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The John F. Kennedy Center for the Performing Arts: Production Department

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The John F. Kennedy Center for the Performing Arts: Production 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

Jamie Doyle

B.A. University of New Orleans, 2013

May 2016

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Any student needing free help regarding this report please feel free to contact me.

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Abstract

This academic report is the written analysis of my experience as a production intern at The John F. Kennedy Center for the Performing Arts in Washington, DC. My internship specifically involved production and this report discusses production management across the performing arts disciplines, as experienced during my 480 hour internship experience. I describe the organizational history of the Kennedy Center and the internship process. I create a SWOT analysis pertaining to factors affecting the Production Department, discuss production management best practices, and make recommendations for the Center's improvement.

Keywords: Kennedy Center, production, Eisenhower Theater, Opera House, Concert Hall, Family Theater, Millennium Stage, production management, union, internship.

Chapter 1 The Organization



History

The John F. Kennedy Center for the Performing Arts in Washington, D.C. is one of the nation's foremost performing arts centers. During the 85th Congressional Session, in 1958, the National Cultural Center Act was signed by President Dwight D. Eisenhower. The Public Law states, "An Act to provide for a National Cultural Center, which will be constructed, with funds raised by voluntary contributions, on-site made available in the District of Columbia."¹ President Kennedy took great interest in the creation of the cultural center. In 1961, he appointed Roger L. Stevens, real estate broker and theatrical producer, as Chairman of the Board of Trustees. And, First Lady Jackie Kennedy and Mamie Eisenhower were made Honorary Co-Chairmen, to help Stevens raise the \$71 million needed to build the National Cultural Center. In the almost three years that Kennedy was President, he and the board raised \$15 million for the arts center and secured all the marble needed to construct the building from the Italian government.

In 1963, John F. Kennedy was assassinated, and the push to remake the arts center as a national memorial began shortly after. The 88th Congressional Session amended the National Cultural Center Act in order to rename the center. Public Law 88-260 states, "A joint resolution providing for renaming the National Cultural Center as the John F. Kennedy Center for the

¹ 85th Congress, Sess. 2. Public Law 85-874; 72 Stat. 1698.

Performing Arts, authorizing an appropriation therefor, and for other purposes.”² Also, the law established the Center as the only national memorial in honor of President John F. Kennedy in the D.C. area. The John F. Kennedy Center for the Performing Arts, a living memorial stands as a testament to a great man’s dedication to creating a national arts center.

The groundbreaking of the Kennedy Center took place on December 2, 1964. President Lyndon B. Johnson turned the first spade full of dirt on the ground. The building took over six years to construct, and in the fall of 1971, it was ready to open. Opening night was a lavish extravaganza, taking place some thirteen years after President Eisenhower signed the National Cultural Center Act. The Center opened to the public on September 8, 1971, with a gala opening performance featuring the world premiere of a Requiem Mass honoring President Kennedy, a work commissioned from the legendary composer and conductor Leonard Bernstein.³

Facilities

The Kennedy Center has three main theaters. The Concert Hall is the largest performance space, seating 2,442, and is the home of the National Symphony Orchestra (NSO). The hall was designed after a European-type music hall like the Musikverein in Vienna. The Kennedy Center renovated the Concert Hall in 1997. The renovation added a new acoustic canopy and new seating sections, including onstage boxes, chorister seats, and parterre seats. The Concert Hall hosts over two hundred performances a year and is home to the Kennedy Center’s Mark Twain Prize broadcast on PBS.

The Opera House stands in the middle of the Center between both the Hall of Nations and the Hall of States. It is the second largest performance space, seating 2,298. The Opera House is

² 88th Congress, Sess. 2b. Public law 88-260; 78 Stat. 78.

³ “Explore the Center: History of a Living Memorial.” Kennedy Center Official Website.

famous for its red velvet interior. It is home to the Washington National Opera (WNO) and hosts large-scale opera, ballet, musical theater, and music performances year round. It is the setting for the Annual Kennedy Center Honors. Each year the Kennedy Center recognizes five or six recipients for their enrichment in art and life. The event is attended annually by the President and First Lady and broadcasted on CBS.

Finally, in the north section of the Kennedy Center is the Eisenhower Theater, named for President Dwight D. Eisenhower. His leadership helped establish the National Cultural Center Act of 1958. The Eisenhower, or Ike, seats 1,161 and is the smallest of the three main theaters. Known for its wooden and gold interior, the Eisenhower Theater hosts most of the Kennedy Center's drama and musical theater productions. The Ike is also the theater used for many smaller scale ballets, contemporary dance companies, and operas. There are assisted listening devices located in the Eisenhower Theater.

Since the initial construction of the building, the Kennedy Center has added six more theater spaces. The Terrace Theater was a Bicentennial gift from the Japanese government. The theater seats 474 people and hosts a variety of intimate performances of chamber music, ballet, and theater. The Theater Lab hosts the Kennedy Center's forever play, *Sheer Madness*, which started in 1987 and still runs today. The Family Theater was built in 2005, to replace the American Film Institute (AFI) Theater, which moved to Silver Spring, Maryland. The theater seats 320 people and presents a variety of family theater productions.

Millennium Stages North and South flank the Kennedy Center's Grand Foyer. The Millennium Stage North is in front of the Eisenhower Theater, and the Millennium Stage South is in front of the Concert Hall. These stages serve the Center's Performing Arts for Everyone (PAFE) program. In 1997, then-Chairman James Johnson helped create a programming series

that presents performances 365 days a year. Performing Arts for Everyone is designed to introduce the Kennedy Center and its programs to a far wider audience than ever before, by providing a performance open to the public and free of charge 365 days a year.⁴ Performances begin at six in the evening, right before performances in the main theaters. Each night, the performance on either Millennium stage is broadcast live on the Kennedy Center website and then archived.

Finally, the Terrace Gallery, located on the Terrace level of the Center, is turned into the KC Jazz Club during the performance season; however, it often rotates as an art gallery, performance space, and special event room. Also, on the Terrace level, the Atrium is used for dinners, receptions, small performances, meetings and lectures, and each summer serves as the Center's Fourth of July party.

Mission

Today, the mission of The John F. Kennedy Center is, "As the nation's center for the performing arts, the Kennedy Center is committed to increasing opportunities for all people to participate in and understand the arts. To fulfill that mission, the Center strives to commission, produce, and present performances reflecting the highest standards of excellence and diversity indicative of the world in which we live."⁵ The Center was designed to showcase our national talent, as well as present world-class productions. The Kennedy Center believes that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples.⁶ Thus, the Center seeks to unite Americans in Washington

⁴ "Performing Arts for Everyone." Kennedy Center Official Website.

⁵ "Kennedy Center Education Mission & Arts Education Vision Statement." Kennedy Center official Website.

⁶ Ibid.

D.C. watching the Bolshoi Ballet, and Russian theatergoers watching the Alvin Ailey American Dance Theater in Moscow.

The guidelines that established the original mission of the Kennedy Center were in the “Duties of the Board” section of the National Cultural Center Act. The act mandates that:

“SEC 4. The Board Shall -

- (1) Present classical and contemporary music, opera, drama, dance, and poetry from this and other countries,
- (2) Present lectures and other programs,
- (3) Develop programs for children and youth and elderly (and for other age groups as well) in such arts designated specifically for their participation, education and recreation and
- (4) Provide facilities for other civic activities at the Cultural Center.”⁷

Since 1958, the Board of Directors based its mission on this legislative directive, which remained until 1994. The 103rd Congress amended the John F. Kennedy Center Act of 1964. This legislation marked the first time in thirty-six years that Congress addressed any duties or functions of the Kennedy Center. One of the more significant additions was to instruct the Board of Directors to, “promote and maintain the John F. Kennedy Center for the Performing Arts as the National Center for the Performing Arts.”⁸ After the 1994 amendment had passed, the Kennedy Center we know today began to emerge.

The Center was also mandated to promote and maintain the Center’s expanded mission, “by developing and maintaining a leadership role in national performing arts education policy and programs, including developing and presenting original and innovative performing arts and education programs for children, youth, families, adults, and educators.”⁹ This goal helps the Kennedy Center foster the next generation of performing arts. Another addition to the act was to

⁷ 103rd Congress, Sess. 2. Public Law 103-279; 108 Stat. 1409.

⁸ Ibid.

⁹ Ibid.

“strive to ensure that the education and outreach programs and policies of the John F. Kennedy Center for the Performing Arts meet the highest level of excellence and reflect the cultural diversity of the United States.”¹⁰ With the Center trying to achieve the highest level of excellence, it strives to be not only a national arts leader but a global leader.

Board of Trustees & Staff

The Board of Trustees is the governing body of the John F. Kennedy Center. The current President of the United States and Congress appoints members of the board. Today, the Board of Trustees is a group of six board officers,¹¹ thirty-five board members¹² appointed by the President of The United States, and twenty-one Ex-Officio board members¹³ designated by Congress. Also, four former First Ladies and current First Lady Michelle Obama are Honorary Chair board members.¹⁴ David Rubenstein, co-founder and co-CEO of The Carlyle Group, is acting Chairman, leading the Board of Trustees and guiding president.

Deborah Rutter is the current president. The president’s role is to coordinate all of the different arts programs the Center offers. Former President Michael Kaiser, in his book *The Art of the Turnaround*, writes,

It is difficult to describe adequately the variety of issues, and tasks one manages as the president of the Kennedy Center. In addition to developing and implementing performances and education programs, one is also responsible for maintaining a large facility, ensuring fiscal health, raising substantial amounts of funds, selling large numbers of tickets, managing a large staff and working with Congress.¹⁵

Deborah Rutter joined the Kennedy Center in September, 2014. She assumed the position from

¹⁰ Ibid.

¹¹ Table 1.

¹² Table 2.

¹³ Table 3.

¹⁴ Table 4.

¹⁵ Kaiser, 164.

Michael M. Kaiser, after his thirteen-year tenure. In Rutter's first year, she hired eight¹⁶ new senior staff members,¹⁷ one of whom is the Vice President of Artistic Planning, Robert van Leer, who took office in summer of 2015. Until then, all the Center's artistic planning was done by the president. The new staff members were an addition to the eleven senior staff members from Kaiser's administration.¹⁸ There are also nineteen different department heads; they answer directly to Deborah Rutter.

The Production Department is run by Vice President Mickey Berra, with oversight from Ellery Brown, the new Senior Vice President of Operations, who answers directly to Deborah Rutter. The Production Department is divided into three sections. In the Production Office, there are three production managers, Deirdre Lavrakas, Bill Foster, and Jeffery Hill. Each of these production managers supervises two theaters. In the Production Operations Office, there are three production managers who manage the Millennium Stage, Terrace Gallery, and Atrium together. Also, the Washington National Opera Production staff are part of the Kennedy Center's Production Department. The WNO has a Technical Director, and Assistant Technical Director, and an Associate Technical Director. Essentially, the Production Department has three Kennedy Center staff members per production section. It is important to note that these members are employed directly by the Kennedy Center.

The Production Department also oversees members of the outside labor union, the International Alliance of Theatrical Stage Employees, (IATSE) who have collective bargaining agreements to work at the Center. These members are not employed directly by the Kennedy Center. The labor union supports the establishment of fair compensation, job security, and

¹⁶ Table 5.

¹⁷ Press Release, Official Kennedy Center Website.

¹⁸ Table 6.

working conditions. These crew members are placed in a call-in pool and are assigned performances at various locations. Each member of IATSE had to be educated, trained, and log certain skill hour to work on specific work lists.

Budget

According to an Intern Seminar with Vice President of Development Marie Mattson,¹⁹ the operating budget for the Kennedy Center is \$210 million. There are several income streams. The Center receives \$35 million a year from the government for operations and maintenance. The total earned income per year is about \$90 million, with the majority coming from ticket sales, rental spaces, gift shop sales, parking, and concessions. The Kennedy Center also raises \$85 million a year from corporations, foundation, and, most of all, individual donations. Individual donors fall into several categories: visitors to the center, MyTix members, membership holders, Circle membership holders, major gift donors and estate donors. Circle members donate \$12,000 - \$20,000. Major gifts donors give \$20,000 or more. Patrons donate because of Mattson's "Honor Policy for Donors." This policy secures tickets to the annual Kennedy Center Honors for certain donors; only 300 tickets are open to the general public for purchase. The \$210 million operating budget allows the Center to support 2,000 shows a year on its nine stages.

¹⁹ "Appendix A.

Chapter 2 The Internship

The internship program at the Kennedy Center is a competitive program with participants from around the United States. Hundreds compete for thirty-five positions each fall, spring, and summer.²⁰ I applied for a summer, 2015, Production internship and was selected from 25 semi-finalists. Each applicant submitted a resume, unofficial transcript, two references, and two short written essays.

My internship focused specifically on production and relevant administrative tasks and is described as follows:

The production intern becomes an integral part of the department in learning all aspects of production: scheduling, logistics, and technical production. Each internship is designed around the skills and interest of the candidate. Past interns have assisted scenic designers, stage managers, and production managers on various shows or festivals, in addition to providing administrative support to the department. The intern develops an understanding of how a show is produced, improves communication skills, and expands organizational and logistical skills.²¹

My internship ran from June 1, 2015, through August 21, 2015, for a total of 480 hours. On my first day, Deirdre Lavrakas, Production Manager for the Opera House and Eisenhower Theater, gave me a large “Intern Binder.” I relied on the binder to guide me through my assigned administrative tasks. It was full of information from previous interns, such as welcoming letters to the new interns, cheat sheets on how to enter piano tuning requests, and guides to maintaining the rehearsal room calendar.

At least once a week, and sometimes more often, all the interns were invited to attend seminars with senior staff members. The Kennedy Center interns participate in a variety of

²⁰ Appendix B.

