

5-1999

## A report on an Arts Administration internship with the Louisiana Philharmonic Orchestra New Orleans, LA, Summer and Fall 1996

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### Recommended Citation

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A REPORT ON AN  
ARTS ADMINISTRATION INTERNSHIP WITH  
THE LOUISIANA PHILHARMONIC ORCHESTRA  
NEW ORLEANS, LA, SUMMER AND FALL 1996

A Report

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

Master of Arts  
In  
Arts Administration

By

Laura Lenker Wallis

B.A., Southeastern Louisiana University, 1985

May 1999

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## ABSTRACT

This report provides an analysis of an internship with the Louisiana Philharmonic Orchestra during the Summer and Fall of 1996. The report highlights the history and management style of the Louisiana Philharmonic Orchestra plus the numerous assignments of the intern. Additionally, suggestions are made for improvements in the functioning of the organization. Appendices are found at the conclusion of the paper. All information is based on the 1995-1996 and 1996-1997 seasons unless otherwise noted.

## CHAPTER 1

### THE LOUISIANA PHILHARMONIC ORCHESTRA

#### History

The Louisiana Philharmonic Orchestra (hereafter referred to as L.P.O.) was formed in 1991 by over sixty musicians of the previously bankrupt New Orleans Symphony, which had been a part of New Orleans since 1936. Rather than have a city without symphonic music, the musicians decided to create the L.P.O.

From the outset, the L.P.O. has been owned and managed by its musician members. Before it was able to pay a staff, musicians took turns performing all of its administrative functions. Those persons who had an interest in a particular field – marketing, development, et cetera – took it upon themselves to learn what was necessary to make the L.P.O. successful. This required a lot of determination and dedication. After a while, it became obvious that there was simply not enough time for musical obligations (practicing, et cetera) with the full-time demands of the office work. Thus, an administrative staff was hired on a gradual basis. At the time of its inception, the L.P.O. made musical history by being the only full-time, player-managed symphony orchestra in the United States. Because of the dedication of the musicians and their “can do” attitude, the L.P.O. prospered. The

musicians were so dedicated they insisted on paying all the other expenses before paying themselves.

The L.P.O. musicians and community advisors designed a new orchestra management model. Not only was the design new to musicians, but several aspects were new to the national orchestra industry as well. The following chart describes the differences between traditional orchestra management and the L.P.O. model.

<b>Traditional Orchestra Management</b>	<b>LPO Collaborative Management Model</b>
Non-musician leadership	Musician President, Officers and members of Board of Directors
Musicians as performing artists only	Musicians also as co-managers and entrepreneurs
Musician ignorance of fiscal issues	Musician-produced weekly/monthly reports & cash flow projections
Musician isolation from strategic planning	Active musician involvement in planning & organizational reviews
Exclusively staff- and board-driven fundraising	Direct musician solicitation, donor cultivation & grant input
Adversarial labor negotiations	Collaborative self-negotiation involving musicians, staff, community
Management-dictated programming	Music Director/musician-created programming (unique to LPO)
Staff-administered education programs	Musician-designed & implemented programs & support materials
Corporate sponsorship as pure philanthropy	Sponsorship as partnership offering donor returns on their investments
Performance for elite audiences	Interaction with & cultivation of diverse community audiences
Tolerance of dependence on credit	Absolute commitment to positive cash flow and balanced budgets

As is readily apparent, the L.P.O. is a unique organization.<sup>1</sup>

The first Music Director hired by the L.P.O. was German conductor, Klauspeter Seibel, in 1995. He is a great asset to the L.P.O. because of his extensive experience with other musical organizations including the Freiburg and Kiel operas and philharmonic orchestras and the Nuremberg Symphony. He has also guest conducted many opera companies and orchestras in Europe. Since the L.P.O. is an organization of full-time professional performers based in New

<sup>1</sup> Allen Kolsky and John Reeks, *History of the Louisiana Philharmonic Orchestra*, from the L.P.O.'s website

Orleans, it is able to maintain a consistently high quality of music. This aspect added to Maestro Seibel's experience creates an unbeatable combination.

### Mission

“The mission of the L.P.O., a not-for-profit cultural institution, is to provide New Orleans and the Gulf South region with the highest quality symphonic music and educational programs by maintaining a fully professional orchestra.” (As per mission statement)

### Programs and Services/Educational Outreach

The L.P.O. has several different programs. These include: the Classics, Beethoven and Blue Jeans, Casual Classics, and Family Discovery. Additionally, the L.P.O. offers special concerts and programs throughout the season.

The Classics concerts feature well-known pieces from the classical symphonic repertoire. Subscribers can choose between a 16 concert subscription or a one-half subscription called either an A or a B subscription. Concerts are given on Thursdays at 7:30 p.m. and Saturdays at 8:00 p.m. at the Orpheum Theater. Many of these concerts feature renowned guest artists from around the United States and the world. A sampling of guest artists from the 1996-1997 season included: violinist Corey Cerovsek; Carol Ou, cellist; Karen Showalter, mezzo-soprano; and Volker Banfield, piano. There is enough variety to please

vocal aficionados as well as those who prefer instrumental classics. Prior to each performance, there is an informative talk about the featured composers and their works. This is a great benefit for those unfamiliar with certain composers and/or their works.

The Beethoven and Blue Jeans Concerts are also featured on Thursdays at 7:30 p.m. and Saturdays at 8:00 p.m. in the Orpheum Theater, on days not conflicting with the Classics schedule, of course. This series is more relaxed; the musicians wear blue jeans and the audience is encouraged to do so as well. The series has only four concerts and therefore is more attractive to subscribers who have time constraints. Examples of guest artists from the 1996-1997 schedule included: Masha Dmitrieva, piano; Antje Weithaas, violin; and Elmar Oliveira, violin.

The Casual Classics Series is a casual concert series performed at the Pontchartrain Center in Kenner, Louisiana. These five concerts are held on Wednesdays at 7:30 p.m., and conducted by Timothy Muffitt. For those patrons who prefer not to drive to New Orleans, this is a great opportunity to experience the L.P.O. The 1996-1997 season featured Symphonic Dances, with excerpts performed by the New Orleans Ballet Ensemble. Pieces included: Khatchaturian's Sabre Dance; Bernstein's Symphonic Dances from West Side Story; and Copland's Billy the Kid Suite; among others. Additionally, there was a Currier and Ives Holiday Celebration featuring Tchaikovsky's Overture to the Nutcracker; Berlin's White Christmas; Vaughan Williams' Fantasia on Greensleeves; among others. Thomas Wolf emphasizes the importance of



bringing the organization to its clients. He states: “Many nonprofit organizations have come to understand that if customers, clients, or constituents cannot or will not come to the organization’s headquarters, the organization must take the product or service to them.”<sup>2</sup> The 1996-1997 Casual Classics Series also included a program entitled “A Classical Canvas.” Pieces included were Stravinsky’s Sinfonia from Rake’s Progress; Respighi’s Trittico Botticelliano; Mussorgsky’s Pictures at an Exhibition; and Walton-Scapino: A Comedy Overture. These pieces were inspired by the works of artistic masters Hogarth, Caillot, Botticelli, and Hartmann. In addition to the musical pieces being performed, there was also a slide show featuring the visual artists’ works.

The Hollywood Classics concert featured classical music’s greatest works found in popular movies. Some of these works included Mozart’s Overture to Marriage of Figaro (from the movie “Trading Places”); Verdi’s La Traviata; Violetta’s Farewell (from the movie “Pretty Woman”); and Gershwin’s An American in Paris (from the movie “An American in Paris”.)

Finally, the series featured works inspired by literature with the following: Tchaikovsky’s Romeo and Juliet (Shakespeare); Grieg’s Peer Gynt Suite No. 1 (Ibsen); Debussy’s Prelude to the Afternoon of a Faun (Mallarme); and Prokofiev’s Peter and the Wolf.

