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The National World War II Museum - Entertainment Department

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The National WWII Museum-Entertainment Department

An Internship Academic Report

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

Master of Arts
in
Arts Administration

by

Katherine A. Bandy

B.M. University of South Alabama, 2011

B.A. University of West Florida, 2007

December 2015

For mom & dad

You have loved, supported, and prayed for me unconditionally.

Thank you.

Acknowledgement

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Lastly, I would like to convey my heartfelt thanks to the National WWII Museum. I am truly grateful to have worked with such talented musicians, actors, technicians, and educators. A special thank you to the WWII Veterans who volunteer their time to share their stories with Museum guests. This is truly a remarkable place with an incredible mission.

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Abstract

This report contains the details of an internship completed at the National WWII Museum in New Orleans, Louisiana. It will discuss the structure and practices of the Museum's Entertainment Department through a 480 hour internship. Alongside Victoria Reed, the Director of Entertainment, I assumed the role of Entertainment Production Assistant in June of 2015. I completed this internship with the purpose of earning an Arts Administration Masters degree at the University of New Orleans. The Entertainment Department at the National WWII Museum is but a fraction of what makes this organization a successful attraction in the city of New Orleans and the country. The Museum is a rapidly growing institution and there is much potential to expand past traditional museum exhibits with its Entertainment Department. This report will concentrate on the internship roles and responsibilities, strengths, weaknesses, opportunities, and threats of this specific department. It will also address best practices and recommendations specific to the Entertainment Department.

Keywords

- Theatre
- Entertainment
- Museum
- Production
- Victory Belles
- Music
- Marketing

Chapter One

Organization Profile

The National World War II Museum

945 Magazine Street

New Orleans, LA 70130

THE NATIONAL WWII MUSEUM

History of the National WWII Museum

The National WWII Museum in New Orleans, Louisiana opened on June 6, 2000 as the National D-Day Museum, celebrating the D-Day invasion of Normandy, France. Founded by historian and author Stephen Ambrose, the Museum tells the story of the American experience in "the war that changed the world" (nationalww2museum.org). Located in the Crescent City's Warehouse District, close to the French Quarter and the Mississippi River, the Museum has been dedicated to exploring all facets of the war experience in response to a Congressional designation and requests from veterans. By September 25, 2003, Congress named the National WWII Museum, "America's National WWII Museum" (nationalww2museum.org).

New Orleans was home of the Andrew Higgins who designed the LCPV, or Higgins boat, which was the landing craft that brought United States (US) soldiers to war torn shores during WWII. More than 20,000 Higgins boats were built and tested in southeastern Louisiana during the war. Dwight Eisenhower once claimed that Higgins was "the man who won the war for us" (nationalww2museum.org). For that reason, the National WWII Museum is located in New Orleans. The Museum currently occupies one hundred and seventy eight thousand square feet and is still expanding. It has been voted the number one tourist attraction in New Orleans and third best US museum by Trip Advisor, a website that provides reviews of travel related content (Trip Advisor).

National WWII Museum Mission Statement

“The National WWII Museum tells the story of the American experience in the war that changed the world—why it was fought, how it was won, and what it means today—so that all generations will understand the price of freedom and be inspired by what they learn” (Holmes).

History of the Stage Door Canteen

BB’s Stage Door Canteen, located in The National WWII Museum, is a performance venue that honors the stars of the 1940s who volunteered their time to entertain and serve the GIs during WWII. Historically, Stage Door Canteens across the country were considered safe havens where servicemen could be entertained by the best big bands, dance with the ladies, eat, and even rub elbows with celebrities of that time (Urwin). Many soldiers were leaving home for the first time and canteens around the country offered a welcome opportunity to forget their anxieties.

Run by a volunteer organization, the American Theatre Wing, Stage Door Canteens were immensely popular. One of the many praiseworthy qualities of the canteens was their egalitarian credo (Urwin). They were open to all servicemen of the Allied nations and there was no trace of segregation. The canteens managed to adapt to the changing needs at different stages of the war. As military hospitals filled up with wounded servicemen, nurses took recovering patients to the canteens for nights out. Stage Door Canteens closed by the end of 1945 after the war ended and they were left to live on in memory and legend.

BB’s Stage Door Canteen in the National WWII Museum opened in 2009 and has been providing guests quality productions with the 1940s-era backdrop of Hollywood glamour and style. It was recently renamed BB’s Stage Door Canteen due to a sizeable donation of twenty million dollars from Donald “Boysie” Bollinger, the former chairman and CEO of Bollinger Shipyards Inc. This is the biggest private gift the National WWII Museum has received in its

fifteen year history. The donation was announced in March of 2015 and the Stage Door Canteen was changed to BB's Stage Door Canteen, adding the nickname by which the Bollinger's grandchildren refer to their grandfather (Pope).

Entertainment Department Mission Statement

"The Entertainment Department of the National WWII Museum strives to produce professional, historically accurate, and stylistically authentic, WWII era entertainment and programs to present at the museum's Stage Door Canteen, and at other venues on and off campus. The goal is to entertain as well as educate our audience" (Entertainment Department Operations Manual).

General Management Structure

The National WWII Museum is a private, nonprofit organization led by a sixty-member national Board of Trustees. Gordon "Nick" Mueller is the Museum's current President and CEO. Departments are further broken down with directors, managers, and employees (See Table 1). The Entertainment Department has one Director, Victoria Reed, and one Assistant who oversees the department. The Entertainment Director reports to the Associate Vice President of Operations, Paul Parrie (New Hire Orientation).

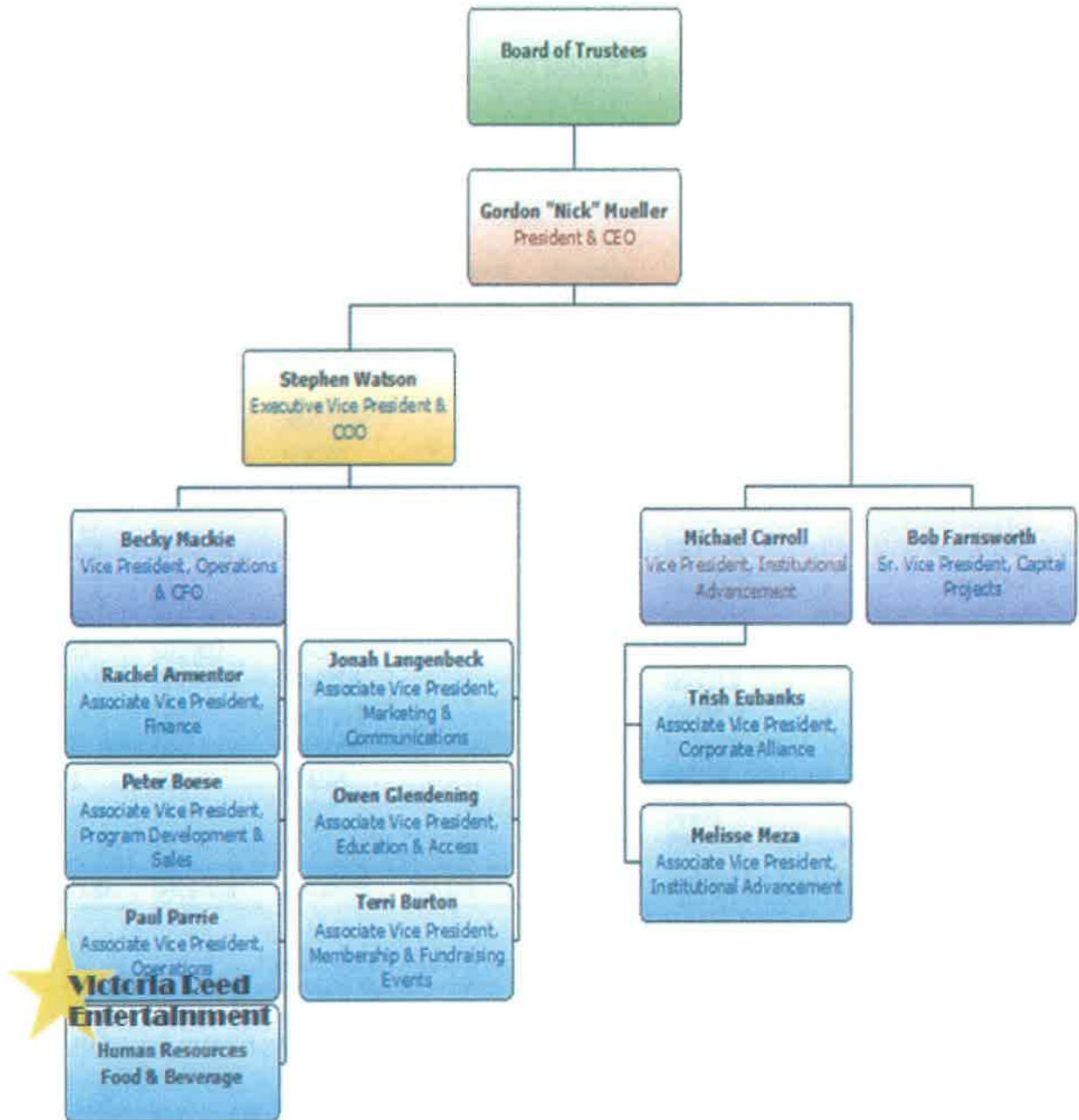


Table 1: Management Structure Chart
 Source: National WWII Museum Orientation Handbook

Funding

The National WWII Museum is funded by an array of sources (See Table 2).

CONSOLIDATED STATEMENT of activities and changes in net assets Fiscal Year 2014

The National World War II Museum, Inc.
and Subsidiaries June 30, 2014 (with
comparative totals for 2013 and 2012)

	2014			2013	2012
	Unrestricted	Temporarily Restricted	Permanently Restricted	Totals	Totals
SUPPORT AND REVENUES					
Grants	\$ 988,076	\$ 791,070		\$ 1,779,145	\$ 4,778,966
Contributions:					
Capital Campaign		14,527,988		14,527,988	6,718,085
Endowment			567,208	567,208	1,255,746
Other	3,067,465			3,067,465	2,260,972
Tax credit incentives		1,696,573		1,696,573	-
Memberships	6,726,019			6,726,019	6,098,108
Admissions	10,280,373			10,280,373	7,964,849
Facilities and property rental	1,787,590			1,787,590	1,400,465
Sponsored events and conferences	4,322,719	849,724		5,172,443	1,997,312
Food and Beverage	5,756,481			5,756,481	4,983,879
Museum Store	2,386,333			2,386,333	1,965,845
Investment income (loss)	2,581,131	389,843		2,970,974	2,293,840
Sponsorships	152,800			152,800	517,700
Miscellaneous	78,235			78,235	643,413
Net assets released from restrictions	17,385,813	(17,385,813)		-	-
Total support and revenues	57,899,807	(827,188)	557,208	56,769,827	46,812,736

Table 2: 2014 Fiscal Year Report, Support & Revenues
Source: FY14 Form 990: The National WWII Museum

The largest source of income for the Museum is Admissions. At twenty four dollars per general admission ticket, over ten million dollars was earned in 2014 due to the steadily increasing volume of Museum attendees (nationalww2museum.org). Memberships are also at the top of the list for earned income sources; basic memberships start at a fifty dollar "Friend" level and go up to a five hundred dollar "VIP" level. Each membership comes with its own list of benefits.

Grants and contributions play a sizeable part in the Museum's support. These funds come from an array of sources, including individual donors such as Paul and Madlyn Hillard and Donald "Boysie" and Joy Bollinger. Business such as The Boeing Company and Capital One also contribute to the Museum. Foundations, private and public support, and federal and local government funds are other sources that help contribute to the support of the Museum (Holmes).

Live performance ticket sales are the largest source of revenue specifically for the Entertainment Department. Following live performance ticket sales is the revenue from the live events off site. See the table below for the July 2015 Month-to-Date (MTD) budgeted income statement.

Income Statement					
Fiscal Year 2016 - July 1, 2015 - June 30, 2016					
		July 2015		ANNUAL BUDGET	
		MTD Actual	MTD Budget	FY16 Budget	
130 - Entertainment					
REVENUE					
Operating Revenue					
Live Performances					
10-4000-130	Live Performance Ticket Sales - E	\$12,366.99	\$18,910.00	(\$6,543.01)	\$464,526.50
10-4001-130	Live Performances - Off Premise	\$16,300.00	\$10,000.00	\$6,300.00	\$152,000.00
	Total	\$28,666.99	\$28,910.00	(\$243.01)	\$616,526.50
	TOTAL OPERATING REVENUE	\$28,666.99	\$28,910.00	(\$243.01)	\$616,526.50
	TOTAL REVENUE	\$28,666.99	\$28,910.00	(\$243.01)	\$616,526.50

Table 3: Entertainment Department Operating Revenue for July 2015
 Source: Entertainment Department July 2015 Variance Report

Entertainment Programming

The Entertainment Director spends much time researching shows that will promote the theatre's mission. Many of the shows are developed from original scripts written exclusively for

BB's Stage Door Canteen by the Entertainment Director. Shows are cast on a need-for-talent basis. Auditions are held in the canteen and the Entertainment Director also utilizes the New Orleans city-wide talent search. The Entertainment staff places audition notices on social media, StageClick.com, and in local papers to recruit talent. Many artists are also invited to audition if they fit a specific role. Currently there are five main stage productions in rotation throughout the year in BB's Stage Door Canteen. All of the following shows are original works created by the Entertainment Director: *Jump, Jive & Wail: The Music of Louis Prima*, *Thanks for the Memories: Bob Hope and his All-Star Pacific Cast*, and *Sentimental Journey*. The Victory Belles shows this season include *America's Wartime Sweethearts: A Tribute to the Andrews Sisters*, *Songs that Won the War*, and *A Swingin' Christmas*. (See Appendix A).

Victory Belles



The National WWII Museum's Victory Belles is a charming vocal trio who travel the globe delighting audiences with their spirited performances, which feature dazzling costumes, audience interaction, and musical hits such as "Boogie Woogie Bugle Boy," "Don't Sit Under the Apple Tree," and "God Bless America," all of which are sung in rich, three-part harmony. Created in 2009 by the Director of Entertainment, today there are fifteen active Victory Belle performers keeping America's vivacious musical history alive with regular performances every Wednesday at BB's Stage Door Canteen, as well as across the country and overseas. Ten Victory Belles are based in New Orleans and five are based out of New York City. Notable performances include a United States Organization (USO) tour to perform for the troops in Okinawa, USO

Galas in Guam, Japan, and Hawaii, The National Anthem at the Saints NFL football games, and on board the USS Midway in San Diego, California. They also perform with many of the United States Military bands. The Victory Belles are proud to serve as ambassadors of The National WWII Museum and are honored to salute our nation's veterans in song (See Appendix B).

Victory Bands



The National WWII Museum's Victory Bands include the following ensembles:

- **Victory Big Band** (17-piece ensemble plus vocalist)
- **Victory Six** (trumpet, saxophone, trombone, piano, bass, and drums)
- **Victory!** (2 singers, trumpet, saxophone, trombone, guitar, keyboard, bass, and drums)
- **Victory Brass Quintet** (2 trumpets, French horn, trombone, and tuba)
- **Victory Trio** (trumpet, piano, and bass)

Each of these group's specialize in playing the music of the WWII era and regularly perform big band standards from Glenn Miller, Benny Goodman, and Duke Ellington. All Victory bands are available for private events held at the museum as well as other venues. White dinner jackets, red pocket squares, and black pants are the attire for all Victory Band members.

Stage Door Idol

Stage Door Idol is an annual vocal competition that is held at The National WWII Museum. This year marks its sixth year and its attendance continues to grow. Preliminary auditions are held at the beginning of the summer and four semi-final rounds are held thereafter where contestants sing for a panel of judges and a live audience. Contestants are asked to prepare

a song that was written or recorded in the 1940s. Finalists receive an invitation to compete at the final round where they perform with the Victory Six band. The Stage Door Idol winner is awarded one thousand dollars cash prize and invited to perform at the Museum's popular Sunday Swing series (see Appendix B).

Sunday Swing



Sunday Swing is a program held in BB's Stage Door Canteen during the summer months. Professional swing dance instructors from the New Orleans area are hired to provide coaching for dancers of all levels. Following the dance lessons, local musicians play popular big band swing hits for the guests to dance and show off their newly acquired dance skills.

Theatre Summer Camp

The Entertainment department collaborates with the Education department to develop a two week theatre summer camp to teach campers about entertainment in the 1940s and prepare a final theatrical production. This year was the second summer for the theatre camp which had fifteen campers, doubling its attendance from last year. Campers' ages ranged from eight to thirteen and campers were given opportunities to contribute to the camp's final production. Emphasis was placed on theatre elements such as set design, costuming, lighting, sound, stage movement, music, and performance. The camp concluded with a final performance that was

opened to the Museum staff and campers' families. This year's theatre camp show was titled *This Joint is Jumpin* (See Appendix C).

Special Events

Occasionally, the Entertainment Department will assist with special events on the Museum's campus and take charge if they are located in BB's Stage Door Canteen. Events like Soaring Valor, put on by the Gary Sinise Foundation, the Victory Gala, and New Year's Eve celebrations all rely heavily on the Entertainment Department's expertise and talent. This year the Canteen had the pleasure of hosting a private event for Linda Hope, Bob Hope's daughter. Roles and responsibilities are assigned as needed, dependent upon what event is to take place.

Chapter Two

The Internship

On June 16, 2015, I accepted a full-time position as the Entertainment Production Assistant with the National WWII Museum's Entertainment Department. Under the supervision of the Director of Entertainment, Victoria Reed, I began working towards completion of the four hundred and eighty hour internship requirement. I collaborated with other departments in the museum such as Audio/Visual (AV) Technology, Visitor Services, Marketing, Education, and Banquets. This position held a variety of roles and responsibilities. My duties could be classified into three different categories, front of house, back of house, and administrative work.

My assigned office at the museum was a former storage closet used for various props and costumes. Administration decided to turn it into the Entertainment Assistant's office in 2013. Organizing the office space and making it a functioning work environment became one of my ongoing tasks. The office houses two desks with two desktop computers. One office was used for the Entertainment Assistant and the other is used for any volunteer or intern that might need a space to work (See Appendix D).

Front of House Responsibilities

The National WWII Museum prides itself in making memorable first impressions. They currently have over three hundred employees who go above and beyond to make sure guests have an unforgettable experience (New Hire Orientation Manual). BB's Stage Door Canteen is no different. From the moment a guest arrives for a show they are greeted with warmth and hospitality. It was my responsibility to ensure that the Canteen was picture perfect for patrons to enter into a 1940s style theatre experience. My main priority, on show days, was to get the house and stage prepared for each performance. I would place any props that the show called for, make

sure the house looked presentable, and take care of any final details like arranging fresh flowers or candles for the theatre foyer.

The American Sector restaurant staff was responsible for table placement and preparing the room for the meal that preceded the show. The Visitor Services team was in charge of taking reservations for each show. Each table was assigned specifically to each guest and set according to the number of each party. Guests had the option to let Visitor Services know if they were celebrating a special occasion such as a birthday or anniversary.