²¹ “Summer 2015 Kennedy Center Intern Descriptions,” Official Kennedy Center Website.

learning and networking opportunities, including seminars with the Center's senior staff, professional development workshops, and networking events with other top-notch arts organizations in the Washington D.C. area.²² I attended seminars with Marie Mattson (Development), Matthew Winer (Special Programming), Michael Mael (Washington National Opera), Deborah Rutter (President), and 11 others.²³ We also took part in workshops, such as a festival management workshop with Atesh Sonneborn from the Smithsonian Folklife Festival, and a resume workshop with Luke Frazier, founder of the American Pops Orchestra. I conducted informational interviews with Daryl Donley, Production Manager for National Symphony Orchestra, Christy Blackham, Associate Technical Director for the Washington National Opera, Karen Storms, Washington Ballet Stage Manager, Bret Burzio, Eisenhower Theater Manager, and Sheri Moxly, Production Stage Manager.

In my work with the Production Department, I did not have direct interaction with business departments such as Finance, Marketing, or Development. However, the intern seminars and informational interviews provided me with interdepartmental insights and opportunities to learn first-hand how all units interact to run a successful performing arts center. My focus area was production, but the professional staff I worked with emphasized the critical roles they play in creating a successful overall organization.

Goals and Objectives

During the intern orientation, Sydney Krieck, Internship Coordinator, asked each intern to create goals and objectives. She told us, “These goals and objectives become the intern’s mission statement for the semester. This becomes a guide by which to measure the intern’s

²² “The Kennedy Center Internship Program,” Official Kennedy Center Website.

²³ Appendix C.

accomplishments.”²⁴ Deirdre Lavrakas, who served as my supervisor, helped me develop my specific goals and objectives and met with me to evaluate my success at the conclusion of the internship.

Goals:

- To understand and further my knowledge of the daily and long-term responsibilities of a production manager.
- Work with each production manager in each different performance space at the Kennedy Center.
- Assist in Production office tasks to gain an understanding of administrative roles and responsibilities.
- To better understand the budgeting and scheduling of labor based on union protocols.

Objectives:

- Conduct five informational interviews with Kennedy Center employees to understand how performances come to fruition from concept to production.
- Keep weekly journals containing task lists, production rundowns, weekly event analyses, and overall lessons learned.
- Create three or more labor budgets for upcoming productions based on union protocols for each union represented at the Kennedy Center: Local 22 (Stagehand), Local 772, (Wardrobe) and Local 798 (Hair and Make-up).

Evaluation

One goal Deirdre sets for each intern is to work in each of the performance spaces with as many production managers as possible. Initially, my primary goal was to work in each of the different venues at the center, and with as many production managers as possible. I came close to achieving this goal; the only spaces I did not work in were the Terrace Theater and the Theater

²⁴ Appendix D.

Lab. As my internship progressed, my primary goal evolved. It became more important to gain an understanding of production management across the performing arts disciplines. In a performing arts center, the productions are, in essence, the product offered to the consumer. It is the production manager's job to make the producer's, programmer's, and director's visions a reality within technical limits. To fully achieve my goal, it was necessary for me to spend time on administrative tasks and production experiences. The administrative side of the internship allowed me to see the planning, scheduling, and budgeting for a production, and the performance experiences allowed me to see the administrative tasks come to life.

Production Office Tasks

Weekly Rehearsal Room Calendar

One of my major daily and weekly tasks was to update the rehearsal room calendar, and then bring it to the Documents Center every Thursday morning for distribution. The Kennedy Center has eight different rehearsal rooms above the Opera House and Eisenhower Theater. There is one room for large orchestral ensembles, three dance studios, and four smaller ensemble rooms. It is important to know what each rehearsal room's primary function is and its amenities in order to place groups in the appropriate space. Dancers require a room with a sprung or marley floor; a chamber ensemble, for example, does not.

The rehearsal room calendar was maintained in an Excel workbook, and a physical copy was available in a four-ringed legal-size binder in the Production office.²⁵ Each program or department needing a rehearsal space sent Deirdre and the Production intern an email asking for a room for a specific day. Then, I checked the room availability, chose the most appropriate space for the event, and confirmed with Deirdre. If there were multiple dates needed, the group

²⁵ Appendix E.

submitted a Rehearsal Room Request Form with each date. If the group needed a particular setup, a Setup Request Form²⁶ for each date was sent to Production Operations. The forms asked for dates, start and end times, type of events, special requirements and the number of participants. For example, when the Local Dance Commissioning Project (LDCP) sent in a Rehearsal Room Request Form,²⁷ it told us how many people to expect and what type of room to use. In this case, I assigned Rehearsal Room Seven to the LDCP as their primary home, because it had a dance floor and was the only rehearsal room available for the majority of their requested dates. It is ideal to give each group the same space for every rehearsal, so they are blocked without disturbance and know where to go.

Most of the time this was doable, but inevitably there were conflicts. Conflicts often occurred when the Opera House and Eisenhower Theater had extended productions. During my time at the Kennedy Center, there were two touring shows: *The Book of Mormon* was in the Opera House for nine weeks, and *Once* was in the Eisenhower Theater for six weeks. Touring acts' contracts required that, at least, one rehearsal room was available for the entire run of their productions. So, when *the Book of Mormon* needed Rehearsal Room Seven, the LDCP had to move. Each week, *The Book of Mormon* crew sent a weekly schedule, and I made sure a rehearsal room was available for them.²⁸ Also, each Monday, I sent an email to the Opera House Stage Door attendant and informed him of the rehearsal room and stage schedules.

Managing the rehearsal room calendar allows the Production Manager to communicate with each group about their needs. A production manager's job is to make sure all technical specifications are within limits. During the scheduling time, tour managers, stage managers, and

²⁶ Appendix F.

²⁷ Appendix G.

²⁸ Appendix H.

artists can communicate rehearsal needs like a sprung floor or audio playback.

Weekly Production Meetings and Notifications

The Production Department hosts a weekly production meeting each Wednesday at 11 AM in one of the rehearsal rooms. Sixty staff members from various departments are invited to the Production Meeting. Each Monday afternoon, I sent a meeting request in Microsoft Outlook to the Production Committee group. An hour before each meeting, I checked the room to make sure the tables and chairs were set up in their usual configuration.

At each meeting, everyone received a bi-weekly building-wide calendar, similar to the rehearsal room calendar, made by Bridget Siedlecki, the Center's Booking Manager.²⁹ Mickey Berra, Vice President of Production, discussed what was happening in each performance space, so everyone knew what production activities were taking place, for example, if there was a seven tractor-trailer load-in. At this meeting, anyone working on a production could identify potential conflicts and come to speedy resolutions.

Labor Estimates

Production managers must complete a labor estimate for each incoming performance. Labor estimates need to express accurately how many crewmembers are needed for a safe setup, performance, and teardown and at what price. All technical requirements need to be specified by the incoming group before a labor budget can be complete. The estimate is always subject to change due to potential changes in technical needs. Labor can be a large production expense, and production managers try to offer an affordable price based on overall budgetary limits. Before I was let out to do my own labor budget, I assisted Mickey and Deirdre on labor estimates for the Boat People SOS, the Polish Ballet, and the Minority Corporate Counsel Association (MCCA)

²⁹ Appendix I.

Gala,³⁰ and observed how many stagehands it took to complete the productions. *An Evening of Comedy with Lily Tomlin* was the first labor budget that I created by myself. Special Programming, which programs the Kennedy Center Galas, music and comedy concert presentations, and other Special Events, claimed the show only needed “one microphone.” When Deirdre received the rider for the show, however, it specified five different lighting washes, a projector, a live camera feed, CD playback, and props,³¹ far more complex than “one microphone.” Realistically, the load-in needed a minimum of eight carpenters, eight electricians, two sound engineers, and one property master to operate safely.

It was also important for me to take into account that collective bargaining agreements have a mandatory four-hour call per show. Also, stagehands make time and a half after eight work hours, and any hours after midnight become double time. Normally, the load-out has the same people present at the load-in. For Lily Tomlin: the load-in consisted of nineteen people at \$85 an hour and lasted five hours, costing \$8,075. The show ran with six crew members, present during the load-in, on a four-hour call. One of the four hours was at time and a half because it is over the standard eight-hour workday. The total performance cost is \$2,298. The load-out lasted for two hours, and there are nineteen crew members just like the load-in. The six stagehands who have been working since the show began were getting time and a half, but the thirteen additional crew members are making regular compensation. The load-out costs \$3,746, making the grand total of labor \$14,119.³²

³⁰ Appendix J.

³¹ Appendix K.

³² Appendix L.

Production Experience³³

Stage Management

The first show I assisted with was the Royal Ballet's *Don Quixote* held in the Opera House for seven performances. On the day before the load-in, Deirdre introduced me to the ballet's own stage manager, Johanna Adams Farley, and suggested that I shadow her. She was the most organized person when it came to the production. Johanna knew everything that was going on, and she communicated brilliantly with all stagehands and dancers. She used one radio to speak to her own crew and another for the Center's stagehands. The stage manager station, which is backstage right, also has a radio to communicate with the dressing rooms, and she used those as well. Johanna set the bar for me as to the quality and responsibilities of a stage manager. She had a presence that commanded attention and was beyond professional; she took care and pride in her work.

In the Eisenhower Theater, I assisted with the Boat People SOS: *Journey to Freedom* performance. The show was a celebration of forty years of Vietnamese history and culture, and incorporated sixteen different acts interwoven with award presentations. I was the assistant stage manager for stage left. I was responsible for the zither player's tuning in silence at intermission by calling for a stage wall closure. I also handed the correct awards to presenters for distribution and located presenters, singers, and dancers before they went on stage.

My final production assignment in stage management was with the legendary Balanchine ballerina, Suzanne Farrell, working on her recital *Exploring Ballet with Suzanne Farrell* in the Family Theater. Unofficially, my title was Production Stage Manager; officially I was still the intern. Owen Burke, Kennedy Center and Suzanne Farrell Ballet's Production Manager, went on

³³ Table 7.

vacation the last two days of the production run, so I was in charge of all the Production Manager aspects of the performance, including scheduling and crew management. Also, I was the Stage Manager calling the show. It was important for me to know and relay all production needs for the recital. The show started and ended with my go. The biggest challenge was timing the striking of the stage after the ballet lecture and making sure each dancer changed and was set on stage for part two, a short dance excerpt with music from *E.T. the Extra-Terrestrial*. A summer full of listening to stage managers call shows allowed me to create a system of my own. When I first started my internship, I was not expecting to be running my own production, but I was able to carry out my job well, and show what I learned throughout the summer.

Union Experience

I had several opportunities to work with union stagehands and learn from their experiences and perspectives. During the week of July 20, I assisted Owen Burke, Production Manager for Millennium Stage, TYA tours, and Suzanne Farrell Ballet, with three events during the Very Special Arts', (VSA), 25th ADA/40th Celebration. I spent the entire week of VSA events working interactively with the union stagehands. Owen felt this was important, and in addition to unique knowledge, both he and the union members provided understanding and support. He is an IATSE stagehand turned production manager, and had a real hands-on approach with the crew. The other production managers I worked with might have checked in on the crew from time to time, but Owen stayed with them from start to finish. He was one of them; he knew what it took to get the job done. I was not able to do too much with them because of the restriction of their collective bargaining agreements, but despite those limitations, they found ways for me to contribute and gain new skills. Over the course of the week, I went from the simple task of setting up rope and stanchion for the TiLT Dance Party to the far more complex

job of installing monitors outside for National Dance Day.

For Lady Gaga and Tony Bennett's performance in the Concert Hall, I shadowed Bill Foster, the production manager. I became the dressing room and wardrobe liaison. All summer, I had served as Production Department liaison with Wardrobe Union Local 772, and I had previously worked with both wardrobe members on the call, Martha Timlin and Linda Boyland, in the Eisenhower Theater. After Lady Gaga's wardrobe staff had gone through all the dressing rooms deciding where to put the furniture, I was charged with finding a crew to move that furniture and make sure everything was where Lady Gaga's team wanted. This gave me good crew leadership experience. My prior experience with stagehands in the Eisenhower Theater and Millennium Stage allowed me to be more confident in directing stagehands in the larger Concert Hall. I located two carpenters, who were not on stage setting up stage risers and dressing the stage, to move sofas and tables, set up chairs, and made sure all parties were happy with the results when complete.

Design

Working with Andre Barette, Production Operations Manager, on the Fourth of July Party on the Rooftop Terrace,³⁴ allowed me to see another side of production: the design end. Working with Andre was great, because he paid close attention to colors, props, gobos, and light fixtures. There was more creative input in designing the look of a party than loading in an already designed production. Andre's idea was to make the rooms and halls bright and fun. The Terrace Gallery became a game room, with sandboxes, bean bag toss, and horseshoes. The rooms color scheme was red, white and, blue. Hanging above from the ceiling were red, white and blue upside down beach umbrellas with lights shining through them to make them glow. In

³⁴ Appendix M.

the Atrium, Andre permitted me to choose props, gel colors, and gobos for the Atrium's roller rink.³⁵ The Atrium's color scheme was blue, red, pink, orange and purple. In most of the light fixtures on the floor, we chose different gobos, which are physical stencils slotted inside, or placed in front of a light, such as, fireworks, stars, and circles. The wall had different gobos cast on them like sand dollars, sea horses, and fireworks. My previous work doing a gobo inventory for Kate Thunstedt gave me insight as to what gobos the Center had, and what might look best for the theme.

I also assisted Owen Burke during a Suzanne Farrell Ballet photo shoot. I sat next to Ms. Farrell and the photographer and played mediator between them and the lighting team. The job involved setting colors on the back wall that meshed well with the costumes and looked appealing on camera. When the dancers came out in the "Emeralds" costumes from Balanchine's *Jewels* ballet, I relayed via radio to Ari Korb, the electrician on the call, that Ms. Farrell wanted a green background. Using a Cyclorama (Cyc), a background filled scrim used to cover the back and sides of the stage that created the illusion of sky, open space, or distance up stage. When it was time to change for *Walpurgisnacht* Ballet, I directed Ari to create a purple background on the cyc. During the photo shoot, I was able to take part in the conversation about what looked best, and able to offer suggestions for improvement.