Stimulating children’s interest in music is easy with the L.P.O.’s Family Discovery Series. This three concert series is aimed particularly at children’s interests, but is also great for the entire family. The concerts are shorter than the

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<sup>2</sup> Thomas Wolf, Managing a Nonprofit Organization (New York: Prentice Hall Press, 1990), 132.

adult concerts which is important when children are involved! There is also a musical “petting zoo” prior to each concert so that children can see how individual instruments work.

During the 1996-1997 season, the series included a concert featuring Musical Fairy Tales. This concert featured Deak’s Jack and the Beanstalk; Humperdinck’s Hansel and Gretel; and Prokofiev’s Peter and the Wolf. This concert featured Jeremy McCoy on double bass and Patricia Handy as conductor.

In addition to the Musical Fairy Tales concert, the L.P.O. joined with the Delta Festival Ballet to perform Cinderella, featuring music by Glazunov and Prokofiev. This was conducted by Pamela Legendre.

The last children’s concert included Paddington Bear and Friends. This was directed by Klauspeter Seibel and included the following: Haydn’s Toy Symphony and Chappell’s Paddington Bear’s First Concert. As with all the Family Discovery concerts, this also had a musical “petting zoo” prior to the concert.

In addition to the great music which children experience while attending the Family Discovery concerts, with each family’s subscription, they are enrolled in the L.P.O. Half Notes Club. Club members receive a Half Notes T-shirt designed by a fellow Half Notes member, personal messages from a Discovery series conductor, handwritten letters from professional L.P.O. musicians, special recognition in the Discovery program inserts, and discount coupons to the Louisiana Children’s Museum, Aquarium of the Americas and the Audubon Zoo.

In addition to the concerts previously mentioned, the L.P.O. has special concerts not included in the regular subscription series. The Southern Serenades Concerts feature the L.P.O. at three local plantations including: Oak Alley Plantation, Nottoway Plantation, and the Destrehan Plantation. These concerts are held at 3:00 p.m. on Sundays to attract people who do not like to attend evening concerts.

As always, during the holiday season the L.P.O. presents Handel's Messiah. This features outstanding guest artists and is always a sell-out. The choral music is provided by soloists and the Symphony Chorus of New Orleans.

The Basically Bach Festival features the sounds of Bach and is held for three days at Loyola University's Roussel Hall. The 1996-1997 season featured Leon Spierer, former Concertmaster of the Berlin Philharmonic as conductor. Instead of the full L.P.O. orchestra, the Basically Bach concerts utilize the L.P.O. Chamber Musicians.

The L.P.O. has begun a new concert series called "American Crossings" which showcases music by American composers. The first concert in the series was "The Rhythm is Ours" which featured Louisiana musicians, composers and performers in conjunction with the L.P.O. The series was developed in collaboration with the L.P.O. and Contemporary Arts Center Music Director Jay Weigel. Local jazz and rhythm and blues artists Leigh "Queenie" Harris, John Mahoney, Clyde Kerr, Tony Dagradi, John Vidacovich, Bill Huntington and others performed a salute to Duke Ellington. Also featured at that concert was Jay Weigel's Violin Concerto, A Path Not Worn, with L.P.O. violinist Sean O'Neil.

In addition to the already mentioned concert series, the L.P.O. initiated a new series with the 1996-1997 season. The 2 Plus 2 Plus 2 series allows subscribers to choose two Classics performances, two Beethoven and Blue Jeans concerts, and two Casual Classics programs. This provides a wide variety of music and is a great introduction for new members. Subscribers select all Thursday or all Saturday Classics and Beethoven and Blue Jeans Concerts. (Casual Classics are always held on Wednesdays.) This series is a mere \$100.00, which is a definite bargain!

The L.P.O. offers group benefits in addition to regular sales. With a group of fifteen or more, the L.P.O. will give a fifteen percent discount on the order, priority seating and free publicity materials. If the group cannot come in the evening, they can attend a Thursday morning Open Dress Rehearsal. Tickets for Open Dress Rehearsal are only \$2.50 per person. The L.P.O. can also arrange for a post-rehearsal talk from a musician or a tour of the Orpheum Theater. Either an evening concert or an Open Dress Rehearsal is a great way for a group to enjoy the music of the L.P.O.

At the time of my internship, the L.P.O. had just hired a new Education Coordinator. As things were in transition, new ideas were not yet implemented in the educational department. However, the L.P.O. at that time offered the following for educational purposes: Young People's Concerts for private and public school students, scholarship programs to eligible music students, pre-concert talks at all Classics and Beethoven and Blue Jeans concerts, Open

Rehearsals on select Thursday mornings and musical “petting zoos” before all Family Discovery Concerts.

## Staff

The administrative staff is overseen by the Executive Director who reports directly to the Board of Directors. Administrative staff includes the following positions: Development Director, who has direct supervision of the Assistant Director of Development; Marketing and Public Relations Director, who supervises the Assistant Director for Sales and Marketing; Director of Customer Relations and Ticketing; Administrative Assistant; Controller; and as previously mentioned, an Education Coordinator has just been hired.

The Personnel Manager and Orchestra Librarian report jointly to the Executive Director and the Music Director. (See Appendix A.)

There are also the standing committees which support the organizational structure and may include members of the orchestra, staff and community-at-large: Concert Committee, Personnel Committee, Finance Committee, Marketing Committee, Education Committee, and Development Committee.

## Management Structure

When the L.P.O. was founded, it was governed by a seven-musician Executive Committee elected from tenured musicians. In 1995 the orchestra added five community members to its Executive Committee to create a new governing Board of Directors. The Board now has a combination of musicians and community members as board officers and board members. All decisions are governed by the orchestra's pledge to live within its means. Members of the L.P.O. family – musicians, board members, staff, interns, volunteers and advisors together numbering more than 500 – work continuously to achieve organizational goals.

Although ninety-two percent of the musicians hold bachelor to doctoral music degrees, it is unusual for an arts organization to have so many of its artists as board members. Most artists do not have the experience necessary to be a board member. However, board training occurs in individual consultation and/or group orientation sessions. Overviews of the orchestra industry as well as the operations, bylaws and general practices of the board are also discussed. Since the L.P.O. changed to a more traditional board (by adding community members) it might have been more practical to have organized the board that way initially. Although the board began with only musicians as members, now that it has a combination of musicians and community representatives, some of the musicians believe it would be better as an all-community member board instead. In the end, it might be more important what types of persons are on the board rather than the

numbers of musicians versus community members. A sixty-two member Advisory Board assists in fundraising and business matters but has no fiduciary or policy-making role. All artistic and administrative functions are supervised by committees comprised of musicians, staff and community representatives.

There are seventy-two full-time musicians and more than 400 volunteers active in fundraising, outreach and event planning. There are two volunteer groups: (1) Symphony Volunteers, Incorporated and (2) Crescendo. Symphony Volunteers, Incorporated coordinates fundraising activities including the annual Symphony Book Fair, Encore at the Orpheum, Encore Shop, recitals and the annual Soiree. Crescendo is a new volunteer group for individuals aged twenty-five to forty-five. Crescendo organizes the annual Symphony Run, and hosts numerous fundraising parties throughout the season.

During the 1996-1997 season, 130 L.P.O. programs attempted to reach more than 200,000 people of virtually every socioeconomic, racial, ethnic and age group in the Gulf South region.

The L.P.O. seeks participation with the greater New Orleans community. The orchestra actively solicits and responds to direct community input from several sources: (1) the Community Advisory Board and Board of Directors, (2) the L.P.O. Finance Committee of the New Orleans Business Council, (3) individual, foundation, municipal and state grantors, (4) focus groups and surveys of demographically exhaustive cross-sections of the population, (5) local arts institutions and collaborators, (6) community and business leaders, and (7) those

who actively participate in Symphony Volunteers, Incorporated and Crescendo for the L.P.O.

