to St. Louis. Slatkin was known for his imaginative programming, great audience rapport and precise conducting. His reputation attracted many guest conductors. These sell out guest performances were led by Van Clibern, Misha Dichter, Itzach Perlman, Emmanuel Ax, Jean Paul Rampal, and others.

The next director was Phillipe Entremont, the internationally famous pianist and still a frequent guest in New Orleans. His tenure, which began in 1977, saw another size increase of the orchestra to one hundred members, very successful tours throughout the South and Europe and most importantly another move. The Symphony now had a permanent home in the newly spectacularly renovated Orpheum Theater, known for its acoustics and filled with many new modern conveniences.

Entremont left the Symphony in 1986. From 1986 until 1991 the Symphony was under the direction of Maxim Shostakovich, son of the famous Dmitri Shostakovich. He brought much critical acclaim to the Symphony. Its reputation grew nationally and internationally putting New Orleans on the map as one of the best Symphonies in the world and they performed to sold out concerts. It was during this time that a Symphony ticket was one of the hottest tickets in town and one of the hardest ones to obtain. The local support was phenomenal, but the internal power struggles between the Executive Director, Chairman of the Board and Music Director, combined with the misallocation of funds into Marketing, and unneeded theater renovations led the Symphony into bankruptcy and eventually destroyed the entire organization. These events also ruined the Symphony's position in the American Symphony Orchestra League. The need for restructuring was imperative. New Orleans was about to lose its Symphony, the backbone to most theatrical events.

These events led to the birth of the Louisiana Philharmonic Orchestra (LPO). The organization was formed September 1991 by over sixty of the musicians formerly employed by the New Orleans Symphony Orchestra which had recently ceased operations. The LPO is a not-for-profit corporation and has a federal 501(C)(3) tax exempt status. It is now the only full time paid orchestra on the Gulf South Region between Houston and Atlanta. The LPO was formed according to a cooperative model pioneered by symphonic musician groups in several other cities. The LPO has, however carried the concept further than any

other American orchestra, and today remains the only full time professional orchestra governed solely by musicians.

During my internship, in the fall of 1994, the LPO did not have a permanent Music Director. The orchestra had been relying on guest conductors for several years. At the end of my internship, however, the LPO was in the process of searching for and hiring a permanent Music Director for the 1995-96 season.

Programs

Shape of season:(verbatim: Strategic Plan)

A thirty three week season: The 1994-95 Season

- a) Sixteen concert pairs in the main *Classic* series, presented at New Orleans Orpheum theater. Subtitled under these are four *Beethoven and Blue Jeans* concerts-- a popular casual dress series with traditional programming. The purpose of the *Classics* concerts is to present significant repertoire and world class artists, as well as emerging American artist and composers.

- b) A series of five *Casual Classics* concerts, presented at Kenner's Pontchartrain Center. In an effort to reach a broader audience, these concerts present easily accessible music in the "light classical" vein, reflecting greater cultural diversity (as in the 1994-95 international theme), in an informal setting. The concerts in this series are presented at an early starting time to encourage family attendance. These concerts will be repeated at four plantation sites in Louisiana. The suburban settings of the Pontchartrain Center and the plantations allow the LPO to bring these concerts to a more widespread audience.

- c) Four productions with opera at the New Orleans Theater for the Performing Arts. The LPO is the official orchestra of the New Orleans Opera. There is no professional orchestra available for the collaboration with the Opera, Ballet, and other regional arts organizations.

- d) A three to four concert *Celebrity Series*, presenting national headliner popular artists, which may include unusual venues such as the Audubon Zoo to attract a wider audience.

- e) Three *Discovery* concerts, presented Saturday mornings at the Orpheum Theater. These concerts are designed as fun and educational programs for children and families. A musician's "petting zoo" before each concert allows children a close-up view of instruments.

- f) *Basically Bach*, presented at Tulane University's Dixon Hall. This Baroque mini-series presents members of the LPO as soloists with the orchestra. By performing on campus, the orchestra hopes to reach-out to the university community.

- g) An annual African American Concert (*Windows in My Soul*) scheduled to fit in with other local events, such as Black History Month or Martin Luther King Day.

h) The LPO repeats many of the above programs plus other self-contained programs at locations throughout Southeast Louisiana and Alabama.

i) The LPO will continue to take advantage of opportunities for “special concerts” with prospects for high visibility and financial return.

Repertoire:

Repertoire is chosen by guest conductors in collaboration with the LPO Concert committee (see committees: page 19). Beginning in 1994-95, the concert committee will also consult with the LPO’s artistic Advisors, Maxim Shastokovich and Philippe Entremont: When a Music Director is in place, he or she shall choose his or her programs for the coming seasons. Factors taken into consideration in selecting repertoire include:

1. Artistic value.
2. Audience appeal, both for existing and potential audiences.
3. An appropriate mix of standard repertoire with new works, especially American.
4. The need for creative and culturally diverse programs to reach a diverse audience, possibly expanding the traditional boundaries of symphonic music, while always remaining loyal to high quality.

Goals, Management Structure and Funding Goals

Goals:

The first and most important goal of the Louisiana Philharmonic Orchestra is its mission statement, which is to “provide New Orleans and the Gulf South region with the highest quality symphonic music and educational programs by maintaining a fully professional orchestra.” All its strategic, educational, marketing and development goals are based on this mission statement.

This LPO supplies the community with an invaluable cultural resource and has set general goals to insure its success: On a day to day basis the orchestra members strive to work as efficiently and effectively as possible. The Louisiana Philharmonic would like to implement orchestra programs using the combined talents and skills of musicians, professional staff and community supporters. Whenever possible the orchestra seeks expert help and advice from volunteers in the general community.

The organization tries to maintain a formal long range planning and evaluation process. This critical plan is then broken down into departments that include specific: administrative and operation plans, artistic, educational, regional outreach, marketing and audience development, funding and financial planning. Each section of the plan is divided as follows:

Program Summary: A brief description of the orchestra's activity to date in the area under discussion. The program summary attempts to outline the LPO's revolutionary musician run approach to orchestra management and, in some cases, tries to suggest strengths and weaknesses of LPO efforts in the given area.

Statement of Goals: A concise statement of what the orchestra hopes to achieve in the area within the next five years.

Action Plan: A detailed, step by step outline of how each numbered strategy will be carried out. Included under each strategy are a set of action steps, a schedule of who is responsible for performing each action step and a timetable for completion of each action step.

(Please see appendix: LPO's Condensed Strategic Plan)

Management Structure:

The LPO was formed according to a cooperative model pioneered by symphonic musician groups. According to this model, the orchestra is governed by its musicians and organized in a committee structure, with

community representation on most committees. The LPO has carried the co-op concept further than any other American orchestra, and today remains the only full-time orchestra in the country governed solely by musicians.

The orchestra has developed a comprehensive committee structure, with administrative functions governed by an elected, seven musician Executive Committee. The elected Executive Committee is the orchestra's legal Board of Directors. The musician's Executive Committee bears ultimate fiduciary responsibility for the orchestra's funds, and each year the committee appoints its own treasurer. In addition to submitting regular financial reports to the LPO Executive Committee and others, the Treasurer acts as chair of the LPO Finance Committee, which includes staff, musicians, and members of the Community Advisory board.

Administrative policies are implemented by Finance, Development, Marketing and Office Committees. Artistic functions are coordinated by musician run Personnel, Concert (programming) and Education Committees. A forty member Community Advisory Board provides advice to the orchestra and assists in fund-raising, but has no fiduciary responsibility.

Committees:

Strategic Planning Committee: Comprised of the seven members of the LPO Executive Committee (described in a previous paragraph) and five representatives from the Community Advisory Board.

Concert Committee: The musicians at the LPO retain artistic control. The musicians elect the Concert Committee from among themselves. Non-voting representatives to the Concert Committee include the Orchestra Librarian, a staff liaison, and members of the Advisory Board. The Concert Committee is responsible for:

1. Choosing and hiring guest artists and conductors.
2. With guest conductors, choosing concert programs.
3. Scheduling each season, including approval for each performance.

When a Music Director is hired, he or she shall be a member of the Concert Committee and shall be a major voice in overall programming.

Artistic Advisors: In the spring of 1994, the LPO Executive Committee appointed Philippe Entremont and Maxim Shastokovich as the orchestra's official Artistic Advisors. In addition to their conducting duties, the Artistic Advisors will provide advice in programming for the LPO's various concert series. They will also be available for advice in evaluating and selecting guest artists, and for possible special appearances.

Personnel Committee: The LPO employs approximately seventy full-time professional musicians. Players are selected through highly competitive auditions, which are carried out in accordance with American Federation of Music guidelines.

The Personnel Committee is elected by the Musicians from among the musician membership of the orchestra. When a Music Director is hired, he or she will be a voting member of the Personnel Committee. Duties of the Personnel Committee include:

1. Organizing and running auditions.
2. Tenure review of probationary musicians.
3. Review of personnel complaints.

Education Committee: This committee is comprised mostly of musicians, but receives input from Administrative Staff and Advisory Board members. The Education Committee is chaired by a musician volunteer.

Marketing Committee: This committee is comprised of musicians, staff and community volunteers. This provides a forum for brainstorming sessions, solicits creative input from a wide range of sources and ensures that all marketing efforts present a suitable image for the orchestra. Actual implementation of policy is coordinated by the Marketing Director, with audience development functions supervised by the Director of Special Projects.

Development Committee: This committee is comprised of musicians. Most of LPO's fund-raising is now organized by professional staff members. In previous years the annual campaign was spearheaded by the Executive Director. The Director of Operations supervised grant applications, and the Director of Special Projects worked with corporate

underwriting and organized mailings and telemarketing to individual donors.

Professional Staff

Executive Director: Hired by the Executive Committee. The responsibilities include carrying out any and all policies set by the Executive Committee. In this capacity the Executive Director plans, supervises, coordinates and executes all of the Symphony's activities. More specific duties and responsibilities include management, supervision, hiring and firing staff personnel. The Executive Director works with Development in fundraising and closely evaluates the annual operating budgets. The Executive Director is a liaison with the Executive Committee, volunteer organizations and other outside organizations. The Executive Director is involved in numerous other activities related to the overall responsibility of directing the business affairs of the Symphony.

During my internship with the LPO the Executive Director moved to New York and occasionally flew into town for special events. The LPO was looking for a new Executive Director during this period. A new Executive Director was found in 1995.

Director of Marketing and Audience Development: Hired by the Executive Director, and works closely with the Marketing Committee. The goals of the position are to raise ticket and subscription sales, broaden the audience for the LPO concerts and reaffirm the New Orleans community's faith in the Symphony. The Marketing Director is responsible for developing and implementing plans to secure earned income through ticket sales and projecting the desired image of the Symphony to the general public. Specific duties include development and implementation of all long and short range marketing plans and public relations and ticket strategies.

Director of Advertising: Hired by the Executive Director, he or she works closely with the Marketing Department. Advertising develops the slogans and image of every LPO event. The Director of Advertising provides expertise in the areas of mass and selective communication and promotion. Advertising is entirely committed to placing the LPO in the minds of the consumer and implements a continuous community awareness program. Specific duties include regular liaison with all pertinent media, development of new material for the media, and a constant monitoring of published material about the LPO and the effectiveness of its advertising.

Director of Development: Works closely with the Executive Committee and Executive Director. The goal of the Development Department is to

raise a targeted amount of money per year. These goals are reached by Development through the Annual fund, corporate sponsorship, endowment campaigns, deferred giving, and foundation and public agency grants. He or she is responsible for the preparation of the case statement to be used in the Annual Fund: planning of specific fundraising events; maintaining and cultivating contracts with major donors and prospects, foundations, corporations and public agencies: supervising and managing Development Staff; preparation and monitoring of the departmental budget; and other duties which may be assigned to Executive Director. (see Funding)

Assistant Director of Development: Works with the Director of Development full time to ensure that goals are met, and also provides administrative support for all fundraising. Specific duties include research on foundations, corporate and individual prospects; preparation of grant proposals; grants administration and coordination of special events; preparation of periodic reports; coordination of direct mail campaigns; coordination of data processing needs and other duties assigned by the Development Director.

Accountant: In charge of all bookkeeping for the LPO.

Ticket Office Manager: In charge of every aspect of ticket purchasing, exchanging and returns. The LPO worked with Ticketmaster, so the Ticket Office Manager is the liaison between Ticketmaster and the LPO. Unofficially the most important skill that the ticket office manager must master is the ability to keep a customer satisfied over the telephone.

Office manager: Duties include keeping the entire office running smoothly. The office manager does everything from answering phones, typing thank you notes and all other letters, organizing and ordering all supplies, having innate knowledge of how all copy, printing, stamping and faxing machines work (I think he or she is almost expected to know how to fix them if they break), continuously updating the computer programs and all invitation ordering and mailing. Quality phone skills are essential to the job as much as they are in the ticket office.

Funding:

While initially executed by musicians on the Development Committee, most LPO fundraising is now organized by professional staff members. Like all symphony orchestras, the LPO must rely heavily on contributed income to support its operations. In the 1993-94 season, contributions accounted for fifty-one percent of all revenue. The LPO

raised a little over one million dollars in 1993-94, a forty percent increase over the previous year. But because of the pressing need to raise musician and staff salaries to a rate commensurate with the industry standards, continued substantial growth in funding is essential to the orchestra's future success. In addition, there is a need to establish a group health insurance program for musicians and staff, the need to hire a Music Director, and the need to create an LPO endowment fund. These are the present critical challenges facing the Symphony in the immediate future.

Less than five years ago, the New Orleans Symphony raised over \$2 million in a single season. While the local economy has faced severe setbacks in the last decade, community support for the Audubon Institute, the New Orleans Museum of Art, and the New Orleans Opera have remained solid. There is substantial reason to believe that with a better organized fund drive and proven record of fiscal responsibility, the Louisiana Philharmonic should eventually be able to raise \$1.5 million, or even \$2 million of contributed income each season.

The LPO's Executive Committee, committed to raising funds to ensure the future of the orchestra, has planned specific strategies to achieve these goals:

Goals:(as stated in appendix in the Five Year plan)

- 1994-95.* To raise \$1,184,000.
- 1995-96.* To raise \$1,293,000.
- 1996-97.* To raise \$1,400,000.
- 1997-98.* To raise \$1,5,10,000.
- 1998-99.* To raise \$1,623,000.

Listed below are the sixteen strategies written by the Executive Committee to fulfill its goals(verbatim: Strategic Plan):

1. Administer all fundraising through a Development Committee, co-chaired by an orchestra member and a community volunteer, with 2/3 community membership, and 1/3 membership from musicians and staff. coordinate and implement committee activities through staff.
2. Secure underwriting for at least 50% of Casual Classics, Discovery and Young People's concerts by 1996-97. Establish a formal Sponsorship Program with its own sub-community.
3. Work with Symphony Volunteers Inc. (SVI) on its fund raising activities, including the Soiree, Book fair and Encore Shop.
4. Actively seek both government and private foundation grant funding.
5. Develop a strong volunteer-based annual fund campaign.
6. Develop a comprehensive, highly-capable computerized fund raising data base that is linked with the marketing data base.
7. Maintain "fail safe" donor thank you system.
8. Develop annual special events to raise funds, cultivate prospects and thank supporters.
9. Established a mechanism to receive endowment funds and begin planning for an endowment campaign.
10. Develop an ongoing prospect research effort.
11. Develop an ongoing donor cultivation program.
12. Provide ongoing fundraising training for the staff and volunteers.

13. Hire a dedicated Fund Development professional to augment current fund raising of other staff members and musicians. (already done)

14. Establish a special campaign fund to fund a Music Director on 1995-96.

15. Establish a special campaign to fund a health insurance program for musicians and staff.

16. Develop a planned giving Program.

Financially the LPO strives to be an orchestra that operates deficit free. It wants to be able to pay its musicians and staff at a rate comparable with industry standards, to establish and regularly contribute to an endowment fund and to assure financial stability for the long term future of the orchestra.

Internship Summary

My internship with the Louisiana Philharmonic Orchestra primarily involved working with the Marketing and Audience Development Departments. I was given specific projects and/or certain tasks to do during the day in order to help the department complete deadlines. The last two weeks of the Internship were especially stressful and hectic because the Director of Advertising was out of the office.

Before going into detail about the specific projects in which I was involved, it is important to discuss the goals of the Marketing and Audience Development Department and the strategies used to complete these goals. As stated in my Internship Proposal, the goals of the Marketing and Audience Development Department are:

1. To raise annual subscription sales to a total of \$1.1 million by 1998-99.
2. To broaden the audience for LPO concerts geographically and economically, as well as to reach younger adult listeners and ethnically diverse children and families.
3. To reaffirm the faith of the New Orleans community (particularly the business and philanthropic segments of the community) in the viability of a full time professional orchestra in the greater New Orleans area despite the previous financial record of the New Orleans symphony.