³⁵ Appendix P.

Chapter 3 SWOT Analysis

The Kennedy Center is a large performing arts center with nineteen different department heads under the direction of the president. One goal of the Center is “to commission, produce, and present performances reflecting the highest standards of excellence and diversity indicative of the world in which we live.”³⁶ Events and stage productions are a means to accomplish this goal. My internship specifically involved production, and this chapter is a SWOT analysis pertaining to factors that affect the operations of the Production Department. A SWOT analysis is a strategic planning tactic that assesses the strengths, weaknesses, opportunities, and threats of an organization. The strengths and weaknesses evaluate internal factors, and the opportunities and threats consider external factors.

Strengths, Weaknesses, Opportunities, and Threats

Strengths	Weaknesses
<ul style="list-style-type: none"> • Reputation • Performance spaces • Depth of staff experience 	<ul style="list-style-type: none"> • New leadership • Lack of communication creates an unclear booking process and safety issues • Small Production staff directly employed by the Kennedy Center
Opportunities	Threats
<ul style="list-style-type: none"> • Collective bargaining agreements • Rentals • Expansion project 	<ul style="list-style-type: none"> • Federal funding • Competition for theatrical audiences

STRENGTHS

Reputation

The Kennedy Center’s name is synonymous with excellence because it has created a

³⁶ “Kennedy Center Education Mission & Arts Education Vision Statement,” Kennedy Center Official Website.

brand that exemplifies that. With the Center trying to be the Nation's center, it must set the national example of how a performing arts center must operate. The Kennedy Center is one of the busiest performing arts centers and hosts over two million visitors a year and reaches over 20 million viewers with its national broadcasts on PBS and CBS. It has a substantial international presenting reputation that allows them to bring in reputable productions. When it comes to presenting productions, the Kennedy Center does not have to constantly pursue productions; the presenters come asking to do performances there. The Center's goal is to be the country's national cultural center and to do that it must push technical boundaries, excite audiences, and educate future generations. The Center positions itself as an arts destination in America through presenting and producing world-class performances. The Kennedy Center per year presents over 2,000 performances, such as *Phantom of the Opera*, *The Book of Mormon*, Lady Gaga and Tony Bennett, the Scottish Ballet, etc. Each year the Center produces performances by the Washington National Opera and National Symphony Orchestra, including the Ring Cycle, *Carmen*, or the NSO with Kendrick Lamar. The Center also has successfully produced its own theatrical stagings. In 2013, the Center produced *The Guardsman*, and a revival of *Follies* the season before that. During the 2013/2014 season, they produced *Little Dancer* and *Side Show*. And, in 2015, the Center mounted a revival of *Gigi*. Kennedy Center patrons have become accustomed to a high standard, and the Center maintains its reputation by presenting art at its finest.

Performance spaces

The performance spaces at the Kennedy Center are elegant, modernized, and trendsetting. During former President Michael Kaiser's administration, the Opera House, Concert Hall, and Eisenhower Theater were renovated. In 2008, the Eisenhower Theater received a complete makeover. The renovations modernized the Center, allowing them to produce and present

astounding new productions by enlarging the stages and installing live camera feeds at the stage manager stations in each venue. In a rapid technological world, the Kennedy Center attempts to keep up with industry standards. The Center installed assisted listening devices, so audiences can fully experience performances by hearing them clearly. These devices are infrared listening systems that amplify and clarify sounds by trying to eliminate ambient noises. Starting in June of 2016, the Terrace Theater will undergo renovation for the first time since opening in 1979, updating its infrastructure and thereby bringing all of the Kennedy Center theaters into compliance with the Americans with Disabilities Act.

Depth of staff experience

All Production Department staff members at the Kennedy Center are seasoned professionals. Each production manager supervises at least 200 productions a year and has worked at the Center for over ten years. Mickey Berra worked his way from IATSE stagehand in 1971 to Vice President of Production in 1996. The Center often promotes from within and offers positions to people not only directly employed by the Kennedy Center but in the labor unions as the case with Mickey Berra, Owen Burke, Production Manager for Millennium Stage, TYA tours, and Suzanne Farrell Ballet, and Bret Burzio, Eisenhower Theater Manager. The Center's relationships with the IATSE unions are based on having an elite team to operate productions. The union stagehands are all highly trained, tested, and must log skill hours to work in certain classifications. When I conducted an informational interview with Production Stage Manager Sheri Moxly, she said, "Some of the shows I've done in the Eisenhower Theater have been some of the best I've done in my life. The shows were challenging and technically complex with a high production value, and you just don't get that everywhere."³⁷ It is the experienced staff

³⁷ Moxly, Sheri. "Production and Stage Management." Personal interview. 14 July 2015.

members that create a creatively challenging work environment, push boundaries, and drive employees to be better at their craft.

WEAKNESSES

New leadership

The Kennedy Center is currently going through a transition. Deborah Rutter has only been president for a year and a half. Previously, Rutter was president of the Chicago Symphony Orchestra Association, where she focused on orchestral presenting and producing not on producing theatrical works. Since 2002, the Kennedy Center has produced, at least, one theatrical show in the Eisenhower Theater a year, but Deborah placed this endeavor on hiatus. According to the Washington Post, “Deborah Rutter said she realized early on that she would need an artistic advisor to assist her in shaping a larger vision because she didn’t have the time required for the task.”³⁸ After spending time working in the Eisenhower Theater, crew members often remarked how hands on former President Michael Kaiser was on an artistic and production level, and Deborah Rutter has yet to exemplify that. To help with her lack of overall art programming, Rutter brought in a new Vice President of Artistic Planning, in June of 2015. Since performing arts institutions plan their programs so far in advance, it will be two years before all of The Kennedy Center’s programming reflects Rutter’s initiatives.³⁹ While I do believe Deborah Rutter will do great things for the Kennedy Center, right now her lack of experience in prioritizing all arts disciplines is a crucial weakness in the overall mission of the Center.

Lack of communication creates an unclear booking process and safety issues

While at the Kennedy Center, I observed that often performance information was not successfully communicated to all parties. Departments that were not directly in the

³⁸ “Kennedy Center imports London leader for new vice president of artistic planning,” Washington Post Website.

³⁹ “Get to Know the Kennedy Center’s First Female President,” Capital File Website.

administrative section of the building seemed siloed. During an informational interview with Bret Burzio, Eisenhower Theater Manager, he remarked that at times departments did not properly communicate everything that was going on during productions. Information is power, and that power must be properly distributed. This lack of communication creates an unclear booking process. There is often confusion between the Production Department and Special Programming about why a certain performance needs to happen in a specific venue. Before Robert van Leer joined the Center as Vice President of Artistic Planning, the programming departments had no one to report to other than the president.

When asked to do a labor estimate for *An Evening of Comedy with Lily Tomlin*, in the Eisenhower Theater, Deirdre was skeptical. She thought the show would fare better in the Concert Hall because there are lights already set in a repertory plot, unlike the Eisenhower, and it seats a larger crowd. Matthew Winer, Director of Special Programming, claimed the performance was a “one mic” show, but after reading the rider,⁴⁰ it was clear that was not the case. There were five different lighting washes, video playback, projection, and props. At times, it seemed like Special Programming was more interested in selling out the theater and saving money on labor than the actual production. With programming trying to cut labor costs stagehand’s safety can be affected.

Now, programmers do not need to be production experts, but he or she needs basic knowledge of production to do their job efficiently. The theaters are industrial workspaces, and all parties need to be aware of safety procedures. If the stagehands showed up for a “one microphone” show and find out more tech is required, they have the right to walk away for unfair working conditions. Two people should not have to do the work of 19. There does not seem to be

⁴⁰ Appendix K.

any training or methods between Production and Programming to communicate better and understand each other's roles. The lack of communicating and understanding each performance space and its workforce creates confusion and is a crucial weakness in serving the Kennedy Center's vision of making art accessible, safe, and enjoyable for all.

Small Production staff directly employed by the Kennedy Center

The Kennedy Center's employees are first class in their fields, but the size of the Production staff directly employed by the Center is a crucial weakness. There are only six full-time managers for nine performance spaces and a three-member technical staff solely in charge of the Washington National Opera. In the Production office, each of the three production managers supervises two theaters. Three Production Operations managers oversee the Millennium Stage, Terrace Gallery, and Atrium together. All of the other Production crew members are on a temporary basis. The union members are on a call-in pool, and often rotate to different venues, such as Wolf Trap, the Ford Theater, or the National Theater. A production manager does everything from pre-production to crew management and troubleshooting for all Kennedy Center Productions. If a production manager has a show in both of his or her theaters, they essentially have to be in two places at once. There is more room for error when managers are overwhelmed with high production demands. The department could operate more efficiently if there were additional trained staff members, such as a production coordinator and a technical manager to assist the production managers when multiple shows are happening. The Center often has a high production demand and having enough staff members is essential to operation.

OPPORTUNITIES

Collective bargaining agreements

In the summer of 2016, the Kennedy Center and Local 22, the IATSE stagehand union,

will begin discussing new collective bargaining agreements. These discussions are an opportunity for the Center to negotiate work agreements for the next four years, and improve on operation details such as creating a repertory lighting plot in the Eisenhower Theater, extending the one-hour continuity call, or increasing stagehand hourly compensation. During this time elected union delegates to review the organization they are partnering with. The collective bargaining period can take months to negotiate. The union delegates and production managers can discuss and alter policies, such as creating a repertory lighting plot in the Eisenhower Theater. A repertory lighting plot is the standard arrangement of lights hung in the venue that does not change. The Eisenhower Theater does not have a repertory lighting plot, so each time a production occurs there is a mandatory four-hour call for electricians to hang and focus lights. With a rep lighting plot, this four-hour call is not needed. Having an established lighting plot in the Eisenhower Theater makes it uncomplicated to host a production like *An Evening of Comedy with Lily Tomlin*.

Rentals

One way the Kennedy Center takes advantage of its theater spaces is by renting them to outside organizations. Groups who are looking to do one-off productions at the Kennedy Center often rent the Eisenhower Theater. These productions are not a part of the September through May performance season. The theater costs \$12,180 for non-profit organizations and \$15,900 for corporations.⁴¹ That does not include the cost of stage labor, the front of house staff, equipment, or rehearsal room costs. Renting the theater raises earned income for the Center. Also, it adds depth to the already planned performance season and fosters new relationships with local and national organizations.

⁴¹ Appendix N.

Expansion project

In 2014, the Kennedy Center started a capital campaign, the Building the Future Campaign, to add a new building. The Center will expand by 72,000 square feet, and the approved designs include two new pavilions connected to the main building as well as a belowground addition. The expansion allows the Center to step into the future with the ability to educate and present art to future generations. The project hopes to provide “much-needed rehearsal, education, and a variety of flexible indoor and outdoor spaces that will allow the Center to continue to play a national and global leadership role in providing artistic, cultural, and enrichment opportunities for all.”⁴² With the additions, education programs such as Exploring Ballet with Suzanne Farrell and National Symphony Orchestra (NSO) Summer Music Institute can operate more efficiently, and better serve the community.

THREATS

Federal funding

Each year the Kennedy Center receives funding from the federal government, with appropriations by Congress. Public law requires that Congress fund “maintenance, repair, and security of the John F. Kennedy Center for the Performing Arts.” Funds appropriated by Congress make up one-sixth of the Kennedy Center’s operating budget. These funds assist in keeping the Center’s doors open, lights on, stages renovated, and parking maintained. Depending on the current state of the U.S. economy, Congress may decide to give the Center more or less funding. The Center renovated the infrastructure of its theater spaces once, and if it is to maintain its place as the National Cultural Center, it will need to upgrade again. In twenty years, the federal government may not have the funds to restructure the Opera House or Concert Hall.

⁴² “Expansion Project – Overview,” Kennedy Center Official Website.

Competition for theatrical audiences

The primary goal of the Kennedy Center is, “to strive to commission, produce, and present performances reflecting the highest standards of excellence and diversity indicative of the world in which we live.”⁴³ With the lack of producing or commissioning new theatrical works, the Center is not meeting its moral programming obligations and driving its theater audiences elsewhere. Both the Opera House and the Concert Hall have resident organizations that produce performances year round. The Eisenhower Theater does not. The Washington National Opera and National Symphony Orchestra help achieve the Kennedy Center’s producing goal, but there is no theater equivalency. Washington D.C. is a cultural hub, and the performing arts options are growing rapidly. With the Kennedy Center no longer staging its own theatrical productions, audiences turn to other venues such as Arena Stage, which is producing its own shows such as *Dear Evan Hansen* and *Destiny of Desire* or Ford’s Theater’s world premiere of *The Guard*. With patrons finding new and exciting performances elsewhere, the Center is losing both potential income and its audience base. Competition for audience members is a grave threat to the Kennedy Center because it affects the Center’s moral programming obligations and overall mission.

⁴³ “Kennedy Center Education Mission & Arts Education Vision Statement.” Kennedy Center official Website.

Chapter 4

Production Management Best Practices

For forty-five years, The John F. Kennedy Center for the Performing has been a driving force in the performing arts community. Currently, the Kennedy Center is going through a leadership transition. While the Center has excelled in the past, it faces the challenge of heightening its impact on American performance culture and education. By determining best practices documented by industry leaders, the Kennedy Center can implement strategies that will assist in overall operations. In this section, I will address weaknesses and threats facing the Production Department, for example, new leadership, the small Production staff employed by the Kennedy Center, how lack of communication creates an unclear booking process and safety issues, and competition for theatrical audiences. Then, I will introduce best practices instituted by peer organizations to combat these issues.

Employing a highly trained staff during a leadership transition.