Musicians review and vote on all major proposals. Weekly staff meetings and biannual staff retreats ensure that new ideas are heard, challenges are quickly resolved, and the staff continues to understand and renew its dedication to organizational objectives.

The Board meets monthly, the Advisory Board meets ten times per year and each subcommittee determines its own schedule, ranging from monthly to less-frequent or as-needed meetings.

Planning procedures follow the Strategic Plan, developed during the 1993-1994 season and are updated annually. The plan documents detailed goals, strategies, timetables and pro-forma financial statements through 1998-1999.

Board members are selected by the Nominating/Board Development Committee (in the case of the musicians, selections are made by the full orchestra following a nomination procedure) in a process including personal invitations and meetings with Board designate(s).

Musicians on the Board have daily contact with their peers and monthly full-orchestra meetings where the Executive Director is also in attendance.

Financial reports (cash flow, balance sheets, income statements, YTD and year-end projections plus various income analyses) are generated biweekly to monthly. A Financial Oversight Committee from the corporate community also reviews each of these reports to ensure fiscal integrity.



## Finances

The L.P.O. began its operations in the shadow of the New Orleans Symphony's financial demise. From the start, the L.P.O. was extremely conscious of its financial obligations. To that end, the musicians were paid after all other debts were paid.

At the time of my internship, the L.P.O. was relying on subscriptions, single ticket sales, runout concerts to other cities and special concerts for its revenue. Sources of revenues included in-kind donations, foundations, corporate/corporate underwriting, governmental contributions, contributions from Symphony Volunteers, Incorporated and other areas. Additionally, the L.P.O. had endowment interest, a Volunteer Store and other areas of revenue. The L.P.O. had surpassed its 1995-1996 fundraising goal of \$1.3 million. Although the Metropolitan Arts Fund had been discontinued, the contributions from corporations had increased. The campaign raised \$120,000.00 more than the previous year. A big plus for the L.P.O. was a \$1 million donation to the orchestra's endowment fund by the late Virginia Downman Kock.

The L.P.O. has consistently increased its fundraising revenue each year since beginning operations. From the 1992-1993 season to the 1993-1994 season it increased by forty-three percent. From the 1993-1994 season to the 1994-1995 season it increased by twenty-two percent. From the 1995-1996 season to the 1996-1997 season it increased by eight percent. (See Appendix B.)

All decisions are governed by the L.P.O.'s pledge to live within its means. It is committed to operating 100 percent debt-free, a positive cash flow and balanced budget.

In its first four years, the L.P.O. increased its budget 240 percent while maintaining a positive fund balance. The Strategic Plan lists four financial goals that guide all decisions: operating deficit free, paying musicians and staff at rates commensurate with local and industry standards, establishing and regularly contributing to an endowment and assuring stability for the long-term future of the orchestra.

The L.P.O. has operated fiscally responsibly since its inception. Due to its dedication of musicians, staff and the community, the L.P.O. should remain financially viable.

## CHAPTER 2

### INTERNSHIP SUMMARY

#### Audience Outreach and Special Events

The majority of my internship involved group sales and audience outreach. Since I worked in the marketing department, let me begin with a definition of what marketing is. According to Thomas Wolf: "Marketing is the continuous diagnosis and analysis of the changing needs of customers, clients,

and constituents and devising strategies to meet these needs. Marketing is the creation of an appropriate image for a product, service, or organization. It is the analysis, planning, implementation, and control of decisions in the areas of product offering, distribution, promotion, and pricing.”<sup>3</sup>

One of the first tasks I performed upon my arrival at the L.P.O. was to update the membership list. It involved verifying addresses and phone numbers with the current phone book. The list was very lengthy and it was hard to verify some of the names because many people in the phone book use a single initial or a spouse’s first name. There were problems trying to verify members who used a post office box rather than a street address. Although there were two volunteers in the office during my internship, I did most of the verification. It was extremely time-consuming and I initially felt very discouraged at performing a task which I believed was better suited to the volunteers. I realize now that it was a very important task because the list was seriously outdated. Since the volunteers were only in the office sporadically, I ended up doing the bulk of this assignment. If the verification had not been implemented, it would have been costly and embarrassing to continually send out notices and correspondence incorrectly. Upon completion of the verifications, the secretary updated her list using her computer files. After this, it was much easier to make any changes necessary via the computer.

One of the biggest misuses of personnel I witnessed while at the L.P.O. occurred when the secretary was absent. This was a fairly frequent occurrence. In

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<sup>3</sup> Thomas Wolf, Managing a Nonprofit Organization (New York: Prentice Hall Press, 1990), 117-118.

one of the first weeks, I had to answer the telephone while the secretary was absent. Initially I thought it would be only for a day or two, but it happened quite frequently. I think it would have been better use of available human resources to have hired a temporary secretary to enable me to attend to my current projects. Before I began my internship, if the secretary were absent, the other personnel would rotate answering the phone from each of their individual desks. This seemed very wasteful. First of all, the person answering the phone would usually be asked questions involving subscriptions, tickets, et cetera. Therefore, the person assisting the caller would have to leave their desk, go to the secretary's desk and retrieve all of the subscription information that was necessary. It really was a disorganized way to handle things. I think it would have been much more efficient to have had a temporary secretary (or volunteer) physically sit in the secretary's desk and answer all incoming phone calls. This would be beneficial in many ways. Firstly, there would be more efficient use of the other L.P.O. personnel's time. Secondly, the temporary secretary would have immediate access to the subscription information and would therefore be able to assist the caller more efficiently. Thirdly, it would keep the "flow" of the workday much more organized. Although answering the telephone allowed me to become more familiar with the day-to-day operations of the L.P.O., I think my time could have been used in a much better fashion.

One improvement that occurred while I was there, was the installation of a new phone system. This was put into place when the L.P.O. relocated to a more

spacious office. This not only improved customer relations, but also the morale of the staff since the previous space had been extremely confining.

One of my more complicated projects was the organizing of the children's fairs. These were sponsored by the Jewish Community Center and the East Jefferson Community Hospital. My main task was to make sure that there were an adequate number of musicians for each of the "petting zoos." A petting zoo is an exhibit where some of the L.P.O. musicians demonstrate their particular instrument's musical characteristics and the children actively touch and attempt to play the instruments. This allows children to see first-hand how symphonic instruments work. It is a great learning opportunity for children whose school systems lack the funds for a full-fledged music department. By having a petting zoo the children receive invaluable exposure to symphonic instruments and music. These fairs made it easy for children to see the L.P.O. in a familiar environment. It might be difficult to entice a child to an artistic activity by itself, but the children's fairs also had other displays involving educational activities and free handouts. Once inside the fair, children could not help but be intrigued by the sound of music wafting through the air!

Another plus to the children's fairs was that the L.P.O. had access to families with children in the New Orleans area. While at the fairs, the L.P.O. would set up a free drawing to give away tickets to upcoming concerts. As the parents filled out the forms, the L.P.O. could then get names, addresses, et cetera to use later to send upcoming information to the participants. The recipients were

happy to receive free tickets and the list benefited the L.P.O. as well. All in all, the children's fairs required a lot of coordination, but it was well worth it.

I also attended a law school fair at Tulane University. This was mainly a display to attract incoming law school students to the many arts activities in the New Orleans area. We had a display table and explained the various programs and concerts available at student discounts. Most of the students who stopped at the display seemed genuinely glad to learn that there was high quality symphonic music available in the area. To my knowledge we did not keep account of how many law students actually became subscribers, but I believe the exposure at the school helped tremendously. I would recommend developing a tracking method to see what effect we had on the students.