The strategies are:

1. Emphasize the quality of the product.
2. Stress a “winner” philosophy: upbeat, lively, young at heart.
3. Make connections between the symphonic music and the entire community.
4. Give something back to the community.
5. Make the orchestra and its music more personal.
6. Increase visual appeal of performances.
7. Make performances accessible to a variety of ages, multi-culturally diverse groups, and geographic areas.
8. Take concerts to audiences in their own neighborhoods.
9. Make performances convenient for and attractive to families and children.
10. On a regular basis, disseminate accurate and positive information.
11. Keep upbeat news about the LPO in front of the public continually.
12. Link marketing efforts with local and regional efforts to develop tourism.
13. Improve customer service and eliminate ticketing problems.
14. Increase direct sales effort.

During my internship with LPO, it was obvious that although the department did not try to stray far from these goals, they did not take the time to really focus on them

either. I found the statement of goals very useful for the departments, and as an intern it helped me to understand clearly the direction and aspirations of the organization. I feel that the department needs to have these goals with them at all staff and departmental meetings. If the goals of the departments are always kept in view, it may give the brainstorming sessions more value and direction. I am not even sure that staff meetings or departmental meetings discuss these goals on a regular basis. The staff meetings usually focused on schedule check ups, deadline confirmation and who would cover whom when someone was absent. Maybe long-range planning or goal oriented meetings are not held in the fall because of the orchestra's concert schedule. Maybe no large staff meetings were held during my internship because of the lack of staff members in general and/or the absence of an Executive Director. The office members were already up to their necks in appointments and meetings, it does not seem that they would have had the time for any meetings. The office staff and separate departments must make the time to schedule these meetings so that in the future they will not stray from their department's primary mission.

Projects designated to me during my Internship regarding Marketing

Project 1: Family Discovery Concerts

These programs are held on Saturday mornings and are oriented in both content and presentation for families with young children. Concerts are presented in the LPO's home, the Orpheum Theater. A musician's instrument "Petting Zoo" opens one hour

before each concert providing an opportunity for children to meet orchestra musicians, and to sit, hear, touch and play real musical instruments.

Problems: The LPO was not adequately promote this concert to people with children or the local area schools. Apparently the Marketing Department did not understand their audience of subscribing customers, especially those with children or grandchildren. I suggested that a flyer be created (this was very last minute on their part) for the Symphonosaurus concert.

Since I regularly work with children, I am very aware of what they are doing in their spare time. I constantly look out for educational events that are not expensive and do not involve the television. Not only had I ever heard of these concerts for children, neither had my student's parents.

Since I run a business that caters to children, I was already familiar with the target market. Using the information that I had amassed in my own informal market surveys, I quickly created a marketing plan, which we then implemented.

We put the flyer in the Louisiana Children's Museum, sent them out to all of my gymnastic students (about 180 children) and had them handed out at Trinity Episcopal School and Louise S. McGehee School for girls. The concert did much better than expected and many parents were interested in taking part in the two other performances. The second program, *Beethoven Lives Upstairs*, sold out for the first time in LPO's Discovery Series. (Please see appendix)

Next we sent a letter to music teachers in all public, private and parochial schools, which informed them about the upcoming children's event. An incentive of a free school concert was presented, if their students purchased \$500 dollars worth of tickets.

(please see appendix)

An informational letter was also sent out to all schools, in general, regarding the *Beethoven Lives Upstairs* concert along with brief description of the performance. The educator was also informed of a fifteen percent group discount incentive.

(please see Appendix)

The symphony staff had failed to study its target audience, and had lost sight of the fact that parents spend money on quality programs for children. Even when money problems arise, children's education is the last to be sacrificed. Therefore any programs for children should be considered a top priority. Another factor is the reasonable six dollar ticket price. This is the same price as a movie ticket. The Discovery Series has an additional benefit for the LPO of sowing seeds of audience development. Discovery concert audiences could develop into adult symphony goers. Seeing parents at the symphony and becoming educated about the music at a simplistic level, may encourage and reinforce this practice as a good adult activity as well.

The Discovery Series gets lost in the push for the full subscription *Classical Series*. although it is not forgotten, it is not given a high priority slating. I think it should be given a very important priority in the symphony's agenda. These performances are very entertaining for adults, as well as children. They are also perfect for the adult or child who has not developed a sophisticated ear for classical music and have a difficult time

sitting through an entire symphonic production. All in all, these concerts are great building blocks for the future. This series is suffering from the symphony's office time management problem. I do not think it is the office staff's intention to push such concerts to the wayside or forget about them until the actual week they are to be performed. The staff is suffering from work overload, and they do the best they can.

Project 2: Casual Classics

The *Casual Classics* concerts serve the Jefferson Parish areas. This subscription series is six concerts performed at the Pontchartrain Center in Kenner. are six The program this year has been dedicated to different countries around the world and have been performed in conjunction with the Jefferson Performing Arts Society (JPAS). Concerts are geared for all ages and the conductor, who is charismatic makes the atmosphere pleasant and fun. Tickets are very reasonable, ranging from eight to ten dollars. Tables of ten are priced at one hundred dollars and they sell out very quickly. Wine and cheese are available for purchase at all of the tables.

The LPO has been very fortunate to have Jefferson Parish's Sheriff Harry Lee underwrite all of the tickets that are sold to senior citizens in group homes and other similar group organizations. Jefferson Parish provides transportation to all senior citizen groups that do not have any means of transportation.

My job was to devise a marketing plan to sell tickets to the *Casual Classics* series. Most of my work was completed over the telephone. I contacted all

German organizations (the first concert honored Germany), churches with senior, young adults and bible study groups and informed them about the event. Most organizations were very interested and asked me to send brochures. Some asked me for specific information for their newsletters.

I do not know specifically how many ticket sales this produced, but I do know that the turn out was much better than expected. Almost twice as many tickets were sold over last year's concert. To the best of my knowledge, no records are kept by the Marketing Department which measure the success or failure of these concert series.

Revenues generated by ticket sales are available from the ticket office and could be used to do this job.

Harry Lee decided to donate Casual Classics season tickets to all Senior citizen groups in Jefferson Parish and provide them with transportation to the Pontchartrain Center. Information was sent to twelve citizen groups. All of the groups were pleased to accept. This was not a very difficult thing to sell.

All and all the Symphony staff does a good job with this series. They just need to compare statistics and revenues of each year and evaluate the success of the program.

Project 3: Restaurants

This project involved writing a letter to local restaurants in the New Orleans area. My mission was to entice them into offering a special deal to our subscription series holders when they showed their tickets for the evening performance at

the restaurant. The special could be anything from a discount on a dinner item, to a free glass of wine or dessert. The LPO runs this promotion each year, but this year we sent letters to twice as many restaurants. This project was started in the last weeks of the internship and put on the back burner, because the Director of Advertising was on leave for a month on her honeymoon. The office was in chaos, but at the time of my departure several restaurants had already responded.

My data base came straight from the *New Orleans City Business* “Book of Lists.” The LPO Marketing Department did not have a copy of this magazine, nor did they know of its existence. I obtained a copy for them, and ultimately donated it.

(Please see Appendix)

Project 4: Compile information on women’s groups in the New Orleans area for future contact.

This project was fairly simple. I started with the Yellow Pages, I called all of the women’s organizations listed and requested a contact name. There were not very many, so I turned to the handy “ Book of Lists” and found several more. I called them as well, and then compiled a complete list for the Marketing department.

I was later asked to draw up a letter to present “Women’s Night” at the Orpheum Theater. The Marketing Department wanted to introduce Joan Falletta, a conductor setting an unprecedented path for a woman in the traditionally male orchestra field.

I do not know if this letter made any difference in ticket sales for the performance.

(Please see appendix)

Project 5: Compiling and reporting ticket information data

This was by far the most tedious and time consuming project of my internship and the project lasted at least four weeks. The Marketing Department wanted some information about ticket sales and a profile of the customer they wished to attract. This did not include the *Casual Classics* series.

The first thing I did was retrieve all ticket sales from performances held in the Orpheum Theater for the last two years from the computer. The data was then separated into lists and put into categories.

Categories chosen:

1. Full *Classics Series* subscribers. These are customers who subscribe to the full classical series A and B. This group had to be separated into Thursday or Saturday night ticket holders.
2. Half *Classic Series* subscribers. These are customers who choose half a season of concerts. They can choose the A or B series on Thursday or Saturday nights.
3. Pick six series. Customers who choose any six performances.
4. Student subscribers. This is a pick six deal. One can pick any six concerts for thirty-six dollars.
5. Faculty Discount. Half price on any subscription .
6. *Beethoven and Blue Jeans* concert series. A casual affair at the Orpheum. There are six Beethoven and Blue Jeans concerts. This also had to be divided into Thursday and Saturday sales.
7. *Basically Bach*. Three day performances at Tulane University.

8. Discovery Series. Three performances for \$17.50, geared for children.
9. Ponchartrain Center *Casual classics* series. Casual performances held at the Ponchartrain Center in Kenner.
10. Single ticket purchasers.
11. Any purchase that included an extra donation.
12. Handel's Messiah Concert.

The *Casual Classics* and *Basically Bach* series ticket holders were put aside. The Marketing Department was not interested in the numbers for those particular concerts at the time of my project. All other categories were then separated into this year's and last year's sales. These two divisions were then separated further into sub groups and designated certain color codes. all data available regarding ticket sales was compiled, compared and reported to the Marketing Department. Stated below is an example of a category breakdown.

Full Classic Series breakdown:

1. Number of Thursday full series subscribers 1994 with subscribers 1995.
2. Number of Saturday full series subscribers 1994 with subscribers 1995.
3. Number of Thursday full series subscribers 1994 that switched to full series Saturday 1995.
4. Number of Saturday full series subscribers 1994 that switched to full series Thursday 1995.
5. Number of Thursday full series subscribers that switched to Thursday or Saturday half series A.
6. Number of Saturday full series subscribers that switched to Thursday or Saturday half series A.

7. Number of Thursday full series subscribers that switched to Thursday or Saturday half series B.
8. Number of Saturday full series subscribers that switched to Thursday or Saturday half series B.
9. Number of new subscribers (Thursday and Saturday).
10. Number of full series subscribers (Thursday and Saturday) that included extra donations.
11. Number of new subscribers that included extra donations.
12. Lost subscribers (Thursday and Saturday)
13. Faculty full series subscribers.
14. Student full series subscribers.

Once the data was complete and compiled, I had to plot where every full series ticket holder sat in the Orpheum Theater on Thursday and Saturday nights. I used different colors for different categories. After plotting all purchased seats from the 1994 season and 1995 season it became very easy to see where ticket sale had increased or decreased.

Every other category was treated, separated, sorted and plotted like the full *Classic Series* example cited above with surprising results.

A substantial number of full *Classics Series* subscribers switched to half series programs. The full subscriber ticket holder is committed to almost every weekend at the Orpheum. Therefore, the ticket holder may have found that the half series was more convenient. The full season ticket may make it difficult for the public to commit every week to one organization. This is especially true in New Orleans, because there are so many other cultural activities scheduled during the year.

The LPO lost a large number of full series subscribers as well which was an important statistic to know. If a previous subscriber to a full series had not renewed, then the LPO should find out why and try to get these customers back.

They should have a fairly good chance at enticing this customer to subscribe again, even if a different musical series was chosen. I suggested this, but I do not think I was taken too seriously. I am not sure why there was not much concern about lost subscribers or why there was no serious effort made to get them back. I just compiled the data and reported my findings. Maybe my report was looked at in the spring or summer.

There was an increase in ticket sales for the Discovery series, Beethoven and Blue jeans Casual Series, Basically Bach, Messiah, the pick six and Casual Classics at the Ponchartrain Center in Kenner. This was a good sign, but as there were still many tickets remaining the Marketing Department should not be content with these numbers.

The half series increased its number of new subscribers dramatically, but it also lost quite a few 1994 subscribers. I still feel the Louisiana Philharmonic should take the attitude that there is no excuse to lose patrons or subscribers and really try to set forth a stronger campaign to get these ticket buyers back.

It was also apparent that the LPO was not reaching the university and high school students or faculty. The ticket office set terrific prices for this group and put up hundreds of posters at all of the college and university campuses in the city. Posters were put in libraries, coffee shops and many other shops around town. Posters were also given to major professors to pass around to students. There were so few tickets sold to this

group that when determining percentages this group constituted less than three percent of ticket sales. The Marketing Department was not reaching this group at all. I am not sure how the department plans to reach this group in the future .

Total revenues increased overall for the LPO in 1995, which puts the LPO in good shape for the 1996 season. There is, however, a need to concentrate a bit more on their current customers so that they maintain a consistent, strong client base and then, with the tools of the Marketing Department, work to increase ticket sales. Hopefully, the compiled data was enlightening. (Please see Appendix) But such data must be constantly updated and than actually used to make such an analysis worthwhile. This is especially true when the data is not maintained on a database, but compiled by hand.

Project 6: Updating mailing lists.

This time consuming job that was given to me because I was the intern and no else had time to complete such a project. One does not need a masters degree in Arts Administration to understand the importance of or to be able to in-put and up-date current mailing lists into the main computer at the Louisiana Philharmonic. The mailing lists that constantly had to be up-dated were: Restaurant owners and hotel , women's groups, current full series subscribers, donors, CEO's of major corporations, churches, African-American businesses, senior citizens and schools. The LPO could invest fifteen minutes of time and teach the volunteer of the day to do the job, offer free tickets to college music teachers for a day of upgrading or inform some high schools that " service hours" will be rewarded for any computer help.

Projects designated to me during Internship tenure regarding Advertising

Project 1: Press releases

Although I have written many press releases in my professional life, I had never written one for an art organization. What an eye opener. At first, I was very discouraged. The Director of Advertising was out of town. The office, understaffed to begin with, operating as best it could without the Advertising or Executive Director. Christina Littlejohn put me to work on the *Beethoven Lives Upstairs* and the Joseph Swensen and Lee Luvisi press releases. I would compose and type one, and Christine would check it over and give it back to me. She constantly corrected what I wrote. When I wrote press releases about national gymnastic champions, I knew exactly how to write an enticing and exciting press release. After eight or so attempts with the Louisiana Philharmonic I finally produced an acceptable press release. Christina told me not to get too discouraged, when I expressed my frustration. I felt like I was in the first grade and did not know how to write a letter. I worried that they thought that I had learned nothing in my Master's program, if I could not produce a brief, concise press release. She informed me that it took her many hours of practice during her internship with the New York City Philharmonic writing similar press releases. Well, the second one did go a little faster than the *Beethoven Lives Upstairs* press release, and my self esteem returned. What a frustrating experience that turn out to be a useful learning experience. (Please see appendix)

Project 2: Compiling newspaper and magazine data.

The LPO is written about in local newspapers and magazines quite often. All articles magazines and newspaper articles about the symphony or upcoming performances are cut out and filed at the office. These publicity clips are filed by date are kept very organized. The Advertising Department always keeps abreast of the type of media attention the LPO receives. This helps them decide where to place other forms of advertising or when and how to increase what is already being produced.

The Louisiana Philharmonic is very fortunate because it receives an outstanding amount of free advertising and publicity it receives is outstanding. The recognition stems from the public interest aspect of the Louisiana Philharmonic. Articles and feature stories are frequently written about the symphony. Weekly, an article of some sort about the LPO organization or performance highlights appears in the Times Picayune, the Gambit, and New Orleans magazine. The guest artists are considered news worthy and frequent the headlines. The Louisiana Philharmonic is always in the “ What’s going on around town “ sections of the Lagniappe. Many of the musicians and special events are regularly highlighted in special interest articles. The LPO usually has to file two to three clippings a week.

These files also come in handy when a guest artist needs to send clippings with his or her resumes, etc. This seems to be a common practice across the country with orchestra artists. They are always gathering news articles on their personal performances, since they serve as good promotional material.

Project 3: Creating an insert for a performance change in the brochure.

This was one of my crazier days at the office. Everyone was preparing for the performance one evening when Christina Littlejohn realized that the program change announcement had not been completed. I was asked to write up a character description of the new artist on the computer and draft the insert in a way that a photograph could be placed in the middle of the page. Christina asked me to let her see this before noon and then run it down to the printers so the article would be finished in the afternoon.

This seemed like a scary task for someone who did not know where to start because of her pitiful background in classical music combined with feelings of insecurity after the press release experience. I went to the past performance file in the Advertising Department and pulled up everything that I could on the replacement violinist. I wrote a brief synopsis. Christina checked it over. Much to my relief everything looked fine.

Now came the insert design. Every computer at the LPO office is different, some are better than others. I had difficulty with the margins because of my lack of experience with programs other than *Microsoft Windows*. Kilty, the office manager and sometimes called the office savior, came to my rescue and showed me how to work the margins. I was very lucky that Kilty had time to do this on a performance day. Usually the office is out of control, and the phones are ringing off the hook.

The brochure insert printed out the first time. Many of us were praying for this because the front office printer tends to overload quite frequently. The insert was rushed to the printers and delivered back to the LPO offices at two o'clock. I spent the rest of

the day inserting the announcement into the program brochures. Everything went smoothly after that and there were no complaints about the replacement. Unfortunately the example of this work was lost in the LPO's main computer.

Miscellaneous Tasks

Project 1: Faxing.

Faxing is usually done by the volunteers and musicians, but more than occasionally I was asked to do this task. Kilty showed me how to use the fax, and it seemed simple enough. I did not know that faxing press releases would take all day. We were faxing newspapers, magazines, television and radio stations, as well as, special interest groups from New Orleans to Lafayette. It was interesting to see all of the contacts that the symphony had, but I am not sure that this was the most efficient way to send information any more. It causes the symphony's fax line to be out of commission for an entire day. The symphony needs to look into computer programs that will do this job in half the time.

Project 2: Bulk mailing and post office runs.

This was another task usually set up for the volunteers and the musicians that come into the office to do minor tasks. I had a personal system that seemed to get the job done pretty quickly, so I often ended up doing the bulk mailing chore often. Bulk mailings are an important a frequent part of the Marketing Department. I do not know what kind of response they receive, but it must be fairly effective because the LPO sends out bulk mail at least every two weeks.

The first task is to count all of the letters or postcards of which there must be at least two hundred. These letters are then sorted by zip-code and stamped. I thought the process went faster to place everything in zip-code order which made it easier for the volunteers to continue the sorting on the days that I was not in. The sorted zip-codes are then counted and put into separate groups (e.g. twenty-two 70118's) these groups are added up for a grand total and then boxed. I noticed that sometimes the boxed mail stayed around the office for a long time. I found this frustrating because of all the work that goes in to sorting and sealing. Sometimes the event would pass and the mailings would just get thrown away. This did not happen often, but it occurred, at least twice, during my internship.

This is intolerable and should be addressed in some sort of staff meeting to find a solution to this wasteful problem. This insures a great loss of the orchestra's time and money resources. Huge deadline notices should be placed around the office and the bulk mail table reminding workers when to mail out certain letters or postcards. Most importantly, whatever department is responsible for the mailings should be held accountable and suffer a consequence.

Project 3: Main post office runs.

In mid-November I found out why the bulk mail sat around the symphony office for such a long period of time. No one in the office liked going to the main post office and dealing with the state postal workers. I was told that because I so nice and polite, combined with the fact that it was during the Christmas mail rush, that they would send

me. I was warned that this was going to be the worst experience of my internship and the please forgive the office staff for what they were about to do to me.

Finding the post office was probably the worst part of the ordeal. I ended up going to a helicopter launching pad by mistake. When I finally did find the post office, I found the lines to be short and the employees were more than helpful. I had no idea what to do and everyone was very patient with me. I was overly polite and constantly smiling with them, but it worked. They did ask me to give the LPO a message, “that the next time they sent an intern down to the post office, at least, explain to her what boxes to use.” Perhaps if there is no staff person who can assume this chore, a mailing service would be better than paying for printing and wasting that money.

Project 4: Telephone answering.

This was everyone’s job in the office. If someone leaves for even five minutes the rest of the staff is told in case someone has to take a message. The telephone rings off of the hook at the LPO office all day long. Everyone is polite and very good at finding out the correct information to relay to the caller. I was thrown into the phone answering jungle the first moment that I entered the Symphony office and it did not stop. I just got used to the system and figured out to whom to transfer the call if I did not know the correct information. The telephone system seems complex at first, but after you disconnect about ten people when you are trying to transfer a call to another department you get the hang of it. The staff was very understanding of the ineptness with telephone.

They assured me that it was not the first time that it has happened, and it certainly would not be the last.

Project 5: Organizing the supply cabinet.

By the third day of my internship I noticed that nobody in the office knew where anything was in the supply cabinet. I volunteered to organize and clean it up. No one knew what new supplies were needed because of the disorganization of the cabinet. Organizing it was great for me, because after doing it, I knew where everything was. If I needed a supply, I knew exactly where to go. The Symphony office saved everything. I could not believe what I found in this closet. Articles and calendars that were three years old! The staff, which are all relatively new (the marketing Director and Ticket manager have been there the longest- one year each), had never seen some of the materials that I pulled out and boxed. Organizing the office supply cabinet was a tremendous ordeal, but it was an enormous improvement to the office. The LPO now was aware of what they had, as far as, pens, paper, stickers, paper-clips, letter head, etc. and they knew what they did not have and needed to get.

This is another inexcusable problem. The LPO cannot afford to be wasteful. My suggestion is that the cabinet is checked every two weeks and straightened by a designated person or alternating persons in the office.

Project 6: Organizing, arranging and taking inventory at the Symphony's gift shop at the Orpheum Theater.

This was a similar chore, but not as gargantuan as the office cabinet. During performances, the LPO sells gift items. The items being sold were basic tee-shirts, sweatshirts, umbrellas, mugs and stationery.

At every performance the gift shop (which is a big desk in the main hall at the Orpheum Theater) is set up and items are sold. After the performance the items are inventoried and the rest of the articles are just thrown back into the desk and locked. It is a very low maintenance gift shop, and after every performance I would take inventory and report it. Afterwards, I would straighten up the shelves and re-organize the desk. Christina Littlejohn (her other duty at the symphony was to be in charge of the gift shop) was then aware of what was selling well, what was not, and what needed to be re-ordered.

Project 7: Coffee.

The LPO office is sparse. As you would expect it has no amenities. I constantly teased everyone in the office about their coffee drinking habits. I told the staff that on my departure in December that I planned to donate a coffee maker to the LPO. The staff probably spent more money buying coffee in three days that the price of a pot!

Well, I did not have to buy the symphony a coffee pot. After some investigation and contracts, the Standard Coffee Service, compliments of Boettner Reilly, walked into the office, took measurements and announced that a coffee maker and all of the cups and

condiments we wanted would be arriving at the end of the week, free of charge. The Boettner Reilly foundation said we should of asked sooner! The LPO staff said I should go into fundraising.

Project 8: Christmas Party.

I was given a budget of eighty dollars to fund and plan the Christmas party. This money also needed to cover gifts for two great LPO volunteers who were always donating their time to LPO. At the time, I did think for a moment that the staff was right, I should consider fundraising.

The Christmas party was a success. W&W caterers donated all of the party sandwiches and pasta salad while we bought the vegetable tray. Maurice of La Marquis and Croissant D'Or fame donated all of the desserts. The wine was donated from Martin's Wine Cellar and we had coffee from our new coffee maker and twenty dollars left over. The staff had drawn Kris Kringles the week before. We had a great time, everyone received small presents and it was a great way to spend my last day at LPO.

Challenges of the Internship

1. Difficulty selling an intangible product.

Its challenging to sell a product where money is exchanged, but there is no tangible result for that exchange. Intangibility has two meanings: that which cannot be touched; that which cannot be easily grasped mentally. Marketing advantage usually is to be gained if the service can be made more “touchable” and more easily grasped mentally. This involves attempting to make the service more tangible.

The American Marketing Association defines a service as: activities, benefits or satisfactions which are offered for sale, or are provided with the sales of these goods. Sometimes it is possible to make a service more palpable by creating a tangible representation of it. The Discovery Series for children does good job on making music tangible. The children are allowed to touch and play the instruments before the actual performance, and there is a lot of interaction during the performance as well. This opportunity helps make the service more easily grasped mentally.

Effectively communicating the other series is much more difficult. These difficulties present special challenges to the service marketer. The

marketer must provide or attempt to improve the buyer's feeling of receiving something of value. Another way to make a service more tangible is through the dramatization of this product, showing the consumers the benefits of listening to classical music in a theater or concert hall.

The customers perception of the service is essential for the symphony's future successes. The Symphony must constantly assure the public that it is receiving a reliable and consistent product, while at the same time guarantee the customer that he or she is being treated fairly, with utmost respect and courtesy. The provision of caring and individual attention seems to keep many customers coming back.

2. Working in an environment that lacks basic organizational skills.

The office always seems to be in the state of chaos. This is due to the lack of an Executive Director, no weekly and monthly meetings, and no visual office calendar. It is difficult to work in these conditions.

Weekly and monthly staff and department meetings are imperative. The lack of meetings may be entirely due to the absence of an Executive Director. There is no clear line of leadership at the LPO. These meetings would allow for goal setting, brainstorming, communication between departments and basic deadline reminders. Goal setting increases motivation and performance. Goals have four characteristics: they must be challenging, but not impossible to accomplish; they must be specific and

measurable; accepted by the employee and feedback is necessary. Brainstorming activities introduce new directions to ensure the success of the product. Communication between departments is essential to keep costs down, projects running smoothly and all employees up to date with what is happening in the entire organization. The need for an office calendar is just common sense. This allows for no deadline mistakes or surprises. The symphony office always seems to be doing everything last minute which insures a very stressful work environment.

3. Working in an office with a high employee turn over rate.

The longest working employee at the LPO had been there only one year at the time of my internship. This is due to the high level of stress combined with very low pay wages and virtually no employee incentives or benefits. Constantly taking time out to hire and train new employees makes the entire organization suffer. Not only is it time and cost consuming, but it takes some time for that employee to become properly adjusted and efficient at his or her position. The lack of experience and consistency will negatively effect a product and workplace.

4. Lack of funds to supply proper equipment.

An example of the equipment deficiencies at the LPO are: no computers that are the same make and they are not compatible with each other. There also seems to be no software. The Xerox machine is always broken and it must be shared with the ballet , it takes all day to fax press releases and it is a miracle if the computer printer works the first time. These are just a few examples.

Perhaps like the coffee company, the makers of those products used in the offices of the LPO could be contacted. These companies may be interested in donating some of last years inventory or some software that will upgrade the computers and make them compatible.

**Recommendations to
The Marketing and Audience Development Department
based on my Internship Experience**

These are personal recommendations to the Marketing and Audience Development Departments based on information learned from my classroom experiences at the University of New Orleans in the Arts Administration program. I feel the LPO needs to: create a stronger image, clearly define their product and its benefits, upgrade the general public's education, promote their children's programs more, re-organize the LPO's office schedule to include weekly meetings and a calendar, consider studying past ticket sales for customer information and do a market survey.

1. Create a stronger image.

The Louisiana Philharmonic needs to create an image that will entice younger audiences to participate in classical music. This image is one already stated in the goals for the Marketing Department, "to stress a 'winner' philosophy: upbeat, positive, lively, young at heart", but it is not being achieved or really worked on. The Symphony sold out in the mid to late eighties. If the department did an in depth study of this successful season and carefully analyzed it, it might be possible to re-align itself into this high profile position.

The LPO should define the image it wishes to market and then market it. The Symphony needs to become the "chic" place go again.

Maybe the LPO could market itself as something romantic, passionate and fun. The LPO also has to contend with luring the public out of their homes and away from their C.D. players (where they can listen to classical music in their own element). The music can sell itself once you get the audience inside the Orpheum. Create a new image and sell the benefits of live music!

2. Clearly define their product and its benefits.

The Marketing and Advertising departments really need to sit down together and clearly define the benefits of their product. People buy benefits. A concise Marketing and Advertising plan should be drawn up around what the public intends to receive for their dollar at the symphony.

If they choose to cater to the “wine and cheese” yuppie, they may want to target the ads to a periodical that caters to that group, like the Gambit. Perhaps they could highlight some of the younger performers in this periodical. Perhaps create an image of fantasy and romance. A place to meet new people. Start a young adults membership like the museums. Have a wine tasting at intermission or serve gourmet coffee. Promote the young orchestra members. Market themselves as “young and upbeat.”

If they want to market to this group of people, perhaps organized meetings that target this specific group is a way to Study the ticket sales of young adults carefully. Ask them to take part in a survey and do an outside survey as well.(e.g. where do they go for entertainment?, what do they

want to experience at a concert?, What do they want to see in the future, etc.). The art museums and gallery openings have positioned themselves in people's minds as fun, educational and a place to meet other young people. They also provide an inexpensive outing. This is not the case at the LPO. The LPO's image is still fighting an older, expensive and stuffy image.

3. Education.

Some people do not go to the LPO, because they do not know anything about the music or the Orchestra configurations. Classical music carries the stigma that it is enjoyable only by the rich, the elderly and the intellectuals. How can the LPO combat Elitism?

The Jacksonville Symphony thought this was their problem with ticket sales and hired a marketing research firm to find out the truth. The marketing survey concluded that their audience was not as shallow as they initially thought. They found that the audiences did not go just to be seen in the lobby. The audience wanted an experience. They wanted to live the music. The Jacksonville Symphony now sells their product as an event.

This is good news for the LPO, but I think there is still an education problem. How can the Symphony educate its public and prove to the city that classical music is for everyone. How can they make the public interested in the difference between an adagio and a concerto? or interested in the violinists who compete for first and second chair. How do they

inform the public that the reason that audience applauds the conductor when he walks on the stage is because his ear is so tuned that he can play every instrument in the orchestra or that the reason everyone stands for the “Alleluia Chorus” in Handel’s Messiah is that the first time it was played the king of England stood up during the performance and if the king stands so must everyone else (the tradition is still going on to this day).

These examples are the kind of things that the public would find fascinating and come to watch. Perhaps interesting articles could be sent to the newspapers about such things or there could be more emphasis placed on the lectures in the season brochure. As it stands now, the season brochure is very confusing and one can miss the information about the lectures very easily.

As stated earlier the education efforts of the Louisiana Philharmonic are coordinated by an Education Committee. Education is one of the most crucial components of the LPO mission, and is featured prominently in the orchestra’s mission statement. The LPO strives to make music more accessible and appealing to children and adults of all cultural backgrounds. All areas of the education program should be directed towards long term audience development as well as current educational objectives.

Current goals include:(verbatim: Strategic Plan)

1. To increase funding for all educational programs.
2. To strengthen the orchestra’s ties with local music teachers.
3. To increase attendance of Young People’s Concerts.
4. To increase attendance at Discovery Concerts.
5. To hire a staff Director of Education.

The Strategies to fulfill these goals are:

1. Expand performances of Young Peoples concerts and enhance educational and entertainment value.
2. Improve attendance at Family Discovery and enhance educational and entertainment value.
3. Improve highschool attendance at Open Rehearsal Series; use series as a tool for selling student subscriptions.
4. Expand and improve LPO Scholarship Program.
5. Expand and Improve Pre-Concert Lecture Series.
6. Establish or improve relationships with music teachers and Louisiana Music Educators Association; develop new educational projects in collaboration with schools.
7. Hire a Director of Education, to relieve the work load of the musician chair of the Educational Committee.

I think that these goals are great, but they concentrate on children.

Adult education should also be a priority. The only strategy listed above to target adults, educates them once they have bought a ticket and are inside the Orpheum Theater. Perhaps when a Director of Education is hired things will improve.

4. Promote the Children's Programs.

The Children's programs (Discovery Series) that the Symphony performs now are great because the performances are loaded with color and jokes. They are geared for children aged four and up. A new generation of kids will grow up with great symphony experiences. This is a positive step for the future, but the public is not aware of all these wonderful programs.

The LPO should buy or somehow obtain the mailing lists of the Children's Museum and the Audubon Zoo. These mailing lists should target families who might be interested in adding another cultural activity into their family schedule. All brochures should be sent to these families.

All schools, especially the Catholic and private ones (due to funds) should be approached and given special group rates for all children's concerts. The LPO may even consider performing a concert during the school day just for this purpose. The Marketing Department is tapping deep enough into these areas.

5. Organize office and set up a calendar.

The LPO office needs to organize itself better. There is no reason for the supply cabinet to be in constant be in disarray or for bulk mailing to be forgotten or avoided due to minor post office inconveniences. This causes waste and leads to expenses that the LPO cannot afford. Regular staff meetings and an office calendar might help to regulate this waste problem. Allocate jobs to specific people or groups. A bulletin board above the bulk mailing table should have signs, “ **This mail must be at the post office...**” Tedious or not , there is no excuse for it to sit around the office. Friday morning is not a crowded time at the post office. Maybe this should be the set time for a mail run.

Each department must be held responsible for its own waste. If Marketing prints a campaign and fails to send it out on time, the department must be prepared to face the consequences.

The staff should be sent memos and be held responsible for the office supply cabinet. Office supplies should not be last on the list for the office manager. He or she needs to be able to check inventory quickly, order supplies promptly and be able to work on more important office items (e.g. Thank you notes, phone answering etc.)

The Volunteers, Symphony players, a high school student needing service hours or an arts administration student working on a practicum could easily do these tasks in an afternoon. It is not difficult and it is essential if the LPO wants to keep running efficiently.

6. Create a weekly priority list.

The office staff needs to sit down and organize its time and make a weekly priority list. The office is runs in a state of crises, everything is done at the last minute. Weekly planning, time lines and a visible calendar that clearly states deadlines could curtail most of this chaos. These unplanned hectic situations are all too familiar at the LPO. This may make for a very exciting workplace, but also one that is stressful, inefficient and unorganized. Communication is the key to solving this office problem.

7. Study past ticket sales and do a market survey.

The Marketing Department has not looked at the information that I compiled about tickets sales. It still had not been reviewed folder that it when I left. The data contains essential information about the symphony customer. The audience that attended the concerts and the consumer that the LPO failed to reach is clearly identified.

The Marketing department should study this valuable information carefully. Not only will they understand their own customers better, but it clearly identifies the areas where it needs work. There is no excuse for ignoring this information, which is clearly documented and plotted on color charts for planning future marketing campaigns. This can be rectified by just allotting the time to go through studying the information that was gathered.

The Jacksonville Symphony, whose Executive Director in 1988 was Dean Corey, was faced with very similar problems. In 1988 season the symphony lost 1,200 annual subscribers. Like New Orleans the symphony subscriptions did not decline but they grew at a lower than expected rate and the symphony goers were experiencing a lot of discontent.

They polled major orchestras across the country, and found little quantitative research on what the general public wanted. In the past they

had relied on intuition and experience. They decided to view themselves as a product.

Using focus groups to determine key issues surrounding the symphony, they gauged location, programming, guest artists and packaging. The perceptions were quantified through phone interviews with 500 persons by Message factors, a marketing research firm.

The Jacksonville symphony office learn exactly what types of things people wanted from their symphony. They learned about their lifestyles and what it would take for someone to subscribe, or renew their subscription.

The marketing survey rendered unexpected results. Compact discs and video tapes had not totally replaced the experience of going to the theater or concert. They found that the audiences did not go just to be seen in the lobby. The audience wanted to meet people to confirm their opinions about the performance. They wanted to talk about how they connected with the music.. The Jacksonville Symphony now “gives its audience an experience. That’s the key. People want to live the music. We now sell it as an event,” Corey says.

Research also concluded that the symphony needed to cater to two distinct audiences- classical and pop-oriented- and recommended not trying to mix the two (the LPO does not have a pop series). Research also concluded that much of the potential audience is single and did not want to

Short And Long Range Effects Of Internship

The most important short range effects of my internship were a result of my day to day activities in the office. As stated earlier under *Miscellaneous Tasks* I was given a lot of filing, bulk mailing and print and Post office runs. I did these tasks very quickly and when a volunteer came in for a day I could explain the necessary directions. This did not disrupt the operations of the staff members as they work on other projects.

Removing these administrative loads off of the Marketing Director allowed her the sufficient time needed to prepare and seek out groups for discount tickets prices (group rates). Christina LittleJohn has a very hectic schedule and helping her update files, send off information and find contact names at different organizations made her job just that much easier. She could leave the office for group presentations knowing that everything would be taken care of when she was gone.

The office found it a great relief that I scheduled my Internship time to cover for the Director of Advertising while she was on her Honeymoon. Ashley left with peace of mind and returned to a smaller work load.

During Ashley's absence I was given her office and always had the use of a computer. Press releases went out on time and all messages for Ashley were directed to the correct people. The Symphony ran smoothly and I know that I played a big part in it.

Because of my other business, I have a lot of contacts with people from all different lifestyles. Handling the Synphonosaurus flyers and informing parents of the concerts for children helped the Discovery Concerts increase audience size, which in turn increased revenue. I know that these flyers were a success, because I went to the first concert and was stopped at every other step by my student's parents. Many of the parents enjoyed the concert so much that they ordered tickets for the children's season.

The most important long term effects of my internship are that the symphony staff knows that I will be happy to inform my students and their families at the University of New Orleans Recreational and Intramural Department, McGehee, Trinity Episcopal, St. Pious and Metairie Park Country Day schools of concerts.

The Louisiana Philharmonic Orchestra will have free coffee service from Standard coffee for as long as it is in existence. I think the office staff will continue to enjoy this luxury.

Most importantly for me, I have a new appreciation for the amount of time and work that goes into running the Louisiana Philharmonic Orchestra. I will always respect the way the musicians and staff treat each other and I hope to carry this example over into my business. I am also pleased to have been involved with an organization that treats all of its staff with such respect regardless of position, color or lifestyle.

It is nice to know that there are some organizations out there that choose to act responsibly to the public's need, provides an excellent service and strives for the highest quality performance in all areas and at the same time continues to respect the people of New Orleans and the community. This organization does not give up in its fight to introduce and envelop the public with beautiful music.

APPENDIX

LPO's Condensed Strategic Plan

Five year time line

Year one: 1994-95

Administration:

1. Hire a secretary and professional bookkeeper: make customer relations full-time.
2. Establish group health insurance program.
3. Improve organization: initiate quarterly review meetings; initiate a master administrative calendar; committee meeting schedules collated by Executive Committee.
4. Written performance evaluations for all staff; committee chairs appointed by Executive Committee.
5. Office file of chamber groups in orchestra.
6. Join American Symphony Orchestra League (ASOL.)

Artistic Policy:

1. Begin Music Director search.
2. Concerts at New Orleans Museum of Art.
3. 70 member orchestra.

Education:

1. Initiate Discovery "Kids Club".
2. Enroll LPO in Louisiana Music Educator's Association.
3. Initiate Music Appreciation Night.

Regional Outreach:

1. Begin Casual Classics series at Pontchartrain Center.
2. Begin Plantation Series.
3. Possible concerts in Jefferson with or without JPAS.
4. Begin Military Concerts.
5. State-wide radio broadcasts.

Marketing and Audience Development:

1. \$750,000 in subscription and ticket sales.
2. Improve subscriber benefit package.
3. Conduct market research with help from outside community sources.
4. Re-examine ticket pricing structure, with help from outside community sources.

5. Improve ticketing and customer service.

Development:

1. \$1,184,000 goal.
2. Health insurance campaign.
3. Improve computer data base.
4. Music Director Campaign.
5. Improve organization of annual campaign.
6. Establish ground work for planned giving.

Finance: \$2.34 million Target Budget.

1. Revise accounting system (hardware, software and accounting procedures).
2. Establish endowment through GNOF.
3. Establish multi-level (base plus target) budgeting system.
4. Consider bonus plan for musicians.

Year Two: 1995-96

Administration:

1. Hire Development professional.

Artistic Policy:

1. Music Director Hired--conducts at least two subscription programs.
2. Schedule contemporary music series with local universities or CAC.
3. Commission new work for orchestra.
4. 72 member orchestra.

Education:

1. Possible expansion of pre-concert Lecture Series to Pontchartrain, etc.

Regional Outreach:

1. Establish support groups on the North Shore.

Marketing and Audience Development:

1. \$50,000 in ticket and subscription sales.
2. Subscriber Newsletter (earlier if funding becomes available)

Development:

1. \$1,293,000 goal.

Finance: \$2.63 million Target Budget

Year Three: 1996-97

Administration:

1. Hire Director of Education
2. Acquire larger office space.
3. Full membership in International Conference of Symphony and Opera Musicians.

Artistic Policy:

1. Music Director hired-first full season: now conducts at least 7 subscription programs.
2. Initiate contemporary music series.
3. Premier of new piece commissioned by LPO.
4. 73 member orchestra.

Education:

1. YPC moves to other parish and inner city schools.
2. Possible dissemination of YPC's through radio and cable TV
3. Create YPC video to market to schools and grants.
4. Possible expansion of scholarship program to lower grades and other parishes.
5. Funded chamber ensemble program for schools.

Regional Outreach:

1. Establish support groups outside of North Shore.
2. Joint ventures with other Louisiana orchestras.

Marketing and Audience Development:

1. \$950, 000 in ticket and subscription sales.

Finance: \$1,400,000 goal

Year Four: 1997-98

Administration: -----

Artistic Policy:

1. 74 member orchestra.

Regional Outreach:

1. Summer series sponsored by casinos.

Marketing and audience Development:

1. \$1,025,000 in ticket and subscription sales.

Development:

1. \$1,510,000 goal.

Finance: \$3.05 million dollar goal.

Year Five: 1998-99

Administration:-----

Artistic Policy:

1. Hire a resident Associate Conductor.
2. 75 member orchestra.

Education:

1. LPO youth Orchestra.

Regional Outreach:-----

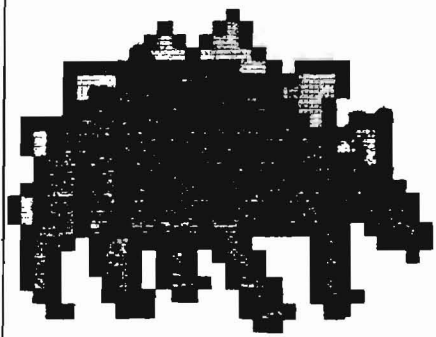
Marketing and Audience Development:

1. \$ 1,100,000 in ticket sales.

Development:

1. \$1,623,000 goal.
2. Initiate major endowment campaign.

Finance: \$3.28 million target budget.



LOUISIANA PHILHARMONIC ORCHESTRA

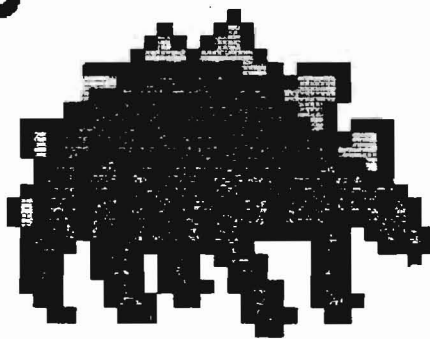


SYMPHONOSAURUS!



FOR KIDS

OCTOBER 15



BE
THERE!



523-6530





Louisiana Philharmonic Orchestra

December 13, 1994

Dear Educator:

The Louisiana Philharmonic is pleased to present the *Beethoven Lives Upstairs Symphony Concert*. This production is an ideal way to introduce young audiences and their families to the life and music of Ludwig Van Beethoven.

Beethoven Lives Upstairs is a magically woven drama performed by two actors who share anecdotes, stories and observations based of true incidents from the composers life. The performance begins when the young boy Christoph, whose father has just died, has had to rent a room upstairs in his Vienna apartment. In an exchange of letters with his uncle, Christoph, bemoans the fact that a "madman named Beethoven" has moved into his home. Through this touching exchange of letters and beautifully performed excerpts (such as *Moonlight Sonata, Fur Elise, the Fifth and Ninth Symphonies* and some pieces Beethoven wrote especially for children), Christoph comes to understand the genius of Beethoven, the beauty of his music and the torment of his deafness. By the end of the performance, young listeners have been touched by history, drama, music and fun.

Bring a children's group of fifteen or more and let the Louisiana Philharmonic make them laugh, listen and learn. Each performance is preceded by our musicians' instrument "petting zoo" designed to familiarize children with the instruments of the orchestra. Receive a 15% discount off the regularly priced \$6.00 ticket and the group leaders go for free. Groups can reserve seats in advance with no deposit necessary or order by phone and have the tickets delivered before the day of the performance. We would love to have students attend either individually or as a group. To order tickets or for more information, please call me at 523-6530.

Thank you for your time and I look forward to hearing from you.

Sincerely,

Christina Littlejohn
Audience Development Director



Louisiana Philharmonic Orchestra

September 28, 1994

Dear Music Teacher:

The Louisiana Philharmonic Orchestra is pleased to announce an exciting opportunity for your students. This season your students can enjoy three LPO Discovery concerts and have a professional music ensemble perform at your school!

The details are as follows:

The first three schools to purchase \$500 worth of Discovery subscriptions, only 37 total, will have an LPO ensemble perform in their school. This offer is only being made to ten private schools, so there is a great chance your program will be one of the three.

This ensemble can perform for one class, several classes, or in the auditorium for all students.

We can send you a pre-concert information and will work with you to determine a convenient time for your concert.

Enclosed is a Discovery flyer describing *Symphonasaurus*, *Beethoven Lives Upstairs*, and *Sleeping Beauty*. Before each concert, musicians host a Petting Zoo, where young guests can touch and play the instruments.

Subscription ticket prices are only \$13.50 per person, and single tickets are \$6, so subscribers receive a 25% discount. On the order form you will see a line for parents to notate their school. The LPO ticket office will keep track of which schools have subscribed to Discovery so you will not have to handle the money. You are free to call the office at any time and find out how your students are responding to this offer.

Discovery concerts are a wonderful way for children to learn different facets of Classical music and other art forms. In addition, meeting and working with musicians will be very rewarding and educational for children.

Thank you for your time and interest. I look forward to working with you on this exciting opportunity. If you have questions, or need more materials to distribute to the parents, please call me.

Sincerely,

Christina Littlejohn
Director Audience Development



Louisiana Philharmonic Orchestra

December 14, 1994

Dear :

Louisiana Philharmonic Orchestra is presenting **Women's Night** on Thursday, February 2 at the Orpheum Theater, and we would like to include your organization in the celebration. Joann Falletta, conductor of Virginia Symphony Orchestra, Long Beach Symphony and the San Franciscan-based Women's Philharmonic, will lead the Orchestra for this exciting concert. The program features Ravel's mystical *La Valse*, Sibelius' romantic *Violin Concerto* and Elgar's enchanting *Enigma Variations*.

In the traditionally male dominated field of conductors, Joann Falletta is setting an unprecedented path for women directors. *Los Angeles Times* called her "one of the brightest stars of symphonic music in America." *Musical America* heralded Falletta as "one of the most promising conductors of her generation. In honor of Ms. Falletta, the LPO deemed this weekend's concert **Women's Night**.

We would like to offer your group the opportunity to receive deeply discounted tickets and invitations to a pre-concert reception at the Fairmont Hotel's Sazerac Bar. In order to promote this opportunity to your group, I would like to make a presentation or have information printed in your newsletter.

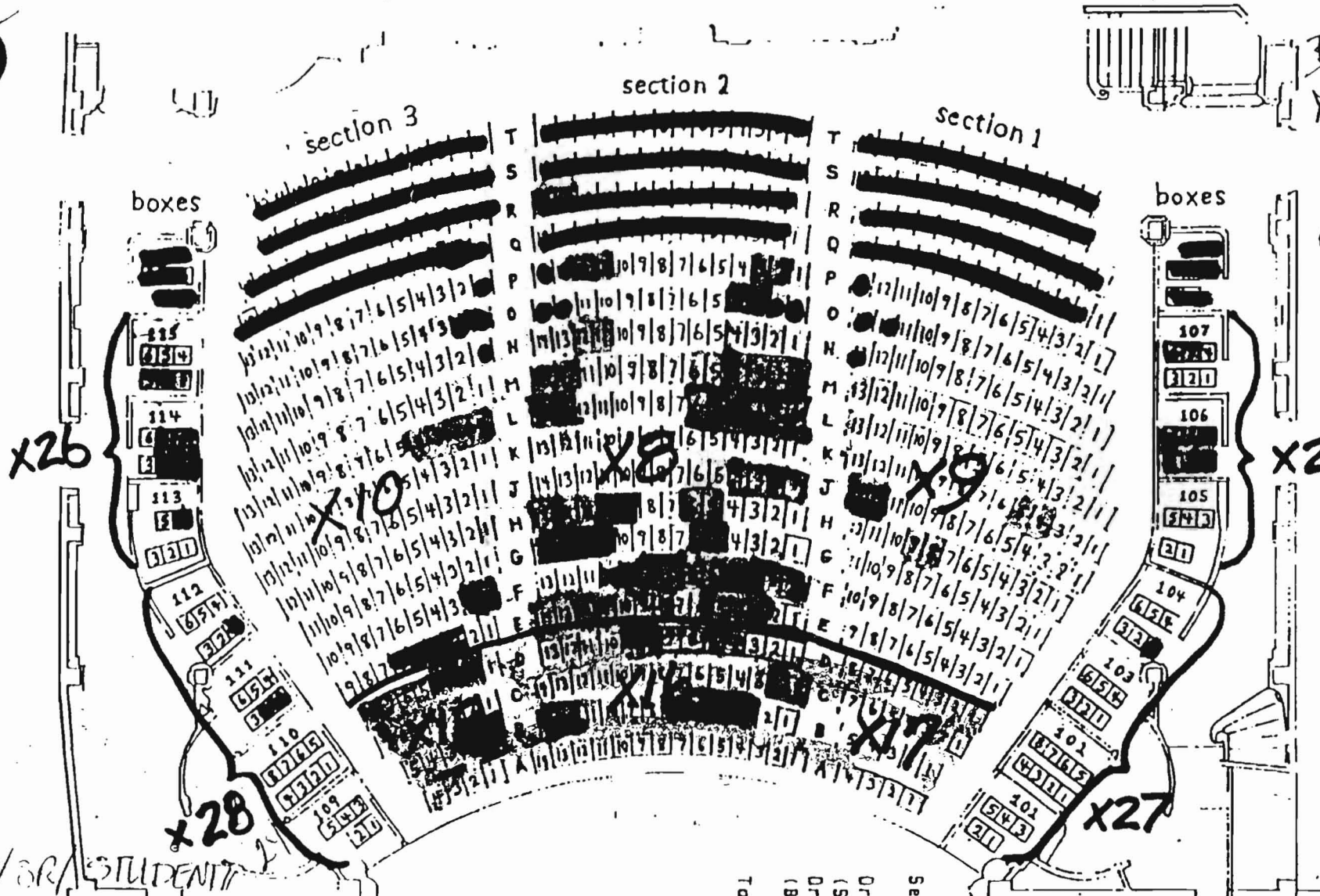
I will contact you in a few weeks to coordinate the information process. If you have questions in the meantime, please call me at 523-6530. Thank you for your interest. I look forward to working with you.

Sincerely,

Christina Littlejohn
Audience Development Director

1993-94 LPO

Subscriber



Blue - Full
 Yellow - pick b
 Students - Pink
 Samplers
 Red = BB

ORPHEUM THEATER: ORCHESTRA LEVEL SEATING

T/S/R/STUDENT

1/ \$36/\$20
 35/\$31.50/\$17.50
 15/\$22.50/\$12.50

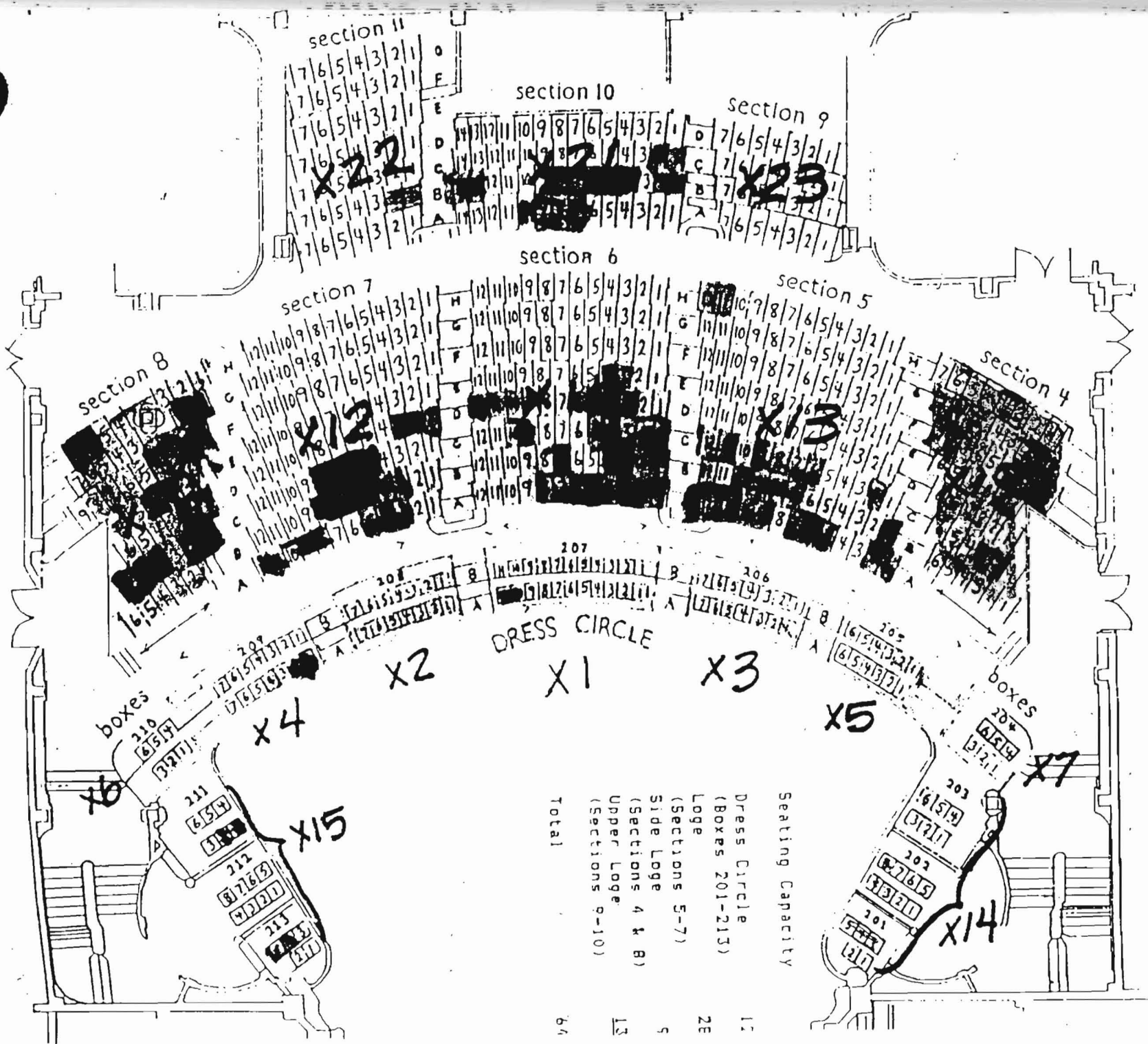
\$20/\$18/\$10 \$10/\$9/\$5
 \$15/\$13.50/\$7.50 STAGE
 \$12/\$10.80/\$6

Total	765
Orchestra (Sections 1-3)	671
Orchestra Boxes (Boxes 101-116)	94

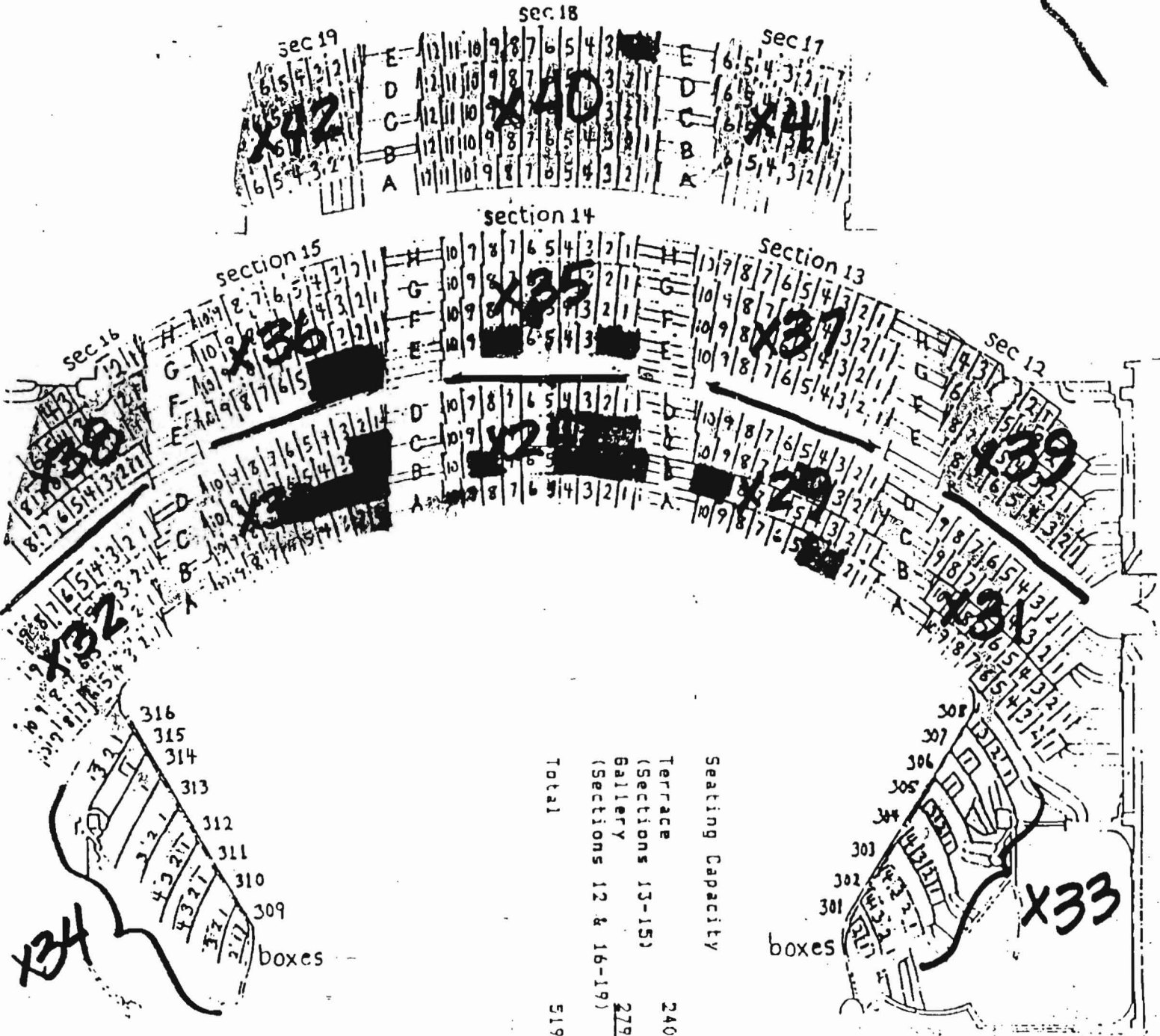
THE ORPHEUM
 THEATER
 NEW ORLEANS
 LOUISIANA 70116

(Handwritten signature)

ORPHEUM THEATER: FIRST BALCONY LEVEL SEATING

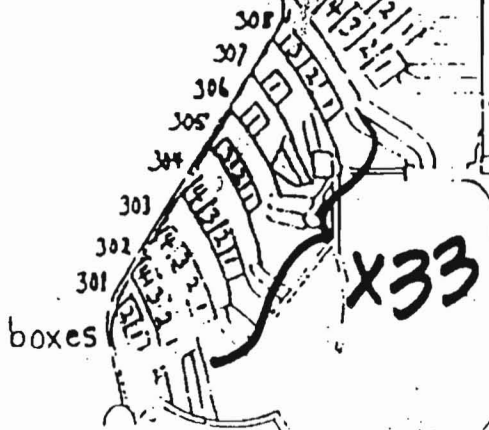
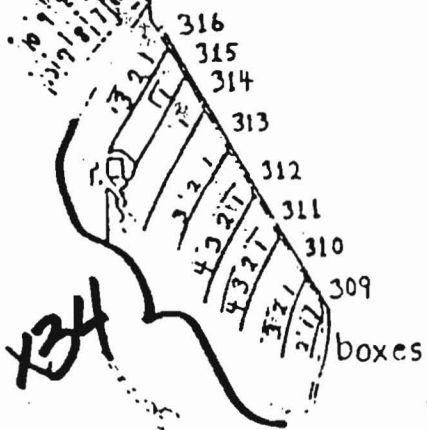


Seating Capacity	
Dress Circle	12
(Boxes 201-215)	28
Loge	9
(Sections 5-7)	13
Side Loge	64
(Sections 4 & 8)	
Upper Loge	
(Sections 9-10)	
Total	64



Terrace	240
(Sections 13-15)	
Gallery	279
(Sections 12 & 16-19)	
Total	519

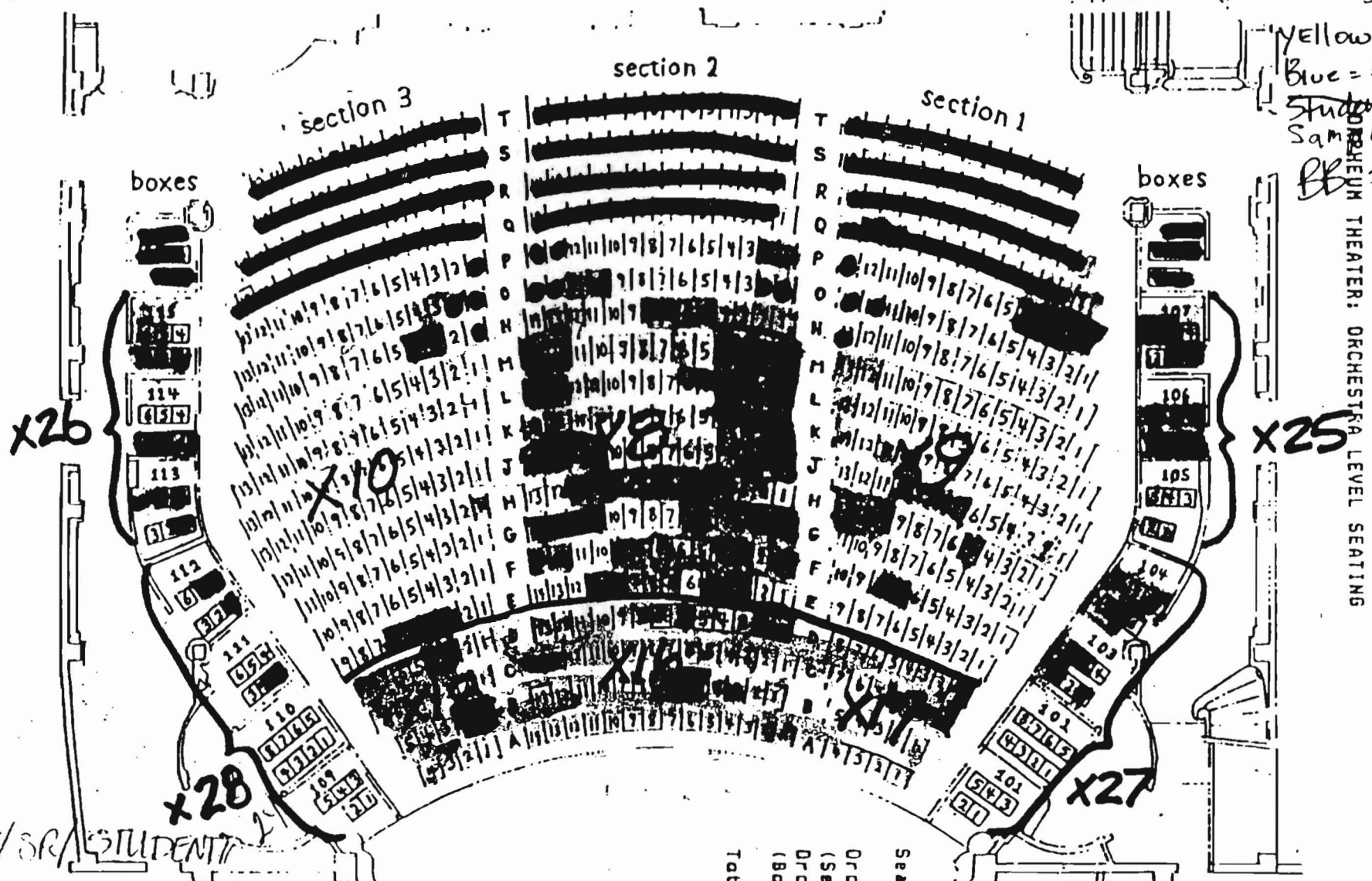
Seating Capacity



1993-94 LPO

GREEN = SERIES B 1/2 subscription

Yellow = pick 6
 Blue = Full
 Students = Pink
 Samples
 BB = Red



STUDENT

0/ \$36/ \$20
 35/ \$31.50/ \$17.50
 5/ \$22.50/ \$12.50

\$20/ \$18/ \$10
 \$15/ \$13.50/ \$7.50
 \$12/ \$10.80/ \$6

STAGE

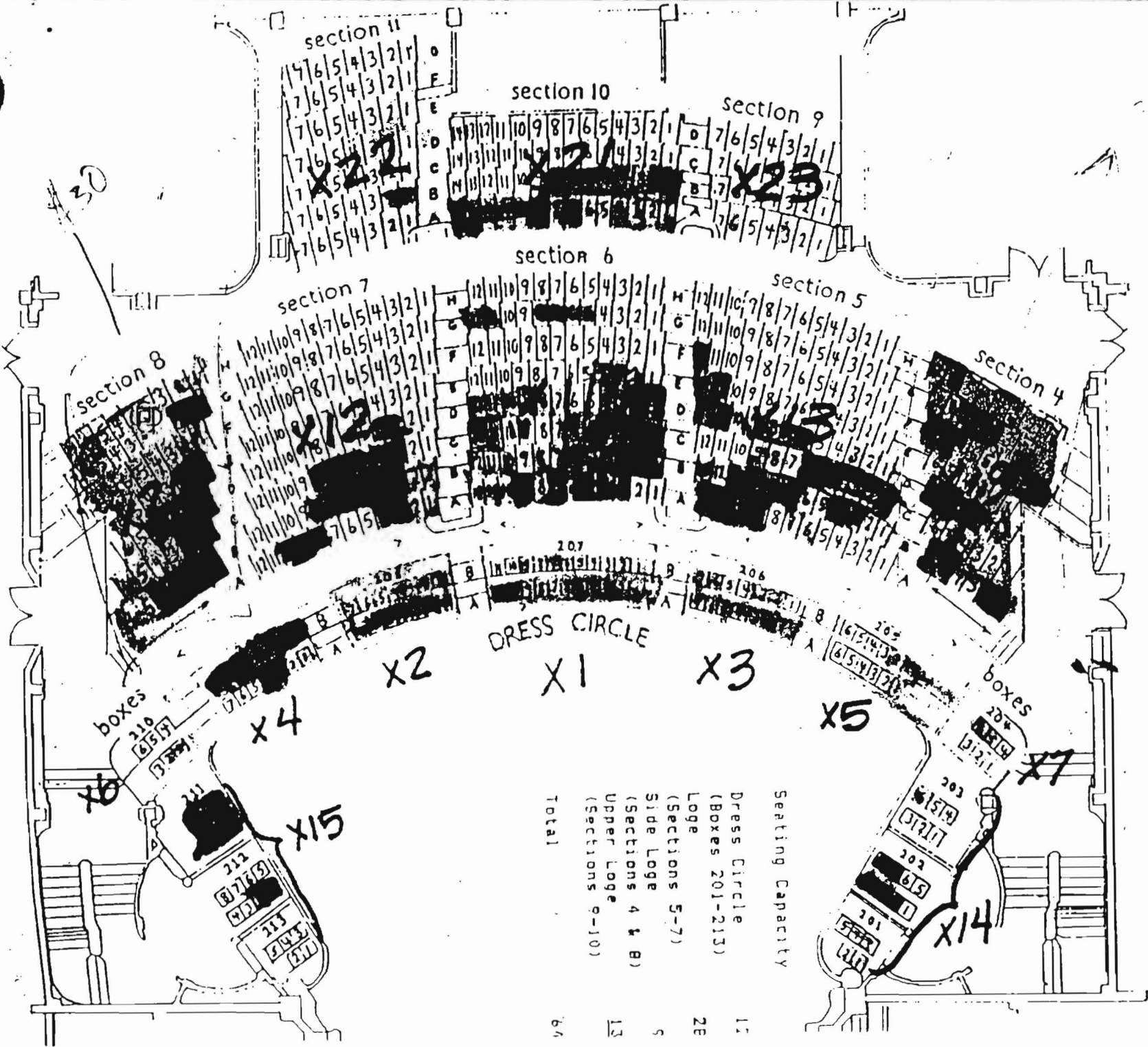
Total	765
Orchestra (Sections 1-3)	671
Orchestra Boxes (Boxes 101-116)	94

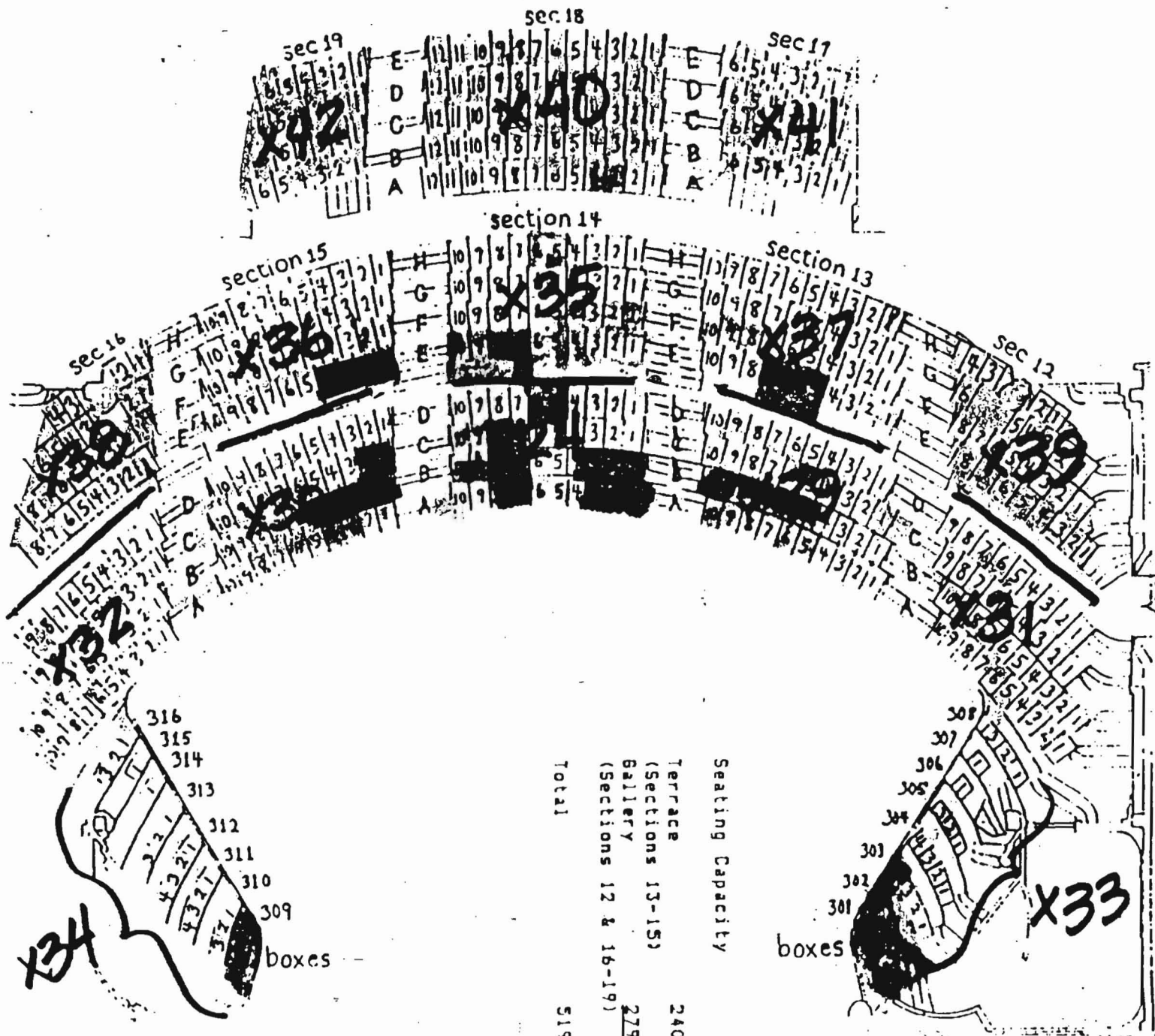
Seating Capacity

THE ORPHEUM THEATER
 NEW ORLEANS LOUISIANA 70116

(Handwritten scribbles)

ORPHEUM THEATER: FIRST BALCONY LEVEL SEATING

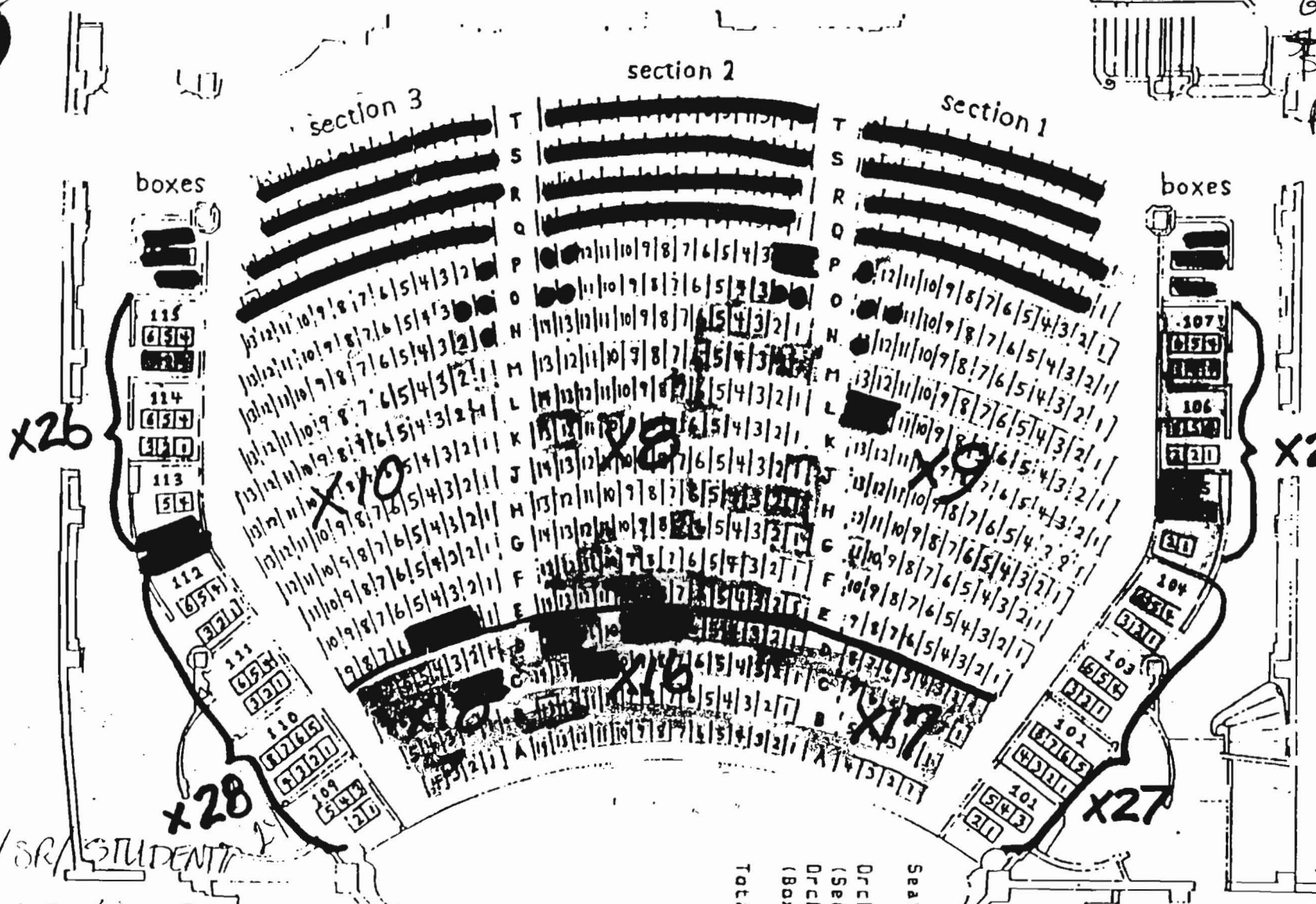




Seating Capacity	
Terrace (Sections 13-15)	240
Gallery (Sections 12 & 16-19)	279
Total	519

1993-94 LPO

Blue = Full
 Green = 1/2
 Students = Pink
 Samples
 R = B B



ORPHEUM THEATER: ORCHESTRA LEVEL SEATING

T/SR/STUDENT

0/ \$30/\$20

15/\$31.50/\$17.50

5/22.50/\$12.50

\$20/\$18/\$10

\$15/\$13.50/\$7.50

\$12/\$10.80/\$6

\$10/\$9/\$5

STAGE

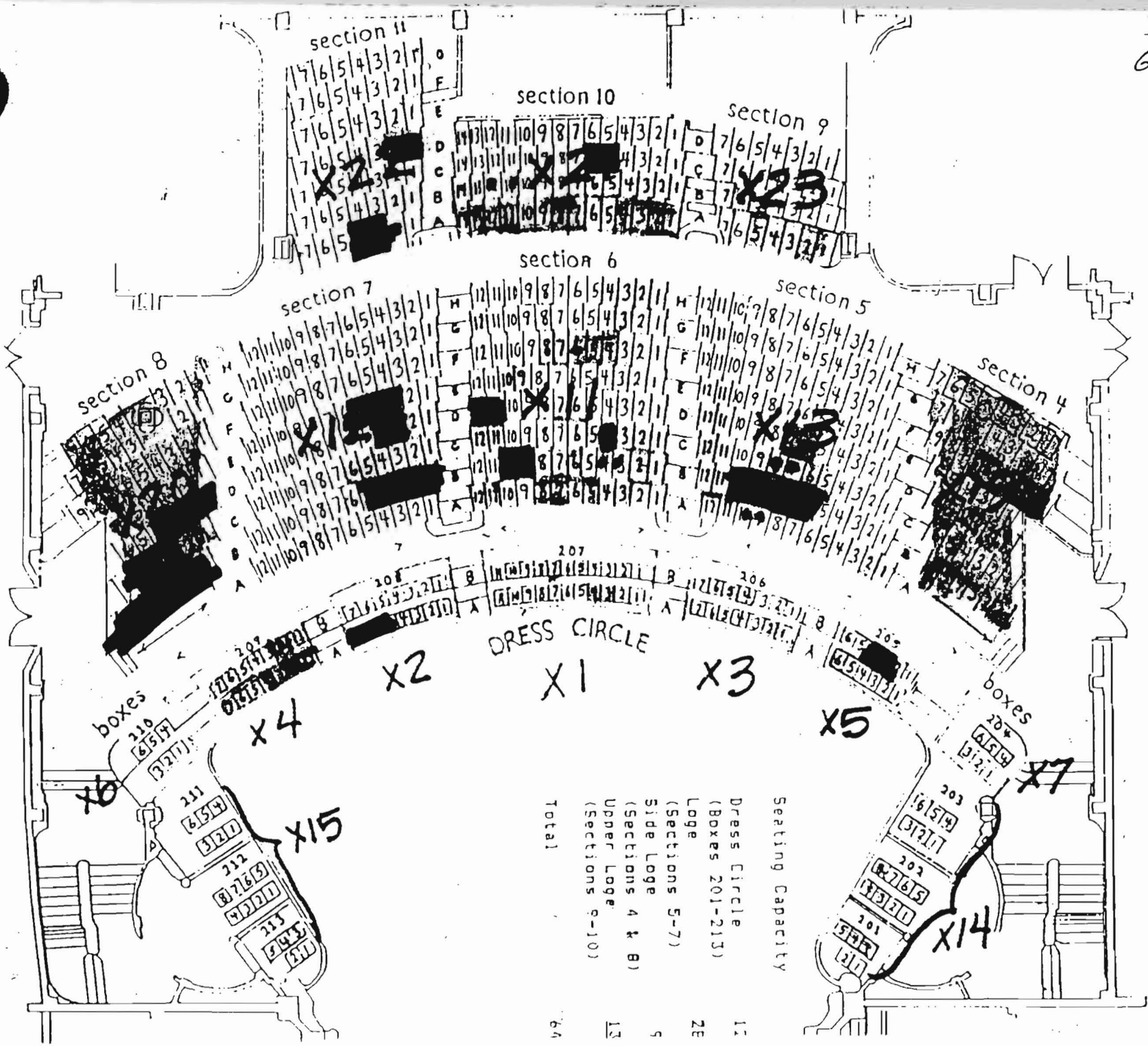
Total	Orchestra (Sections 1-3)	Orchestra Boxes (Boxes 101-116)
765	671	94

THE ORPHEUM
 THEATER
 NEW ORLEANS
 LOUISIANA

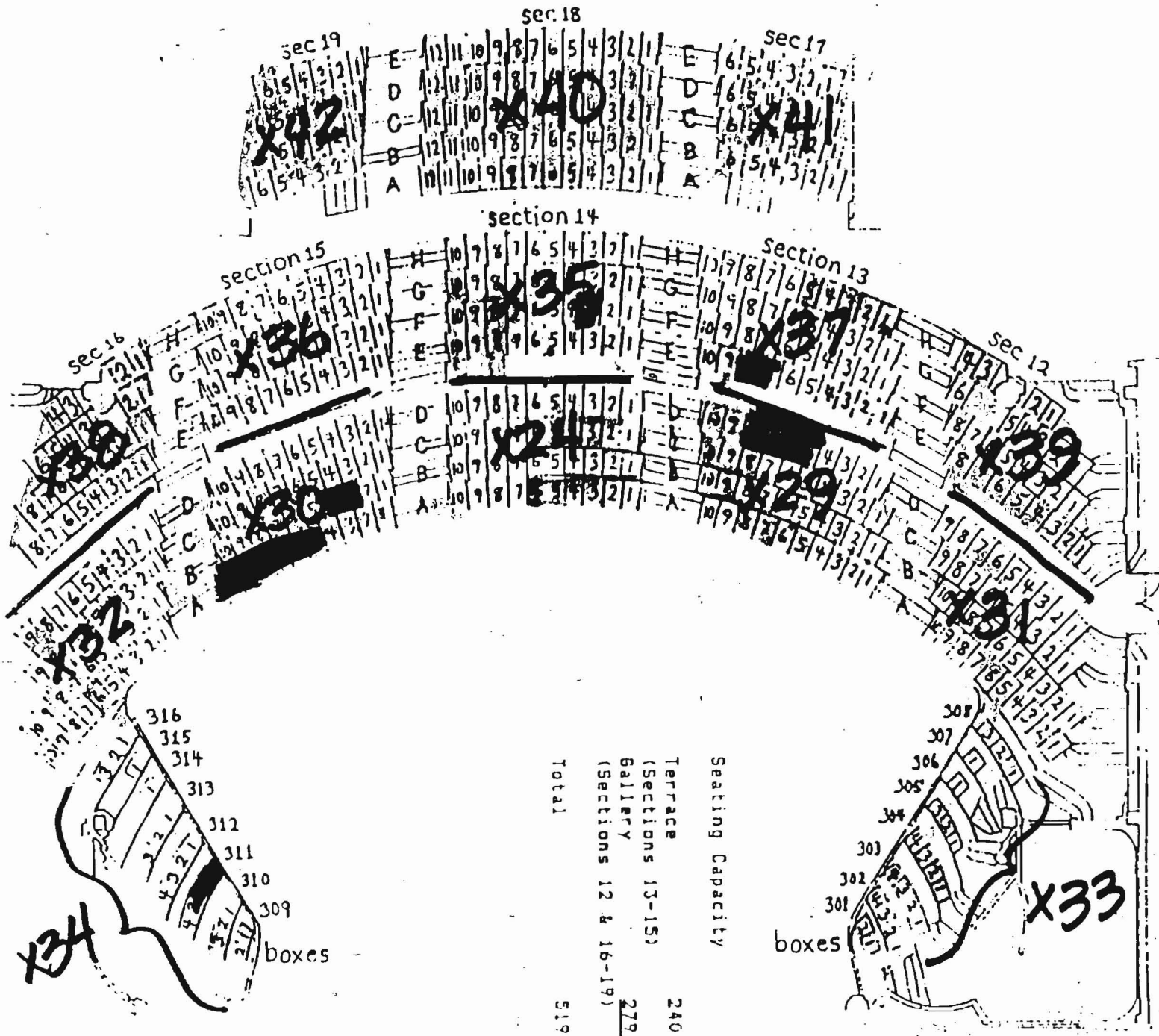
116 DON

Blue full
Green - 1/2

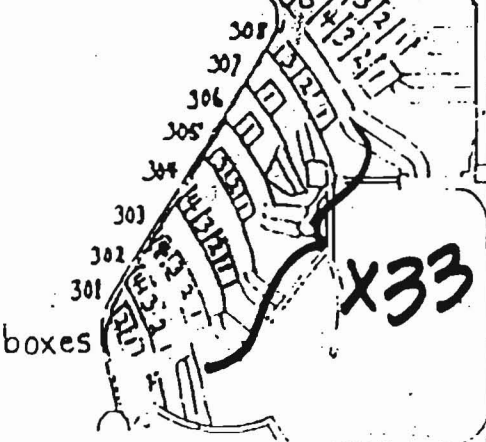
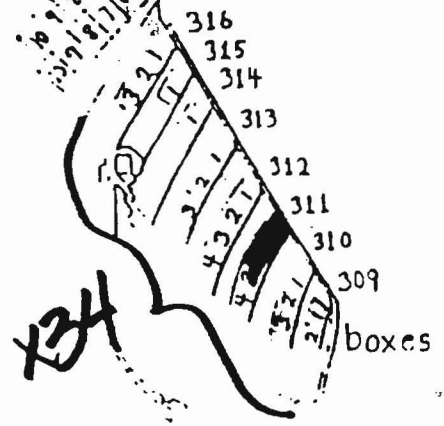
ORPHEUM THEATER: FIRST BALCONY LEVEL SEATING



Seating Capacity	
Dress Circle	12
(Boxes 201-213)	28
Loge	9
(Sections 5-7)	13
Side Loge	64
(Sections 4 & 8)	
Upper Loge	
(Sections 9-10)	
Total	64

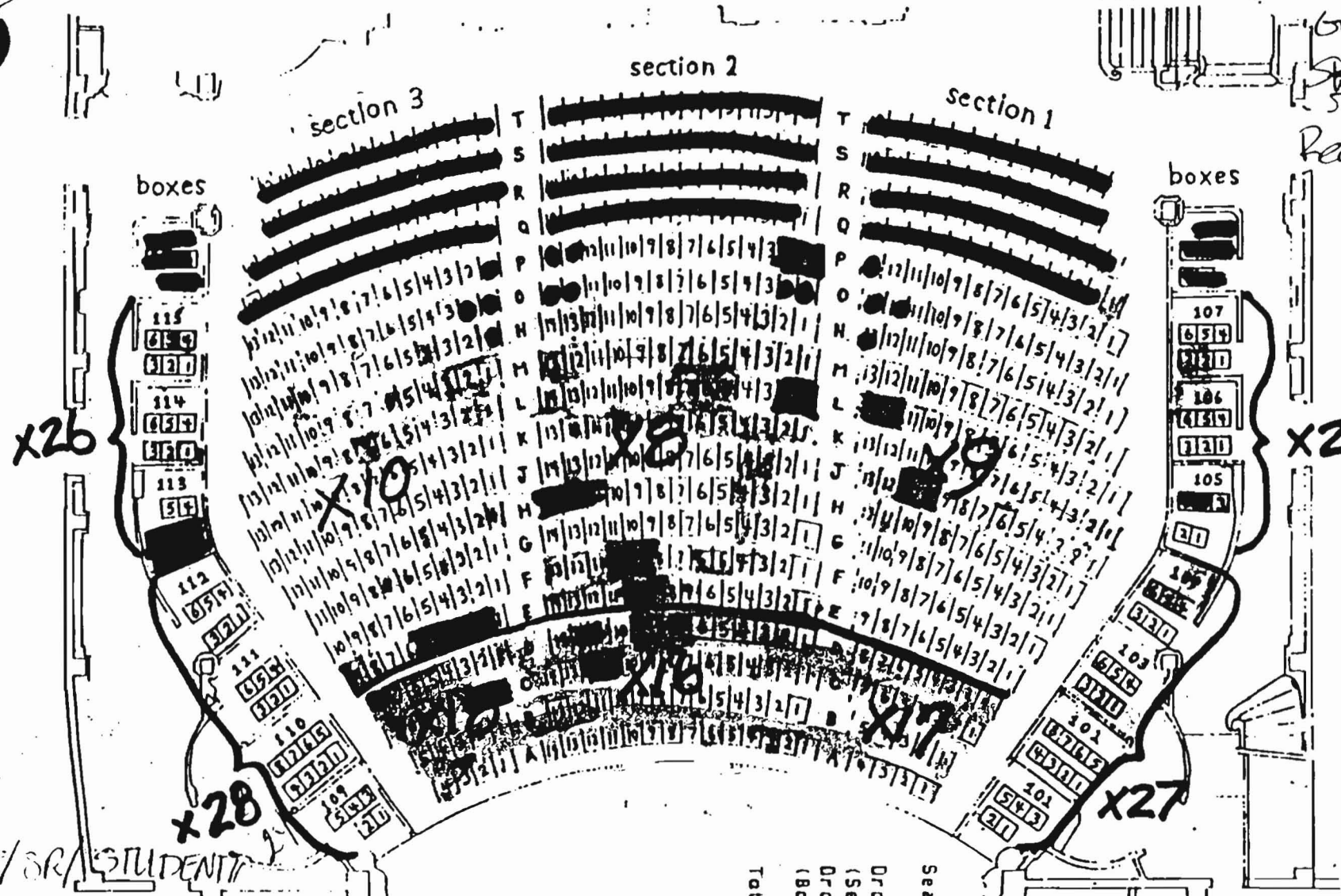


Total	519
Terrace (Sections 13-15)	240
Gallery (Sections 12 & 16-19)	279



1993-94 LPO

Blue = Full
 Green = 1/2
 Students - Pink
 Sample
 Red BB



ORPHEUM THEATER: ORCHESTRA LEVEL SEATING

1/8R/STUDENT

0/ \$36/\$20
 15/\$31.50/\$17.50
 5/22.50/\$12.50

\$20/\$18/\$10
 \$15/\$13.50/\$7.50
 \$12/\$10.80/\$6

\$10/\$9/\$5

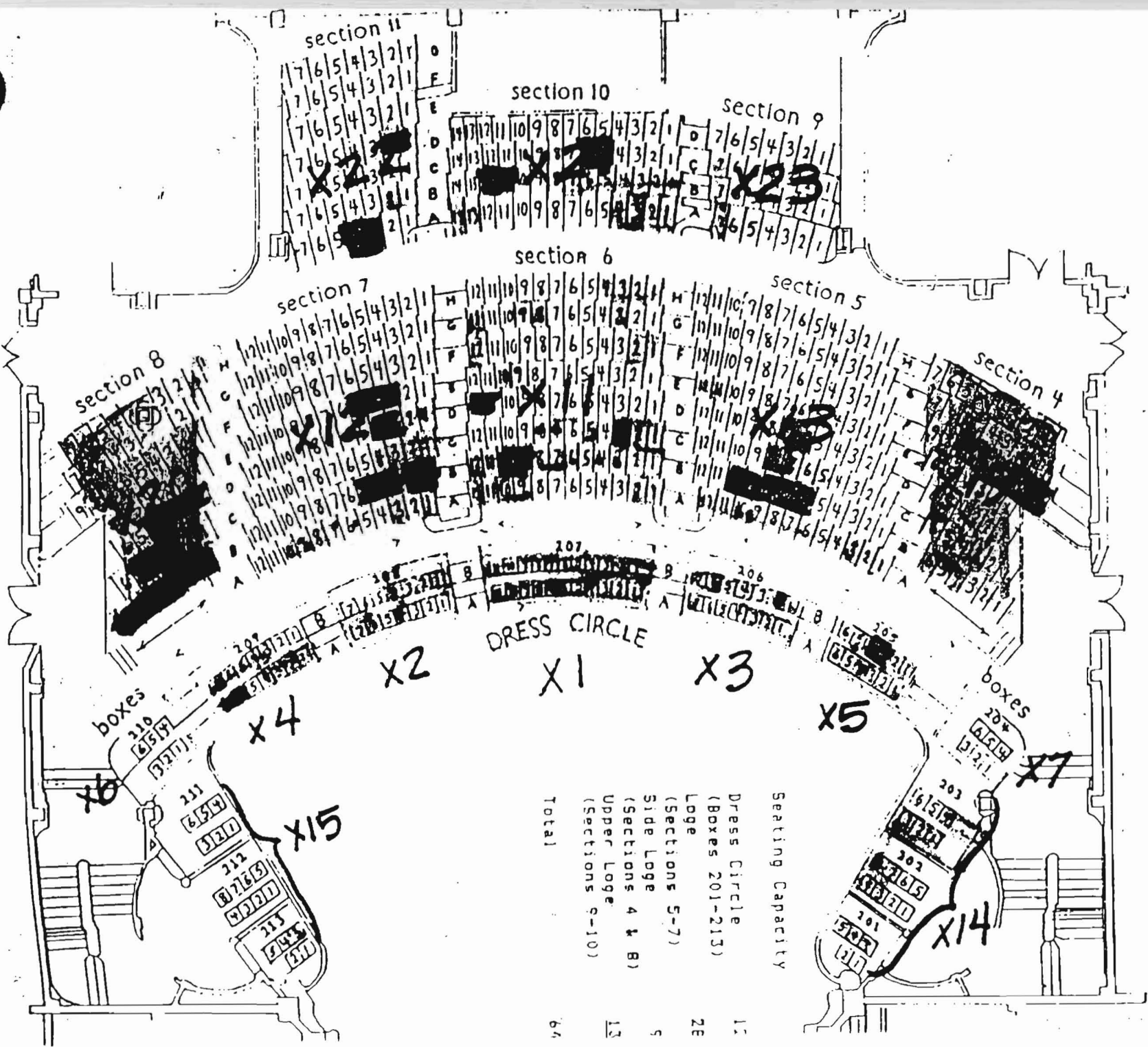
STAGE

Total	765
Orchestra	671
(Sections 1-3)	
Orchestra Boxes	94
(Boxes 101-116)	

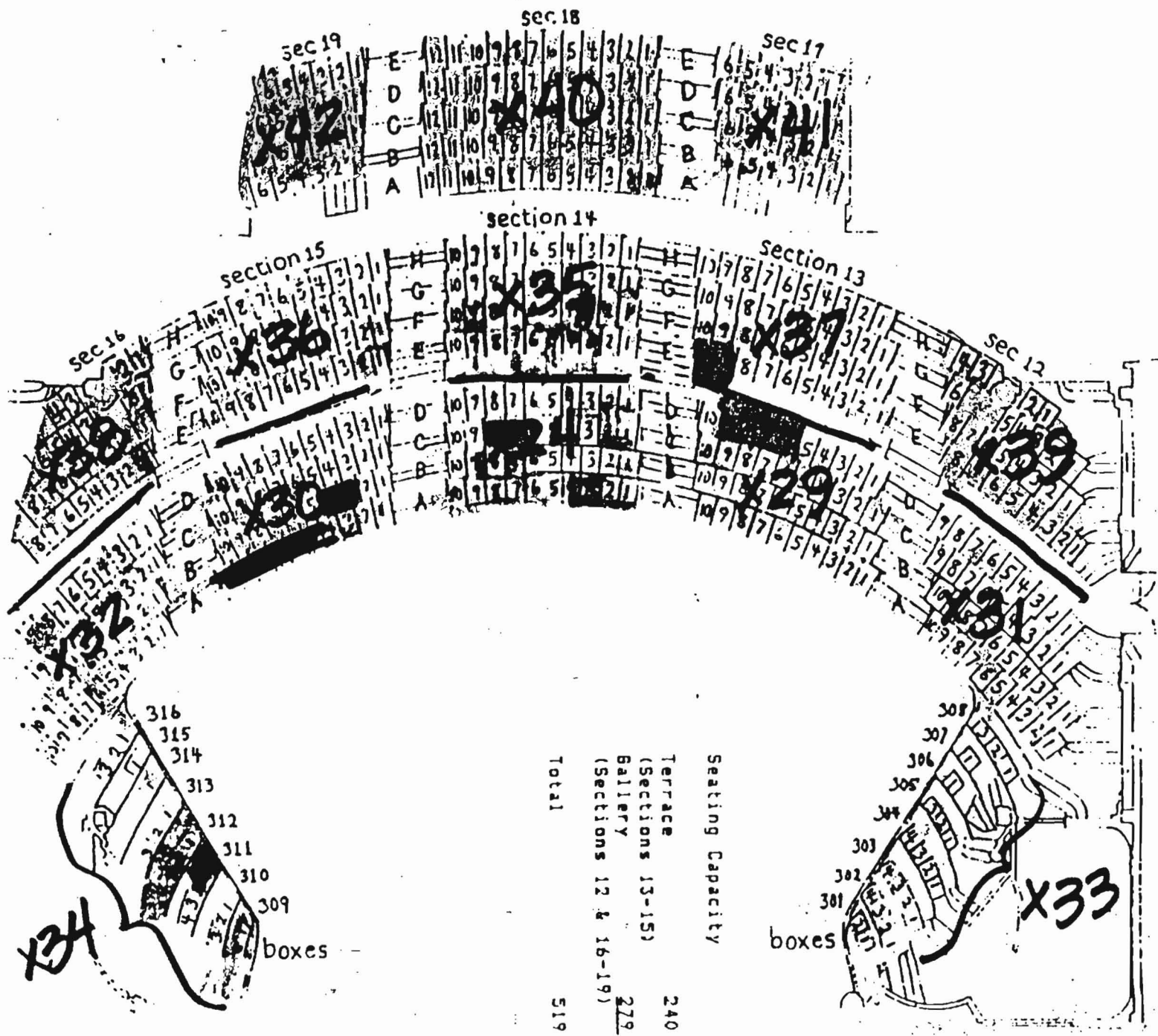
Seating Capacity

THE ORPHEUM THEATER
 NEW ORLEANS
 LOUISIANA 11600N

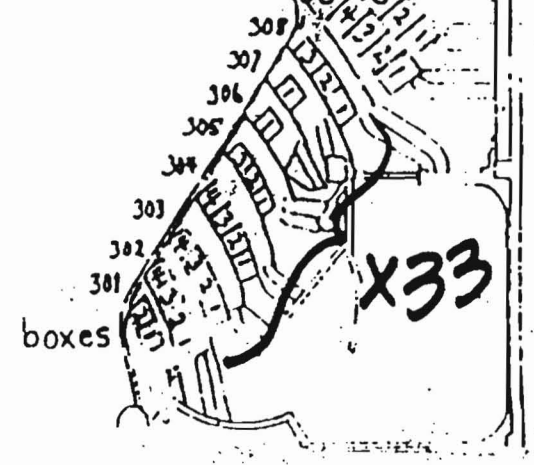
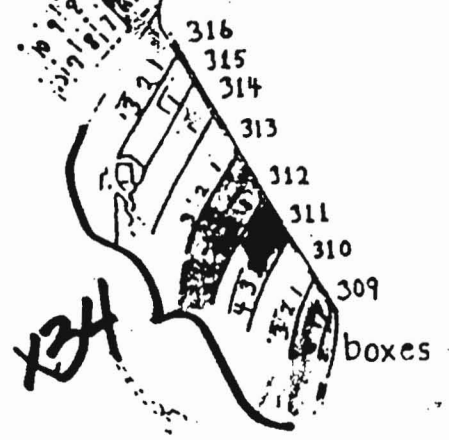
~~ORPHEUM~~



Seating Capacity	
Dress Circle	12
(Boxes 201-213)	28
Loge	9
(Sections 5-7)	13
Side Loge	
(Sections 4 & 8)	
Upper Loge	
(Sections 9-10)	
Total	64



Seating Capacity	
Terrace (Sections 13-15)	240
Gallery (Sections 12 & 16-19)	279
Total	519



SAT A SERIES.

# subscribers.	90
# B to A	14
# NEW	16
# Full to A	2
# A students	3
# A faculty	8
# A TEACH	4
# comp	<u>0</u>

5 Donated Xtra
47 lost subscribers

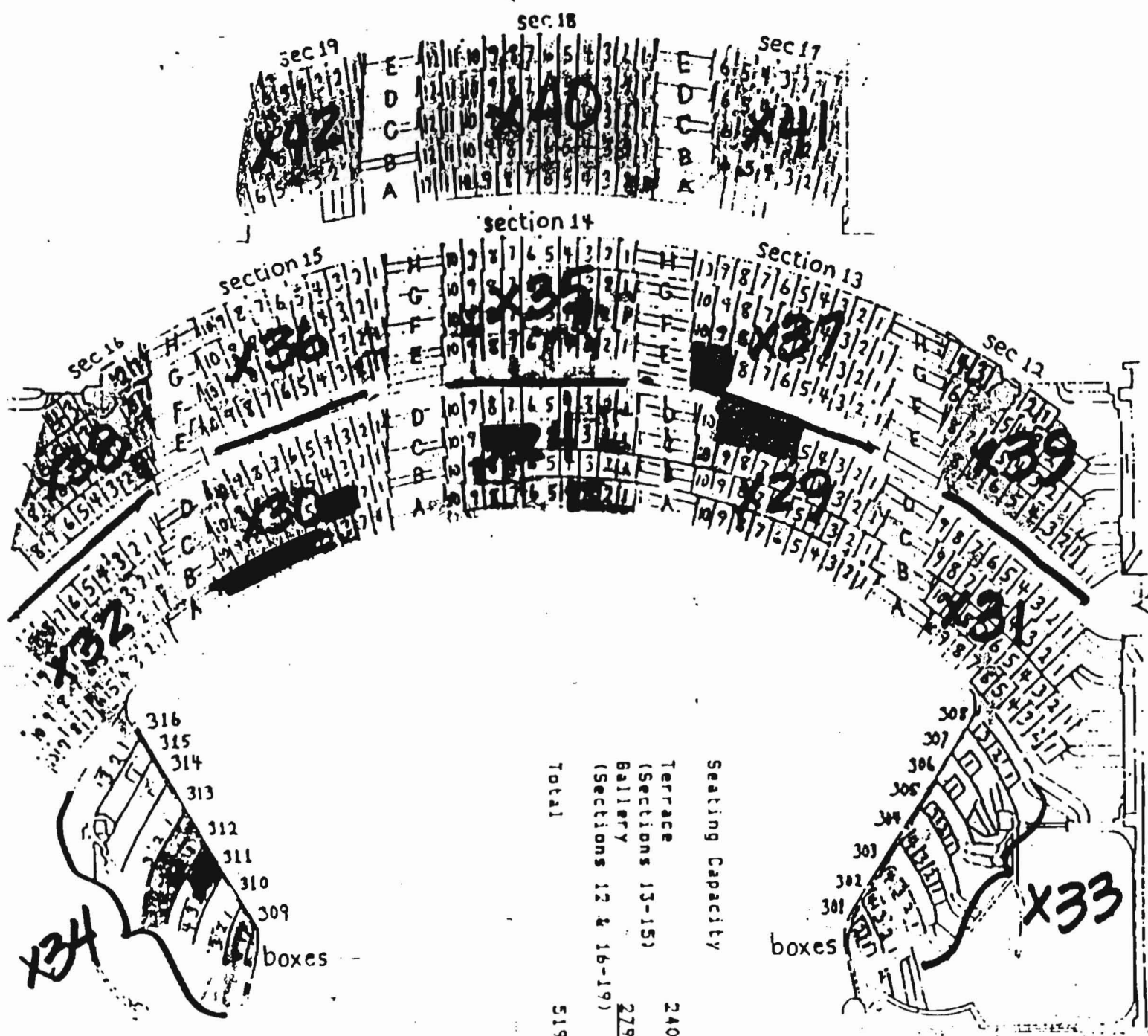
TOTAL A 186

SAT Series B

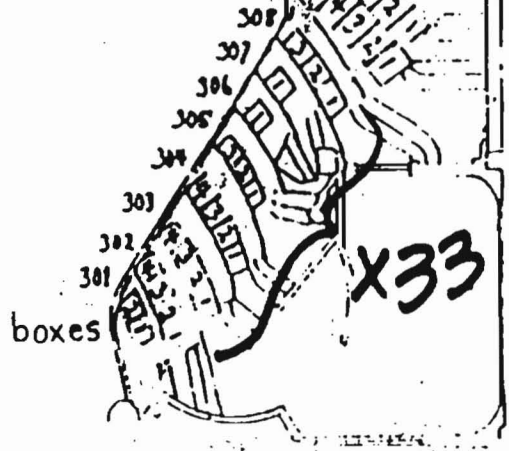
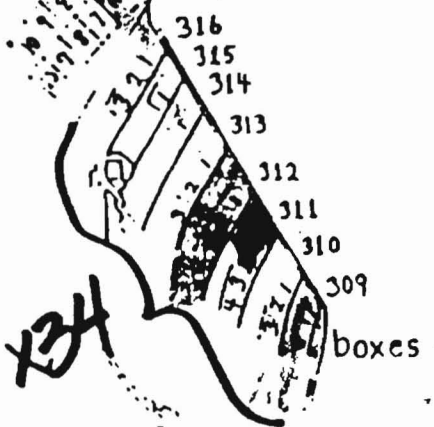
# subscribers	137
# A to B	36
# New sub	65
# Full to B	2
# B students	1
# Faculty	14
# B TEACH	10
# comp	<u>0</u>
	265

10 Donated Xtra
25 lost sub.

TOTAL B



Seating Capacity	
Terrace	240
(Sections 13-15)	
Gallery	279
(Sections 12 & 16-19)	
Total	519



SAR A series.

#subscribers.	90
# B to A	14
# New	16
# Full to A	2
# A students	3
# A faculty	8
# A TEADE	4
# comp	<u>0</u>

5 Donated Xtra
47 lost subscribers

TOTAL A 186

SAR Series B

#subscribers	137
# A to B	36
# New sub	65
# Full to B	2
# B students	1
# Faculty	14
# B TEADE	10
# comp	<u>0</u>

10 Donated Xtra
25 lost sub.

TOTAL B

Thursday Bethovan and Blue Jeans.

# New	149
# sub.	21
# Faculty	<u>2</u>
Total	72

Saturday Bethovan and Blue Jeans

# New	186
# Sub	35
# Faculty	<u>0</u>
Total	121

THURS B series only

# subscribers	130
# A to B series switches	70
# new subscribers	61
# Full to B series switch	9
# B series students	6
# B series faculty	8
# B series trade	4
# Complementary	<u>1</u>

Total B series Tickets 237

* 1 subscriber added 2 new sea
3 B series subscribers Donated

27 subscribers to B series
did not renew.

Thursday A series only

# subscribers	137
# B to A series switches	13
# New subscribers	35
# Full to A series switches	2
# B series students	2
# A series faculty	4
# A series trade	8
# Complementary	<u>0</u>

Total A series Tickets 201

* 15 A series sub. Donated

* 39 subscriber did not
renew.

Thurs. Full series.

# subscribers	165
# new subscribers	16
# students	-0-
# faculty	6
# trade	12
# comp.	2
# A to Full	4
# B to Full	5
	<hr/>
TOTAL	210

Lost.
31 subscribers

11 Extra Donations.

Total Tickets Thurs B = 447

Total Tickets Thurs A = 411

Full Sat.

sub. 76
New 8
Students 5
Faculty 4
TRADE 25
comp 28

39 lost sub.
21 Extra Donations

TOTAL 146

TOTAL series A sat. 332
TOTAL series B sat. 551

Other

32 pick 6 series
15 student series samples.
54 Student subscribers.

Conclusions.

- Series B is more popular.
- Data does not contain lost subscribers alternative ticket plan (they may be buying tickets, just not full price, etc)
- Because of amount of data there may be a few errors, but not many.
- Pink and yellow plotting colors are not exact because of different seats every concert
- Why is B series so popular.

Press Release

FOR IMMEDIATE RELEASE
December 19, 1994

Contact:

Ashley Deveney
(504) 523-6530

Swensen and Luvisi To Join LPO for Classics No. 6

Conductor Joseph Swensen and pianist Lee Luvisi will join the Louisiana Philharmonic Orchestra in concerts at 7:30 p.m. January 5 and at 8 p.m. January 7 at the Orpheum Theater, 129 University Place.

The concerts are the sixth in the LPO's Classics series. The program will feature Brahms' *Piano Concerto No. 1* and Dvorak's *Symphony No. 8*.

Maestro Swensen is rapidly becoming recognized as one of today's most promising and exciting young American conductors. Some say Swensen was born to make music; he conducted his first orchestra at age 15. And, in the past seven years, he has conducted the Bournemouth Symphony, the Jerusalem Symphony Orchestra, the London Mozart Players, the Colorado Symphony and the Helsinki Chamber Orchestra.

The Times-Picayune reported, "Radiant with personality and purpose, Swensen increased his stature as a conductor by displaying discrimination and the

technical means both to realize small, tasteful ends and to whip up a well-organized storm."

Pianist Lee Luvisi also will claim a spot on the stage for this Classics concert. Over the past 40 years, Luvisi has developed an enviable career both as soloist and chamber musician. Today, he is one of the most highly-respected artists on the American musical scene.

Luvisi has performed across the U.S., Canada, Mexico, Australia and Europe. His European career has seen acclaimed solo performances in London, Vienna, Berlin and other major capitals. He has starred with numerous orchestras in North America, performing with distinguished conductors like Bernstein, Ormandy, Steinberg, Marriner and Shaw.

As chamber musician, Luvisi collaborates with the world's foremost artists and ensembles. These have included the Juilliard, Guarneri, Cleveland and Emerson quartets, as well as soloists Itzhak Perlman, Pinchas Zuckerman, Walter Trampler and Zara Nelsova.

Call the LPO office at 523-6530 for more information on these Classics series concerts. Tickets, which range in price, are available through the office or by calling Ticketmaster at 522-1314.

Dear Restaurateur,

How would you describe your patrons...sophisticated? intelligent? upwardly mobile? possessing a keen appreciation for the fondest things in life? We think so, and the same terms describe our patrons. We are the Louisiana Philharmonic Orchestra and our business is great music. Like you, we provide a quality service for a very discriminating clientele. In fact, we probably have many clients in common.

We have been looking at successful cross-promotions in other cities, and we have discovered that several other major symphony orchestras offer popular packages in conjunction with local restaurants. We intend to do the same and would love to have you participate.

How will it work:

You offer a special incentive for Philharmonic subscribers: a discount, free dessert, special dinner combination, or whatever you think will sell. The special offer would be valid if the subscriber shows you their patron card. We, in return, will publish your restaurant logo, information, phone number, and a brief description of your special in the insert which accompanies our printed program. We will also mail out all of your information to our subscribers (our subscriber base reaches 1100 households). We will designate all participating restaurants as "Philharmonic V.I.P. Restaurants". The insert is updated six times per year.

How will your restaurant benefit?

- *You will be promoting your restaurant to a very desirable clientele.*
- *Orchestra concerts usually begin at 8:00 PM, so your specials will encourage early diners as well as late diners.*
- *We believe that some of our patrons will become your patrons.*

How will the Louisiana Philharmonic benefit?

- *Our patrons get an extra benefit.*
- *We believe that some of your patrons will become our patrons.*

We think this type of promotion makes a lot sense for all parties, and requires very little cash outlay. If you are interested in discussing this idea further, please contact the Philharmonic office at 523-6530, between the hours of 10:00 AM and 4:00 PM, Monday through Friday. We look forward to hearing from you.

Sincerely,

Christina Littlejohn
Director of Audience Development
Louisiana Philharmonic Orchestra

Dear Restaurateur,

How would you describe your patrons...sophisticated? intelligent? upwardly mobile and possessing a keen appreciation for the fondest things in life? We think so, and the same terms describe our patrons. We are the Louisiana Philharmonic Orchestra and our business is great music. Like you, we provide a quality service for a very discriminating clientele. In fact, we probably have many clients in common.

We have been looking at successful cross-promotions in other cities and have discovered that several other major symphony orchestras offer popular packages in conjunction with local restaurants. We intend to do the same and would love to have you participate.

How will it work:

You offer a special incentive for the Philharmonic subscriber: a discount, free dessert, special dinner combination, or whatever you think is appropriate. The special offer would be valid if the subscriber shows you their patron card. In return, we will publish your restaurant logo, information, phone number, and a brief description of your special in the insert which accompanies our printed program. We will also mail out all of your information to our subscribers (our subscriber base reaches 1100 households). We will designate all participants as "Philharmonic V.I.P. Restaurants".

How will your Restaurant Benefit?

- *You will be promoting your restaurant to a very desirable clientele.*
- *Orchestra concerts begin at 7:30 p.m. on Thursdays and 8:00 p.m. on Saturdays, so your specials will encourage early, as well as, late night diners.*
- *We believe that some of our patrons will become your patrons.*

How will the Louisiana Philharmonic Benefit?

- *Our patrons get an extra benefit.*
- *We believe that some of your patrons will become our patrons.*

We will give you a follow up call next week to confirm your restaurant promotion. If you have any questions in the meantime, please call me at the Philharmonic office 523-6530. I look forward to working with you.

Sincerely,



Christina Littlejohn
Director Of Audience Development
Louisiana Philharmonic Orchestra



Louisiana Philharmonic Orchestra

December 16, 1994

Dear Concierges,

The *Louisiana Philharmonic Orchestra* (LPO), the city's only full-time professional orchestra is pleased to introduce its new service package, designed especially for you.

The *Louisiana Philharmonic Orchestra* is the country's only musician governed, full time orchestra in the Gulf South. We feature nationally known guest conductors and artists at all our concerts. Most LPO concerts are performed at the Orpheum Theater, which is located at 129 University Place, right across the street from the Fairmont Hotel. Parking lots are located on both sides of the theater and a hired policeman is outside the theater hall at every concert to ensure the customer's safety. The Orpheum is handicapped accessible.

Some of the incentives designed for you include:

- *You will be able to order tickets directly through the LPO instead of Ticketmaster.*
- *Complimentary tickets for your use to any non-sold out LPO concert.*
- *Gift certificates for dinner at local restaurants like Bacco for every \$600 worth of tickets sold.*

An LPO concert is also a great event for groups. We offer discounts, direct service, convenience and special attention. Tours of the Orpheum and visits with the musicians are also available for parties of 15 or more.

The enclosed folder contains the season and group sales brochures, some basic facts about the *Louisiana Philharmonic Orchestra* and a detailed description of the incentives package.

Thank you for your interest and support. Please call me at 523-6530, if you have any questions.

Sincerely,

Christina Littlejohn
Director of Audience Development



Louisiana Philharmonic Orchestra

About the Louisiana Philharmonic Orchestra

Basic Facts

When: The LPO performs a thirty-five week season from September to April.

Time: Concerts are at 7:30 on Thursdays and 8 pm on Saturdays on most weekends during their season.

Place: Orpheum Theater, 129 University Place

Price: Tickets range from \$10 - \$40 depending on seat location.

Great Product/Tourist Attraction

Nationally known guest artists and conductors perform with the LPO.

The LPO is the only full-time professional orchestra in Louisiana. The closest orchestras of comparable quality are Atlanta Symphony and Houston Orchestra.

Unique Orchestra

The LPO is the only musician governed orchestra in the country.

Historic Theater

LPO concerts are performed at the Orpheum Theater. Now celebrating its 75th anniversary, the Orpheum was once a Vaudeville hall hosting such performers as the Marx's Brothers, Burns and Allen and many others.

Convenient and Safe Location

- The Orpheum Theater is located at 129 University Place – right across the street from the Fairmont Hotel – in the heart of the CBD. This location is close to great restaurants and many hotels.
- Police stand outside the Orpheum Theater for all concerts.
- Parking lots are located on both sides of the Theater.

Group Events

An LPO concert makes a great group event. We offer discounts and direct service and attention for groups. Tours of the Orpheum and visits from the musicians are also available.

Bibliography

- Beveridge, David. "New Orleans Symphony Orchestra." Symphony Orchestras of the United States: Selected Profiles, pp.145-151. Edited by Robert R. Cravin. West Port, Connecticut: Greenwood Press, 1985.
- A Brief History of the New Orleans Symphony. New Orleans: New Orleans Philharmonic Symphony Society, 1986.
- Committee on Definitions. *Marketing Definitions: a Glossary of Terms*. p. 21. American Marketing Association, 1960.
- Donnelly, Jr. James H. "Service Delivery Strategies in the 1980's-Academic Perspective," *Financial Institution Marketing Strategies in the 1980's*. pp. 143-150. Washington, D.C.: Consumer Banker Association, 1980.
- Huber, Marc. "Report in Internship with the New Orleans Symphony," Master of Arts Thesis, University of New Orleans, 1972.
- Louisiana Philharmonic Orchestra: Strategic Plan. New Orleans: New Orleans Philharmonic Orchestra. 1994.
- Welch, Mary. "Message Factors Finds Its Niche in the Music," *Atlanta Business Chronicle*, February 29, 1988, p.6-A.

Vita

Martha C. Borgman received her Bachelors of Arts in Russian Studies at Newcomb College of Tulane University in 1987. Her interests in Russian began at a young age when she began competing in gymnastics and acrobatics. During her college years, she became the first U.S. female ever to win a silver medal in the 1986 World Championships of Sports Acrobatics and was the recipient of the 1987 Olympic Athlete of the Year award. She is currently the owner of two gymnastic schools in the New Orleans area. She hopes to use her Master's degree to help athletes excel in not for profit organizations.

EXAMINATION AND THESIS REPORT

Candidate: Martha C. Borgman

Major Field: Arts Administration

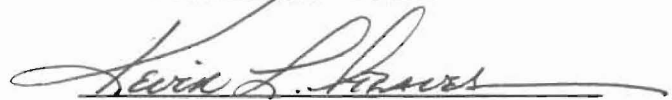
Title of Thesis: Report on Internship with the
Louisiana Philharmonic Orchestra

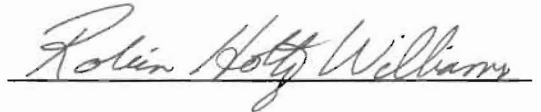
Approved:


Major Professor & Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:





Date of Examination:

December 12, 1995