As previously mentioned, the Kennedy Center is going through a leadership transition. Even the Production Department has a new Senior Vice President of Operations, Ellery Brown. New staff members can offer fresh insight into overall operations and provide solutions to old problems. It is important that during this transition, new employees be highly qualified in their fields to assist in a smooth transition. Duncan M. Webb, in his book, *Running Theaters: Best Practice for Leaders and Managers*, states, “Your best defense is having a highly trained staff.”⁴⁴ The best practice any new or existing leader can have is maintaining a highly qualified team. During his time at Lincoln Center, former President Reynold Levy recounts, “I was always on the prowl, seeking energetic, intelligent, curious, and ambitious new employees who wish to achieve extraordinary results. I look for both solo actors and team players, recruits brimming

⁴⁴ Webb, 19.

with the confidence to go at it alone if necessary and able to work with others productively, whenever desirable.”⁴⁵ Management is about delegation, trust, and follow up. It is essential to have highly trained technicians, mediators, organizers, and experienced members that actively peruses and completes projects. Without this highly skilled staff, leaders do not have the persistence to

Training and nurturing a small staff

In a department with a small staff, training is essential. While the Production Department makes sure stagehands are certified, production managers could benefit from more training in their fields. Training allows current staff members the ability to advance themselves and their careers. In his book, *They Told me Not to Take That Job: Tumult, Betrayal, Heroics, and the Transformation of Lincoln Center*, Reynold Levy writes, “If training is needed, provide it. If mentoring is called for, supply it. Identify high-potential employees in the organization who over time can succeed existing senior staff. Offer them custom-tailored advancement programs to supplement their existing skill set and to expose them to leadership challenges.”⁴⁶ Not only does training give current staff new skills, but it also provides incentives for crew members to do their jobs at a higher level. In production, technology advances rapidly, and it is important for all members to educate themselves. Robyn Williams from the Portland Center for the Performing Arts states, “I am a big proponent of sending our theater people to the Listing Dimensions International and U.S. Institute of Theater Technology Conferences, so that they know what is happening in the rigging and lighting industry.”⁴⁷

The Production Department at the Kennedy Center can benefit from having its

⁴⁵ Levy, 265.

⁴⁶ Levy, 266.

⁴⁷ Webb, 19.

management advance their skills. While it is necessary to train employees, it is equally as important to nurture them. Former Lincoln Center President Reynold Levy claims, “Do not neglect your employees. Their morale, their sense of importance and self-worth, and their belief in having contributed to the success of the enterprise matter a great deal.”⁴⁸ It is pivotal for crew members to feel as if they are contributing to the organization. In small departments, word spreads quickly if management treats team members incompetently. Levy writes, “Lincoln Center is not the only organization possessed of a prison-quality grapevine. Messages about a mean or inattentive boss ricochet around organizational corridors.”⁴⁹ A department functions because of employees, and it is important for them to feel that way. By the organization wanting to develop particular individual’s skills, they feel appreciated, and that affects their work ethic. Training staff and fostering potential employee growth are essential to the operation of any department and help elevate operational effectiveness.

Proper technical background to communication production needs

Communicating a clear understanding of stagehand abilities and technical limits for a programmer’s booking process is an essential practice for production managers. Often at the Kennedy Center, there is confusion between Programming and Production regarding proper shows being in a particular performance space. Usually, programmers do not have technical backgrounds, so it is the job of the production manager to communicate stagehand abilities and technical limitations of the venue. A production manager with a technical background is required to best convey production needs and manage stagehands. In his book, *Running Theaters: Best Practice for Leaders and Managers*, Duncan Webb writes, “You often see a figurative wall

⁴⁸ Levy, 266.

⁴⁹ Levy, 287.

between technical folks and the operations and management folks.”⁵⁰ When there is a leader who has production experience and can speak the language the crew understands performances operate more efficiently. Now, it is not a set requirement for production managers to have extensive technical backgrounds. But, Webb writes, “If the manager is trained in technical theater, it usually does show up in the attitude and performance of the stagehands.”⁵¹ Webb gives the example of an inexperienced technical director at the Shays Buffalo Theater, who was not accustomed to the stagehand union mindset and could not properly communicate with his staff. He writes, “Younger people who haven’t been working for many years and don’t fully understand that the work of putting on a show is hard and labor intensive and at some point, you have to learn to pace yourself. You can’t kill yourself on every single production, or you are just going to burn out.”⁵² Crewmembers acquire experience, and that builds confidence in one’s abilities. Experience allows managers to comprehend what it takes to make a successful production, so they can communicate the process logically to those programming shows and all involved.

Communicating safety issues to all

In having a limited background in stage procedures and communication mishaps, managers do not fully realize the theater as an industrial workspace. The Kennedy Center has 1.5 million square feet of operational space on seventeen acres of land,⁵³ and in such a large space, the majority of staff do not see the Center as a real industrial area. The Center employs over 300 full and part-time staff members, and it is crucial for all parties to understand the dangerous work that takes place in the Center. Duncan Webb writes, “The backstage area is inherently dangerous

⁵⁰ Webb, 18.

⁵¹ Webb, 19.

⁵² Webb, 20.

⁵³ Kennedy Center, Fiscal Year 2008 Budget Request to Congress.

because it is an industrial work area with overhead lifting and movement in a three-dimensional space.”⁵⁴ For example, manual rigging is hazardous because installing, maintaining, and repairing rigged equipment are all activities that take place from above. Having safety procedures in place is important. Duncan Webb states, “A safety program will:

- Ensure the safety of all persons working or entering the area,
- Meet your moral obligations to fellow human beings,
- Meet your regulatory and legal obligations,
- Save you money.⁵⁵

All safety programs must obey Occupational Safety and Health Administration (OSHA) regulations. But, to ensure safety, it is essential to adopt procedures and practices that propel safety standards above and beyond the standard guidelines. Robyn Williams from the Portland Center for the Performing Arts instituted regular safety check-ups for the facility. In Portland, there is a safety committee that completes regular inspections on basic facility operations. Additionally, an outside inspector is brought in every two or three years to check up on the rigging system and submit a written evaluation.⁵⁶ Clearly defined safety practices are essential to a successful theater space, and developing a system or committee can assist the Production Department at the Kennedy Center in keeping their valuable and highly trained staff protected.

Meeting programming obligations to reduce competition.

The best way to combat competition is to remind audiences about the excellent opportunities the organization offers. A performance center needs to create a name for itself that people can identify. Reynold Levy writes, “Worldwide, anyone who cares about the performing

⁵⁴ Webb, 18.

⁵⁵ Webb, 24.

⁵⁶ Webb, 24.

arts knows of Lincoln Center. If Lincoln Center presents a piece of art, no matter how challenging, then it must be worthy. After all, it had passed the test of cultural arbiters of impeccable taste.”⁵⁷ This kind of branding attracts patrons regardless of performance content. If consumers have affinities for particular groups associated with an organization, for example, the Metropolitan Opera and Lincoln Center, they will identify with the brand of the host organization regardless. Building a brand that individuals highly value maintains the center’s operations, and it is the best practice to combat competition.

The Kennedy Center over the years has had success in creating a brand through presenting art at its finest, but if the Center is to celebrate our national heritage, it needs to offer more than just a presenting reputation. In Joseph Golden’s book *Olympus on Main Street: A Process for Planning a Community Arts Center*, he writes, “Programming poses a moral issue managers may wish to consider: Is a facility merely housing, or can it be a force that alters a community’s vision of itself? If a facility does not seriously attempt to fulfill both its mechanical (night-filling) and moral (Soul-stretching) roles, it is a failure.”⁵⁸ It is essential for arts centers to present productions that they know will sell to create stability, so the organization can do programming that is more soul stretching. In creating a brand that also exemplifies creation of new art, the Kennedy Center can actively compete with Lincoln Center or Arena Stage.

⁵⁷ Levy, 288.

⁵⁸ Golden, 67.

Chapter 5

Recommendations for Improvement

The Kennedy Center excels in many areas, but there is always room for growth. My recommendations originate from observations acquired while interning in the Production Department at the John F. Kennedy Center for the Performing Arts and reference topics from the best practices and SWOT analysis sections. Recommendations are feasibly designed for the Kennedy Center's Production Department to implement during the overall management transition.

Increase in Production staff

At the Kennedy Center, production managers frequently work long hours and juggle many roles during performances. They present over 2,000 performances a year, and if the highly trained staff at the Center is to maintain itself, at least, three more staff members are needed to operate efficiently. Each production manager supervises two venues, and when both have events at the same time personnel overextends themselves. With the addition of a production coordinator, a production assistant, and a technical manager the department can function as a full unit.

In creating a production coordinator position, the Center can employ an ambitious future production manager looking to gain quality experience. A production coordinator works with the production manager to consult with incoming groups and their personnel about specific production needs. The coordinator manages clients more than crewmembers. This position can alleviate production management worries regarding direct client interaction during shows. With hiring a new employee, production managers can benefit from new perspectives from ambitious and highly trained assistants. Having a production assistant working with the production coordinator, he or she can act as a liaison between all members of the production team.

Essentially, they are there to make sure crewmembers are on the same page and completing projects. There is potential for in-house promotion with this position. The ideal person for this post is a stagehand looking to advance into production management, or an intern looking to gain production experience. Finally, a technical manager oversees all of the equipment in each of the theaters and provides any technical direction for incoming productions. Ideally, the Center can benefit from promoting within the organization. Paul Taylor, Technical Director of the Washington National Opera, is the ideal candidate for the technical manager position. He has technical experience in the three primary performance spaces, and in some capacity, worked with each of the Center's production managers on technical issues. With the production managers delegating duties, overall production responsibilities would not solely lie with the production manager. Adding new staff and defining roles and responsibilities, the Production Department can become more structured and adequately function as a unit when production demand is high.

Producing more theatrical works

The Kennedy Center maintains its stability by being a large presenting house, but over the years, it has established a producing foundation as well. In the past decade, the center tried to produce, at least, one theatrical production per season, but new president Deborah Rutter placed this endeavor on hold. While it is important to have mechanical or night filling nights where the National Symphony Orchestra or the Washington National Opera sell out, it is equally necessary for the Center to fulfill moral programming obligations and advance the Center's mission to commission and produce new works including theater. If the Kennedy Center is to actively showcase American culture, it must have a hand in creating all types of new American works and not prioritizing one discipline over the other. Thanks to Rutter's producing hiatus, audiences are turning to surrounding competition's new productions, such as Arena Stage's *Dear Evan*

Hansen and *Destiny of Desire*. The Kennedy Center has been successful in its previous theatrical producing efforts including the Sondheim Celebration, the Tennessee Williams Festival, *Follies*, *Side Show* and *Gigi* for example. After the Sondheim Celebration, Michel Kaiser writes, “The stagehands union voted to give a twenty-five-thousand-dollar donation to the Kennedy Center after the celebration. They wanted to encourage us to do work like this again.”⁵⁹ Even the stagehands, who worked nonstop for months, were behind the Kennedy Center producing more. The past has shown that audiences and staff members crave new productions from the Center, and it is a demand that needs addressing.

The Production, Theater, and Programming departments need to advocate for more producing to the new administration. It is a way to strengthen the brand of the Kennedy Center. It offers patrons a sense of the Kennedy Center’s identity and shows how the Center is actively pursuing its mission. The summer offseason is the ideal time for the Center to produce works. While the National Symphony Orchestra is having their residency at Wolf Trap, and the Washington National Opera’s season is over, the Kennedy Center can attract audiences during the slow summer season with their producing efforts. Also, the summer is a high tourist season in the D.C. area, and this endeavor has the potential to bring in not only Kennedy Center regulars but a wider overall audience. Producing equates to a potential rise in income and brand equity.

Programming and Production job swap

Often there is confusion and miscommunication between the Programming and Production departments at the Kennedy Center. Giving each department the opportunity to observe what the other does can quash some of the tension between departments. During an Intern Seminar with Chief Human Resources Officer, Franci Phelan, she suggested a job swap to

⁵⁹ Kaiser, 158.

inform others about different jobs within the organization. When she worked for the Miller Brewing Company, they did a job swap with the administrative staff and the plant production staff. I believe that a job swap between Programming and Production could clarify any misconceptions regarding the other's position, and encourage solutions for improvement.

Sometimes production information gets lost in translation because programmers do not have much experience in production, and production managers are often confused as to why a certain show comes into his or her theater. If programmers spent a day doing production tasks, I believe they can learn valuable information that they can then implore in their work. They can see first-hand how the backstage area functions as an industrial workspace and accurately value safety procedures. I believe if production managers spent time as programmers, they could learn the value in presenting. A production manager has no control over what productions pass through their halls, but spending time as programmers can give a sense of excitement and insight into upcoming shows. Also, spending time doing programming tasks can teach production managers how to help communicate the abilities of their venues for programmers. The swap can be a fun and creative way to break the tension between departments, and it can help clarify any booking misunderstandings and assist in overall operational effectiveness.

Creating a safety committee

Working in an industrial workplace requires safety procedures be in place. While the Production Department adheres to Occupational Safety and Health Administration (OSHA) regulations, the stagehands are also Entertainment Technician Certification Program (ETCP) certified. Employees have safety training, but I believe creating a safety committee to oversee the safety procedures throughout all nine of the Kennedy Center's venues is needed. The personnel in charge of these facilities must have safety training, so they can accurately demonstrate safety

procedures to their team. The Kennedy Center is a large performing arts center and having a safety committee comprised of Safety Administrator, Kate Thunstedt, Vice President of Production, Mickey Berra, Senior Vice President of Operations, Ellery Brown, along with production managers, stagehands from each theater, and a representative from each programming department allows for continued advancement of safety practices. Also, the Center can benefit from an outside facilitator coming to inspect the safety of each performance space and its procedures. Every two or three years, an independent inspector can address reoccurring issues and offer solutions. Safety is an important issue in an industrial workspace, and the Kennedy Center must strive to give its employees the safest workspace possible.

Developing departmental goals and objectives

When I first arrived at the Kennedy Center, I was told to write goals and objectives to use as a tool to measure my accomplishments. The Production Department can benefit from creating clear and appropriate goals and objectives. It can give the department a sense of what issues need addressing. These goals and objectives are a means to measure and build upon the recommendations made. For example, if one goal is to create an overall effective Production Department, the objective is to hire three new staff members to operate as a full unit. Or, if another goal is to improve communication between the Production Department and other Kennedy Center departments, the objective is to participate in a job swap between departments. In documenting goals and objectives, one can accurately track recommendations and their progress. During a time of transition, having a clear plan to follow for evolution is essential, and the Production Department can only benefit from having one. The goals and objectives act as the department's mission statement, monitors its progress, and builds future success.