I had hoped to learn more about marketing and public relations tasks while at the L.P.O. Unfortunately, I only had a few opportunities which occurred near the end of my internship to do that. I was given the chance to write press releases on upcoming events which Ms. Deveney would then edit and critique. This was a good learning experience, but I lacked sufficient time to master the art of writing.

Another marketing task that I worked on briefly was helping the education coordinator plan her brochure. This involved picking colors, lay out, et cetera. Unfortunately, this was another assignment that did not occur until the end of my internship. Thus, I did not get enough time to learn all the finer points of preparing brochures and working with the advertising companies who prepare them. Although I did grow in understanding with this project, it would have been beneficial to have more time to work on other brochures.

One of the most time-consuming activities I was assigned was to contact potential corporate sponsors for a proposed corporate breakfast. (See Appendix C.) I was given a list of several hundred corporations within the New Orleans area to contact. I would relay to them the benefits of becoming a corporate sponsor of the L.P.O. This was at times a very frustrating task to find the right person within the corporation to whom I would give the information. Many times, people were unavailable and I had to make numerous attempts to reach them. Although many of the corporations were amenable to attending the corporate breakfast, in the end it was a dismal failure. One of the biggest problems was that the actual date for the breakfast was constantly changed, which I believe caused great confusion and did not reflect well on the organization. I spent a lot of time calling corporate representatives who had indicated they would attend the breakfast to repeatedly tell them we were changing the date of the breakfast. I really felt that this made the L.P.O. appear disorganized and unlike an organization to which corporations would like to donate their resources.

Several donations toward the breakfast, including coffee and pastries, made the whole project very low in direct costs.

When the actual day of the breakfast came, only one representative from one corporation attended which was terribly disappointing. I had had confirmation of attendance from several other corporate representatives but they did not show up. In an effort to “salvage” what we could from the entire project, Ms. Gent, the Assistant Director for Sales and Marketing and I went to various corporate offices in the Central Business District of New Orleans and delivered pastries and folders

containing information about corporate sponsorship. Most of the persons to whom we gave the information and pastries seemed genuinely interested. I do not know what follow-up occurred with the corporations we visited in person, so I do not know whether or not our efforts were successful. As per Ms. Deveney, she does not think Ms. Gent followed up with the corporations, although it was Ms. Gent's intention to do so. (Ms. Gent is no longer employed at the L.P.O.)

My biggest project was planning the musicians' luncheon. (See Appendix D.) This is an annual event that the L.P.O. staff presents to the L.P.O. musicians to welcome them to a new season. The staff either provides the food and refreshments themselves, or seeks sponsors to donate for the event. I was put in charge of the luncheon, and it was suggested that I try to get as many donations as possible. I was given a few names of restaurants that had been generous in the past. I was also given some other names as suggestions to see if they would be interested in donating, also. I also suggested some avenues that we could try in order to make the luncheon a success.

With no experience in seeking donations for a food event of any kind, I was not really sure how things would progress. Fortunately, most, if not all, of the previous donors gave again, which made the project go smoothly. In order to get a better response, we offered a one-half subscription for two people or ten Classic Choice Coupons. Once people were informed about our offer, they usually agreed to give a donation. (See Appendix D.) Some of the new donors I contacted were not interested in donating, but overall, it was very successful. We had a green salad, a pasta salad, coffee, pastries, fruits, cheeses, finger sandwiches and soft



drinks donated. Some of the staff cooked or brought additional foods and supplies. We even had floral centerpieces donated which was a very special touch.

It required a lot of coordination to get everything delivered on time for the luncheon which was held in the lobby of the Orpheum Theater. My husband offered to help pick up some of the food that morning, which made things much easier. The rest of the staff picked up the other food items. It was really a big help to have the staff assist in making the day a success. Although I had been put in charge of the event, I could not have had such a successful luncheon without the rest of the staff's help and support.

The musicians were very pleased with the food and hospitality we had provided for them. I think that this helped successfully bring the musicians and staff together before the start of the new season.

One of my public relations assignments was to contact various symphonies around the country to see if they had ever had a "picnic in the park" event. The L.P.O. was planning to have one in conjunction with a symphony concert and run. I contacted several symphonies including the Memphis Symphony Orchestra, New World Symphony, the Atlanta Symphony Orchestra and the Owensboro, Kentucky Symphony Orchestra, among others. The marketing departments of these symphonies were very helpful. I received copies of their programs and informational packets showing how they presented their picnics. Ms. Deveney was trying to get ideas to use with the L.P.O. in order to have a more exciting event and to attract a larger audience.

Through contacting other symphonies, I learned the importance of public relations and communications skills. I was very pleased that everyone from the other symphonies tried their best to provide information and help in order to assist the L.P.O. After I had compiled all of my information, I presented it to Ms. Deveney for her perusal. Although the Symphony Run took place as I was finishing my internship, I do not believe that Ms. Deveney implemented many of the ideas I had gathered from the other symphonies. I was not upset about this since I learned a lot from making the contacts with the other symphonies. The L.P.O.'s symphony run occurred as I was finishing my internship, so I am unable to evaluate its success.

My duties varied from large projects to small time-consuming tasks that needed to be done. Some examples included picking up entry forms for the Symphony Run and also distributing brochures, lapel buttons and flyers highlighting the start of the new season. Ms. Gent and I took these items to various businesses in different areas of New Orleans and asked the merchants to provide a small space for us to leave the materials. Most of the businesses said yes, which made the task that much easier than trying to persuade them about the importance of the materials to the L.P.O.'s success. To my knowledge, Ms. Gent did not have a way to evaluate this method of encouraging new audiences. It was a good way to get more exposure for the upcoming season in places where you would not normally find brochures; grocery stores, pharmacies, real estate agencies, et cetera.

Another significant project was contacting the alumni departments of Louisiana colleges and universities in order to expand our audience. The goal was to create group sales where alumni clubs could either have a one-time night out or invite them to the L.P.O. corporate breakfast, and preferably, an ongoing relationship with the L.P.O. Unfortunately, I had spent a lot of time on the phone with various club officers and then Ms. Deveney decided not to pursue the idea of the alumni groups attending the corporate breakfast. After that decision had been made, nothing was decided about the use of information I had garnered from the alumni clubs. I was disappointed that no action would be taken with them since I had spent a lot of time on the phone contacting people and establishing rapport between the L.P.O. and the clubs. I believe a lot of good could have come from these contacts. I do not know if Ms. Deveney or Ms. Gent tried to make any future contacts with the clubs after I finished my internship. As per Ms. Deveney, nothing has taken shape with the alumni clubs, but they are actively marketing to them at this time. Robert Schlosser in Market the Arts!, states that alumni organizations can be a big asset to arts organizations. "One of the major and most successful efforts to 'educate' an audience is through an association with college and university alumni organizations."<sup>4</sup>

In addition to contacting alumni clubs, Ms. Gent gave me lists of senior citizens groups and civic groups to contact to increase group sales. This was an assignment given to me very near the end of my internship. Of the few senior citizens groups I contacted, most seemed enthusiastic about having a group outing

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<sup>4</sup> Robert Schlosser, "Audiences." Market the Arts! edited by Joseph V. Melillo (New York: FEDAPT, 1983), 96.

at the L.P.O. Daytime concerts were the preferred type of concerts because of the fear of going out at night and the probability of taking buses to the Orpheum Theater. As per Ms. Deveney, nothing concrete had taken shape with group sales for senior citizens after I completed my internship. However, the current assistant director of marketing is actively pursuing senior citizens groups at this time. The senior citizens groups and civic clubs could have definitely been assets to group ticket sales since there was already interest in the L.P.O. when I talked to these groups. According to Douglas Eichten in Market the Arts!, group sales are very important. He states: "One important method of bringing adults to the theater, even when they have attended the arts previously, is through a good group-sales program. People who are very nervous or even frightened about attending a particular art event on their own may attend in a group, because there is safety in numbers. Having once attended with a group, individuals may very well attend on their own, if they found that experience enjoyable."<sup>5</sup>

A major task I performed on a daily basis was taking single ticket orders and membership sales and renewals on the phone. (See Appendix E.) These were actually the job of the ticketing department, but when they were busy, I would take the sales calls. I would estimate that approximately twenty-five percent of my day was spent taking sales calls on the phone. I learned a lot about seating, sales, and promotions just by answering the sales calls.