Once the tables were set and ready, I would add a Stage Door Canteen tin can to each table that contained three pieces of material: a comment card, a gift shop coupon, and an upcoming program flyer. As soon as guests were being seated, I would assist the hostess and greet incoming patrons. Assisting the hostess included making special visits to tables that had WWII Veterans, guests celebrating a birthday or anniversary, and any special patrons indicated by Visitor Services.

At the beginning of each performance I would make announcements from the stage. I welcomed the audience, explained the purpose of BB's Stage Door Canteen, and reviewed the marketing materials located in the tin cans. This was also my opportunity to honor the WWII Veterans in the audience and patrons celebrating special occasions. In addition to my curtain speech, I would wear different 1940s fashions sold in the Museum's gift store to promote the merchandise. The curtain speech required an amount of flexibility and improvisation skills due to frequent audience interaction. Mingling with the guests and giving the curtain speech became one of my favorite responsibilities. After the show, I collected any completed comment cards, which I used in my after action report.

Back of House Responsibilities

As with any theatre, the order and maintenance of the back stage area is of the utmost importance. I was responsible for the state of the dressing rooms and ensured they were always stocked with essential supplies. During performances I acted as stage manager, props master, and wardrobe supervisor.

I quickly learned that the stage manager is the key role to any successful theatre production. Stage Manager is a unique job that can sometimes result in high stress. This would require me to think quickly and often be creative with finding solutions during performances. My normal stage manager responsibilities included giving call times to the actors and musicians, assisting with costume changes, and acting as a liaison between actors and the director. Before every show I made sure that all props were set and each performer's needs had been met. I contacted the tech crew and ensured that they were in position and all microphones were functioning (See Appendix D).

Due to the small number of staff of the Entertainment Department, I would often be responsible for obtaining prop pieces and costumes for different shows. I referred to the prop inventory file to determine if we needed to purchase a new prop and if so, would search online for various props. I would also consult local bargain stores to try to acquire prop pieces on a budget.

As Wardrobe Supervisor, my duties included, but were not limited to, ensuring the cleanliness of the costumes used for performances. Further, I arranged travel gigs for the Victory Belles or Victory Band. I maintained a spreadsheet of any items in need of repair or anything that needed to be laundered. Having back to back performances most weekends, it was important to keep track of the costumes' needs in a timely manner.

Maintaining a current file of inventory was another large responsibility. When I arrived at the Museum, the Entertainment Department decided to move props and costumes to a new storage facility. This facility was not located on the Museum's campus. This situation created the risk of not knowing where certain items were located. I participated in the creation of a system and spreadsheet that indicated where all props and costumes were stored.

Administrative Responsibilities

My administrative duties encompassed a wide range of responsibilities. From filing Actors' Equity Association (AEA) reports to creating scripts for Stage Door Idol, the Entertainment Director relied heavily on my organizational skills to assist with daily administrative work. While my main focus surrounded the live productions, having superior administrative skills proved to be vital.

Artist Liaison

Stage Door Canteen productions contracted mostly local New Orleans artists for its endeavors. However, occasionally guest artists were contracted to appear at the Canteen. In such instances, I was responsible for coordinating each artist's flights, hotels, and transportation. A majority of the actors that appear at the Canteen were non-Equity members, but periodically an AEA member would be cast for a specific show. In such cases, I would prepare the AEA Weekly Report that contained information for Equity League pension, health, and 401(k) contribution information. These reports were prepared and then sent to the Chicago AEA office (AEA Document Library). Making sure AEA dues and pension payments were sent in on time was also my responsibility.

Employee Relations

Preparing the bi-weekly payroll sheet was another aspect of my administrative responsibilities. My duties included creating a spreadsheet logging Entertainment employees' hours to send to the Accounting Department. For artists who were considered contract workers, I filled out a check request for their payment. I was also in charge of maintaining a sign-in sheet for the actors and musicians to fill out. The sign-in sheets were turned in with the payroll spreadsheet and check requests for auditing purposes.

Each week I attended a variety of interdepartmental meetings. Every Thursday I would meet with the Stage Door Canteen team which consisted of Visitors Services, Facilities, Banquets, and AV Technology. We discussed guests' comments that were left on the comment cards and brainstormed ideas to enhance the overall experience for future productions. I found these meetings very helpful and beneficial to engage with the heads of these departments for improving our service.

The Entertainment Director, AV Technology Director, and I would meet weekly to discuss upcoming productions and different needs for the Entertainment Department. I was responsible for recording the meeting minutes and emailing them to appropriate departments.

I also met weekly with the Marketing Department to discuss different social media strategies and ideas. I enjoyed working with the Museum's social media coordinator. She allowed me latitude to be creative in developing content and then provided constructive feedback on my work.

Education & Outreach

Throughout my internship I worked closely with the Entertainment Coordinator, Amanda Ridgell. Together we collaborated on, and created, a proposal to have the Victory Belles visit

different schools and arts organizations in the New Orleans area to engage with students pursuing careers in entertainment. Topics of discussion included skill-building tactics, preparing for auditions, and practical performance advice. This initiative gave students a chance to interact with local professional entertainers. We concentrated on contacting New Orleans organizations that cater to young performers such as New Orleans Center for Creative Arts (NOCCA), the Heritage School of Music, and local universities with theatre and music programs. I arranged Skype sessions with arts schools outside of the city. The Victory Belles had multiple Skype interviews with schools in the Northeast such as South Shore International College Prep High School Youth Mentoring Program in Chicago.

Marketing & Social Media

With the assistance of the WWII Museum's Marketing Department, I assumed control of two social media platforms for the Entertainment Department. I was responsible for creating content for the *Victory Belles* and *BB's Stage Door Canteen* Facebook pages. This included promoting upcoming canteen shows, relaying pertinent information to the Entertainment Department happenings, and highlighting any news worthy content in hopes of marketing shows and attracting new audience members. During my time at the Museum, I assisted in creating a YouTube channel specific to BB's Stage Door Canteen. This was revolutionary for the Entertainment Department and greatly aided the Entertainment Coordinator in booking the Victory Belles and Victory Bands at outside venues. Video footage proved to be popular on social media platforms and helped increase Facebook visibility. I often used my own personal camera to shoot footage of some of the performances. The Victory Band's contractor, Jay Hagen, and I collaborated on which musical selections to record. I had the opportunity to incorporate the technology and marketing skills acquired throughout my education. Additionally, I utilized

Adobe Photoshop frequently in preparing flyers, images, and creating the first ever Victory Belle newsletter. In the months I controlled the Entertainment Department's social media platforms, audience engagement and online interaction increased by a combined sixty-two percent (Facebook Administrative Report) (See Appendix E).

Promotion

Currently, the Victory Belles and Victory Bands are listed as works for hire on the website GigSalad.com. GigSalad is an easy way to book entertainment services for different types of events. There are over sixty thousand performers and service providers offered on this website (gigsalad.com). In addition to GigSalad, I presented the idea to have the Victory Belles and Bands listed in the Musical America publication. Musical America provides digital and print points of contact for performing arts organizations and professionals to contact in furtherance of their art and businesses (musicalamerica.com). Operations Vice President Paul Parrie, approved this proposal and the Entertainment Coordinator and I moved forward with the addition of the Victory Belles and Bands to this publication for future bookings (See Appendix F).

Purchasing

Due to the high volume of props and costumes purchased for each show, I devoted time to completing purchase requisitions and filing receipts to comply with the Museum's auditing and accounting policy. Each purchase had to be coded with the appropriate project code so it would be debited from the correct account. Purchases were either acquired with the department's Visa bill, petty cash, or a check from the accounting department.

Performance Reports

After each performance at BB's Stage Door Canteen, I was responsible for filing an After Action report. This report addressed any issues that arose in regards to sound, lighting, costumes,

and any other aspects of the production. I would attach the comment cards completed by guests. This report was sent out to the heads of each department involved in the day's production. In cases of traveling shows for the Victory Belles or Victory Bands, the acting company manager would complete the After Action report and submit it to me along with any travel reimbursement paperwork. I filed a check request for appropriate reimbursement and addressed any needs the report indicated.

Scoping Statements

Prior to acceptance of programming at the Stage Door Canteen, a scoping statement had to be created for each proposed production. Each scoping statement included a description of the program, justification for producing the work, goals for the show, and success metrics. This is also where the director submitted a budget proposal for the production. I assisted the Entertainment Director in the preparation of these reports and accompanied her to present the scoping statements at meetings with other departments before being officially submitted for approval (See Appendix G)

Stage Door Idol Competition

This year marked the sixth year for the Stage Door Idol singing competition. The competition is modeled after the hit television show *American Idol*, but with a 1940s twist. I was tasked with creating each week's script for the emcee to read. The script contained each contestant's biography, an interesting fact about their song selection, judges' biographies, and other relevant information. I was also in charge of ticketing and kept track of the cash during ticket sales. Marketing the competition was another responsibility of mine. I relied heavily on social media to attract audience members. At the conclusion of the competition, I had several suggestions for reaching a larger pool of singers to audition. This year the competition had forty-

two singers audition. To boost applicants I recommended marketing this competition heavily to music students at universities in the greater New Orleans area. The city has nine universities with music programs. Because the competition has a one thousand dollar cash prize, this would easily draw a college crowd.

Chapter Three

SWOT Analysis

The National WWII Museum's Entertainment Department

Throughout my internship at the National WWII Museum's Entertainment Department, I observed and gained firsthand experience regarding the department's internal and external factors that make it successful. I also experienced issues that I believe hinder its growth and have identified areas in which the department could improve.



(Figure 1: SWOT Overview)

Strengths

Production Quality

The Entertainment Director, Victoria Reed, has an extensive background working with WWII Veterans. Having performed in countless USO productions and organized her own USO trio, Reed has a comprehensive understanding of creating and directing shows centered on 1940s music. Her talent works in tandem with her knowledge of the entertainment industry and familiarity of war time music and its history. She also has an impeccable eye for detail and a standard of perfection. Reed not only directs a large number of the productions, but she also writes original works for the Museum and the Stage Door Canteen. Reed's productions are not only thoroughly entertaining, but also educational. Her ability to regale and educate an audience about WWII through war time music is remarkable.

New Orleans Musicians

A majority of the musicians and actors who perform at the Museum come from New Orleans. With a plethora of finely trained musicians to cast, Reed has no lack of talent to pick from. Most musicians, actors, choreographers, dancers, who are contracted at the Museum, are highly trained.

Dinner Theatre Experience

The Canteen is located in a state of the art facility and attached to one of the most popular restaurants in the New Orleans area, the American Sector. Roughly seventy five percent of the productions at BB's Stage Door Canteen take the form of a dinner theatre experience, which is a rarity in the New Orleans area. Guests arrive one to two hours prior to the performance and dine in the Canteen before the show starts. This type of theatre experience is quite popular with an older audience (See Appendix H).

Museum Support & Reputation

The Entertainment Department at the National WWII Museum is but one small piece of a larger institution. The Museum is constantly breaking its own attendance records and is considered a "must see" attraction. Winner of the 2015 Travelers' Choice awards, the National WWII Museum ranks the number three museum in the nation, number fifteen museum worldwide, and remains the number one attraction in New Orleans (nationalwwiimuseum.org). It has even captured the attention of celebrities such as Gary Sinise and Tom Hanks. Both are huge supporters of the Museum and its mission. The Museum also had the honor of hosting guests such as Michelle Obama, Natalie Cole, Linda Hope, and Beyonce.

Support on national and international level aids in the sustainability and longevity of the organization. Because the Museum has such an outstanding reputation and support system, this allows the Entertainment Department to reap associated benefits. Review websites such as Yelp and Trip Advisor allow guests to offer feedback and critiques of their experiences. The Museum receives predominantly positive reviews and complimentary remarks. These websites also reference BB's Stage Door Canteen and the shows they offer. The Internet is an additional vehicle for guests to discover and become informed about the happenings of the Entertainment Department.

The National WWII Museum is currently undergoing further expansion of its existing campus. By 2016, there will be a new parking garage, hotel, another exhibit pavilion, and covered catwalks to enter all Museum buildings (New Hire Orientation Manual). The expansion will increase the number of visitors the Museum attracts, thus increasing the visibility of the Entertainment Department (See Appendix H).

Interdepartmental Resources

Even though the Entertainment Department staff is a team of two employees, there are several departments that help collaborate and bring the canteen productions to life. The AV Technology Department, Marketing Department, Visitor Services, Banquets, and Education Department all play a role in the success of the productions.

The AV Tech Department employs specialists in lights, sound, design, and other aspects of technical support that are vital to a theatre production. They also assist in the assembly of each show's set design. The AV Tech Department team is a pivotal part to the success of Canteen productions.

The Marketing Department assists in creating specialized signage for each production at the Canteen. The theatre rarely prints traditional show programs, so the main show sign outside the theatre provides performer biographies, crew information, and graphics. While the majority of social media marketing is handled by the Entertainment Production Assistant, the Marketing Department is responsible for advertising on a grander scale to promote upcoming Entertainment events (See Appendix H).

Weaknesses

Marketing & Promotion of Productions

While the National WWII Museum staffs its own Marketing Department, Entertainment productions are not always considered a priority. The bulk of marketing resources are used to promote the Museum exhibits and expansions. It is then left up to the Entertainment Department staff to market and promote the productions themselves. Social Media is the main form of marketing used. While relevant to younger audiences it is not always the most efficient way to reach current audience goers.

There is a lack of signage throughout the Museum indicating the location of BB's Stage Door Canteen and hinders potential patrons from discovering the venue. I would sometimes hear comments from guests that they were unsure where to go, as the Museum campus is quite large.

Until the new parking garage is complete, parking remains an issue for the theater. There is a designated paid parking lot across the street from the Solomon Victory Theatre building, street parking, or parking garages in the surrounding area. The Museum is located in New Orleans' Central Business District, which is also home for the Ogden Museum, Contemporary Arts Center, and several restaurants. All of which compete for the same parking spaces. This sometimes causes guests to arrive late to performances or arrive frustrated at the lack of parking.

Public Relations

There is a lack of public relations among the Entertainment Department and the local New Orleans community. Frequently, Canteen guests will claim they did not even know the venue existed. While the Victory Belles have multiple performances a week, they are often shows for repeat patrons and clients. The Canteen is fortunate to have faithful patron groups that come enjoy multiple shows throughout the season. However, these audiences are of the same demographic. The Entertainment Director is primarily concerned with promoting the productions among nursing homes and Veterans Affairs (VA) hospitals; therefore, promotion among different demographics is almost non-existent.

Ticket Purchasing

Purchasing tickets on the Museum website is another weakness. There is no box office for guests to acquire tickets and this sometimes prevents full houses for shows. The majority of performances include a meal that is a part of the ticket price. There is an option for a show-only

ticket, but these are generally for evening performances. Matinees do not offer guests the choice for a show-only ticket.

Theatre Location & Design

BB's Stage Door Canteen is home to most of the entertainment productions. Its physical location is ideal due to it being housed in between the American Sector Restaurant and the Solomon Victory Theatre, home to the *Beyond All Boundaries* movie attraction. However, it is often mistaken for an additional dining room. The main lobby area in the Solomon Victory Theatre contains a gift shop that is usually highly congested during normal Museum hours and can be frustrating for Canteen guests.

The Canteen theatre seats approximately one hundred and sixty patrons in a dinner theatre style design. There is a balcony with additional tables and seating and home for the production booth. Sometimes guests feel as though their experience is lacking when they are seated upstairs due to the slight difference in sound and sight obstruction the balcony railing creates.

The theatre design is a major weakness as it has limited wing and fly space which hinders the type and size of set pieces for productions. There is also no scene shop on the Museum campus to construct, build, or store set pieces. The tech crew is forced to complete these tasks at a storage warehouse on Constance Street, approximately half a mile away from the Museum. Set pieces are assembled and stored in a non-climate controlled area. The lack of storage creates a high stress environment during show season. Most props and costumes that are not used consistently have been relocated to a storage facility closer to the Museum, but still not on its campus. This storage unit is located on Annunciation Street and is climate controlled to ensure costumes do not get damaged.

There are two small dressing rooms backstage which create a crowded environment during a show with a large cast. Several shows have anywhere between eleven and seventeen cast members and the backstage area is simply too small for everyone to fit comfortably. While the closeness can create some form of camaraderie, it is often viewed as an inconvenience for most performers.

Under-Staffing & Poor Departmental Communication

The National WWII Museum is a well oiled machine that employs over three hundred staff and nearly one hundred and fifty volunteers (New Hire Orientation Manual). However, the Entertainment Department lacks the manpower to operate as fluidly as the rest of the Museum. With only two full-time employees, the under-staffing issue is indisputable. Most days exceeded the typical eight hour work day and, as the Entertainment Production Assistant, I was encouraged not to surpass the budgeted forty hour work week. There is a wide array of tasks and responsibilities to accomplish. Due to the nature of the entertainment world, two employees simply are not sufficient.

Poor communication between Entertainment Department employees was also an issue on varying levels. This could be attributed to the high stress of the entertainment atmosphere and lack of staff. Unfortunately, this added an additional level of agitation to the work environment.

Not Utilizing Current Technology

There is extensive paperwork that had to be logged for each purchase on the Visa purchasing card. The web system that the Museum currently uses is dated and repetitive as the same information is recorded in several other places. The Entertainment Director was uncomfortable using most operating systems on the computer, so she would frequently pass these

duties off without much explanation. Little to no training was received on the Museums web-based systems, and I was left to figure out answers for myself.

Regarding the payroll system, there is an abundance of paper used for each payroll period. This method seems wasteful given that we operate in such a paperless age. Physical sign-in sheets were made each pay period for performers to sign in, and individual check requests were filed each pay period for every employee who was not considered a Museum employee. This could sometimes result in up to thirty check requests being filed every two weeks for a given pay period. This system is outdated and could easily be done via a web-based system.

In the Entertainment Department, there is no accessible database system for guest contact information. When patrons visit the Stage Door Canteen, they are given the opportunity to fill out a comment card that asks basic contact information and includes room for suggestions on how to improve their experience. These cards are collected after every show and a Museum volunteer enters the information into an Excel spreadsheet. The information then remains on the desktop and accrues more names throughout the show season. There is no organized system to utilize the patron's contact information once it is gathered.

Opportunities

New Orleans Music, Theatre, & Film Scenes

New Orleans is becoming one of the leading cities for up-and-coming performers and entertainers. Now referred to as "Hollywood South," New Orleans plays a vital role for the film industry today (Scott). The city also has countless live music venues and theatre settings. This presents an incredible number of opportunities for the Museum's Entertainment Department to hire out their productions and performers. Relationships between the National WWII Museum,

one of the city's largest non-profit organizations, and venues across different entertainment genres could be mutually beneficial.

Swing Music Resurgence

Pop culture is cyclical in nature (Sanderson). Such is the case with the revival and popularity of swing music, that goodtime jazz style music that dominated the American radio between 1935 and the end of WWII. The movement of *Postmodern Jukebox* has been wildly popular all over the world. Their mission is to “take pop music back in time” (pmjlive.com). There is also an increase in the number of venues offering swing dance lessons and dance sessions. Drawn in by New Orleans’ wealth of live swing and jazz music, award-winning professional swing dancers have moved to New Orleans and have kick-started a local revival of the neo-swing movement that first gained national attention in the late nineties (Reid). The Victory Belles and Bands perform almost exclusively jazz and swing music. This presents a strategic opportunity to captivate a newer audience.

Potential Collaboration with Local Organizations

Collaborations with other New Orleans organizations could provide new opportunities to draw in visitors to the Museum and gain exposure to the Stage Door productions. New Orleans is known for its festivals. Jazz Fest, Faux Real Fest, and French Quarter Festival are all favorites among the locals and would be excellent opportunities to showcase the Museum's talent.

The Victory Belles have performed at several New Orleans Saints Football games. This is tremendous exposure and has created additional opportunities to perform at other National Football League (NFL) games. Several of the Belles are invited to perform at local jazz clubs and music venues due to the publicity from performing at the Canteen. Collaborating with the local arts community and other non-profit organizations would only help in gaining new patrons.

Entertainment Coordinator Position

In June of 2015, the Museum created the Entertainment Coordinator position. This job reports to the Sales Department and solely act as a booking agent for the Victory Belles and Victory Bands. Before this position was created, it was left up to the Entertainment Director to locate additional venues for the Belles and Bands at which to perform. Now the Director is freed up to concentrate on other tasks, and the Entertainment Coordinator has resources to focus on finding gigs. The Entertainment Department is already seeing the benefit of this position as they have an increase in the number of gigs booked for the Victory Belles by twenty nine percent in only five months (Ridgedell).

Threats

Aging Audience

Most of the seats that are sold in BB's Stage Door Canteen are to "Baby Boomers" and those of the generation born around the time of WWII. Because of this, the audience thoroughly enjoys the productions put on as they are familiar with the era of music. They have become loyal patrons. However, younger audience members are quite scarce and uncommon. The Millennial generation has been dubbed "Generation Debt" and might feel that they are in no position to become regular patrons to any theatre (Aucion). With ticket prices ranging from forty to sixty-five dollars, it is not surprising that Millennials would opt not to attend performances at the Canteen. This presents the ultimate threat for the Entertainment Department: what happens when the existing audience starts to thin out and there are no replacements? (See Appendix I)

Lack of Diversity

New Orleans is a melting pot of races, ethnicities, and backgrounds. It is a city of varying demographics and inhabitants. Currently, the Entertainment Department's performers are

comprised mainly of Caucasian singers, actors, musicians, and dancers. Because New Orleans is made of so many different types of people, this casting could be viewed as somewhat prejudiced. Previous Canteen shows have centered on 1940s musical stars such as the Andrews Sisters, Patsy Cline, and Bob Hope. While these entertainers are certainly worthy of paying tribute to, it would be beneficial to create shows about past entertainers with more ethnic diversity. Entertainers such as Nat King Cole, Billie Holiday, and Ella Fitzgerald are great examples of stars that could potentially draw in a different audience.

Local Theatre & Music Competition

The city of New Orleans has over twenty live theatre venues and countless music clubs. This makes the competition for BB's Stage Door Canteen incredibly high. Some of the Canteen performers are even cast in multiple theatre shows across the city. Large crowds are common for theatres such as Rivertown Theatre and Southern Rep Theatre. These venues are favorite spots for local performers and have faithful patrons due to their positive leadership and administration. While the Victory Belles travel around the city with their show, they perform mostly for dinner cruises and receptions. This makes it harder for them to be exposed to younger and newer audiences.

Each year the New Orleans local theatre scene holds an awards ceremony called the *Big Easy Awards*. It is the biggest theatre award for a New Orleans live theatre production. Winning this award could mean excellent publicity and reputation for that theatre. BB's Stage Door Canteen has only earned one of these awards since its inception. *Jump, Jive, and Wail: The Music of Louis Prima* won Best Original Work of Theatre in 2013 (Coviello). Sadly, no other Canteen productions have received any other awards or nominations. While the Canteen offers

high quality productions and competitive wages for performers, the attention received by other New Orleans' theatres casts a shadow on the WWII Museum's venue.

National Competition for Victory Belles

Throughout the US, there are trio ensembles similar to the Victory Belles that could potentially impact their ability to book gigs. A few of these trios include, The Manhattan Dolls in New York, The USO's Liberty Bells, and the Vintage Swing Trio in California. The USO's Liberty Bells are currently the Victory Belles' most evident threat, as they are associated with such a well-respected organization. Being connected to the USO has brought the Liberty Bells a significant amount of attention (USO Show Troupe).

The Victory Belles perform mostly music from the 1940s, the majority of these other troupes expand their repertoire from the 1920s through the 1950s. It would behoove the Victory Belles to expand their repertoire beyond the 1940s to increase their potential clients who could book them for events.

Chapter Four

Best Practices

The National WWII Museum is a renowned institution. Museums are powerful community assets economically, culturally, and educationally. They memorialize historic events and bear witness to political and social change. They strive to foster healthy dialogue and provide a venue for healing and renewal. Museums use their power to teach respect for cultural differences and foster community cohesion and sustainability (AAM.org). BB's Stage Door Canteen has great potential for exposure because of its connection to the National WWII Museum.

Marketing

The Museum's Marketing Department spares little expense when it comes to promoting its exhibits. Unfortunately, BB's Stage Door Canteen does not get the adequate attention it deserves from the Marketing team. It is then left up to the Entertainment department to market and promote the upcoming shows. The Entertainment department relies heavily upon social media to promote shows and events. However, this is not the most efficient or reliable means of marketing. Canteen shows are not frequently advertised in any New Orleans publications, such as the *Gambit*, *OffBeat Magazine*, or *Nola.com*. Averaging at least four shows a week in the Canteen, it would benefit the Museum to utilize paid advertising in local entertainment listings. There is lost revenue for the Entertainment Department due to the lack of marketing (Reed).

In general, marketing activities are those associated with identifying the particular wants and needs of a target market of customers, and then going about satisfying those customers better than the competitors (Leinbach). In the case of theatre, the competition could be television, movies, the Internet, as well as offerings by other theatre companies. This involves doing

research on customers, analyzing their needs, and then making strategic decisions about which productions to offer, as well as ticket pricing and promotion. The Entertainment Department does very little market research on what programming would appeal to a larger audience and has no marketing plan implemented to focus on goals. Currently, the only research compiled is done through the comment cards supplied at each show. Each performance averages five completed comment cards in a room of typically one hundred and fifty audience members. This is a painfully small sampling.

Public Relations

Theatre managers and directors should act as community relations experts. They need to possess the ability to understand, reach out to, and work with other elements of a community. This is partly a matter of survival; theatre managers must essentially prove their productions are a fundamental part of the community, not just a place where elites dress up and mingle. Community relations also reflects a growing awareness that what happens in a theatre can have a positive impact on a community, whether that relates to downtown revitalization, improving the quality of life for all citizens, attracting companies and workers to a community, or building cultural tourism (Webb). It is the manager who is ultimately responsible for reaching out to the community and making the theatre responsive to, and supportive of, broad community goals.

Adequate Theatre Staffing & Communication

Unemployment in the theatre coupled with the sheer ferocity of life in the American theatre should be an obvious indicator of the need for careful and consistent organizational, life, and career planning (Volz). As discussed in chapter three, the Entertainment Department staff is a team of two full-time employees. This simply is not enough manpower to satisfy all the needs of the department. The lack of staff in the Entertainment Department can cause employees to feel

burnt out due to the number of responsibilities and hours spent at the theatre. Inadequate staffing can also lead to a high turnover rate, which the department has seen specifically regarding the Entertainment Assistant position.

Often Museum employees in or working with the Entertainment Department are required to wear multiple hats. This situation can create an interesting, exciting, and challenging work environment, but can also cause undue stress on poorly applied resources. The lack of communication in the department hinders day-to-day operations and slows down production effectiveness. In order for a theatre to have a successful administration, a manager needs to understand theatre psyches, performer and employee needs, and the changing trends in the ever-evolving arts environment (Volz).

Diversifying Audiences

The average age of an audience member at BB's Stage Door Canteen is fifty-seven (Reed). Rarely do college age and young professionals visit the Canteen. This presents an issue for the future of the productions at the Museum. Diversifying audiences as a strategy for audience engagement and growth is more important than ever before. Not only important, but rather it is a matter of sustainability. Different populations such as Millennials, and ethnic groups such as Latinos and Asians, are growing in purchasing power, political influence, and educational accomplishment (Acevedo). Marketing and programming should be planned with these up and coming demographic audiences in mind.

There are two kinds of arguments for diversification: the “it is the right thing to do” argument, which is philosophically based and the one that most staff and boards from arts and culture organizations identifies with. The second is the “financial” argument, which focuses on

the economic stability of the institution in the long term (Acevedo). There needs to be a diverse audience in order to ensure a smooth transition as demographics change.

Analysis of a Similar Organization
The National Constitution Center
525 Arch Street
Philadelphia, PA 19106



The National Constitution Center, located in Independence Mall in historic Philadelphia, is the first and only institution in America established by Congress to “disseminate information about the United States Constitution on a non-partisan basis in order to increase the awareness and understanding of the Constitution among the American people” (Constitutioncenter.org). This organization is a member of the International Museum Theatre Alliance (IMTAL) and is dedicated to adhering to its recommendations for best practices (Imtal-us.org).

The International Museum Theatre Alliance provides guidelines to give organizations a greater chance for success. These guidelines include integration, serving the institution's audience, adhering to the highest standards of excellence, and human resource policies ensure fairness and safety (Imtal-us.org). The National WWII Museum is currently not a member of the International Museum Theatre Alliance. There are resources that the Museum does not have access to such as webinars, conferences, and theatre literature that the National Constitution Center has at their disposal. Being a member of IMTAL is a strategic partnership due to the diverse opportunities to expand and enhance a museum theatre program.

Since the National Constitution Center's opening day, theatre programs have been used to enhance, interpret, and personalize the story of "We the People." As a part of the Visitor Experience & Education Department, they create and produce work in-house using professional actors and theatre artists.

The in-house theatre staff writes, directs, and designs all aspects of the performance. Nora Quinn is the Director of Theatre Programs, and Robin Stamey serves as the Theatre Programs Manager. They have a team of eight that solely produce the theatre productions at the National Constitution Center. Each piece is generally performed five days a week and up to ten times per day. These productions are then archived and available to tour to other museums which host similar feature exhibitions.

There are three main programs: *Freedom Rising*, *Living News*, and the *Gallery Theatre Series* as well as other specialty programs, ranging from readings and commissioned work to theatre and exhibit hybrid productions. The National Constitution Center strives to produce the most professional pieces of theatre and performance. They aim to be connected and involved with the Philadelphia theatre community and to always use professional actors and artistic teams. Currently, the NCC employs up to thirty five local actors and designers per year and uses an ensemble and collaborative based creative process, allowing them to integrate performance in to the Center's educational programming when appropriate. Most programs are work-shopped in house, ranging from four months to two years of process and many of their programs have runs that span many years.

Museum theatre involves engaging patrons in the willing suspension of disbelief to enhance the educational experience that happens within a museum (Imtal-us.org). It ranges from storytelling and living-history interpretation, to musical and dramatic presentations, to creative

dramatics, puppetry, mime and much more. First used by only a few pioneering institutions, theatre in museums has grown into a full-fledged movement. Innovative museum professionals around the world have turned to theatre as a successful medium for educating visitors, and evaluation studies have confirmed its effectiveness.

Contrary to BB's Stage Door Canteen, the National Constitution Center makes its productions available via multiple online platforms to reach a worldwide audience. The NCC utilizes the web to its full potential and markets their performance opportunities on sites such as DiscoveryLearning.com, YouTube, and various podcasts and blogs. Appearing frequently in media publications such as the *Philadelphia Inquirer*, *OnTheMedia.org*, and *National Public Radio* (NPR), the NCC makes itself visible to the local community and nationwide audiences.

The NCC's well-staffed theatre department of ten employees allows their productions to run smoothly and efficiently. While Canteen productions are high quality and entertaining, it often comes at the price of fatigued employees. Having a fully staffed department proves to be essential at the National Constitution Center and to operate and facilitate a high number of productions without the risk of burnt-out employees.

Since the National Constitution Center creates productions shorter in length, more visitors are able to view them. The main production, *Freedom Rising*, is only seventeen minutes in length which allows more guests the option to view the show. At BB's Stage Door Canteen, the shortest production length is an hour. This kind of programming limits the type and number of audience members it will attract.

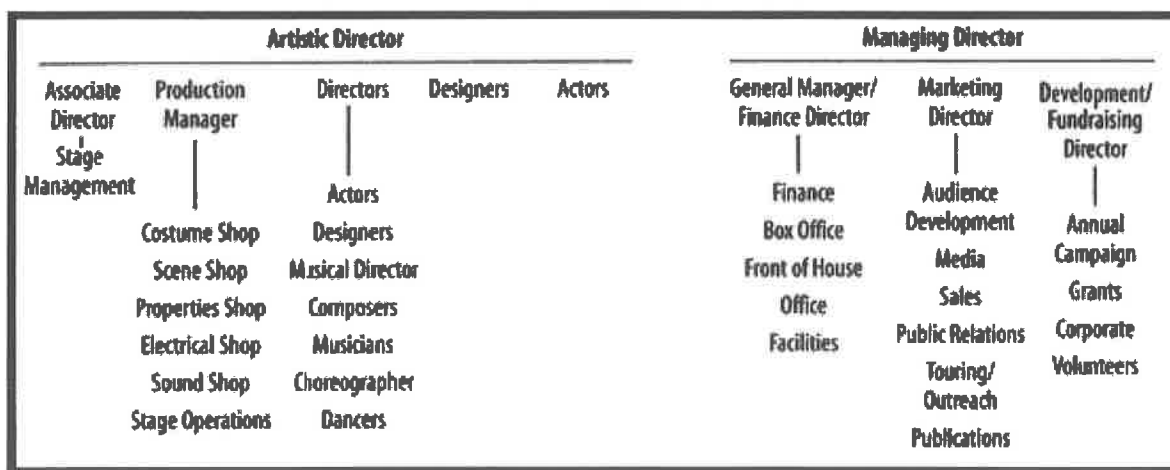
Chapter Five

Recommendations

Throughout my internship at with the Entertainment department at the National WWII Museum, I formulated suggestions for the advancement and betterment of the department. The following suggestions are aimed to be specific, measurable, achievable, and result-oriented.

Adding to the Workforce

For the Entertainment department to remedy many of its major issues, I recommend restructuring the department to accommodate three, possibly four employees. My recommendation is to have two directors, an artistic and managing, and one if not two production assistants. The following table illustrates the duties and responsibilities of the directors.



(Figure 2: Sample Suggestion of Director Roles/Responsibilities)

This would help give structure to and define roles and responsibilities for the department. There would still be a need for the production assistant to alleviate the day to day responsibilities of the department and help with front of house and back stage needs. I believe this structure would only enhance the stability of the Entertainment Department.

Increasing Visibility

The basic concept of marketing is to communicate the value of a product or service to the consumer. There needs to be a definite increase in visibility in the New Orleans area to ensure the success and longevity of Canteen productions. Some of my recommendations are:

- **Direct Marketing:** Increasing the amount of direct mail-outs, email campaigns, and telephone campaigns.
- **Improved Ticketing Access:** Allowing patrons to purchase Canteen production tickets at the ticket counter instead of solely online.
- **Signage:** In-house signage for BB's Stage Door Canteen throughout the Museum's campus. Utilizing billboards throughout the city to promote productions.
- **Paid Advertising:** Having a constant presence in local entertainment guides: *Gambit*, *Where 'Yat*, *OffBeat*, *Nola.com*, *Times Piquine*, as well as an increased awareness at local Universities with theatre and music programs (University of New Orleans, Loyola University, Tulane University, and Dillard University).
- **Publicity:** Sending the Victory Belles and Victory Bands to schools and theatre/music programs. Increasing the visibility in the community by putting them on local television and radio stations (WGNO and WWOZ). Bringing in more critics to review Canteen productions.
- **Promotional Materials:** High quality promotional videos for the Victory Belles and Victory Bands. The Victory Belles were established in 2009, and it was not until 2015 that they filmed their first promotional video.
- **Hotel Partnerships:** Creating program packages for tourists visiting New Orleans. Forming partnerships with strategic hotels with high volume clientele such as the Hotel

Monteleone, The Roosevelt, and Omni Riverfront. Inviting hotel concierges to attend Canteen productions to promote among hotel guests.

Expanding Programming Content

The National WWII Museum's mission is to tell the story of the American experience in *the war that changed the world*. This gives the Entertainment Department a solid foundation upon which to create content. New perspectives and ideas would help create an edge for an organization inhibited by a tightly focused mission. One recommendation is to utilize local talent in the area of playwriting. New Orleans is an up and coming city for young artists and playwrights (Goldberg). Hosting a playwriting competition would provide an opportunity to capture the attention of a new demographic. The Stage Door Canteen could also host a dance competition that is centered on popular war time dance styles. New Orleans has over thirty dance companies that offer dance classes. Companies such as Dance Quarter and NOLA Jitterbugs have regular attendance at their dance lessons. Hosting a dance competition would help attract and convert attendees to future Canteen patrons.

Conclusion

The National WWII Museum is one of the fastest growing non-profit organizations in the country. It has made an impact locally, nationally, and internationally and has attracted over three million visitors since its opening in 2000 (Rothstein). The Museum continues to make advancements on its physical structures and inner workings. The Entertainment Department at the Museum shows an incredible amount of potential with its high quality productions and ability to further the Museum's mission.

While adjustments need to be made within the Entertainment Department to secure its longevity and sustainability, the Stage Door Canteen could be a critical player in bringing the Museum to the next level of excellence and securing patronage long after the "Greatest Generation" has left. The rich harmonies of the Victory Belles, the toe-tapping music of the Victory Bands, and original programming written and produced by Victoria Reed all allow guests to remember the good times during the tragic years of WWII. The Canteen is truly a remarkable venue with an extraordinary purpose.

During my internship at the National WWII Museum, I learned to think quickly under pressure while still remaining poised. Time management and development of organizational systems proved to be vital in the Entertainment Department. My administration skills aided me greatly in this position and allowed me to help the Entertainment Department operate more efficiently. I believe in the mission of the Stage Door Canteen and its power to impact people. I was an advocate for the theatre and Museum on a daily basis. Above all, my work at the National WWII Museum instilled in me a greater appreciation and respect for those who fought and gave their lives for freedom.

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Appendix A (Entertainment Programming Guide)



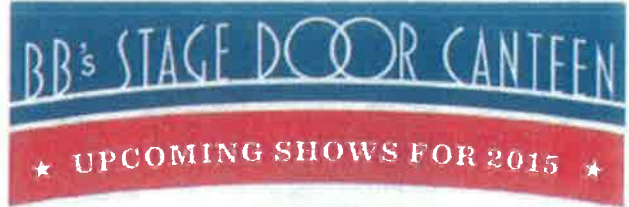
**THE VICTORY BELLES PRESENT
SONGS THAT WON THE WAR**
SEPTEMBER 16 – NOVEMBER 23, 2015

The Victory Belles bring to life the songs that inspired the Allies to victory during World War II. This new Belles show features musical gems of the era such as *White Cliffs of Dover*, *Harbor Lights*, *The Last Time I Saw Paris*, *La Vie En Rose*, and *I'll Be Seeing You*, all sung in rich, three-part harmony. You may even find yourself dancing with one of our beautiful Belles!



**JUMP, JIVE, AND WAIL:
THE MUSIC OF LOUIS PRIMA**
OCTOBER 7 – NOVEMBER 29, 2015

Our Big Easy Award-winning tribute to the man they called the "The Wildest!" returns for a limited engagement. *Jump, Jive, and Wail* celebrates a unique New Orleans talent who made an immeasurable contribution to American popular music and entertainment. Enjoy such timeless Prima classics as *Sing, Sing, Sing*, *Just a Gigolo*, *Oh Marie*, *That Old Black Magic*, and *Basin Street Blues*.



**THE VICTORY BELLES PRESENT
AMERICA'S WARTIME SWEETHEARTS:
A TRIBUTE TO THE ANDREWS SISTERS**
NOW PLAYING THROUGH AUGUST 19



"Top 10 Best Musicals of 2014"
Frederic P. Meire, NOLA.com | The Times-Picayune

Noted for their close harmonies and synchronized dance steps, the Andrews Sisters epitomized the spirit of the war years, and their optimistic songs and exuberance made them ideal morale boosters. The Belles are proud to honor the talented trio, who volunteered so much time entertaining troops.

**SENTIMENTAL JOURNEY: THE BIG
BANDS OF WORLD WAR II**
SATURDAYS, JULY 11 – SEPTEMBER 12, 2015

A romantic evening of dancing and music features a soundtrack of big-band hits played by the Victory Swing Orchestra. Hear *Sentimental Journey*, *Begin the Beguine*, *Starbuck*, *Sing, Sing, Sing*, *Tuxedo Junction*, *Take the A Train*, and other classics by Glenn Miller, Harry James, Benny Goodman, and more.



**THANKS FOR THE MEMORIES:
BOB HOPE AND HIS ALL-STAR
PACIFIC TOUR**

SEPT. 18-20, SEPT. 25-27, OCT. 23-25,
NOV. 6-8, NOV. 20-22

This lively reenactment lets you take a seat in the crowd as Bob Hope takes the stage—just as he did in World War II to entertain the troops. With a cast of 14, the show is packed with comedy, music, and lots of famous faces.

TICKET INFORMATION

Friday & Saturday, Dinner & Show	\$65
Friday & Saturday, Show Only	\$30
Sunday, Brunch & Show	\$60
Wednesday, Matinée & Lunch	\$40

Appendix B



(Pictured Above: The Victory Belles)

(Pictured Below: The Victory Swing Orchestra)



Appendix C (2015 Theatre Summer Camp Program)

Theater Camp 2015

This summer, The National WWII Museum hosted its second Theater Camp. Inspired by the music, dance, and entertainment of the WWII years, our campers explored the history of the war, learned to make costumes and sets, and rehearsed songs, dances, and comedy routines. Along the way, they made new friends, discovered new talents, and experienced the exciting life of the theater.

Director: Victoria Reed

Musical Director: April Shelling

Choreographers: Mandi Ridgell & Heidi Malnar

Camp Instructors: Ricky Bardsen, Tameal Williams, Katherine Kramer, & Katie Sandy

Set Design & Construction: Katherine Kramer, Ricky Bardsen, & Cast

Costume Design: Victoria Reed & Katie Sandy

Museum's Technical Crew

Headshots by Brian Jarreau Photography

Upcoming Shows at The Stage Door Canteen

The Victory Belles present America's Wartime Sw
A Tribute to the Andrews Sisters
(Wednesdays through August 19)

Stage Door Idol 2015
(Tuesdays, June 14-August 18)

Sentimental Journey: The Big Bands of Worl
(July 11-September 12)

The Victory Belles present Songs that Won
(Wednesdays, September 16-November 11)

Thanks for the Memories: Bob Hope and His All-
(September 18, 19, 20, 21, 27; October 23, 24, 25; Nov

Jump, Jive, & Wail: The Music of Loui
(October 2-November 2)

Visit www.stage-doorcanteen.org or call 504-528-1943



Appendix D



(Pictured Above: Entertainment Assistant Office)

(Pictured Below: BB's Stage Door Canteen)



Appendix D, Continued



(Stage Door “Marquee”/Main Show Signage)



(Backstage Area & Dressing Rooms)

Appendix E (Entertainment Dept. Social Media)

The screenshot shows the Facebook page for 'Victory Belles'. The page header includes the name 'Victory Belles' and navigation options like 'Page', 'Messages', 'Notifications', 'Insights', 'Publishing Tools', 'Settings', and 'Help'. The main content area features a post from 'Myra Rachal Nee, Jaded!!!!' with a video thumbnail and the text 'WWII Veteran, George & the lovely Belle, Andrea!'. Below the video is a photo of an elderly man in a blue plaid shirt and a young girl in a red dress. The post has '1,316 people reached' and options to 'Like', 'Comment', and 'Share'. On the right side, there is a 'Promote' section with statistics: 'THIS WEEK', '4,523 Post Reach', '516 Post Engagement', '1 of 1 Response Rate', and '7 minutes Response Time'. Below this is a 'Recent' section with a year selector from 2015 to 2009. On the left side, there is a 'VISITOR POSTS' section with three posts from 'Betty Military Belles', 'Bob Stull', and 'Mike Nicholas'.

(Victory Belles Facebook Page)

Appendix E, Continued

BB's Stage Door Canteen

Page Messages Notifications Insights Publishing Tools Settings Help

BB's Stage Door Canteen Concert Venue

Create Call to Action Share

Timeline About Photos Likes More

116 people visited this week.
Verify it for free to attract more visitors.

1,322 likes +3 this week

191 post reach this week

More Reach. Less Money.

Reach 170,000 people near BB's Stage Door Canteen. Get started for \$10.00.

Promote Local Business

ABOUT

945 Magazine St
New Orleans, Louisiana

(504) 528-1943

Add Price Range

<http://www.stage-door-canteen.com>

Promote Website

Status Photo / Video Offer, Event +

Write something

BB's Stage Door Canteen

Published by Nate Randy · October 1st at 2:08pm · Like

Get your tickets for this Big Easy Award Winning show! Jump, Jive and Wail: The Music of Louis Prima! <http://bit.ly/1rvhQ90>

Recent

2015

2014

2013

2012

2011

2010

2009

THIS WEEK

191 Post Reach

109 Post Engagement

(BB's Stage Door Canteen Facebook Page)

Appendix E, Continued

(Facebook Administrative Report)



Victory Belles

Build Audience · Promote Page

See Insights

	LAST WEEK	PREVIOUS WEEK	TREND
Page Visits	246	165	49.1%
Weekly Total Reach	7,006	2,821	148.4%
People Engaged	881	324	171.9%
Total Page Likes	4,491	4,467	0.5%



BB's Stage Door Canteen

Build Audience · Promote Page

See Insights

	LAST WEEK	PREVIOUS WEEK	TREND
Page Visits	25	22	13.6%
Weekly Total Reach	2,156	2,376	-9.3%
People Engaged	75	139	-46.0%
Message Response Rate	0.0%	100.0%	-100.0%
Message Response Time	N/A	27 mins	N/A
Total Page Likes	1,336	1,332	0.3%

Appendix F

[Favorites](#) [Login](#) [Sign Up](#)

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 Book something awesome

Search:

[Musical Acts](#) [Entertainers](#) [Speakers](#) [Other Services](#)

[Gigsalad Home](#) > [Andrews Sisters Tribute Shows](#) > [New Orleans Andrews Sisters Tribute Shows](#) > [Victory Belles](#)



Victory Belles
 ★★★★★ 3 reviews

[Andrews Sisters Tribute Show in New Orleans, LA](#) [Travels Nationwide](#) [\\$800 and up](#) [Website](#) [Call](#) [Free Quote](#)

(gigsalad.com)

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Make your international premier with Musical America!
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Artist showcase pages on MusicalAmerica.com deliver year-round visibility for individual artists, composers, conductors and ensembles. Includes listing of your name alphabetically and by category in MusicalAmerica.com database of artists.

2016 Artist Showcase:

- Artist/Group Name
- Specialty: (w/ Piano, Ensemble)
- Photo (Series, 250x250 pixels maximum)
- Sample Video to embed on page
- Biography (limit 500 words)
 - Link to download full bio file
- Management Contact (or self)
 - Address Phone Email address Web site
- YouTube, Twitter and Facebook links
- Reviews (150 words max., limit 3)
- Discography: Covers (limit 3) Links to purchase

Artist Showcase Annual Cost: \$725
BONUS: Rotating ad on Gallery and Home pages of MusicalAmerica.com

Advertise in the 2016 Musical America Directory:

- Online Showcase: \$725
- 1" Print Ad: \$280
- Total Cost: \$1005
- Package Discount: \$110*

Includes FREE copy of 2016 Musical America Directory in print and digital (\$250 value)



(musicalamerica.com)

Appendix G

(Sample Scoping Statement)

Black Angels over Tuskegee

Project Team

Victoria Reed Director of Entertainment/ Project Manager
Katie Bandy Entertainment Assistant/ Assistant Project Manager

Project Code: 4052

Program Description

Vibrantly energetic and emotionally captivating, Black Angels over Tuskegee continues to enlighten and educate Off-Broadway audiences. Presently, one of the longest running productions Off-Broadway, originally opening in Los Angeles in 2009, then transferring to New York for a two-month engagement in 2010, the award-winning, historical docudrama is a narrative of six men embarking upon a journey to become the first aviators in the United States Army Air Forces during a tumultuous era of racial segregation and Jim Crow idealism in twentieth century American history. Now in its 6th year, Black Angels over Tuskegee is inspired by true events. The production movingly illustrates how the men unite in brotherhood to achieve a communal vision. Play is set in 1942.

Justification

The Tuskegee Airman played an important role in “how the war was won.” It’s important to have this story told.

Goals

“Some plays teach, others celebrate, and a few simply entertain. 'Black Angels over Tuskegee' manages to do all three and one thing more: It inspires.”

Review by Paul Menard
from Time Out New York
February 15, 2010

- Increase patronage to the museum by expanding programming options
- Work with NOCCA on a partnership
- Museum working with Leah Chase on possible partnership

Success Metrics

- Amount of revenue generated
- Number of patrons in attendance per performance
- Number of students in attendance per performance
- Feedback from patrons via comment cards available each performance

Timeframe

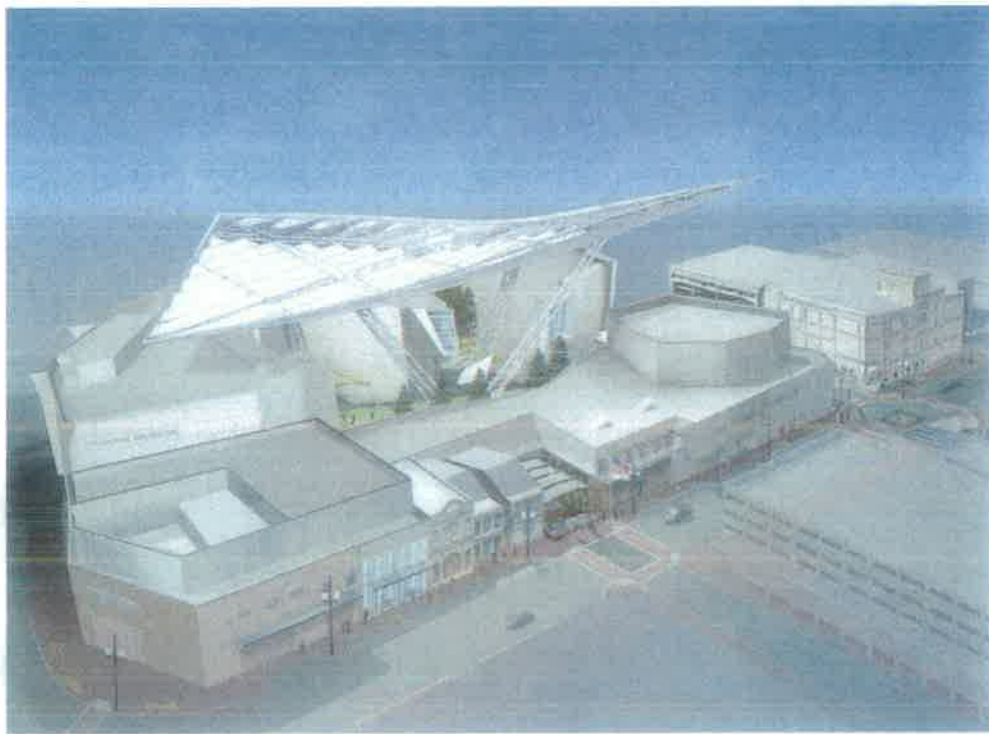
3 Performances - February 19-Evening 8pm Performance, (February 20 1pm- theatre style seating matinee) and February 21, 2016-1pm matinee

Budget		y/n	\$20,000 Entergy budget- \$12,000 approved \$8,000 needed	
	Estimated	Budgeted? Y/N	Budget Code	Actual
Revenue				
3 performances	\$27,000	y		
Costs				
8 actors 2 crew.				
Air flights for 10	Jet Blue?		10-5966-130-4052	
Hotel (2 nights)- Hotel Modern				
(4) double rooms (2) King Singles	\$1800	y	10-5966-130-4052	
roundtrip shuttle service for \$38 per person (\$20 one- way). This allows them three bags each. It would cost \$380 for 10 people.	\$760	y	10-5966-130-4052	
Props- 6 cots, 6 wooden chairs, 6 Footlockers, (6) black non descript books (2) wooden stands	\$300	y	10-5966-130-4052	
Programs	\$60	y	10-5966-130-4052	
Totals Pre Production Costs:	\$2,920			
Running Cost of show 3 performances	\$17,000	y		
Total:	\$19, 920			

Appendix H

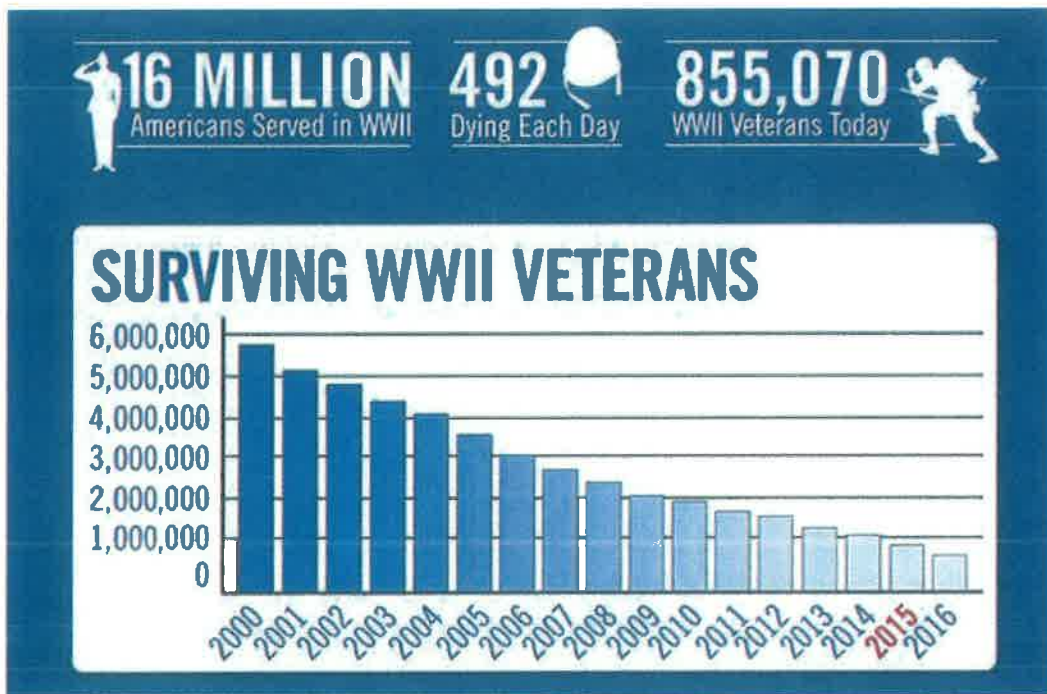


(Solomon Victory Theatre-Home to BB's Stage Door Canteen)



(The National WWII Museum Expansion Plans)

Appendix I (2015 WWII Veteran Statistics)



WWII THE NATIONAL WWII MUSEUM | LIVING WWII VETERANS BY STATE 2015

Alabama.....	12,721	Maine.....	4,935	Pennsylvania.....	45,892
Alaska.....	1,539	Maryland.....	14,359	Rhode Island.....	3,213
Arizona.....	30,151	Massachusetts.....	19,858	South Carolina.....	13,749
Arkansas.....	11,173	Michigan.....	28,111	South Dakota.....	2,506
California.....	93,157	Minnesota.....	15,060	Tennessee.....	16,293
Colorado.....	15,618	Mississippi.....	6,794	Texas.....	52,776
Connecticut.....	18,610	Missouri.....	18,354	Utah.....	6,767
Delaware.....	3,259	Montana.....	4,032	Vermont.....	2,065
D.C.....	1,288	Nebraska.....	5,340	Virginia.....	20,915
Florida.....	79,925	Nevada.....	8,351	Washington.....	21,473
Georgia.....	20,191	New Hampshire.....	5,174	West Virginia.....	6,474
Hawaii.....	4,003	New Jersey.....	22,344	Wisconsin.....	16,080
Idaho.....	5,556	New Mexico.....	6,108	Wyoming.....	1,757
Illinois.....	29,889	New York.....	44,254	Puerto Rico.....	2,786
Indiana.....	17,314	North Carolina.....	24,340	Is. Areas & Foreign.....	3,321
Iowa.....	9,629	North Dakota.....	1,933		
Kansas.....	8,027	Ohio.....	34,863	▶ Grand Total.....	855,070
Kentucky.....	10,882	Oklahoma.....	11,515	▶ Deaths Per Day.....	492
Louisiana.....	10,472	Oregon.....	14,323		

Vita

Katherine Ann Bandy was born in Dayton, Ohio to Ken and Elaine Bandy. She obtained a Bachelors of Arts in the Spring of 2007 from the University of West Florida in Pensacola, Florida, where she graduated with a Magna Cum Laude distinction. In 2011, she received her Bachelors of Music from the University of South Alabama in Mobile, Alabama. In January of 2013, she entered The Graduate School at the University of New Orleans. She continues to work as a paid employee of the National WWII Museum.



THE UNIVERSITY of
NEW ORLEANS

MASTER'S EXAMINATION REPORT

Non-Thesis

CANDIDATE: Katherine Ann Bandy

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

Harmon Greenblatt

Major Professor (typed)

Signature

Dinah Payne

Committee Member (typed)

Signature

Adam Falik

Committee Member (typed)

Signature

Executive Director of Graduate Programs

Signature

DATE OF EXAMINATION: October 29, 2015