Conclusion

Since 1971, the John F. Kennedy Center for the Performing Arts presented or produced some of the nation's finest performances. The Center is designated by Congress as the National Cultural Center and strives to offer opportunities for all to participate in the arts. The Production Department at the Kennedy Center creates incredible productions that inspire audiences and staff members.

The Center is a large organization, and my internship specifically involved production. During my internship, I was an integral part of the Production team. I was able to gain administrative and production skills. I saw firsthand the planning, scheduling, and budgeting for a production come to life while working on the actual production. I started off the internship shadowing the Royal Ballet's stage manager, and at the end of the program, I acted as production stage manager for my own ballet recital. I was able to carry out my job well enough and show what I learned throughout the summer. Thanks to the internship, I am now more knowledgeable about the roles and responsibilities of a production manager. Production managers are the backbone to making successful productions within technical limits.

The Kennedy Center allowed me to obtain professional production experience at one of the largest stable performing arts centers in the nation. The Center excels as a performing arts center, but there is always room for improvement. The Production Department is an essential component to the overall operation, and could benefit from a larger staff. If the Center is to maintain its role as the National Cultural Center it is important to follow its mission to commission, present and produce art reflective of the American spirit. Production is a means to accomplish that mission and is an essential department at the John F. Kennedy Center for the Performing Arts.

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Tables

Table 1 – Kennedy Center Board Officers:

David M. Rubenstein, *Chairman*
 Deborah F. Rutter, *President*
 Helen Lee Henderson, *Secretary*
 Michael F. Neidorff, *Treasurer*
 Maria C. Kersten, *General Counsel*
 Kathy Kruse, *Assistant Secretary*

Table 2 - General Trustees Appointed by the President of the United States:

Adrienne Arsht	David C. Bohnett	Gordon J. Davis	Fred Eychaner	Giselle Fernandez
Sakurako Fisher	Norma Lee Fungler	John Goldman	Janet Hill	Frank F. Islam
Victoria Reggie Kennedy	Michael Lombardo	Andrés W. López	Bryan Lourd	Amalia Perea Mahoney
Barbara Goodman Manilow	Alyssa Mastromonaco	Cappy R. McGarr	W. James McNerney, Jr.	Charles B. Ortner
Rebecca Pohlada	Shonda L. Rhimes	Laura Ricketts	David M. Rubenstein	Margaret Russell
Rose Kennedy Schlossberg	Susan S. Sher	Alexandra C. Stanton	Bryan Traubert	Walter F. Ulloa
Reginald Van Lee	Romesh Wadhvani	Anthony Welters	Ann Marie Wilkins	Elaine Wynn

Table 3 - Ex Officio Designated by Act of Congress:

John F. Kerry	<i>Secretary of State</i>
Sylvia Mathews Burwell	<i>Secretary of Health and Human Services</i>
Arne Duncan	<i>Secretary of Education</i>
Senator Harry Reid	<i>Senate Democratic Leader</i>
Thad Cochran	<i>Senator</i>
Mitch McConnell	<i>Senate Majority Leader</i>
Barbara Boxer	<i>Senator</i>
James Inhofe	<i>Senator</i>
Mark Warner	<i>Senator</i>
Nancy Pelosi	<i>Democratic Leader of the House of Representatives</i>
John Boehner	<i>Speaker of the House of Representatives</i>
Rosa DeLauro	<i>Representative</i>
Peter A. DeFazio	<i>Representative</i>
Bill Shuster	<i>Representative</i>
Roy Blunt	<i>Senator</i>
Muriel Bowser	<i>Mayor, District of Columbia</i>
James H. Billington,	<i>Librarian of Congress</i>
David J. Skorton,	<i>Secretary, Smithsonian Institution</i>
Jonathan Jarvis	<i>Director, National Park Service</i>
Kaya Henderson	<i>Chancellor, D.C. Public Schools</i>
Earl A. Powell III,	<i>Chairman of the Commission of Fine Arts</i>

Table 4 - Honorary Board Chairs:

Mrs. Michelle Obama	Mrs. Barbara Bush	Hon. Hillary Rodham Clinton
Mrs. Laura Bush	Mrs. Rosalynn Carter	

Table 5 - New Kennedy Center Senior Staff:

Eileen Andrews	Vice President of Public Relations
Bo Bloomer	Vice President of Facilities
Ellery Brown	Senior Vice President of Operations
Franci Phelan	Chief Human Resource Officer
Mario Rossero	Vice President of Education
Nicole Weaver	Chief Information Officer
Tom Whitaker	Project Director for the Kennedy Center Expansion
Robert van Leer	Vice President of Artistic Planning

Table 6 - Kennedy Center Existing Department Heads:

Alicia Adams	Vice President of International Programming and Dance
Mickey Berra	Vice President of Production
Maria Kersten	General Counsel
David Kitto	Vice President of Marketing
Kathy Kruse	Vice President of Institutional Affairs
Michael Mael	Executive Director of Washington National Opera
Marie Mattson	Vice President of Development
Lynne Pratt	Vice President of Finance
Garth Ross	Vice President of Community Engagement
Rita Shapiro	Executive Director of the National Symphony Orchestra
Max Woodward	Vice President of Theater Programming

Table 7 - Jamie Doyle's Summer Productions

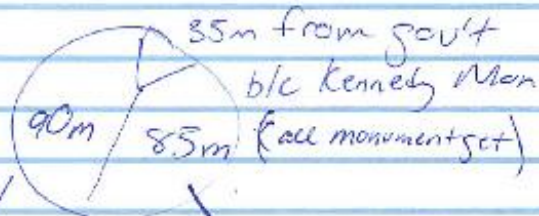
Production Manager	Theater	Production	Dates
Deirdre Lavrakas	Opera House	Royal Ballet – Don Q	June 8 - 14
Deirdre Lavrakas	Eisenhower Theater	Boat People SOS	June 18 - 19
Deirdre Lavrakas	Eisenhower Theater	The Polish Ballet	June 22 - 24
Deirdre Lavrakas	Eisenhower Theater	MCAA Gala	June 29 - 30
Andre Barette	Terrace Level	Capitol Fourth	July 2 - 4
Owen Burke	MSN	National Dance Day	July 24 - 25
Owen Burke	Atrium	Tilt Dance Party	July 20 th
Owen Burke	Bust and MSN	VSA Ed Reading	July 22 nd
Bill Foster	Concert Hall	Lady Gaga and Tony Bennett	July 30-31
Owen Burk/Deirdre Lavrakas	Family Theater	Suzanne Farrell Ballet Photoshoot	Aug 10 - 12
Jeff Hill/Owen Burke	Family Theater	Exploring Ballet with Suzanne Farrell	Aug 10 – Aug 14

Appendix List

- Appendix A: Development Inter Seminar Notes
- Appendix B: List of Kennedy Center Summer 2015 Interns
- Appendix C: Summer 2015 Intern Seminar Schedule
- Appendix D: Goals and Objectives Section from Intern Handbook
- Appendix E: Rehearsal Room Schedule Example
- Appendix F: Setup Request Form (SURF)
- Appendix G: LDCP Rehearsal Room Request Form
- Appendix H: *The Book of Mormon* Schedule
- Appendix I: Building Schedule
- Appendix J: Labor Estimates
- Appendix K: Lily Tomlin Rider
- Appendix L: Lily Tomlin Comedy Labor Estimate
- Appendix M: 4th of July Party Layout
- Appendix N: Eisenhower Theater Rental Costs
- Appendix O: Eisenhower Theater Technical Questionnaire
- Appendix P: Production Pictures

Appendix A Development Inter Seminar Notes

Development Seminar 7/27/15
210m to Lunke all together



- ① Ticketsales
- ② Renting Spaces
- ③ Gift Shop
- ④ Parking
- ⑤ Concessions

corp
found
Indiv govern — most
Honors Policy for Denver

US 300 billion \$ given to nonprofits 83% comes from Individuals
Religion Arts + Culture 5% 15 billion of 300 billion
Education

Foster Community or Relationships
members
\$600 - 1555
\$1200



Unit - David Rubenstein
50mil for new building

- ① Every days a competition - Best Person Every day
- ② Develop a good network of people

Appendix B

List of Kennedy Center Summer 2015 Interns

	Last Name	First	Department	Email	University
1	Abney	Samuel	Development-Corporate and Foundation Relations	sabney@masonlive.gmu.edu	George Mason University
2	Bainton	Larisa	EDU-EVS/Opera	lbainton@u.rochester.edu	University of Rochester
3	Breneman	Nate	Edu- CETA	nobreneman@osu.edu	Rail State University
7	Brooks	Meghan	EDU- NSO	mbrook15@gmu.edu	George Mason University
5	Comer	Danielle	EDU-TYA	dcomer16@gmail.com	James Madison University
6	Cronin	Natalie	WNO Production	ncronin914@yahoo.com	Mount Holyoke College
7	Dean	Kelsey	VSA- Special Events	kdean5@my.sou.edu	Grand Canyon University
8	Doyle	Jamie	Production	jmdevle@unc.edu	University of New Orleans
9	Dyke	Allison	WNO Costume Studio	allisondyke@verizon.net	Elon University
16	Feihauf	Gavin	Facilities	gfeihauf4@gmail.com	University of Nebraska Lincoln
11	Fierstein	Lisa	Advertising- Communications and Media	lisaferstein@gmail.com	Skidmore College
12	Frost	Emily	Development-NSO	emanelfrost@gmail.com	Yale University
13	Gianni	Stephanie	Advertising Strategy and Content Planning	sjanni@bu.edu	Boston University
14	Gordon	Carly	Press- Classical Music Press	cgordon9@u.rochester.edu	University of Rochester
15	Graham	Carmie	NSO Operations	kaeraham@clayton.edu	University of North Carolina Greensborough
14	Granger	Kala	WNO Costume Studio	kala.granger@gmail.com	Gallaudet University
17	Hamer	Levern	PAFE- Social Media	hamerlevern@gmail.com	Howard University
18	Hardinge	Isabelle	Advertising/Marketing- Graphic Design	isabellehardinge@gmail.com	University of South Carolina
19	Hartley	Taylor	Development-Major Gifts	tcho-tlev11@gmail.com	University of Florida
20	Jimenez	Francesca	EDU- Research and Evaluation	francescامجimenez@gmail.com	Scripps College
21	Kerwin	Colleen	Dance Programming	colkerwin@hotmail.com	Indiana University
22	Long	Lindsey	Development- Corporate and Foundation Relations	lindseylong14@gmail.com	Goucher College
23	Montgomery	Fae	WNO Costume Studio	fae.montgomery@gmail.com	Swarthmore College
24	Myler	Crystal	Development- Volunteer Management	coolcat_101@hotmail.com	Brigham Young University
25	Newton	Elizabeth	PAFE	elizabeth.newton.13@cnu.edu	Christopher Newport University
26	Peele	Rose	WNO Costume Studio	peelerk@ui-ford.edu	Guilford College
27	Pertz	Eleanora	WNO Artistic Admin	eleanora.g.pertz@vanderbilt.edu	Vanderbilt University
28	Phillips	Quinn	Institutional Affairs	quinnphillips@gmail.com	Amherst College
29	Rodriguez	Maria	Press	mariatea.rodriguez@gmail.com	Catholic University of America
30	Shawley	Garrett	Multi-media	gshaw92@gmail.com	Penn State
31	Stern	Susannah	DC School and Community Partnerships	fsstern18@yahoo.com	American University
32	Tarquino	Andrew	Development-WNO	amtarquino@smcm.edu	St. Mary's City
33	Thibodeau	Nicolette	EDU- Explore the Arts	nthibodeau11@gmail.com	American University
34	Zakin	Zoe	VSA-Communications and Media	zoe_zakin@yahoo.com	University of North Carolina Chapel Hill

Appendix C Summer 2015 Intern Seminar Schedule

TCG - June
AAFE - AUG
TYA

Summer 2015 Seminar Schedule

Presenter	Position/Department	Date	Time	Location
Gail Ross	Vice President, Community Engagement, PAFE	June 10, 2015	10:00 AM	Executive Conference Room
Deirdre Lavrakas	Senior Manager, Production	June 12, 2015	10:00 AM	Rehearsal Room 1 (90 min)
Amanda Hunter	Senior Press Representative, KC Press	June 15, 2015	2:00 PM	Executive Conference Room
Mickey Terra	Vice President, Production	June 24, 2015	2:00 PM	Meet at Opera House Stage Door
Matthew Winer	Manager, Special Programming, Development	June 26, 2015	10:00 AM	Executive Conference Room
Betty Siegel	Director, VSA	June 29, 2015	2:00 PM	Executive Conference Room
Ivonne Chand O'Neal	Director, Research and Evaluation	July 1, 2015	10:00 AM	Executive Conference Room
Jennifer Goodman	Manager, Institutional Affairs	July 8, 2015	11:00 AM	Executive Conference Room
David Kato	Vice President, Marketing	July 10, 2015	9:00 AM	Executive Conference Room
Michael Mael	Executive Director, Washington National Opera	July 14, 2015	11:00 AM	Executive Conference Room
Mario Rossero	Vice President, Education	July 17, 2015	10:00 AM	Executive Conference Room
Kim Peter Kovac	Director, Programming for Young Audiences	July 23, 2015	10:00 AM	Executive Conference Room
Marie Mattson	Vice President, Development	July 28, 2015	2:30 PM	Executive Conference Room
Franci Phelan	Chief Human Resources Officer, Human Resources	August 3, 2015	1:00 PM	Executive Conference Room

Smithsonian Folkfest

Monday July 13th 9:30-11 AM Atesh Sonnenborn →

Wed July 15th Luke Frazier 1-3 Education Conf Room De borea Rutter
 July 2-8th Education 2:30
 (3-5 sen 5 year Plan) July 30th
 Thur July 16th - White House + NatGeo Dan ExCon

Appendix D

Goals and Objectives Section from Intern Handbook

GOALS AND OBJECTIVES

During the first two weeks at the Kennedy Center, the Intern and supervisor should discuss the Intern's professional goals for this Internship and objectives that the supervisor establishes. These goals and objectives become the Intern's mission statement for the semester. This becomes a guide by which to measure the Intern's accomplishments for the mid-term and final evaluations.