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<sup>5</sup> Douglas Eichten, "The Marketing Plan." Market the Arts! edited by Joseph V. Melillo (New York: FEDAPT, 1983), 61.

In addition to answering the sales calls, I also made calls to former L.P.O. members who had been members in previous seasons but were not members in the 1995-1996 season. I would try to find out why their memberships had lapsed. Often it was simply a matter of someone procrastinating sending their renewal form back to the L.P.O. Many people thanked me for reminding them. Some chose not to renew due to finances, death of a spouse, or lack of transportation. Sometimes it would take two or three calls to remind people to renew, but it usually produced a renewal.

In addition to making phone calls about prior patrons, I also kept the renewal forms up to date and made numerous calls to people to try to get them to renew if they had not returned their renewal forms for the 1996-1997 season. This was one of the most time-consuming aspects of my day. If someone did not answer on the first attempted phone call, I would try again that day or on subsequent days. It would have been costly for another staff member to make these calls. However, I believe this was extremely effective; I would estimate that approximately sixty percent to seventy percent of the members I contacted eventually renewed their subscriptions.

Part of keeping up with the renewals was continually sending repeat notices in the mail to subscribers whose memberships were about to expire. This was done periodically during the summer. We sent reminders every few weeks, which took time and money (for postage and paper) but we did get responses through the mailers. (See Appendix F.) I spent a lot of time assisting Ms. Gent with this duty. As we received a steady stream of responses, it seemed to be worth

the time, money and effort. Studies show that repeated attempts by staff members increase renewals from patrons.

One of my most enjoyable assignments was sending calendar updates to the Overture to the Cultural Season and the Arts Tourism Partnership calendar. By publicizing dates and events of the L.P.O. and submitting them to these publications on a regular basis, important information was disseminated to the public. The Overture to the Cultural Season is published monthly and is inserted (once a year) in the Times-Picayune newspaper. The monthly publication has a mailing list of five-hundred. Anyone who receives a Times-Picayune subscription or buys it at the newsstand receives a free copy, which means the entire New Orleans metropolitan area has access to its contents. The Arts Tourism Partnership calendar had been published monthly and was distributed to all of the hotel concierges in New Orleans, but is no longer being published.

### Other Assignments

Another task I was assigned was to obtain updated biographies and pictures of various guest artists and conductors. Although not extremely time-consuming, it required a constant upkeep of the files. It was not always easy to reach artists and/or their management personnel. Upon contacting each person, I needed to request a current biography and photograph. Most of the persons I dealt with were very obliging, but sometimes their other commitments prevented them from forwarding the information in a timely fashion. Therefore, I had to make

sure that the information was en route so that the programs for each performance had an insert with the artist's accomplishments and picture. By contacting some of the soloists themselves (versus their managers, et cetera), I sometimes became involved with travel arrangements and special requests. This added to my workload, but it allowed me to learn more about what is involved with travel arrangements for guest artists and conductors, particularly those who would be traveling to the United States from abroad. Although this was not one of my bigger projects, it was one of my most enjoyable activities since it involved public relations work.

Some of my more mundane tasks were stamping and weighing mail, sending brochures and sending faxes. Sending faxes for press releases was extremely time-consuming; there were days when that would be all I would do the entire day. This became tiring and frustrating. I think my time could have been utilized in a much better fashion than constantly performing clerical tasks.

One of the things that allowed me to feel like more of a staff member instead of just an intern was attending the marketing department meetings. I was asked to give input at the meetings. I was able to see first-hand how ticketing, group sales and public relations duties all came together to make a successful season. These meetings helped me to see the "bigger picture" of a marketing department within an arts organization.

Although I was assigned to the marketing department, I did not have much interaction with any other areas. I had hoped to learn more about the interaction

between the marketing and development departments since they are so closely tied together.

It is apparent how extensive the L.P.O.'s marketing department's outreach efforts are. They continually strive to attract new members to its audience.

Overall, I was given quite a lot of assignments while at the L.P.O. However, I was given a lot of clerical tasks and phone work which lessened the time for more important learning opportunities I had hoped to have while at the L.P.O.

### CHAPTER 3

#### ANALYSIS OF THE LOUISIANA PHILHARMONIC ORCHESTRA

##### Strengths of the Louisiana Philharmonic Orchestra

During my internship at the L.P.O., I witnessed a very cooperative staff working well with each other. Everyone seemed very happy to be working at the L.P.O. This made the work environment a pleasant experience for everyone. It appeared that there was an "open door" policy between the Executive Director and staff. If anyone needed to discuss a situation with Mr. Stiles (the Executive Director), he spoke to him at that moment or arranged to meet with him at a more convenient time. He always seemed open to new ideas from the staff.

The L.P.O. has a great product, which lends itself to marketing. It is easy to market a product that almost "sells itself." The L.P.O. offers a sufficient variety



of programs, nights and locations to appeal to a wide variety of patrons. The musicians are highly qualified in their respective fields and are willing to be a part of the L.P.O. even at a financial disadvantage to themselves. Although the salaries for the musicians are extremely low compared to other symphonies, the musicians take pride in their work and exhibit a great esprit de corps.

In addition to the dedication of the musicians to their music, there is their dedication to the L.P.O. itself. While at the L.P.O., I saw many examples of musicians willing to help the administration with any pending projects where their input would be valuable. I was particularly pleased with the attitude of the musicians who generously gave of their time to participate in the children's fairs on the weekends. Most of the musicians I contacted were very willing to donate their time. If they had a prior commitment, they assured me they would help with the children's fairs if their prior commitment were cancelled. It was this very willing spirit of the musicians that really impressed me.

With the appointment of Klauspeter Seibel, the L.P.O. truly can be proud of its concerts. Maestro Seibel is highly qualified to lead the L.P.O. It is a very good thing that Maestro Seibel's contract has been extended to the year 2000. This will give the L.P.O. more cohesiveness and continuity as it continues to grow.

The various levels of subscriptions are definitely a strong point for the L.P.O. With the choice of full-season or half-season subscriptions, plus Beethoven and Blue Jeans, the Casual Classics Series and the 2 Plus 2 Plus 2 subscriptions, there is a wide variety of prices available in order to experience the

L.P.O. The student discounts and the group rates allow even greater availability to a wider audience. This allows the L.P.O. to steer away from the image of an “elitist” organization as is the case with many arts organizations. The children’s series is affordably priced for entire families to enjoy live symphonic music. This series can instill the love of music in future generations. As the population of baby boomers ages, it is very important to have future audiences already in the making.

From the perspective of marketing, the brochures are consistently attractive. They are put together well and give extremely thorough descriptions of concerts, series, artists, seating, prices and much more vital information. The insert in the center allows subscribers to fill out their own choices and mail them directly to the L.P.O. Everything is explained in easy to understand language and there are diagrams of the floor plans of the Orpheum Theater and the Pontchartrain Center. The brochure is truly an impressive piece of advertising for an impressive organization.

Another strength is the easy-to-find location of the Orpheum Theater. There is easy accessibility from the Interstate for those patrons coming from out-of-town.

The location of the Pontchartrain Center is also very accessible. Located in Kenner, it is also easy to reach via the Interstate. The Pontchartrain Center offers a good alternative to concert attendees who might live in the suburbs and who do not wish to travel to downtown New Orleans.

## Weaknesses of the Louisiana Philharmonic Orchestra

One of the biggest problems I saw while at the L.P.O. was the amount of work expected of the staff. I closely observed the demands made upon the marketing department staff since I had worked within that department. Hiring additional help (part-time at least) or using additional volunteers could be a big help. In particular, a lot was expected of the secretary. Not only was she expected to answer the telephone adequately, but she was also responsible for making flight arrangements for out-of-town artists, selling subscriptions via telephone, greeting the public who came to the office, keeping adequate records, typing correspondence and numerous other duties. In my opinion, the office would run much more smoothly if there were two administrative assistants. One could primarily be responsible for answering the telephone and the other would be responsible for greeting visitors and typing correspondence, et cetera. Of course more duties could be added as seen fit for each particular person's workload. With the high volume of phone calls the secretary received while I was there, it was really impossible for the secretary to complete other tasks adequately. This affected all of the other departments since the secretary often was trying to complete clerical tasks for the staff. Since memberships and ticket sales are vital to the survival of an arts organization, it is very important that adequate time can be taken with customers when they contact the office. It is impossible to conduct a meaningful conversation when more incoming calls continually interrupt a conversation. This is why two administrative assistants would be extremely

beneficial to the organization. It is hard to be sensitive to customers' needs if the person answering the telephone appears harried or flustered. Since the phone is often the first contact someone has with an organization, it is extremely important to have adequate phone coverage.

Another problem related to this area was that the secretary was absent quite a lot and there was never adequate help to replace her. As mentioned previously, one of the volunteers or I would answer the phones when a better solution would have been to hire a temporary secretary for the absences of the regular secretary. It was not a very organized handling of the situation since the volunteers and I were not adequately versed in the many questions of the callers. It would have been better to have a temporary worker who could help direct the inquiries to us or to the other staff members. It was very chaotic for the volunteers who were not there on a daily basis to handle the myriad inquiries about seating, prices, et cetera. Many times I was taken from a marketing project to answer telephones, which make me feel that my time for my internship was spent more as a clerical person than as a graduate student trying to understand the inner workings of an arts organization.

In relation to the daily workings of the office, I think the L.P.O. could use a lot more volunteer help in the office in general. While I was there, there was one undergraduate student volunteer who only stayed for a few weeks (and then went to summer school abroad) and two regular volunteers. One of the regular volunteers came very infrequently and one came several times a week. I think that if the L.P.O. would actively try to recruit some more help for the office, the

marketing department and the secretary would be able to give some of the picayune tasks to the volunteers. When subscription renewal time was occurring, I believe that more office volunteers would have been a boon to the organization. As mentioned previously, a lot of my time was spent on the phone trying to contact members to try to get them to renew their subscriptions. Many times I would have to try repeatedly just to reach one person. This was extremely time-consuming. Having more volunteers available for this task in particular would be a big help to the L.P.O.

It would be beneficial if a Volunteer Coordinator could be hired. If this were not feasible, then perhaps a current staff member could assume the duty of recruiting volunteers and assigning them where they could be helpful.

## CHAPTER 4

### INTERN'S SHORT AND LONG TERM EFFECTS AND RECOMMENDATIONS

There were many positive aspects to my internship while at the L.P.O. I think the biggest contribution I made while there was a willingness to undertake long overdue and/or unappealing tasks. Updating the membership list was not only the first big project I was presented with, but it was also one of the most time-consuming. Since it was so vitally necessary to have an accurate membership list, I think that updating this while as an intern contributed greatly to the overall appearance of the L.P.O.'s marketing department. Ideally there should be some kind of maintenance of the list on a regular basis in order to avoid having such a huge project needing correction all at one time.

Another positive effect I made while at the L.P.O. was keeping up with the artists' biographies and pictures. This probably sounds like a trivial chore, but it required constant contact with the artists or their managers. Often things would supposedly be "on the way" or "in the mail" and I would have to double check to make sure that our requests were not forgotten.

I believe that the children's fairs were a tremendous success for the L.P.O. There were always a lot of families present, and the children really enjoyed the musical petting zoos. There were a lot of details to work out in order to make them successful, but I think the hard work was definitely worth it. It cannot be

measured what an impact the exposure to the instruments made to the children. Hopefully it was instilling a love and interest in music from an early age. From that perspective alone, I believe that the children's fairs should definitely be continued.

The corporate breakfast was unfortunately one of the lowest points of my internship. I put a lot of energy into making it a success. However, due to lack of adequate planning and organization in the marketing department, it was almost certainly doomed to failure. Ideally, the breakfast could have been the start of a tradition that could have maintained ties with lots of companies in the New Orleans area. My recommendations for future attempts at similar functions would be as follows:

- 1) Set a definite date as early as possible;
- 2) Stick with said date unless it absolutely has to be changed (and then only change it one time);
- 3) Establish very good relationships with corporations as early as possible;
- 4) Send letters to remind the representatives scheduled for attendance;
- 5) Upon successful completion of the function, send thank you notes to those in attendance.

My hard work to organize the musicians' luncheon paid off. Everyone enjoyed themselves and the musicians really appreciated what we had done for them. I put in a lot of time and effort getting food and supplies donated and therefore kept the cost to a minimum. I cannot think of any ways to improve future parties except that it would be a

tremendous help if the L.P.O. could hire a part-time (at least) or a full-time special events coordinator. Even if the L.P.O. hired a party planner on an “as needed” basis, it would allow the regular staff members to concentrate on their current workloads. The cost would have to be weighed to see what was most feasible for the L.P.O.’s finances, but additional help in some form would be highly beneficial for future events.

Although I answered a lot of phone calls pertaining to ticket sales and renewals which I had not planned on doing, I realize this aided greatly to the flow of the day to day operations. Not only did this help the customer service representative, but I believe I made a big difference in the volume of ticket sales and renewals while at the L.P.O. Had I not continually followed up on renewal notices and repeatedly called lapsed members, there would have been far fewer renewals. It would have been extremely difficult for the customer service representative to contact previous subscribers adequately. This would be an excellent assignment for an office volunteer who had good phone skills. This would be very important over the summer months (prior to the start of the new season.)

By attending the marketing department meetings I was able to gain a feeling for the interaction between the various members of the marketing department. It not only was a benefit for my learning experience, but I believe I was able to give a different perspective to the marketing department since I was basically an “outsider looking in.” I think that future marketing interns should also be given the opportunity to participate in the marketing meetings.

Since I had the responsibility of sending the calendar updates to the Overture to the Cultural Season and to the Arts Tourism Partnership Calendar, I was able to enhance my writing skills and also give the marketing staff more time for other projects. While



this was not a major project, it was something that had to be kept up with in order to meet the monthly deadlines. This was one more way I was able to lighten the workload for the other staff members.

The L.P.O. is definitely a necessity for the city of New Orleans. Its valuable product is well worth the efforts required to bring excellent music to so many people. The L.P.O. began with a lot of determination and hard work and is well on its way to remaining a vital force in the arts world. However, there should be more adequate methods of evaluating the various efforts made by the marketing department. There should be more thorough follow up after projects are completed. A marketing plan would be beneficial to the marketing department in order to make the best use of personnel, time and money.

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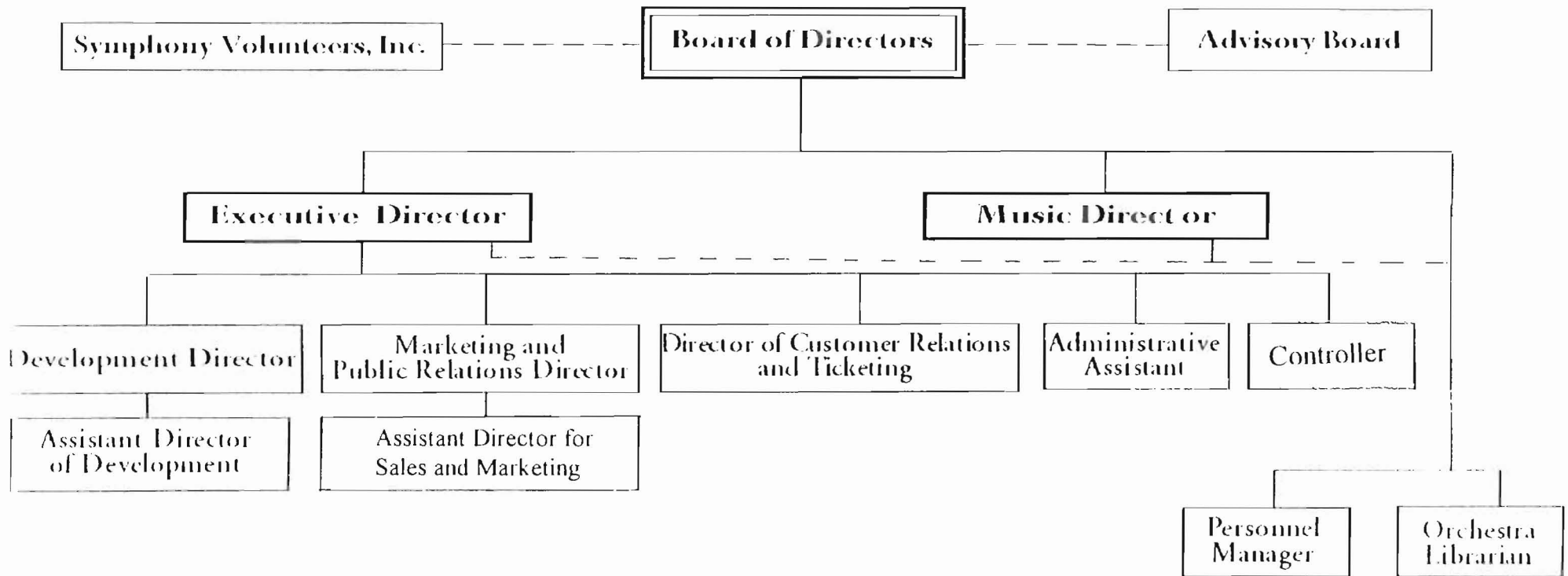
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# Louisiana Philharmonic Orchestra

## Organizational Structure

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*The following standing committees serve in support of the above organizational structure and may include representatives from the orchestra, staff, and community-at-large:*

- Concert Committee
- Personnel Committee
- Finance Committee
- Marketing Committee
- Education Committee
- Development Committee

APPENDIX A

**LOUISIANA PHILHARMONIC ORCHESTRA**  
**FUND RAISING REPORT**

	<b><u>1992/93</u></b> <b><u>(Actual)</u></b>	<b><u>1993/94</u></b> <b><u>(Actual)</u></b>	<b><u>1994/95</u></b> <b><u>(Actual)</u></b>	<b><u>1995/96</u></b> <b><u>(Actual)</u></b>	<b><u>1996/97</u></b> <b><u>(Actual)</u></b>	<b><u>1997/98</u></b> <b><u>(Actual)</u></b>
Individual Donations	\$105,929	\$173,361	\$184,493	219,252	324,008 <small>(Incl. \$100,000 bequest)</small>	297,775
Foundations	221,500	297,708	339,000	336,720	427,335	572,033
Corporate	60,133	114,442	202,090	454,062	479,293	473,335
Government	5,463	41,746	140,593	141,500	107,100	197,000
Symphony Volunteers	45,000	73,750	110,855	146,787	127,967	183,274
Special Events	0	46,260	33,971	(Included in Symphony Volunteers)		
In-kind				144,000	129,000	144,000
MAF	<u>275,000</u>	<u>275,000</u>	<u>235,400</u>	No MAF	_____	_____
<b>Total Fund Raising</b>	<b><u>\$713,025</u></b>	<b><u>\$1,022,267</u></b>	<b><u>\$1,246,402</u></b>	<b><u>\$ 1,488,131</u></b>	<b><u>1,594,703</u></b>	<b><u>1,867,417</u></b>
		<b>+\$ 309,239</b> <small>(43% increase)</small> Staff Hired	<b>+\$ 224,135</b> <small>(22% increase)</small> Development Hired	<b>+ \$241,739</b> <small>(19% increase)</small>	<b>+ 106,572</b> <small>(8% increase)</small>	<b>+ 272,714</b> <small>(17% increase)</small>

APPENDIX B



APPENDIX C  
**CORPORATE PARTNERS**

*A Spectacular Season*

You, your employees, and your clients Surrender to the Music this season with New Orleans' own full-time professional orchestra.

*Special Recognition*

Corporate Partners entitles your company to special recognition in publications that reach over 40,000 New Orleans companies and individuals.

An annual recognition ad in City Business  
Recognition in 1996-1997 LPO Program Book

*Best Seats In The House*

LPO Subscribers always enjoy the best seats in the House.

*Convenient Service*

Corporate Partners *never* waste time waiting in line.

Subscribers receive tickets in advance by mail and enjoy convenient ticket exchange privileges. If you are unable to attend a concert in your series, exchange your ticket for a more convenient time.

*Cost Effective*

Your company will appreciate the low subscription prices and save 15% off the cost of single tickets.

*300% ROI*

*Benefit Your Company*

- Reward employees or entertain clients with great concert experiences

*Benefit Your Community*

- Show the corporate community that you support the key ingredient in the city's cultural fabric, its own professional orchestra

*Benefit your favorite school or not-for-profit organization*

- For every two tickets your company purchases, the LPO will donate one ticket in your name to the not-for-profit organization of your choice.

**1995-96 CORPORATE PARTNER MEMBERS**

C.F. Bean Corporation  
Exxon  
Freeport-McMoRan, Inc.  
Louisiana Land Exploration  
McDermott, Inc.  
Stewart Enterprises  
The Reily Companies  
Wink Engineering



APPENDIX C, CONTINUED

## HOW TO JOIN CORPORATE PARTNERS

To join the Louisiana Philharmonic Orchestra Corporate Partners, your company simply subscribes to any of the following packages:

- 2 Full Season Subscriptions (16 concerts each)
- 4 Half Season Subscriptions (8 concerts each)
- 2 Half Season and 4 Beethoven & Blue Jeans Subscriptions (8 concerts and 4 concerts respectively)
- 32 Classic Choice Coupons - which may be exchanged for any concert

Enclosed is a 1996-97 LPO Season Brochure with complete concert information. This is an exciting time in our history. Audience attendance has leapt to record-setting numbers with last season boasting *multiple sell-out performances!* We reached over 180,000 audience members this past season in 137 concerts, and your partnership provides the foundation for that outreach.

Hear sixth season programs that are sure to bring the house down! Works such as Dvorak's *New World Symphony*, Mozart's *Symphony No. 34*, Holst's *The Planets* and Orff's *Carmina Burana* are only a few of the classics you, your employees and your clients won't want to miss. Music Director Klauspeter Seibel continues to lead the orchestra with his maestro's touch, taking the audience on a journey of classical music's most beautiful works.

All this is yours when you become a Louisiana Philharmonic Orchestra Corporate Partner. Then, **at no extra cost**, your company is recognized in publications that reach over 40,000 New Orleans businesses and individuals.

Use your orchestra tickets to:

- Reward employees
- Entertain clients
- Thank your customers

By becoming a Corporate Partner, you make a sound investment in your business and in your community while enjoying the spectacular sounds of New Orleans' full-time professional orchestra.

Complete the enclosed order form indicating your choice of subscription packages. If you have any questions, please call Jillian Gent at 504-523-6530.

Let the community know that your company supports the only musician founded and governed orchestra in the country. Become a 1996-97 LPO Corporate Partner today!

**JOIN TODAY - CALL 523-6530**

## CORPORATE PARTNER ORDER FORM

Yes! I want to join the LPO Corporate partners and receive the recognition and benefits it offers.

### 1. ADDRESS INFORMATION

**Company Name** \_\_\_\_\_  
**Contact Name** \_\_\_\_\_  
**Title** \_\_\_\_\_  
**Address** \_\_\_\_\_  
  
**Phone** \_\_\_\_\_

*Questions? Call:  
Louisiana Philharmonic  
Orchestra at 523-6530*

### 2. I would like the following subscription package:

- |   |   |
|---|---|
| <input type="checkbox"/> 2 Full Season Subscriptions (16 concerts each)<br><input type="checkbox"/> 2 Half Season and 4 Beethoven & Blue Jeans Subscriptions (8 concerts and 4 concerts respectively) | <input type="checkbox"/> 4 Half Season Subscriptions (8 concerts each)<br><input type="checkbox"/> 32 Classic Choice Coupons which may be exchanged for any concert |
|---|---|

	Series	Night	Section	No. of seats		Price/Seat	Total Price
1st Choice	_____	_____	_____	_____	x	\$ _____	\$ _____
2nd Choice	_____	_____	_____	_____	x	\$ _____	\$ _____
3rd Choice	_____	_____	_____	_____	x	\$ _____	\$ _____

### 3. PAYMENT INFORMATION

**CHECKS ARE PREFERRED METHOD OF PAYMENT.**  
Please make checks payable to Louisiana Philharmonic Orchestra.

Sub-total \$ \_\_\_\_\_

Handling fee \$ 5.00

- |   |   |                               |
|---|---|-------------------------------|
| <input type="checkbox"/> Check enclosed | <input type="checkbox"/> American Express | <input type="checkbox"/> VISA |
| <input type="checkbox"/> Discover       | <input type="checkbox"/> Master Card      |                               |

Tax- deductible contribution to the LPO \$ \_\_\_\_\_

Credit Card # \_\_\_\_\_ Exp. date \_\_\_\_\_

**GRAND TOTAL \$** \_\_\_\_\_

Signature \_\_\_\_\_

Name as it appears on card \_\_\_\_\_

Name of school or not-for-profit organization/ Contact Person \_\_\_\_\_

Street Address \_\_\_\_\_

Phone \_\_\_\_\_

City/ State/ Zip \_\_\_\_\_

Return completed form to : LPO, 305 Baronne St., Ste. 600, New Orleans, LA 70112 / Fax - (504) 595-6530



APPENDIX D

September 6, 1996

Mr. Richard Stewart, President  
The Gumbo Shop  
5900 S. Front St.  
New Orleans, LA 70115

Dear Mr. Stewart:

The Louisiana Philharmonic Orchestra will be holding its Annual Musicians' Luncheon on Wednesday, September 18, 1996 from 12:30 - 2:00 p.m. at the Orpheum Theatre, in order to welcome our musicians to our upcoming season.

We would appreciate it if you could donate finger sandwiches and/or bread pudding for this event. We will have approximately 80 persons in attendance. We will be able to pick up your donation, to make it easier for you.

In appreciation of your donation, we would be able to give either a one-half season subscription for two people or 10 Classic Choice Coupons (for the upcoming season.) Classic Choice Coupons allow flexibility in attending concerts of your choice. They are especially useful in treating out-of-town clients to a night with the Louisiana Philharmonic Orchestra. Whichever option you would prefer, we would be happy to accommodate you.

If you have any questions, please call me at (504) 523-6530. Thank you for your consideration in helping the Louisiana Philharmonic Orchestra.

Sincerely,

Laura Wallis  
Marketing Intern

ROBERT J. STILES  
EXECUTIVE DIRECTOR

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P.O. BOX 56579

NEW ORLEANS, LOUISIANA  
70156-6579



**Louisiana Philharmonic Orchestra**  
**INSTANT SUBSCRIPTION RENEWAL NOTICE**  
**1996/1997 Season**

**1. PLEASE VERIFY ADDRESS INFORMATION**

Address: \_\_\_\_\_

*Please call the Louisiana  
Philharmonic Orchestra office  
at 523-6530 for assistance.*

Home Phone: \_\_\_\_\_

Business Phone: \_\_\_\_\_

Patron #: \_\_\_\_\_

**2. INSTANT RENEWAL** Please renew my seats and series exactly as indicated.

Series	Night	Section	Row	Seats	No. of seats	Total Price
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**3. CHANGES AND ADDITIONS** *Become a Philharmonic Family! Subscribe your children for only \$7 per concert!* Please renew my subscription, but change my seat and/or series. Please add seats and/or series as requested below.

Series	Night	Section	No. of seats	Price/Seat	Total Price
1st Choice	_____	_____	_____	x \$ _____	\$ _____
2nd Choice	_____	_____	_____	x \$ _____	\$ _____

**4. PAYMENT INFORMATION****CHECKS ARE PREFERRED METHOD OF PAYMENT.**

Please make checks payable to Louisiana Philharmonic Orchestra.

 Check enclosed     American Express     VISA Discover     Master Card

Sub-total \$ \_\_\_\_\_

Handling fee \$ 5.00

Tax-  
deductible  
contribution  
to the LPO \$ \_\_\_\_\_

Credit Card # \_\_\_\_\_

Exp. date \_\_\_\_\_

GRAND TOTAL \$ \_\_\_\_\_

Signature \_\_\_\_\_

Name as it appears on card \_\_\_\_\_

**5. WE APPRECIATE YOUR COMMENTS AND SUGGESTIONS.**



APPENDIX F

July 10, 1996

Dear LPO Subscriber:

The summer is already half over, which can mean only one thing - the Louisiana Philharmonic Orchestra's sixth season is just around the corner! So far we have not received your season subscription renewal form, and time is running out. In order for you to retain the same seats or upgrade your seats or series for the upcoming season, you must act now! **All seats not renewed by Wednesday, July 24 will be released to new subscribers.**

This is an exciting time in our history. Audience attendance has leapt to record-setting numbers with last season boasting *multiple sell-out performances!* Music Director Klauspeter Seibel continues to lead the orchestra with his maestro's touch, taking the audience on a journey of classical music's most beautiful works. We reached over 180,000 audience members this past season in 137 concerts, and our subscribers help provide the foundation for that outreach.

Your subscription is important to us. Please review your season brochure and call us with any questions you may have regarding your seats or series. The Louisiana Philharmonic Orchestra continues to serve the Gulf South as the only full-time professional orchestra, and your support speaks to your commitment to keeping classical music alive in the city of New Orleans.

Enclosed is a copy of your subscription renewal form. If you have no changes to your subscription, please call the LPO office at (504) 523-6530 and we will take your order by phone. If you wish to change series or upgrade seats, indicate those changes on your form in the spaces provided and return to us by fax or mail. Once again, you must act quickly. **The last day for subscription renewals is Wednesday, July 24.**

Thank you for your continued support of the Louisiana Philharmonic Orchestra. We look forward to having you join us for another spectacular concert season.

Sincerely,

Robert J. Stiles  
Executive Director

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## VITA

Laura Lenker Wallis was born in 1963 in Sunbury, Pennsylvania. She received her Bachelor's degree in Communications (cum laude) with a minor in Music Performance (trombone) in 1985 from Southeastern Louisiana University, Hammond, Louisiana. While pursuing her Arts Administration degree, she had the privilege of working as an administrative assistant in the University of New Orleans' Jazz Studies Department. She currently resides in River Ridge and is a full-time homemaker and the mother of one son, and identical twin daughters. In the near future she hopes to volunteer with a performing arts organization and play trombone with a community band or orchestra.