Once agreed upon, the goals and objectives should be drafted in a memo addressed to the Sydney Kriek and signed by both the Intern supervisor and the Intern. The Intern should retain a copy for reference during the semester.

nonprofit - serve the mission

INFORMATIONAL INTERVIEWS

Once approved by their immediate supervisor, Interns are encouraged to set up Informational Interviews with Kennedy Center staff to further explore the functions of a department and the responsibilities of individuals within a department. Interns and their supervisors should agree on the most appropriate way to make contact with Kennedy Center staff members. The interviews last from 15 - 30 minutes depending upon the staff person's schedule.

It is in your best interests to enter the meeting prepared with a list of questions. If the staff person is from a department with which you are not familiar, take the time to do a little research. Read any information on the website or talk to an Intern from that department.

Please wait to schedule an Informational Interview until after you have had the seminar from that Department. This way you will have an overview of what the department does, and can ask more specific questions.

Suggested Questions:

- ✓ How did you become interested in the arts and get started in it?
- ✓ What training or education did you have?
- ✓ What are your major responsibilities?
- ✓ What do you like most about your work? Least?
- ✓ What skills do you use most often?
- ✓ What are challenges you face within your department?
- ✓ What advice would you give to a person interested in your field?

Appendix E Rehearsal Room Schedule Example

John F. Kennedy Center for the Performing Arts

2014-2015 Rehearsal Room Calendar

As of 7/23/2015 At 10:01 AM

Date		1	2	3	4	5	6	7	Boschower RR	Bonana Room
Monday July 27 2015	AM	KCACTF	KCACTF		ETA: EBSF 1/3	ETA: EBSF 1/3	ETA: EBSF 1/3	Theater: Book of Mormon 7/9	Theater: Once 4/6	VSA
	AFT								8am-5pm The Green Room Piano Tuning	
	PM									
Tuesday July 28 2015	AM	KCACTF	KCACTF		ETA: EBSF 1/3	ETA: EBSF 1/3	ETA: EBSF 1/3	Theater: Book of Mormon 7/9	Theater: Once 4/6	VSA
	AFT			TYA: Overtos					8am-5pm Piano Tuning	
	PM									
Wednesday July 29 2015	AM	11am-12pm Production Meeting	8AM-6PM Met/Partnership Book Stuffing	TYA: Overtos	ETA: EBSF 1/3	ETA: EBSF 1/3	ETA: EBSF 1/3	Theater: Book of Mormon 7/9	Theater: Once 4/6	VSA
	AFT	12:00pm KCACTF								
	PM									
Thursday July 30 2015	AM	KCACTF	8AM-6PM Met/Partnership Book Stuffing	TYA: Overtos	ETA: EBSF 1/3	ETA: EBSF 1/3	ETA: EBSF 1/3	Theater: Book of Mormon 7/9	Theater: Once 4/6	VSA
	AFT									
	PM									
Friday July 31 2015	AM	KCACTF		TYA: Overtos	ETA: EBSF 1/3	ETA: EBSF 1/3	ETA: EBSF 1/3	Theater: Book of Mormon 7/9	Theater: Once 4/6	VSA
	AFT									
	PM									
Saturday August 1 2015	AM		KCACTF		ETA: EBSF 1/3	ETA: EBSF 1/3	ETA: EBSF 1/3	Theater: Book of Mormon 7/9	Theater: Once 4/6	VSA
	AFT									
	PM									
Sunday August 2 2015	AM		KCACTF		ETA: EBSF 1/3	ETA: EBSF 1/3	ETA: EBSF 1/3	Theater: Book of Mormon 7/9	Theater: Once 4/6	VSA
	AFT									
	PM									

ESD_OHSO_048 1120_Laban ConTo45LXWHL_Security(6) @Theater_Schedule_Sheet_101pp_TWMO Prod_Cin:Control_Rooms_Perf_Vol_#A21_Chester_Orlay_Pedman_Ubercar_Teamwork_Cherry_Matth_Happel_Thornton_Foley

Appendix F Setup Request Form (SURF)

Production Set Up Request Form

Please email all requests to: Andre Barette, Kate Thunstedt & Owen Burke

Requests MUST be submitted by 12pm Friday – 1 (one) week prior to the event.

Production set ups occur Monday thru Friday 7a - 4p only.
For after-hours set ups, please contact us to schedule either equipment delivery OR equipment set up.
Please note that all after-hours set ups have a labor cost.

As rehearsal rooms do not lock, the production department highly recommends checking your space 45 minutes prior to the event to ensure that your set up has not been tampered with and is still correct. Please call us with any questions.

NAME OF EVENT: _____ SITE: _____

DATE OF EVENT: _____ TIME OF EVENT: _____ to _____

SET-UP COMPLETED BY TIME: _____

New Set-Up Request Revision of Set-Up Request

BUILDING SERVICE EQUIPMENT There is no cost for use of this equipment. Please indicate the amount requested in the space below.

_____ Chairs	_____ Ropes and Sandbags	_____ Lectern w/Built In Sound
_____ Tables (6' and 8' only)	_____ Music Stands	_____ Lectern without Sound
	_____ Ballet Barres	

THEATRICAL EQUIPMENT Use of this equipment requires stagehand labor and will incur a cost. Please indicate the amount requested in the space below and a member of the production team will get you a cost estimate shortly.

_____ Sound System	_____ Theatrical Lighting	_____ Decor Drapes
_____ Wired microphone	_____ Projector	_____ Additional Decor Items
_____ Wireless microphone	_____ Projection screen	_____ Pipe and Drape
_____ Lectern	_____ Platform / stage	_____ Other Items
_____ Assisted Listening Device System (MUST BE USED FOR ALL PUBLIC EVENTS INVOLVING SOUND)		

MEETING EQUIPMENT There is no cost for use of this equipment. Please indicate the amount requested in the space below.
This equipment must be picked up from & returned to the Production Shop.

_____ TV / DVD / VCR combo	_____ Roll-up projection screen
----------------------------	---------------------------------

INSTRUCTIONS/REQUESTS:

SPACE LAYOUT / DIAGRAM: Please clearly draw the layout of equipment in the room that will be used.

Contact Name: _____	D. Lavrakas	Telephone: _____	202.437.1510
Account Code: _____		Today's Date: _____	06/06/15

2013

Appendix G LDCP Rehearsal Room Request Form

LDCP Rehearsal Room Request Form
Summer 2015

DAY/DATE	START TIME	END TIME	EVENT	SPECIAL REQUIREMENTS (workshop, staging rehearsal, dance floor needed, etc.) Ballet studio unless otherwise noted	# OF PARTICIPANTS	ROOM ASSIGNED (FOR USE BY PRODUCTION DEPARTMENT ONLY)
Sunday, June 14, 2015	4:00	6:30	LDCP Rehearsal		6	7
Sunday June 21, 2015	4:00	6:30	LDCP Rehearsal		6	7
Sunday June 28, 2015	4:00	6:30	LDCP Rehearsal		6	7
Wednesday July 1, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday July 5, 2015	4:00	6:30	LDCP Rehearsal		6	7
Wednesday July 8, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday July 12, 2015	4:00	6:30	LDCP Rehearsal		6	7
Wednesday July 15, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday July 19, 2015	4:00	6:30	LDCP Rehearsal		6	7
Wednesday July 22, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday July 26, 2015	4:00	6:30	LDCP Rehearsal		6	NA
Wednesday July 29, 2015	6:00	8:30	LDCP Rehearsal		6	NA
Sunday August 2, 2015	4:00	6:30	LDCP Rehearsal		6	NA
Wednesday August 5, 2015	6:00	8:30	LDCP Rehearsal		6	NA
Sunday August 9, 2015	4:00	6:30	LDCP Rehearsal		6	NA
Wednesday August 12, 2015	6:00	8:00	LDCP Rehearsal		6	NA
Sunday August 16, 2015	4:00	6:30	LDCP Rehearsal		6	NA
Wednesday August 19, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday August 23, 2015	4:00	6:30	LDCP Rehearsal		6	7
Wednesday August 26, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday August 30, 2015	4:00	6:30	LDCP Rehearsal		6	7
Wednesday September 2, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday September 5, 2015	4:00	6:30	LDCP Rehearsal		6	NA
Wednesday September 9, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday September 12, 2015	4:00	6:30	LDCP Rehearsal		6	7
Wednesday September 16, 2015	6:00	8:00	LDCP Rehearsal		6	7
Sunday September 19, 2015	4:00	7:00	LDCP Rehearsal		6	7

Appendix H

The Book of Mormon Schedule



Washington DC week 8

N. Turner medical leave through 8/31
D. Joi here through 8/31
K. Jeter joins the company
J. Myrick joins the company

WEEKLY SCHEDULE

AUGUST 3 through AUGUST 9

MONDAY, AUGUST 3			AEA DAY OFF
TUESDAY, AUGUST 4	El. Travel down Jer Werner, John Mackinn, Stephen Spósito, JP Bruno here, Laird conducts		Shyer=Seay 7:30pm Seay=Sherwood Turner=Brzill
Post Show	Fireproofing Call		
WEDNESDAY, AUGUST 5	Jon Werner, John Mackinn, Stephen Spósito, JP Bruno here		Turner=Brzill 7:30pm
<u>Onstage</u>			
1:00	Crew Set-Up		
1:15-3:00	Full Company (except Damara, Shyer) Brush Up with Jon, John and Spósito CREW: Work Lights, Props 1+1		MUSIC: Keyboard
<u>Rehearsal Room 7</u>			
2:00-5:00	K. Jeter with Truskinoff		
7:30-10:00	K. Jeter with Corey		
<u>Conductor Room</u>			
6:30-7:00	R. Bondy with Truskinoff		
THURSDAY, AUGUST 6	Tod McKinn here		Turner=Joi 7:30pm
<u>Onstage</u>			
1:00	Crew Set-Up		
1:15-5:00	<u>Understudy Run Thru</u> R. Bondy (Pera), C. Sherwood (Cummings), M. Brzill (Nabukind), D. Seay (McKinley), M. Smith (Malala), B. Daye (General), C. Pawlikowski (Adult Monnaie), O. Joi (Nicholas track), J. Myrick (Willie track), K. Jeter observe		
	CREW: Work Lights, Props 1+1	MUSIC: Keyboard	
<u>Conductor Room</u>			
6:00-7:00	J. Myrick with Truskinoff		
<u>Rehearsal Room 7</u>			
7:30-10:00	K. Jeter, J. Myrick with Corey and Melanie		
FRIDAY, AUGUST 7	Tod McKinn here		Turner=Joi 7:30pm
<u>Conductor Room</u>			
3:00-5:00	K. Jeter with Truskinoff		
<u>Rehearsal Room 7</u>			
1:00-5:00	J. Myrick with Corey and Melanie		
7:30-10:00	K. Jeter, J. Myrick with Corey and Melanie		
SATURDAY, AUGUST 8	Tod McKinn here, Laird conducts (m)		Turner=Joi (m/e) 1:30pm Emmerling=Sherwood (m/e) 7:30pm
<u>Rehearsal Room 7</u>			
1:30-4:00	K. Jeter, J. Myrick with Corey and Melanie		
7:30-10:00	K. Jeter, J. Myrick with Corey and Melanie		
SUNDAY, AUGUST 9	Tod McKinn here		Turner=Joi (m/e) 1:30pm 7:30pm
<u>Rehearsal Room 7</u>			
1:30-4:00	K. Jeter, J. Myrick with Corey and Melanie		
7:30-10:00	K. Jeter, J. Myrick with Corey and Melanie		

cc: CM-2, SM-3, Callboard, Props-1, Sound-2, Wardrobe-2, Hair, Conductor, Call desk (1+)

Labor Items
 L. L. L. Carpenter
 E. C. Carpenter, R. P. P.
 R. C. Carpenter, W. J. W.
 S. S. S.

Polish - 2015
Labor Estimate

Wayne Falls
 2000000-2000000
 2000000-2000000
 2000000-2000000

Five

Final

DAY	TIME	FUNCTION	LABOR BREAKDOWN	TOTAL LABOR	HOURS	RATE (\$ per hour)	TOTAL
Monday 6-20	8-6	lights	TF	2	8	\$ 24.00	\$ 1,920.00
Tuesday 6-22	8-10	Tap	CC/IE	20	8	\$ 85.00	\$ 1,700.00
	10-2	Load In	CC/IE	11	2	\$ 181.00	\$ 2,750.00
	3-7						\$ -
	1-1	Workface	1W	1	5	\$ 47.00	\$ 235.00
Wednesday 6-23	6-12	Task	CC/IE/ISP	11	8	\$ 81.00	\$ 7,950.00
	1-5	Rebaring	CC/IE/ISP	11	6	\$ 125.00	\$ 1,375.00
	7-9	Shov					\$ -
			1W	1	8	\$ 47.00	\$ 376.00
Thursday 6-24			1W	1	4	\$ 47.00	\$ 188.00
	8-5	Level Out Floor	CC/IE/ISP	20	4	\$ 230.00	\$ 4,600.00
Week 1 of 1 Sub-total							\$ 21,844.00

Please refer to the project location and any other project information for details on the project.

Wayne Falls 2000000-2000000

1. Labor Log
 2. Leader, C. G. G. G.
 3. Director, T. T. T.
 4. Director, M. M. M.
 5. Director

MCCA-2015
Labor Estimate
Final

Wages Table
 Engineering: 1415100000
 Mechanics: 1415100000
 Electricians: 1415100000

DAY	TIME	FUNCTION	LABOR BREAKDOWN	TOTAL LABOR	HOURS	RATE (\$ per hour)	TOTAL
Monday, June 22	8:00-9:00	Lead	80700000	10	8	\$ 41.00	\$ 328.00
			5L	2	4	\$ 28.00	\$ 112.00
	9:00-10:00	Lead					\$ -
	10:00-11:00	Lead					\$ -
Tuesday, June 23	8:00-9:00		40700000	3	6	\$ 34.00	\$ 204.00
							\$ -
	9:00-10:00		2W	2	4	\$ 45.00	\$ 180.00
			2W	2	4	\$ 55.00	\$ 220.00
	10:00-11:00	Lead					\$ -
	11:00-12:00	Lead					\$ -
	12:00-1:00	Lead					\$ -
	1:00-2:00	Lead					\$ -
	2:00-3:00	Lead					\$ -
	3:00-4:00	Lead					\$ -
Wednesday, June 24	8:00-9:00						\$ -
	9:00-10:00						\$ -
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Appendix K

Lily Tomlin Rider

Red

An Evening of Classic Lily Tomlin Rehearsal and Sound Check Instructions



1113

Attached please find Lily Tomlin's current Tech and Hospitality Rider for her upcoming appearance at your venue. Please review and call me with any questions, and please forward to any other appropriate person on your team.

Note several important technical requirements:

1) A DVD Projector and an on-stage screen that can fly in to show various video clips throughout the show. **The screen must be at least 15' high by 20' wide, and must be visible to the entire audience, including the front and side rows.** Ms. Tomlin's Tech Manager will bring the DVD clips to the tech rehearsal. If the screen cannot move, it can be covered with a black curtain that will open and close to show the screen when in use (which we prefer over a scrim). There can also be screen(s) to the sides of the stage. If the screens are to the sides of the stage and if you already have an in-house camera, we would like a live camera projection of Ms. Tomlin's image on the screens during the show. If the screen is fly-in, no live camera is needed. Finally, if you have live camera and side screens, please record the show on DVD.

2) A non-moving spot light on a stand on the floor at the apron of stage right to silhouette Ms. Tomlin against the back curtain--it should create a rectangular image on the curtain (like a doorway) when it hits Ms. Tomlin standing in front of the chair.

Miss Tomlin's Tech Manager traveling with her is Paul Cilione; his cell phone is 818 402-2444 and his email is cilione@lilytomlin.com.

On the day of the show, the Tech Manager will arrive 3 to 4 hours before the show to start tech rehearsal, after which there will be time for a one-hour dinner break for crew. Plan on at least 2 or 3 hours for tech and sound set up. During tech rehearsal, please have all crew members and a stage helper present, including:

DVD operator; Screen operator; Sound technician; Light technician; and Spot light operator

During the actual performance, the Tech Manager will call the show from the light booth, and will need a space on the left side of the light board to set up the sampler. The Tech Manager will run lights with his right hand and sampler with his left hand. For all sound cues, he will use a sound sampler, Instant Replay 2.

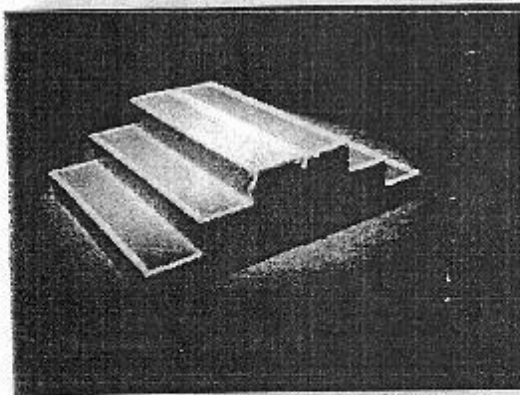
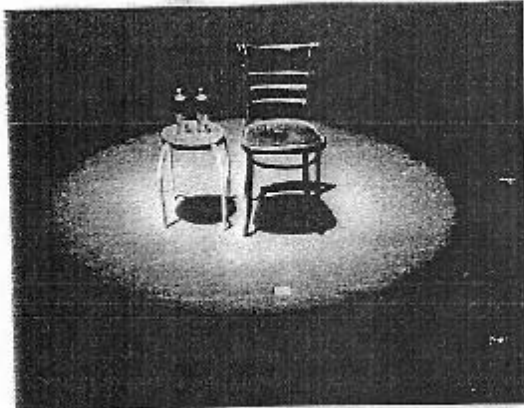
For advertising and playbills, please use the biography (or desired portions) and photos submitted to you by Ms. Tomlin. **All advertising copy must be submitted to Ms. Tomlin for her approval prior to publication.** For other ad materials, contact Bill Young Productions, Allison Lineberry, 281-240-7400.

PLAYBILL: In the Playbill, please print the following credits:

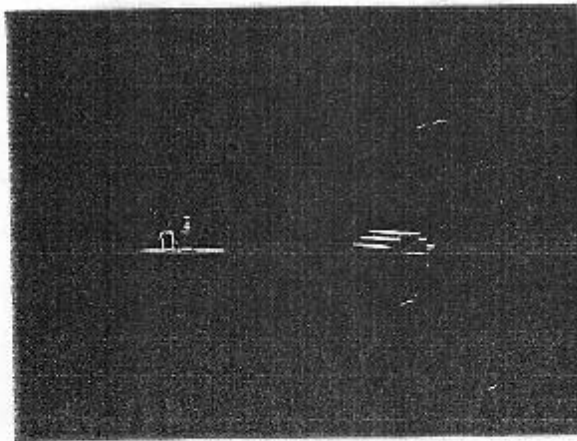
1. "When you Wish Upon a Star" - Words by Ned Washington Music by Leigh Harline, Copyright 1940 and Renewed by Bourne Co., All Rights Reserved International Copyright Secured, ASCAP.

2. "Lily Tomlin can be found on Facebook, Twitter, and the Lily Tomlin website, www.lilytomlin.com."

SET: Included below are three photos showing the suggested configuration of the stage with props. However, the step unit does not need to be as high or wide as photo--the unit can be two or three steps up and down, and can be smaller. Please have step unit freshly painted flat black.



General dimensions of stairs: normal height for risers, 8" to 10" depth, and 24" wide.



LILY TOMLIN

1/13

TECHNICAL and HOSPITALITY REQUIREMENTS RIDER

A. LIGHTING REQUIREMENTS: (R=Roscolux; L=Lec Filters; G=GamColor)

1. Follow Spot: A RICH pink or salmon such as L-110 or G-160, with no frost or diffusion.

2. Preset Stage Lights:

Rich pink wash;
Dark Blue wash;
Soft lavender wash;
Rich Red wash; and
Rich yellow wash.



All five wash colors should be from front of house and overhead or rear and each color should have one fader to control it. The lights should not bleed onto the first rows of seats in house.

3. Stage Spot Specials:

A spotlight on the edge of the stage, stage right, pointed toward Ms. Tomlin standing in front of the chair to shine on Ms. Tomlin and silhouette her on the black backdrop.

One dark blue, PAR or Leko back and down light SPOT in a 6' diameter on the stage floor center approximately 8' from the apron. This blue spot should have its own fader

Two White overhead spots down on chair/stool and step unit 8' round hard edge. These overhead white down spots should be on their own faders.

Strobe unit or overhead white light that can be flicked to emulate explosions of light.

B. SOUND REQUIREMENTS: In addition to house vocal & FX delivery system, please provide:

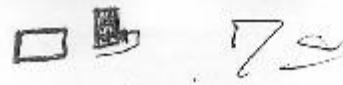
Microphone and Transmitter: Ms. Tomlin will bring her own lav microphone, but not a battery pack. Please have a Shure UL or UR series transmitter for her. She also requires an additional small head lavalier body mic and transmitter as back-up. Mic and cord must be black. Have a hand-held wireless mic on stand as second back-up. Mics should have a choice of black Tietac and magnetic clips for mounting on clothing.

Effects Speakers: Please provide two monitor speakers on far sides of stage for playback fx sampler sounds--only for effects, not as vocal monitors.

CD Playback Deck: Professional CD deck for playback of a few extra fx & music fx sounds during the show.

Recordable CD Or DVD: Please record the performance on CD (performance requires 2 CDs) OR if you are projecting the performance on large screen, please prepare a DVD recording. All recordings are for Ms. Tomlin's archives only and must be delivered to Ms. Tomlin immediately after the performance.

3



DVD Player, Projector & Screen & Live Camera Please provide a DVD Player and Projector, with at least 12000 DPI, and on-stage, flyable screen, at least 12' by 16', for use during Ms. Tomlin's performance. We also request a live camera projection of Ms. Tomlin on the screen(s), if available. Do not use a computer for playing and projecting the DVD clips during the show. The DVD technician must use a DVD player with: 1) a monitor screen to view and cue the clips before they are played, and 2) a switcher and lens cover to prevent the cue from showing on the screen or backdrop when setting up the clip. The DVD player must not show "play" or "pause" on the screen when the DVD clip starts. The Projector must be capable of configuring a DVD so that it fills the screen and does not retain letterbox image.

C. STAGE REQUIREMENTS:

Stage: Stage should have a black stage floor and be set with black velour legs. Stage must have a black velour backdrop approximately 16' to 20' from apron. Backdrop curtain must open from center, or must travel up, to expose screen; or screen must travel up and down throughout show. If not possible, then two screens should be placed on either side of stage. If this is not possible, a stationary screen center stage must be no lower than 15 feet off the stage floor. House curtain will be up at all times.

Props: 1) A simple black wooden or metal desk-type chair with no arms; 2) a small black table for 2 bits of water; and 3) step unit.



Interpreter: If an interpreter is provided for the hearing-impaired, please make certain the interpreter is wearing dark clothing.

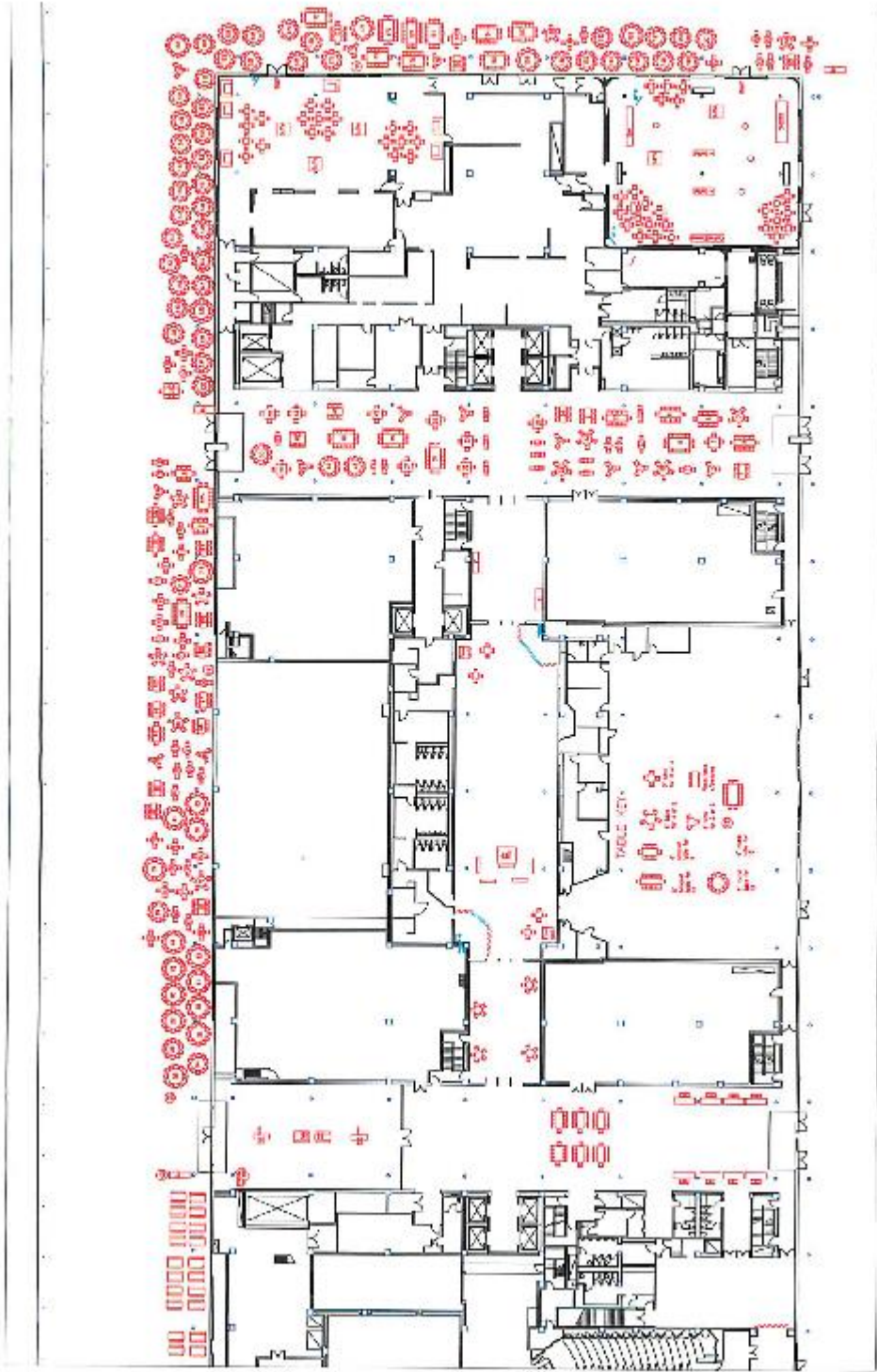
D. QUESTION AND ANSWER SEGMENT: Following her performance, Ms. Tomlin does a question and answer segment with the audience. Please provide the audience members the opportunity in the theater lobby to write questions on index cards and hand the cards to the ushers before the show. Immediately after Ms. Tomlin starts her performance, deliver the cards to Ms. Tomlin's Tech Manager in the light booth.

E. SHOW: The show is approximately 90 minutes in length with no intermission. The Q and A immediately follows the show and is approximately an additional 15 to 20 minutes in length. Latecomers can be seated any time. Media photography is allowed in first ten minutes only.

F. DRESSING ROOM REQUIREMENTS: Please provide two dressing rooms, one for Ms. Tomlin, and one for Tech Manager, as close together as possible, with video or audio monitors operating during the show. Please set up catering in Ms. Tomlin's dressing room two hours before show time, including: several 1/2 liter bottles of spring water (room temp); a box of Starbucks caffeinated coffee with cream and sugar; one pint of unflavored, non-fat cottage cheese; one small jar of sliced peaches; small plate of cut vegetables and Ranch dip; platter of fruit; a few fresh cookies or brownies or muffins, four turkey and Swiss cheese sandwiches on wheat grain bread with mayo, mustard, lettuce, tomatoes, etc.; and two bottles of Pinot Grigio. In Ms. Tomlin's dressing room, please provide good makeup lights, mirrors, electrical outlets, and private bathroom with shower, towels, etc.

Appendix M

4th of July Party Layout



Appendix N Eisenhower Theater Rental Costs



THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS 2015-16 SEASON EISENHOWER THEATER RENTAL RATES

All rates are effective for engagements during the 2015-16 Season and are subject to change without notice.

Activity	Corporation	Non-Profit Organization *
All Events (for each event up to 2½ hours) ** All dates and times	\$15,900	\$12,180
Open Rehearsals (50 or more audience members) All Times	\$7,950	\$6,090
Pre-Performance Lectures Must begin 1½ hours prior to event and last 45 minutes or less	\$1,590	\$1,220
	All Users	
Load-in/Tech/Rehearsals/Load-out (non-performance days) Monday, Tuesday, Wednesday, Thursday	\$8,980	
Friday, Saturday, Sunday	\$11,400	
Additional Fees		
Delayed house opening per ten minutes (Charges effective twenty minutes before advertised curtain time)		\$380
Delayed performance per fifteen minutes (Charges effective fifteen minutes after advertised curtain time)		\$380
Performance overtime per half hour (Charges effective three hours after performance half hour)		\$730
Facility Fees For every two hours for events/activities scheduled between 11:45 pm and 10:30 am		\$3,500

* Must be able to provide proof of non-profit status to qualify for this reduced rate

** Includes Box Office services and Front-of-House charges

Appendix O

Eisenhower Theater Technical Questionnaire

TECHNICAL QUESTIONNAIRE

EISENHOWER THEATER

Please return to Kennedy Center Production Office
mberra@kennedy-center.org; dklavrakas@kennedy-center.org

COMPANY:

NAME OF THE PRODUCTION:

LENGTH OF PRODUCTION:

INTERMISSION(S):

TECHNICAL CONTACT (TD):
EMAIL ADDRESS

PHONE:

LOAD-IN:

1ST SHOW:

LAST SHOW:

Working In the Eisenhower Theater

As you know, the Eisenhower is a Union Departmental House organized by carpenters, electricians, sound and props. Stagehand rules and work practices are in accordance with the Collective Bargaining Agreement between the Kennedy Center and Local 22. Wardrobe rules and work practices are in accordance with the Collective Bargaining Agreement between the Kennedy Center and Local 772. Hair/Make-up rules and work practices are in accordance with the Collective Bargaining Agreement between the Kennedy Center and Local 798.

There are work calls, show calls, and load-out calls. Load-in calls have the same rules as work calls, except if there is a dance floor involved.

The minimum call is 4 hours, except for the first stagehand call of 8 hours. Meal breaks are after every four or five hours. If there is a scheduled 8 hours, the meal break can be after three hours which will then be followed by a five hour call. After the minimum work call is met, employees can work hourly, e.g. it is possible for Wardrobe to work a 7 hour day. Wardrobe is present anytime costumes are worn or equipment is used.

The show call is four hours starting at the half-hour to curtain. There may be one or two hour continuity calls to the show call. Continuity hours are paid in full hours. If there is a continuity or utility call following a performance, there can only be a one hour continuity call for stagehands prior to the show call.

Overtime is after 8 hours daily or 40 hours weekly. Span of day is 0800 to 2400. Any work from 2400 to 0800 is at double time.

Arrival times of stagehands are not staggered during the load-ins or load-outs. Work during these calls happens simultaneously among departments, e.g. truck can be unloaded at the same time electrics and soft goods are being hung. Because of this, these crews may be larger in number than you anticipate. The crew numbers are set by Mickey Berra, VP of Production, after review of all technical documents, in accordance with practices in a departmental house.

So, for instance, a work schedule could be organized:

8am-12pm	Load-in and tech
12pm-1pm	Meal break
1pm-5pm	installation continues
5pm-6pm	Meal Break
6pm-10/11pm	Rehearsal

Please let us know if you are requesting use of the Eisenhower Rehearsal Room. The room is 44' x 40' and has a baby grand piano. The room has a sprung floor, dance marley and mirrors.

The Eisenhower Theater has a 6' and a 9' Steinway grand tuned at 440. Let us know if you need a recommendation for a rental house for instruments.

In order to estimate your labor costs, we will need the following:

- (1) Technical Specifications
- (2) Lighting Schedule and Paperwork
- (3) Ground Plot and Hanging Schedule
- (4) Production Schedule
- (5) Completed Questionnaire

Please feel free to contact us: Mickey Berra @ 202-437-1503 or Deirdre Lavrakas @ 202-437-1510

PERSONNEL

PSM CONTACT:
EMAIL ADDRESS:

PHONE:

List the names and positions of the technical team who will be travelling with you. Please list the contact information of the heads of any department (lighting, carpentry, sound, properties, wardrobe, hair and make-up).

Name and contact information for the person who is calling the show:

TRUCKING INFORMATION

NUMBER AND SIZE OF TRUCKS OR CONTAINERS:

SHIPPING AGENT:

WHAT SCENERY ARE YOU BRINGING?

WHAT LIGHTING INSTRUMENTS ARE YOU BRINGING?

HOW ARE YOUR COSTUMES TRANSPORTED?

TECHNICAL INFORMATION

ALL LIGHTING AND SOUND EQUIPMENT WILL BE DRAWN FROM THE KENNEDY CENTER INVENTORY. THE KENNEDY CENTER INVENTORY DOES NOT CONTAIN ANY MOVING LIGHTS, AND ONLY SPECIFIC TYPES OF PROJECTION EQUIPMENT. THIS EQUIPMENT MUST BE RENTED INDEPENDENTLY.

THE KENNEDY CENTER IS A UNION DEPARTMENT HOUSE SUBJECT TO THE RULES OF THE COLLECTIVE BARGAINING AGREEMENTS COVERING STAGEHANDS, WARDROBE, AND HAIR/MAKE-UP. THE VICE-PRESIDENT OF PRODUCTION WILL SET THE CREW NUMBERS AFTER REVIEWING THE TECHNICAL INFORMATION.

STAGE

ACCESS FROM THE AUDITORIUM TO THE STAGE IS USUALLY THROUGH THE AUDITORIUM DOOR TO BACK-STAGE. **ANY USAGE OF STAIRS FROM THE STAGE TO THE AUDITORIUM MUST BE DISCUSSED WITH THE VICE PRESIDENT OF PRODUCTION AND HOUSE SEATS WILL NEED TO BE REMOVED FROM SALE.** PLEASE NOTIFY IF THERE IS ANY TECHNICAL EQUIPMENT OR SCENERY ON STAGE THAT PRESENTS A SIGHTLINE PROBLEM FOR THE AUDIENCE.

IS THE STAGE CONFIGURATION: _____ PROSCENIUM ONLY _____ PROSCENIUM WITH APRON. _____ PROSCENIUM WITH ORCHESTRA PIT

PLEASE DESCRIBE ANY SCENIC ELEMENTS, FLYING PIECES, AND PROPS.

PLEASE ATTACH A GROUND PLAN.

IS THERE ANY TECHNICAL EQUIPMENT ON THE STAGE WHICH WILL PRESENT A SIGHTLINE PROBLEM IN THE AUDITORIUM?

LIGHTING NEEDS

PLEASE ATTACH A LIGHTING PLOT AND LINESET SCHEDULE.

HOW MANY FOLLOW SPOTS WILL BE USED?

ARE THERE ANY SPECIAL EFFECTS (FOG, HAZE, STROBE)?

VIDEO OR PROJECTION NEEDS

WHAT VIDEO EQUIPMENT WILL YOU BRING?

WHAT PROJECTORS AND SCREENS?

WHERE THEY ARE PLACED IN THE AUDITORIUM?

ADAPTORS AND TRANSFORMERS

THE KENNEDY CENTER RUNS ON 120 POWER AND DOES NOT HAVE ACCESS TO 220 SINGLE PHASE POWER. WE DO NOT PROVIDE PLUG ADAPTORS.

DO YOU USE ANY EQUIPMENT THAT REQUIRES TRANSFORMERS? HOW MANY TRANSFORMERS ARE REQUIRED?

SURTITLES

AT THE KENNEDY CENTER, WE USE 50" PLASMA SCREENS, PLACED STAGE RIGHT, STAGE LEFT AND A SURTITLE SCREEN ABOVE THE PROSCENIUM. FOR POWERPOINT, SURTITLES SHOULD BE IN THE FONT TIMES NEW ROMAN, SIZE 66. EACH SLIDE SHOULD HAVE A BLACK BACKGROUND, WITH THE TEXT IN WHITE. THERE CAN BE A MAXIMUM OF 30 CHARACTERS PER LINE AND UP TO 2 LINES PER SLIDE.

WILL YOU USE SURTITLES? WHO WILL RUN THE SURTITLES?

PLEASE FORWARD YOUR ENGLISH TEXT AS SOON AS POSSIBLE

INTERPRETERS

HOW MANY INTERPRETERS, IF ANY, ARE REQUIRED FOR THE LOAD-IN, TECHNICAL REHEARSALS AND PERFORMANCES?

PLEASE PROVIDE CONTACT INFORMATION FOR THE STAGE MANAGER WHO SPEAKS FLUENT ENGLISH AND CAN CALL ALL LIGHT, SOUND, AND RAIL CUES.

AUDIO NEEDS

DO YOU USE PRE-RECORDED FORMATS? WHAT TYPE?

OTHER AUDIO NEEDS?

DO YOU NEED MICROPHONES FOR SPEAKERS OR SINGERS?

ORCHESTRA (KENNEDY CENTER PIANOS ARE TUNED TO 440.)

DO YOU USE LIVE MUSICIANS? ARE THEY ON-STAGE OR IN THE PIT?

WILL YOU REQUIRE A PIANO? WHAT SIZE?

LIST ALL BACKLINE THAT IS REQUIRED

WARDROBE, HAIR AND MAKE-UP

AS WITH KENNEDY CENTER STAGEHANDS, KENNEDY CENTER WARDROBE AND HAIR AND MAKE-UP PERSONNEL ARE MEMBERS OF THE UNION.

WARDROBE PERSONNEL ARE RESPONSIBLE FOR UNPACKING/PACKING, PREPARATION, LAUNDRY AND MAINTENANCE OF THE COSTUMES ONCE THEY ARRIVE AT THE KENNEDY CENTER. KENNEDY CENTER WARDROBE PERSONNEL WILL BE ON SITE ANYTIME WORK IS PERFORMED IN THE WARDROBE AND DRESSING ROOM AREAS.

IF A COMPANY REQUIRES HAIR/MAKE-UP ASSISTANCE, PERSONNEL WILL BE PROVIDED.

THERE ARE 10 PRINCIPAL DRESSING ROOMS AND 2 CHORUS ROOMS (12 PEOPLE EACH) WHICH COMFORTABLY HANDLE 42 PEOPLE.

NUMBER OF PERFORMERS:

NUMBER OF COSTUMES:

NUMBER OF QUICK CHANGES:

NUMBER OF QUICK CHANGE BOOTHS: STAGE RIGHT: STAGE LEFT:

SPECIAL COSTUME NEEDS:

DO YOU REQUIRE THE SERVICES OF HAIR ARTISTS? IF SO, HOW MANY AND WHAT ARE ANY SPECIAL SKILLS.

WILL YOU REQUIRE THE SERVICES OF MAKE-UP ARTISTS? IF SO, HOW MANY AND WHAT ARE ANY SPECIAL SKILLS

REHEARSAL ROOM

WITH PRIOR ARRANGEMENTS, A REHEARSAL ROOM SHARED WITH OTHER GROUPS MAY BE AVAILABLE TO THE COMPANY. PLEASE INDICATE PREFERRED DATES AND TIMES.

NOTES

Appendix P: Production Pictures
All photographs courtesy of Jamie Doyle.



4th of July Party walls.



Atrium for the 4th of July Party.



Eisenhower Theater stage manager station for MCCA Gala.



MCCA Gala house view.



Boat People SOS: Zither Players.



Don Quixote Act 2 house view.



Mickey Berra on the Don Quixote horse.



National Dance Day.



Lady Gaga's dressing room.



Suzanne Farrell dance lecture.



Exploring Ballet with Suzanne Farrell part two.



Production intern's desk.

Vita

Jamie Doyle was born and raised in Metairie, Louisiana. From 2007-2009, she attended the Media Arts program at the New Orleans Center for the Creative Arts. In 2013, Jamie received her Bachelor of Arts degree in English from the University of New Orleans. Upon entering her graduate studies in the spring of 2014, she was awarded a graduate assistantship from the Music Department at UNO. As an active music stage manager, Jamie has worked in various venues throughout the New Orleans metro area.



MASTER'S EXAMINATION REPORT
Non-Thesis

CANDIDATE: Jamie Doyle

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

HARMON GREENBLATT
Major Professor (typed)

Harmon Greenblatt
Signature

Ashley Kator
Committee Member (typed)

[Signature]
Signature

Missy Bowen
Committee Member (typed)

[Signature]
Signature

Executive Director of Graduate Programs

Signature

DATE OF EXAMINATION: