

ROYAL THEATER MASTER PLAN



JULY 2, 2018



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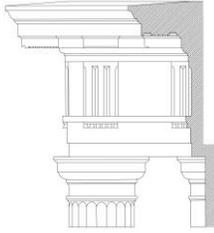
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HOGANSVILLE ROYAL THEATER

MASTER PLAN



EXECUTIVE SUMMARY



CARTER WATKINS ASSOCIATES ARCHITECTS, I N C.

EXECUTIVE SUMMARY -

We sincerely appreciate the opportunity, which the City of Hogansville graciously provided to us, to provide a Master Plan for the Historic Royal Theater.

The decisions of how municipalities address historic buildings have many complexities and much input – not only from the Mayor and Council but also from the public and the news media. This document has concentrated on providing an unbiased, straight-forward architectural review of the structure as a tool for the City.

The review includes the Building History, Building Assessment, recommended immediate work, Building Use Options Considered, Selected Options, and an Ownership/Management Discussion as well as appendices.

Not surprisingly, the striking building has a famed history complete with architectural interest, local involvement and benevolence and a continued interest in the building even after it ceased being a theater.

The assessment reviews exterior conditions; interior extant elements and modifications; structural concerns; and building code compliance not in an effort to be critical of the building or its owners/occupants but to give the City an understanding of the present and changing condition of the structure.

To that end, recommendations for immediate work have been developed which concentrate mainly on providing a water-tight building envelope in order to prohibit any further deterioration of the building as well as to prevent the symptoms of water infiltration. The recommendations also touch on the structural stabilization review in order to determine if any immediate structure remediation is needed which, in conjunction with addressing the building envelope, would provide a stabilized structure that would provide a safe environment for proposed work inside or outside of the building and/or provide a structure which, without any action, could remain in place for many years to come.

The building use options portion of this document reviewed the possibilities of leaving the theater in its current condition; renovating the structure for an expanded City Hall facility; and Restoration/Rehabilitation of the Royal Theater for a Cultural Arts Center. As one can imagine, each option garnered lots of feedback, emotions, and commentary. Not only from the City Council but also from the public. The responses were all well-intended and completely understandable as the options

have many ramifications; have varying funding requirements; and have lasting effects on the Theater and the City of Hogansville.

The portion discussing the selected option gives the City some discussion points regarding the specific use of the Theater by providing a plan option where some rows of theater seating are removeable to enable various configurations for events while also having the ability for the seating/floor plan to be as it was historically for other types of events. It is assumed that the City intends to restore the theater as closely as possible to the original and the drawings reflect this assumption. The exceptions, of course, being that handicap access is required to be provided to and in restrooms and throughout the building. The separate balcony entrances are an item which the City will need to determine how to approach. The separation of entrances for races reflects a shameful period in our history but, much like preserved historic items/places such as the USS Arizona or even WWII concentration camps, could be useful as an education tool for future generations. The article "*The Architecture of Racial Segregation*", contained in the appendix, discusses the issue and give case studies of how others approached it.

The last portion of the document briefly discusses ownership and management options while referencing the plethora of online and printed literature and guides available. While these resources will undoubtedly prove very useful, they are also to be viewed carefully as what may work in one situation may not in another and many of the guides are opinions rather than facts.

The Appendices include the original Royal Theater plans; a article on Racial Segregation in Architecture; the abridged version of the Secretary of Interior's Standards for Rehabilitation; The National Register of Historic Places document for the Royal Theater; and a publication for Iowa Main Street Theaters.

It is unusual for the plans to have survived for historic structures but, with the original drawings in hand, the interpretation of the original elements versus early and later alterations is easily discernable. The article on racial segregation in architecture outline the history and types of segregation which include isolation – separate buildings for separate races, Partitioning – shared facilities with separated rooms, and behavioral segregation which described shared facilities, rooms, and spaces. The article mentions the Hogansville Royal Theater and then goes on to describe how others have dealt with preserving buildings with Partitioning.

A final word - this document is intended to be used as a guide for the City as they move forward with the desired outcome. The report is not necessarily a chronological recommendation of all facets as various portions of the work may be affected by outside influences and/or be determined by funding and available opportunities. The findings are fluid and may be affected by events and/or time. The document should be revisited and updated, as needed, as the City of Hogansville progresses along this remarkable journey.

HOGANSVILLE ROYAL THEATER

MASTER PLAN



PART ONE – BUILDING HISTORY

HOGANSVILLE AND ROYAL THEATER – HISTORY

INTRODUCTION

In order to understand the history of the Royal Theater, one must understand that of the City of Hogansville and of the era in which the theater was constructed. Below is a brief history adapted from Wikipedia.

HOGANSVILLE HISTORY TO 1930

William Hogan settled after receiving a State Land Grant in 1826. He built a log home as a base for his cotton plantation. In 1851, he built a 2 ½ story colonial-style house which burned in 1899 and was rebuilt in 1901. Hogan's land crossed two important transportation routes, the east-west road to August and the North-south railroad between Atlanta and West Point. Hogan granted the railway a 150-foot right of way on the grounds that a depot be built in Hogansville. The depot became a catalyst for development and the town was later incorporated in 1870.

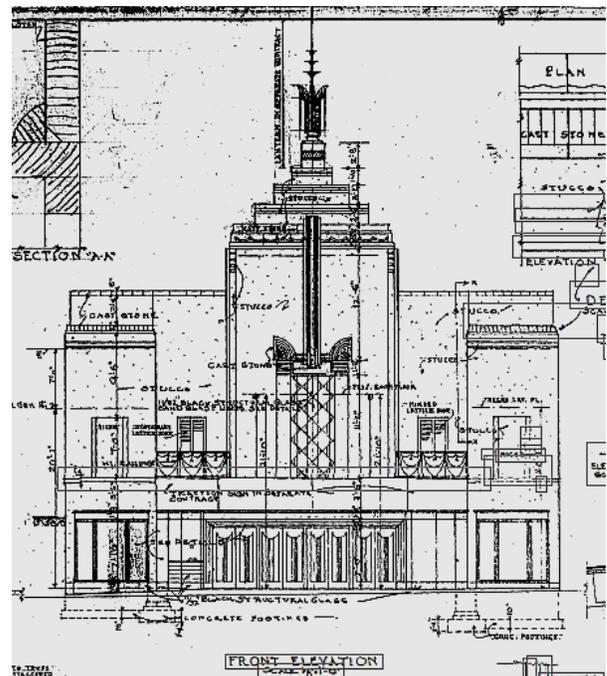
After the Civil War, Hogan's son-in-law, John Pullin, laid out the town in business lots which were sold in 1866 after the railroad announce plans to construct through the town. By 1900, Hogansville had seen the construction of the Zachry Building (1890) and the Grand Hotel (1900). It became a center of commerce and held the largest cotton market in the area.

Hogansville was developed as a cotton mill town, as textile manufacturing grew rapidly in the late 19th and early 20th centuries. In 1897, businessmen from Atlanta and Hogansville chartered the Hogansville Manufacturing Company. The mill was built near Yellow Jacket Creek. Adjacent to the mill, the company constructed a "mill village" to house the workers. This village area is bounded by Green, Dickinson, Askew and Johnson streets. In 1905 the mill was bought by Consolidated Duck of Delaware, which sold it to Lockwood-Green of Boston in 1913.

They built the new mill in 1922-24. Callaway of LaGrange bought the mill in 1928. The US Rubber Company, which later became Uniroyal, bought the mill and operated it until recently. Textile manufacturing moved offshore in the late 20th century. The mill operates under Contitech (Continental Tire) for industrial conveying and components.

With the Great Depression and the dramatic fall of cotton prices, Hogansville fell on hard economic times during the 1920s and 1930s. The town benefited from many of the programs of the President Roosevelt administration. The WPA helped to build the gymnasium at the school on Main Street.

The CCC built the Hogansville Amphitheater, using stone from a nearby rock quarry. Since a restoration in the 21st century, the amphitheater has been the site of many local events. These include a series of concerts given during the Hummingbird Festival.



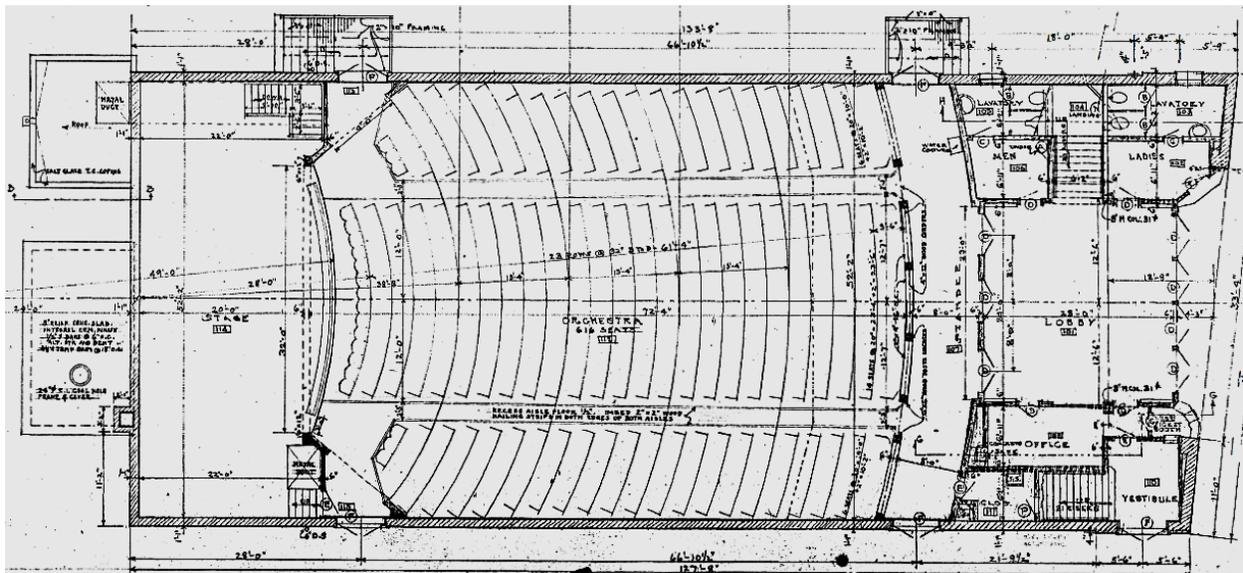
Hogansville also had ties to Roosevelt on a more personal level. Hugh Darden owned the Ford dealership in town. Chief salesman Joe Broome sold to FDR the hand-controlled car which he drove while staying at Warm Springs, Georgia. The car is now on display at the Little White House there.

At the onset of the Great Depression, Americans found solace from the harsh reality of life by listening to the radio. Later, they found escape in movie theaters which were intentionally designed in exotic architectural styles in order to add to the sense of escape from the everyday struggles in life.

ROYAL THEATER – 1937

The Royal Theater was built by Mr. O.C. Lam, a local whose brother, C.O. Lam was Troup County school superintendent.

The Architectural firm was Tucker and Howell of Atlanta and was designed in the Art Deco Style of Architecture. The theater was design in the Art Deco Style which had widely become popular in the later 1920's – early 1930's. The theater was construction in 1937 and remained a Movie Theater until 1980 – a momentous feat in that one-third of movie theaters shut down during the depression and few lasted past the sequence of habit-changing events and innovations in the 1950's, 1960's, and 1970's.

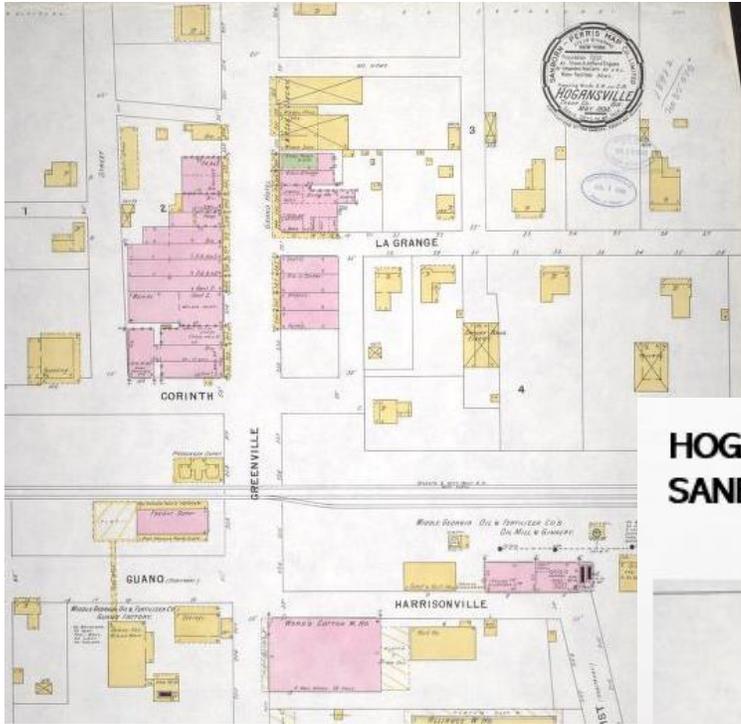


Above is the original drawing of the Main Floor of the Royal Theater. The construction was load-bearing masonry on bell footings with a concrete floor and free-spanning steel trusses. The front of the theater was ornamented with masonry stucco, an art-deco ziggurat capped with a thirty-foot spire, a vertical neon sign and a large, neon-lit marquee.

The theater held 895 people and was equipped to provide for stage productions as well as for movies with a large Projection Room in the tower. The front of the theater provided a grand lobby with restrooms; a ticket office (separate entrance and ticketing for African-Americans) and a manager's office.

The auditorium was a large space with a catenary-curve floor which allowed for maximum audience viewing compared to a simple sloped floor. The ceiling was stepped, in conjunction with the roof slope, which provided an interested architectural element and enhanced the sounds in the auditorium. The walls and ceilings were constructed of simple materials but were highly ornamental. Two-shades of

manufactured paper tiles and wood trim were used. Tiles were adhered to the plaster surfaces to create the ornamentation. The walls were made to appear to be large curtains with a center ornate element resembling a window. The stage had a grand velvet curtain with tassels and a highly-ornamental proscenium.



At right is Sanborn Fire Insurance Map of Hogansville from 1898 showing most of Hogansville. The train trace and depot run left to right just below the center of the page and main street runs top to bottom of the page. Building in pink are of masonry Construction and those in yellow are wood.

Below, the Sanborn Fire Insurance Map of 1898 shows the Royal Theater lot as vacant.

HOGANVILLE – SANBORN FIRE INSURANCE MAP 1898



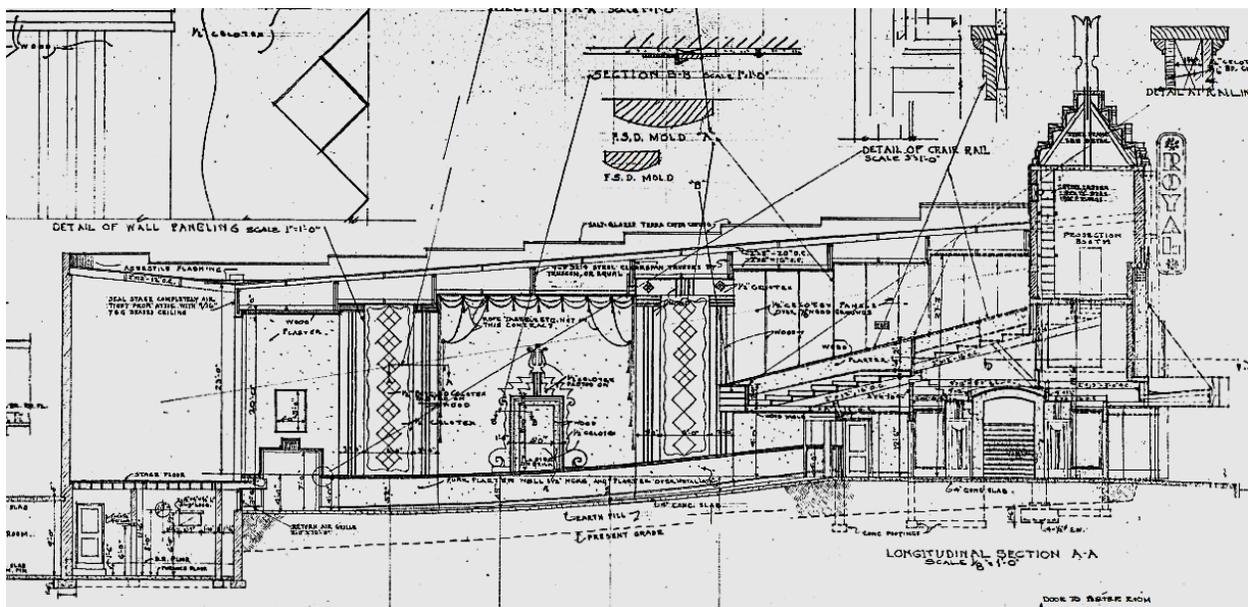
Zachry Building (1890)

Main Street – The Royal Theater, along with the Zachry Building and Grand Hotel, provide anchors and character to town (dark roof in the curve is the Royal Theater)



Grand Hotel (1900)

The building was heated with a boiler system which ducted air below the auditorium floor to reach the front spaces. Cooling was accomplished



by a water-cooled evaporator and fans. In the building section below, the dashed line below the auditorium shows the outline of the air chase and the ornamentation in the Auditorium.

Below are some of the scale statistics and points-of-interest regarding the theater design:

JUST THE FACTS....

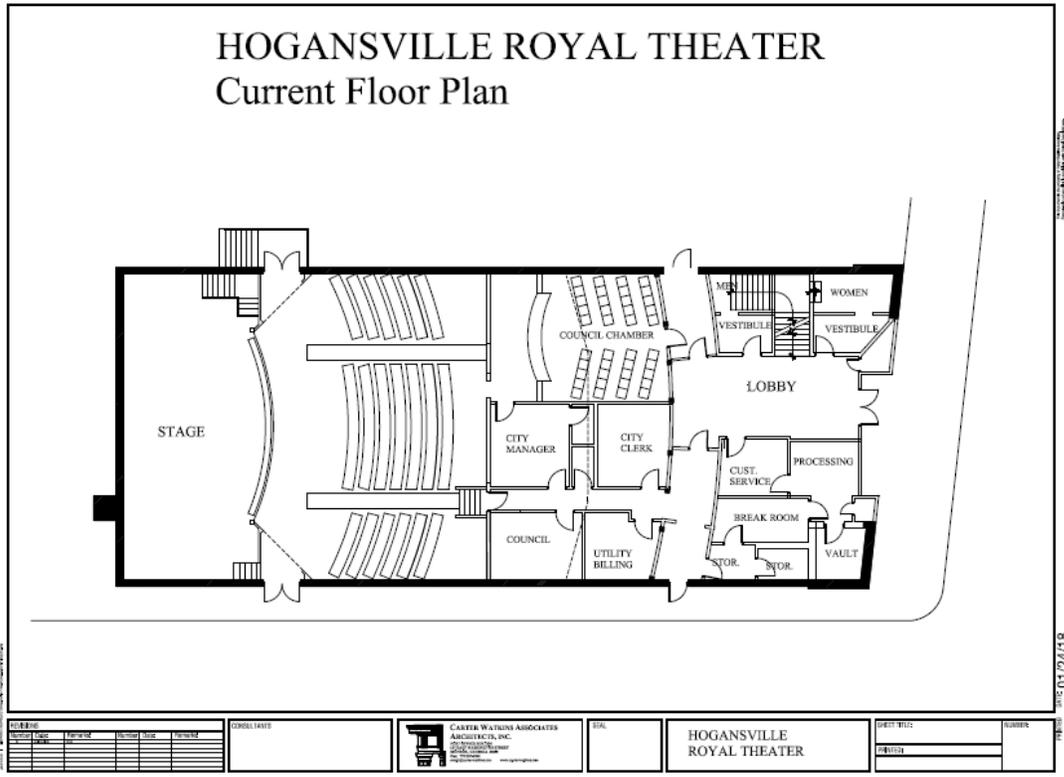
- 7,218 Square Feet – First Floor
- 2,800 Square Feet – Balcony
- Load-Bearing Masonry walls w/poured concrete footings
- Clear-span steel trusses support wood-framed sloping roof
- Two steel columns and a network of steel beams hold the marquee
- Roofing is sheet membrane
- Masonry walls are capped with decorative terra cotta
- Front façade was masonry stucco, cast stone, and cast iron ornament
- Heated with two coal-burning furnaces
- Cooling was through a ducted air washer
- Stage design allows for live theater or movies. Green rooms below stage
- Main Auditorium seating capacity – 616 Balcony 156 plus 123 (upper) = 895
- Auditorium floor was not sloped but is a catenary curve –maximizing view
- Finishes were celotex, plaster, carpet and tile.
- Theater added to the National Register of Historic Places in 2001.



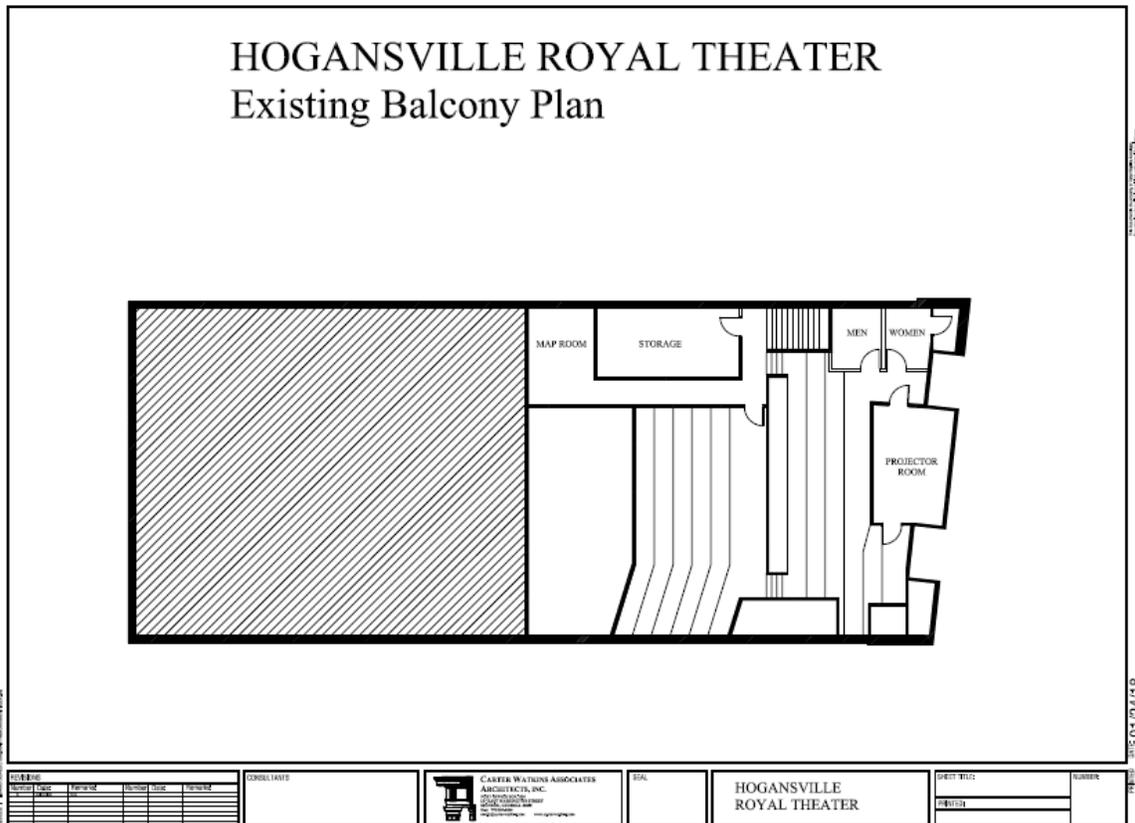
On this page are photos that appear to be taken shortly after construction was complete. The Lobby ceilings and walls were ornamental plaster and the floor was decorative tile.



The Royal Theater entertained generations of Hogansville Citizens until it closed in 1980. The theater owners donated the theater to the City of Hogansville who made modifications to the structure to house City Hall and occupied the building in 1984.

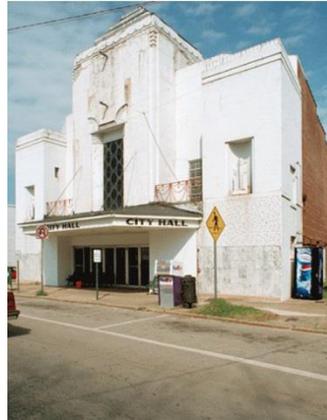


Above is the current First Floor Plan. Below is the Balcony Plan.



In 2001, the City of Hogansville undertook an exterior rehabilitation of much of the front façade. The firm of Daniel M. Martin was the Architect for the work which restored the masonry stucco as well as rebuilt the marquee structure.

Hogansville Royal Theater/City Hall (provided by Daniel M. Martin, Architect) Hogansville, Georgia



Hogansville 1937

2002 - Prior to Restoration

2003 - After Restoration

The Hogansville Royal Theater is one of the true hidden jewels of architecture in Georgia. As you can see from the original 1936 photograph, it was splendid in its heyday, with its' art deco detailing, its' ziggurat roof capped with a 30 ft winged spire. The original building was outfitted with neon in the marquee, the inset winged decorative pieces, and the spire. Through the years the building has suffered deterioration and was converted to the City Hall offices in order to save it from the wrecking ball. The City of Hogansville with a modest budget using grant money and donations decided to do what they could to make much needed repairs and restore as much as they could of the original façade. We were given the opportunity to see what could be done. The first order of business was to repair roof leaks around the ziggurat roof. We redid the flashing on the ziggurat and the parapet walls and completely restuccoed the front of the building taking care to accurately reconstruct the original detailing with white portland cement plaster. The marquee which had been replaced with an asphalt shingle roof at some point was rebuilt to the original size and shape, but lack of funds prevented using original materials. The rusted winged pieces and swag railings were cleaned, repainted and reinstalled and the shuttered windows (replaced with double hung windows) were replaced to the original.

It is our hope that restoration will continue in phases to add back other features of the original building such as the signage, the glass casework and doors, the spire and the neon. We also redesigned the interior to restore the lobby to the original design, tuck the city hall offices under the balcony and restore the theater in a smaller fashion so the building could be used for city hall chambers as well as theatrical performances.

The city hosts a Hummingbird festival every spring and collects donations for continued restoration efforts.

ROYAL THEATER ARCHITECT AND ITS ARCHITECTURAL STYLE

The Royal Theater's Architect was a front-runner in the new, moderne style of architecture who designed many civic buildings and theaters throughout the State of Georgia and the Southeast United States.

Tucker and Howell

Original entry by [Robert M. Craig](#), Georgia Institute of Technology, 10/03/2002

Last edited by NGE Staff on 05/01/2013

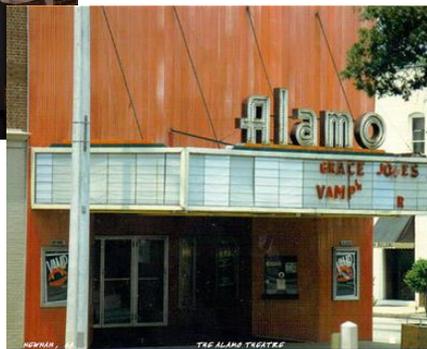


In the seminal architectural exhibition organized by Philip Johnson and Henry-Russell Hitchcock in 1932 at New York's newly opened Museum of Modern Art, Tucker and Howell was the only Georgia architectural firm to put on public view the new modern International style. The [modern style](#) was defined by European designers in landmark buildings of the late 1920s but was not evidenced in the United States, except for a few pioneer modernists, until after [World War II](#) (1941-45). Tucker and Howell was among three Georgia firms—the others were [Stevens and Wilkinson](#), and Paul M. Heffernan—that emerged as regional leaders of the new functionalist aesthetic.



Atlanta Constitution Building

They became theater specialist as well designing theaters for Georgia towns by the same name. They include the LaGrange (1930), Manchester (1935-1937), Newnan (1937), Cedartown West (1941), Rivoli - Rome (1936), DeSota - Rome (1939), and the News Reel Theater (1941) in Atlanta.





THE DESOTO THEATER - 1927

THEATER SPOTLIGHT – THE DESOTO - ROME

The DeSoto, in Rome, has recently undergone Rehabilitation. It was the first theater in the South designed and built for sound pictures.

It is home to the Rome Little Theater and hosts plays, community events, and movies on a regular basis.



About Venue

The Historic DeSoto Theater is one of Downtown Rome's most notable landmarks. Built in 1928, it was the very first theater in the South designed and built for sound pictures. Today it is home to the Rome Little Theater and hosts plays, community events, and movies on a regular basis. Auditorium Capacity 493 + 2 Wheelchair Spaces. Gallery Capacity 30 (approximate, with chairs).

In addition to theaters, Tucker and Howell design many landmark buildings including schools, jails, office buildings, and civic structure.



ART DECO ARCHITECTURAL STYLE

Art Deco was a pastiche of many different styles, sometimes contradictory, united by a desire to be modern. From its outset, Art Deco was influenced by the bold geometric forms of Cubism; the bright colors of Fauvism and of the Ballets Russes; the updated craftsmanship of the furniture of the eras of Louis Philippe and Louis XVI; and the exotic styles of China and Japan, India, Persia, ancient Egypt and Maya art. It featured rare and expensive materials, such as ebony and ivory, and exquisite craftsmanship. The Chrysler Building and other skyscrapers of New York built during the 1920s and 1930s are monuments of the Art Deco style.

In the 1930s, during the Great Depression, the Art Deco style became more subdued. New materials arrived, including chrome plating, stainless steel and plastic. A sleeker form of the style, called Streamline Moderne, appeared in the 1930s; it featured curving forms and smooth, polished surfaces. Art Deco is one of the first truly international styles, but its dominance ended with the beginning of World War II and the rise of the strictly functional and unadorned styles of modernism and the International Style of architecture that followed.

There are many examples on the depression-era Art Deco in the United States. These incorporate the machine aesthetic including the stainless steel, sleek style, and polished surfaces. Below are the Chrysler Building and Empire State Building in New York City.



One outstanding element of the Royal Theater is present in both the Chrysler building and in the Empire State Building. A closer look reveals just how similar the Royal Theater and the Empire State Building spires truly are.



The following history of Art Deco Style in Movie Theaters is provided by the University of Virginia – Xroads “America in the 1930’s”.

Despite the generally accepted beliefs, movie palaces were not immune from the troubles faced by other American businesses during the Depression. Theater attendance dropped from 90 million per week in 1930 to 60 million per week two years later. During the same period, the number of operating theaters fell from 22,000 to 14,000.

Theaters wishing to stay afloat had to find ways to attract customers whose leisure dollars had dried up. At the Roxy Theater, Samuel Rothapfel's successor (Roxy had left to manage Radio City Music Hall) built a miniature golf course at the back of the theater lot and included golf in the price of admission. Other theaters promoted themselves through dish nights or bank nights and gave away housewares and money as door prizes.

Despite these measures, many theaters and studios declared bankruptcy. San Francisco's Fox Theater went dark in 1932, just three years after its opening, when William Fox defaulted on the rent. The theater went into receivership and Fox declared bankruptcy shortly thereafter. His studio was reorganized as Twentieth Century-Fox in 1935 and resumed film production. Paramount suffered a similar fate:

receivership in 1933, bankruptcy, and reorganization in 1936. Loew's was part of Fox when it went into receivership, but it emerged separately as MGM a few years later. RKO declared bankruptcy in 1934 and reorganized in 1939. Universal sold its theaters as a stopgap measure but went into receivership anyway in 1933, to be reorganized in 1936. Only Warner Brothers, Columbia, and United Artists survived the Depression with their theater empires intact.

Architects and builders continued to construct some movie palaces during the Depression, despite a somewhat bleak financial picture. Radio City Music Hall, opened in 1932, was the most noteworthy of these structures as it was the largest theater in the U.S. at the time it opened, housing 5,960 moviegoers at a time. Its backers saw Radio City as a symbol of the motion picture industry's resiliency and of the ultimate invincibility of American consumer culture. At its dedication ceremony, film industry leader Will Hays remarked, "This is not a dedication of a theater--it is a reaffirmation of faith in America's indomitableness and fearlessness. [It] rises like a Pharos out of the blinding fogs of irresolution and bewilderment to proclaim that leadership has not failed us...[This is] the bravest declaration of faith in their country's stability that the Rockefellers, father and son, America's most useful citizens--have yet offered."

ART DECO

Sixty million people still visited the movie palaces each week in 1932, but if they attended one of the newer theaters they were likely to encounter a different sort of architecture. During the 1930s, Art Deco replaced other styles of theater architecture to become the standard in palace design. The first Art Deco palace, designed in 1930 by Marcus Priteca, was the Hollywood Pantages at Hollywood and Vine in Los Angeles.

Movie historians have offered differing and sometimes conflicted explanations for the switch to Art Deco during the '30s. Maggie Valentine wrote that Art Deco theaters "reflected the hard times in which they were built" and displayed "an optimistic rejection of the pre-Depression boom that had culminated in a bust." David Naylor echoed this when he wrote, "Clearly tastes had changed. No longer did moviegoers expect a royal welcome from doormen, ushers, and lounge attendants. The architectural treatments of movie palaces were now considered exuberant, if not downright wasteful." However, Radio City Music Hall, one of the most impressive displays of Art Deco architecture, was christened with the belief that it would resurrect American consumerism: in its grand scale and at its core, it was an affirmation, not a rejection, of the culture of the 1920s.

Valentine offered another explanation for Art Deco theaters, one which tied theater architecture to film content. She argued that the exotic decor of the early palaces reflected the silent, exotic nature of film during that period. Film in the 1930s, however, turned to romance and domesticity; Ginger Rogers and Fred Astaire demanded an Art Deco showcase. She also wrote that by the 1930s, moviegoing was a "socially acceptable form of behavior and no longer needed an architectural defense," hence the ability of theater architects to dispense with classical, Old World references. The wide use of the Art Deco style in other buildings of the period, however, weakens Valentine's argument that it somehow arose organically from the film industry or from film content.

Although movie palace historians like David Naylor would have readers believe that Art Deco symbolized boredom with Old World styles and was somehow especially American, in fact it is equally European; it takes its name, in shortened form, from the Exposition Internationale des Arts Decoratifs and Industriels held in Paris in 1925. The Expo traveled through the U.S. in 1926 and proved, along with the 1931 "Industrial Style" exhibit at the Metropolitan Museum of Modern Art and the Bauhaus movement of the

1930s, to exert considerable influence on American architects and designers. What was American about it, if anything, was what American architect Russel Wright called its "grand scale, bold, vital form, distinctive colors, no matter how vulgar," seen almost everywhere: factories, skyscrapers, kitchens and bathrooms, gas stations, movie theaters, and cafeterias. Wright argued that in America this architecture was "not a means of elevating popular American taste, particularly, but a way of confirming it; designed goods become part of a larger set of things...eliding the differences between engineering and architecture, between vernacular and high culture." Since its earliest days as a commercial entertainment, film (and its near relative, vaudeville) struggled to elide the gap between upper-class and working-class notions about cultured entertainment, so perhaps Art Deco was somehow symbolically appropriate as an architectural style, but this should not be confused with the idea that Art Deco somehow emanated from film.

Art Deco (also sometimes called *Moderne*, or Streamline Moderne) counted among its earliest fans celebrated American architect Louis Mumford. Mumford eschewed the various Old World revival styles and the elaborate ornamentation of early movie houses and looked forward instead to "the promise of a stripped, athletic, classical style" characterized by "precision, cleanliness, hard illumination" and free from "all barnacles of association," a promise which was to be fulfilled in Art Deco and later in the International style through the influence of industrial design. In the late 1920s, according to Miles Orvell, design achieved a "fetishism of the machine that transformed the look of everything from skyscrapers to toasters, evident in a vocabulary of electric angularities and zigzag designs." By the 1930s, this gave way to "smooth curves and the aura of precision and exactitudes of the streamlined style with its signification of the power of the machinery." Orvell argued that 1930s architecture and design can be seen "as a celebration of technological force and a representation of the fiction of man's mastery over technology and over nature."

Speakers like Miles Orvell and Russel Wright mention the influence of machinery and technology repeatedly in their comments on the new architectural styles of this period. Architects employing earlier styles, including the architects of early movie palaces, worked hard to keep machinery and mechanics 'behind the scenes.' Allen Trachtenberg wrote that while "engineers designed inner space in response to the new functional needs, architects took as their problem the design of appropriate 'fronts' out of the standard vocabulary of styles and motifs...as buildings stretched upward...their inner work...receded from view, from intelligibility, and from criticism...mystified the larger organization of life."⁽⁹⁾ Although some critics saw the early movie palaces as "gaudy horrors" that "stink with class," the majority sided with the journalist reporting on the opening of the San Francisco Fox when we wrote, "it was a spectacle of such beauty and magnitude that it seemed a fancy of one's mind rather than the inaugural night of another commercial enterprise."⁽¹⁰⁾ Movie palace architecture of the '10s and '20s obscured anything commercial or technological and, like the advertising of the period, assured moviegoers that they could achieve equality through consumption. Their vision of what was eminently consumable encompassed Old World, aristocratic forms, originally dependent on handcraftsmanship and feudalism but now made available through mass production and corporate forms of ownership.

By the heyday of Art Deco in the 1930s, to paraphrase Leo Marx, 'the machine in the garden' could no longer be the elephant in the living room everyone pretended not to see. Through Art Deco, people on both sides of the Atlantic--but perhaps especially Americans, in light of the Great Depression--acknowledged the presence of and their growing dependence on 'machines' in the widest sense of the word. In the U.S., this included machines that were political and bureaucratic as well as technological: witness the phenomenal growth of the Federal Government, even before World War II. Despite the Great Depression and what it implied about American corporate and financial practices, or perhaps because of the widespread devastation the stock market crash created, Americans had to own that consumer culture was firmly engrained in Americans' work, play, ethics, and relationships with one another.

HOGANSVILLE ROYAL THEATER

MASTER PLAN



ROYAL THEATER – BUILDING CONDITIONS

As previously discussed, the building interior was altered in 1983-1984 to accommodate the City Hall offices. Much of the original Lobby area, Auditorium, and Balcony were modified to adapt the structure’s use, however, much of the original remains.

Below are some photos of the building, prior to the 2001- 2003 work and as it looks today.

Pre-2001 photos from the National Register Nomination:



Note – the building to the right had been City Hall prior to 1984.





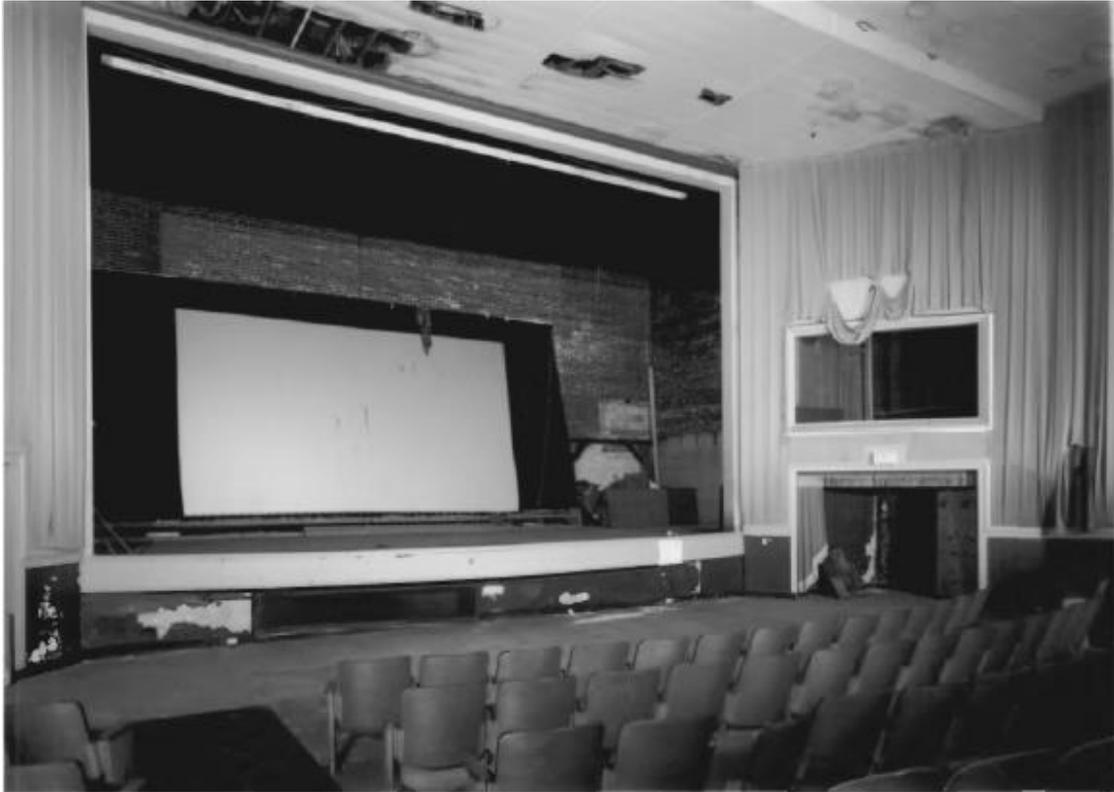
The photo of the rear of the building shows that the structure, which originally housed the cooling has been removed (far right), and that the low structure that remains housed the boilers. Other modifications include the removal of the exterior pair of doors at the top of the landing, which were replaced with a single door and infilled with wood.



The ornate awning that once formed the entrance for African-Americans was removed and the doors removed and infilled. (see appendix item “The Architecture of Segregation”).



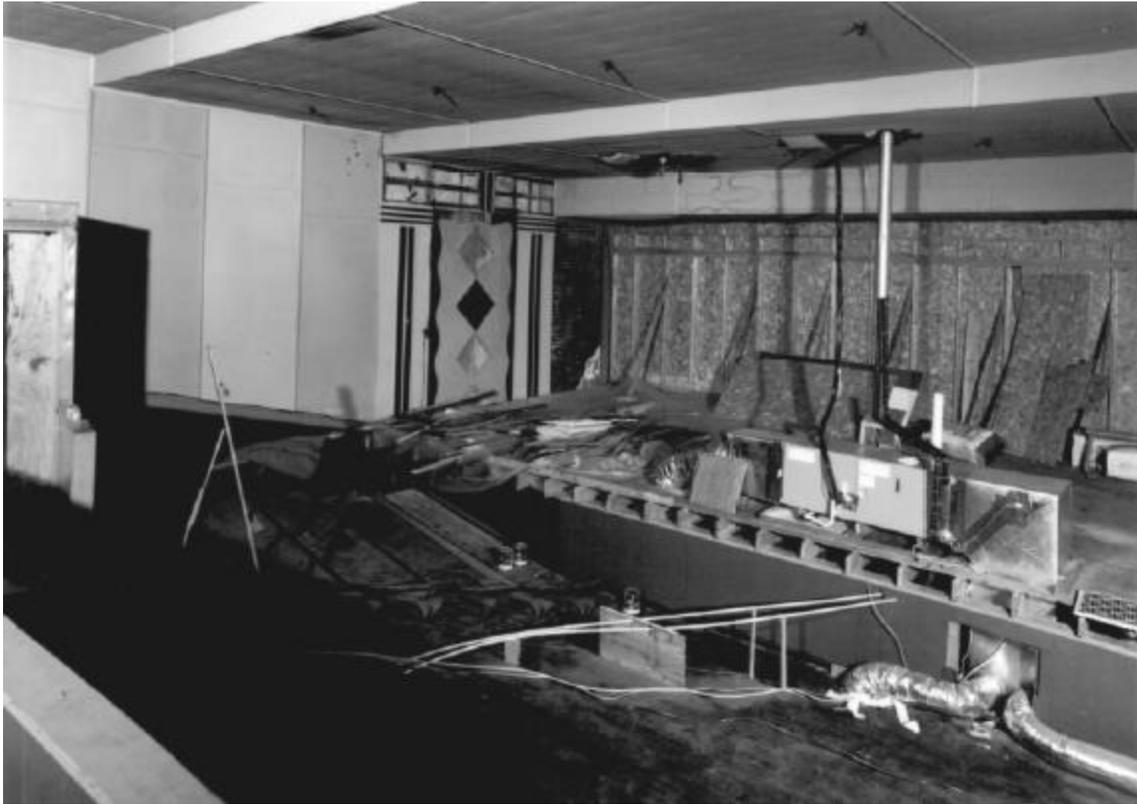
Above, the ornamental wall and ceiling tiles have been replaced with paneling and dropped ceilings.



Prior to 2001, much of the interior fabric remained as did the original projection screen which could be lowered for movies (white line at the top of the stage opening).



As part of renovations for City Hall, the front half of the Auditorium had level floors constructed for offices and a dividing wall with steps led into the remainder of the Auditorium.



The balcony now overlooks the ceiling of the City Hall offices and the air conditioning systems serving those offices.



The balcony itself was fairly intact but showed water damage. Portions of the original carpet remain in the photo above.



Interior of the Projection Room.



Balcony restrooms with original doors remained in 2001.



Undated photo showing much deterioration prior to the work performed in 2001-2003. Note the tile wainscot at the bottom of the façade.

2018 photos –



Exterior photos showing the restored masonry stucco which has held up well although there are some cracks that need addressing. Note the original tile wainscot is gone.

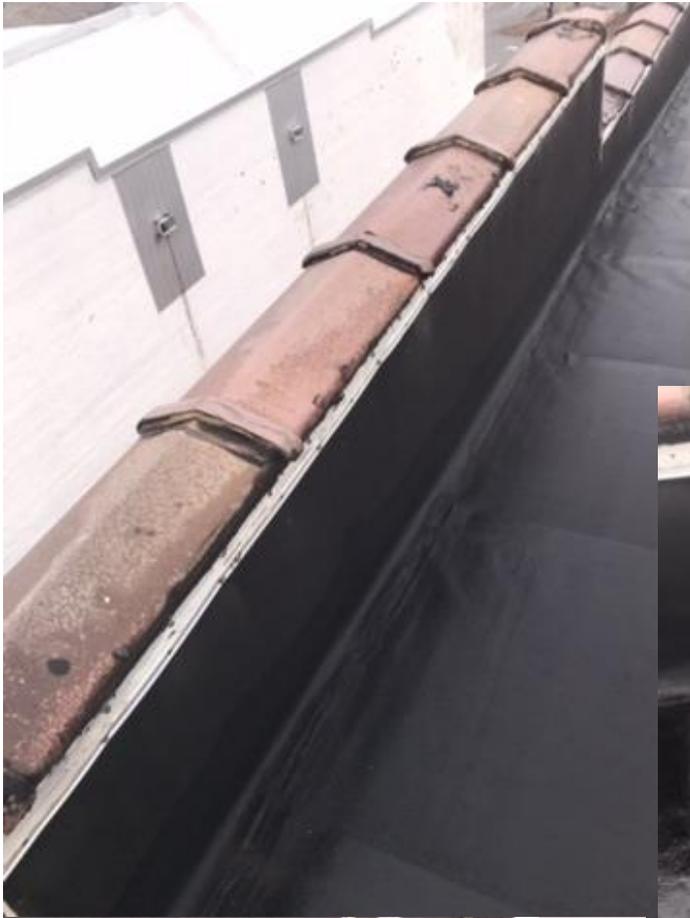


Rear and sides largely unchanged since 2001.



Boiler flue at left with wire to prevent rodents/birds from entering. Below is the collector box for one of the two roof gutters. The flue, which is no longer in use, enables water infiltration into the building. The collector boxes, which are not original, are inadequately sized and have rusted.





The existing roof leaks and likely areas of water infiltration include the original terra cotta parapet coping (left) and the through-wall penetration leading to the downspout collector box. However, based on the multiple areas of leaks and the age of the roll-roofing, it is suspected that the roofing joints or material itself has thematically failed.



Photo at left is looking down from the main roof onto the balcony and marquee roof areas.

At right is an improperly curbed (waterproofed) mechanical unit.





The 2018 balcony photos is basically unchanged from the 2001.

Below is the upper balcony area which is being used for storage.



Balcony photo at left looking out over the added City Hall ceiling. The HVAC units are not in a rated room.



Photo at left shows the interior of the projection room and the access ladder to the roof.

Below is an ornamental, sliding iron cover over the camera opening into the projection room. Theater fires were frequent, due to the equipment, and theaters were required to be sprinkled and projections rooms separated from the remainder of the building by fire separations.



Photo at left shows original portions of the building. This is the door into the Men's room on the upper balcony.



Photos on this page show the interior of the upper balcony restroom. Much of the interior is unchanged from 1937.



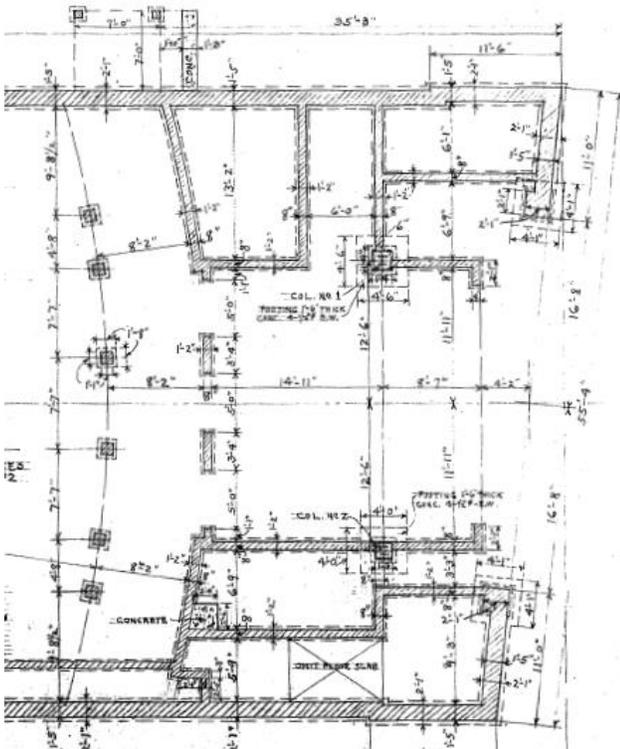
As previously discussed, the building structure consists of load-bearing masonry exterior walls, clear-span steel trusses, and load-bearing masonry walls for the most part. There is steel construction but that is limited to the tower and marquee and the wood construction is limited to the stage and dressing rooms. The balcony is cantilevered into the theater by means of a stick-built wood truss system that bears on the lobby and hallway walls.

In regard to the original construction, the items that have been noted are as follows:

1. Steel trusses bear on the tall load-bearing masonry walls. These walls exceed the height normally allowed for unbraced masonry walls although they are 16" thick. The brick walls did not have steel reinforcing or horizontal joint trusses, as we use today, and the only lateral stability is provided by rowlock or "dead-man" bricks at every sixth course. The only lateral stability is provided by the steel trusses at the tops of the wall. There is some lateral support at the lobby walls and the proscenium wall at the stage. This construction certainly would not meet today's requirements and would specifically be a concern for the seismic requirements of today's codes.

While there is evidence of some limited cracking in the exterior walls, there is no immediate concern of any type of structure emergency. However, in a rehabilitation, it would be well worth investigating adding additional lateral bracing by means of steel reinforcing or masonry pilasters.

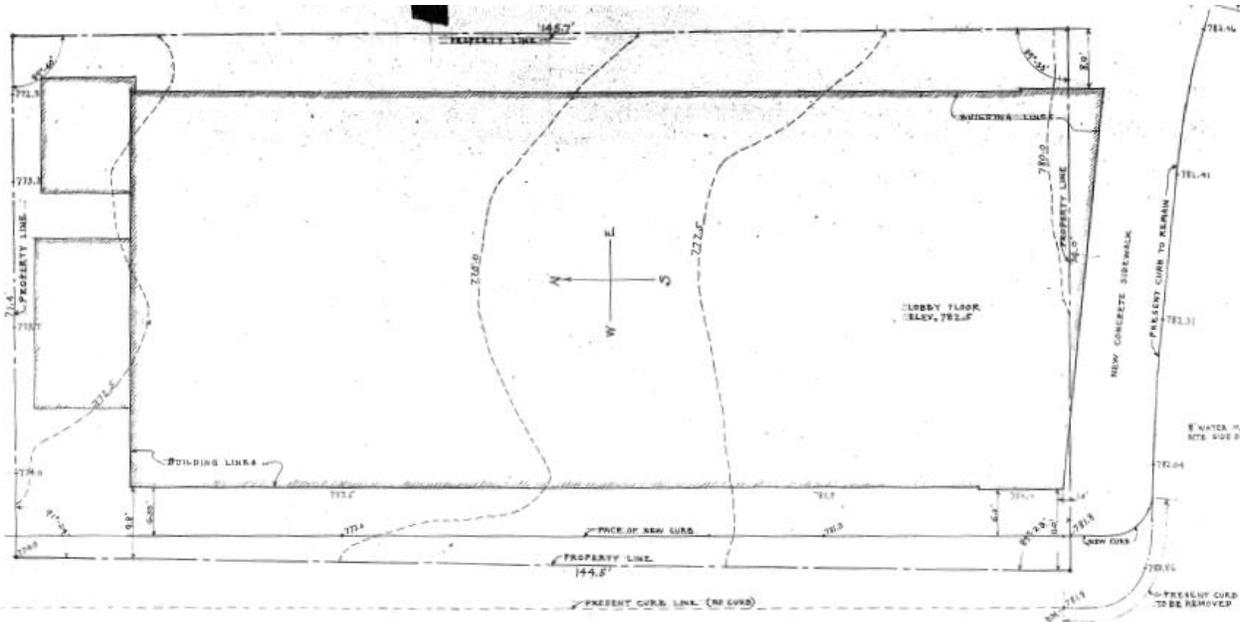
2. Roof structure. Due to the excessive amount of roof leaks over the years, it is recommended that the roofing material any felt substrate be removed in order to inspect the roof decking for deficiencies. If severe rot has occurred in the deck, those affected portions will need to be replaced before a new roof is installed.



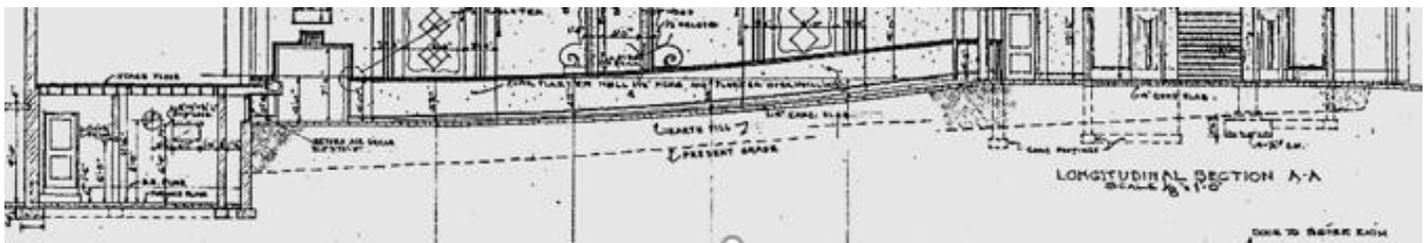
3. Tower framing. Although the main supports for the tower are steel columns, the roof framing and decking are wood and would need to be reviewed in the same manner as the main roof. The two large steel columns are shown on the Foundation Plan, at left, at the Lobby walls.

4. Balcony and Marquee. Although these areas were adequately constructed and it is assumed that no modification have been made to their support, it would be prudent to inspect the steel of the marquee as well as the truss construction framing the balcony.

5. CONCRETE SLAB - The theater construction was greatly benefited by what seems to have been the natural slope of the building site.



The drawing above shows the building outline on the existing site. From Main street to the rear property line the site sloped 7.5 feet. The Auditorium slopes 4'-4" from the Lobby to the Stage with the Basement area being 8 feet lower for a total elevation change of 12'-4". This means that the basement was excavated below original grade but it also means that the Auditorium and portions of the Lobby slab were built on up to four feet of fill dirt as indicated by the dashed line in the building section below. The concern here is whether the fill dirt was properly compacted and, if not, what is the condition of the concrete slab. Without removing flooring, the current condition could

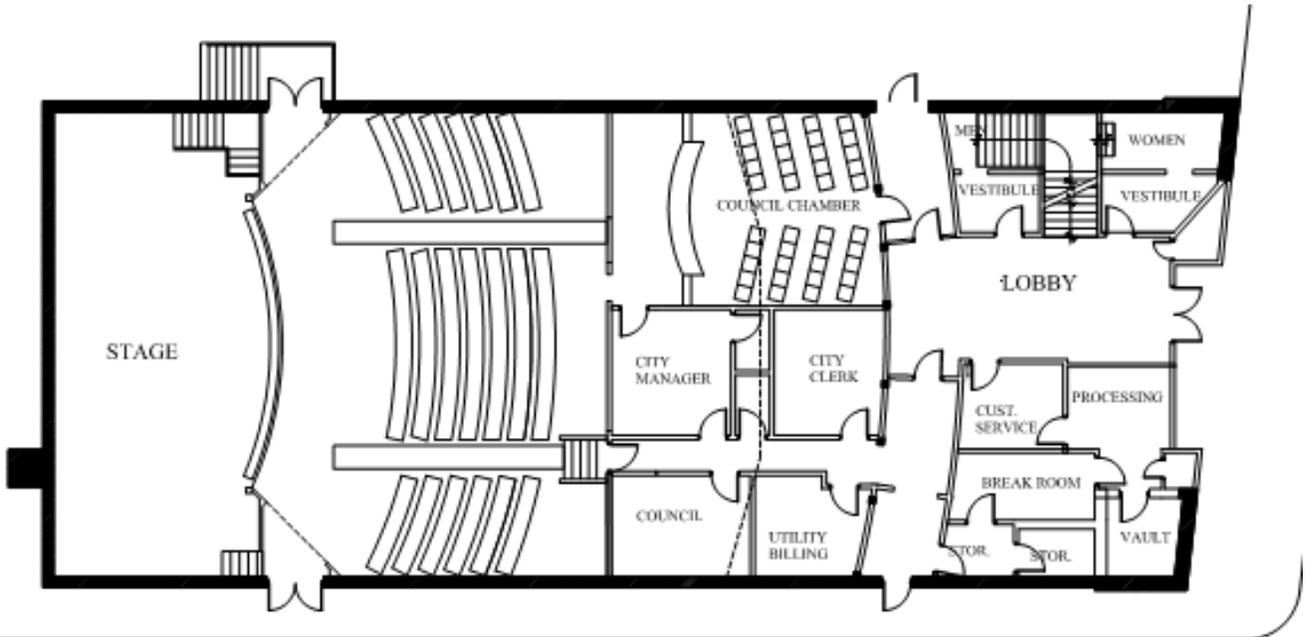


not be evaluated but, in a rehabilitation, this would be an item to be investigated.

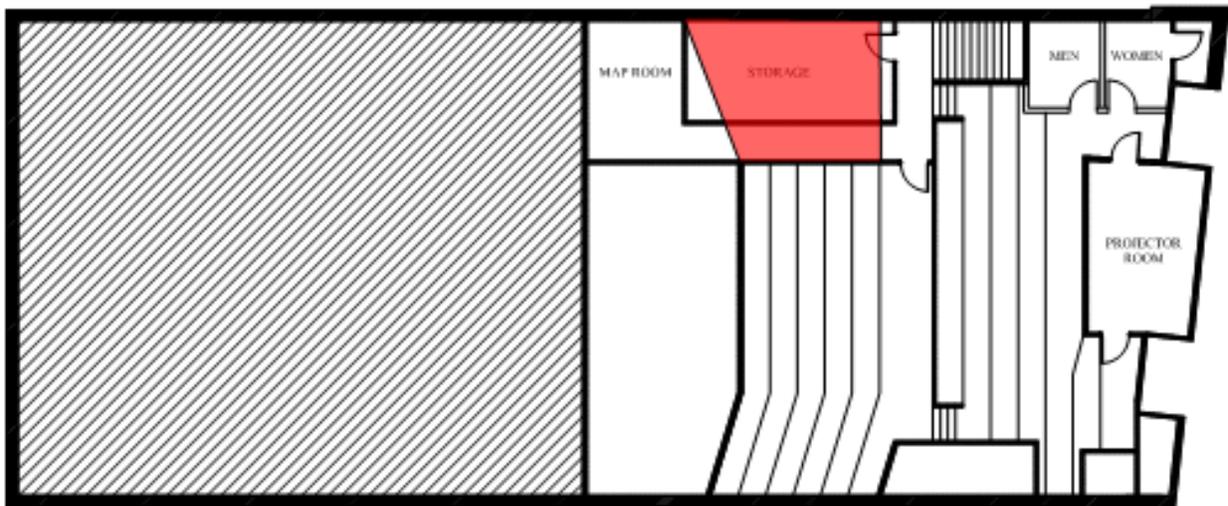
The above items leads us to the discussion regarding the 1984 modifications to the building. The structural issues here include:

1. A two-story wood bearing wall was constructed near the center of the Auditorium which supports the raised wood floor (level with the Lobby floor) and the ceilings of the office spaces built into the Auditorium. In addition, it supports office space on the Balcony level. Whether the slab was cut out and adequate footing poured could not be determined but would need to be addressed if the building continued to be used in its current state.

2. Similarly, support for the Balcony spaces is resting on the cantilevered portion of the Balcony. This was definitely not designed to support this type of weight and is of great concern. Below is the current Main Floor Plan with the line of the original Balcony shown dashed bisecting the Council Chamber and Office spaces.

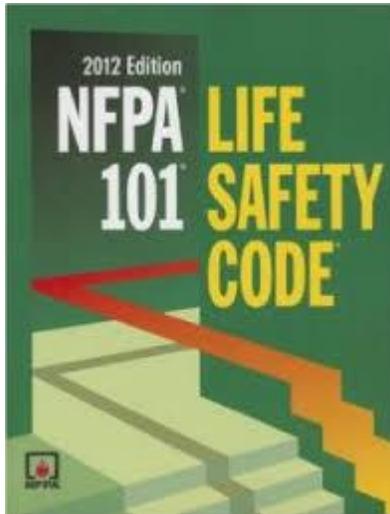


The red shaded area below shows the portion of the 1984 construction which was built on top of the Balcony.



Other than the issues outlined above, the only other concern regarding the 1984 modifications would be the adequacy of the floor framing especially considering the load requirements for the Council Chambers. No other issues provided no other structural concerns.

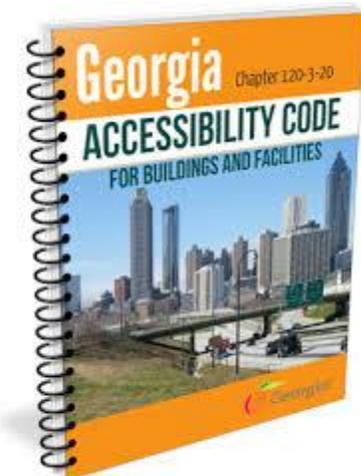
BUILDING CODE COMPLIANCE EVALUATION –



The original building design met codes at the time of construction. It met the requirements of the Building Code (SBCCI) as well as the Life Safety Code (NFPA101). There was no Accessibility Code requirement in 1937 but, had there been, the building could have easily met the requirements with a few minor adjustments.

The building was originally a combination of non-combustible materials (concrete and steel) with limited areas of non-combustible materials (wood). The building had more than

adequate exiting and was protected by a sprinkler system which was required for theaters in that they had combustible finishes (curtains, etc.) and a high-hazard space (projection room).



Today, of course, the original layout has been modified; the building occupancy classification has changed (now Mixed Assembly/Business Occupancy); the building contains much more combustible material; and the sprinkler system is inoperable.

The Code Compliance issues that currently exist in the Royal Theater include (please refer to the existing floor plans on the previous page for reference):

INTERNATIONAL BUILDING CODE – EXISTING ASSEMBLY OCCUPANCY

1. OCCUPANCY SEPARATION - In addressing the mixed Assembly and Business Occupancies, the first issue is that a 2-hour rated fire wall is required to separate the spaces.
2. CONSTRUCTION TYPE – The presence of wood construction means that the Theater falls into the TYPE VB (combustible construction, unprotected bearing; no sprinkler). With this, as Existing Building does not have a limit on the square footage as a new building would have. However, it specifically states that the enclosed Balcony space is not permitted without separating the Assembly area with a fire wall.
3. BUILDING AREA LIMITATIONS – The maximum square footage allowed is 5,500 s.f. There are allowances for increased for frontage, however the Royal Theater, at 10,000 s.f. exceeds even the modified allowable area.

The Existing Building Code (IBC) has no other jurisdiction in Georgia beyond the Construction Type Limitations with the non-conforming items listed above. The National Fire Protection Life Safety Code (NFPA 101) has jurisdiction over the remaining items including Occupancy, Egress, Interior Finish, Vertical Openings, Sprinklers, and Fire Alarm system.

LIFE SAFETY CODE NFPA 101 -

To this end, the two portions of the building would need to be reviewed under Chapter 13 (Existing Assembly Occupancies) and Chapter 39 (Existing Business Occupancies). With this, there are several issues to address. However, Section 13.1.1.4 is a general statement which reads:

An existing building housing an assembly occupancy established prior to the effective date of this Code shall be permitted to be approved for continued use if it conforms to, or is made to conform to, the provisions of this Code to the extent that, in the opinion of the authority having jurisdiction, reasonable Life Safety against the hazards of fire, explosion, and panic is provided and maintained.

With that in mind, the Authority having jurisdiction may have a varying interpretation of the Royal Theater's compliance. However, a straight-forward review reveals the following areas of concern:

1. PROTECTION FROM HAZARDS – Service Equipment, hazardous operations or processes and storage facilities are to be separate by a 1-hour fire barrier. This would concern the gas-fired air handling unit, seen from the attic, which serves the City Hall spaces below. This should be in a 1-hour rated room. However, this requirement would not apply to a unit of fewer than 200,00 BTU if and only if, it was not located in a space that is used for storage (Balcony).

This would also address the use of the remainder of the Balcony and the Auditorium for Storage. This is not permissible but the final approval would rest with the Authority Having Jurisdiction.

2. MEANS OF EGRESS – While there are sufficient exits from all areas of the Main Floor, the single exit for the second floor is not allowable. If the stair discharged directly to the exterior and was 1-hour rated, it would be permissible to have only one exit. Also, the current stair, being open, does not comply with the requirement of the Protection of Vertical Openings and would normally be enclosed.

Additionally, the means of egress are not properly marked but that is not a construction/layout issue and is easy to correct.

GEORGIA ACCESSIBILITY CODE -

The Georgia Accessibility Code applies to all buildings as of 2010. Prior to that, all Georgia Buildings were required to comply with the Americans with Disabilities Act (1992) and the ASNI Code (1982).

Within the Georgia Accessibility Code, there is a provision, 120-3-20-.12 “Accessible Buildings: Historic Preservation” which outlines the required accessibility for qualifying structure. The Royal Theater is a qualifying building, being listed on the National Register of Historic Places, and therefore is allowed to comply with the minimum requirements outlined in Article 3:

(3) Historic Preservation: Minimum Requirements:

(a) At least one accessible route complying with 4.3 from a site access point to an accessible entrance shall be provided.

EXCEPTION: A ramp with a slope no greater than 1:6 for a run not to exceed 2 ft (610 mm) may be used as part of an accessible route to an entrance.

(b) At least one accessible entrance complying with rule 120-3-20-.25 which is used by the public shall be provided.

EXCEPTION: If it is determined that no entrance used by the public can comply with rule 120-3-20-.25, then access at any entrance not used by the general public but open (unlocked) with directional signage at the primary entrance may be used. The accessible entrance shall also have a notification system. Where security is a problem, remote monitoring may be used.

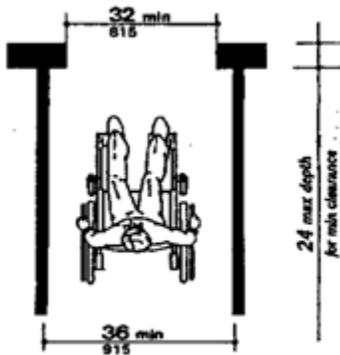
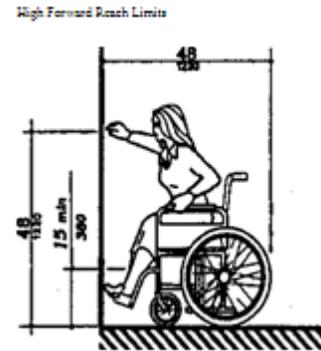
(c) If toilets are provided, then at least one toilet facility complying with rule 120-3-20-.33 and rule 120-3-20-.11 shall be provided along an accessible route that complies with rule 120-3-20-.14. Such toilet facility may be unisex in design.

(d) Accessible routes from an accessible entrance to all publicly used spaces on at least the level of the accessible entrance shall be provided. Access shall be provided to all levels of a building or facility in compliance with rule 120-3-20-.03 whenever practical.

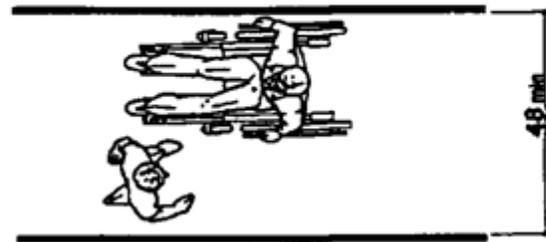
(e) Displays and written information, documents, etc., should be located where they can be seen by a seated person. Exhibits and signage displayed horizontally (e.g., open books), should be no higher than 44 inches (1120 mm) above the floor surface.

The code goes on to outline the specific areas of required compliance. With that, the areas of concern, considering the above, with the Royal Theater include:

1. Lack of an Accessible Route to all portions of the building. If the Auditorium were used, the route from the front door to the Auditorium would not comply.
2. Ensure toilet rooms comply.
3. Adequate space allowances and reach ranges for wheelchairs are not met. Hallways do not allow adequate maneuvering or passing space for wheelchairs and all openings are required to be 32" clear.



Minimum Passage Width for One Wheelchair and One Ambulatory Person



4. Adequate counter heights should be provided to all publicly accessible areas.
5. Accessible signage should be provided throughout public spaces.

Other than the mainly maneuvering items listed above, the only areas to ensure compliance would be the Public Restrooms, the Entry Doors, and the Customer Service Counter. Since the Auditorium is no longer used, the Accessible Route requirement does not apply.

In terms of employee areas, the same concerns would apply to counter heights in Break Areas, maneuvering spaces, and signage.

HOGANSVILLE ROYAL THEATER

MASTER PLAN



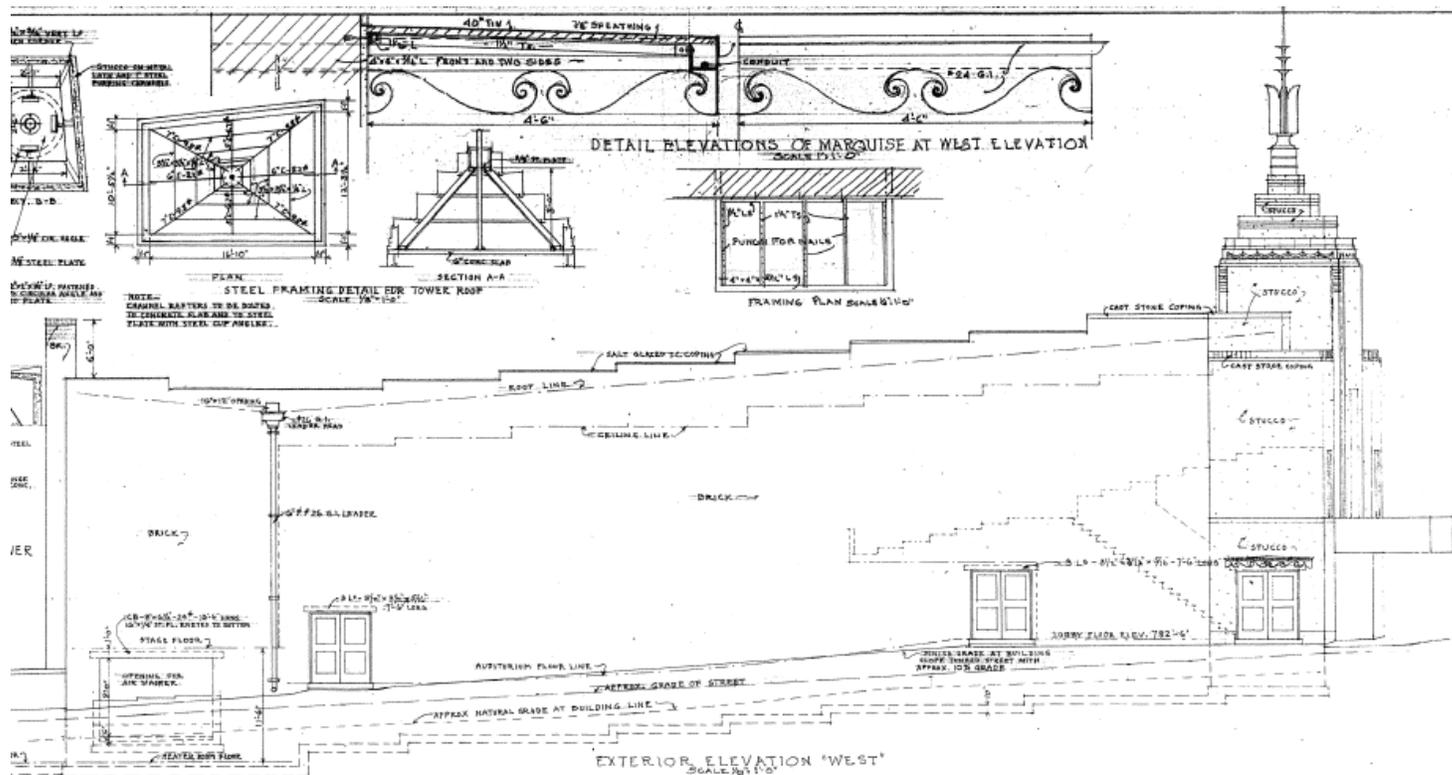
PART THREE - IMMEDIATE WORK NEEDED

ROYAL THEATER – IMMEDIATE WORK

As previously discussed, the items of immediate attention include those building elements/features which are causing water infiltration.

These have been identified as the Roof being the primary, and most immediate, element in need followed by the Building Envelope (exterior walls doors, windows).

ROOF REPLACEMENT –



To that end, a Bid Document for roof replacement has been prepared and given to the City of Hogansville.

The side elevation above shows the outline of the roof slope and its method of drainage. As you can see, the roof slopes back, from Main street, to an intersection point near the proscenium walls. The valley created is then intended to funnel water to the two downspout collector boxes on each side of the building.

The main roof consists of approximately 7,000 square feet with the current roofing having been installed in 1985. The marquee and lower porches have the same roof of the same age.

The photo at right identifies the first roofing problem: the drainage valley has very little slope (left to right) in order to direct water to the two scuppers.



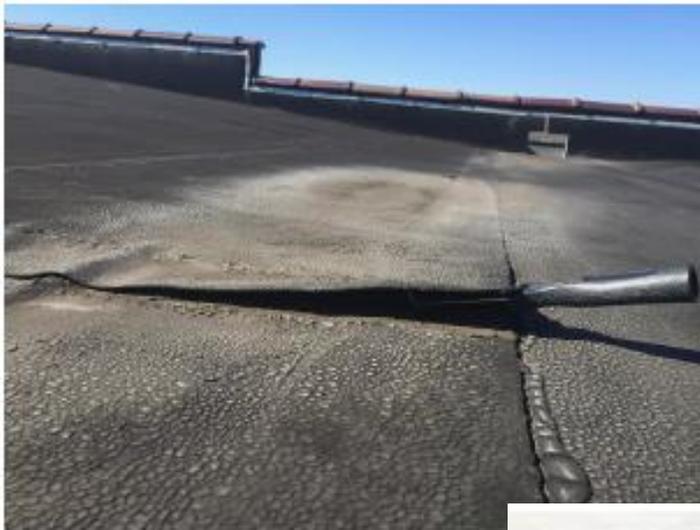


Photos at left shows the basically flat valley and stains indicate that the water ponds in the valley in lieu of being adequately directed to the scuppers.

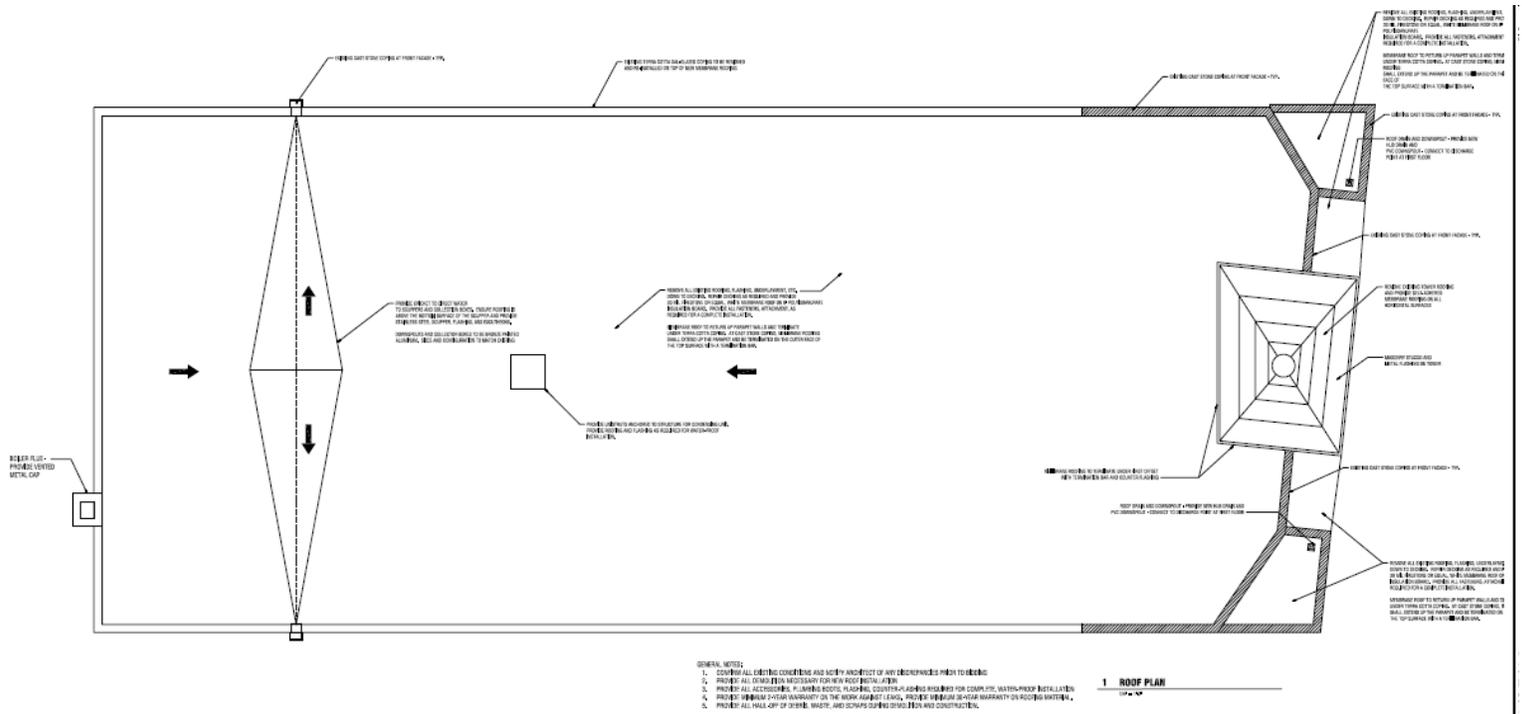
The scuppers are the second issue. They appear to be too high for the roof which caused water to pond at the scuppers as well.

Additionally, the scuppers are improperly flashed which means that they are allowing water to migrate down the inside of the brick wall.

The last issue is the roofing material itself. The aged roof has problems with seam penetrations, ripples, and is well beyond its life expectancy.



Photos this page are courtesy of Garland Roofing Contractors.



Above the is the proposed Roof Replacement drawing which shows:

- Removal of existing roof and repair of decking
- Provision of a “cricket” in the drainage valley to direct water to the scuppers
- Stainless steel through-wall flashing at scuppers
- New, adequately-sized collected boxes and downspouts
- Capping of the Boiler Flue.
- New roof drains at low roof areas
- Re-roofing and re-flashing of the tower
- Provision of adequate rigid insulation on top of decking. This will not only raise the roof to the appropriate height to drain at the scuppers but also, it will provide much-needed insulation for the Royal Theater.
- Removal and replacement of the terra cotta glazed parapet coping. New TPO membrane roofing to extend to underside of coping and coping to be installed on top of roofing material to create a water-tight perimeter condition.

BUILDING ENVELOPE –

The other immediate item, the Building Envelope, would be an investigative process prior to determining the scope of work needed. This would include:

- ✓ Examination of all brick exterior walls to determine amount of cracking, spalling, and water infiltration. Regardless of the presence of these defects, the brick walls should be cleaned, re-pointed, and sealed with an elastomeric, clear waterproofing.
- ✓ All areas of infilled brick should be examined to ensure stability and then cleaned, re-pointed, and sealed.
- ✓ The front masonry stucco would likewise be inspected and would either need to have an entirely new stucco coat applied (doubtful as this was done in 2001) or have the failed/spalled areas repaired. All stucco areas would then need the same elastomeric, clear coating applied.



- ✓ Doors and windows should be examined to ensure that heads are properly flashed, frames are flashed/caulked, thresholds are water-tight and window glazing is in good condition and that there are no broken panes of glass.

The above items, although not as immediate as the roof, are definitely the next most-important issue with the Historic Royal Theater.

Once the roof and building envelope are stabilized and water-tight, the Royal Theater is stable and proper planning, budgeting, funding, and phasing can be undertaken by the City of Hogansville.

Carter Watkins Associates, based on our current projects, has estimated the Roof Replacement work at \$ 142,057.50. The recent report and estimate, received from the Garland Company, provided an estimate of a range of \$ 119,000.00 to \$ 150,000.00 for a 30-year roof.

The cost of the Building Envelope is outlined in the Preliminary Budget Estimates and is dependent on the future use of the Royal Theater.

HOGANSVILLE ROYAL THEATER

MASTER PLAN



ROYAL THEATER – BUILDING USE OPTIONS

INTRODUCTION

Carter Watkins Associates Architects was retained by the City of Hogansville to Assess the condition, historical importance, potential uses and costs for various options for the Historic Royal Theater.

To that end, the firm investigated the structure; gained an understanding the historical aspects; analyzed the current use; reviewed building code issues; and met with the City in Public Forums to gather input on potential uses of the building. Below are the four options which will be discussed and illustrated further.

THE ROYAL THEATER - 1937

OPTIONS –

NO ACTION – Facility to remain as is and function to the best of its ability.

RENOVATE FOR CURRENT USE – Renovate the Facility to better suit City Hall and to address the current items needing attention.

RENOVATE OR RESTORE FOR ANOTHER CITY PURPOSE – Relocate City Hall and develop a program of use for the structure that would add an element/destination to Hogansville (e.g. Mixed-use performing arts center, Cultural Center).

LEASE OR SELL – Relocate City Hall and lease or sell the building as is.

NO ACTION –

No action would be the result of the City deferring a decision for the use of the Royal Theater to a later date. The deferment would not eliminate the immediate items needing attention (Roof, Building envelope) or the lack of Code-compliance.

In reviewing the spatial needs for the City, it was determined that the current layout of the Royal Theater/City Hall was inadequate for current needs. A no-action option, obviously, would not eliminate the lack of space.

Additionally, deferred action would mean that, when action is taken, the cost of the proposed work would be much higher due to continued deterioration of the building.

CONS -

- ❖ The interior of the Historic Royal Theater would be completely gone.
- ❖ To accommodate this use, the entire Auditorium floor slab, stage, dressing rooms, proscenium and balcony would need to be demolished
- ❖ An entirely new foundation would be required for nearly the entire building

CITY OF HOGANSVILLE - ROYAL THEATER

Preliminary Budget -

OPTION 1 - RENOVATE FOR CITY HALL

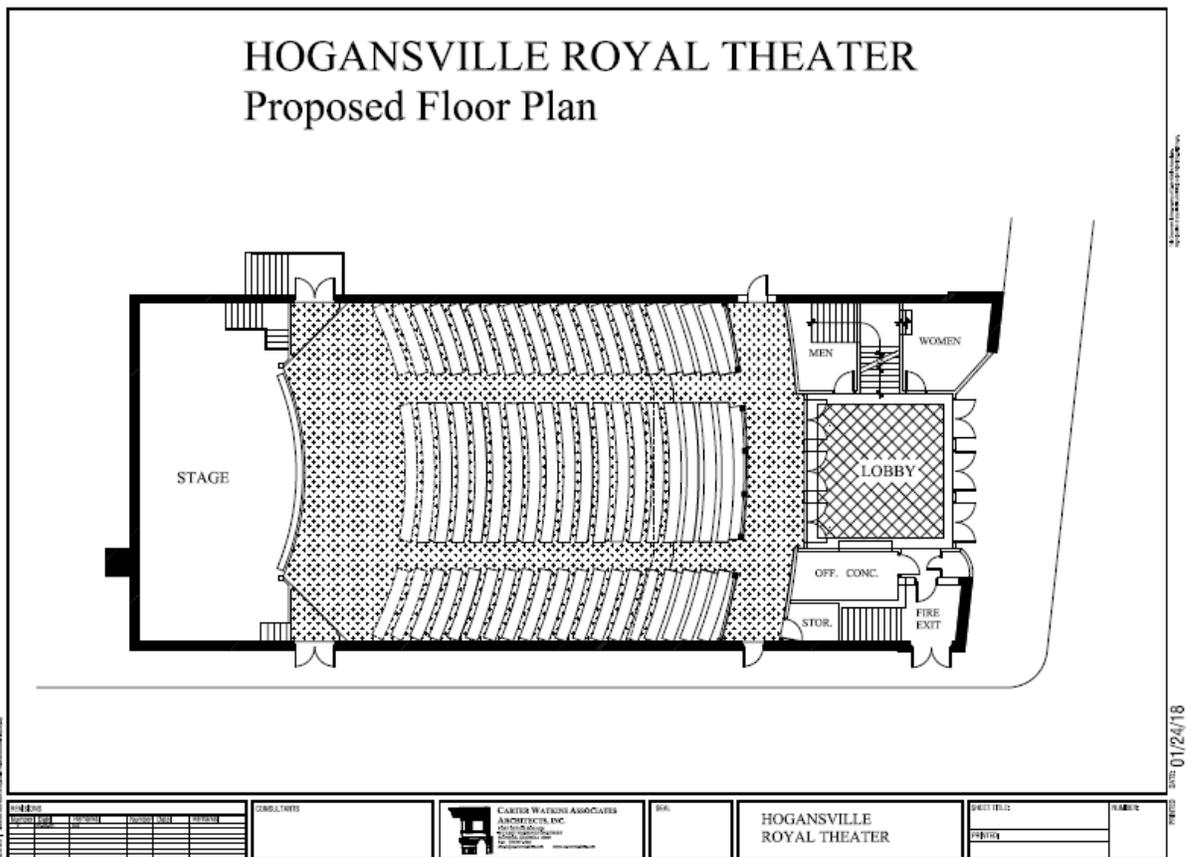
DESCRIPTION	UNIT PRICE	UNIT/SF	LUMP SUM	ITEM COST
General Conditions	\$12.00	7,200.00		\$86,400.00
SITE WORK				
Sidewalks/Accessibility			\$ 12,750.00	\$12,750.00
DEMOLITION				
Hazardous Materials abate.	\$3.85	10,075.00		\$38,788.75
Selective Demolition	\$16.51	10,075.00		\$166,338.25
SUBSTRUCTURE				
Foundation	\$17.48	7,200.00		\$125,856.00
SHELL				
Superstructure/steel frame	\$22.58	7,200.00		\$162,576.00
Exterior Closure	\$16.85	7,200.00		\$121,320.00
Roofing/gutters/downspouts	\$19.75	7,200.00		\$142,200.00
INTERIORS				
Interior Construction	\$15.80	7,200.00		\$113,760.00
Interior Finishes	\$12.16	7,200.00		\$87,552.00
Millwork/Trim	\$8.42	7,200.00		\$60,624.00
SERVICES				
Plumbing	\$9.54	7,200.00		\$68,688.00
Heating and Cooling	\$16.05	7,200.00		\$115,560.00
Fire Protection	\$11.27	7,200.00		\$81,144.00
Electrical	\$15.65	7,200.00		\$112,680.00
Fire Alarm	\$7.54	7,200.00		\$54,288.00
Miscellaneous Equipment			\$ 12,000.00	\$12,000.00
Access Control	\$8.50	7200.00		\$46,800.00
SUB TOTAL				
Total building cost		198.64	\$ 7,200.00	
Testing/Fees/Surveys				
Testing/Fees/Surveys			\$ 1,500.00	\$ 1,500.00
Contingencies 5%			\$ 80,466.25	\$ 80,466.25
Professional Fees	6.00%		\$ 1,689,791.25	\$ 101,387.48
PROJECT GRAND TOTAL				
				\$ 1,792,678.73

- ❖ A steel structural system would have to be implemented to accommodate the new floors and walls as the existing brick walls would not support the load.
- ❖ The cost of this use is much higher than a typical downtown storefront renovation
- ❖ No Grants are available for Historic Structures used as Government offices.

RESTORE THE ROYAL THEATER FOR ITS HISTORIC SIGNIFICANCE AND USE AS A THEATER/COMMUNITY RESOURCE –

Careful consideration has been given to this use option as it, compared to the other uses, is the more politically-charged, emotional, uncertain, and involves careful thought on how to address the original segregation aspects of the Royal Theater.

Moving forward with the analysis as charged to do so, a Proposed Floor Plan was developed which restored the Royal Theater as closely as possible to the original. The exceptions are that Building Codes and the Georgia Accessibility Code require adherence to current code requirements when substantially restoring a structure.



With this, the variations, from the original plan, include fewer Entry and Lobby doors to allow all doors to be 36" width required for accessibility; removal of sub-wall in restrooms to allow enough space for them to be handicap accessible and provide proper maneuvering space; provision of a designated wheelchair seating area in the Auditorium; and providing handicap access to the Stage via invisible lift.

The restoration would restore all exterior and interior aspects of the building which would include but not be limited to:

EXTERIOR

- Reconstruction of the 30-foot spire
- Neon lighting at Marquee and spire
- Replacement of all missing exterior elements
- Reconstruction of Ticket Windows, exterior awnings, and accessories
- Providing a replica of the vertical neon “Royal” sign
- Re-building exterior stairs and landings
- Repairing Building Envelope (if not previously completed)
- Roof Replacement (if not previously completed)

INTERIOR

- Selective demolition/removal of all non-historic elements
- Preservation of all extant items that can be re-used
- Replication of all interior finishes including floor tiles, wall ornamentation, ceiling ornamentation.
- Close replication of all original lighting
- Provision of new Mechanical, Electrical, and Plumbing Systems
- Provision of Sound and Stage Equipment
- Installation of three rows or removable audience seating to allow flexibility of performances (spoken performance, interactive events, etc.)
- Re-building Balcony – *Note that this is a very inflammatory issue in that there is much debate not only in Hogansville but also throughout the United States. Please refer to the Appendix item “The Architecture of Segregation” prepared by the University of California for further information.*

Like the previous option, there are pros and cons associated with this use. A quick list includes:

PROS

- ✓ The City of Hogansville would be preserving and restoring a highly significant piece of history and historic architecture designed by a well-known Georgia Architectural firm who designed other famous and restored Georgia theaters
- ✓ A restored Royal Theater would be noted throughout the State and Southeast and would be a big step in achieving the City’s goal of making Hogansville a gathering place for locals and visitors (see headline from LaGrange Daily News opinion piece dated April 18 2018)

Hogansville council should approve plans for downtown revitalization, restoring theater as arts center



(<https://www.lagrangenews.com/author/staff.reports/>)

By FROM STAFF REPORTS

(<https://www.lagrangenews.com/author/staff.reports/>)

Email the author (<mailto:news@lagrangenews.com>)

Published 7:18 pm Wednesday, April 18, 2018

There were two big items on the agenda at Monday night’s city council meeting in Hogansville. One was a master plan for downtown Hogansville, the other a master plan for the Royal Theater. Both had been discussed for months, though plans for the Royal Theater have been discussed for much longer, since city hall was moved into the iconic structure in December of 1984.

- ✓ Would allow the City to apply for substantial grant funding to accomplish the renovation. Estimates of available grants are in the range of \$ 700,000.00
- ✓ A local benefactor has offered to purchase the local bank and donate to the City for use as a new City Hall



Gayle Devereaux, Jackie Terrail, Toni Striblin and Angela Bennett pose for a picture in front of the Royal Theater in Hogansville. All four women are members of the Friends of the Royal Theater steering committee. --Daniel Evans

Friends of Hogansville theater let their shirts do the talking



By Daniel Evans
Email the author
Published 9:03 pm Friday, Apr

- ✓ Many Hogansville residents have expressed the desire for the City to restore the structure
- ✓ Would conform to the City's Downtown Master plan and would be one of the anchors identified in the plan
- ✓ The bank building has parking and a drive-through for the City's utility customers
- ✓ The bank has room for future expansion on the parcel
- ✓ The bank is a more-appropriate setting for City Hall and give the City of Hogansville a stately and respectable facility.

CONS

- ❖ The City would be required to spend at least some money to modify the bank to accommodate City Hall
- ❖ Despite all of the pros, there would be uncertainty as to the demand for and management of the restored Royal Theater.
- ❖ Theater management. If a non-profit Theater group or other agency takes over management, the City would avoid the potential of needing additional staff to operate the facility
- ❖ Duplication of operating expenses (utilities, maintenance, etc.)
- ❖ Concern that the project might cause an unfavorable tax burden on the citizens if not profitable or self-supporting



Above photo from the "Restore the Royal" Facebook page showing local support.

Restore THE ROYAL

• HOGANSVILLE, GEORGIA •

Above is another facebook image posted by the community along with community photos posted.



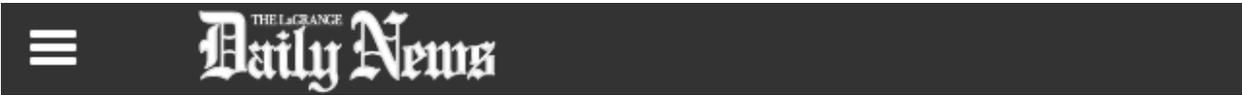
HOGANSVILLE ROYAL THEATER

MASTER PLAN



SELECTED OPTION – RESTORE THE ROYAL THEATER AS A CULTURAL EVENTS FACILITY

MAY 07, 2018



Moving forward as theater: Hogansville council votes to renovate city hall as performing arts center



By Gabrielle Jansen
Email the author

Published 6:37 pm Tuesday, May 8, 2018

The Hogansville City Council unanimously voted Monday to renovate the Royal Theater for use as a theatre and community center.

Many celebrated and some were angered with the City’s decision. Neither continuing as City Hall nor restoring the Royal to use as a Theater would be an easy decision and certainly, whatever decision the City Council made, would be faced with criticism. However, the Council voted with what appeared to be the desire of the majority and with financial incentives which made the funding aspect much easier.

Mid-twentieth century aerial of Hogansville showing the large-scale presence the Royal Theater had and still has.





Hogansville purchases PNC Bank building



By Daniel Evans
Email the author

Published 8:38 pm Monday, June 11, 2018

The City of Hogansville has purchased the PNC Bank building in Hogansville and likely has acquired the next home for Hogansville City Hall. The sale officially closed Friday.

According to a press release from the City of Hogansville, the city acquired the land, but PNC Bank will continue to maintain its ATM at that location.

The council went into executive session at its April 19 meeting to discuss real estate, and then the purchase was unanimously approved by the Hogansville City Council at its May 14 meeting, passing by a vote of 5-0.

The draft of a press release was acquired by The LaGrange Daily News through an open records request.

Hogansville Mayor Bill Stankiewicz confirmed the purchase price was \$60,000, with the funds for the acquisition provided by the Hogansville Charitable Trust.

a further commitment to the restoration of their intention to move forward with the Royal Theater restoration and the Downtown Master Plan, the City of Hogansville purchased the bank building in early June 2018.

With the project move forward, a preliminary Action Plan with costs and timeline is presented on the following page. Note that the phases can be combined or performed separately and even funded separately.



CITY OF HOGANSVILLE - ROYAL THEATER

Preliminary Budget -

OPTION 2 - RESTORE ROYAL THEATER

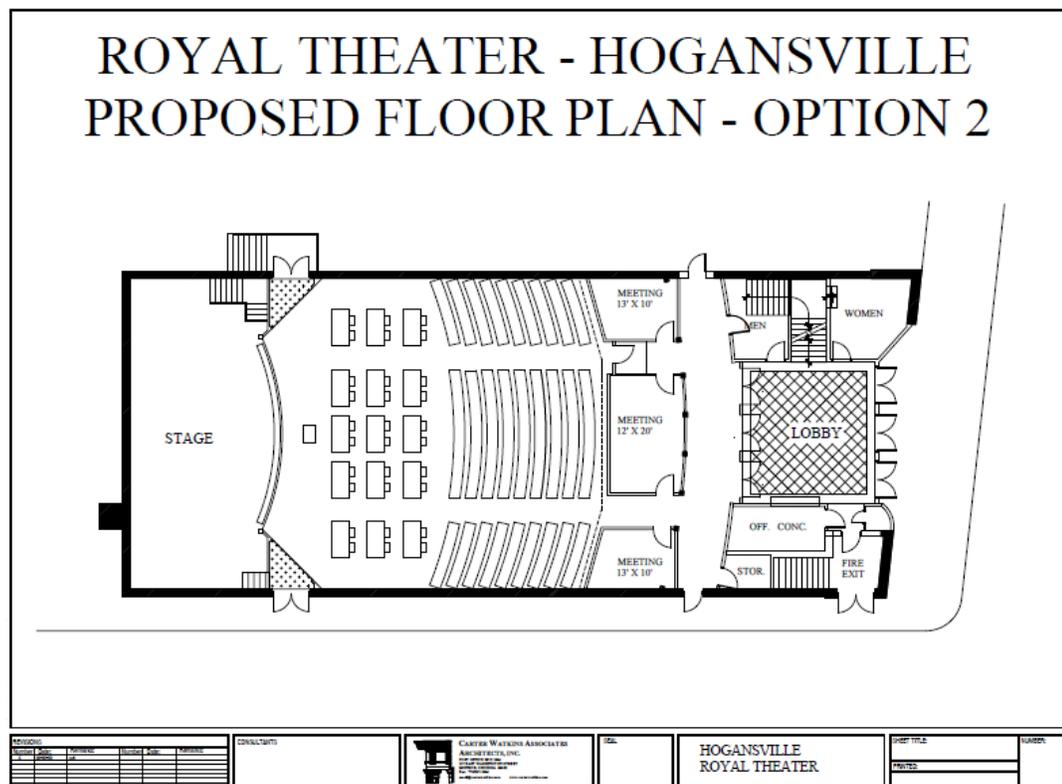
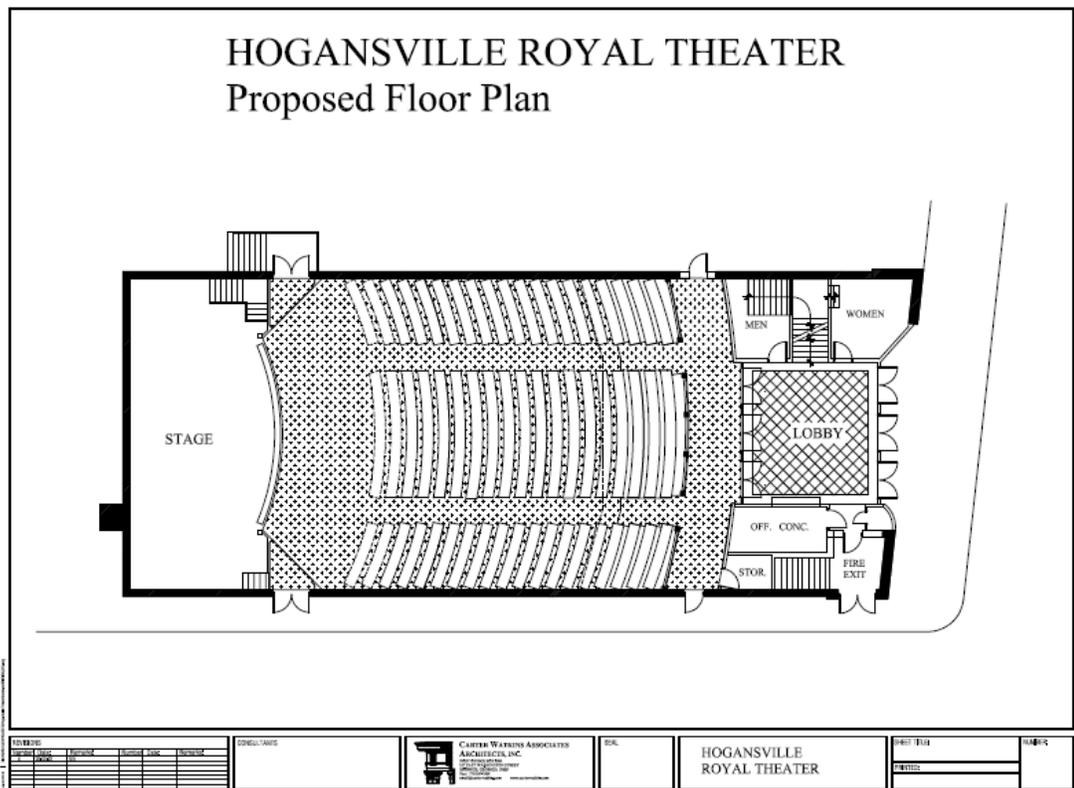
February 9, 2018

DESCRIPTION	UNIT PRICE	UNIT/SF	LUMP SUM	ITEM COST	REMARKS
General Conditions	\$12.00	10,075.00		\$120,900.00	
SITE WORK					
Sidewalks/Accessibility			\$ 12,750.00	\$12,750.00	
DEMOLITION					
Hazardous Materials abate.	\$3.85	10,075.00		\$38,788.75	
Selective Demolition	\$5.66	10,075.00		\$57,024.50	
SUBSTRUCTURE					
Foundation	\$3.25	10,075.00		\$32,743.75	
SHELL					
Structural	\$8.25	10,075.00		\$83,118.75	
Exterior Closure	\$18.95	10,075.00		\$190,921.25	
Roofing/gutters/downspouts	\$14.10	10,075.00		\$142,057.50	
INTERIORS					
Interior Construction	\$8.75	10,075.00		\$88,156.25	
Interior Finishes	\$12.16	10,075.00		\$122,512.00	
Millwork/Trim	\$5.52	10,075.00		\$55,614.00	
SERVICES					
Plumbing	\$9.54	10,075.00		\$96,115.50	
Heating and Cooling	\$16.05	10,075.00		\$161,703.75	
Fire Protection	\$11.27	10,075.00		\$113,545.25	
Electrical	\$15.65	10,075.00		\$157,673.75	
Fire Alarm	\$7.54	10,075.00		\$75,965.50	
Miscellaneous Equipment			\$ 12,000.00	\$12,000.00	
Access Control	\$6.50	10,075.00		\$65,487.50	
SUB TOTAL				\$1,627,078.00	
Total building cost		154.57	\$ 10,075.00		
Testing/Fees/Surveys			\$ 1,500.00	\$ 1,500.00	
Contingencies 5%			\$ 81,353.90	\$ 81,353.90	
Professional Fees	6.00%		\$ 1,708,431.90	\$ 102,505.91	
PROJECT GRAND TOTAL				\$ 1,812,437.81	



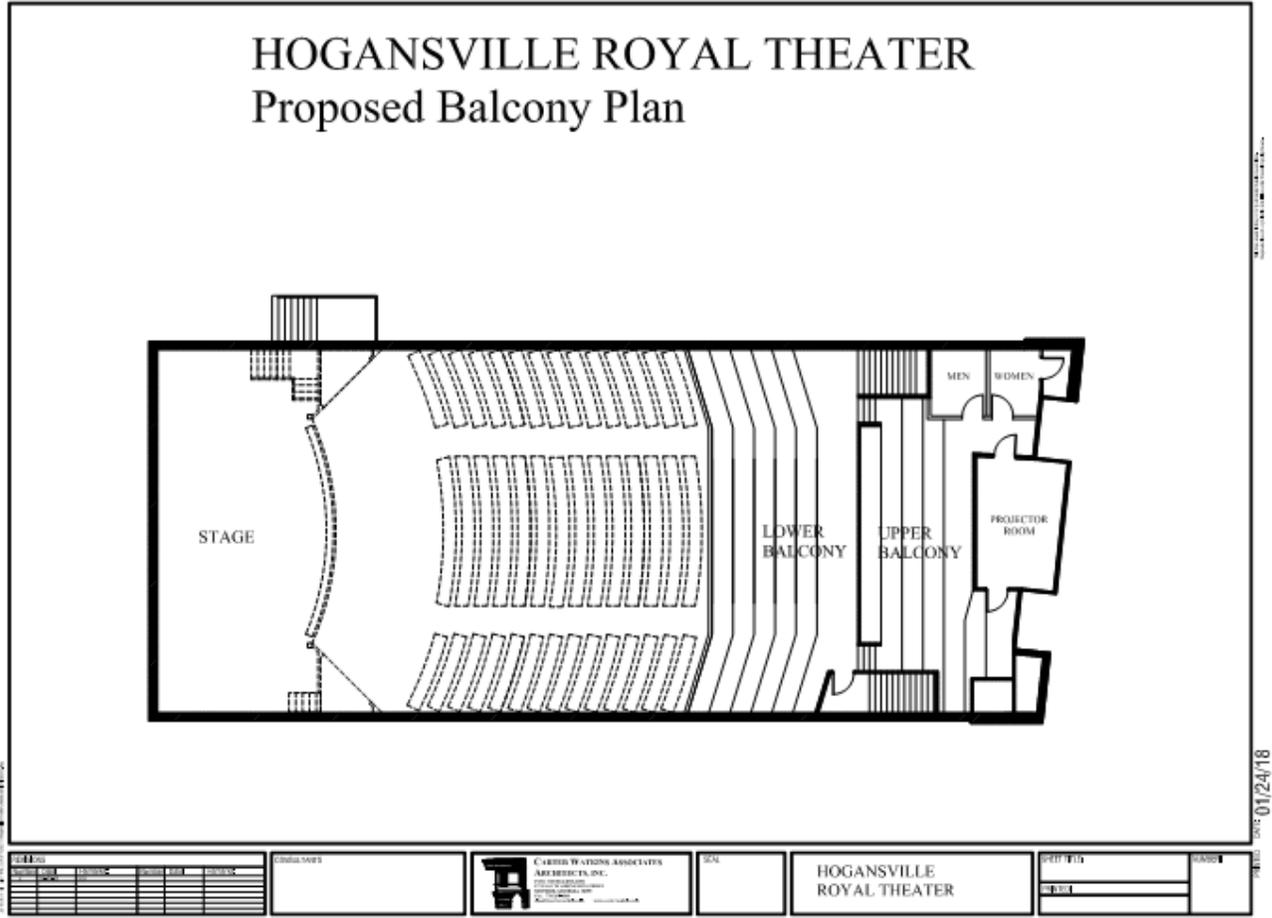
Above is a rendering showing the Royal Theater at dusk with its marquee, building profile and spire lit with neon lighting. Confirmation of the lighting color and configuration would be sought prior to proposing lighting that did not resemble the original.

Below are the recommended Floor Plans. It is recommended that the Auditorium have a flex-space in that the first eight rows of seating would be removeable to allow for configuration options for various events such as small lectures, classes, interactive performances, puppet shows, etc.

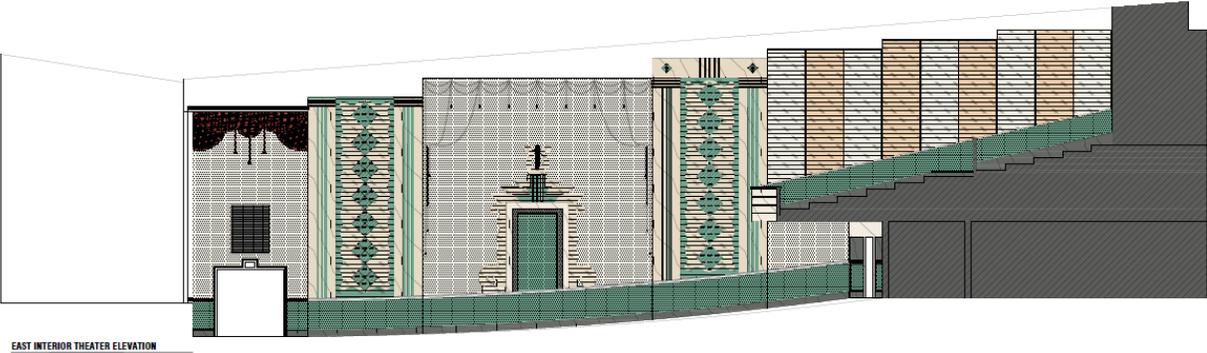


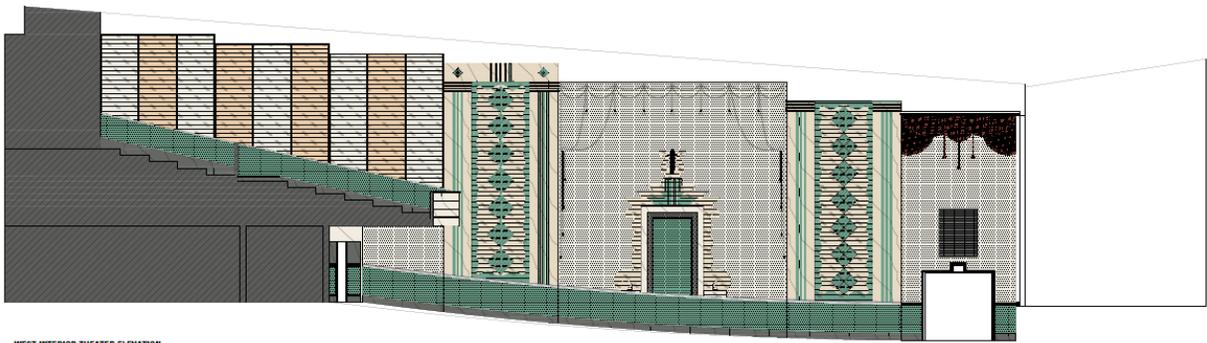
The Floor Plans, on the previous page, show the seating options for the Auditorium Space on the First Floor of the Royal Theater.

Below is the proposed Balcony Level Floor Plan which, at this point, is restoring the original layout. However, based on the Council's decisions, the Balcony Plan may be altered to eliminate the vestiges of the separate entrance.



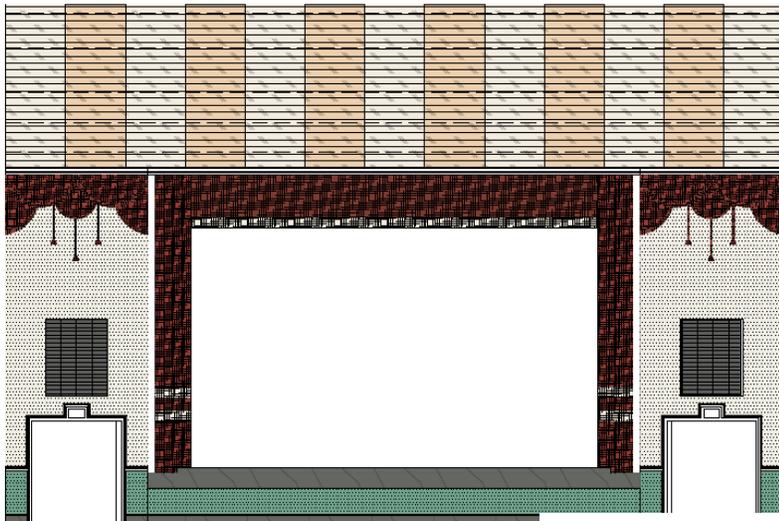
Below is a rendered drawing of the Auditorium interior depicting the original ornamentation and colors.





WEST INTERIOR THEATER ELEVATION

Opposite interior elevation above. Stage and Balcony rendered drawings below.

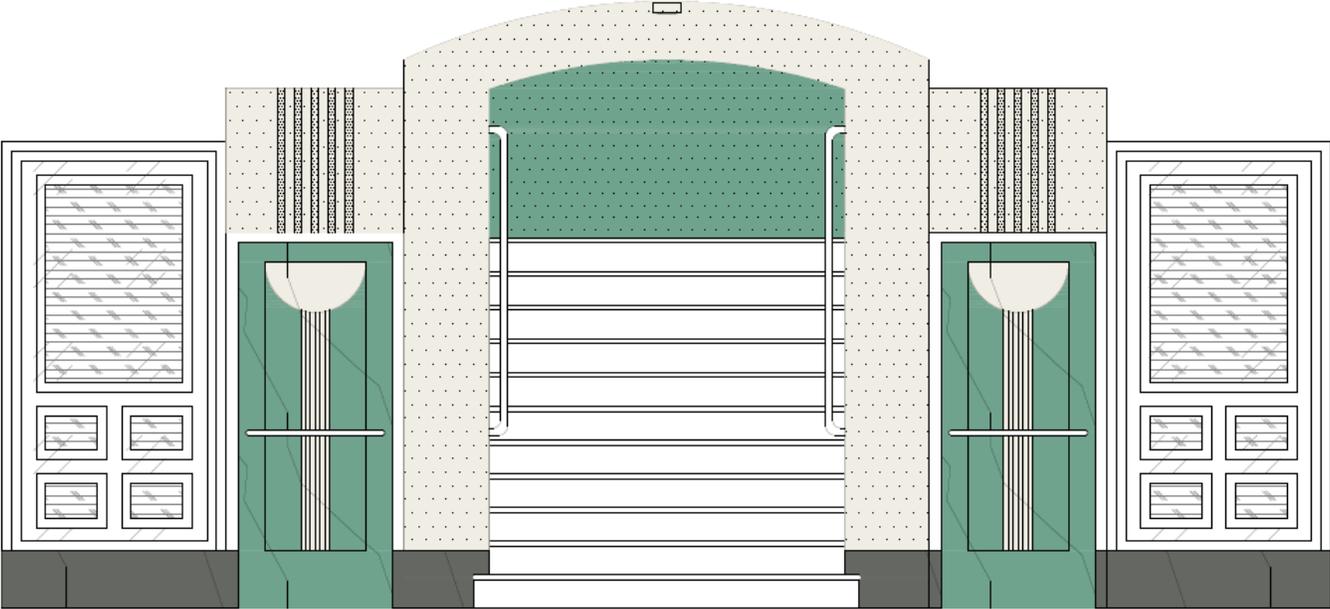


NORTH INTERIOR THEATER ELEVATION

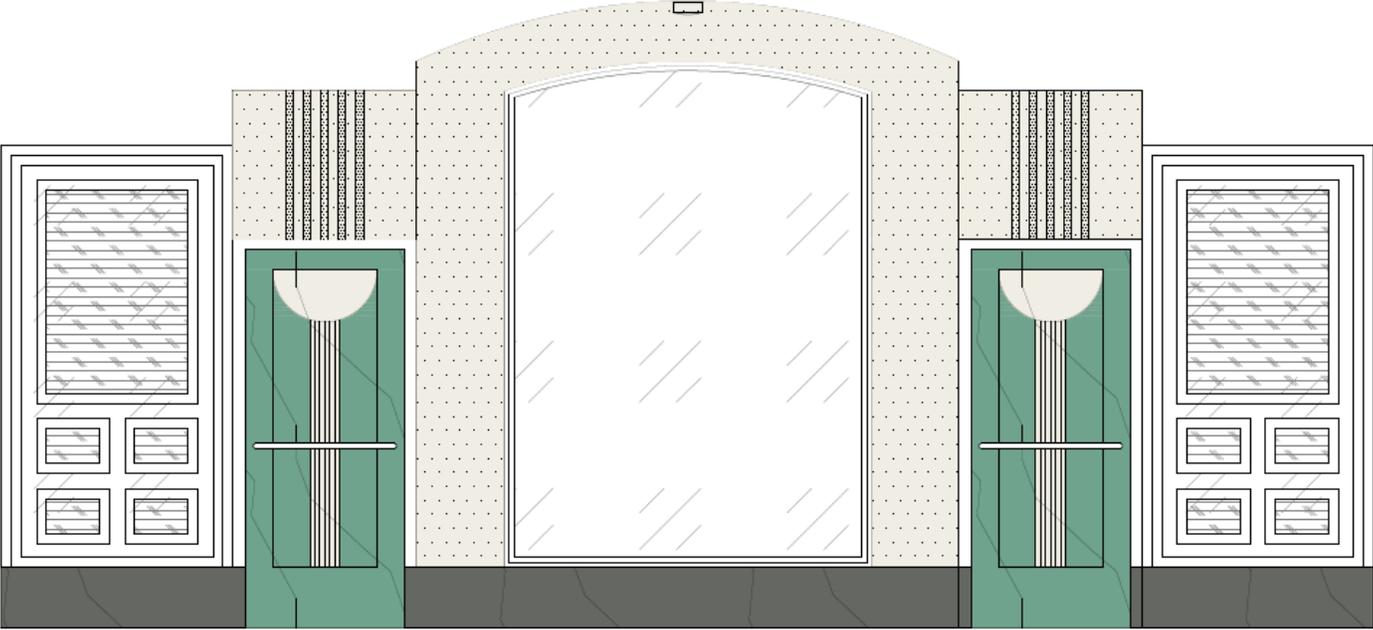


SOUTH INTERIOR THEATER ELEVATION

Rendered Lobby drawings:



EAST INTERIOR LOBBY ELEVATION



WEST INTERIOR LOBBY ELEVATION

Below is a proposed Phasing Plan with associated costs.

HISTORIC 1937 ROYAL THEATER			
CITY OF HOGANSVILLE			
PHASING PLAN/PRELIMINARY COST ESTIMATES/TIMELINE			
ITEM/PHASE OF WORK	COST	DURATION	NOTES
PHASE 1 - IMMEDIATE WORK			
Roof Replacement	\$ 150,000.00	2 Months	
PHASE 2 - NEAR FUTURE WORK			
Building Envelope Stabilization	\$ 75,000.00	2 Months	
PHASE 3 - SELECTIVE DEMOLITION			
Removal of all non-historic elements including exterior elements; 1984 construction and non-salvageable historic items	\$ 122,000.00	4 Months	
PHASE 4 - RESTORATION			
Structural Stablization	\$ 121,000.00	3 Months	
PHASE 5 - RESTORATION			
Reconstruction of all interior and exterior elements/walls/doors	\$ 226,000.00	3 Months	
PHASE 5 - RESTORATION			
Sympathic integration of Building Systems including HVAC, Electrical, Plumbing, Sound systems, access control, security, sprinkler and Lighting systems	\$ 665,000.00	4 Months	
PHASE 6 - RESTORATION			
Interior Finishes including Flooring/Wall ornamentation/Ceilings/Trim	\$ 213,000.00	2 Months	
PHASE 7 - RESTORATION			
Equipment installation - Sound, Lighting machinery	\$ 165,000.00	1 Month	
PHASE 8- PROJECT CLOSEOUT			
Final Cleaning/Punch List/Training and Owner Occupancy	\$ 75,000.00	1 Month	
PROJECT TOTALS	\$1,812,000.00	21 Months	

HOGANSVILLE ROYAL THEATER

MASTER PLAN



PART SIX – OWNERSHIP AND MANGEMENT OPTIONS

OWNERSHIP AND MANAGEMENT OPTIONS FOR THE ROYAL THEATER

In order to be the decision-maker in regard to the Royal Theater building, the City of Hogansville has expressed a desire to maintain ownership of the land and building. However, there are avenues in which to explore for the management of the theater.

One option is for the City to establish a Theater Board comprised of members from the City Council, the public, and County or other members. This board would be the decision-making entity and would report to the City Council. They would also spearhead fundraisers, community events, and the content of performances.

With that, the Theater Board would have management options upon which to decide. One option would be to hire a full-time Artistic Director who has the knowledge and skills to schedule, run, and operate the theater. This would also require a theater staff.

Another option would be for the Theater Board to engage a Management Company which could be as simple as a local theater group or a professional company. Case in point, the DeSoto Theater in Rome, Georgia is successfully managed by the Rome Little Theater group. This theater was designed by the same architect, Tucker and Howell, and built by the same builder, O.C. Lam, as the Royal Theater.

Historic DeSoto Theatre

Theater

**530 Broad Street
Rome, GA, 30161
(706)295-7171**

[visit website](#)



About Venue

The Historic DeSoto Theater is one of Downtown Rome's most notable landmarks. Built in 1928, it was the very first theater in the South designed and built for sound pictures. Today it is home to the Rome Little Theater and hosts plays, community events, and movies on a regular basis. Auditorium Capacity 493 + 2 Wheelchair Spaces, Gallery Capacity 30 (approximate, with chairs).

The Rome Little Theatre

In 1982, The DeSoto closed as a movie theatre, but soon reopened as the venue for Rome's local amateur theatre group. Now seating 498 patrons, the Rome Little Theatre has staged dozens of plays in the 23 years it owned the DeSoto, and the theatre is one of the venues for the annual Rome International Film Festival. The DeSoto continues to be a source of entertainment in downtown Rome. The DeSoto still retains its Art-Deco marquee, French mirrored entrance hall, and Georgian interior design. RLT deeded the facility to the Historic DeSoto Theatre Foundation in order to preserve and protect the building.

The following link provides access to the Best Practices Manual – “A collection of examples and best practices for IOWA’S HISTORIC MAIN STREET THEATERS” which depicts case studies of successful downtown theaters

<https://www.iowaeconomicdevelopment.com/userdocs/programs/ExamplesAndBestPracticeslowaMainStreetTheaters.pdf>

It provides a good tool for items such as:

- Audience development + engagement
- Audience research
- Block booking
- Boards + committees
- Chart of accounts
- Conflict of interest policies
- Education programs
- Emergency procedures
- Fundraising
- Insurance
- Marquee rentals
- Mission statements
- Nondiscrimination policies
- Operating endowments
- Planning
- Programming endowments
- Records retention schedule
- Rental applications + agreements
- Volunteers

The publication also provides resources for organizations and publications. Some of which include the following:

Some examples of volunteer handbooks available online:

- Carolina Theatre (Durham, North Carolina)
<http://www.dcvb-nc.com/vic/Wayfinders/Carolina-Theatre-Volunteer-Handbook-Dec-2011.pdf>
- Garden Theatre (Winter Garden, Florida)
<http://www.gardentheatre.org/VolunteerHandbookOctober2010.pdf>
- Cascade Theatre (Redding, California)
<http://www.cascadetheatre.org/files/Cascade%20Volunteer%20Manual-July,%202012.pdf>

R E S O U R C E S : O R G A N I Z A T I O N S

There are many organizations that provide information and/or other resources to those looking to make a successful community theater. A partial listing includes (see Appendix for complete information):

American Association of Community Theatre

American Society for Theatre

Americans for the Arts

ArtPlace America

Association of Performing Arts Presenters

CinemaTreasures

League of Historic American Theatres

National Arts Marketing Project

National Association of Theatre

National Endowment for the Arts

Theatre Communications

United States Institute for Theatre Technology

R E S O U R C E S : P U B L I C A T I O N S

This is a small collection of very helpful publications available online, free of charge. (See appendix for complete information):

A New Framework for Building Participation in the Arts, by Kevin F. McCarthy and Kimberly Jinnett. RAND, 2001.

<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/key-research/Documents/New-Framework-for-Building-Participation-in-the-Arts.pdf>

Arts for All: Connecting to New Audiences, by The Wallace Foundation, 2008.

<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the->

arts/strategies-for-expanding-audiences/Documents/arts-for-all-connecting-to-new-audiences.pdf

Building Arts Organizations that Build Audiences, by The Wallace Foundation, 2012.

[http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-](http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf)

[arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf](http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf)

Building Deeper Relationships: How Steppenwolf Theatre Company is Turning Single-Ticket Buyers Into Repeat Visitors, by Bob Harlow, Thomas Alfieri, Aaron Dalton, and Anne Field. Bob Harlow Research and Consulting, 2011.

http://mainearts.maine.gov/CMSContent/arts_media/2012_BuildingRelationships.pdf

Cultivating Demand for the Arts, by Laura Zakaras. RAND, 2008.

http://www.rand.org/content/dam/rand/pubs/monographs/2008/RAND_MG640.pdf

The Experts' Guide to Marketing the Arts, Arts & Business Council of Americans for the Arts, 2010.

<http://artsmarketing.org/resources/practical-lessons/practical-lessons>

The Chandler Center for the Arts (Chandler, Arizona) has developed a very helpful handbook specifically for ushers. The handbook includes information on everything from dress codes to ways to address patrons. The handbook also includes a volunteer agreement letter, providing volunteers' assurance that they have read and understand the policies and procedures outlined in the guidebook and that they agree to abide by them. Each volunteer must sign the agreement letter before being permitted to work at the theater.

<http://www.chandlercenter.org/support/volunteers/CCA%20Usher%20Handbook.pdf>

The Performing Arts in a New Era, by the RAND Corporation, 2001.

http://www.rand.org/content/dam/rand/pubs/monograph_reports/2007/MR1367.pdf

A Practical Guide to Arts Participation Research, Report #30, Washington, DC. NEA, 1995

<http://arts.gov/sites/default/files/NEA-Research-Report-30.pdf>

Safe Stages, by Theatre Alberta, 2006.

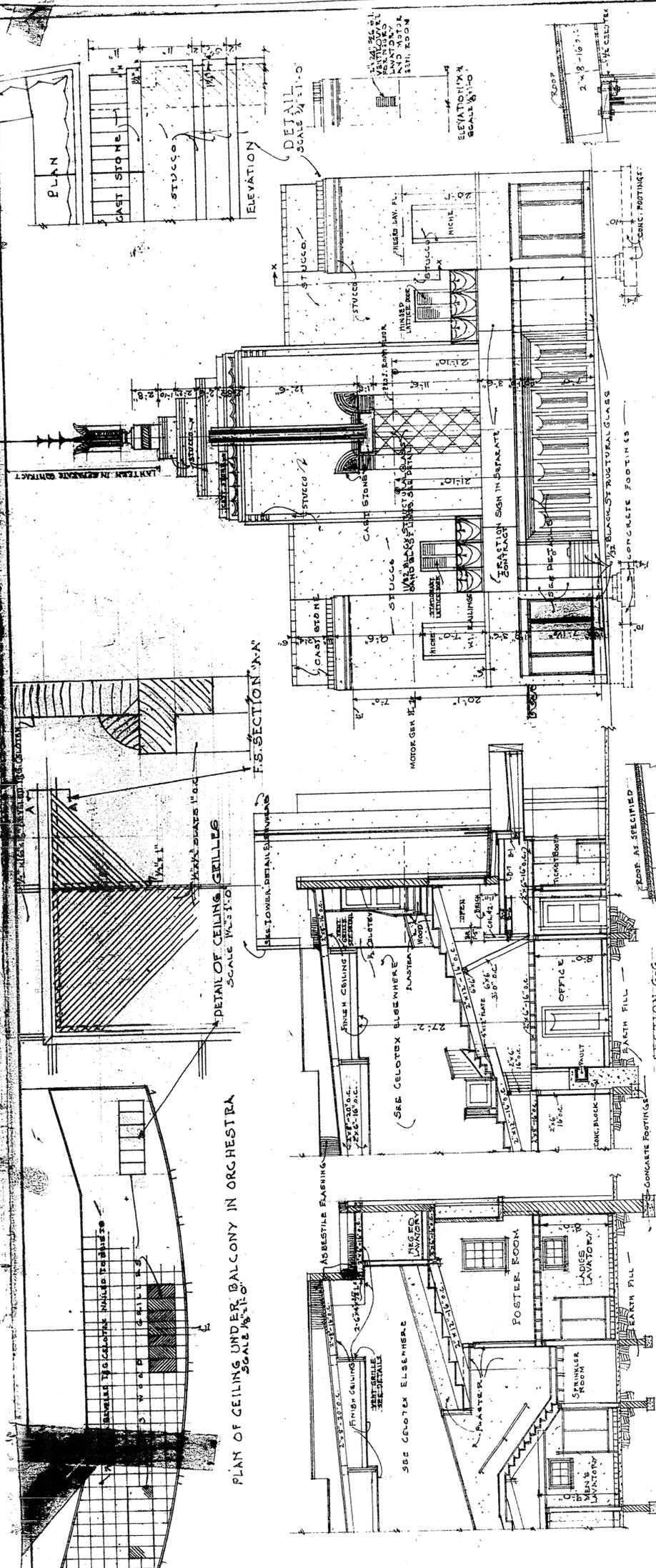
<http://www.theatrealberta.com/safe-stages/>

As indicated, there are lots of Organizations and Resources from which the City of Hogansville can glean information on the workings of the Royal Theater. It is beyond the expertise of this author and Carter Watkins Associates Architects, Inc. to make any recommendations in this regard, however, we wanted to present a sampling of the information available to the City of Hogansville.

HOGANSVILLE ROYAL THEATER

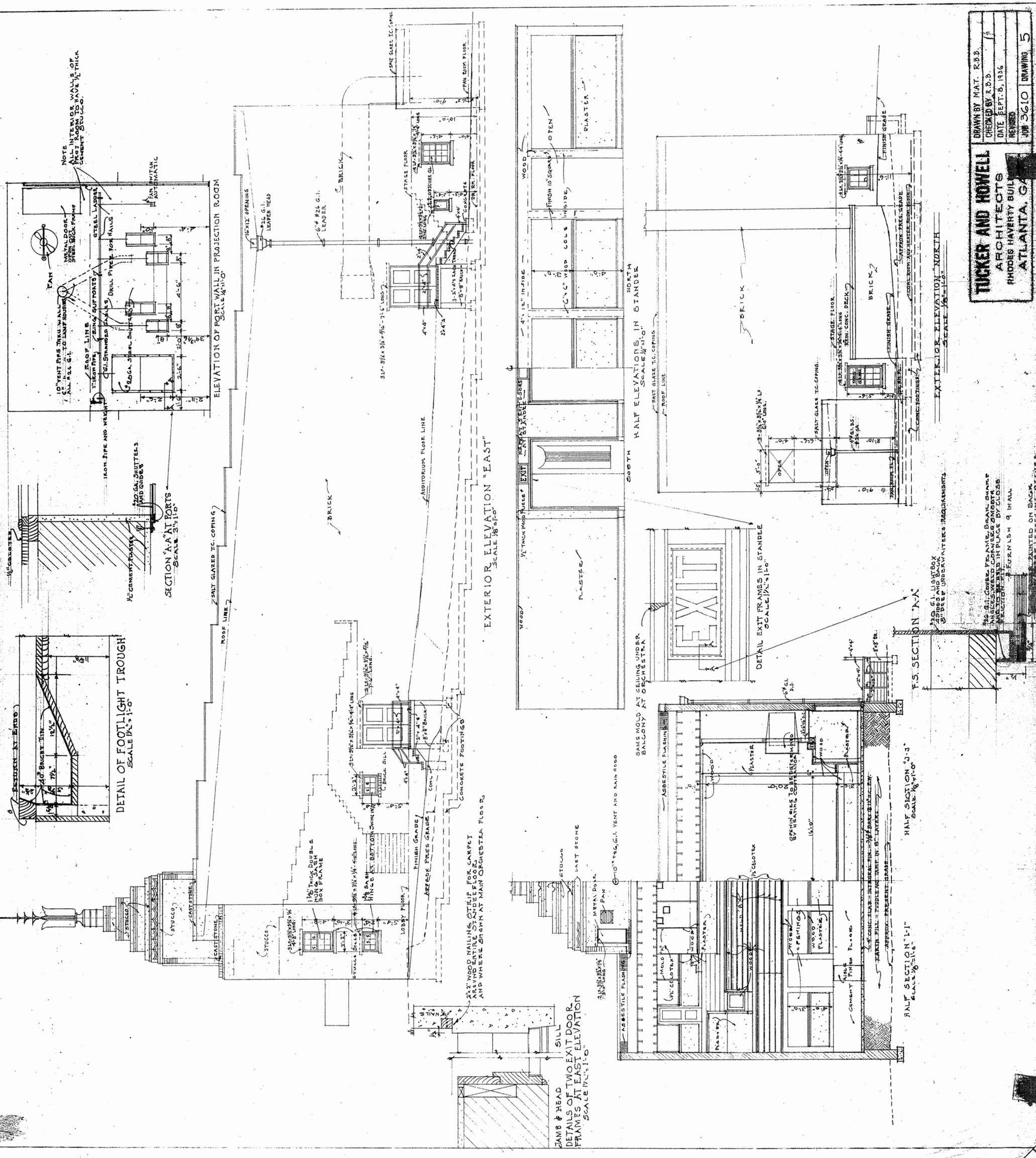
MASTER PLAN





ROOMS FINISH SCHEDULE

ROOM NUMBER	FLOOR	WALL	CEILING
101	BASE	WAINSCOT	CEILING
102-105	STRUCTURAL GLASS	PLASTER	CEILING
106-107	WOOD	TILE 12" X 12"	"
108-109	WOOD	"	"
110-111	WOOD	"	"
112-115	WOOD	CELOTEX AND BATHS CELOTEX	CELOTEX
116-117	WOOD	PLASTER	PLASTER
118-119	WOOD	CELOTEX	CELOTEX
120	WOOD	CELOTEX	CELOTEX
121	WOOD	CELOTEX	CELOTEX
122-123	WOOD	CELOTEX	CELOTEX
124-125	WOOD	CELOTEX	CELOTEX
126-127	WOOD	CELOTEX	CELOTEX
128-129	WOOD	CELOTEX	CELOTEX
130-131	WOOD	CELOTEX	CELOTEX
132-133	WOOD	CELOTEX	CELOTEX
134-135	WOOD	CELOTEX	CELOTEX
136-137	WOOD	CELOTEX	CELOTEX
138-139	WOOD	CELOTEX	CELOTEX
140-141	WOOD	CELOTEX	CELOTEX
142-143	WOOD	CELOTEX	CELOTEX
144-145	WOOD	CELOTEX	CELOTEX
146-147	WOOD	CELOTEX	CELOTEX
148-149	WOOD	CELOTEX	CELOTEX
150-151	WOOD	CELOTEX	CELOTEX
152-153	WOOD	CELOTEX	CELOTEX
154-155	WOOD	CELOTEX	CELOTEX
156-157	WOOD	CELOTEX	CELOTEX
158-159	WOOD	CELOTEX	CELOTEX
160-161	WOOD	CELOTEX	CELOTEX
162-163	WOOD	CELOTEX	CELOTEX
164-165	WOOD	CELOTEX	CELOTEX
166-167	WOOD	CELOTEX	CELOTEX
168-169	WOOD	CELOTEX	CELOTEX
170-171	WOOD	CELOTEX	CELOTEX
172-173	WOOD	CELOTEX	CELOTEX
174-175	WOOD	CELOTEX	CELOTEX
176-177	WOOD	CELOTEX	CELOTEX
178-179	WOOD	CELOTEX	CELOTEX
180-181	WOOD	CELOTEX	CELOTEX
182-183	WOOD	CELOTEX	CELOTEX
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196-197	WOOD	CELOTEX	CELOTEX
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202-203	WOOD	CELOTEX	CELOTEX
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206-207	WOOD	CELOTEX	CELOTEX
208-209	WOOD	CELOTEX	CELOTEX
210-211	WOOD	CELOTEX	CELOTEX
212-213	WOOD	CELOTEX	CELOTEX
214-215	WOOD	CELOTEX	CELOTEX
216-217	WOOD	CELOTEX	CELOTEX
218-219	WOOD	CELOTEX	CELOTEX
220-221	WOOD	CELOTEX	CELOTEX
222-223	WOOD	CELOTEX	CELOTEX
224-225	WOOD	CELOTEX	CELOTEX
226-227	WOOD	CELOTEX	CELOTEX
228-229	WOOD	CELOTEX	CELOTEX
230-231	WOOD	CELOTEX	CELOTEX
232-233	WOOD	CELOTEX	CELOTEX
234-235	WOOD	CELOTEX	CELOTEX
236-237	WOOD	CELOTEX	CELOTEX
238-239	WOOD	CELOTEX	CELOTEX
240-241	WOOD	CELOTEX	CELOTEX
242-243	WOOD	CELOTEX	CELOTEX
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252-253	WOOD	CELOTEX	CELOTEX
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266-267	WOOD	CELOTEX	CELOTEX
268-269	WOOD	CELOTEX	CELOTEX
270-271	WOOD	CELOTEX	CELOTEX
272-273	WOOD	CELOTEX	CELOTEX
274-275	WOOD	CELOTEX	CELOTEX
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280-281	WOOD	CELOTEX	CELOTEX
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306-307	WOOD	CELOTEX	CELOTEX
308-309	WOOD	CELOTEX	CELOTEX
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322-323	WOOD	CELOTEX	CELOTEX
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326-327	WOOD	CELOTEX	CELOTEX
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330-331	WOOD	CELOTEX	CELOTEX
332-333	WOOD	CELOTEX	CELOTEX
334-335	WOOD	CELOTEX	CELOTEX
336-337	WOOD	CELOTEX	CELOTEX
338-339	WOOD	CELOTEX	CELOTEX
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358-359	WOOD	CELOTEX	CELOTEX
360-361	WOOD	CELOTEX	CELOTEX
362-363	WOOD	CELOTEX	CELOTEX
364-365	WOOD	CELOTEX	CELOTEX
366-367	WOOD	CELOTEX	CELOTEX
368-369	WOOD	CELOTEX	CELOTEX
370-371	WOOD	CELOTEX	CELOTEX
372-373	WOOD	CELOTEX	CELOTEX
374-375	WOOD	CELOTEX	CELOTEX
376-377	WOOD	CELOTEX	CELOTEX
378-379	WOOD	CELOTEX	CELOTEX
380-381	WOOD	CELOTEX	CELOTEX
382-383	WOOD	CELOTEX	CELOTEX
384-385	WOOD	CELOTEX	CELOTEX
386-387	WOOD	CELOTEX	CELOTEX
388-389	WOOD	CELOTEX	CELOTEX
390-391	WOOD	CELOTEX	CELOTEX
392-393	WOOD	CELOTEX	CELOTEX
394-395	WOOD	CELOTEX	CELOTEX
396-397	WOOD	CELOTEX	CELOTEX
398-399	WOOD	CELOTEX	CELOTEX
400-401	WOOD	CELOTEX	CELOTEX
402-403	WOOD	CELOTEX	CELOTEX
404-405	WOOD	CELOTEX	CELOTEX
406-407	WOOD	CELOTEX	CELOTEX
408-409	WOOD	CELOTEX	CELOTEX
410-411	WOOD	CELOTEX	CELOTEX
412-413	WOOD	CELOTEX	CELOTEX
414-415	WOOD	CELOTEX	CELOTEX
416-417	WOOD	CELOTEX	CELOTEX
418-419	WOOD	CELOTEX	CELOTEX
420-421	WOOD	CELOTEX	CELOTEX
422-423	WOOD	CELOTEX	CELOTEX
424-425	WOOD	CELOTEX	CELOTEX
426-427	WOOD	CELOTEX	CELOTEX
428-429	WOOD	CELOTEX	CELOTEX
430-431	WOOD	CELOTEX	CELOTEX
432-433	WOOD	CELOTEX	CELOTEX
434-435	WOOD	CELOTEX	CELOTEX
436-437	WOOD	CELOTEX	CELOTEX
438-439	WOOD	CELOTEX	CELOTEX
440-441	WOOD	CELOTEX	CELOTEX
442-443	WOOD	CELOTEX	CELOTEX
444-445	WOOD	CELOTEX	CELOTEX
446-447	WOOD	CELOTEX	CELOTEX
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452-453	WOOD	CELOTEX	CELOTEX
454-455	WOOD	CELOTEX	CELOTEX
456-457	WOOD	CELOTEX	CELOTEX
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460-461	WOOD	CELOTEX	CELOTEX
462-463	WOOD	CELOTEX	CELOTEX
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466-467	WOOD	CELOTEX	CELOTEX
468-469	WOOD	CELOTEX	CELOTEX
470-471	WOOD	CELOTEX	CELOTEX
472-473	WOOD	CELOTEX	CELOTEX
474-475	WOOD	CELOTEX	CELOTEX
476-477	WOOD	CELOTEX	CELOTEX
478-479	WOOD	CELOTEX	CELOTEX
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632-633	WOOD	CELOTEX	CELOTEX
634-635	WOOD		



DRAWN BY MAT. R.D.D.
 CHECKED BY R.D.D.
 DATE SEPT. 8, 1936
 REVISIONS
 JOB 3610 DRAWING 5

TUCKER AND HOWELL
 ARCHITECTS
 RHODES HAVERTY BUILDING
 ATLANTA, GA.

EXTERIOR ELEVATION NORTH
 SCALE 1/8"=1'-0"

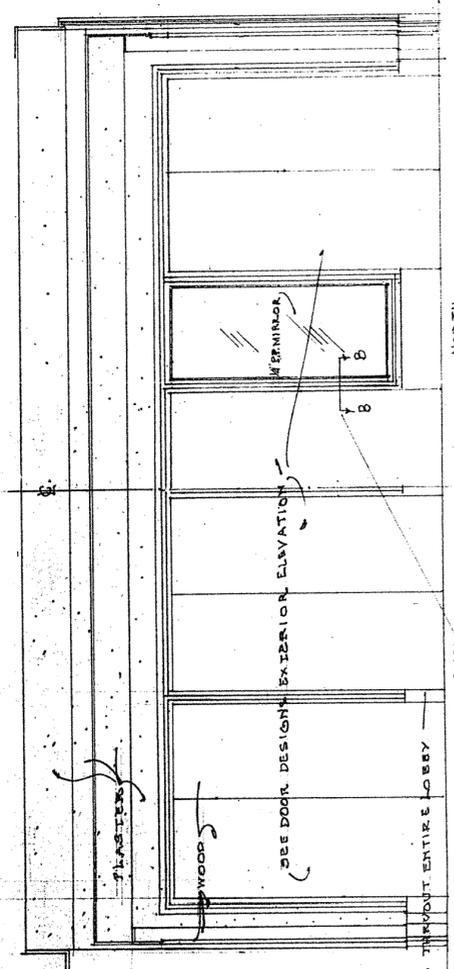
F.S. SECTION AA
 SCALE 1/2"=1'-0"

HALF SECTION JJ
 SCALE 1/2"=1'-0"

HALF SECTION II
 SCALE 1/2"=1'-0"

2" G.I. LIGHT BOX
 SIDING AND BACK
 STUCCO UNDERLINES REQUIREMENTS

1" G.I. COVER FRAME, BRACK SHANK
 AND BACK OF GLASS
 AND TO BE PAID IN PLACE BY GLASS
 CONTRACTOR
 1" FURNISH 9 IN ALL
 PAINTED ON BACK
 FOR LETTERING SIGNS



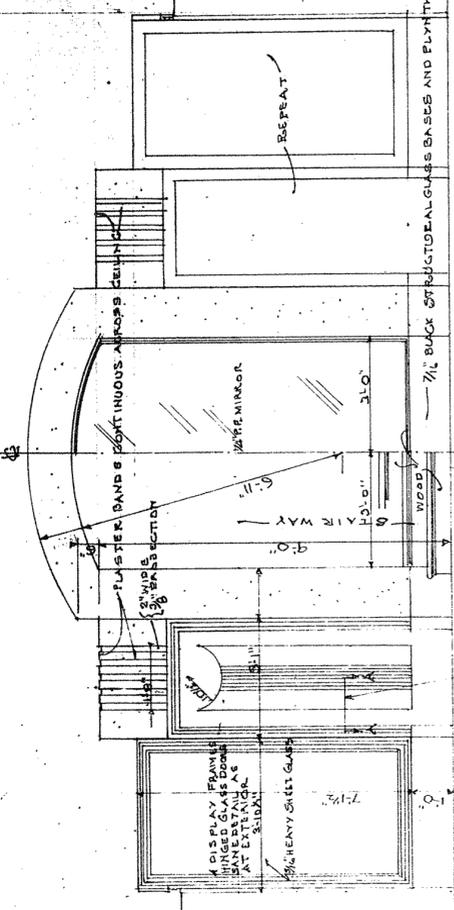
NORTH

SOUTH

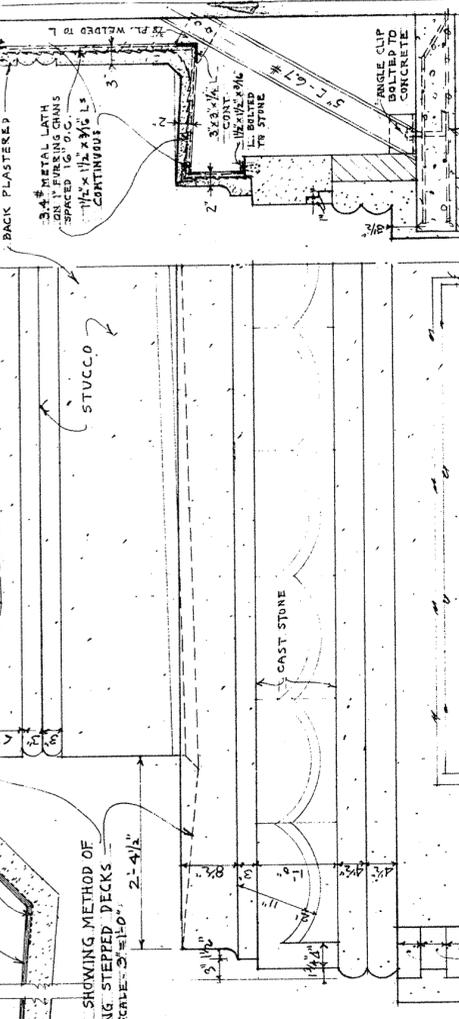
WEST

EAST

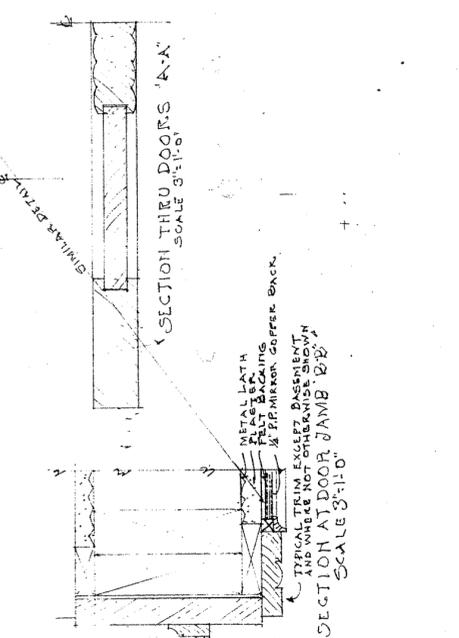
HALF ELEVATIONS IN LOBBY
SCALE 3/8"=1'-0"



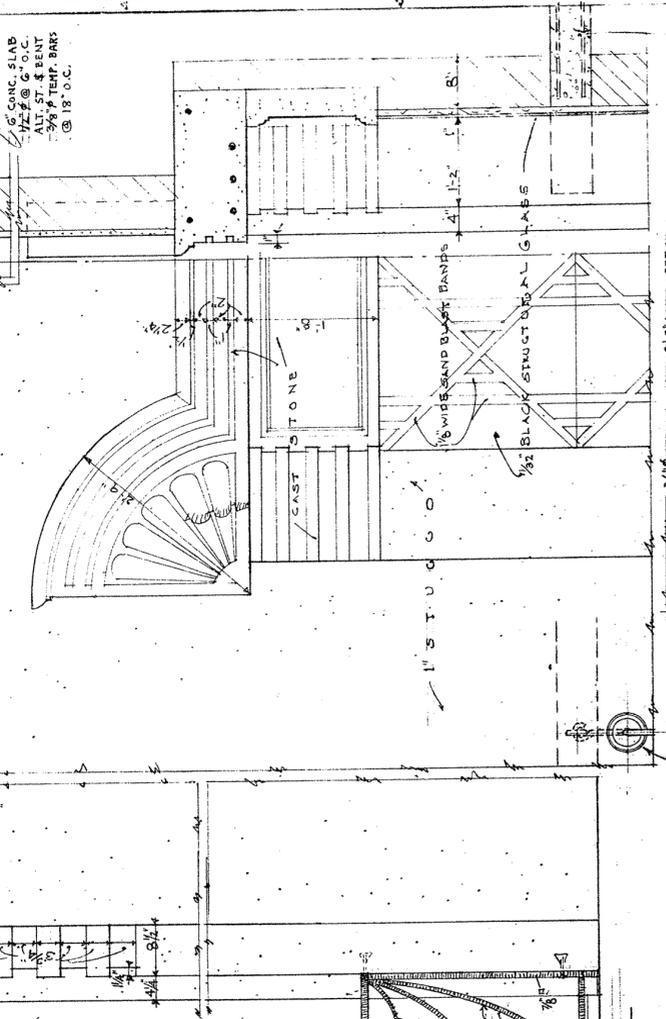
PLAN SECTION OF ABOVE ELEVATION
SCALE 3/8"=1'-0"



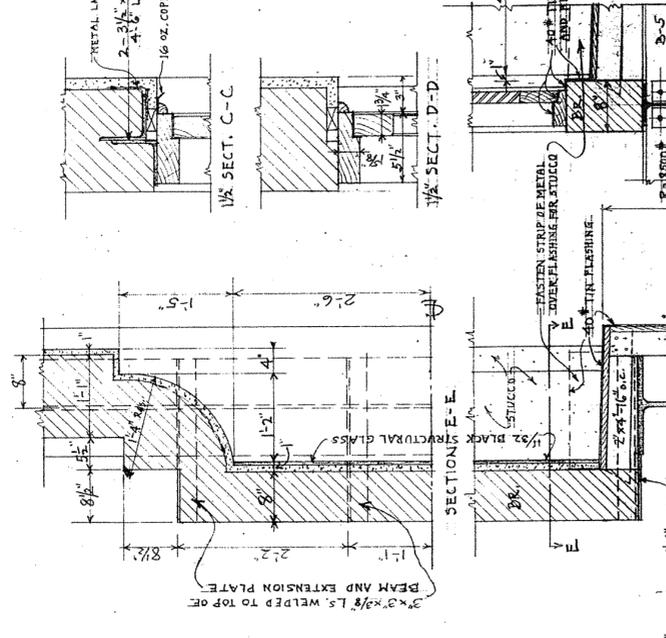
DETAIL SHOWING METHOD OF FLASHING STEPPED DECKS
SCALE 3/8"=1'-0"



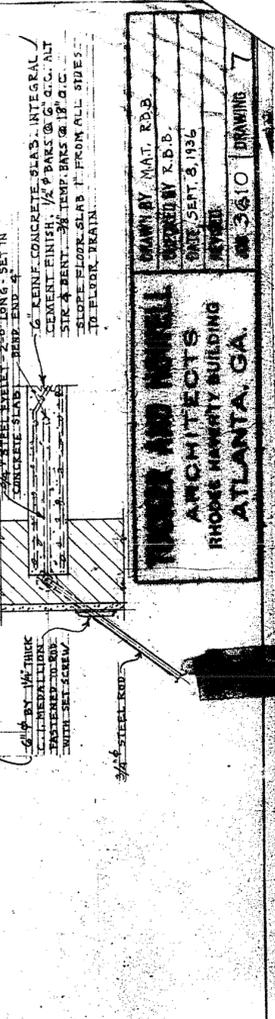
SECTION THRU DOORS
SCALE 3/8"=1'-0"



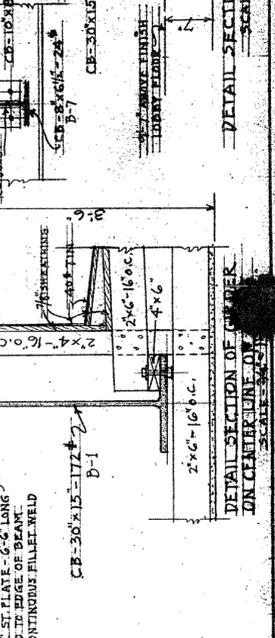
DETAILS OF FRONT WALL NICHES
SCALE 3/4"=1'-0"



SECTION C-C
SECTION D-D



SECTION E-E
SECTION F-F



SECTION G-G
SECTION H-H

WALKER AND HOWELL
ARCHITECTS
RHODES MEMORIAL BUILDING
ATLANTA, GA.

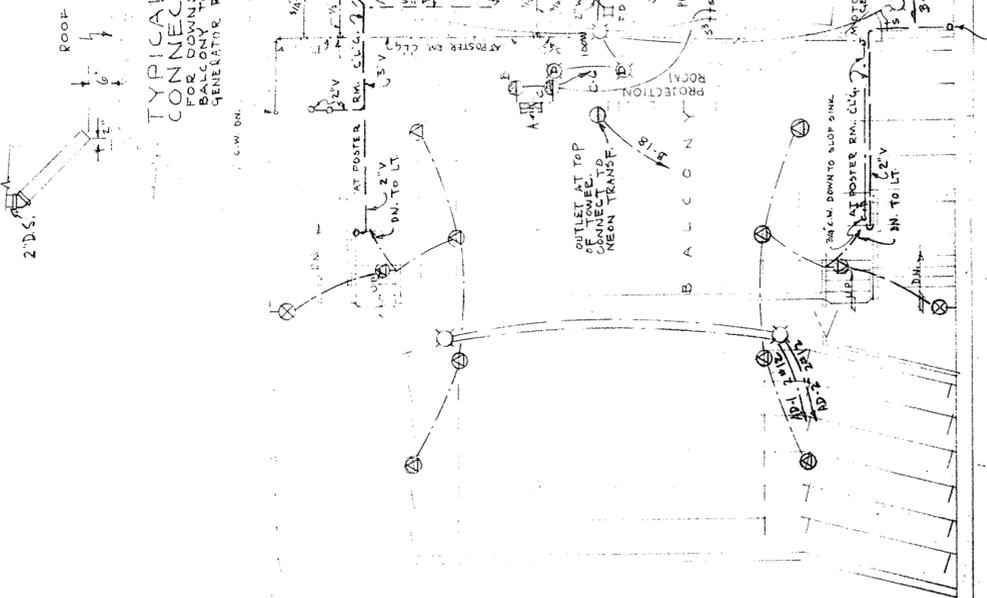
DRAWN BY: M.A.T. R.D.B.
CHECKED BY: R.D.B.
DATE: SEPT. 3, 1936
NO. 3610 DRAWING 7

ELECTRICAL SYMBOLS

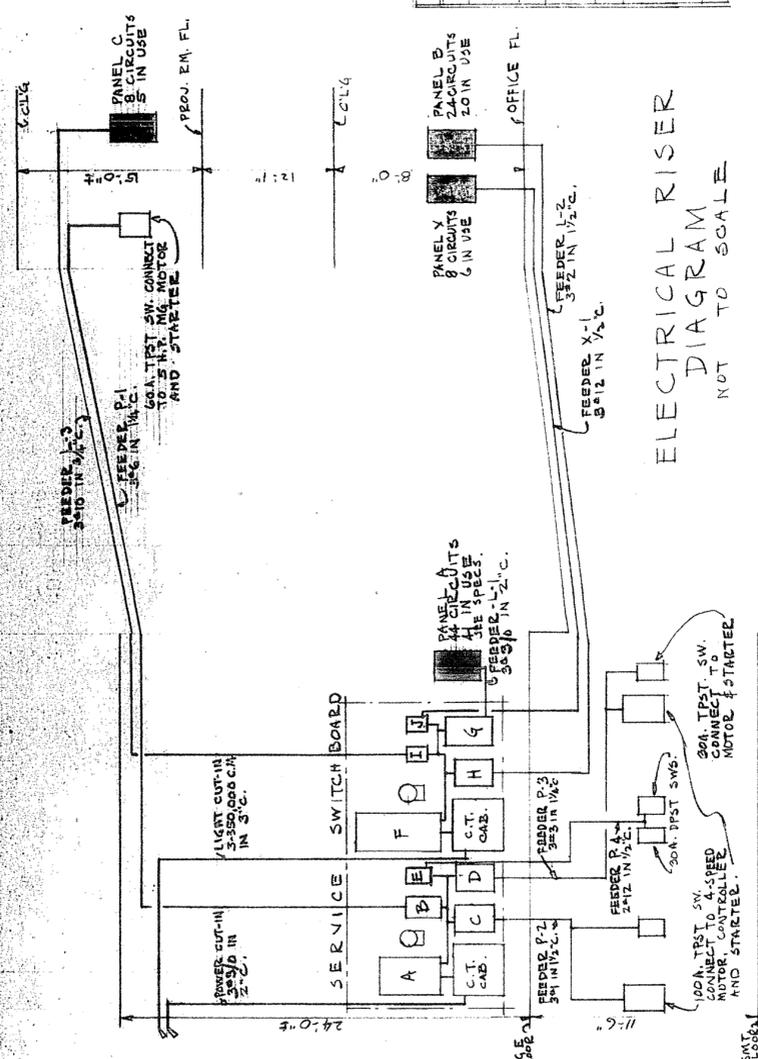
- CEILING LIGHT OUTLET
- BRACKET LIGHT OUTLET
- DROP CORD WITH PORCELAIN KEY SOCKET
- CONVENIENCE OUTLET
- EXIT LIGHT OUTLET
- AISLE LIGHT OUTLET
- LOUVER LIGHT OUTLET
- SPECIAL OUTLET AS NOTED
- POWER OUTLET
- SINGLE POLE SWITCH
- THREE WAY SWITCH
- KEY SWITCH
- ARMORED CABLE CONCEALED
- CONDUIT CONCEALED IN CEILING
- CONDUIT CONCEALED IN FLOOR
- CONDUIT EXPOSED

SW.	USE	AMPS	POLES	TRIP
A	POWER ENTRANCE SWITCH	200	1PST	220
B	TO FEED FEEDER P-1	60	1PST	220
C	TO FEED FEEDER P-2	100	1PST	220
D	TO FEED FEEDER P-3	100	1PST	220
E	TO FEED FEEDER P-4	30	1PST	220
F	LIGHTING ENTRANCE SWITCH	400	1PST	110/220
G	TO FEED FEEDER L-1	200	1PST	110/220
H	TO FEED FEEDER L-2	100	1PST	110/220
I	TO FEED FEEDER L-3	30	1PST	110/220
J	TO FEED FEEDER X-1	30	1PST	110/220

TYPICAL DISCHARGE CONNECTION - NOT TO SCALE - FOR DOWNSPUTS FROM ROOFS OVER BALCONY TOILET ROOM AND WATER GENERATOR ROOM



NOTE: SEE SCALE FOR CONNECTIONS TO NEON TRANSFORMER

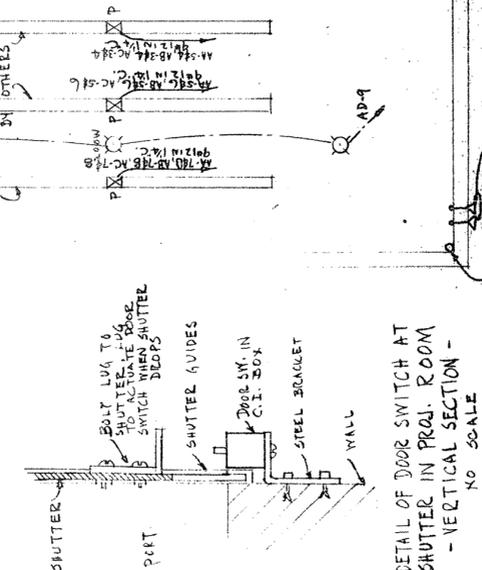
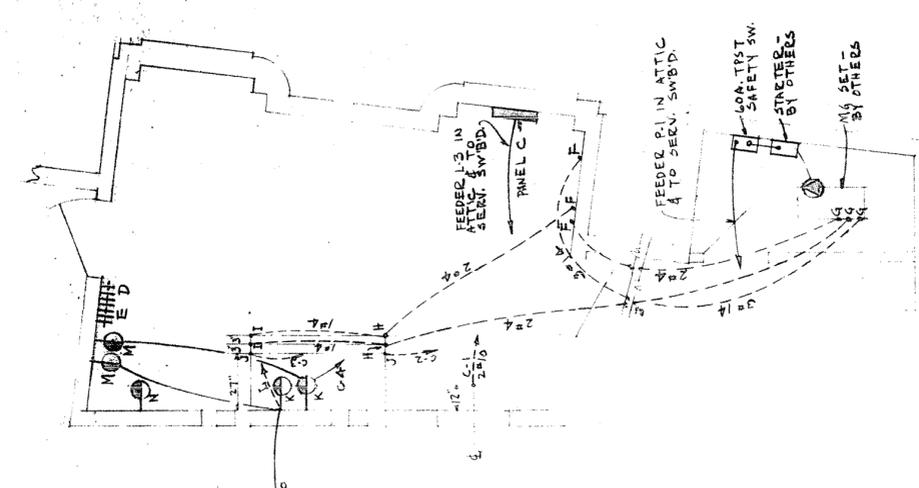


ELECTRICAL RISER DIAGRAM NOT TO SCALE

ELECTRICAL NOTES

- A VENT FAN IN WALL ABOVE ROOF. SEE SPECS.
- B CONNECT TO FAN MOTOR.
- C DOOR SWITCH ARRANGED TO START FAN WHEN SHUTTER DROPS.
- D FOUR 5P WIRE TO CONTROL CIRCUITS AD-1, 5, 6 & 7.
- E THREE REMOTE CONTROL SWGS. TO CONTROL PANEL SECTS. AA, AB & AC.
- F CONNECT TO CONTROL PANEL & RHEOS. APPROX. 6'-0" HIGH.
- G CONNECT TO GENERATOR.
- H TYPE JB CONDUIT WITH 1-HOLE PORC. COVER 3" ABOVE FLOOR. LEAVE 8" OF WIRE OUT OF COVER.
- I TYPE A CONDUIT WITH 1-HOLE PORC. COVER 3" ABOVE FLOOR. LEAVE 8" OF WIRE OUT OF COVER.
- J TERM. COND. 3" ABOVE FL. WITH THREADED END, LEAVE 4'-0" OF WIRE OUT OF END.
- K RING BOX 4'-0" ABOVE FLOOR. LEAVE 8" OF WIRE IN BOX.
- L 1/2" IN COND. CONNECT TO COLD WATER PIPE WITH GROUND CLAMP.
- M BOX 7'-0" HIGH. LEAVE 8" OF WIRE IN BOX.
- N 4'-50" BOX 4'-0" ABOVE FL. FOR SIGNAL. CARRY 2" 14 IN 1/2" C. TO SIGNAL OUTLET IN STANDEE SPACE.
- O 6" 14 IN 3/4" C. IN ATTIC. TO SOUND OUTLET ON STAGE.
- P CONNECT TO BORDER LIGHT WIRING.
- Q OUTLET IN NICHE. LOCATE WHERE DIRECTED. CONNECT TO LIGHTING EQUIPMENT.

DETAIL OF PROJECTION ROOM & MOTOR GENERATOR ROOM SCALE 1/4"=1'-0"



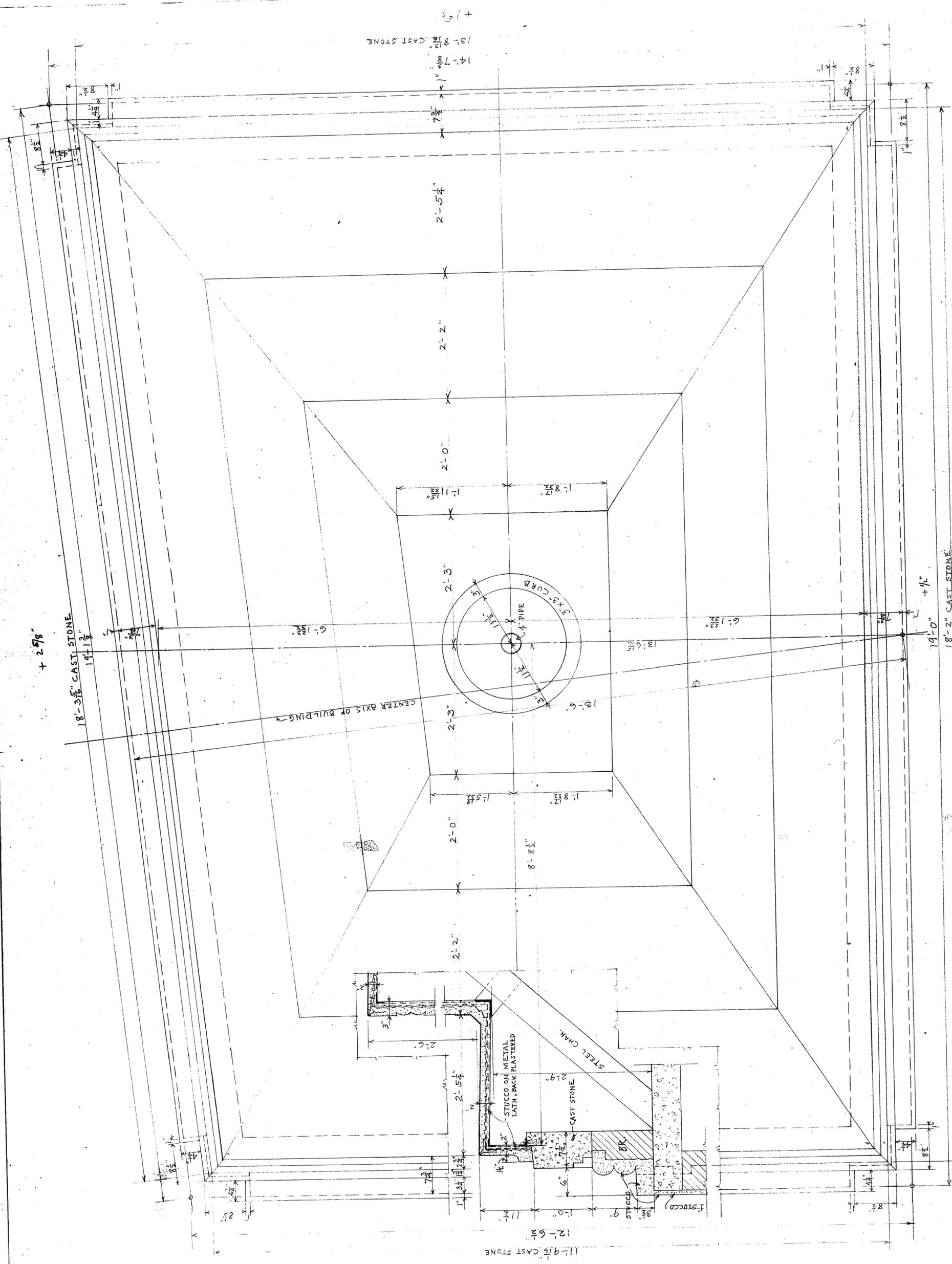
DETAIL OF DOOR SWITCH AT SHUTTER IN PROJ. ROOM - VERTICAL SECTION - NO SCALE

NEWCOMB & BOYD CONSULTING ENGINEERS ATLANTA, GEORGIA

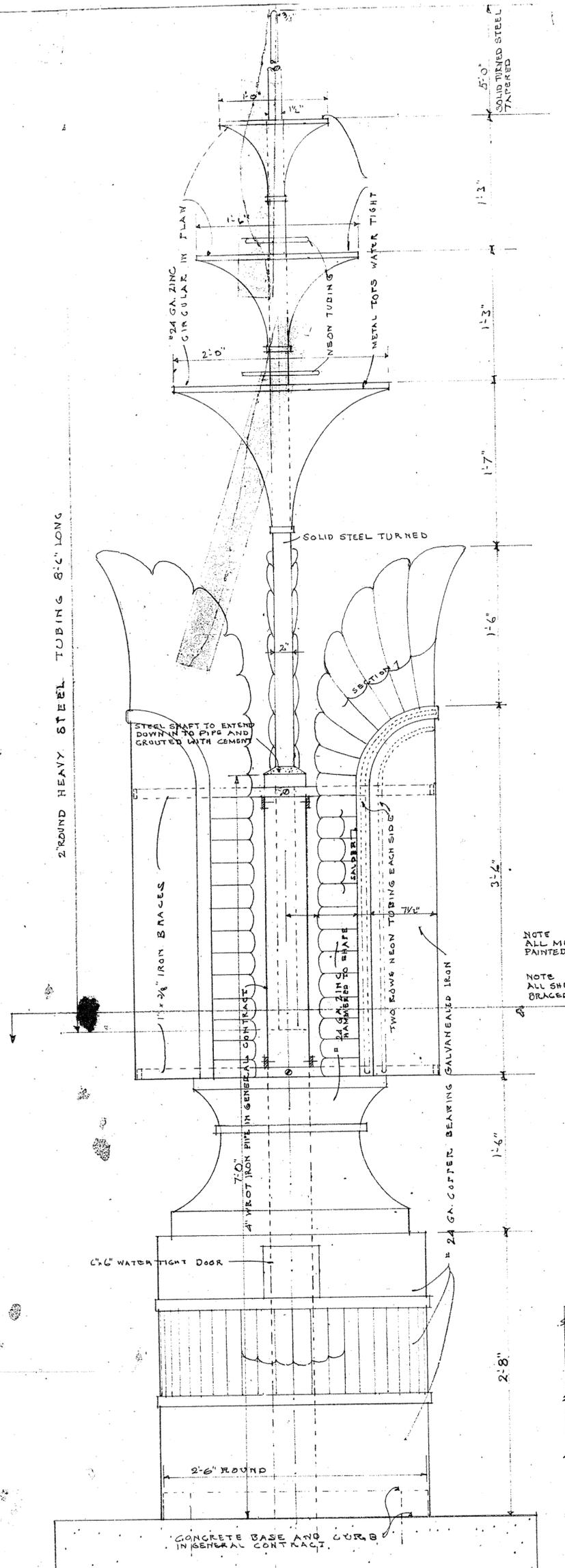
BALCONY FLOOR PLAN SCALE 1/8"=1'-0"

TUCKER AND HOWELL ARCHITECTS ENGINEERS BUILDING ATLANTA, GA.

DRAWN BY: [Signature]
 CHECKED BY: [Signature]
 DATE: 9-8-36
 REVISIONS: [Table]

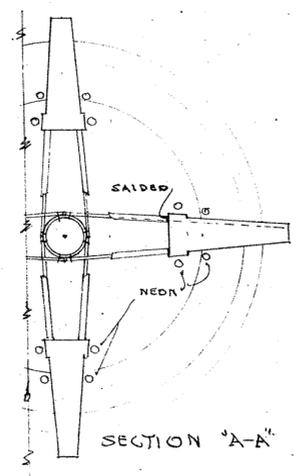


PLAN OF TOWER ROOF - ROYAL THEATRE - HOGANSVILLE, GA. - TUCKER & HOWELL - ARCHTS - ATLANTA - GA. JOB NO. 3610 - SHEET NO 102.



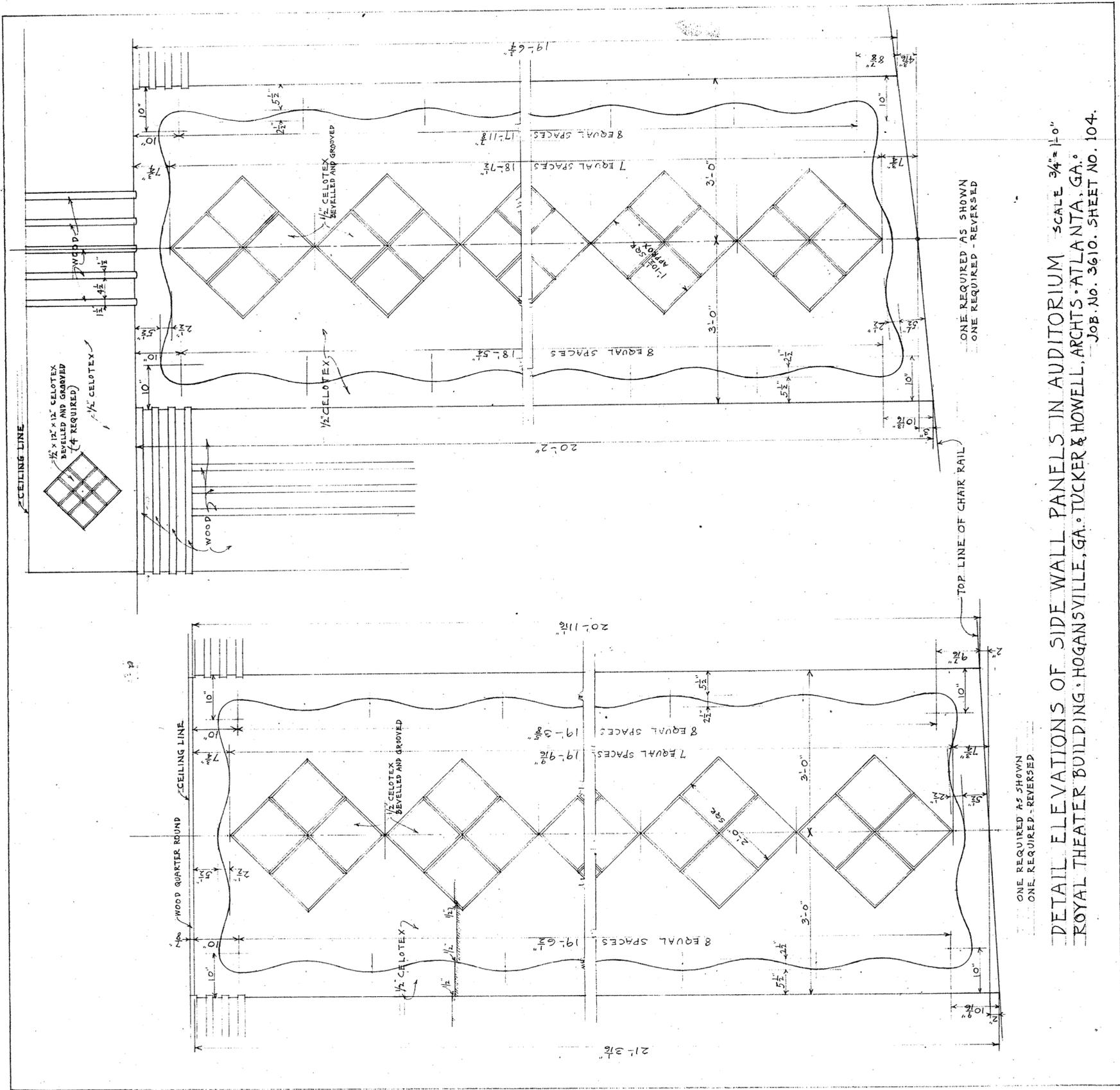
NOTE
ALL METAL AND IRON SHAFTING TO BE
PAINTED WITH VALDESA ALUMINUM PAINT.

NOTE
ALL SHEET METAL TO BE THOROUGHLY
BRACED INSIDE

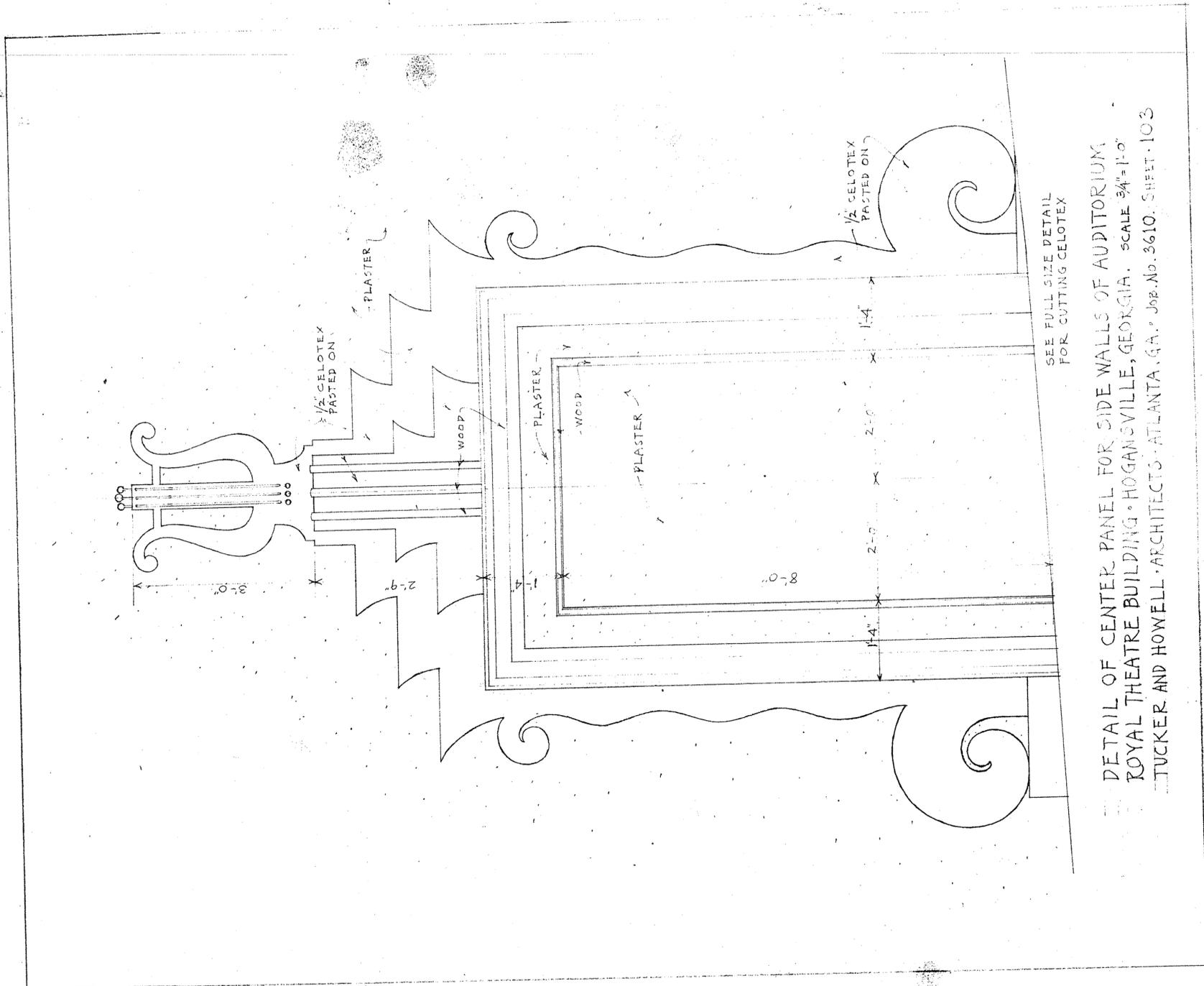


METAL TOWER FOR ROYAL THEATRE
HOGANSVILLE GA.
SCALE 1/2"=1'-0"

DRAWN BY CHECKED BY DATE 9-23-36 REVISED JOB 3610	8
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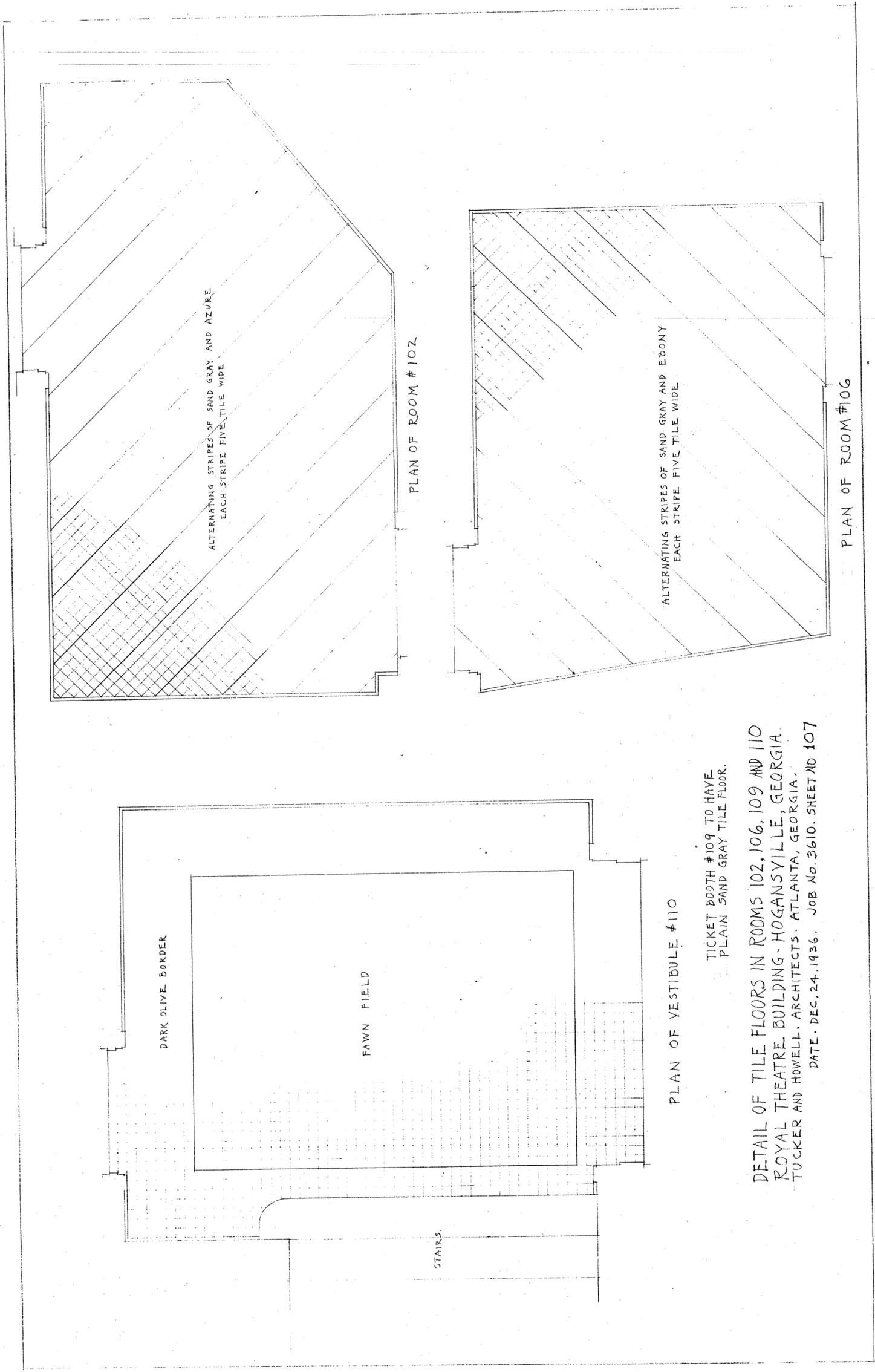


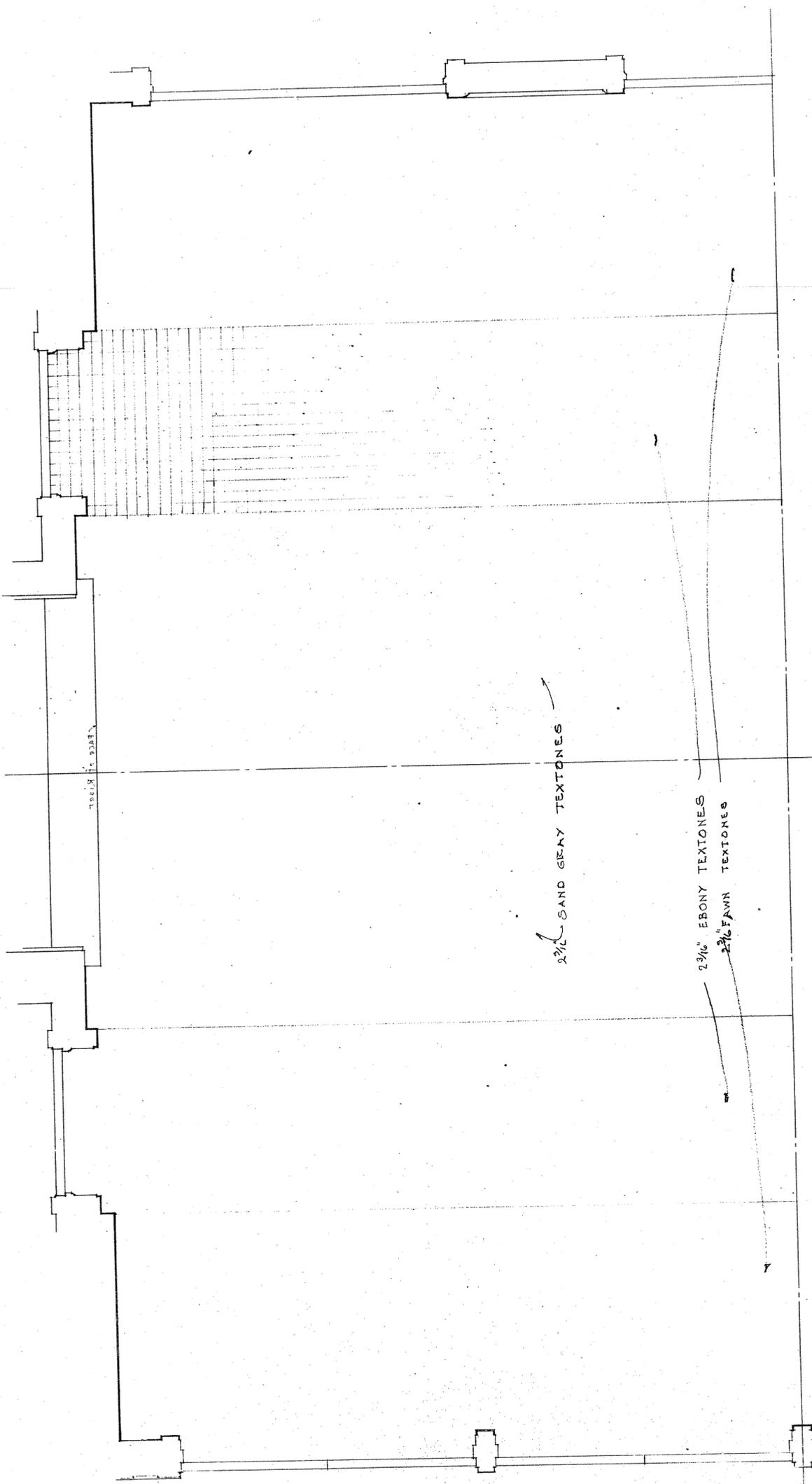
ONE REQUIRED AS SHOWN
 ONE REQUIRED - REVERSED
 ONE REQUIRED AS SHOWN
 ONE REQUIRED - REVERSED
 DETAIL ELEVATIONS OF SIDE WALL PANELS IN AUDITORIUM SCALE $\frac{3}{4}'' = 1'-0''$
 ROYAL THEATER BUILDING • HOGANSVILLE, GA. • TUCKER & HOWELL, ARCHTS. • ATLANTA, GA. •
 JOB NO. 3610. SHEET NO. 104.



SEE FULL SIZE DETAIL FOR CUTTING CELOTEX

DETAIL OF CENTER PANEL FOR SIDE WALLS OF AUDITORIUM
 ROYAL THEATRE BUILDING - HOGANSVILLE, GEORGIA. SCALE 3/4" = 1'-0"
 TUCKER AND HOWELL ARCHITECTS - ATLANTA, GA. Job. No. 3610. SHEET 103





ROYAL THEATR HOGANSVILLE GA
 HALF LOBBY FLOOR PLAN
 SCALE 3/4"=1'-0"

DESIGNED BY	DATE	NO. SHEETS
FOR	12-9-36	1 OF 1
TUCKER AND HOWELL ARCHITECTS 170 PRINCE STREET BUILDING ATLANTA, GA. JOB NO. 3610 DRAWING NO. 105		



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The Architecture of Racial Segregation: The Challenges of Preserving the Problematical Past

Author(s): Robert R. Weyeneth

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*Memory and Space:
Research*

The Architecture of Racial
Segregation:
The Challenges of Preserving
the Problematical Past

ROBERT R. WEYENETH

The article examines racial segregation as a spatial system and proposes a conceptual framework for assessing its significance. It analyzes how the ideology of white supremacy influenced design form in the United States and how Jim Crow architecture appeared on the landscape. For African Americans, the settings for everyday life were not simply the confines of this imposed architecture; the article analyzes responses such as the construction of alternative spaces. The discussion concludes by considering the architecture of segregation from the perspective of historic preservation.

EVEN THOUGH SEGREGATED SCHOOLHOUSES, colored waiting rooms at bus stations, and separate water fountains in public buildings are some of the most familiar images of the Jim Crow era, little scholarly attention has been paid to how racial segregation created a distinctive architectural form. We know much about segregation as a political, legal, and social institution but relatively little about it as a spatial system. Examining what I call the “architecture of racial segregation” helps us understand how segregation shaped the

11

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American built environment between 1880 and 1960. Looking at this story of space and race also helps us comprehend more fully the day-to-day experience of segregation, particularly from the perspective of African Americans.

This article offers some general reflections on the history of the “racing” of space in the United States following the end of Reconstruction. The first two sections analyze the *spatial strategies of white supremacy* during the Jim Crow era. The first section identifies two major ways that the races were separated architecturally—*isolation* and *partitioning*—and offers examples of the types of spaces that resulted. In so doing, it seeks to define a vocabulary for analyzing the architectural typologies of white supremacy. The discussion then turns to the *means* by which these forms were created, examining the techniques of *adaptive use* and *new construction*. The third section looks at the response to these imposed spaces. It examines how African Americans actually used these places and how blacks were able to construct *alternative spaces*. The fourth and concluding section raises the question of whether any extant examples of the architecture of racial segregation should be preserved for their association with this troubling but important period of American history. It concludes that there are distinct *challenges* to preserving the material culture of segregation.

The following discussion offers some preliminary observations drawn from a larger project currently underway. As such, certain provisos are in order. The architecture of segregation is a national story, and I have tried to cast my net widely to include illustrative examples from throughout the South and elsewhere in the country as appropriate. Much of the present research draws deeply on the South Carolina experience because of its richness and accessibility, and therein lies the first proviso. This is not a case study of South Carolina as much as it is a report from the field (or my desk): it is a snapshot in time of a national study in progress. The emphasis on architectural typologies in the limited space of an article has necessarily compressed my ability to discuss change over time, and this is the second proviso. In identifying the two ways in which the architecture of segregation appeared, adaptive use and new construction, I have delineated the broad contours of change but also invited a host of related questions about historical specificity and causation. We might ask, for example, when and why did certain architectural forms appear? Which forms were employed first and which developed later? Were they responses to new demands from an emerging black middle class? Did they result from white perceptions of mounting black threats? It is important to ask these kinds of social history questions about architecture, but this morphological history is beyond the compass of the present article. Finally, we need only consider one intriguing example of the spatial separation of the races—the so-called Negro pew of antebellum New England churches—to set forth a third proviso. The architecture of the Jim Crow era has its own antecedent history in the racialized spaces of the eighteenth and early nineteenth centuries that are themselves rooted in a long history of discrimination, inequality, and slavery. Separation of the races was an institution that existed before the Civil War and one that was present at some

point in the North and West, as well as the South.¹ This context and the regional variations deserve, and find, extended treatment in the larger project. With these provisos in mind about antecedents, engines of change, and scope, let us turn to a precis of the research at this stage.

The Spatial Strategies of White Supremacy: Forms

The architecture of racial segregation represented an effort to design places that shaped the behavior of individuals and, thereby, managed contact between whites and blacks in general. African Americans were the group targeted by these architectural initiatives and on whom segregationist architecture was imposed, but whites were also expected to follow the rules in their use of these spaces. Racial segregation was established architecturally in two major ways: through architectural isolation and through architectural partitioning. Architectural isolation represented the enterprise of constructing and maintaining places that kept whites and blacks apart, isolated from one another. Architectural partitioning represented the effort to segregate within facilities that were shared by the races. Throughout the Jim Crow era, both isolation and partitioning remained standard architectural strategies for incorporating racial segregation into community and institutional life.

Architectural Isolation and its Forms

The core idea of architectural isolation was that racial contact should be minimized (the ideal was to avoid contact altogether but this was impractical) by requiring blacks and whites to inhabit completely separate spheres in the conduct of their daily lives. Exclusion, duplication, and temporal separation were the spatial strategies typically employed to isolate the races from each other.

Exclusion. Exclusion may be the architectural form best remembered today. Millions of people who never experienced segregation have seen the photographs of schools, libraries, and other facilities available only to whites and of the businesses whose signs declared “Whites Only” or “No Negro or Ape Allowed in Building.”² What might be called “white space” could be created either by the mandate of law or by the unwritten rules of social custom, but the intent was the same: African Americans were to be excluded from specific places by prohibiting their entry and use. Exclusion could characterize a va-

1. Although this study focuses on the experience of African Americans, spatial segregation was also a part of Native American and Asian American lives.

2. The latter sign was photographed in Calhoun County, South Carolina in 1959 by Cecil J. Williams. See his *Freedom & Justice: Four Decades of the Civil Rights Struggle as Seen by a Black Photographer of the Deep South* (Macon, Ga.: Mercer University Press, 1995), 27.

riety of spaces, from public facilities like schools and parks to private establishments such as restaurants or gas stations. Sometimes signs were used to designate spaces for the exclusive use of whites, but much of the time signage was unnecessary because white space was commonly recognized and acknowledged by both races. The white university and the white library had no need to post a sign. No black man traveling to a southern city would seek to stay in its major hotels. In a small town everyone knew that the white doctor did not welcome black patients into his office.

Law rather than custom or signage made schools one of the first places where exclusion was instituted by state governments. The legislature in South Carolina, for example, passed a statute in 1896 that declared it “unlawful for pupils of one race to attend the schools provided by the boards of trustees for persons of another race.”³ The statute codified what South Carolina’s new segregationist constitution required. While the Reconstruction-era constitution (1868) had provided that “All the public schools, colleges and universities of this State, supported in whole or in part by the public funds, shall be free and open to all the children and youths of the State, without regard to race or color,” the post-Reconstruction constitution (1895) mandated segregated schools: “Separate schools shall be provided for children of the white and colored races, and no child of either race shall ever be permitted to attend a school provided for children of the other race.” The practical effect, of course, was to provide public support only for a white school system.

Because few cities set aside parks for blacks, municipal recreation grounds were almost always “white people’s parks.” One man who grew up in Birmingham, Alabama recalled a park that “was about a block from where I was born and raised and where I lived, and it was known as the white people’s park. They had a tennis court there and nice park trees, and blacks wasn’t allowed in that park. I mean we just couldn’t go there.” One long-time resident of Columbia, South Carolina remembered that she and other African Americans would stand outside Valley Park (now Martin Luther King Park) and watch white children play, recalling how difficult it was for parents to explain to their children why they could not play there. Blacks were not to enter these spaces, not even to traverse them to get to the other side.⁴

One way to assess the appeal of exclusion as an architectural form is to look at how it permeated the world of Jim Crow. On the eve of the modern civil rights movement in the early 1950s, activist and attorney Pauli Murray spent two years compiling an encyclopedic list of what she called “states’ laws on race

3. *Code of Laws of South Carolina 1962: Annotated* (Charlottesville, Va.: The Michie Company, 1962), §21–751. The *Code of Laws* is useful to researchers because the annotations trace statutory history and indicate the year in which a version of the current statute was first legislated.

4. Charles Gratton quoted in William H. Chafe, et al. (eds.), *Remembering Jim Crow: African Americans Tell About Life in the Segregated South* (New York: The New Press, 2001), 7; *An Oral History Interview with Thomasina Briggs and her Sister Elnora Robinson, 24 May 2001*, videotape (Columbia: Richland County Public Library Film and Sound Department, 2001); Mamie Garvin Fields, *Lemon Swamp and Other Places: A Carolina Memoir* (New York: The Free Press, 1983), 57–58.

and color.” The compendium focused on *de jure* rather than *de facto* segregation (she wanted to understand law, not social custom, in order to challenge the legal basis of segregation) and on state law rather than local ordinance, but it nevertheless offers a useful snapshot in time.⁵ Among public spaces, schools were most commonly set aside as white space. Twenty-one states (not all of them in the South) and the District of Columbia had laws that either required or permitted segregated schools for black and white students. In many states, separation of the races was also mandated for reform schools, agricultural and trade schools, teacher training schools, colleges, and facilities for the “deaf, dumb, and blind.” Exclusion characterized other realms of life as well. While local ordinance was commonly the means for segregating public libraries, three states chose to mandate it state-wide. Hospitals, mental hospitals, homes for the aged, orphanages, prisons, and cemeteries were all the subject of segregation requirements at the state level, as were public parks, playgrounds, and bathing beaches. Occasionally state government sought to carve out exclusionary space in the private sector. By the 1950s four states required segregation of white and black students in private schools. Oklahoma mandated separate telephone booths for the races, and Texas insisted that the venues for boxing and wrestling matches be for the exclusive use of a single race. Using its authority to license operators of billiard and pool halls, South Carolina prohibited “any person of the white Caucasian race to operate a billiard room to be used by, frequented or patronized by, persons of the negro race” or any African American to operate a pool hall patronized by whites. Georgia had a similar prohibition. State law sometimes required exclusion at places of amusement, as the Texas, South Carolina, and Georgia examples suggest, but more often states mandated partitioning, rather than isolation through exclusion, in commercial establishments and public transportation.⁶

Duplication. To maintain exclusive white space, it was sometimes necessary for government to make provision for black space. In this sense, exclusion could force *duplication*: the establishment of separate self-standing facilities for African Americans that replicated existing white facilities. Separate schools, the colored wing of a hospital, the Negro Area of a state park, and separate public housing were all examples of duplicate black space provided, albeit grudgingly, by state and local government. As public policy, duplication represented a feeble nod in the direction of providing “separate but equal” facilities that were emphatically separate and never equal.⁷

The idea of duplication guided the architects who planned the expansion

5. Pauli Murray, compiler and editor, *States' Laws on Race and Color* (Athens: University of Georgia Press, 1997). It was first published in 1951, with a supplement in 1955. For her description of how this compilation was assembled, see Pauli Murray, *The Autobiography of a Black Activist, Feminist, Lawyer, Priest, and Poet* (Knoxville: University of Tennessee Press, 1987), 283–89.

6. Murray, *States' Laws on Race and Color*, 14–18, 89–90, 372, 408, 443.

7. Institutions such as schools, libraries, and hospitals that served the black community were commonly established through the initiative of African Americans and occasionally white phi-

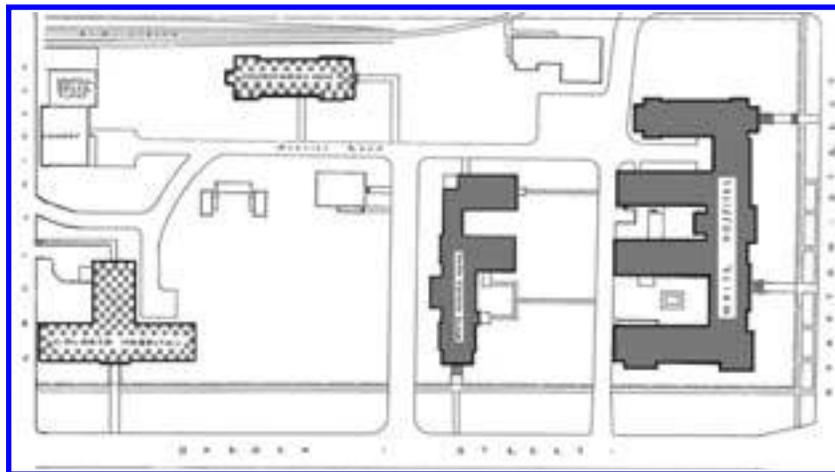


Figure 1. Plan for Columbia Hospital of Richland County, South Carolina, c. 1940–43. The colored hospital and colored nurses home were placed near the central boiler plant and laundry at the southern end of the two-block parcel. Records of Lafaye Associates, South Caroliniana Library, University of South Carolina.

and remodeling of the Columbia Hospital of Richland County in South Carolina in the early 1940s, to accommodate more patients and staff of both races (see fig. 1). Three wings were to be added to the white hospital and a wing to the white nurses home. To provide for African Americans, architects designed several new structures completely separate from their white counterparts: a colored hospital and a colored nurses home. Although the collection of buildings on Harden Street shared a parcel of land, white and black space was functionally separate. The two hospital buildings sat two city blocks apart, the white on Hampton Street and the colored on Lady Street, with the two nurses homes in between separated from each other by service roads.⁸

Although state parks in South Carolina existed primarily to serve whites, duplication replaced exclusion after 1940. The state devised three general forms for duplicative parks. One form involved the creation of a *Negro Area* within a single state park. At Greenwood State Park in the piedmont, the Negro Area was equipped with picnic shelters, a barbecue pit, and a baseball diamond. It was separated by a county road from the much larger and more lavishly furnished White Area, which fronted a 12,000-acre lake and offered opportunities for boating, swimming, and fishing. Opened in 1940, Green-

lanthropy. Within the private sector duplication represented an expression of black entrepreneurial energy, as in the development of black business districts in response to Jim Crow. These institutional and private ventures are analyzed as “alternative spaces” in the third section.

8. Job A-558, c. 1940–43, Records of Lafaye Associates, South Caroliniana Library, University of South Carolina, Columbia.

wood was the first state recreation area for blacks in South Carolina. A second solution for providing duplicative recreational space was the *satellite park*. Here a park for blacks was administered by a white park that was located at some distance from the black park. Thus, Mill Creek State Park for Negroes (1941) was a satellite of Poinsett State Park in Sumter County, and Campbell's Pond State Park for Negroes (1947) was a satellite of Cheraw State Park. The third and least common form, at least in South Carolina, was the *separate self-standing park* exclusively for African Americans. Pleasant Ridge State Park for Negroes, located in the hills of Greenville County, was established in 1955 and was the only self-contained black park in the system.⁹

Duplication was characteristic of public housing projects as well. When federal money from the Public Works Administration and subsequently the United States Housing Authority funded three public housing projects in Columbia, South Carolina in the 1930s, racially separate buildings were necessary. University Terrace housed a biracial but completely segregated population of five hundred residents. Apartments for about fifty white families were located near the top of a sloping site facing the segregated campus of the University of South Carolina; some seventy-five black families occupied rowhouses down the hill fronting the African-American high school. The two complexes were two hundred yards apart, and black and white children were expected to play only in their own area. The first tenants moved into University Terrace in 1937 while two other public housing projects were underway: Gonzales Gardens and Allen-Benedict Court, constructed between 1938 and 1940. Here duplication took a slightly different form. Rather than sharing the same site, as at University Terrace, these two projects occupied two different sites several blocks apart, Gonzales Gardens for whites and Allen-Benedict Court for blacks. The layout and amenities were similar, although the plan for Gonzales Gardens incorporated a branch of the public library.¹⁰

Provision of duplicate facilities cost money, and sometimes the expense of duplication reached almost comic proportions. One small community in South Carolina had a black school and teacher for the twenty-eight African-American pupils on the island—and a white school and teacher for the *one* white pupil. On at least one streetcar line in Columbia—the beltline that ringed the city—cars ran in both directions in order to segregate. Streetcars moving clockwise carried only blacks; whites rode in cars moving counterclockwise. At one point the United States Navy considered the possibility of duplicate all-black ships, under the command of white officers, but the idea

9. Greenwood State Park General Development Plan, 5 September 1940, in the historical files, Resource Management Office, South Carolina State Park Service, South Carolina Department of Parks, Recreation and Tourism, Columbia; Stephen Lewis Cox, *The History of Negro State Parks in South Carolina: 1940–1963* (M.A. thesis, University of South Carolina, 1992), 18–61.

10. Melissa Faye Hess, “Where People Learn to Live Better”: The Prescriptive Nature of Early Federal Public Housing (M.A. thesis, University of South Carolina, 2002), 1–39.

was deemed too expensive. In general, the price of duplication was prohibitive, meaning that only white space was provided.¹¹

Temporal separation. Both exclusion and duplication are fairly familiar examples of how the concept of architectural isolation influenced the design of Jim Crow space. Less familiar is how space was segregated through *temporal separation*: time was employed to segregate. Who used a space was determined by day of the week, time of the year, or time of day.

In the rural South, Saturday was often considered “black people’s day,” when African Americans were welcome to come into town. “Saturday was the day all the black people were supposed to go and shop,” one South Carolinian recalled. “Those white folks didn’t want you to come to town in the week-day at all. They wanted you to come on Saturday.” In cities public facilities might be open to African Americans one day per week. The Overton Park Zoo in Memphis was open on Tuesdays for blacks. On those days, a sign outside the zoo announced “No White People Allowed in Zoo Today” by order of the Memphis Park Commission. When the Fourth of July fell on a Tuesday and it was important for whites to have access then, blacks were allowed entrance on Thursday. Sometimes white space became black space once a year. For a while after the end of the Civil War, whites in Charleston, South Carolina viewed the Fourth of July as a Yankee holiday and, as a consequence, avoided making holiday excursions to the Battery, a city park at the tip of the peninsula. Blacks seized the time and flooded into this white people’s park for a day of picnicking, children’s games, and socializing.¹²

At other times, temporal separation was a concept incorporated as a routine part of daily life. In a movie theater with a single exit, blacks sitting in the balcony were expected to wait as whites seated on the main floor were allowed to exit first. White doctors who were willing to take on African-American patients might set aside separate office hours so white patients could avoid blacks. Commonly, United States Army posts had duplicate facilities for the races, but when some training areas, like the firing range, were shared, segregation became an issue of scheduling white and black use at different times. In so-called “sundown towns,” African Americans were not allowed to be within the city limits after sunset. They could work or shop there during the day, but a sign might advise them: “Nigger, Don’t Let the Sun Set on You in Orange City.” South Carolina used the strategy of temporal separation to manage racial contact in the state’s cotton textile mills. Blacks and whites were prohibited from simultaneous use of the same entrance and exit doors, stairways, windows,

11. Septima Poinsette Clark, *Echo in My Soul* (New York: E. P. Dutton & Co., 1962), 40; [Columbia] *The State*, 25 April 1904; Bernard C. Nalty, *Strength for the Fight: A History of Black Americans in the Military* (New York: The Free Press, 1986), 83–84.

12. *Remembering Jim Crow: African Americans Tell About Life in the Segregated South*, compact disk (Minnesota Public Radio, 2001); Fields, *Lemon Swamp*, 52–57, 71–73; Mark P. Leone and Neil Asher Silberman, *Invisible America: Unearthing Our Hidden History* (New York: Henry Holt, 1995), 251. Note that the compact disk is a companion to the book of the same name.

and pay stations. All these spaces were temporally segregated by a statute passed in 1915.¹³

Architectural Partitioning and its Forms

While architectural isolation was a strategy designed to keep whites and blacks completely apart from one another through exclusion, duplication, and temporal separation, architectural partitioning represented the effort to segregate within facilities that were shared by the races. A degree of racial mixing was to be expected and tolerated, but contact was to be carefully managed through the compartmentalization of settings. Both fixed and malleable partitions, as well as behavioral separation, were strategies used to subdivide shared space and separate by race.

Fixed partitions. Fixed partitions offered one solution by delineating a clear boundary between black and white space. Separate entrances leading to separate interior spaces was one of the most commonly used forms of fixed partitioning. The railroad station in Lenoir, North Carolina is illustrative (see fig. 2). North Carolina had mandated separate waiting rooms at train stations in 1899, and architects designed the building in 1912 to meet the requirements of state law. Passengers arriving at the station entered separate white and colored waiting rooms through separate entrances whose doorways were only a few feet apart. Each waiting room had its own ticket window, served by a single agent's office. By custom, the agent served blacks only after all whites had been issued tickets. The white waiting room was half again as large as its colored counterpart, and it offered the luxury of a "ladies resting room" in addition to toilet facilities. Passengers exited through separate doors onto the boarding platform, from which they boarded separate railroad cars (since 1899 North Carolina had also required separate coaches on trains).¹⁴

In movie theaters, the racial boundary line was often a distinctive architectural feature—the balcony—where African Americans were seated. Offering the least desirable seating because it was furthest from the screen, the balcony was referred to using various terms of derision, such as the buzzard's roost, crow's nest, and peanut gallery. The Royal Theater on Main Street in

13. *Remembering Jim Crow*, compact disk; Fields, *Lemon Swamp*, 172; Steven D. Smith, *A Historic Context Statement for a World War II Era Black Officers' Club at Fort Leonard Wood, Missouri* (Prepared for U.S. Army Construction Engineering Research Laboratories Cultural Resources Research Center, November 1998), 57; Stetson Kennedy, *Jim Crow Guide: The Way It Was* (Boca Raton: Florida Atlantic University Press, 1990), 227 [first published in 1959]; Leon F. Litwack, *Trouble in Mind: Black Southerners in the Age of Jim Crow* (New York: Alfred A. Knopf, 1998), 239–40; *Code of Laws of South Carolina 1962*, §40–452. On sundown towns generally, see James W. Loewen, *Sundown Towns: A Hidden Dimension of American Racism* (New York: New Press, 2005).

14. Job A-121, July 1912, Records of Lafaye Associates; Murray, *States' Laws on Race and Color*, 344.

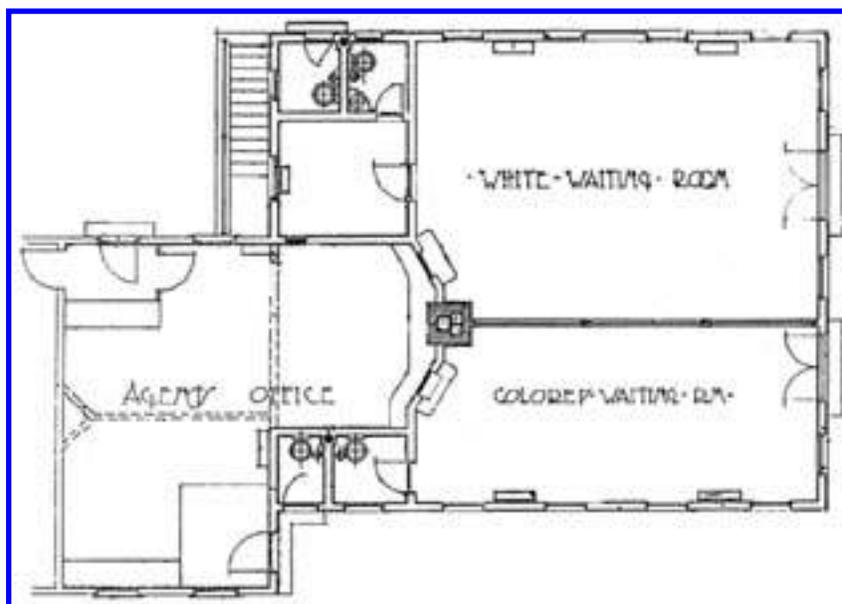


Figure 2. Plan for Railway Station, Lenoir, North Carolina, 1912. The smaller rooms were labeled, clockwise from top left: white men, ladies, ladies resting room, colored women, colored men. Records of Lafaye Associates, South Caroliniana Library, University of South Carolina.

the small Georgia town of Hogansville was characteristic in its layout. It was built in 1937 in the Art Deco style by the Tucker and Howell architectural firm of Atlanta, which incorporated into the design a side entrance marked “colored,” a balcony, and balcony restrooms for African-American patrons. The Sunrise Theatre in Fort Pierce, Florida was designed in a blend of the Mission and Mediterranean Revival styles by Miami architect John N. Sherwood in 1922 as part of a larger commercial block. African Americans who wished to attend shows at the theater reached the balcony via a set of metal fire stairs, where they found a small closet-like room which served as a combination ticket booth and concession stand, as well as a set of cramped rest rooms. Somewhat more unusual was a divided balcony, shared by the races, as in the Holly Theatre in Dahlonega, Georgia. The Holly movie house was designed in 1948 by architect G. R. Vinson in a simplified Art Moderne style. The colored entrance was on the front of the building, to the left of the main entrance. Just inside the door, African Americans purchased tickets at a separate window and then climbed the wooden stairs to the balcony, which was partitioned by a wall into black and white seating areas. Whites climbed to their side of the balcony by stairs from the main lobby.¹⁵

The outdoor movie theaters of the automobile age occasionally incorporated

15. Fields, *Lemon Swamp*, xiii, 32; Murray, *Autobiography*, 32; “Royal Theater, Hogansville, Troup County, Georgia,” Nomination to the National Register of Historic Places, 15 April 2001;

fixed partitioning into their layouts. The general pattern was exclusion—there were white drive-in theaters and a few black drive-ins—but a handful of outdoor theaters admitted both races. The Bellwood drive-in near Richmond, Virginia was constructed to welcome (but partition) the races. When it opened in 1948, the Bellwood had segregated motor entrances leading into two separate parking areas defined by a wall in between. African Americans entered the drive-in from the back, along its northern side, and parked in the walled-off northeastern corner of the theater lot. Separate concession stands and restrooms were provided in the vicinity.¹⁶

Less architecturally complex than separate doorways and walled-off parking areas was the use of simple materials to demarcate spatial division. Despite its slightness, a length of rope could function as an effective physical barrier and fixed partition. A line of rope was used to separate blacks and whites wishing to conduct business in one Virginia courthouse. Ocean swimming was partitioned at Myrtle Beach, South Carolina by a rope anchored offshore. One African American recalled that in North Carolina liquor stores, rope was also used to separate blacks and whites. No conversation was permitted across that barrier unless a white man initiated it. And when the University of Oklahoma was forced to integrate its law school, it chose to do so on a segregated basis: portions of the library and classrooms were roped off for the black student.¹⁷

In outdoor venues or public buildings, partitions could be fixed—but impermanent. Many people today are surprised to learn that the Lincoln Memorial, the modern symbol of the struggle for equality in the United States, was dedicated before a segregated audience. At the dedication on Memorial Day 1922, President Warren G. Harding addressed a crowd of 35,000 people assembled on the mall in front of the new memorial. African Americans within this crowd, both prominent figures and ordinary citizens, had been gathered into a “colored section.” The section melted away as the crowd dispersed. On the rare occasions when blacks were invited to attend a public talk at a segregated institution (such as the University of South Carolina before it was integrated in 1963), a portion of the seats in the lecture hall would be temporarily designated “for colored.” While improvised and impermanent, these kinds of partitions delineated racial space as clearly as the permanent architectural barriers in railroad stations and movie theaters.¹⁸

“Sunrise Theatre, Fort Pierce, St. Lucie County, Florida,” Nomination to the National Register of Historic Places, September 2001; “Holly Theatre, Dahlonoga, Lumpkin County, Georgia,” Nomination to the National Register of Historic Places, 26 October 2001.

16. Shannon Eileen Bell, *From Ticket Booth to Screen Tower: An Architectural Study of Drive-in Theaters in the Baltimore-Washington, D.C.-Richmond Corridor* (M.A. thesis, George Washington University, 1999), 20, 33–34, 38–39, 131, 178.

17. Ivor Noël Hume, *In Search of This & That: Tales from an Archaeologist's Quest* (Williamsburg, Va.: The Colonial Williamsburg Foundation, 1996), 35–36; Theodore K. Sims, quoted in [Columbia] *The State*, 17 December 2003; A. J. Turner, quoted in *Raleigh News and Observer*, 25 February 1998; Jim Gabbert, Oklahoma Historical Society, letter to author, 24 February 2003.

18. Christopher A. Thomas, *The Lincoln Memorial & American Life* (Princeton: Princeton University Press, 2002), 152–58; Clark, *Echo in My Soul*, 77.

In some places, fixed partitions were not physically or visually demarcated. Instead, racial space might be defined within a community by seemingly immaterial boundaries invisible to outsiders. In Chicago, swimming beaches on Lake Michigan were segregated. The beach at 29th Street was for exclusive white use, and the black beach was located at 25th and 26th streets. The racial dividing line extended into the offshore waters, as became clear one hot summer day in July 1919. When a group of five black youths playing on a homemade raft started drifting in the direction of the white beach, they were greeted by a rock-throwing white man standing on a breakwater. One of the youths, Eugene Williams, was hit by a stone and drowned. A bloody race riot ensued, and over five days of violence almost forty people died and five hundred were injured. The riot did not result from the act of crossing a racial partition—race relations in Chicago had long resembled a powder keg, and the death of Eugene Williams was simply the proximate cause—but the incident suggests the importance and impermeability of fixed but invisible boundaries.¹⁹

Malleable partitions. Partitions could be *malleable* as well as fixed. In this sense, the boundary separating the races was real—it was known, acknowledged, and essential—but it was also fluid and fluctuating. Streetcars provide a good illustration of how malleability worked. State law segregated streetcars in South Carolina after 1919, for example, and statutes also mandated the process by which seats were assigned in the vehicle. Whites boarding a streetcar were to sit in the front and fill towards the rear, and blacks would fill from the back forward. (By law only the last two rear seats were reserved for blacks.) Generally an empty space without seated passengers separated the two groups, and the size of the space would fluctuate as passengers got off and on. As one long-time Charleston resident recalled, “A segregated streetcar didn’t have a definite middle; the middle moved, but most of the time it was an empty space.” This was a straight-forward arrangement when a streetcar was not crowded. The tricky part of segregating a small enclosed space came as the capacity of the vehicle filled and the empty middle ground disappeared. The conductor, who was always white, was key. The state deputized conductors with “the police powers of a peace officer” and they had the authority to move passengers. Thus, blacks would be told to surrender a seat and move to a vacant seat further toward the rear to accommodate white passengers, and whites could similarly be instructed to move to vacant seats nearer the front. Passengers were permitted to stand in the aisles at the discretion of the conductor, as long as the races were “kept in the portion of the car assigned to each, so that white and colored passengers shall be kept separate as far as practicable.” Conductors could also em-

19. For a general discussion of the riot, see William M. Tuttle, Jr., *Race Riot: Chicago in the Red Summer of 1919* (New York: Atheneum, 1970).

ploy movable signs to indicate the current location of the migrating racial divide on the streetcar.²⁰

At times the partitions of public transportation could materialize spontaneously, although seldom unexpectedly. Barriers might be completely absent until a public carrier entered Jim Crow space, when the partition would descend swiftly and abruptly. In Washington, D.C., for instance, the daily commute presented African Americans a special set of challenges. The District of Columbia did not segregate streetcars and busses (even though it systematically denied blacks access to restaurants, hotels, and theaters), but neighboring Virginia did. African Americans who commuted between jobs in the district and homes in northern Virginia could board a city bus and sit anywhere, but as they crossed the midpoint of the Potomac River and entered Virginia, state law required them to move to the rear. The topographical visibility of the political boundary partitioned the interior space of outbound busses as clearly as a physical barrier suddenly constructed.²¹

Public transportation offers a particularly dramatic example of how the concept of malleability worked, but it was characteristic of other spheres of life as well. Seating in auditoriums and theaters was often designated to reflect the anticipated demographics of an audience. Thus, in Columbia's Township Auditorium, African Americans were generally seated in the second floor balcony in the colored section. However, when a show featured a well-known black orchestra, blacks were admitted to the main floor, while whites paid to watch the dancing from the balcony. There was a similar flexibility in seating arrangements at other venues when a large African-American audience was expected. When a noted black tenor came to the Columbia Theater in 1931, rather than consigning black patrons to the balcony, as was customary, half the seats were set aside for African Americans.²² The malleable partition may have been migratory, but it was as real as its stationary cousin, the fixed partition.

Behavioral separation. Both fixed and malleable partitioning were commonly used to segregate the races in shared spaces; a third form of partitioning might be called *behavioral separation*. Here the strategy was to delineate appropriate from inappropriate activities when a place was theoretically open to both races. More often than not, custom rather than law defined the racial dimensions of these spaces. The idea of behavioral separation meant that whites enjoyed access to a full range of activities in a shared space, while black behavior was significantly constrained.

Shopping in department stores was an especially complicated activity for African Americans in a segregated world. At first glance, shopping appeared

20. *Code of Laws of South Carolina 1962*, §58–1331 to §58–1340; Fields, *Lemon Swamp*, 64–65.

21. Murray, *Autobiography*, 200, 233.

22. Martha Monteith, interview with author, 19 November 2003; John Hammond Moore, *Columbia and Richland County: A South Carolina Community, 1740–1990* (Columbia: University of South Carolina Press, 1993), 384.

to be a largely integrated activity. Blacks and whites populated the sidewalks of central business districts and often patronized the same stores. Behavioral separation, though, was the reality. White customers were served first, even if a black shopper had been waiting longer. Black shoppers were almost always welcome to spend money, but they were not tolerated in the lunch rooms of department stores, nor were they usually allowed to try on clothes in white-owned stores. One African American recalled picking up a hat in a haberdashery in Raleigh, North Carolina and hearing the clerk call out to him, “You put it on and it’s yours.” The interior design of department stores during Jim Crow reflected this behavioral separation, accommodating a full range of white activities but making no provision for colored lunch counters or fitting rooms. One can see precisely this plan in the 1939 design for the locally owned Tapp’s Department Store in downtown Columbia, which provided no fitting rooms, no lunch counter, and no toilets for its black customers. Although the Tapp’s layout may have been the norm, one can occasionally find exceptions. Not too far from Tapp’s on Columbia’s Main Street were Dean’s, a women’s clothing store, and Dexter’s, a men’s clothing store. Each provided separate fitting rooms for whites and blacks.²³

In general, restaurants were a form of isolated space: blacks and whites did not eat together in restaurants when they were owned by whites. Perhaps the most well-known reminder of this arrangement are the early sit-in protests which chose to target the lunch counters of national chains such as Woolworth’s, Kress, and other five-and-dimes where African Americans could not eat alongside whites even though they were welcome to spend their dollars. Not wanting to turn their backs entirely on black food sales, though, many white restaurants would provide take-away service. Curiously, the rules on eating could vary. Airplane travel came of age toward the end of the Jim Crow era, and one African-American traveler recalled that terminals were usually segregated, but planes were not. On one trip between South Carolina and Louisiana she changed planes in Atlanta and although the terminal was segregated, she was able to eat at the airport restaurant. On her return trip, the same restaurant refused her service.²⁴

Partitioning through behavioral separation could be found beyond stores and restaurants. Both blacks and whites could stroll around one city park in Charleston, at Colonial Lake, but the benches there were reserved for whites.

23. A. J. Turner, quoted in *Raleigh News and Observer*, 25 February 1998; Job A-532, April 1939, and Job A-441, 1934, Records of Lafaye Associates. Although they seem to be different commissions, the plans for Dean’s, Inc. are unnumbered and mixed with plans for Dexter Specialty Co. in the South Caroliniana collection. For an extended discussion of the nuances of shopping and more generally the consumer culture of the Jim Crow era, see Grace Elizabeth Hale, *Making Whiteness: The Culture of Segregation in the South, 1890–1940* (New York: Vintage Books, 1998), especially 121–97.

24. Monteith interview. On airplane travel, see also Murray, *States’ Laws on Race and Color*, 481; Kennedy, *Jim Crow Guide*, 179.

Even a black nurse pushing a carriage with her white employer's baby was not allowed to sit, and local police enforced the rule. One long-time resident of Columbia could not recall ever setting foot inside the South Carolina State House during the Jim Crow era. She assumed that African Americans were not permitted inside the seat of white power. She knew, though, that the landscaped grounds surrounding the capitol were similarly off-limits—except for the lawns on the west side along Assembly Street, which by custom were the colored grounds.²⁵

Because the rules of behavioral separation differed from city to city and state to state (and were sometimes applied inconsistently), travel took on a special challenge. Journeying beyond the familiar terrain of one's hometown, African Americans had to learn quickly how to navigate and survive in the new terrain. Where to get a meal, or just a drink of water? Where to find a toilet? What stores to patronize? One learned the lay of the land through friendly advice, tense encounters with whites, and simply watching to see what other African Americans were doing. Were they sitting on that bench or was the park off-limits? Were they making calls from that phone booth, or was it for whites only?²⁶

The discussion in this first section has examined the kinds of places that were created during the Jim Crow era to manage racial contact. It has sought to identify some of the distinctive architectural *forms* that emerged to separate the races through the spatial strategies of isolation and partitioning. The next section moves from this discussion of typology to an analysis of the *means*: how the architecture of racial segregation came to be constructed.

The Spatial Strategies of White Supremacy: Means

In the decades following Reconstruction, public officials, architectural firms, local businesses, national corporations, and others grappled with the logistics of creating spaces and places that conformed to the requirements of evolving legal mandates and social customs. Tennessee passed some of the first segregationist laws regulating passenger seating on trains in 1881. The drumbeat of disenfranchisement reached a peak between 1889 and 1908, effectively dissolving African-American political power at the polls. In general, raced space was invented in two ways. Existing spaces were adapted to reflect the emerging requirements of law and custom. Even more ambitious was the design of buildings that incorporated the new racial ideology into their conception and construction.

25. Fields, *Lemon Swamp*, 9–10; Monteith interview.

26. John Howard Griffin's *Black Like Me* (New York: New American Library, 2003) is filled with this kind of detail about travel in the Jim Crow South in the late 1950s. The book was first published in 1960.

Adaptive Use

One comfortable assumption for whites was that blacks would never use certain kinds of places. The distinguished historian John Hope Franklin encountered this presumption as a young scholar in 1939:

I well recall my first visit to the State Department of Archives and History in North Carolina, which was presided over by a man with a Ph.D. in history from Yale. My arrival created a panic and an emergency among the administrators that was, itself, an incident of historic proportions. The archivist frankly informed me that I was the first Negro who had sought to use the facilities there; and as the architect who designed the building had not anticipated such a situation, my use of the manuscripts and other materials would have to be postponed for a few days, during which time one of the exhibition rooms would be converted to a reading room for me.²⁷

This encounter between the researcher and the archivist—and particularly its outcome—suggest that the architecture of Jim Crow appeared on the American scene much like a weed, springing up as conditions inspired its growth. John Hope Franklin's experience in Raleigh in the 1930s also emphasizes the point that *adaptive use* was the most common strategy for modifying existing structures to the new racial reality. Buildings could be remodeled to separate the races, some more readily than others. In the simplest of adaptations, a rear door would become the colored entrance to a building. Separate waiting rooms could be set aside within a courthouse by designating the lobby for whites and a back corner for blacks. The utility elevator in an office building could be designated "Negroes and freight." Where blacks were not to have access to interior space, as in the case of a restaurant or a bar, the rear door became a point of access (to order food or beverages) but not an entrance. Of course one solution for adapting an existing building was to deny access altogether to African Americans and provide no alternate accommodation. Thus, blacks would simply be barred from the local public library, turning it into a whites-only building.²⁸

Sometimes adaptive use could involve the seemingly spontaneous invention of duplicate space. Such a strategy offered a workable solution to immediate problems of racial separation, especially as the civil rights movement began to transform the racial landscape in the postwar decades. For instance, seven black applicants showed up at the Naval ROTC building to take the law school admissions test at the University of South Carolina in

27. John Hope Franklin, "The Dilemma of the American Negro Scholar," in *Soon, One Morning: New Writing by American Negroes, 1940–1962*, ed. Herbert Hill (New York: Alfred A. Knopf, 1963), 72. See also John Hope Franklin, *Race and History: Selected Essays, 1938–1988* (Baton Rouge: Louisiana State University Press, 1989), 288. The recent autobiography is *Mirror to America: The Autobiography of John Hope Franklin* (New York: Farrar, Straus and Giroux, 2005).

28. David Matthews, quoted in Chafe, *Remembering Jim Crow*, 110; Litwack, *Trouble in Mind*, 236; Ray Sprigle, *In the Land of Jim Crow* (New York: Simon and Schuster, 1949), 8.

the early 1960s. Unlike in an earlier era, they were permitted to do so, but not before being singled out from the group of prospective white students. Each African American was told individually that it was “too crowded” in the campus structure and all seven, and only the seven, were escorted to a building several blocks away on Main Street where they wrote the examination in isolation.²⁹

Despite what one might expect given the nature of executive authority within the national government, the federal government was segregated in a rather unsystematic way. This seat-of-the-pants approach was reflected in how and when buildings were modified to separate the races. College history texts tell us that the federal government was first segregated during the administration of southerner Woodrow Wilson (1913–1921), implying that the process occurred all at once with universal impact, in response to a presidential directive. In fact, some of the first steps toward segregating federal buildings occurred prior to Wilson’s inauguration, and some federal departments proved more keen to segregate than others. As early as 1904 a “Jim Crow corner” was established at the Bureau of Engraving and Printing (within the Treasury Department), and shortly thereafter separate lunchrooms, washrooms, and lockers were designated in buildings that housed the offices of the Department of the Treasury and the Department of the Interior. While some departments of the executive branch showed reluctance to segregate, Treasury and the Post Office embraced racial separation avidly. At Treasury, official segregation flowed from an order issued in July 1913 by Assistant Secretary John Skelton Williams mandating separate toilet facilities for the races in that department.³⁰

Segregation had arrived a few months earlier at the Post Office—and can actually be traced to a specific day at the department’s Washington, D.C. headquarters. A total of seven African Americans worked in the building in 1913. When they came to work on 31 May 1913 they discovered a new arrangement: three who worked for the Bureau of Supplies had been transferred to the Dead Letter Office, where three other blacks already worked. In the Dead Letter Office itself, a ten-foot-high row of lockers was erected to divide the room. The six African Americans worked on one side of the improvised partition, the white employees on the other. (Four months later, these six were transferred, along with a number of whites, out of headquarters altogether.) The seventh black employee worked in the office of the chief inspector and was presumably more indispensable to postal operations than the other six. He kept his position at headquarters, and his desk was not moved. Instead, screens were placed around it so that so his white co-work-

29. I. S. Leevy Johnson, remarks on the occasion of “The 40th Anniversary of the Desegregation of the University of South Carolina,” Columbia, 11 September 2003.

30. Constance McLaughlin Green, *The Secret City: A History of Race Relations in the Nation’s Capital* (Princeton: Princeton University Press, 1967), 165–66; Joel Williamson, *The Crucible of Race: Black-White Relations in the American South Since Emancipation* (New York: Oxford University Press, 1984), 368–71.

ers did not have to look at him.³¹ In these ways, heretofore integrated space was adapted to segregated space.

New Construction

If adaptive use of buildings was weed-like in its spread, much of the *new construction* of the Jim Crow era can be likened to a carefully crafted garden design. Numerous structures built in the first half of the twentieth century were conceptualized and erected as a self-conscious architecture of segregation. Operating within the assumptions of contemporary racial ideologies, and often bound by the requirements of segregationist state laws and municipal ordinances, architects designed these buildings to separate the races through both isolation and partitioning.

From the standpoint of architectural isolation, much of this new construction was for whites only. New schools, libraries, hospitals, and parks clearly reflected the policy of exclusion: these were white spaces. The new building designed in 1950 for the Richland County Public Library at Washington and Sumter streets in Columbia made no provision for a separate colored entrance, reading room, or restrooms because no blacks were allowed to set foot in the library.³² African Americans were seldom the recipients of significant public construction efforts, although occasionally there were feeble efforts at (separate and unequal) duplicate facilities. In general, though, two parallel architectural universes began to develop in the United States, buildings only for whites and buildings for blacks.

From the standpoint of architectural partitioning, in facilities shared by the races, the Jim Crow era inspired an intriguing and distinctive array of buildings characterized by the incorporation of physical barriers to mixing, as in South Carolina's Greenville County Courthouse. Completed in 1918 and designed by architects Phillip Thornton Marye of Atlanta and H. Olin Jones of Greenville, the Beaux Arts style courthouse was constructed to partition the races during the conduct of public business. Architects provided a side entrance only for African Americans, which led to a separate stairway and to the balcony of the courtroom. In some southern courthouses, black attorneys were expected to present their cases from the gallery.³³

A telling example of new construction that embraced architectural partitioning is the Louisville and Nashville Combine Car Number 665, a so-called "Jim Crow car." The state of Kentucky had mandated separate accommodations for the races in rail travel in 1892, specifying that in a single coach the separation should be "a good and substantial partition, with a door therein"

31. Williamson, *The Crucible of Race*, 370–71.

32. Job A-777, October 1950, Records of Lafaye Associates.

33. "Greenville County Courthouse, Greenville, South Carolina," Nomination to the National Register of Historic Places, 16 June 1993; Litwack, *Trouble in Mind*, 250.

with each compartment clearly designated for “the race for which it is set apart” by a conspicuously displayed sign. Car Number 665 was built for the Louisville and Nashville line in 1913 by an Indiana foundry. A central baggage compartment separated the two passenger areas. Although one seating area was slightly larger than the other, and each had its own toilet, the passenger compartments seem to have been interchangeable between the races. Whites always sat in the front seating area, so when there was a change of direction, passengers climbed off the train on different sides and exchanged compartments. This railroad car was placed on the National Register of Historic Places in 1997 and is currently owned and displayed by the Kentucky Railway Museum in New Haven.³⁴ Although the combine car was built for use in Kentucky (and to comply with its state law), designs for segregated railroad cars would have become fairly standardized in the industry by the 1910s since so many states required separate accommodations. An important part of the spatial story of segregation is the development of design “formulas” for partitioning the races whether in railroad cars, office buildings, or medical facilities.

The Pentagon represents a dramatic example of this self-conscious architecture of segregation, but also—because of its sheer physical size—a revealing illustration of the financial expense of constructing architecturally partitioned facilities. Erected in the early 1940s to provide centralized offices in the nation’s capital for the War Department, the building was actually located across the Potomac River in Arlington, Virginia. Its design and construction were highly controversial at the time. Many critics questioned the need for such an immense structure and wondered what it would be used for after the war, when it was assumed that the American military establishment would shrink to a small peacetime force. Of particular concern was cost, and budgetary constraints influenced the Pentagon’s utilitarian design and the simple (even austere) appearance of its exterior and interior spaces.³⁵ Despite the relative absence of architectural ornamentation, the Pentagon was constructed to have twice as many restrooms as would have been needed if it had been built to segregate toilets simply by gender. Because its architects operated in conformity with Virginia law, they designed the structure to include separate toilet facilities for blacks and whites. Apparently even President Franklin Roosevelt was startled to discover this fact, especially in light of the executive order he had signed in June 1941 requiring nondiscrimination at federal agencies and for private businesses with defense contracts:

A story describing an inspection tour the President and [his advisor] Harry Hopkins made of the partly completed Pentagon told of their astonishment at find-

34. Murray, *States’ Laws on Race and Color*, 169; “Louisville and Nashville Combine Car Number 665, New Haven, Nelson County, Kentucky,” Nomination to the National Register of Historic Places, 21 July 1997.

35. For background on the planning and construction of the Pentagon, see Alfred Goldberg, *The Pentagon: The First Fifty Years* (Washington, D.C.: Historical Office, Office of the Secretary of Defense, 1992).

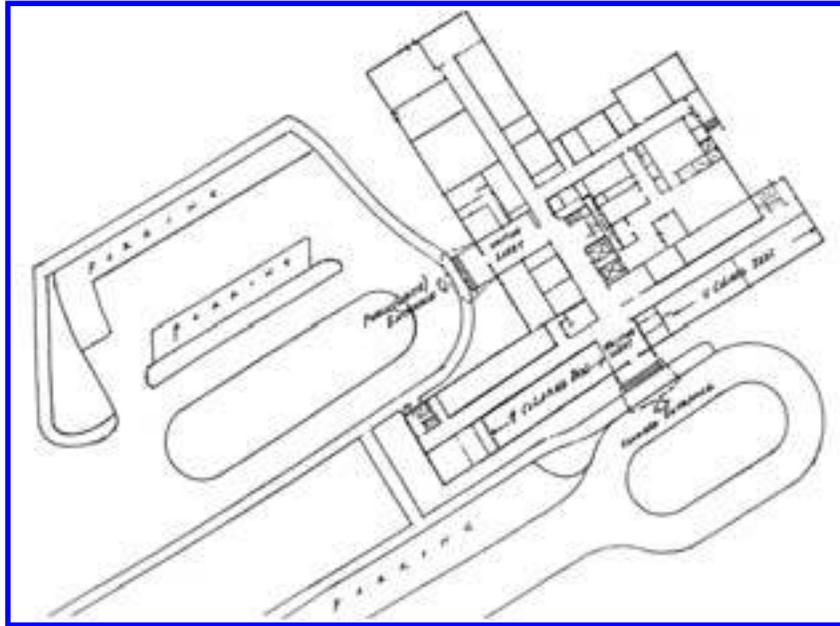


Figure 3. Chester County Hospital, Chester, South Carolina, 1947–48. First floor plan showing separate driveways, parking lots, entrances, waiting rooms, and twenty colored beds. Records of Lafaye Associates, South Caroliniana Library, University of South Carolina.

ing four huge washrooms placed along each of the five axes that connect the outer ring to the inmost on each floor of the building; upon inquiring the reason for such prodigality of lavatory space, the President was informed that non-discrimination required as many rooms marked “Colored Men” and “Colored Women” as “White Men” and “White Women.” The differentiating signs were never painted on the doors.³⁶

In spite of the on-going debate about the price tag for the new headquarters for the War Department, state law had mandated the costly addition of several hundred duplicate restrooms, and Pentagon architects had complied. From an architectural standpoint, racial separation could be an expensive necessity in new construction.

Most other office buildings used a less expensive strategy that might be called “the basement solution.” Toilet facilities for African Americans were simply placed on the basement floor, out of sight of whites. This construction solution was employed when the Lafaye and Lafaye firm designed a new State Office Building adjacent to the South Carolina State House in 1938. Archi-

36. Green, *The Secret City*, 257. She recounts the same story in *Washington: Capital City, 1879–1950* (Princeton: Princeton University Press, 1963), 477, which is quoted in Goldberg, *The Pentagon: The First Fifty Years*, 62.

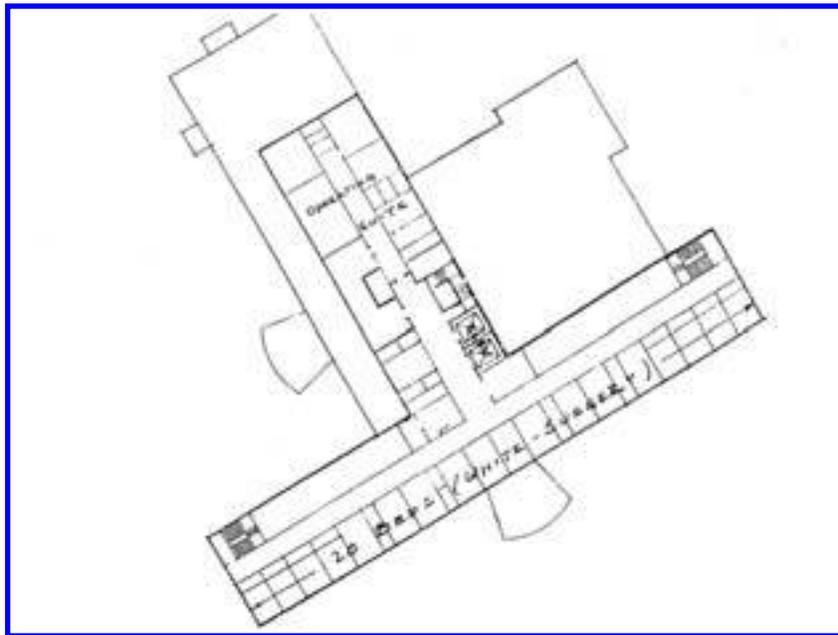


Figure 4. Chester County Hospital, Chester, South Carolina, 1947–48. Second floor plan showing the shared operating suite and twenty-eight white beds. Records of Lafaye Associates, South Caroliniana Library, University of South Carolina.

archs placed restrooms for white men and women on each of the building's six floors. A single colored men's and colored women's toilet was located in the basement next to the receiving room and the janitor's supply room. The "basement solution" represented one example of how *verticality* could be used to separate the races. A plan for the three-story Chester County Hospital made similar use of vertical space in one proposal from the 1940s where even the approach to the hospital was to be segregated (see figs. 3 and 4). Separate driveways and their associated parking spaces led visitors to separate white and colored entrances and then into separate waiting rooms on the first floor. Twenty colored beds were provided on the first floor, next to the colored entrance to the building. On the second floor, where the operating suite was located, were twenty-eight white beds, and on the third floor, where the delivery room was located, were another twenty-eight white beds. The operating room and the delivery room were used by both races, but black patients were moved downstairs to the first floor to recuperate.³⁷

A form of *horizontal* segregation could prove a useful spatial solution for a facility that consisted of a number of related but unconnected structures. It

37. Job A-529, November 1938, and Job A-668, 1947–48, Records of Lafaye Associates.

was a common strategy for providing duplicative facilities within the United States Army, where separation flowed from its organization into all-white and all-black units that were trained and housed independently. As a consequence, two of almost everything were necessary: duplicate barracks, mess halls, athletic and recreational facilities, training areas, branch exchanges, chapels, U.S.O. clubs, and so forth. Fort Leonard Wood, constructed in rural Missouri in 1940 during the Jim Crow era, is illustrative. Its engineers designed its layout with the necessities of segregation firmly in mind. Thus, housing for white and black troops was erected north of the parade ground in an area bounded by First Street and Nebraska, North Dakota, and Missouri avenues. North “I” Street divided the two sections, with whites housed to the west and blacks to the east. Within their respective subdivisions were white and colored service clubs, movie theaters, and guest houses for visiting family members; one dental clinic served the entire post. The extent of duplicate facilities depended on the size of the African-American population stationed at a base at a particular time. At Fort Huachuca in southern Arizona, where the army trained more African Americans during World War II than anywhere else, there was a full range of duplicative structures including separate white and black hospitals, the latter fully staffed by African Americans. The fluctuating number of incoming black troops always represented a challenge to the geography of segregation. If housing and recreation facilities were built for seven white battalions and three colored, for example, a different racial mix of units would result in overcrowding and/or underutilization of the space as designed. Remedies were found in left-over and makeshift accommodations.³⁸

Medical and dental buildings offer an interesting perspective on the experience of segregation. We tend to assume that doctors, dentists, and nurses treated only patients of their own race, as Maya Angelou suggests in her novelistic autobiography, *I Know Why the Caged Bird Sings*. As a young girl in rural Arkansas, she is taken to a white dentist by her mother, because it is an emergency and the black dentist is an expensive bus ride away. Mother and child go to the back stairs of the white dentist’s office, and even though her mother had assisted the dentist in the past by lending him money, they are rebuffed when the dentist informs them, “I’d rather stick my hand in a dog’s mouth than in a nigger’s.” As the example of the shared operating and delivery rooms at the Chester County Hospital mentioned above indicates, though, Maya Angelou’s experience was not universal. One (presumably) white dentist in Edgefield,

38. Smith, *Fort Leonard Wood*; Steven D. Smith, *The African American Soldier at Fort Huachuca, Arizona, 1892–1946* (Prepared for U.S. Army, Fort Huachuca, Arizona and the Center of Expertise for Preservation of Historic Structures & Buildings, U.S. Army Corps of Engineers, Seattle District, February 2001). See also Construction Engineering Research Laboratory, *Historic American Buildings Survey of Noncommissioned Officers’ Service Club Complex, Fort Bragg, North Carolina* (Prepared for Public Works Business Center, United States Army, Fort Bragg, September 2001). Officially, the armed forces were desegregated by President Harry Truman through Executive Order 9981 on 26 July 1948, although all-black units continued to exist through the mid-1950s.

South Carolina commissioned a two-story office building to house his practice, with a retail store on the first floor. Dr. J. S. Byrd had a racially mixed clientele, as is evident from the separate dental facilities in his second-floor offices. Whites and blacks entered through a single door at the front of the building, climbed a common set of stairs, and then went their separate ways. Whites turned right toward the front of the building, where the white waiting room and the white operating room were located with a view of Main Street below. Blacks turned left to the colored waiting and operating rooms at the rear.³⁹

Buildings like these constructed during the Jim Crow era, as well as those older structures subsequently adapted to the new social order, represented the “imposed” architecture of white supremacy. Whether newly erected or subsequently remodeled, these spaces were monuments to an effort at social engineering in which the concepts of architectural isolation and architectural partitioning were intended to manage racial contact. Flourishing in the first half of the twentieth century, these places represent a unique chapter in the history of the American built environment when racial ideology influenced design form.

Resisting Imposed Architecture: Alternative Spaces

Everyday life in a world constructed to reenforce and reflect the values of white supremacy inspired a range of imaginative reactions on the part of African Americans, from strategies of quiet accommodation to active resistance and protest. The most elaborate architectural response was the construction of what we might call alternative spaces: business blocks, hospitals, schools, and motels, to name a few.

One way that African Americans could minimize some of the indignities of racialized space was simply to avoid these places. A common strategy for parents was to shield children from the realities for as long as possible by keeping them away from segregated white-owned businesses. Some of the affronts of the Jim Crow era could be avoided by embracing a form of voluntary temporal separation. By arrangement with a local theater, one teacher recalled taking her students to the movies at special times so that they would not have to sit in the balcony. A philosophy of avoidance made sense to many adults, who in the course of their daily lives engaged in countless acts of private protest. They walked wherever they could, for example, rather than riding on segregated streetcars. Many refused to patronize establishments that partitioned the races: large numbers of African Americans simply avoided going to the movies. Why spend one’s scarce leisure time and money to watch a film if the price of admission included climbing a separate stairway into a segregated balcony?⁴⁰

39. Maya Angelou, *I Know Why the Caged Bird Sings* (Toronto: Bantam Books, 1969), 156–64; Job A-186, c. 1915–20, Records of Lafaye Associates.

40. *Remembering Jim Crow*, compact disk; *The Rise and Fall of Jim Crow: Fighting Back, 1896–1917*, videotape (Quest Productions, VideoLine Productions, and Thirteen/WNET New

One could not completely avoid some shopping downtown, however. The key to resisting the insults of imposed architecture was careful planning ahead of time. Thus, before making the trip to Main Street, blacks might eat a meal, have a glass of water, and use the bathroom at home. Such foresight lessened the chances that they would have to buy a take-away meal from a restaurant that would serve but not seat them, drink from a colored water fountain, or search for a colored toilet. As his African-American mentor explained to John Howard Griffin in New Orleans as the white journalist began his experiment of passing as black in the South in 1959: “You’ve got to plan ahead now. You can’t do like you used to when you were a white man. You can’t just walk in anyplace and ask for a drink or use the rest room. There’s a Negro café over in the French Market about two blocks up. They got a fountain in there where you can drink. The nearest toilet’s the one you just came from.”⁴¹

The construction of alternative spaces represented the most intriguing response to the imposed architecture of white supremacy. A combination of black initiative and innovation, sometimes with white philanthropy or investment, created a range of private and public facilities that helped meet African-American needs in a segregated world. In the private sector they represented expressions of entrepreneurial energy, of black businesses serving black customers. Alternative spaces also filled the gaps left by the refusal of white authorities to provide public services such as health care and education. It is important to make a distinction between alternative spaces and the separate-and-unequal duplicate places provided by whites. Alternative spaces offered a landscape of options and proactive responses to the spatial strategies of white supremacy. What follows are a handful of examples, by way of illustration, to suggest that the settings for everyday life were not simply the contours of imposed architecture.

The black business district was a cornerstone of African-American life during Jim Crow, and the key to its success was the ability of merchants to provide goods and services denied blacks in white establishments. In general, black businesses could not compete with white-owned businesses such as department stores because of their access to large inventories (and commercial credit) and their willingness to sell to black customers. Two spheres where black businesses could operate were personal services and retail food. Thus in the black downtown of Columbia, South Carolina—Washington Street—were buildings that housed beauticians, barbers, dressmakers, tailors, shoe stores, drug stores, funeral homes, grocery stores, and restaurants. Large business districts might have a movie theater and a hotel, or even a bank and life insurance company. Dentists, doctors, lawyers, and other professionals would

York, 2003); Murray, *Autobiography*, 32; Monteith interview; Janna Jones, *The Southern Movie Palace: Rise, Fall and Resurrection* (Gainesville: University Press of Florida, 2003), 58–59.

41. Monteith interview; Griffin, *Black Like Me*, 25.

have their offices there as well. Institutional life would be represented by churches, the lodge halls of fraternal orders, and other social centers.⁴²

Medical care was always a challenge for African Americans during Jim Crow. Often white hospitals and white doctors refused to serve African Americans. Sometimes white doctors would consent to see black patients, but only after all white patients had been served. Experiences like these helped to fuel a drive to establish black hospitals. In Columbia, the Good Samaritan-Waverly Hospital was constructed in the early 1950s for the African-American population in the city and in seven neighboring rural counties. Prior to its construction, African Americans in the region had been served by two modest medical clinics established in the early part of the twentieth century and, eventually, a Negro wing at Columbia Hospital funded by two white philanthropic organizations. Financing for the Good Samaritan-Waverly Hospital came from a multi-year fund-raising effort within Columbia's African-American community, together with public monies and a grant from the Duke Foundation. In addition to operating as a black hospital and a training school for black nurses for almost twenty years, until 1973, the establishment of Good Samaritan-Waverly was long regarded as an important symbol of community accomplishment.⁴³

Perhaps the most well-known example of white philanthropy providing a catalyst for the construction of alternative spaces were the schools funded by Julius Rosenwald throughout the rural South. Rosenwald, president of Sears, Roebuck and Company, directed much of his philanthropy to improving educational opportunities for African Americans. Beginning in 1910 he helped to fund construction of YMCA buildings for black men, especially in northern cities. He worked closely with Booker T. Washington on a number of projects; one gift to Tuskegee Institute in 1912 became the seed for the rural schools program. Formally established in 1917, the Julius Rosenwald Fund helped to construct over five thousand schools for African Americans in fifteen states by the time of Rosenwald's death in 1932. The schools were financed through a system of grants and matching contributions in which blacks and whites in the community were expected to participate in school construction through donation of land, state tax revenues, and labor. Sets of architect-designed plans (for schools with from one to seven classrooms) standardized the process of construction and no doubt reflected Rosenwald's familiarity with the successful Sears mail-order houses. By one estimate, over 90 percent of the black population in the South lived in a county with a Rosenwald school.⁴⁴

42. For an overview of Columbia's Washington Street business district, see Steven Andrew Davis, *Historic Preservation and the Social History of the New South* (M.A. thesis, University of South Carolina, 1995), 73–84.

43. "Good Samaritan-Waverly Hospital, Columbia, Richland County, South Carolina," Nomination to the National Register of Historic Places, 4 July 2001. Draft version in author's possession.

44. Jeffrey Sosland, *A School in Every County* (Washington, D.C.: Economics & Science Planning, 1995), 42. See also Edwin R. Embree and Julia Waxman, *Investment in People: The*

Like education and health care, traveling presented a particular set of challenges that, in turn, inspired the establishment of an entire geography of black hotels, motels, boarding houses, and “tourist homes.” Large cities usually had at least one hotel that catered to blacks. The two-story Booker Terrace, built in Miami in 1953, had twenty rooms each with kitchenette and private bath and boasted a swimming pool, restaurant, and nightclub. Its clientele included middle-class travelers, as well as entertainers who performed in nearby Miami Beach, but who could not stay there. Renamed the Hampton House, it was abandoned and boarded up in the 1980s and has been the object of preservation efforts in Miami. Perhaps the most well-known historically black motel in the United States is the Lorraine Motel in Memphis, where Dr. Martin Luther King, Jr. was staying when he was assassinated on its second floor balcony in 1968. The motel is now the site of the National Civil Rights Museum, a modern building constructed behind the old motel in order to retain the historic facade. The tourist home represented another housing option for black travelers. Usually these structures were substantial single-family residences that had been subsequently transformed into rooming houses for overnight guests. At other times the tourist home might be more modest: the spare room that the lady of the house was happy to rent out. For a few dollars a night the traveler would get a bed, breakfast, and a sandwich for the day’s journey.⁴⁵

Although word of mouth was an important form of communication for locating accommodations that served African Americans, savvy travelers did not pin their hopes on such a hit-or-miss strategy when visiting strange places. Instead, they relied on a unique genre of travel guide inspired by Jim Crow: handbooks that listed accommodations and restaurants where African Americans were welcome to stay and to eat. One of the most popular series was published by the Victor H. Green Company of New York, beginning in 1936. Entitled the *Travelers’ Green Book*, the guides advertised “Assured Protection for the Negro Traveler” and “Vacation Without Aggravation.” The 1965–1966 edition included a short discussion of the recently passed Civil Rights Act of 1964, characterizing it as “a new bill of rights for everyone” with its promise of access to hotels, restaurants, theaters, and other forms of public accommodation. Suggesting the gap, though, between the new expectations of federal law and the continuing realities of travel, this edition of the *Green Book* still included lists of hotels, motels, tourist homes, restaurants, resorts, and camps in all fifty American states and the District of Columbia, as well as a number of international destinations. Another series, the *Go Guide to Pleasant Motoring*, made a point of including among its listings for southern states

Story of the Julius Rosenwald Fund (New York: Harper & Brothers Publishers, 1949); Bob Gorman and Lois Stickell, “Partners in Progress: Joseph B. Felton, the African American Community, and the Rosenwald School Program,” *Carologue* 18, no. 3 (Fall 2002), 14–20; David Gregory Blick, *Preservation and Interpretation of the Rural African-American Schoolhouses of Richland County, South Carolina, 1895–1954* (M.A. thesis, University of South Carolina, 1995).

45. [Columbia] *The State*, 3 February 2002; V. S. Naipaul, *A Turn in the South* (New York: Vintage Books, 1989), 68.

Amoco gas stations whose services, such as rest rooms, were available to African-American motorists.⁴⁶

Preserving the Architecture of Segregation: Challenges

By way of concluding the analysis, let us consider the architecture of racial segregation from the perspective of historic preservation. A subject like segregation recalls one of the most disturbing periods of American history, and objections can be raised about the wisdom of preserving places linked to this dark past. Some will ask: why preserve places that reflect shameful episodes in American history? These critics might propose that we focus on places that speak to values such as tolerance rather than prejudice. Others might object that the simple presence of a building on the landscape ratifies a particular ordering of the world. To this way of thinking, existence in and of itself makes a prescriptive statement of how things should be. Thus, the remnants of Jim Crow architecture are dangerous monuments to institutionalized racism. Still others might argue that preserving places like these can represent a form of “double victimization.” Victimized once by enduring life in a segregated world, African Americans would be victimized a second time by having to remember, recall, and relive the Jim Crow era.⁴⁷

Clearly no African American alive wishes to return to the era, but many would like their children and grandchildren to understand it. In part, it’s a case for historical knowledge: the world of Jim Crow seems increasingly distant and incomprehensibly foreign to blacks and whites born in the wake of the civil rights movement. In part, it’s also an issue of relevance and public policy: the segregated history of the United States is inextricably intertwined with the state of modern race relations, one of the most significant unresolved items on the nation’s political agenda. Few would go as far as the man in St. Louis who suggested that every American community should preserve at least one site associated with segregation in order to remind us that there are two racial universes in the United States and that we are not a single unified nation. Whatever the merits or practicality of the proposal, his larger points will resonate for many, both white and black: the country remains divided by race, and historic preservation has a potential to inspire reform.⁴⁸

In thinking about preserving the architecture of racial segregation, though, we confront the challenges of disappearance, invisibility, and selectivity.

46. *International Travelers’ Green Book, 1965–66 Edition* (New York: Victor H. Green Co., 1965). See, for example, *Go Guide to Pleasant Motoring: Official Directory of the Nationwide Hotel Association, Inc.*, 4, no. 4 (May 1955).

47. For some of the objections that can be raised against preserving the architecture of segregation in the specific case of movie theaters, see Jones, *The Southern Movie Palace*, chapter 5.

48. Comments of an audience member at a public forum on “The Power of the Past: The Role of Historic Preservation in a Multi-Cultural Society,” University of Missouri-St. Louis, 16 March 2004.

Disappearance

First and foremost, *much of it is gone*. One reason for its disappearance from the American landscape is historical, rooted in the 1950s and 1960s. The physical manifestation of segregation was as much a target of the civil rights movement as were racial prejudice, job discrimination, and the denial of voting rights. In fact, one measure of the success of the civil rights struggle was the dismantling of segregated space. Colored water fountains were removed from buildings, basement toilets became janitors' closets, and signs over doorways were repainted. At one movie theater in Durham, North Carolina, the second balcony was covered up with a false ceiling, in part to hide a new heating system but also because after integration neither whites nor blacks wanted to sit in the stigmatized balcony.⁴⁹ More often than not, the material evidence of Jim Crow did not survive the systematic destruction of this latter-day reformation. Desegregation represented a campaign for spatial reform as much as for social, legal, economic, and political redress.

In contemplating the survival of the material legacy of segregation, signage seems to have been especially evanescent. One journalist noticed the incremental disappearance of these signs as each new civil rights victory made them illegal in more places. In November 1961, less than two weeks after an Interstate Commerce Commission ruling went into effect outlawing segregated facilities in interstate bus travel, the reporter decided to see for herself how busses and bus stations were complying with the federal order in the southern states. "I was certainly not welcomed with open arms and I could sense the hostility brought on by my presence in some towns, but I was served without incident," she reported of her experiences in waiting rooms and restaurants. Invariably she could discern the formerly separate rooms and also the recent removal of the telltale signage:

After a while I began to look for the different methods used in covering over these signs. In no case were new ones installed. Above the doors to rest rooms the color designations were often painted out or covered with metal strips, leaving an off-centered "Men" and "Women." But there were still four rooms, their racial backgrounds identifiable by location and by the length of the covered-up area on the signs. . . . But at the smaller towns where the interstate express busses do not stop, the signs were still up, and all along the highway I noticed that Negroes and whites were still using separate waiting rooms.⁵⁰

Today it does not occur to many of us that signs like these that were disappearing in the 1960s had to come from somewhere. Some were hand-lettered, of course, but once upon a time segregation signage was a standard retail commodity widely available. As the legal foundation for segregation was steadily

49. Jones, *The Southern Movie Palace*, 55–56.

50. Bettye Rice Hughes, "A Negro Tourist in Dixie," in *Reporting Civil Rights: Part One American Journalism 1941–1963* (New York: Library of America, 2003), 633, 636.

undermined, it became harder and harder to purchase signs that said “Colored” or “Whites Only.” As an experiment, one white journalist set out in December 1961 to try to buy signs in Jacksonville, Florida. His visits to Woolworth’s, Kress, Western Auto, and local hardware stores all proved fruitless. Clerk after clerk reported that the stores had returned their inventories to distributors.⁵¹ In this additional way—manufacturers discontinuing a line of heretofore popular merchandise—segregation signage passed further into history.

Another reason for the disappearance of the architecture of segregation, besides the successes of the civil rights movement, was that many places associated with Jim Crow lost their economic rationale for existence. This is particularly clear in the case of black-owned businesses. Cafes, variety stores, barber shops, beauty salons, tailor shops, and shoe stores that had served an African-American clientele during Jim Crow eventually lost patronage in an integrated world. In one of the great ironies of the civil rights movement, desegregation undermined the historic need for black business districts and contributed to the economic hardship experienced by businesses that could not make the transition.⁵²

Finally, much of the architecture of the Jim Crow era is gone because federal and local government programs set out to level it in the 1950s, 1960s, and 1970s. In the name of “urban renewal” large sections of American cities were demolished. More often than not, these areas were residential neighborhoods and shopping districts historically associated with the African-American community.⁵³

Invisibility

A second challenge in thinking about preserving the architecture of segregation is that *it can be difficult to recognize*, even when it is still extant. In this sense, it is oddly invisible rather than expressly absent. For a spatial system that was so firmly rooted in law and custom and so dominant in American life for so many decades, it is paradoxical that people today may not be able to recognize its material legacy even where it survives.

Much of this invisibility is rooted in the age of the observer and the specifics of a locality. Not being alive in a community at the time handicaps one’s eye for the traces. For instance, a simple change in signage that transformed a colored entrance at the rear or side of a building into today’s emergency exit

51. William [Stetson] Kennedy, “Dixie’s Race Signs ‘Gone With the Wind,’” in *Reporting Civil Rights*, 627–28.

52. On the rise and decline of one black business district in Columbia, South Carolina, see Davis, *Historic Preservation and the Social History of the New South*, 72–140.

53. Federal urban renewal programs eventually inspired passage of the National Historic Preservation Act in 1966, which in time has encouraged communities to recognize the importance of preserving African-American heritage.

would most likely be invisible unless one knew the “before and after” stories of the building. Similarly, carry-out windows that were boarded up as they fell out of use may not today reveal their former function. One county courthouse in Mississippi still retains a set of separate drinking fountains, with the original racial signage covered up by bronze plaques; a casual observer would likely not recognize the duplicative facilities or be aware of the hidden signs.⁵⁴

A striking example of invisibility is the dual parking lots at a formerly segregated beach. Today they might seem like far-sighted provision for ample public parking rather than remnants of duplicate racial space. A one-time resident of Lewes, Delaware recalled his childhood:

The “Colored Beach” had its own parking lot and pavilion, near to the “White Beach,” but separated by a sand dune, and although they were not legally segregated when I was a child, people still tended to go to “their” respective beach by custom. Now, the covered pavilions are gone, and there is no discernible difference in how the beaches are used, but the separate parking lots are still there. One would never know the past history of this just by looking. I imagine similar remnants exist in the landscape of parks and beaches all over, invisible to anyone who does not know their history.⁵⁵

One expects that the immaterial partitions of the Jim Crow era would not be apparent today, such as the boundary in the water at the Lake Michigan beach that helped to precipitate the Chicago Race Riot of 1919. But it is revealing that something as concrete as a duplicative parking lot would be invisible without the quasi-anthropological assistance of a local informant.

The paradox of invisibility emphasizes the essential contribution that oral history projects have made, and will continue to make, to our understanding of the everyday experience of segregation.

Selectivity: Moving Beyond Heroic Architecture

A third challenge is to *preserve representative examples of the material record*. At the moment, we are choosing to be selective rather than candid in our thinking, looking for whatever can be perceived as upbeat in the segregationist story and identifying places that can articulate optimistic and ennobling narratives. To use the typological vocabulary in this article, where are the examples of isolation and partitioning, in addition to the alternative spaces?

Alternative spaces reflect African-American innovation and resistance, and as such they represent the “heroic architecture” of the Jim Crow era. The resourcefulness required by African Americans to construct alternative spaces was impressive, and it is therefore not surprising that these are the places that

54. Richard J. Cawthon, Mississippi Department of Archives and History, letter to author, 9 May 2003.

55. Bill Macintire, Kentucky Heritage Council, letter to author, 21 February 2003.

have begun to attract attention. Perhaps the most visible and geographically wide-ranging effort is the on-going work of the National Trust for Historic Preservation on behalf of Rosenwald schools. In 2002, the National Trust listed Rosenwald schools on its annual list of “America’s 11 Most Endangered Historic Places.” In cooperation with state historic preservation offices throughout the South, the trust is now embarked on a major campaign to document and preserve the schools. The Rosenwald initiative is an enormously important undertaking sponsored by the country’s leading nonprofit preservation organization, and championing this cause will have a decisive impact on preserving African-American properties throughout the rural South. However, it is important to realize that these kinds of alternative spaces tell only one part of the Jim Crow story. As a staff member with the state historic preservation office in Kentucky observed:

There is pretty strong support for the preservation of segregated African-American resources like Rosenwald schools, churches, and buildings such as the Hotel Metropolitan in Paducah. While these reflect some painful memories they also reflect a history of African Americans working together in the face of adversity, so they have many positive associations.⁵⁶

It is easier to preserve buildings connected with the triumph of individual and collective initiative rather than with the racially charged imposition of architectural partitioning and isolation. It is also more comforting and less disturbing, especially for white Americans, to focus efforts in this way. Places that represented imposed architecture and the values of white supremacy tell us different stories about everyday life in the Jim Crow era.

It may be time to begin thinking in a systematic way about preserving the architecture of segregation in all its forms. This capacious approach may be a preservation frontier, but one can point to a few pioneers. The state of Georgia’s efforts began over a decade ago. Recent nominations to the National Register of Historic Places from Georgia make a point of noting within the text that movie theaters (which often have their original balconies intact), train and bus stations (with their partitioned interior spaces), and public buildings such as courthouses (with their original layout of restrooms) “often represent the last physical vestiges of segregation.”⁵⁷ Florida has taken a similarly inclusive view. Its recent nominations to the National Register have included segregated movie theaters and cemeteries, black tourist homes, and duplicative beach parks. When its National Register review board evaluated the

56. Macintire to author, 21 February 2003. The reference is to a black hotel; see “Hotel Metropolitan, Paducah, McCracken County, Kentucky,” Nomination to the National Register of Historic Places, 1 August 2001. On the National Trust’s Rosenwald initiative, see <http://www.rosenwaldschools.com/>.

57. Steven H. Moffson, Georgia Department of Natural Resources, Historic Preservation Division, letter to author, 24 February 2003. See, for example, the nominations of “Royal Theater, Hogansville, Troup County, Georgia,” 15 April 2001; “Eastman Bus Station, Eastman, Dodge County, Georgia,” 15 April 2002; “Douglas County Courthouse, Douglasville, Georgia,” 20 August 2002.

nomination of one railroad depot, it urged the property owner to retain “some vestige of the black/white waiting rooms and ticket windows.” The city of Daytona Beach has been restoring City Island Ball Park where Jackie Robinson broke the color line in professional baseball. As part of the restoration the city is reconstructing the Jim Crow stands for their historical interest, not for their historical use.⁵⁸

South Carolina has been a leader in using the National Register process to raise awareness of the importance of preserving sites with segregation connections. In 2005, its National Register review board approved a multiple-property nomination for “Resources Associated with Segregation in Columbia, South Carolina, 1880–1960.” The document provides a framework that encourages the continual addition of appropriate properties. The “Segregation in Columbia” multiple-property nomination employed the architectural typologies that I developed for this article and was prepared by graduate students in the University of South Carolina Public History Program. Over the years, USC Public History students have prepared a number of segregation-related M.A. theses (some of which are cited in the notes here) and National Register nominations that include, among others, the All Star Bowling Lane, the Benjamin Mays Birthplace, Bettis Academy, Ladson Presbyterian Church, the Modjeska Monteith Simkins House, the North Carolina Mutual Building, Randolph Cemetery, St. Phillip School, Sidney Park Colored Methodist Episcopal Church, and Siloam School.

One can also find promising efforts at the national level, particularly within the National Park Service over the last few years. Publications such as the report *Racial Desegregation in Public Education in the United States* (2000) and *African Reflections on the American Landscape* (2003) have directed attention to the story of segregation, as has the web-based travel itinerary, *We Shall Overcome: Historic Places of the Civil Rights Movement* (1998). Forthcoming are two other NPS studies: *Civil Rights in America: Racial Desegregation in Public Accommodations* and *Civil Rights in America: A Framework for Identifying Significant Sites*. In addition, a growing number of segregation-related sites have been declared National Historic Landmarks, including extant black business districts in several southern cities and black and white schools in states that were parties to the *Brown v. Board of Education* Supreme Court case.⁵⁹

A Final Question: White Resistance

The discussion of the issue of selectivity begs a final question, one that is quite delicate. Should places associated with white resistance to the civil rights move-

58. Barbara Mattick, Florida Department of State, Division of Historical Resources, letter to author, 21 February 2003.

59. For more information, see the NPS website: <http://www.cr.nps.gov/nhl/themes/themes.htm>.

ment be preserved in some form? Isn't this also a part of the architecture of racial segregation? Or is this one frontier too far?⁶⁰

From one perspective, it is an appalling and fearsome question that perhaps should not even be asked. But from the perspective of using material culture to understand the texture of race relations in the Jim Crow era, white resistance is an inextricable part of the fabric. If a place associated with the first white Citizens Council meeting in the United States, which was founded in Mississippi in 1954, could be located, should it be acknowledged in some way, coupled perhaps with an analysis of the role of racism in American society? If not, why not? Is it intellectually abhorrent? Politically impossible? Racially dangerous? Would identifying sites of white resistance perpetuate misunderstanding? Would they become racist shrines rather than historic sites? Less hypothetical are the so-called Byrnes schools in South Carolina. One of the more imaginative spatial responses to the impending threat of desegregation, the schools took their name from Governor James F. Byrnes. Anticipating that courts would soon find the state's public schools to be both separate and unequal—and therefore unconstitutional—South Carolina set out in the early 1950s on a school equalization program to construct new schools for both white and black students.⁶¹ In this way, the Byrnes schools represented a form of “backlash” architecture, intended to be a self-conscious architecture of white resistance designed as a response to the increasingly effective civil rights movement.

To those who might argue that historic white resistance is an obvious context too widely known to need explanation, it is useful to listen to the tale of a young man whom I met in Birmingham's Kelly Ingram Park. The two of us were waiting one morning for the Civil Rights Institute to open. When I learned he was from Anniston, Alabama, about sixty miles from Birmingham, I asked whether he had heard about the Freedom Rides and the bus that was bombed near Anniston in 1961. He had not. That did not surprise me, though, quite as much as what he volunteered next. He told me that the civil rights movement had been a process in which African Americans proved themselves worthy in white eyes—through achievement in sports—at which point whites had bestowed rights on blacks. I was stunned by how little understanding this young African American had about either the struggle over power or the role of militancy and confrontation, even as we stood among the dramatic metal sculpture of the park with its depictions of snarling police dogs, water cannons, and jailed children.

60. I raised a similar question in my study *Historic Preservation and the Civil Rights Movement of the 1950's and 1960's: Identifying, Preserving, and Interpreting the Architecture of Liberation* (1995). The following discussion is drawn from Section 3.4 of the report. Synopses have appeared in *CRM: Cultural Resource Management*, 19, no. 2 (1996): 26–28 [<http://crm.cr.nps.gov/archive/19-2/19-2-12.pdf>] and *CRM: Cultural Resource Management*, 18, no. 4 (1995): 6–8 [<http://crm.cr.nps.gov/archive/18-4/18-4-1.pdf>].

61. For a general history, see Rebekah Dobrasko, Upholding “Separate But Equal”: South Carolina's School Equalization Program, 1951–1955 (M.A. thesis, University of South Carolina, 2005).

The anecdote illustrates why it is important to think about identifying, preserving, and interpreting the material legacy of Jim Crow segregation and perhaps even white resistance. As one woman commented upon seeing the former colored entrance to a movie theater during a walking tour of historic sites in Durham, North Carolina, “Being able to see the separate doors and think about that is profound. I mean, you can’t believe people treated other people that way.”⁶² Preserving the architecture of racial segregation in all its forms can be a way to facilitate public education, understanding about modern race relations, and social tolerance.

ROBERT R. WEYENETH is professor of history and co-director of the Public History Program at the University of South Carolina.

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62. Lois Cavanagh-Daley, quoted in *Raleigh News and Observer*, 15 February 2003.

Secretary's Standards for Rehabilitation

Rehabilitation projects must meet the following Standards, as interpreted by the National Park Service, to qualify as "certified rehabilitations" eligible for the 20% rehabilitation tax credit. The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

The Standards apply to historic buildings of all periods, styles, types, materials, and sizes. They apply to both the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Guidelines for Rehabilitating Historic Buildings

The Guidelines assist in applying the Standards to rehabilitation projects in general; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. For example, they cannot tell a building owner which features of an historic building are important in defining the historic character and must be preserved or which features could be altered, if necessary, for the new use. Careful case-by-case decision-making is best accomplished by seeking assistance from qualified historic preservation professionals in the planning stage of the project. Such professionals include architects, architectural historians, historians, archeologists, and others who are skilled in the preservation, rehabilitation, and restoration of the historic properties. These Guidelines are also available in PDF format.

The Guidelines on Sustainability for Rehabilitating Historic Buildings stress the inherent sustainability of historic buildings and offer specific guidance on "recommended" rehabilitation treatments and "not recommended" treatments, which could negatively impact a building's historic character. These Guidelines are also available as an interactive web feature.

United States Department of the Interior
National Park Service

MAY 7 2001

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NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

NATIONAL REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in "Guidelines for Completing National Register Forms" (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Royal Theater
other names/site number N/A

2. Location

street & number 301 East Main Street

city, town Hogansville () vicinity of
county Troup code 285
state Georgia code GA zip code 30230

() not for publication

3. Classification

Ownership of Property:

- () private
- (x) public-local
- () public-state
- () public-federal

Category of Property:

- (x) building(s)
- () district
- () site
- () structure
- () object

Number of Resources within Property:

Contributing

Noncontributing

buildings	1	0
sites	0	0
structures	0	0
objects	0	0
total	1	0

Contributing resources previously listed in the National Register: N/A

Name of previous listing: N/A

Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets the National Register criteria. () See continuation sheet.

Richard Claver
Signature of certifying official

5-3-01
Date

for W. Ray Luce
Deputy State Historic Preservation Officer

In my opinion, the property () meets () does not meet the National Register criteria. () See continuation sheet.

Signature of commenting or other official

Date

State or Federal agency or bureau

Date

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other, explain:
- see continuation sheet

Patrick Andrews 6/21/2001

Keeper of the National Register Date

6. Function or Use

Historic Functions:

Recreation and Culture: theater

Current Functions:

Government: city hall

7. Description

Architectural Classification:

Modern Movement: Art Deco

Materials:

foundation	Concrete
walls	Stucco
roof	Asphalt
other	Brick

Description of present and historic physical appearance:

The Royal Theater, built in 1937, is an Art Deco-style movie theater built on Main Street in the small town of Hogansville in Troup County, Georgia. Designed by the Atlanta architectural firm Tucker and Howell of Atlanta, the Royal is a large, freestanding rectangular block with plain brick sides and rear elevations and a monumental Art Deco façade. The white stucco façade features two flat-roofed towers and a taller center tower capped with a stepped-pyramidal roof. The center tower is adorned with incised geometric pattern. The smaller flanking towers are banded at the top. The steel finial that topped the center tower is missing but similar steel sculptures remain in niches in the side towers. The main entrance is composed of four sets of double doors below the main tower.

In the mid-1960s, the theater was renovated. The original wood doors were replaced with glass and aluminum doors, glass cases for movie posters were added inside and out, and a new concession stand was added to the lobby. The glass cases and concession stand have since been removed. The marquee was drastically altered after 1980.

The most substantial changes have occurred on the interior, which was historically composed of lobby and offices spaces in front, an 800-seat auditorium to the rear and a balcony and projection booth above. When the Royal was altered for use as City Hall, the back half of the theater was divided into small offices and city council chambers. The front portion of the theater with the stage and seven rows of curved, sloping seats survives intact. The upper-level balcony, projection booth, and restrooms are also intact.

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Section 7--Description

The theater retains many of the historic spaces used by African Americans during segregation. These include the upper balcony and bathrooms. The African-American entrance is still visible on the north side of the building, although it has been filled with brick. Above this side entrance are stenciled the letters "COL," remnants of the word colored.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria:

A B C D

Criteria Considerations (Exceptions): N/A

A B C D E F G

Areas of Significance (enter categories from instructions):

Architecture
Entertainment/Recreation
Social History and Ethnic Heritage: Black

Period of Significance:

1937-1950

Significant Dates:

1937 – Lam Amusement Company built the Royal Theater.

Significant Person(s):

N/A

Cultural Affiliation:

N/A

Architect(s)/Builder(s):

Tucker and Howell

Narrative statement of significance (areas of significance)

The Royal Theater is significant in the area of architecture at the state level as an outstanding example of the Art Deco style. Its bold massing, monumental scale, and incised geometric detailing are unusual for a small-town theater in Georgia. The theater's architects, Tucker and Howell of Atlanta, designed the Georgia state prison in Reidsville and buildings at the University of Georgia and the Atlanta Zoo. McKendree A. Tucker began his career in the prominent firm of Hentz, Adler and Shutze. In 1929, Tucker formed a partnership with Albert Howell that continued until 1968. In

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National Register of Historic Places Continuation Sheet

Section 8—Statement of Significance

their first two decades, the firm designed over twenty theaters mostly in the South and especially in Georgia. In the late 1940s, the firm designed drive-in theaters for LaGrange and Newnan. The firm designed buildings in a variety of styles popular in Georgia, such as Colonial Revival, English Vernacular Revival, Neoclassical Revival, Stripped Classical, and Art Deco.

The Royal Theater is also significant in the area of entertainment/recreation at the local because it represents a local interpretation of large movie palaces that were popular throughout the nation in the 1920s and 1930s in which westerns and serials were shown as matinees and dramas were featured in the evenings. The Royal was not only a local landmark but pulled in movie-goers from surrounding towns until it closed in 1980. It was the only theater in Hogansville.

The Royal Theater is significant in the area of social history and black ethnic heritage at the local level because it retains many of the spaces used only by African Americans during the period of segregation in the South from the end of the 19th century until the 1960s. The so-called "Jim Crow" laws dictated that in public places blacks and whites used separate facilities. These included separate entrances and seating areas, restrooms and water fountains, and seating on buses. Facilities for African Americans were nearly always inferior to the accommodations made for whites. Segregation affected nearly every aspect of the public life in cities, small towns, and rural counties throughout the South. After segregation ended with successes won by blacks during the American Civil Rights Movement of the 1960s, barriers separating whites from blacks were removed or converted to other purposes. Within a few decades, evidence of segregation in public places had mostly disappeared. "Whites Only" and "Colored" signage is especially rare. Movie theaters often represent the last physical vestiges of segregation because of their balconies that were dedicated to African-American patronage. The Royal Theater is an excellent representative example of Georgia's segregated past because of its balcony and restrooms for blacks but also because of its side entrance marked with stenciled letters that read COL[ORED].

National Register Criteria

A and C.

Criteria Considerations (if applicable)

N/A

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National Register of Historic Places Continuation Sheet

Section 8—Statement of Significance

Period of significance (justification)

The period of significance begins in 1937 with the completion of the Royal Theater and ends in 1950 (the fifty-years-of-age cut off) to include the period when the building operated as a theater.

Contributing/Noncontributing Resources (explanation, if necessary)

The theater occupies the entire National Register property. There are no other buildings, structures, sites, or objects associated with the nomination.

Developmental history/historic context (if appropriate)

The Royal Theater in Hogansville was built in 1937 by O. C. Lam, owner and operator of the Lam Amusement Company. Lam built theaters throughout Georgia, including nearby LaGrange. These theaters served not only as movie houses but also featured stages and dressing rooms for live performances. The Royal opened with *Sing Me A Love Song*, starring Zasu Pitts. Later films included *Kissin' Cousin* with Elvis Presley, *Samson and the 7 Miracles of the World*, and *Ride Rangler Ride*, starring Gene Autry.

In 1952, the screen in the Royal was altered to accommodate 3-D movies. Ten years later, Lam sold the Royal to Fred and Raymond Jabaley. The Jabaleys made minor alterations and then sold the theater to Ralph Mathews and Ralph Howard in 1977. Attendance continued to decline and only B-movies were shown on weekends because box-office receipts from the small crowds could not pay for first-run movies. The Royal closed in 1980 and remained unoccupied until 1984 when it was donated to the city to serve as City Hall.

9. Major Bibliographic References

Craig, Robert M. *Atlanta Architecture: Art Deco to Modern Classic, 1929-1959*. Gretna: Pelican Publishing, 1995.

Historic Preservation Section, Georgia Department of Natural Resources. *Georgia's Living Places: Historic Houses in their Landscaped Settings*. Atlanta: Historic Preservation Section, Georgia Department of Natural Resources, 1991.

Strain, Jane M., ed. *History of Hogansville, 1830-1970.*, n.d.

Previous documentation on file (NPS): (x) N/A

- preliminary determination of individual listing (36 CFR 67) has been requested**
- preliminary determination of individual listing (36 CFR 67) has been issued**
date issued:
- previously listed in the National Register**
- previously determined eligible by the National Register**
- designated a National Historic Landmark**
- recorded by Historic American Buildings Survey #**
- recorded by Historic American Engineering Record #**

Primary location of additional data:

- State historic preservation office**
- Other State Agency**
- Federal agency**
- Local government**
- University**
- Other, Specify Repository:**

Georgia Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Approximately 0.25 acres

UTM References

A) Zone 16 Easting 694670 Northing 3672220

Verbal Boundary Description

The property boundary is indicated by a heavy black line on the attached map, drawn to scale.

Boundary Justification

The boundary includes the entire lot historically associated with the Royal Theater.

11. Form Prepared By

State Historic Preservation Office

name/title Steven H. Moffson, Architectural Historian

organization Historic Preservation Division, Georgia Department of Natural Resources

street & number 156 Trinity Avenue, S.W.

city or town Atlanta **state** Georgia **zip code** 30303

telephone (404) 656-2840 **date** April 15, 2001

Consulting Services/Technical Assistance (if applicable) (x) not applicable

(HPD form version 02-24-97)

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

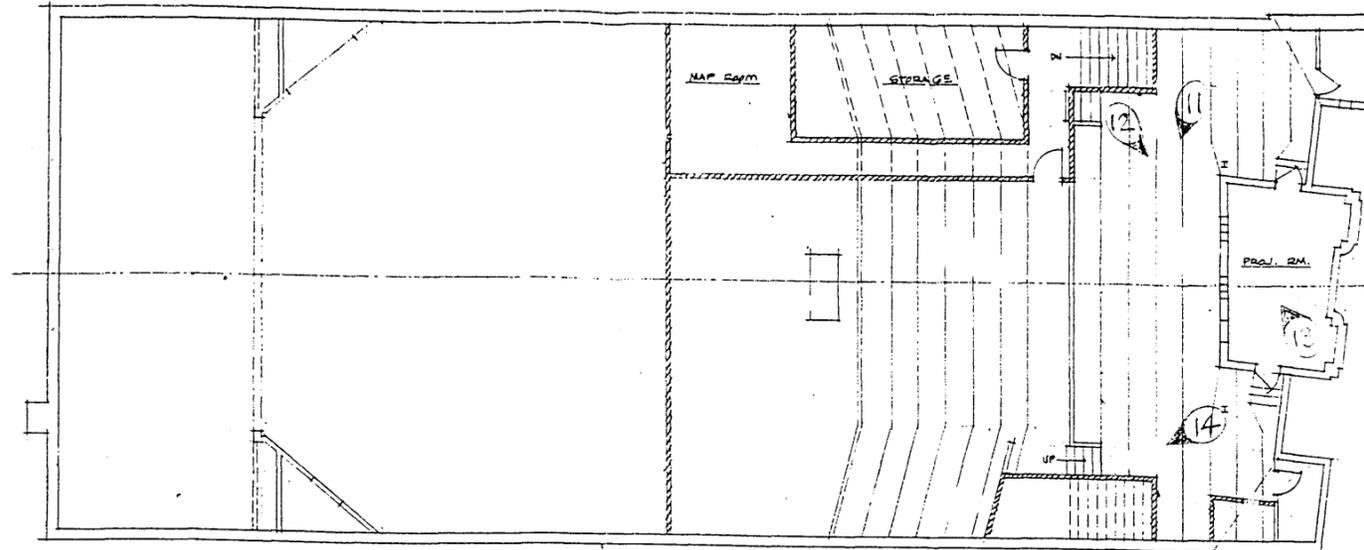
Photographs

Name of Property: Royal Theater
City or Vicinity: Hogansville
County: Troup
State: Georgia
Photographer: James R. Lockhart
Negative Filed: Georgia Department of Natural Resources
Date Photographed: December 2000

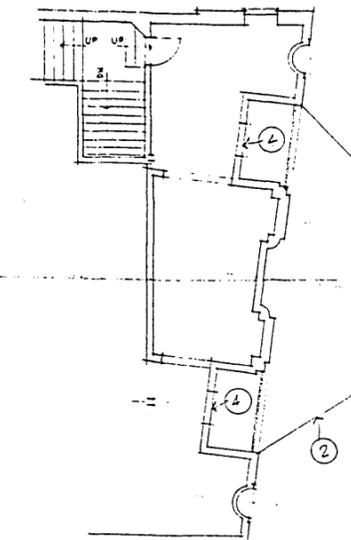
Description of Photograph(s):

1. Main façade, photographer facing north.
2. Main façade and west side, photographer facing northeast.
3. Main façade and east side, photographer facing northwest.
4. East side and rear, photographer facing west.
5. Rear and west side, photographer facing southeast.
6. "Colored" entrance, photographer facing east.
7. Interior, lobby.
8. Interior, auditorium.
9. Interior, auditorium.
10. Interior, auditorium.
11. Interior, upper balcony.
12. Interior, upper balcony, projection booth.
13. Interior, upper balcony, interior of projection booth.
14. Interior, upper balcony, restrooms.

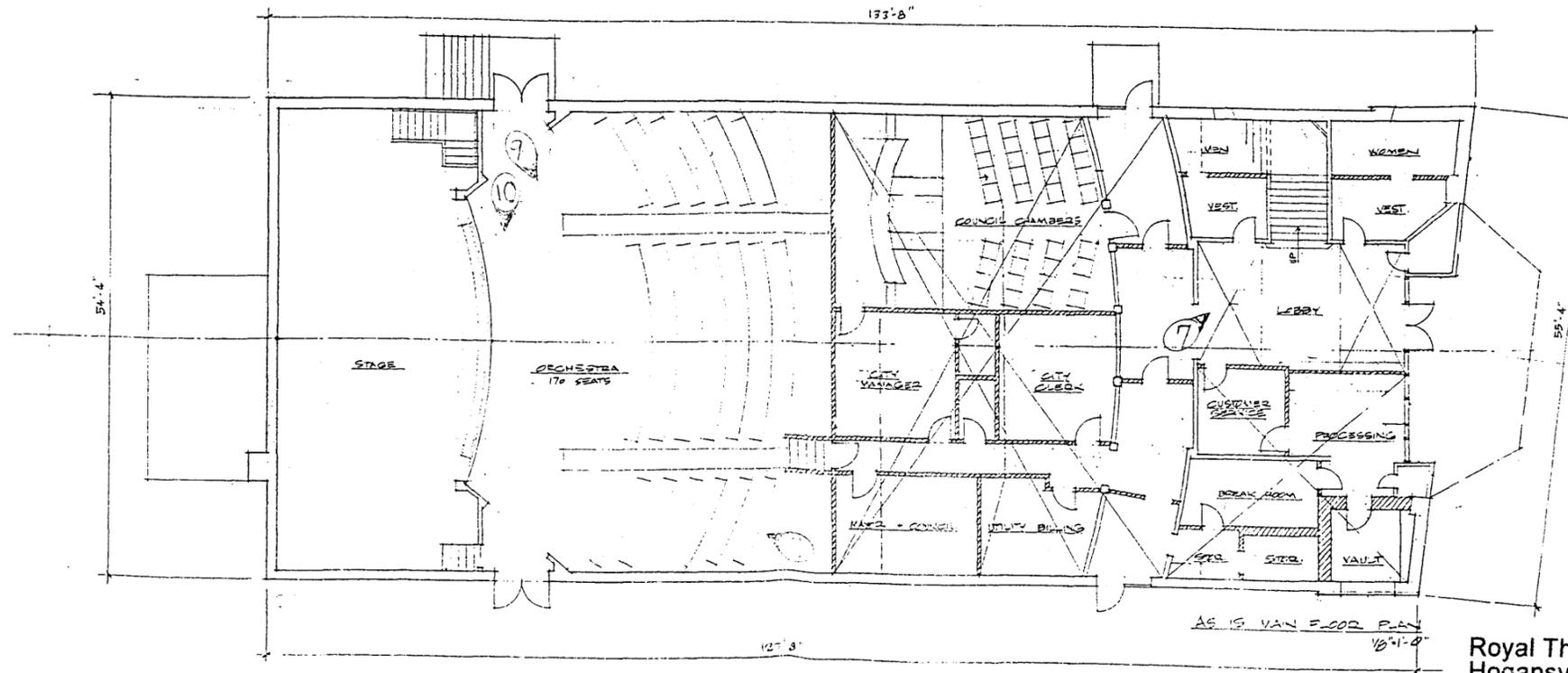
- 11 REMOVE PARTITIONS (SHOWN HATCHED ON THE PLANS)
- 12 REMOVE PARTITIONS ABOVE RAILING
- 13 REMOVE FLOOR FRAMING AND FLOORING
- 14 REMOVE PLATFORM AND COUNTERS
- 15 REMOVE SEATING
- 16 REMOVE COUNTERS
- 17 REMOVE SUSPENDED CEILING
- 18 REMOVE FLOOR COVERINGS
- 19 REMOVE WOOD WALL PANELING AND COVERING
- 20 REMOVE GLASS DISPLAY CASES AND ADDED TRIM
- 21 REMOVE PLUMBING FIXTURES
- 22 REMOVE CLOTH WALL HANGING
- 23 REMOVE STEPS
- 24 REMOVE CEILING PANELS
- 25 REMOVE WALL PANELS
- 26 REMOVE CARPET
- 27 REMOVE HVAC EQUIPMENT AND DUCTWORK



AS IS BALCONY FLOOR PLAN
1/8"=1'-0"



AS IS PARTIAL FLOOR PLAN
AT STAIR LANDING LEVEL 1/8"=1'-0"



AS IS VAN FLOOR PLAN
1/8"=1'-0"

- DEMOLITION NOTES PHASE I:
- 1 REMOVE CERAMIC TILE AND SETTING BED
 - 2 REMOVE CANOPY DEMOLITION (SEE NOTE #1 SHEET 25)
 - 3 REMOVE RESTROOM AND VEST PARTITIONS
 - 4 REMOVE WINDOWS

Royal Theater
Hogansville, Troup County, Georgia
Floor Plans
Photos
No Scale
North ↓

AS IS FLOOR PLANS	
PROJECT NO.	DATE
	3/1/00
DESIGNED BY	BY
	DM
DRAWN BY	DATE
CHECKED BY	DATE
DATE	ACTION TAKEN
	FOR PRELIMINARY DESIGN APPROVAL
	PHASE I TRACING

HOGANSVILLE ROYAL THEATER / CITY HALL
RESTORATION PROJECT

BAINBRIDGE & MARTIN, ARCHITECTS
OLDHAM FARM
111 (404) 979-1544
FAX (404) 979-1496

1000 N. W. 11th St.
Hogansville, Georgia 31033
TEL (478) 311-1477

SHEET
A-1
7



BEST PRACTICES

A collection of examples and best practices for
IOWA'S HISTORIC MAIN STREET THEATERS

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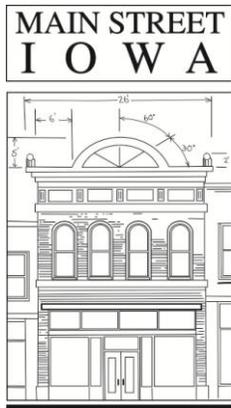
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INTRODUCTION + ACKNOWLEDGEMENT

Main Street Iowa, a program of the Iowa Economic Development Authority's Iowa Downtown Resource Center, and the Community Land Use and Economics Group, LLC have assembled this collection of examples from theaters around the country as a resource for historic theaters in Iowa's downtowns. It is our hope that this collection will continue to grow as the theaters participating in Main Street Iowa's historic theater initiative and their partner Main Street programs add their experiences to it.

The collection begins with profiles of several small historic theaters that have had success in one or more aspects of theater management, marketing, programming or collaboration. It then provides summaries of several dozen topics. Each summary includes a brief overview of the topic, with some examples and suggestions based on best practices recommended by theater practitioners.

Acknowledgement



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PROFILE : SUCCESSFUL FUNDRAISING

TOWN HALL THEATER

Middlebury, Vermont (pop. 8,183)

In 1883, the Town of Middlebury convened a meeting to explore options for creating a Town Hall and community assembly space. After evaluating eight sites, they selected one – and, within one year, the building was completed. It contained a 600-seat auditorium – the Middlebury Opera House – with town offices in the basement. In 1923, the auditorium was renovated to serve as a movie theater. But, 15 years later, a new theater opened nearby, and the Opera House’s attendance plummeted. It was renovated once again and re-launched as the Town Hall Theater, but it could not regain market traction. In 1958 the Town Hall moved out of the building. The building was sold, and the new owner removed the stage, balcony, and stained glass windows in order to use it as a furniture store, then a restaurant (with a dance floor). Ten years later it was purchased by the Knights of Columbus, who used it as a meeting hall and community assembly space for more than 30 years. In 2000, the Knights sold the building to a community group interested in converting the building back into a theater.

The Town Hall Theater’s early board of directors and volunteers raised money in a number of innovative ways. They selected a group of 70 Middlebury residents – the Stagehands – to solicit contributions from community members. They organized an extensive series of Toast the Town Hall dinners, ticketed dinners and small performances held at private homes. They held a popular New Year’s Eve party in the theater in 2003, even though the theater was still unheated. A brick sponsorship program raised \$100,000; people could buy one of the bricks being removed from the bricked-in windows for \$100 or, for \$250, they could have their names carved on the bricks, which were then installed in a new garden. In 2008, after eight years of fundraising, piecemeal restoration, and a string of temporary occupancy permits, the Town Hall Theater officially reopened.

The renovated Town Hall Theater has 232 seats, making it one of the smallest theaters in Vermont. It hosts 165 events annually. Many of the events are produced by one of four resident companies – the Opera Company of Middlebury, Middlebury Actors Workshop, Middlebury Community Players, and the Made in Vermont Chorus. The theater plans to add two additional resident companies within the next few years – a children’s theater and an orchestra. It also books outside performers, presents film, and offers live HD broadcasts of Metropolitan Opera and National Theater of Great Britain performances. It leases space to a local dance instructor who offers four classes each week there for children and adults. And, it rents the theater for a variety of private functions. Doug Anderson, the Town Hall Theater’s executive director, says “When we’re dark, we’re losing money – we can’t afford it. I would much rather rent the place out to a bunch of fishermen, as we did recently, and make a little money that night.”

The theater has an annual budget of \$320,000 – but each presentation is budgeted separately, so production costs (which vary considerably from year to year) are not included in this. Of the \$320,000, roughly 79 percent is used for staff salaries, 14 percent for building expenses, and the remainder for miscellaneous expenses. While many small theaters raise roughly half of their revenues through ticket sales and half through fundraising (memberships, donations, grants, etc.), only one-third of the Town Hall Theater’s income comes from ticket sales. Almost 60 percent comes from fundraising, and the remainder (about nine percent) comes from concessions and other sales.

Because it depends so heavily on fundraising, the Town Hall Theater continues to find creative ways to raise money. Among its fundraising tools and activities:

- **Bequests:** In 2012 the theater established an endowment fund, The Town Hall Theater Endowment. The endowment fund is managed by the Vermont Community Foundation. The theater’s board and volunteers actively seek bequests from community members for the endowment, and they ask people who make bequests to make a statement that they can then use to encourage other people to leave the Town Hall Theater in their wills. These statements help personalize the bequest experience and have been effective in securing additional bequests. An example:

“An early community player, both as an actor and director, I shared the dream that one day the Players would have a theater they could call ‘home’. The Town Hall Theater is the answer to that dream. I hope my bequest will help that dream survive and prosper.”

- **Wish list:** Each year, the theater publishes a wish list of items it needs, encouraging supporters to make a donation for a specific item. The theater’s currently wish list includes items ranging from \$50 for a microphone stand to \$2,000 for video monitors for the green rooms and dressing rooms.
- **Membership campaigns:** Memberships have always been an important part of the Town Hall Theater’s fundraising, with membership levels ranging between \$50 and \$2,500. But, every few years, the theater organizes a special membership campaign to attract new members. In 2009, for example, the theater built a membership drive around a King Kong theme. They used the slogan “Be Part of Something Big” and designed a campaign poster like a classic movie poster – but with King Kong climbing up the theater building, rather than the Empire State Building. They mounted a model King Kong on the side of the theater, with their membership goal of 500 members (in a town of 8,000) posted at the top of the building. As the number of members grew, they moved Kong further up the building. They kicked off the campaign with a screening of the original 1933 movie, with 25-cent admissions tickets.
- **Special fundraising events:** The theater organizes a series of fundraising events throughout the year. A portion of the profits from certain events is designated for the theater’s general

operating budget. It has also continued its successful series of small, intimate events in private homes, the format that worked so well in the mid-2000s, when the theater was raising money for the building's rehabilitation. For example, its annual Christmas event usually begins with small parties in private homes, with someone reading a Christmas short story, followed by a Christmas parade and acoustic concert at the theater.

- **Donor recognition:** The theater is very conscientious about recognizing its major donors. So, for example, it invites all its \$1,000+ donors to cocktail parties every three months, where it gives donors previews of upcoming shows.

PROFILE: STRATEGIC EVOLUTION

COMMONWEAL THEATRE

Lanesboro, Minnesota (pop. 743)

Several decades ago, downtown Lanesboro, Minnesota's economy was suffering. Eric Bunge, one of the cofounders of the town's Commonweal Theatre, says that when the theater was launched in 1989 the downtown was practically vacant. "Almost every building on this street was for sale. You could have had any one of them for \$10,000."

Lanesboro decided to reverse its downward economic spiral by using the arts as its primary community economic development strategy, and the Commonweal Theater is a central component of its strategy. The theater was launched in 1989. Since then, it has pursued a deliberate path to expand its programming and its audiences. Sometimes, it has done so at the request of town officials and tourism representatives who recognize the theater's key role in reversing the downward spiral (the theater plays a vital role not just in attracting visitors and building traffic for restaurants and other businesses but also in shaping public perception of Lanesboro). Sometimes, it has done so in order to reach its own artistic goals.

The theater began when the Lanesboro Arts Council approached Bunge and two others and asked them to create a theater as part of the community's arts-based economic development strategy. That year, the new theater produced two shows – "Crimes of the Heart" and "A Midsummer Night's Dream" – over the course of eleven weeks.

The theater's operating model differs slightly from those of most small, rural downtown theaters. It is primarily a presenting theater, although it also does steady business as a rental facility. But, rather than drawing primarily from the community and region for its production staff, it recruits and attracts artists from throughout the country. And it requires its artists to take on front or back-of-house responsibilities, like selling tickets, building sets, or running the light board, in addition to their acting, directing, or other presenting roles.

Since its launch in 1987, the theater has steadily and deliberately launched a new initiative every year or two:

- In 1991, it began a student matinee program.
- In 1992, a two-week-long immersive training program for local high school students.
- In 1993, it modified its repertory season at the request of the town council, putting it on a rotating schedule that made it possible to reach more patrons (particularly seasonal visitors).

- In 1995, the Lanesboro Radio Company, which produces a regionally-broadcast dramatic radio program, became part of the theater.
- In 1996 the theater created its first touring production, performing in Minneapolis and Red Wing, Minnesota.
- Between 1996-1998 the theater developed a script and produced a play about farm families in the Lanesboro area; in 1998, it presented the completed production.
- In 1997, the theater began collaborating with Elderhostel and Winona State University to offer workshops to older and retired adults.
- In 1998 it launched an annual Ibsen Festival, attracting a growing audience of scholars and Ibsen enthusiasts from around the country and around the world.
- In 2000, the theater launched a New Play Series.
- In 2001 it launched an Artists Residence program, offering housing and production support.
- From 1998 to 2007, the theater raised money for a new 186-seat \$3.5 million facility – The Commonweal – which opened in July 2007.

The Commonweal currently offers six repertory performances annually, with more than 70 shows, and with an annual budget of \$750,000 and attendance of over 22,000 each year. It has 1,500 subscribers – just slightly less than *twice* the town’s population. One-quarter of its shows sell out.

PROFILE : BUILDING AN IMAGE

FLOYD COUNTRY STORE and SUN MUSIC HALL

Floyd, Virginia (pop. 429)

Residents of Floyd, a tiny town in the Appalachian Mountains, have always had a strong appreciation for bluegrass and mountain music. But, over the past two decades, Floyd's love of music has transformed the community into a culturally rich economic powerhouse, with music spilling out of performance venues, onto the streets, and into shops and restaurants.

The "Floyd Phenomenon", as people have begun calling Floyd's economic transformation, began when Woody Crenshaw, a local business owner, bought the Floyd Country Store (est. 1910) and began inviting local musicians to play there on Friday nights. His goal was to make the Country Store a place where musicians would feel comfortable hanging out, where they could casually jam with other musicians. There was no admission fee; people would simply wander in and listen to the music.

Soon, Floyd's Main Street was crowded with people milling around on Friday nights. And, soon after that, a downtown restaurant opened The Sun Music Hall in the building adjoining the restaurant, one of several buildings from a defunct downtown textile mill. The Sun Music Hall quickly became a popular and beloved performance space, hosting a monthly contra dance, a busy calendar of touring performances, a periodic skit night, and occasional poetry slams. When the restaurant decided to close, a group of worried residents pooled their money, created a limited liability company, and bought it, reopening the restaurant as the Dogtown Roadhouse and keeping the Sun Music Hall in operation.

The Sun Music Hall and the Floyd Country store are not the only performance venues in town. The June Bug Center, which evolved from the Floyd Theater Group (an organization that hosted plays and skits in the 1980s and 1990s), is a multi-function community space with a small black box theater, an after-school enrichment program and an Aikido/TaekwonDo studio. Most of the town's dozen or so restaurants set aside space in a corner for impromptu performances. Even the town's most upscale restaurant, the Oddfellas Cantina, hires a classical guitarist to play during dinner.

How can a town of 429 people support so many arts venues? There are many different opinions, but most people seem to agree that there are several reasons:

- The town's rural mountain setting has made it relatively self-sufficient.
- Residents have gradually shaped a culture that values social activity (like jamming with neighbors) over more isolated activities, like watching television.

- Older people enjoy sharing their musical knowledge and traditions with young people.
- The community's long-time residents embraced a small influx of newcomers from a defunct 1970s commune who brought new ideas to town.

The town is about an hour from Roanoke, the closest major city (pop. 97,000) and from the Virginia Polytechnic Institute in Blacksburg (pop. 42,000), so it is within reach of a large number of day visitors, and this market has been essential to Floyd's success, making it possible for the town to support businesses and arts venues that wouldn't otherwise be as viable.

The town has gradually built on its reputation as a friendly, easy-going, music-loving community, adding activities, businesses and events that reinforce its image:

- Friday Night Jamboree takes place in the Floyd Country Store every Friday night.
- The Sun Music Hall hosts a popular contra dance every other Saturday night.
- Every summer, the community hosts FloydFest, a four-day festival of music and arts. Launched ten years ago, FloydFest now attracts more than 10,000 visitors (most of whom camp out) and features both local talent and nationally known performers (its 2014 roster includes Ben Harper, Lauryn Hill, Ziggy Marley and Thievery Corporation).
- Impromptu musical performances spill out onto downtown street corners almost every Saturday, with many locals stopping by to jam for a song or two.
- In 1995 a group of Floyd residents decided to convert a historic dairy barn into an arts center. Over the course of eight years the community raised money for the project; opening it as the Jacksonville Center for the Arts in 2003 (Jacksonville was the town's original name). The Jacksonville Center offers classes in pottery, blacksmithing, papermaking, and other craft skills; since 2005, it has offered Virginia's only residential crafts school.
- A number of music and arts-related businesses have cropped up in Floyd, expanding its foothold in music and arts. These include a custom banjo maker; a recording studio specializing in bluegrass, gospel, blues, rock, and reggae; a book and CD store that claims to offer the largest selection in the world of bluegrass and old-time recordings and books; a music studio offering lessons in piano, organ, voice, and music theory; and a music school (upstairs above the Floyd Country Store) that offers instruction in bluegrass and mountain music.
- In 2013, Floyd was chosen to host the inaugural Blue Ridge Music Festival, sponsored by the Virginia Commission for the Arts, National Endowment for the Arts, Roanoke Symphony Orchestra.

A U D I E N C E D E V E L O P M E N T + E N G A G E M E N T

A theater's audience development activities are (or should be) integrally intertwined with its marketing, programming and fundraising activities. When audience development activities are successful, ticket sales grow, contributions increase, partnerships expand and the number of people who feel connected to the theater multiplies. New patrons can lead to new types of programming. New partnerships can lead to new potential donors. New contributors can lead to new audiences.

But, attracting and growing audiences is becoming increasingly difficult. For the past decade or two, theaters and other arts institutions throughout the United States have seen attendance drop. In a 2008 report on audience development, Christine DeVita, president of The Wallace Foundation, cited several concerning trends:

- The number of arts-related organizations in the U.S. is growing at a faster rate than demand for the activities they offer.
- There are more activities competing for Americans' leisure time today than ever before.
- The National Endowment for the Arts focuses on seven major art forms (jazz, classical music, opera, musical theater, ballet, theater and visual arts), and all of them have fewer participants now than ten years ago.
- With the exception of jazz and opera, the greatest declines in population are in the 18-46 year age group.

Subscriptions

Although they are now a routine component of audience development initiatives, subscription sales have only been around for half a century or so. Subscription sales were primarily the brainchild of the Ford Foundation's McNeil Lowry and of Danny Newman, a Chicago-based communications consultant, who envisioned subscribers providing a stable base of financial support for nonprofit theaters, making it possible for theaters to spend more time on artistic development than on ticket sale and fundraising. Newman wrote *Subscribe Now! Building Arts Audiences Through Dynamic Subscription Promotion* (1977, Theatre Communications Group), still widely considered the most important book on subscriptions.

But many theaters and theater organizations – including Theatre Communications Group, which published Newman's book – have found that people are now more likely to buy single tickets than to buy subscriptions. This is particularly true of younger people, who are much more inclined than other generations to be more spontaneous in planning their activities and therefore less likely to buy advance tickets.

In its *Theatre Facts 2011*, an annual survey of performing arts theaters, Theatre Communications Group found that subscription attendance dropped 16 percent that year, with subscription revenues dropping by 11 percent (18 percent, adjusted for inflation). These are alarming statistics. TCG also found that *current* subscribers continue to renew: “If we focus only on productions offered on subscription, subscribers filled 32 percent of the capacity in 2011”, the report states. TCG concluded that the problem is essentially the need for a new subscriber acquisition model based on careful analysis of current subscribers, current single-ticket buyers, and current non-attenders.

The National Arts Marketing Project points out that about 60 percent of new theater subscribers do not renew their subscriptions. To retain them, it recommends giving first-time subscribers lots of care and attention the first year they subscribe. It suggests that theaters track them separately in their databases so that it is easier to send them special messages (e.g., to help them gradually become more familiar with the theater).

Some examples of successful subscription programs, and variations on subscriptions:

- In 2011, A Contemporary Theatre (ACT), in Seattle, began selling ACTPass, a membership-like card that gives pass holders a seat at any of ACT’s performances, depending on seat availability, for a monthly fee of \$25. The annual cost is the same as ACT’s typical subscription (\$300/year), but it gives pass holders schedule flexibility, they do not have to select dates in advance. The theater’s executive director, Gian-Carlo Scandiuzzi, says that it also feels like a better value to pass holders. “We hear, ‘This is great because now I come for free’,” Scandiuzzi says. “If you spend \$50 on a show, you think, ‘Was it worth it?’ But that idea is going away because patrons don’t have a financial transaction at the theater. They flash their pass and enjoy the show for what it is. Even if they don’t care for the show, they still won’t feel as though they’ve wasted what’s in their wallet.” ACTPass holders can also use their cards for concession discounts. Scandiuzzi reports that, for the theater, the monthly fees provide steady income throughout the year, helping alleviate short-term cash-flow problems.
- The Joffrey Ballet doubled its subscriber base in 2010 by selling a limited number of subscriptions through Groupon, and 30 percent of those who bought subscriptions renewed their subscriptions the following year. In an article in *The Washington Post*, the Ballet’s executive director, Christopher Clinton Conway, said, “These are truly seats we would never have sold. We were not cannibalizing our revenue.”
- The Barter Theatre (Abingdon, Virginia) offers five season passbooks:
 - The **5 to 30 Pass** offers a ticket to any four of the Barter’s performances for people between five and 30 years of age for \$92.

- The **Earlybird Pass** offers a ticket for any six of the first 12 shows of the season, for \$144.
- The **Value Pass** offers six tickets that can be used Sunday-Thursday (\$168).
- The **Anytime Pass** provides six tickets that can be used anytime (\$198).
- The **Porterfield Pass** offers one ticket for every main stage performance, plus six tickets for Barter Stage II, a historic former Methodist church that the Barter Theatre acquired in 1961 (\$280).

Group sales

Different theaters seem to have different opinions about whether to offer group sales or not. Even within the group of seven Iowa theaters that participated in Main Street Iowa's historic opera house initiative in 2013, several routinely offer group sales, while several others have never done so. But, most small US theaters do offer group sales. Group sales can help theaters reach new audiences, bring in revenue before a show's run begins and fill seats that would likely otherwise be empty.

The theaters that seem to be most successful with group sales (or that express greatest satisfaction with group sales) are those that seek out unconventional groups, such as book clubs, birthday parties, family reunions, social mixers, and neighborhood groups and that offer discounted group tickets for groups as small as ten people.

A few group sales examples and practice points from historic downtown theaters:

- The Howard Theatre (Washington, DC) offers an unlimited non-alcoholic beverage bar and dedicated wait staff for groups as small as ten.
- The State Theatre, in State College, Pennsylvania, offers group sales to groups with 20 or more people. Groups receive a 20 percent discount off regular ticket prices for most performances (10 percent for seniors and students, who are already eligible for discounted tickets), with two free tickets for every 30 group tickets purchased. Groups who purchase tickets before individual tickets go on sale receive priority seating.
- The Cottage Theatre (Cottage Grove, Oregon) offers a ten percent discount for groups of five to nine people and a 15 percent discount for groups of ten or more.
- Mad Cow Theater offers multi-show discounts for groups that book more than one show at a time, typically a 20 percent discount for the first show and a 30 percent discount for the second show.

New audiences

In *A New Framework for Building Participation in the Arts*¹, authors Kimberly Jinnett and Kevin McCarthy recommend reaching new audiences using one of three tactics – broadening participation, deepening participation, or diversifying participation, depending on the particular population the theater is targeting. Jinnett and McCarthy surveyed over 100 theaters and found that most of them use the same basic tactics to expand patron pools by increasing participation. They found that the problem, instead, was that they did not know which tactics were most effective for which types of people. They recommend these rules of thumb:

- For people not inclined to participate in the arts (e.g., people who tend to believe that the arts have little value for them), tactics to diversify participation are most effective. For these people, the biggest challenge is to reverse negative impressions of the arts (e.g., teenagers who believe that an “opera house” is for opera).

Best practices:

- Make connections between activities they already enjoy (such as sports, television, fashion, food etc.) and arts activities.
- Emphasize the theater’s role as a venue for social activity.

In almost all communities, this group – the group not currently participating in the arts – is the largest *potential* market for the theater.

- For people who *are* inclined to participate but who are not currently involved, tactics to broaden participation are most effective (e.g., making it logistically easier for them to participate).

Best practices:

- Identify and offer solutions to logistical barriers (e.g., lower ticket prices; childcare).
- Offer programming at different times of day.

- For people who currently participate in the arts, tactics to deepen participation are most effective (e.g., expanding their knowledge of the arts and strengthening their sense of connection to the theater).

Best practices:

- Offer pre and post-performance discussion groups.
- Send in-depth information about the performance beforehand to enhance ticket buyers’ knowledge about the event.
- Offer social events to enhance the feeling of inclusion in the theater.

Some examples:

¹ http://www.rand.org/content/dam/rand/pubs/monograph_reports/2005/MR1323.pdf

- The McPherson Opera House (McPherson, Kansas) offers a bring-a-friend promotion for its movie nights every other Thursday. Tickets cost \$5.00, and ticket purchasers can bring a friend for free.
- ACT (San Francisco) connected with a nearby restaurant to promote “A Christmas Carol”, which the theater was gearing up for a two-week holiday run. The theater sponsored a contest to send an entire family to a Sunday matinee of the show, followed by a Dickens-era English-themed dinner, accompanied by the actor playing Scrooge, at the restaurant. The restaurant offered the special themed dinner throughout the run, promoted by the theater in its emails, flyers and advertisements.
- Center Stage (Baltimore) promoted “Stones in His Pocket”, a play about two men in an Irish bar, by distributing coasters advertising the play in Irish bars throughout the Baltimore area. Ticket-buyers who brought the coaster to the play could use it to buy a pint of Guinness for two dollars.
- A growing number of theaters, including the Norma Terris Theatre (Chester, Connecticut), Guthrie Theatre (Minneapolis), and the Orpheum (Omaha) to name a few, reserve a special seating section in the back of the theater for people interested in live-Tweeting the performance. The Providence Performing Arts Center (Providence, Rhode Island) offers Tweet seats for free, finding that doing so generates additional interest in the performance and the theater.

“We’ve still got TWEET SEATS available for the Dec 4th performance of MEMPHIS! Email hmcguirl@ppacri.org. Space is limited so act fast!!”

- PPAC (@ProvPacRI) November 14, 2012

In some instances, the Twitter conversation is moderated (as was the case with the Goodspeed Opera House’s production of “Hello! My Baby”, in which the conversation was guided by the theater’s marketing manager, Elisa Hale. Opera Omaha makes free Tweet seats available during the final dress rehearsal of each production. Most theaters offering Tweet seats ask that Tweeters follow certain guidelines, like silencing phones, dimming screens, and focusing on encouraging conversation, rather than making negative comments.

- The Theatre Communications Group’s “Free Night of Theatre” began in 2005 in three cities, with the goal of attracting new audiences and broadening community appreciation for theater arts. More than 700 theaters now participate in the national program. In 2008, TCG commissioned a study to measure the event’s impact and to see if it was meeting its goals of attracting infrequent attendees of theater, young people and more diverse patrons. TCG found that the Free Night of Theatre met all its major goals. For example, 78 percent of the people receiving a free ticket reported that they had gone to a theater since the program. Of these people, 42 percent consider themselves infrequent theater attendees (going less

than two times in the past year). While some of the participating theaters were afraid that giving away tickets would discourage people from buying full-price tickets later, TCG found that, when participants next attended the theater, 40 percent bought full-price tickets and nine percent bought subscriptions (the remaining 51 percent bought some sort of discounted ticket, such as student or senior tickets).

- Chad Bauman, the director of communications for Washington, DC's Arena Stage has developed a marketing approach that involves inviting "initiators" to special previews of new performances. Bauman defines an "initiator" as someone who is likely to talk about the show with others and as someone who not only has a large number of followers on social media sites like Facebook or Twitter but who initiates and actively engages people in conversations there. Bauman invites these people to a small, exclusive preview before each new show, giving them a behind the scenes view of the whole production and doing his best to make the preview feel like a very special event. He gives each person a "5 Ways to Spread the Word" flyer and discount coupons for an upcoming performance. A couple of days after the preview, he emails each of the initiators a personalized thank-you message, reiterating the "5 Ways". Bauman reports that, while the average email open rate for messages promoting a show is typically 18-20 percent, the open rate for Arena's initiators' email messages is 25 percent. He says that they target different types of initiators for different types of performances – so, for example, the theater might seek out people who can reach tourists for one production, then people who can reach teens for another production.

Some best practice suggestions for developing new audiences:

- **Tailor marketing strategies to specific audiences:** Use different marketing strategies for different audiences – even for the same performance. Albuquerque, New Mexico's Working Classroom found that young people bought tickets to performances when performances were advertised in a local independent weekly newspaper, while older generations relied on the community's daily newspaper for ticket information.
- **Focus marketing tightly on specific types of audiences:** Some theaters report that, by focusing less on increasing numbers and focusing more on targeting specific types of audiences, they have ultimately been able to broaden their marketing bases.
- **Commit to multi-year strategies:** While a theater might succeed in persuading someone not inclined to patronize a theater to buy a ticket once, turning that person into a regular theater-goer is considerably more difficult and usually requires careful cultivation over a period of years. The Seattle Repertory Theatre launched an initiative to persuade first-time ticket-buyers to buy a ticket for another performance that season. Their marketing focused simply on the message "Come back this season", and they were able to persuade 11 percent of first-time ticket-buyers to do so. They did not ask these people to subscribe or to make a donation; they kept their message simple and direct. In the second year of their campaign, they offered "Come (back) to three plays for \$99". Again, they did not even mention

subscriptions or contributions. They were able to persuade 30 percent of their target group to buy the three-play package. In the third year, they asked their target group to subscribe, being careful to pitch the subscription more as a customer service than a sale. Eight percent of their target group bought subscriptions (versus only two percent of other first-time attendees). In year four, they asked the new subscribers in their target group to renew their subscriptions, and an amazing 81 percent did so.

Young audiences

Some examples of successful programs designed to attract young audiences:

- Salvage Vanguard Theatre (Austin, Texas) has recorded and released CDs of songs from several original musicals it has produced, generating buzz before the musicals even open.
- The Sheridan Opera House (Telluride, Colorado) has a Spotify feed of songs from upcoming Opera House performers on its website (www.sheridanoperahouse.com).
- In 2013, the Stratford Festival (Stratford, Ontario) offered jump-the-line tickets to its Facebook fans using TN Social Ticketing, a Facebook ticketing app. More than 3,600 people downloaded the app, and the Festival increased its revenues by \$92,000.
- The Theatre Communications Group's Audience (R)evolution initiative studies, promotes and supports audience engagement models, with particular emphasis on developing younger audiences. The initiative, which evolved from an earlier program called Future Audiences, has provided over \$7 million in grants to help theaters attract younger audiences. Some examples of the young audience development activities (R)evolution has supported:
 - Barrington Stage Company (Pittsfield, Massachusetts) received a grant from TCG to launch Barrington Stage 2.0, a series of activities and initiatives targeting people under 35. It includes a free membership program - #bsc35 – that offers ticket discounts; an iCritic booth in the lobby; and expansion of Barrington Stage Company's social media presence.
 - New Paradise Laboratories (Philadelphia) is an experimental ensemble that produces edgy productions that make heavy use of new technology to enhance visual imagery and create illusions that force audiences to re-think what they see. NPL used its grant from TCG to help build FRAME, an online performance platform that lets audiences collaborate with performers in shaping performances. FRAME's productions include "Fatebook: Avoiding Catastrophe One Party at a Time", in which audiences weave through a series of suspended screens on which live-action Facebook-like posts are projected, and "Extremely Public Displays of Privacy", whose three acts take place online (Act 1), as a self-guided podcast-based walking tour in downtown Philadelphia (Act 2), and as a live performance in a theater.

- Epic Theatre Ensemble (New York) developed Gateway, a mobile theater, to bring free productions to young, first-time theater attendees.
- Woolly Mammoth Theatre Company (Washington, DC) has used technology in its lobby to attract the attention of young people.

There is a helpful LinkedIn discussion group – “Regional Theatre Group Sales and Audience Development” – where theater staff and volunteers exchange audience development ideas (www.linkedin.com/groups/Regional-Theatre-Group-Sales-Audience-2606005).

A U D I E N C E R E S E A R C H

Learning more about a theater's current ticket buyers and potential ticket buyers is crucial to finding ways to develop new audiences, retain current audiences, and increase audience involvement – particularly given the changing preferences of young audiences, in particular.

There are many possible ways to gather information. In a 2005 survey of over 100 theaters, arts researchers Kimberly Jinnett and Kevin McCarthy found that almost all of these 100-plus theaters gather information from participants through five primary means:

Informal means:

- Staff discussions
- Community discussions
- Community advisory committees

Formal means:

- Surveys
- Focus groups

Informal research is easier to conduct than formal research – you talk with theater patrons, people in the community, and community organizations and gather ideas and information from them. But people might be inclined to tell you what they think you would like to hear, rather than what they really think and feel. Formal research is more difficult to conduct and, if you hire a research firm or consultant, it can be more expensive - but it provides invaluable information.

Audience surveys: Audience surveys offer critical information on the demographic characteristics, programming preferences, and price-point sensitivity of a theater's *current* patrons. They are therefore most useful for retaining a theater's current audiences.

A few recommendations for audience surveys:

- Gather some basic demographic information about survey respondents by asking them about their age category, gender, household income range and place of residence. Ask for this information at the end of the survey.
- Include a check-all-relevant-boxes question asking what other events survey respondents have attended *at this theater* within the past two years. This could provide important information about the demographic characteristics of people who patronize different types of events at the theater.

- Include a open-ended question asking what other performing arts events survey respondents have attended within the past year, whether at this theater or another theater or performance venue.
- Train ushers to encourage people to complete the surveys – and to have pencils on hand.

A few examples:

- TheatreWorks New Milford, in New Milford, Connecticut, conducts a brief online survey² that can be completed in less than five minutes. The survey asks for feedback not just on the production the person just watched but also on how comfortable the theater is, how convenient parking is and other characteristics of the overall experience of visiting the theater. It also asks respondents to provide information on how often they attend theater events and on which theaters they visit. It offers an incentive, also – by providing their names and email addresses, respondents can win tickets to upcoming productions.
- The Hampstead Theatre, north of London, conducts a targeted survey of patrons under 26 years of age³. Among its questions: “What prevents you from going to the theater?”

Audience surveys can provide valuable guidance not only on programming preferences but also on other ways the theater might better meet the needs and fulfill the interests of its current customers. The Cutting Ball Theatre, an avant-garde community theater in San Francisco, found in its surveys that patrons did not always understand their productions. The theater began sending email messages to ticket purchasers in advance of the show, providing more information about the production and posing thought-provoking questions, and launched a discussion series in conjunction with each production.

Non-audience surveys: Audience surveys provide very valuable information on the demographic characteristics and programming preferences of current theater patrons – but it is also important to find out about the interests and impressions of community residents and visitors who do *not* currently patronize the theater.

In *A New Framework for Building Participation in the Arts* (see “Audience Development”), Jinnett and McCarthy point out that, in order to know which tactics are likely to be most effective in building a new audience, the theater must understand why someone is not currently a theater patron – and, specifically, if it is because he or she has negative attitudes about the theater (e.g., teenagers who perceive an opera house to be elite or old-fashioned) or because he or she has logistical problems with participating (e.g., ticket prices are too high, or they would need childcare in order to attend performances).

² <http://theatreworks.us/survey.php>

³ <http://hampsteadtheatre.com/news/2013/06/survey-under-26-we-need-your-feedback/>

A useful publication on this topic is *Building Arts Organizations That Build Audiences*, published by The Wallace Foundation in 2012 and available online for free⁴. The publication summarizes discussions with winners of its Wallace Excellence Awards, a grant program that recognizes successful audience development initiatives. It includes all types of arts organizations (not just theaters but also museums, dance companies, and other organizations), and most of its examples are from six large cities – but these examples nonetheless include some good ideas for theaters in smaller towns. For example:

- Chicago’s Steppenwolf Theatre, which is known for presenting edgy and challenging plays, learned through audience research that most of its frequent patrons consider themselves to be lifelong learners. With this information, Steppenwolf began offering conversations after each performance, coaching participants to talk about questions they have about the play. In the two years after the theater began offering post-play discussions, the number of non-subscribers buying tickets to more than one performance per season grew by 61 percent.
- The Pacific Northwest Ballet organized a series of focus groups with teenagers to ask for their reactions to the company’s production of “The Nutcracker”. The teens gave them harsh, blunt feedback on everything from ticket pricing to advertising design (which they called “bad Photoshop”). As a result of these focus groups, the Ballet launched an initiative to change teens’ negative stereotypes about ballet, offering teen-only events, inviting teens to watch rehearsals, seating teens in good seats (rather than in the most inexpensive seats in the theater), redesigning the website and training ticket booth and concession sales volunteers and ushers to give teens an especially warm welcome to the theater. One of the most successful components of the initiative involved launching a young critics workshop, teaching teens about critical feedback and inviting them to blog their performance reviews on the Ballet’s website.

There are a number of ways theaters might survey people who do not currently visit the theater. Online survey tools like SurveyMonkey make it easy to design and post surveys, with the survey site address circulated through email lists, news media, newsletters and other sources. For those without computer access, the theater can make paper copies of the survey available. If the theater wishes to obtain survey responses that represent the overall population of the community or region, it should include some questions about the demographic characteristics of the survey respondent. It can then compare the demographic characteristics of survey respondents with those of the overall area, soliciting additional responses from targeted groups to round out the respondent group. And/or, rather than surveying the entire community, a theater might conduct surveys of one or more specific groups – like teenagers, young parents, seasonal visitors or downtown workers.

⁴ <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf>

Focus groups

Focus groups bring together a dozen or so people with a skilled facilitator to learn about the group's opinions about a topic. Groups usually consist of people with similar characteristics, and the facilitator asks the group a series of questions about their perceptions, opinions, attitudes and ideas about the topic.

It is important to find a skilled facilitator – someone without personal bias who can guide the conversation, ensuring that the discussion is not dominated by one or more people, that it stays on topic and that it answers most or all of the key questions for which the focus group is being conducted.

Several years ago a journalism class at the University of Wisconsin/Oshkosh conducted community surveys (online, using SurveyMonkey) and focus groups to help develop a marketing plan for Oshkosh's historic Grand Opera House, which was then in the process of being rehabilitated. The students' work was invaluable in helping the theater, whose programming and events are shaped by many of their discoveries.

Resource:

Britain's Independent Theatre Council has published a thorough handbook, *Capturing the Audience Experience: A Handbook for the Theatre*, on conducting audience research, available online⁵ at no cost. It focuses primarily on programming, rather than on the experience of the theater facility or the overall experience of visiting a theater.

There are a number of guides for conducting focus groups available online, including one prepared by Rowan University⁶ and one by the University of Wisconsin⁷.

⁵ <http://www.itc-arts.org/uploaded/documents/Theater%20handbook.pdf>

⁶ <http://www.rowan.edu/colleges/chss/facultystaff/focusgrouptoolkit.pdf>

⁷ http://www.uwsuper.edu/cipt/exsite/upload/Focus_Group_Guidelines.pdf

B L O C K B O O K I N G

When a group of theaters books a performance together, the theaters usually save money, since performers and production companies are often willing to lower their per-theater prices with the guarantee of being able to offer several performances within the same region. But block booking offers plenty of other benefits. For example, block booking makes it possible for theaters to bring a wider range of performances to their communities. It helps them develop ongoing relationships with a larger number of performers and production companies. And, it strengthens the ongoing working relationships between theaters.

During a webinar on block booking conducted for historic theaters in seven Iowa Main Street communities in December 2013, webinar instructor Jan Sawyer (former executive director of the Rialto Theatre in downtown Loveland, Colorado) offered several key guidelines for block booking:

- Actively communicate with one another about your programming schedules, plans and goals.
- Include other theaters within the region – not just in Iowa but in neighboring states, as well.
- Talk with colleges and universities that might serve as the anchors for a booking block within the region. Colleges and universities often book performers who might then be open to booking performances at smaller venues within the region.
- Get involved in regional presenter organizations, particularly Arts Midwest. Arts Midwest organizes state-by-state meetings in conjunction with its annual conference (usually held each September) so that theaters can work on block booking together.
- Develop relationships with national and regional booking agencies.
- Enter into all booking relationships with honesty and integrity. Never renege on an agreement.
- Negotiate!
- Have patience - it takes time to get going.
- Don't let booking agents or other venues pressure you into booking a performance that isn't a good fit for your theater or your community.
- Don't *ever* pull out of a block after you have committed to it.

Some block booking examples:

- The Fox Theatre in Atlanta was instrumental in creating Georgia Presenters, a statewide block booking consortium. Any nonprofit theater that presents three or more professional touring artists or shows annually can join the consortium, whose members include theaters in neighboring states. Members have access to an annual presenters showcase, a website where theaters can post information about performances they are considering booking, and occasional training workshops on topics of interest to staff and volunteers of historic theaters. The consortium is managed by the Fox Theatre Institute, a subsidiary of the Fox Theatre.

- The Kansas Historic Theatre Association, a nonprofit organization, informally facilitates block booking among its members.

- Some state arts councils, such as those in Mississippi and Arkansas, help performing arts presenters coordinate their programming through block booking.

BOARDS + COMMITTEES

This topic could fill several books and manuals – and, of course, there have been hundreds of books published on nonprofit board and committee management, including some specifically on theater management.

There are a number of things common to most (if not all) nonprofit boards of directors which apply to the boards of historic theaters, also, such as:

- Determining the organization’s mission and priorities
- Establishing fiscal policies, budgets and financial controls
- Setting policies for the organizations operation
- Developing strategic, fundraising, marketing and communications plans to advance the organization’s agenda
- Creating, providing guidance to, and participating in committees to carry out the organization’s agenda
- Hiring and evaluating staff
- Ensuring that the organization has sufficient funding to accomplish its mission

For historic theaters, there are a few specific things to keep in mind:

- The skills needed to rescue and rehabilitate a historic theater are not necessarily the skills needed to operate a performing arts center. Once a historic theater has been rehabilitated and reopened, it will have a continuing need for some board members with the skills to maintain a historic building – but it will also need board members knowledgeable about theater programming, audience development, marketing and other aspects of performing arts center administration.
- In communities in which there has been no major, active performing arts facility for a number of years, a generation or more of residents might have no experience of live performances and might be unsure of or oblivious to the ways in which a theater can enrich their lives and benefit the community. In places like this, one of the board’s challenges will be not just to provide programming of value to the community but also to establish (or reestablish) the theater as a vital part of the community.

And, the boards of directors of emerging theaters (theaters that have recently been rehabilitated and reactivated) face somewhat different challenges than those of established theaters. For example, the boards of emerging theaters need to create the policies, committee structure, membership structure and other fundamental tools that the theater will need in order to take root in the community and grow. The boards of established theaters have fewer operational issues to deal with, but they often have greater responsibilities for raising money, evaluating and adjusting programming and developing new audiences.

There are many variations on committee structure among historic theaters. In general, historic theaters need committees that can handle the following major responsibilities:

- Maintaining the building
- Determining programming
- Marketing (both the historic theater itself *and* the theater's programming)
- Managing the theater's finances
- Identifying and recruiting board and committee candidates

There are one or two core responsibilities that are sometimes handled by committees but that are more often handled by the board itself, such as fundraising and long-range planning.

For both boards and committees, it is good practice to choose people with a diversity of skills and interests and who, to the extent possible, reflect the demographic characteristics of the community. It is also wise to seek out and include people who represent the audiences the theater is trying to develop.

There are many theories about and approaches to selecting good committee members. One approach that seems to work well for historic theaters is to try to get a mix of people with the following work habits:

- "Affiliators": People who enjoy being around other people and working in a group
- "Achievers": People who prefer working alone and can be relied upon to complete specific tasks thoroughly and efficiently
- "Power people": People who have the power (or access to the power) to expedite things

Halsey and Alice North, of The North Group, developed the following list of board commitments for the Maui Arts and Cultural Center and recommend that members of theater boards make the following commitments:

- Know, respect, uphold and support the theater's mission, goals and programs
- Attend board meetings regularly
- Serve on at least one committee each year
- Participate in fundraising activities, including special events
- Subscribe to and attend many of the theater's series events each year
- Make an annual financial gift to the theater at a level that is personally significant
- Support any other fundraising campaigns of the theater in addition to the annual commitment (100 percent board participation is critical to every campaign)
- Be a good will representative for the theater and its activities in the community
- Understand the budget and finances
- Enjoy the opportunity to participate on the board
- Enjoy the opportunity to network, host, and entertain friends, business associates and other leaders in the community

- Be fully informed about the responsibilities, time commitment and the organization before accepting a board member position
- Have opportunities for orientation and continuing board training in order to function effectively as a board member
- Be kept fully informed through accurate financial and management reports, regularly presented, and thorough briefings by staff about the operation of the organization
- Expect that time will not be wasted by lack of planning, coordination, and cooperation within the organization or within the board
- Be assigned worthwhile and challenging tasks with the freedom to use existing skills or develop new ones
- Be recognized appropriately for my work and involvement as a board member
- Have fun!

Resource:

BoardSource.org has an extensive library of publications and sample/template documents for boards of directors, including publications on fiduciary responsibilities, bylaws, policies, legal/compliance issues, board member recruitment, and tax exemption. Many of its publications are free.

CHART OF ACCOUNTS

A recommended accounting chart of accounts for theaters:

Account number and description	Type
1000 · Petty cash	Bank
1005 · Cash - Registers	Bank
1006 · Cash - Other	Bank
1010 · Checking account	Bank
1030 · Savings account	Bank
1045 · Undeposited Funds	Bank
1055 · Checking - (restricted funds)	Bank
1100 · Accounts receivable	Accounts Receivable
1140 · Theater Rental	Accounts Receivable
1150 · Advertising	Accounts Receivable
1160 · Ticket Sales (consignments)	Accounts Receivable
1170 · Pledges	Accounts Receivable
1180 · Pledge Allow/Discount	Accounts Receivable
1190 · A/R Other	Accounts Receivable
1060 · Investment accounts	Other Current Asset
1255 · Utility Deposit	Other Current Asset
1300 · Concession Inventory	Other Current Asset
1400 · Prepaid expenses	Other Current Asset
1405 · Prepaid Interest	Other Current Asset
1410 · Prepaid Real Estate Taxes	Other Current Asset
1415 · Prepaid Expense - Other	Other Current Asset
1420 · Prepaid Film	Other Current Asset
1425 · Prepaid Artist	Other Current Asset
1430 · Prepaid Insurance	Other Current Asset
1435 · Prepaid Marketing	Other Current Asset
1450 · Prepaid Special Events	Other Current Asset
1460 · Accountants Prepaid Artists	Other Current Asset
1610 · Land	Fixed Asset
1620 · Building	Fixed Asset
1630 · Office Fixtures & Equipment	Fixed Asset
1640 · Office IT Equipment	Fixed Asset
1650 · Theatrical Equipment	Fixed Asset
1710 · Accumulated Depreciation - Land	Fixed Asset
1720 · Accumulated Depreciation - Building	Fixed Asset
1730 · Accumulated Depreciation - Office F&E	Fixed Asset
1745 · Accumulated Depreciation - Office IT Equip	Fixed Asset
1750 · Accumulated Depreciation - Theatrical Equip	Fixed Asset
1760 · Amortizable Asset	Other Asset
1780 · Accumulated Amortization	Other Asset

1790 · CIP Loan Fees	Other Asset
2000 · Accounts Payable	Accounts Payable
2050 · Event A/P	Accounts Payable
2100 · Accrued Expenses - other	Other Current Liability
2200 · Accrued Payroll	Other Current Liability
2300 · (Accrued) Sales Tax Payable	Other Current Liability
2350 · Deferred Rev - Restricted	Other Current Liability
2400 · Deposits Received	Other Current Liability
2410 · Gift Certificates - Deposits	Other Current Liability
2420 · Ticket Sales - Deposits	Other Current Liability
2430 · Box Office Fee - Deposits	Other Current Liability
2440 · Theater Rental Deposit	Other Current Liability
2450 · Special Events - Deposits	Other Current Liability
2460 · Sponsorship - Deposits	Other Current Liability
2500 · Payroll W/H	Other Current Liability
2505 · Fed Tax W/H - Employee	Other Current Liability
2510 · Local Tax W/H - Employee	Other Current Liability
2515 · FICA W/H - Employee	Other Current Liability
2516 · Employer FICA W/H	Other Current Liability
2520 · PA Tax W/H - Employee	Other Current Liability
2525 · EMST W/H - Employee	Other Current Liability
2530 · PUCF Tax W/H - Employee	Other Current Liability
2531 · Employer PUCF Tax W/H	Other Current Liability
2535 · Health Ins W/H - Employee	Other Current Liability
2540 · Sup/Wage Att - Employee	Other Current Liability
2545 · Other W/H - Employee	Other Current Liability
2800 · LOC	Long Term Liability
2810 · Bank Loan	Long Term Liability
2820 · Bank Loan	Long Term Liability
3000 · Unrestricted Net Assets	Equity
3100 · Temporarily Restrict Net Asset	Equity
3110 · Use Restricted Net Assets	Equity
3120 · Time Restricted Net Assets	Equity
3200 · Permanently restrict net assets	Equity
3210 · Endowment net assets	Equity
3900 · Retained Earnings	Equity
4000 · Ticket Sales	Income
4005 · Film	Income
4010 · Live Event	Income
4100 · Box Office Fee	Income
4200 · Concessions Sales	Income
4205 · Concessions Rebates	Income
4210 · Event Merchandise Net	Income

4300 · Theater Rental	Income
4400 · Advertising Revenues	Income
4450 · Program/Event Schedule Ad	Income
4500 · Program Sponsorship	Income
4600 · Programming Grant	Income
4900 · Interest Income	Income
4950 · Other Income	Income
5000 · Event Expense	Cost of Goods Sold
5002 · Agent Fee	Cost of Goods Sold
5004 · Film Acquisition	Cost of Goods Sold
5006 · ASCAP/BMI	Cost of Goods Sold
5008 · Artist Fee	Cost of Goods Sold
5010 · Hospitality	Cost of Goods Sold
5014 · Advertising	Cost of Goods Sold
5016 · Ad Production	Cost of Goods Sold
5018 · Single Event TV Ad	Cost of Goods Sold
5020 · Single Event Radio Ad	Cost of Goods Sold
5022 · Single Event Print Ad	Cost of Goods Sold
5024 · Event Advertising - Other	Cost of Goods Sold
5026 · Backline (on stage)	Cost of Goods Sold
5028 · Production Equipment Rental	Cost of Goods Sold
5030 · Outside Labor	Cost of Goods Sold
5032 · Technical Labor	Cost of Goods Sold
5034 · Event Parking	Cost of Goods Sold
5036 · Event Security	Cost of Goods Sold
5038 · Event Shipping/Postage	Cost of Goods Sold
5040 · Misc Event Expense	Cost of Goods Sold
5042 · Event Credit Card Processing	Cost of Goods Sold
5050 · Event Payroll	Cost of Goods Sold
5052 · Wages - Stage	Cost of Goods Sold
5054 · Wages - Lighting	Cost of Goods Sold
5056 · Wages - Sound	Cost of Goods Sold
5058 · Wages - Projection	Cost of Goods Sold
5060 · Wages - FOH	Cost of Goods Sold
5062 · Payroll Taxes	Cost of Goods Sold
5064 · Employee Benefits	Cost of Goods Sold
5066 · Work Comp Insurance	Cost of Goods Sold
5800 · Concessions	Cost of Goods Sold
5810 · Inventory Adjustment	Cost of Goods Sold
6000 · Payroll	Expense
6010 · Administrative Payroll	Expense
6025 · Wages - Operational FOH	Expense
6030 · Wages - Office	Expense

6035 · Wages - Sales/Marketing	Expense
6040 · Wages - PT - Other	Expense
6045 · Employee Benefits	Expense
6050 · Payroll Taxes	Expense
6060 · Work Comp Insurance	Expense
6700 · Professional Fees	Expense
6705 · Payroll Consulting	Expense
6710 · Attorney Fees	Expense
6750 · Accounting Fees	Expense
6760 · Continuing Education	Expense
6770 · Credit Card Processing Fee	Expense
6780 · Bank Service Charge	Expense
6790 · Interest Expense	Expense
6792 · Bank Loan Interest	Expense
6794 · Bank Loan Interest	Expense
6796 · Bank Loan Interest	Expense
7000 · General Theater Expenses	Expense
7095 · Choice License Fee	Expense
7100 · Equipment Lease	Expense
7110 · Office Supplies	Expense
7115 · General Operations Expenses	Expense
7120 · Outside Services	Expense
7130 · Communications	Expense
7132 · Telephone	Expense
7134 · Cellular Phone	Expense
7136 · Internet	Expense
7140 · Postage, Shipping, Delivery	Expense
7150 · Website Maintenance	Expense
7170 · Printing & Copying	Expense
7180 · Dues & Subscriptions	Expense
7185 · Employee Parking	Expense
7190 · Employee Gifts	Expense
7195 · Misc Theater Expense	Expense
7200 · Over/Short	Expense
7300 · Building & Occupancy	Expense
7305 · Housekeeping	Expense
7350 · Utilities	Expense
7355 · Gas	Expense
7360 · Electric	Expense
7365 · Water	Expense
7370 · Sewer	Expense
7375 · Refuse	Expense
7380 · Cable	Expense

7430 · Building Repairs	Expense
7440 · Building Maintenance	Expense
7450 · General Maintenance	Expense
7455 · General Maintenance Supplies	Expense
7470 · HVAC	Expense
7475 · Security System	Expense
7480 · Property Taxes	Expense
7485 · Property Insurance	Expense
7490 · GL Insurance	Expense
7495 · Other Misc - B&O	Expense
7500 · Travel & Meetings Expenses	Expense
7505 · Travel	Expense
7510 · Conference, Convention, Meeting	Expense
7525 · Small Equipment Expense	Expense
7550 · General Stage/Equip Maintenance	Expense
7600 · General Advertising	Expense
7605 · Print	Expense
7610 · TV/Radio	Expense
7615 · Web Advertising	Expense
7620 · Advertising - Other	Expense
7650 · Program/Event Schedule Advertising	Expense
7800 · Depreciation Expense	Expense
9000 · Development Income	Other Income
9005 · Pledges	Other Income
9010 · Naming Opportunity	Other Income
9030 · Donations	Other Income
9035 · Donations In Kind	Other Income
9040 · Restricted Use Gifts	Other Income
9045 · Grants	Other Income
9047 · Corporate/Business Grants	Other Income
9049 · Foundation/Trust Grants	Other Income
9051 · Local Government Grants	Other Income
9053 · State Grants	Other Income
9055 · Federal Grants	Other Income
9075 · Special Events	Other Income
9999 · Control Revenue Account	Other Income
9500 · Development Expense	Other Expense
9505 · Development Admin Payroll	Other Expense
9510 · Payroll Taxes	Other Expense
9515 · Employee Benefits	Other Expense
9520 · Work Comp Insurance	Other Expense
9525 · Other Development Expenses	Other Expense
9535 · Special Events Expense	Other Expense

CONFLICT OF INTEREST POLICIES

Board members and volunteers are often unaware that some of their activities or interests might be in conflict with the theater's best interests. Because of the nonprofit status of most historic theaters, it is important that their boards of directors adopt a conflict of interest policy.

Here is an example from the Egyptian Theatre:

Full Disclosure

Board members and staff members in decision-making roles should make known their connections with groups doing business with the organization. This information should be provided immediately and reviewed annually.

Board Member Abstention from Discussion and Voting

Board members who have an actual or potential conflict of interest should not participate in discussions or vote on matters affecting transactions between the organization and the other group.

Staff Member Abstention from Decision Making

Staff members who have an actual or potential conflict should not be substantively involved in decision making affecting such transactions.

Be sure that board meeting minutes always reflect whenever a board member states that he or she has a conflict of interest and explain how the conflict was handled (e.g., the board member left the room for the relevant discussion, the board member abstained from the vote, etc.). Also, some theater boards ask their members to complete an annual questionnaire that, among other things, asks about any circumstances which might create a conflict of interest or the appearance of a conflict of interest (for example, if a board member's business is a vendor to the theater).

EDUCATION PROGRAMS

Theaters that sponsor education programs report that doing so offers several important benefits:

- It enhances the skills of the community's actors, directors, writers, and technical volunteers.
- It expands the numbers of people involved with the theater – particularly younger people.
- It helps broaden the theater's potential pool of volunteers.

By supplementing school-based performing arts education, theater-based education programs have important community development benefits, as well. And, many theaters have found that there are often individuals, businesses, and organizations interested in supporting educational programs who might otherwise not be interested in supporting theater operations.

A few examples:

- The Cheboygan Opera House (Cheboygan, Michigan) offers a variety of youth programming. One of its most popular programs, Access to Arts, makes three days of programming available for free to all school children in Northern Michigan, thanks to support from Citizens National Bank, the Michigan Humanities Council, and the Michigan Council for Arts and Cultural Affairs. The opera house also offers a scholarship for advanced arts study for high school students, underwritten by a bequest from a community resident.
- The Waterville Opera House (Waterville, Maine) offers a creative movement program for children 1-4 years of age, guiding the children through activities that involve singing, dancing and playing simple percussion instruments.
- The Stonington Opera House (Stonington, Maine) holds an annual workshop for teachers within the region on using drama in the classroom. The Opera House organizes several other events aimed at youth education, including a popular annual student film festival open to filmmakers in grades 6-12.
- Stuart's Opera House (Nelsonville, Ohio) offers an after-school music education program, teaching students to play bass guitar, lead guitar, keyboards or drums. The popular program plans to add songwriting classes in the near future. While open to all high school students, the program places particular emphasis on developing participation from teens from lower income families.

EMERGENCY PROCEDURES

All public assembly places have unusual and specific safety regulations. With audiences in a concentrated location and with extensive lighting, sound and other electrical demands, exit protocols are particularly important in theaters, churches, town halls and other places where lots of people gather. It is therefore critical that one of the top priorities of a historic theater be to ensure the safety of patrons, performers, volunteers and staff, once the theater is put back in service.

All theaters should develop a plan for handling emergencies – for evacuating the theater in case of a fire; for using the theater as a shelter (if appropriate) in case of a hurricane; for helping patrons, staff, volunteers or performers in case of personal injury; for determining whether it is better to evacuate the theater or use it to shelter in place in emergencies like hurricanes, earthquakes or terrorist attacks.

Some best practices:

- Proctor’s Theatre (Schenectady, New York) requires that all volunteers attend a mandatory training program on emergency procedures before they are permitted to serve as volunteers. For every performance, Proctor’s also maps the seat assignments of patrons with disabilities and places the map in the ticket booth, where it can be easily accessed by firefighters and other emergency workers in the event of an emergency.
- The Garden Theatre (Winter Garden, Florida) provides instruction to all volunteers in three key safety-related categories:
 - Personal injury (e.g., if a patron trips or falls)
 - Tornadoes and wind-related events
 - Fire emergencies

The theater has written a detailed emergency handbook in the event further guidance is needed; this is kept in the theater’s concession area, where it can be easily retrieved by emergency personnel.

- When it comes to emergency procedures, the Count Basie Theatre, in Red Bank, New Jersey, must win the prize for being thorough. The theater has developed a 40-page crisis management plan, spelling out procedures to follow in the event of medical emergencies, bomb threats, earthquakes, fires, floods, hurricanes and tornados. It lists the specific responsibilities for each of the theater’s staff and includes evacuation plan maps and maps of the fire extinguisher and hose locations. It includes a crisis communications plan, with guidelines on how to talk with the media, and what generally to say (and not say) within 24 hours and 48 hours of the crisis. And, it includes an audience bill of rights, which includes

several points related to safety and emergencies (for example: “Audience members should observe general safety precautions, such as paying attention when walking through parking lots, avoiding suspicious characters or areas with no light and traveling with a companion in the evening. Staff members will walk persons who are uncomfortable to their cars. The outer lobby will remain open for audience members waiting for a ride.”) The bill of rights is posted in the theater’s lobby.

- Be sure that rental contracts spell out important safety practices that the renter should follow.

Here’s an example from the rental agreement for Frankfort, Kentucky’s Grand Theatre:

Section XVII – EMERGENCY PROCEDURES

1. In the event of an emergency, the House Manager and all other LESSEE staff will follow the prepared emergency evacuation procedures to safely assist patrons and performers in leaving the facility.
2. No portion of any passageway or exit shall be blocked or obstructed in any manner whatsoever and no exit door or any exit way shall be blocked (either partially or completely), locked or bolted when the facility is in use. Moreover, all designated exit ways shall be maintained in such a manner as to be visible at all times. No exit sign or visual indication of such may be obscured, blocked or reduced. These rules apply to both patron use and backstage use spaces.
3. LESSEE and its employees, staff and other entities agree to follow the directions of the GRAND’s staff, security personnel or signage in the event of an emergency situation.
4. LESSEE assumes all responsibility that its subcontractors do not obstruct exits and paths of emergency egress in any manner including, but not limited to, the placement of equipment, road boxes, support structures and personnel.
5. LESSEE shall assume responsibility for all temporary cables and wiring being run for this event to be enclosed in appropriate cable covers or otherwise secured in all pedestrian traffic areas both backstage and in the auditorium/lobby.

A good resource:

Theatre Alberta, in conjunction with Alberta Human Services, in Canada, has developed a helpful publication about theater safety, called *Safe Stages*. The publication is available in PDF format, for free, from Theatre Alberta’s website:

<http://www.theatrealberta.com/safe-stages/>



Troy Savings Bank Music Hall Incident Report

Report Day _____
Incident Day _____

Date _____
Date _____

Time _____
Time _____

INCIDENT CATEGORY (check one)

- | | | | |
|---------------------------------|--|--|---|
| <input type="checkbox"/> Aided | <input type="checkbox"/> Confrontation | <input type="checkbox"/> On-Site Condition | <input type="checkbox"/> False Alarm/Bomb Scare |
| <input type="checkbox"/> Fire | <input type="checkbox"/> Security | <input type="checkbox"/> Water/Ice/Snow | <input type="checkbox"/> Equipment |
| <input type="checkbox"/> Weapon | Other: _____ | | |

Place of Occurrence _____

Weather Conditions _____

Equipment Involved _____

CHECK ONE: COMPLAINANT AIDED

Name _____

Home Address _____

Day Phone _____ Eve Phone _____

WITNESSES Yes No (List additional witnesses on back)

Name _____

Home Address _____

Phone _____

DESCRIPTION / STATEMENT (use back of page if more space is necessary)

Signature _____ Date _____

Responding Personnel Name _____ Shield # _____

Report Filed By _____

Copies to: Executive Director Facilities TSBMH Foundation Reporting staff member

AIDED / RESPONSE Handled Internally Responding: Police Fire EMT

Nature of Injury	
Abrasion	<input type="checkbox"/>
Bruise	<input type="checkbox"/>
Burn	<input type="checkbox"/>
Concussion	<input type="checkbox"/>
Dislocation	<input type="checkbox"/>
Fracture	<input type="checkbox"/>
	Incised Wound <input type="checkbox"/>
	Laceration <input type="checkbox"/>
	Puncture Wound <input type="checkbox"/>
	Scratches <input type="checkbox"/>
	Sprain <input type="checkbox"/>
	Strain <input type="checkbox"/>

Part of Body Injured		Left	Right
Abdomen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Back	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Chest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Head	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Ankle <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Arm <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Foot <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Knee <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Leg <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Wrist <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

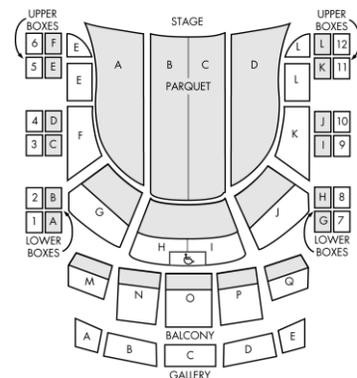
Other _____ Other _____

Patient taken to	<input type="checkbox"/> Samaritan	<input type="checkbox"/> Ellis	<input type="checkbox"/> Other _____	<input type="checkbox"/> no transport
911 called	<input type="checkbox"/> no	<input type="checkbox"/> yes	unit# _____	Police on scene <input type="checkbox"/> no <input type="checkbox"/> yes badge # _____
<input type="checkbox"/> treated	<input type="checkbox"/> recalled	<input type="checkbox"/> refused by pt.	Fire department on scene <input type="checkbox"/> no <input type="checkbox"/> yes	
<input type="checkbox"/> release to BLS	<input type="checkbox"/> MD release	<input type="checkbox"/> n/a	EMT on scene <input type="checkbox"/> no <input type="checkbox"/> yes (identify) _____	

INCIDENT LOCATION Please indicate location of incident and location of treatment.

House: Parquet Dress Circle Balcony Gallery Box # _____
 Lobby: Main/Elevator Street/Ticket Stair level# _____ North level # _____ South level # _____
 Backstage: Dressing Room North Stairs South Stairs 33 Onstage Box # _____
Other Location: _____

<p>If in House: House Light Level: [] Full [] ½ [] Glow [] Out If on Stage: [] Work Lights [] Stage Lights [] Blackout General Light Level VERY DARK DIM NORMAL VERY BRIGHT ----- ----- ----- ----- </p> <p>Floor Type: [] Rug [] Tile [] Wood [] House Step(s) [] Ramp or Incline [] Lobby Step(s)</p> <p>Ticket/Sale Info if applicable: Sale# _____ Section _____ Row _____ Seat _____</p>



General Notes: _____

As this is a theater there may be times when areas of the building may be dark and flooring or steps may be irregular. The above is to determine the conditions of a given location at the time of the incident only. It is assumed anyone moving around in the darkness or on irregular flooring assumes any risk there of. The Music Hall strives to keep all areas as safe as possible within the confines of the building architecture.

FUNDRAISING

According to surveys conducted by both the League of Historic American Theatres and Theatre Communications Group, US theaters generate roughly 50-70 percent of their revenue from earned income, with the balance of their revenue coming from fundraising.

Like board and committee development/management, the topic of fundraising could easily fill an entire manual – and, as is the case with board and committee development/management, hundreds of books and manuals have been written about fundraising for nonprofit organizations.

Some general suggestions and best practices:

- Raise money from both those people who are interested in ensuring that the building is preserved and also from those who are interested in supporting the programming the theater offers. For those interested in ensuring that the building is preserved and remains a vital part of the community, consider creating a “Friends of the Theater” group to raise money for the building’s ongoing maintenance and periodic rehabilitation.
- Consider creating endowed funds to support the theater’s operations and its programming (see *OPERATING ENDOWMENTS and PROGRAMMING ENDOWMENTS*).
- Require that all board members make an annual contribution to the theater. Even if a board member cannot afford to make a large contribution, it is important for the theater’s overall fundraising that 100 percent of the board makes an annual gift.
- Provide periodic fundraising training for board members, fundraising volunteers and staff. It need not involve bringing in an outside trainer; there are a number of nonprofit organizations that provide online workshops and videos, such as the Foundation Center (<http://foundationcenter.org/getstarted/training/online/>) and Network for Good (<http://www.fundraising123.org/training>). David Brown, the National Trust for Historic Preservation’s executive vice president and a highly skilled and experienced fundraiser, recommends that board members, volunteers and staff who are involved in fundraising read *Asking: A 59-Minute Guide to Everything Board Members, Volunteers, and Staff Must Know to Secure the Gift*, by Jerold Panas (Emerson & Church Publishers). As the title suggests, it is a small book – but packed with helpful guidance about raising money for nonprofit organizations.
- In addition to sponsorships, memberships, annual giving, and endowments, try to add a new, fun fundraising event every year or two. For example, the Colonial Theatre (Phoenixville, Pennsylvania) sponsors an annual whisky tasting in conjunction with Scottish poet Robert Burns’s birthday. Proceeds from the event – which sells out every year – help support the theater’s Classic Film Series. And Lurene Frantz, the longtime director of the Central

Pennsylvania Festival of the Arts, raised thousands of dollars each year by auctioning off the “privilege” of serving on the festival’s trash crew, effectively making this a coveted, high-profile volunteer job within the community.

- Be sure the public is aware that the theater is a nonprofit organization and that tickets cover only a portion of the costs of operating the theater. The executive director or a board member of the Rylander Theatre in Americus, Georgia, gives a brief welcome to the audience before every performance, mentioning the fact that the theater relies on the community’s financial support.
- Find creative and fun ways to thank supporters. Each year, the Colonial Theatre holds an annual members’ party in conjunction with the Academy Awards, which it screens there. The theater serves cocktails in the lobby before the Awards begin but, because the members’ party has become so popular, and the theater’s lobby can only comfortably hold 150 people, that the theater now divides guests into two groups, with half arriving at 7:00pm and the remainder at 8:15pm.

As for the balance of their revenues, theaters report in LHAT’s and TCG’s annual surveys that individual ticket sales account for the largest percentage of their earned income, followed by subscription sales, theater rentals, and concessions. But some theaters are finding new ways to generate earned income. Some examples:

- The Herbingner Theatre Center (Phoenix, Arizona) offers Lunch Time Theatre on Tuesdays, Wednesdays, and Thursdays at 12:10pm. The series usually consists of 30-minute one-act plays, but it has also included short films and fashion shows featuring clothing from downtown shops. Tickets are \$6. People can bring their own lunches or order a lunch from the theater’s caterer for \$6-8.
- Spencer Community Theatre earns roughly 35 percent of its income from costume rentals.
- Silent auctions have earned significant income for several historic downtown theaters, including the Lebanon Opera House (Lebanon, New Hampshire), Stuart’s Opera House (Athens, Ohio), and the Boothbay Harbor Opera House (Boothbay, Maine). The Boothbay auction is held in conjunction with the annual Friends of the Opera House’s “Dough Ball”, a ticketed dinner and dance.
- More than 50 theaters across the country have raised money for digital equipment upgrades through crowdfunding websites like Kickstarter.com. but some have used crowd funding to raise money for new productions, new stage lighting systems, and marquee restoration, among other projects.
- The DeSoto Theatre, in downtown Rome, Georgia, rents its auditorium to the Seven Hills Fellowship Church, which holds its Sunday morning services there. The church not only rents

space but has also helped cover the costs of installing a movie screen and renovating the theater lobby.

- The Music Hall, in Portsmouth, New Hampshire and the Mabel Tainter Memorial Theatre in Menomonie, Wisconsin each charge a \$2/ticket “MOP” fee (Maintenance, Operation, and Preservation). The Orpheum, in Sioux City, charges \$2/ticket for tickets over \$20 and \$1/ticket for tickets under \$20, with proceeds used for theater operation. In a 2006 survey by the League of Historic American Theatres, over 50 other theaters reported using ticket surcharges to raise money for operating expenses.

I N S U R A N C E

Theaters generally purchase two types of insurance coverage:

- **Directors and officers liability insurance:** Directors and officers liability insurance – D&O – protects board members from individual liability in the event of an accident or adverse legal judgment involving the theater.
- **Property insurance:** Property insurance protects the value of the theater in the event of an accident. There are two particular points on which to be particularly diligent, though:
 - While virtually all historic theaters in the US have property insurance that provides replacement costs, relatively few have coverage that would reimburse an insured theater for the full replacement value of rare and distinctive architectural features, in the event any of these features were damaged or destroyed. “Replacement cost” is generally interpreted to mean replacement with “like and kind quality”, which is usually interpreted to mean a similar style and similar materials, but not with faithful replicas, and not taking depreciation into consideration. It is important to have historic replacement cost coverage.
 - Many theaters’ insurance policies include a co-insurance clause, requiring the theater to maintain a minimum limit of property insurance, based on a percentage of the building’s actual replacement cost. If a theater’s actual replacement cost would be \$1 million and it has a property insurance policy with an 80 percent co-insurance clause, it would need to have at least \$800,000 in coverage in order to avoid being penalized if it needed to file a claim. For example, if it were insured for just \$500,000, the theater’s claim would be reduced by 30 percent, providing just a \$350,000 settlement. It is therefore crucial to base a historic theater’s coverage on an accurate appraisal of its full replacement value.

There are other types of insurance that historic theaters should consider, as well, such as insurance for artifacts (such as musical instruments) and collections, liability coverage for volunteers, and, if the theater’s rehabilitation will use historic rehabilitation tax credits, insurance for the tax credit investment.

Theaters should require insurance coverage from the people, businesses, and organizations that use or work in their facilities:

- **Coverage for theater renters:** Many theaters require those who rent their facilities to provide evidence of a certain level of insurance coverage and to provide them with a certificate naming the theater as a co-insured entity for the duration of the rental.

An example from the Virginia Theatre:

Each presenter is required to fully insure itself, its officers, directors, employees, agents, and presentations at its own expense for Worker's Compensation and Employer's Liability (including disability benefits); Comprehensive general liability (personal injury, including bodily injury, \$1 million per occurrence); Theft and Fire insurance (with applicable extended coverage clause) for all properties brought into the Virginia Theatre, including without implied limitation, the property of third persons under the control of the presenter. You will be required to provide a certificate of insurance with the Champaign Park District named as an additional insured if this event is approved.

- **Coverage for contractors:** Require insurance coverage by contractors working in the facility. This helps protect the theater in the event of damage or loss caused by a contractor.

MARQUEE RENTALS

Some theaters reserve their marquees only for their own events. Some make them available, either free or for a fee, to businesses and organizations that rent their facilities. Others rent their marquees to the public for certain purposes and for specified periods of time.

Examples:

- The Edmonds Theatre (Edmonds, Washington) rents its marquee for \$10 (short messages) or \$20 (long messages).
- The Ritz Theatre (Newburgh, New York) rents its marquee for \$100.
- The Embassy Theatre (Fort Wayne, Indiana) only makes its marquee available to businesses and organizations that rent the theater.
- Like most state departments of transportation, the Kansas Department of Transportation collects information on the numbers of vehicles that pass through busy intersections on a daily basis. The Orpheum Theatre, in downtown Wichita, uses this information to attract advertisers for its marquee, promoting the fact that 18,000 cars pass through the intersection of Broadway and 1st Avenue every day. The Orpheum offers two marquee rental options: a 30-minute message for \$100, or a three-second rotation, repeated throughout a 24-hour period, for \$500.
- The Old Town Theatre, in Huntsville, Alabama, makes its marquee rental application available online (<http://www.oldtowntheatre-huntsville.org/marquee-rental-application.html>).

Some theaters use the proceeds generated by marquee rental to create a reserve fund for the marquee's eventual rehabilitation.

MISSION STATEMENTS

A theater's mission statement should explain, as succinctly as possible, its purpose and reason for existing. The mission of a historic theater almost always has two components: to preserve the building for the future, and to offer programming that meets community needs.

A good mission statement helps an organization maintain a tight focus on its role and direction. It is invaluable in marketing, and it is almost indispensable in an effective fundraising program.

The mission statement should be clear about three things:

1. The market the theater serves
2. The service(s) it provides, and
3. The key characteristics that make it unique.

Each of these things changes over time. A community's population might become younger or older, or its interests might shift. The types of programming in which the community is interested might change, and new market opportunities might develop. The characteristics that people value might shift. For this reason, a theater organization's mission statement should change over time, also. For example, when an organization begins the process of rehabilitating a historic theater, its mission is tightly focused on preserving the building – and its mission statement should reflect this. But when the building has been stabilized, rehabilitated, and returned to service as a performing arts and/or public assembly facility, its mission statement should shift to one that articulates and emphasizes the role the facility plays in the community.

In *A New Framework for Building Participation in the Arts*, authors Kimberly Jinnett and Kevin McCarthy point out that the programming a theater chooses reflect its core priorities. So, for example, theaters that use performing arts in order to improve the community are essentially making the community their core focus. Those that use performing arts in order to increase appreciation for performing arts are essentially making performing arts their top priority. Those that emphasize the creation of new works of art are essentially making creativity and artistic expression their top priority. Jinnett and McCarthy use the shorthand “*canon-focused*, *community-focused*, and *creativity-focused*” to describe these three core mission elements.

Here are some examples of mission statements from historic downtown theaters throughout the country:

Smyrna Opera House (Smyrna, Delaware)

Operated by the non-profit Smyrna-Clayton Heritage Association, the Smyrna Opera House is dedicated to showcasing and developing local creative, visual and performing artists while also offering affordable access to the arts and varied cultural and artistic experiences to people of all ages and backgrounds.

Fox Theatre (Hutchinson, Kansas)

Hutchinson's Historic Fox Theatre is a regional center for the arts dedicated to the expression of the human spirit through quality entertainment and educational programming.

Abbeville Opera House (Abbeville, Louisiana)

The Abbeville Opera House is a not for profit organization with the mission to create, present, improve and enhance quality theater. It is our goal to create opportunities for community participation in enriching theatrical experiences, thereby attracting theater patrons and tourists to our historic community. Our focus is on inclusion and quality. We try to provide a well-balanced and artistic theatrical season. And we strive to meet with excellence all of the demands placed on our turn-of-the-century theater.

Waterville Opera House (Waterville, Maine)

The mission of the Waterville Opera House Improvement Association is two-fold: to maintain and improve the historic Waterville Opera House as a cherished public treasure and a vibrant modern theater; and to provide the community with a rich variety of cultural activities including live theater, music, and dance performances, arts education, and celebration of our community.

Corbin Theatre (Liberty, Missouri)

The Corbin Theatre Company in historic Liberty is committed to providing high-quality theatrical entertainment, encouraging and facilitating community participation in every phase of live theater, offering high-quality musical entertainment through shows from various music genres, and sponsoring and promoting educational opportunities that create greater knowledge of the performing arts.

Grand 1894 Opera House (Galveston, Texas)

The mission of The Grand 1894 Opera House is to enrich the cultural life of Galveston and the Gulf Coast Region. The Grand fulfills its mission through the following goals:

- Restore, improve, and manage the historic Grand 1894 Opera House complex (which includes the theater and the attached apartment building) as a leading performance venue, meeting current and evolving needs of performing artists and audiences.
- Present high-quality touring artists in theater, music, dance, opera, children's programming and other performance genres that engage and enrich the lives of diverse communities.
- Pursue partnerships and collaborations that assist in bolstering the Galveston economy.
- Foster best business practices as befits "The Official Opera House of the State of Texas."

Draper Historic Theatre (Draper, Utah)

Draper Historic Theatre, a non-profit organization, enriches families, individuals and the community by providing positive artistic experiences in theater - including affordable, wholesome entertainment and pleasant, edifying performance and educational opportunities.

Barter Theatre (Abingdon, Virginia)

Barter is a resident company of passionate professional artists and leaders dedicated to serving and enriching our region by creating live theater in repertory; by providing a nurturing environment for all involved; by embracing and celebrating Appalachia; by being stewards of the legacy of Barter Theatre; by using theater as a vehicle for education; and by providing audiences, both youth and adult, with an extraordinary and enlightening experience each and every time they engage with us.

Paramount Theater (Charlottesville, Virginia)

The mission of The Paramount Theater of Charlottesville, Inc., is to operate the newly-restored and adapted historic Paramount Theater, located in downtown Charlottesville, Virginia, for the artistic, educational, and charitable benefit of its community, including the city of Charlottesville, Albemarle and surrounding counties, and the entire Central Virginia region.

Johnson Hall (Gardiner, Maine)

To enrich people's lives in the Southern Kennebec Valley and beyond by offering creative, educational, and performing arts programs, preserving an historic building, providing a community gathering place, and serving as a catalyst for cultural and economic growth.

NONDISCRIMINATION POLICIES

It is considered a good practice for theater boards of directors to adopt a nondiscrimination policy for the theater.

An example from the Passage Theatre (Trenton, New Jersey):

Passage Theatre is an equal opportunity employer who does not discriminate against any individual regardless of sex, race, religion, sexual orientation or disability. Programs and services provided by Passage Theater will be made available to all individuals regardless of disability and all efforts will be made to ensure that all individuals can experience all programs and services of the theater with dignity and independence.

Some theaters include a requirement in their rental policies that rental applicants agree not to discriminate.

An example from the Empress Theatre (Vallejo, California):

Applicant will not discriminate against, segregate, refuse admittance to nor provide biased or even preferential treatment on the basis of race, color, creed, religion, sex, age, handicap, medical condition, sexual preference, gender identity, marital status, ancestry or national origin of any person. This includes in programming and program content or philosophy and specifically prohibits programming promoting or advocating discrimination, violence or biased treatment based on any of these classifications.

OPERATING ENDOWMENTS

Several historic theaters have created operating endowments to provide ongoing financial support for theater maintenance and/or operations.

A few examples:

- The Holly Endowment Fund was established to support the operation of the Holly Theatre in downtown Dahlonega, Georgia. The Fund is managed by an Endowment Fund Board, separate from the theater’s board of directors. The Endowment Fund Board oversees the endowment’s investment portfolio, seeking to maximize its financial returns without undue risk, and makes an annual distribution each February to the theater from interest earned on its investments.
- The Cascade Theatre Endowment Fund, which benefits the Cascade Theatre in Redding, California, was established with an initial grant from a local family and has grown with additional contributions from the community. The Fund is managed by the Shasta Regional Community Foundation.
- The Spencer Theatre for the Performing Arts – in Alto, New Mexico (not Spencer, Iowa) – launched its “TWENTY for TWENTY” endowment campaign in 2007, seeking to raise \$20 million by the theater’s 20th anniversary in 2017. The endowment fund will be used to cover operating deficits, provide reserves for emergencies, and support new initiatives.
- While Lexington, Kentucky’s Opera House Fund, Inc. was originally established to help raise money for the rehabilitation of the historic Lexington Opera House, it now focuses on raising money to help pay for two of the theater’s series (Broadway Live and Variety Live) and to subsidize use of the theater for local nonprofit organizations that are members of LexArts, a regional nonprofit arts organization in Central Kentucky.

Best practices:

1. Create an operating endowment!
2. Establish separate governance for the endowment fund and the theater.
3. Build the endowment’s corpus through wise investment, spending only the interest earned.
4. Develop a written investment policy statement so that donors, investment professionals, auditors and others are aware of the fund’s purpose, investment objectives and investment direction.

An example from the Hale Centre Theatre:

Hale Centre Theatre Endowment Fund Investment Policy Statement

PURPOSE

The Hale Centre Theatre Endowment Fund (EF) is created to: (1) be a reserve fund to supplement shortfalls in theater operating funds; (2) eventually grow to have sufficient corpus to generate enough growth and income to offset all revenue needs beyond ticket sales on an annual basis to meet operating budgets expenses.

OVERVIEW

This statement is intended to explain the investment policies of EF an outline the key responsibilities and duties related to these policies. The timeframe for EF is long-term with the expectation that it will continue in perpetuity.

OBJECTIVE

The primary objective is to provide an optimal total return within the constraints described herein. The assets must be invested with the care, skill and diligence that a prudent person acting in this capacity would undertake. Whereas it is understood that fluctuating rates of return are characteristic of the securities markets, the managers greatest concern should be long-term capital appreciation of the assets and consistency of total portfolio returns. The returns should be commensurate with the selected benchmarks for the various asset classes without taking undue risks.

INVESTMENT GUIDELINES

Asset Allocation: the long-term targeted asset allocation is 50% equity/50% fixed income with up to 5% in cash instruments. The maximum allocation for either asset class is 65%, and the minimum is 35%. Because security market conditions can vary greatly through a market cycle, the manager is granted full discretion to change the asset mix, within the above ranges, for the purpose of increasing investment return and/or reducing risk. The cash percentage may be increased for short-term needs of Hale Centre Theatre.

The manager may utilize individual securities, commingled/mutual funds or exchange traded funds (ETFs) for investing. Gifted securities will be sold as soon as received into the portfolio with the proceeds reinvested immediately unless the manager determines that the security fits the overall strategy of the portfolio.

The Finance Committee (FC) may counsel and advise the manager to allow any deviations from the guidelines established within this policy.

EF EQUITY SEGMENT

Equity market performance will be measured against the Standard and Poors 500 Index (S&P 500).

Not more than 5% of the assets of the fund (at market value) may be invested in any one security. ETFs would be considered diversified.

Small capitalization equities may represent up to 10% of the equity position. International equities may also represent up to 10% of the equity position. The remainder of the equity position should be made up of large capitalization equities the trade on a major US stock exchange or in the over-the-counter market (May include ADRs). The equity component should include both growth and value equities.

FIXED INCOME

Fixed income market performance will be measured against the Lehman Brothers Intermediate Government/Credit Index (LBIGC).

With the exception of US Government obligations and government agencies, not more than 5% of the assets of the fund (at market value) may be invested in the securities of any one issuer. ETFs would be considered diversified.

The manager will restrict purchases of fixed income securities for the account to investments rated “BAA-” or better by Standard & Poors (or the equivalent Moody’s rating). The average rating of all fixed income securities should be A+ or higher. A bond whose rating falls below investment grade should be immediately sold.

The average duration should be within 20% of the designated benchmark.

LIQUIDITY

It is expected that a percentage of the portfolio will be withdrawn annually. Portfolio assets shall be selected which have well-developed, liquid markets. The cash portion of the portfolio shall be invested in money market funds or other short-term money market instruments at the discretion of the manager.

RESTRICTIONS

The investment manager will not engage in transactions involving commodities, restricted stock, private placements, warrants, securities purchased on margin, shortselling, real estate, venture capital or precious metals.

REPORTING REQUIREMENTS

The FC overseeing EF expects from the manager verbal communication as frequently as they deem necessary. The FC also understands that the investment manager will provide monthly statements and quarterly performance reports. The investment manager will be expected to meet annually with the FC discuss performance and strategies.

Hale Centre Theatre

Date

Investment Manager

Date

P L A N N I N G

Good long-range planning is of course essential to theater administration. There are several types of plans that are particularly crucial:

1. Strategic plans help theaters clarify their missions, conceptualize the strategies needed to achieve their missions and identify their top long-range priorities. A good strategic plan helps the board and staff maintain a tight focus on the theater's mission and ensure that all its activities reinforce this mission and advance the theater's goals.
2. Business plans outline the specific products and services the theater will offer, provide detail on the market potential for the theater's activities, describe the competitive environment, provide information on the theater's organizational and financial capacity and identify the theater's financial goals and the tactics it will use for meeting its financial goals. A good business plan can help a theater expand audiences, develop new programming and increase financial support.
3. Marketing plans explain how the theater will reach customers, contributors, partners and the public at large. They generally include consideration of marketing the theater itself (e.g., creating a positive public perception of the theater and its importance to the community) as well as marketing the activities and events that take place there.

These three plans overlap in some ways. Some theaters include their business plans in their strategic plans; some combine their business plans and marketing plans; some combine all three. What is most important is that the theater's board and staff set aside time for long-range planning every few years, reevaluating their activities and opportunities periodically and revising plans accordingly.

STRATEGIC PLANS

Strategic planning usually begins by defining, or redefining, the theater's mission statement. A mission statement explains, in (hopefully) compelling and concise terms, what the theater seeks to achieve and how it plans to achieve it (see *MISSION STATEMENTS*). From there, the structure of strategic plans vary considerably - but, in general, most good strategic plans contain the following components in one form or another:

- **Values:** A list or description of the theater organization's core values – the guiding principles that form the foundation of its work.
- **SWOT analysis:** A thoughtful analysis of the theater's current strengths, weaknesses, opportunities, and threats (threats could mean threats to its market, image, funding, physical condition etc.).

- **Long-term strategies:** The several major areas of strategic focus the organization intends to pursue in order to fulfill its mission.
- **Short-term priorities:** Depending on whether the board intends to create a freestanding business plan or incorporate elements of a business plan into its strategic plan, the strategic plan might include a section that details the organization’s short-term priorities - the specific actions it tends to take in pursuing its long-term strategies.
- **Benchmarks:** The strategic plan should list and explain the measurements it will use in order to track its progress and evaluate whether it is meeting its goals.

A few examples:

- The Janesville Performing Arts Center (Janesville, Wisconsin) created a five-year strategic plan in 2013 that identified five specific challenges that the theater must address: unused capacity, financial and organizational strength of the theater’s user groups, branding (“Most people do not differentiate between user groups but view them as performances at JPAC. A poor show can have an impact on others just as a well-reviewed show can set high expectations for others.”), providing superior services in a lean organization and providing for unexpected costs in maintaining facility.

<http://www.janesvillepac.org/jpac/community/2013-2017-strategic-plan/>

- The Colonial Theatre (Bethlehem, New Hampshire) summarized its strategic plan in just five pages.
- What began as an idea for a plan to retire its debt turned into a strategic plan for the Flynn Theatre for the Performing Arts (Burlington, Vermont). As the theater’s board of directors began to plan for a small capital campaign, it quickly realized that it actually needed to look farther in the future and take a deeper look at its mission. It had concluded a major capital campaign for the building’s rehabilitation just a few years earlier, and board members realized that, now that the theater was no longer in its “rehabilitation” phase but was now an operating theater, the community (and, to an extent, the board itself) was unclear about the theater’s new role. The resulting strategic plan ultimately helped the theater not only retire its debt but also create a small endowment fund and the cash reserve. And, the strategic plan was instrumental in helping the theater attract two major \$1 million+ grants from the Doris Duke Charitable Foundation and the Ford Foundation to expand its programming.
- The Capitol Fringe’s 2015 strategic plan (Washington, DC) includes a one-page “Strategic Plan at a Glance”, providing a quick summary of the arts festival’s position/performance in January 2013 and, for each summary point, a description of where it hopes to be in December 2015.

An excerpt:

Where we are and where this plan will take us ...

JANUARY 2013	DECEMBER 2015
Professional producing organization with an annual budget of just close to \$1 million, whose primary programs consist of the annual Fringe Festival, fallFRINGE and the Training Factory	A year-round dynamic producing organization whose programming includes the annual summer Fringe Festival with an annual attendance of over 40,000, year-round programming, educational and training programs for artists and youth
Performing in a rented space, Fort Fringe, significant operational and technical challenges	Operating in a newly-constructed/rehab multi-venue performance and office space in the District, the Fringe Theater Barn, allowing us to grow our capacity, increase revenue and better serve the audiences and artists of our community

<https://capitalfringe.s3.amazonaws.com/documents/2/file.pdf?1366415238>

Resources

Michael Kaiser, a former executive director of The Kennedy Center, has written several excellent books about various aspects of theater management, including two that deal in whole or in part with strategic planning:

- *The Art of the Turnaround* (2008)
- *Strategic Planning in the Arts: A Practical Guide* (1995)

BUSINESS PLANS

Business plans usually consist of several core components:

- **An executive summary:** The executive summary provides a concise summary of the plan’s major findings, the theater’s primary products/services, its financial goals and the major strategies and activities the theater will pursue to meet these goals.
- **A brief overview of the theater’s background and history:** The overview helps orient people who might not be very familiar with the theater, providing a brief description of the theater’s history and how it came to be owned and managed by its current team.
- **Management team:** This section lists the theater’s board of directors and key staff and provides a description of their duties and credentials.

- **Snapshot of current goals, organizational structure and financial performance:** This section provides an overview of how the theater currently operates. It should include information on the theater’s management team, organizational structure, and financial performance, with supporting documentation such as balance sheets and cash flow statements.
- **Market analysis:** The market analysis should include a list and brief analysis of the theater’s “competition”, including other theaters and assembly spaces in the area and other activities that compete for residents’ and visitors’ leisure time.
- **Major objectives:** This section includes a summary of the theater’s short- and long-term goals.
- **Strategies:** This section outlines the strategies the theater intends to pursue in order to
- **Attachments:** To the extent possible, the business plan should be compelling to read. For that reason, it is usually best to attach spreadsheets, lists, resumes, samples of marketing materials, and other detailed data as an appendix to the business plan, referencing it and excerpting it, as appropriate, in the body of the plan. Attachments might include profit/loss statements, balance sheets, cash flow statements, return on investment statements, market analyses, resumes, survey data and marketing materials.

Some online examples:

- The board of directors of the Criterion Theatre and Arts Center (Bar Harbor, Maine) developed a business and restructuring plan in 2011, realizing that the theater’s revenue was declining and its mission was fuzzy. The plan’s executive summary succinctly summarizes the challenges facing the organization: “economic feasibility, repayment of debts, programming relevance, community involvement, donor cultivation and long-term stability”. The business planning process helped the theater realize that it would need to significantly restructure its programming, cutting back on first-run movies and shifting more emphasis to classic and independent films, live performances and theater rentals. The theater is currently closed while the board raises money for the theater’s renovation and relaunch.

http://doczine.com/bigdata/2/1367022059_2ff2576912/criterion_bp_final_2-28-11.pdf

- Sometimes the business planning process uncovers unpleasant information. The Theater at Lime Kiln (Lexington, Virginia) incorporated a business plan into its “Financial Support Proposal” floated to the city and county governments and to area philanthropists to convert the historic outdoor theater “from a problem child to a cash cow.” The business plan was instrumental in helping the theater’s board of directors realize that the theater could not survive if it drew customers from Lexington and Rockbridge County alone; it would need to

attract customers from a much larger market area. As a result, the board decided to close the theater.

<http://blogs.roanoke.com/arts/files/2012/08/2013-Business-Plan-1-1.pdf>

MARKETING PLANS

Marketing plans typically help answer several key questions:

- **Who are we currently reaching?**
 - Who currently buys tickets?
 - What potential audiences are we missing, and how do they currently perceive us?
 - If our customers and potential customers aren't here, where are they – and who or what are we competing against for their interest and involvement?
 - Which of our current marketing activities work well, and which ones don't work so well and why?
 - Are there any trends or new developments that might affect us in the near future?

- **Who do we want to reach?**
 - Who are we trying to reach?
 - What sort of marketing activities are most effective in reaching these people?

- **How will we get there?**
 - How will we winnow down all the options and choose ideas and actions that are likely to best reinforce our best meet our evolving mission, our skills, and our resources?
 - What specific steps do we need to take to meet – and hopefully exceed – our marketing goals?

- **What's the game plan?**
 - Who will be responsible for which actions?
 - How much will this cost, and how will we pay for it?

- **What are the benchmarks?**
 - How will we know which marketing strategies have been most effective?

Some examples:

- The Rylander Theater's most recent marketing plan began with surveys of current audience members and an analysis of the potential audiences within the Americus, Georgia area. The marketing plan identified five clear customer segments to target:
 - Current patrons
 - New senior citizen patrons

- Tourists and Rylander visitors
- New young adult patrons
- New young family patrons

The marketing plan outlines a number of specific actions for each of these customer segments, from sending flash mobs to two nearby colleges to promote performances at the Rylander to providing buses to bring residents of area assisted living facilities to the Rylander.

<http://archwaypartnership.uga.edu/wp-content/uploads/2012/05/Rylander-ALL-v4.pdf>

- The marketing plan that the board of directors of the Midland Theatre (Newark, Ohio) developed established several clear marketing goals:
 - Increasing attendance by 18-35 year old patrons by 50 percent over the next two years
 - Offering more programming for families with children
 - Increasing programming that appeals to younger audiences
 - Making greater use of social media (like Facebook and Twitter)
 - Keeping prices reasonable
 - Update the theater's website so that it is more youthful, energetic, and streamlined
 - Attract people who have never visited the theater before

http://www.opresume.com/projectfile.ashx?uid=1509&pid=3372&sid=1632&name=Marketing_Plan.docx

PROGRAMMING ENDOWMENTS

A few historic theaters have created endowments to support certain types of programming. Income from these endowments helps supplement revenue from ticket sales and show sponsorships and can be invaluable in helping a theater experiment with new types of programming or develop a specialized programming niche.

Some examples:

- The Lobero Theatre (Santa Barbara, California) has created four programming endowment funds: one for dance, one for American roots music, one for theater and one for classical music.
- A generous family in Kansas City, Missouri created a performance endowment fund for the Starlight Theatre, one of the theater's four endowed funds (the other three support a scholarship, educational programs and the facility).
- The Mount Baker Theatre (Bellingham, Washington) launched its programming endowment with a \$1 million gift from a local family. Over time, it hopes to increase the fund's principal to \$5 million, the interest from which will cover about 15% of the theater's operating expenses. The endowment fund is used for three purposes: (1) to bring a broader range of performances to the theater, (2) to develop original new programming and (3) to provide reduced price daytime education performances for area students.
- The Chemainus Theatre Foundation (Chemainus, British Columbia) was created in 2005 to support programming at the Chemainus Theatre. The fund is managed by the Vancouver Foundation. The theater was able to secure a matching grant commitment from the Department of Canadian Heritage (the Canadian equivalent of the National Endowment for the Arts, more or less) for all donations made before November 30, 2013. In 2012, the fund earned roughly \$35,000 in interest, all of which was used to support the theater's programming.

RECORDS RETENTION SCHEDULE

It is good practice for the board of directors to develop and adopt a records retention policy such as this one, from the BoardSource website:

RECORD	RETENTION TIME
Accident reports and claims (settled cases)	7 years
Accounts payable ledgers and schedules	7 years
Accounts receivable ledgers and schedules	7 years
Audit reports of accountants	Permanently
Bank reconciliations	1 year
Capital stock and bond records, ledgers, transfer registers, stubs showing issues, record of interest coupons, options, etc.	Permanently
Cash books	Permanently
Chart of accounts	Permanently
Checks (cancelled, but see exception below)	7 years
Checks (cancelled for important payments such as taxes, purchase of property, special contracts, etc.). Retained checks should be filed with the papers pertaining to the underlying transaction	Permanently
Contracts and leases (expired)	7 years
Contracts and leases still in effect	Permanently
Correspondence (routine) with customers or vendors	1 year
Correspondence (general)	3 years
Correspondence (legal and important matters only)	Permanently
Deeds, mortgages, and bills of sale	Permanently
Duplicate deposit slips	1 year
Employee personnel records (after termination)	3 years
Employment applications	3 years
Expense analyses and expense distribution schedules	7 years
Financial statements (end-of-year; other months optional)	Permanently
General and private ledgers and end-of-year trial balances	Permanently
Insurance policies (expired)	3 years
Insurance records, current accident reports, claims policies, etc.	Permanently
Internal audit reports	3 years (min.)
Internal reports (miscellaneous)	3 years
Inventories of products, materials, and supplies	7 years
Invoices to customers	7 years
Invoices from vendors	7 years
Journals	Permanently
Minute books of directors, including by-laws and charter	Permanently
Notes receivable ledgers and schedules	7 years

Option records (expired)	7 years
Payroll records and summaries, including payments to pensioners	7 years
Petty cash vouchers	3 years
Physical inventory tags	3 years
Plant cost ledgers	7 years
Property appraisals by outside appraisers	Permanently
Property records, including costs, depreciation reserve, end-of-year trial balances, depreciation schedules, blueprints, and plans	Permanently
Purchase orders	7 years
Receiving sheets	1 year
Requisitions	1 year
Sales records	7 years
Scrap and salvage records (inventories, sales, etc.)	7 years
Stock and bond certificates (cancelled)	7 years
Stockroom withdrawal forms	1 year
Subsidiary ledgers	7 years
Tax returns and worksheets; revenue agents' reports and other documents relating to determination of income tax liability	Permanently
Time books	7 years
Trade mark registrations	Permanently
Voucher register and schedules	7 years
Vouchers for payments to vendors, employees, etc. (includes allowances and reimbursement of employees, officers, etc. for travel and entertainment expenses)	7 years

RENTAL APPLICATIONS + AGREEMENTS

Rental applications

Some suggestions:

- Don't confuse a rental *application* with a rental *agreement*. Some theaters combine them into one document – but doing so can inadvertently imply that the rental will be automatically approved.
- Include an instruction sheet with the rental application. The instruction sheet should provide information about fees, permitted and prohibited activities and uses, insurance requirements, and the application process.
- Be sure the application is clear about *all* the fees for renting the theater, using the theater's equipment or technical staff, and any other costs.
- Require that renters are insured and that they provide you with a certificate

The Colonial Theatre, in Phoenixville, Pennsylvania, provides an entire set of rental documents online, including a blank contract, in a single download, so that applicants can review the contract before submitting an application.

A few examples:

- Plaza Theatre (Glasgow, Kentucky)
http://www.plaza.org/Rental_Contract_Apr-27-2012.pdf
- Colonial Theatre (Phoenixville, Pennsylvania)
http://thecolonialtheater.com/col_wp/images/Colonial_COMPLETE_Rental_Application.pdf
- KiMo Theatre (Albuquerque, New Mexico)
http://www.cabq.gov/culturalservices/kimo/documents/kimo_rental_application_708.pdf

Rental agreements

Most theaters include these basic components in their rental agreements:

- The timing of all set-up and event activities, including the times that the decorators, food caterers, musicians and guests will arrive
- The time by which clean-up must be completed
- Table and seating set-up details
- Number of guests anticipated
- Technical requirements (lighting, sound, etc.)

- Specific requirements for using the space, including table/chair setup, decorations, use of dressing rooms and other ancillary spaces, catering and clean-up

The Grand Theater, in Frankfort, Kentucky, has a 36 page rental application and contract⁸.

Best practices:

- Require that renters provide your theater with a certificate of insurance, naming you as an “additional insured”, ensuring a certain amount of coverage (\$300,000 in general liability coverage seems to be typical). Some examples of insurance requirement clauses:
 - **Insurance Requirements** (Village Theatre – Danville, California)
The Town of Danville requires permit users to provide a “Certificate of Liability Insurance” naming the Town of Danville as an additional insured. Certificate must include the Town’s address, which is 510 La Gonda Way, Danville, CA 94526. You may purchase liability insurance coverage through the Town of Danville for an additional cost, or you may provide it through your homeowners insurance carrier. Insurance coverage must be submitted 90 days prior to your scheduled event.
 - **Insurance Requirements** (Colonial Theatre – Phoenixville, Pennsylvania)
Single limit insurance coverage in the amount of \$2 million combined personal liability and property damage for the above rental date(s) is required of Renter.
 - a) Renter must provide ACT with a certificate of insurance listing “The Association for the Colonial Theatre” as the certificate holder.
 - b) “Certificate holder is recognized as an additional insured per the terms of their contract” must be included in the Description of Operations section of the certificate.
 - c) ACT must receive the certificate of insurance at least 15 days in advance of the rental date. If the certificate is not received at least 15 days in advance of the rental date, the contract will automatically terminate.
- Explicitly state in the rental agreement that renters are responsible for any and all damages to the building.
- Some theaters require a damage deposit from which the cost of repairing minimal damages can be deducted. Assuming that no damage occurs, the theater returns the damage deposit to the renter within several days of the rental.
- Some theaters include a non-discrimination statement in their rental agreements. This is particularly important if the event for which the theater is being rented is open to the public.

⁸ <http://www.grandtheatrefrankfort.org/Portals/87/Forms/Grand%20Theater%20Frankfort%20-%20Rental%20Contract.pdf>

An example, from the Elbert Theatre (Elberton, Georgia)

Patrons with Disability and Nondiscrimination Statement

I understand that, pursuant to the Americans with Disabilities Act, the City of Elberton will make reasonable efforts to accommodate persons with disabilities. I understand that the Elbert Theatre has limited wheelchair capacity. If I become aware that someone in my group or audience requires special accommodation, I will notify the City of Elberton employee on duty immediately.

I understand that, if my event is open to the public, I may not prohibit any audience member because of race, religion, creed, gender, sexual orientation, age, national origin or any other basis to the extent prohibited by federal, state or local laws.

VOLUNTEERS

Some recommended best practices:

- Develop job descriptions for each volunteer position so that volunteers understand what skills they need for a particular position and what the position will involve.
- Develop a volunteer handbook. Include not just information on procedures but also on the theater's history and its policies.
- Be sure all volunteers are aware of the theater's emergency procedures. Periodically rehearse evacuating the theater.
- Provide orientation and training for each volunteer for his/her position.
- Ask volunteers to sign a contract or letter of commitment. This helps reinforce the importance of the commitment they are making.
- Front-of-house volunteers are the people with whom patrons will have most frequent contact – and, as such, they can be the theater's most important ambassadors. Be sure these volunteers, in particular, are familiar with the theater's programming, its fundraising needs and its donor opportunities.
- Recruit some volunteers that represent the demographic characteristics of the audiences the theater is trying to develop.
- Hold an annual party to thank the theater's volunteers and to recognize and reward outstanding volunteer contributions.

The Lakeland Theatre (Littleton, North Carolina) provides these brief descriptions of volunteer duties to help new volunteers find the role that best fits their interests and skills and to succinctly explain what each role involves:

PRODUCTION POSITIONS

Actor: Open auditions are held for each production at Lakeland for interested volunteers to try out for plays. Previous acting experience is not required. Actors must attend all rehearsals and performances. Lakeland does not use understudies.

Assistant director (AD): Serves as assistant to the director, holds production meetings and fills in for any missing crew person during the run of the show. The AD should have previous experience volunteering with Lakeland, preferably as stage manager.

Director: Responsible for setting audition and rehearsal dates, selecting the cast and leading those cast members through the rehearsal process. Directors must have previous experience at Lakeland as an Assistant Director.

Stage manager (SM): Selects the crew members and supervises the cast and crew during rehearsals and performances. Calls the light and sound cues from either the booth or backstage, keeps in touch with the assistant stage managers back stage. The SM is expected to attend all rehearsals and must be present for every show. The SM has many other responsibilities, including telling actors when to come to rehearsals and performances, giving line cues for rehearsals off book and being present at brush-up rehearsals. Stage Manager must have previous experience as Assistant Stage Manager at Lakeland.

Assistant stage manager (ASM): One or two ASMs are used for each show. The ASM is the stage manager's assistant and does everything the stage manager does, to a lesser degree. When the SM calls the show from backstage right, the ASM follows his/her direction on back stage left. When the SM calls the show from the booth, there is an ASM on both stage right and left.

Lighting design: Works with the director to create the proper lighting effects for the show. Design work is usually done before the beginning of dress rehearsal week (or H Week). This person hangs and focuses the lights. Training from an experienced lighting designer is recommended before designing lights on your own. Request to work as assistant to the light designer on a Lakeland show.

Lighting technician: Works in the light booth during the last two weeks of rehearsals and at each performance to execute the lighting cues at the SM's request. Previous experience is not necessary, but the person must be trained on Lakeland's lighting system.

Sound designer: Works with the director to create any sound effects and music that will be used during the show. This usually includes recording music and sound effects from sound libraries.

Sound technician: Works in the booth during the last two weeks of rehearsals and at each performance to insert sound cues at the stage manager's signal. Previous experience is not necessary, but the person must be trained on Lakeland's sound system.

Properties (props): Works with the director and SM in deciding which props will be used. This may involve pulling props from our storage and/or locating props elsewhere. The props chair is also responsible for assisting the SM in gathering a stage crew to work backstage during performances.

Stage crew: Duties as assigned by the SM. May include moving set pieces on and off stage, organizing, presetting and putting away props. Must be present during the last two weeks of rehearsals and at each performance. This is an ideal position for getting to know the theater and how its backstage operations work.

Costume design: Works with the director to select costumes for the show, which may involve pulling costumes from our storage, buying clothes from stores and second-hand shops, altering clothes and sewing costumes from scratch. Sewing skills are vital, and it helps to be able to organize seamstresses to sew to your requirements. Costume designers also work with the director to accessorize actors with shoes, hats, jewelry, etc.

Wardrobe chair: Works with the costume designer and the director to organize all costumes through the run of the show. This may involve presetting costumes in back stage areas and assisting actors with quick costume changes. The wardrobe chair also makes sure all costumes are in good repair, clean and pressed. Simple sewing skills are needed to sew buttons or repair rips. The wardrobe chair is responsible for selecting a crew to assist as needed.

Wardrobe crew: Works with the wardrobe chair to organize and prepare wardrobe during the show. The crew assists the chair in any way needed, including helping actors with quick changes, organizing costumes between shows and helping to launder or repair costumes. No previous backstage experience is necessary.

Set construction: Any number of volunteers is needed to help build sets under the direction of the set designer. People can be used during the day and evening to work in the Lakeland set shop. Carpentry skills are helpful but not necessary; work is done under the direction of the director or artistic director.

Set designer: Works with the director in designing the set. Directs the set crew in set construction.

House manager: Oversees the lobby and all patron areas during performances and is available for audience emergencies. Is responsible for staffing ushers and concession volunteers before the show and at intermission. Enforces the 'no smoking' rule in the lobby, rest rooms and auditorium.

Concessions/bartender: Works before the show and during intermission in the lounge. Must be 21 years old or older as beer and wine are sold.

Usher: The house manager for each performance coordinates a crew of 3-6 ushers. Ushers come to the theater one hour before the show and pass out programs and show people to their seats. No previous experience is necessary.

Box office/will call: Works in the box office or will call window. Must be at the theater one hour before the show. Must be a friendly “people” person.

ADMINISTRATIVE POSITIONS

Board member: Oversees the operation of the Lakeland Arts Center. The BOD monitors the operations and the financial well-being of the theater.

Publicity: Prepares and distributes press releases, assists with the production and distribution of advertising posters and playbills.

Fundraising: Coordinates fundraising activities such as art auctions, yard sales and special theater events. Coordinates the solicitation of funds from grants from public, private and governmental sources.

Program: Coordinates the annual preparation and printing of the Lakeland Arts Center Program. Solicits advertisers for the program and assists with the formatting, editing and updating of information contained in the program.

Office: Assists with general office duties when needed. Duties include filling in for the Managing Administrative Director during her absence, answering telephone requests for information, taking telephone and walk-in reservation requests, greeting visitors, copying materials on a copying machine and performing general office functions.

MAINTENANCE POSITIONS

Landscape: Plans, coordinates and oversees the general aesthetic landscaping to beautify the theater grounds.

Theater improvement: General theater construction requirements, electrical work, plumbing, painting (interior and exterior), drywall repair, equipment maintenance.

Some examples of volunteer handbooks available online:

- Carolina Theatre (Durham, North Carolina)
<http://www.dcvb-nc.com/vic/Wayfinders/Carolina-Theatre-Volunteer-Handbook-Dec-2011.pdf>
- Garden Theatre (Winter Garden, Florida)
<http://www.gardentheatre.org/VolunteerHandbookOctober2010.pdf>
- Cascade Theatre (Redding, California)
<http://www.cascadetheatre.org/files/Cascade%20Volunteer%20Manual-July,%202012.pdf>

- The Chandler Center for the Arts (Chandler, Arizona) has developed a very helpful handbook specifically for ushers. The handbook includes information on everything from dress codes to ways to address patrons. The handbook also includes a volunteer agreement letter, providing volunteers’ assurance that they have read and understand the policies and procedures outlined in the guidebook and that they agree to abide by them. Each volunteer must sign the agreement letter before being permitted to work at the theater.
<http://www.chandlercenter.org/support/volunteers/CCA%20Usher%20Handbook.pdf>

VOLUNTEER AGREEMENT LETTER

I, the undersigned, do hereby acknowledge that I have received, read and understand the policies, guidelines and procedures outlined in my volunteer usher handbook. I understand that I have made a commitment to Chandler Center for the Arts to work as an usher.

I agree to follow the policies and guidelines detailed in this handbook when working at Chandler Center for the Arts, and willingly accept the consequences of failure to do so, which may include dismissal from the usher program at Chandler Center for the Arts.

I also willingly disclose my mailing address, email address, phone number and name to the House Manager at Chandler Center for the Arts for the explicit purposes of facilitating my role as a volunteer usher. I sign this form with the understanding that this information will remain confidential and will not be used for any purpose that is not directly related to my involvement as a volunteer with Chandler Center for the Arts.

Please note: You are not creating a “contract” with CCA by signing this form. If you volunteer at the CCA, both you and the CCA have the right to end this relationship at any time for any reason.

The Chandler holds a quarterly meeting for all volunteers, giving them an opportunity to socialize while also providing updates on current issues and procedures. It also produces and distributes a volunteer newsletter, The Starburst Volunteer News.

- The Ruth Eckerd Hall (Clearwater, Florida) requires each volunteer (or staff member) to undergo a criminal background check.

**BACKGROUND CHECK AUTHORIZATION FORM
CONSENT FOR CRIMINAL BACKGROUND HISTORY CHECK
AUTHORIZATION/WAIVER/INDEMNITY**

Each employee or volunteer to be screened must sign an authorization/waiver/indemnity form, giving approval for Ruth Eckerd Hall, Inc. to perform a criminal background check.

I hereby give my permission to Ruth Eckerd Hall, Inc. to obtain information relating to my criminal history record. The criminal history record, as received from the reporting agencies, may include arrest and conviction data as well as plea bargains and deferred adjudications and delinquent conduct committed as a juvenile. I understand that this information will be used, in part, to determine my eligibility for an employment/volunteer position with this organization. I also understand that as long as I remain an employee or volunteer here, the criminal history records check may be repeated at any time. I understand that I will have an opportunity to review the criminal history as received by Ruth Eckerd Hall, Inc. and a procedure is available for clarification if I dispute the record as received. I also understand that the criminal history could contain information presumed to be expunged.

I hereby affirm that my answers to the foregoing questions are true and correct and that I have not knowingly withheld any fact or circumstances that would, if disclosed, affect my application unfavorably. I understand that any false information submitted in this application may result in my discharge.

I, the undersigned, do, for myself, my heirs, executors and administrators, hereby remise, release and forever discharge and agree to indemnify the Ruth Eckerd Hall, Inc. and each of its officers, directors, employees and agents and hold them harmless from and against any and all causes of actions, suits, liabilities, costs, debts and sums of money, claims and demands whatsoever (including claims for negligence, gross negligence, and/or strict liability of the Ruth Eckerd Hall, Inc.) and any and all related attorneys' fees, court costs and other expenses resulting from the investigation of my background in connection with my application to become a volunteer/staff member.

RESOURCES : ORGANIZATIONS

American Association of Community Theatre provides networking, resources and support for community theater organizations and individuals involved in community theater. AACT's online resources include a guide to running a theater, with sample bylaws and articles of incorporation.

American Association of Community Theatre
1300 Gandy Street Fort Worth, TX 76107
(866) 687-2228
www.aact.org

American Society for Theatre Research is an academic-leaning organization that encourages research and scholarship on theater history in the US and abroad. It publishes a scholarly journal – *Theatre Survey* – and sponsors several scholastic awards.

ASTR
PO Box 1798 Boulder, CO 80306
(303) 530-1838
www.astr.org

Americans for the Arts serves as a national advocate for “organizations and individuals who cultivate, promote, sustain and support the arts in America.” Its Arts and Economic Prosperity Calculator, available on the organization's website, helps theaters and other arts venues calculate their economic impact.

Americans for the Arts
1000 Vermont Avenue NW, 6th Floor Washington, DC 20005
(202) 371-2830
www.americansforthearts.org

ArtPlace America is a consortium of 13 foundations and six banks that pool their resources to award grants to arts organizations involved in creative placemaking. ArtPlace America's grants have supported cultural planning, architectural design, performing arts and “magic moments” (such as special events and public art projects), particularly those that have catalytic impact on their communities.

ArtPlace America
8 E. Randolph Street, #2603 Chicago, IL 60601
www.artplaceamerica.org

Arts Midwest provides a wealth of information and services to arts organizations in the Midwest, including training programs, an annual conference and publications.

Arts Midwest
2908 Hennepin Avenue, #200 Minneapolis, MN 55408
(612) 341-0755
www.artsmidwest.org

Association of Performing Arts Presenters is a service, advocacy and professional organization for performing arts presenters. Its annual conference, held in New York City each January, typically attracts more than 3,000 professionals involved in performing arts.

Association of Performing Arts Presenters
1211 Connecticut Avenue, NW, Suite 200 Washington, DC 20036
(888) 820-ARTS
www.apap365.org

CinemaTreasures is an online catalog of more than 30,000 historic theaters around the world, assembled wiki-style, with the help of thousands of volunteer information contributors. It catalogs mostly movie theaters, but there are quite a few performing arts theaters included, also. Embedded in the theaters' descriptions are hundreds of inspiring success stories (along with a few demolition tragedies).

Cinema Treasures, LLC
PO Box 642957 Los Angeles, CA 90064
www.cinematreasures.org

Iowa Arts Council promotes policies and programs that benefit the arts in Iowa. It provides small grants (typically under \$10,000) in several categories (including job creation, operating support and rural arts development) to nonprofit organizations.

Iowa Arts Council, Iowa Department of Cultural Affairs
600 East Locust St. Des Moines, IA 50319-0290
(515) 242-6194
www.iowaartscouncil.org

Iowa Community Theatre Association supports community theater groups throughout the state, disseminating information and encouraging community theater groups to share ideas. It offers an annual awards program and a small grant program to support community theater activities.

Iowa Community Theatre Association
4740 Iowa Street Newton, IA 50208
(515) 822-1875
www.iowacommunitytheatres.org

League of Historic American Theatres is a professional network of people and organizations involved in managing and preserving historic theaters. It offers an annual conference, an online guide to rescuing and rehabbing historic theaters and a peer advisory service – but its most valuable resource is arguably its active listserv, providing peer-to-peer ideas and advice

League of Historic American Theatres
2105 Laurel Bush Road, Suite 201 Bel Air, MD 21015
(443) 640-1058
www.lhat.org

National Arts Marketing Project, a program of Americans for the Arts, publishes a newsletter and sponsors workshops and an annual conference to help arts organizations improve their marketing effectiveness. The conference, held each November, is particularly popular, attracting over 600 participants in 2013. Videos of some of the sessions from the previous year's conference are available on NAMP's website for free. The website also includes a compilation of the 50 best Tweets from the previous year's conference. For 2012, these include:

- "Lapsed buyers are like dates: you haven't called them in a while and maybe they've forgotten how cute you are."
- "Redefine 'audience' to include all, with meaningful relationships, not just ticket buyers."
- "Stop thinking of companies as just a building or a checkbook. Then you can begin thinking of true partnerships."

National Arts Marketing Project
Americans for the Arts
1000 Vermont Avenue NW, 6th Floor Washington, DC 20005
(202) 371-2830
www.artsmarketing.org

National Association of Theatre Owners is an association of movie theater owners, providing advocacy for the motion picture exhibition industry. It offers training videos for movie theater workers, guidance on opening a movie theater, and data on admissions, ticket prices and box office grosses, among other services. NATO sponsors CinemaCon, the largest annual gathering of movie theater owners in the world, featuring a trade show with more than 500 vendors.

National Association of Theatre Owners
750 First Street, NE, Suite 1130 Washington, DC 20002
(202) 962-0054
www.natooline.org

National Endowment for the Arts is an independent agency of the federal government that provides grants to individuals, nonprofit organizations and communities to support artistic excellence, creativity and innovation. It also facilitates and sponsors arts-related research and offers a wide range of publications on its website, including *All America's a Stage: Growth and Challenges in Nonprofit Theater*.

National Endowment for the Arts
1100 Pennsylvania Avenue, NW Washington, DC 20506-0001
(202) 682-5400
www.arts.gov

Theatre Communications Group has grown from an organization focused on fostering communication between professional, community and university theaters to one that provides a wide range of research publications, conferences and events. TCG also offers grants to theater companies and artists. It conducts an annual fiscal survey of its 700-plus member theaters, providing benchmark information on theaters' income and expenses.

Theatre Communications Group
520 8th Avenue, 24th Floor New York, NY 10018-4156
(212) 609-5900
www.tcg.org

United States Institute for Theatre Technology is a professional organization for theater-related design, production and technology workers. In addition to its annual conference and its journal (*Theatre Design & Technology*), it offers small research and travel grants, safety resources and periodic training programs on theater equipment, costume and scene design and construction, and other technical aspects of theater production.

United States Institute for Theatre Technology
315 South Crouse Avenue, Suite 200 Syracuse, NY 13210-1844
(800) 938-7488
www.usitt.org

RESOURCES : PUBLICATIONS

This is a small collection of very helpful publications available online, for free.

A New Framework for Building Participation in the Arts, by Kevin F. McCarthy and Kimberly Jinnett. RAND, 2001.

<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/key-research/Documents/New-Framework-for-Building-Participation-in-the-Arts.pdf>

Arts for All: Connecting to New Audiences, by The Wallace Foundation, 2008.

<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/arts-for-all-connecting-to-new-audiences.pdf>

Building Arts Organizations that Build Audiences, by The Wallace Foundation, 2012.

<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf>

Building Deeper Relationships: How Steppenwolf Theatre Company is Turning Single-Ticket Buyers Into Repeat Visitors, by Bob Harlow, Thomas Alfieri, Aaron Dalton, and Anne Field. Bob Harlow Research and Consulting, 2011.

http://mainearts.maine.gov/CMSContent/arts_media/2012_BuildingRelationships.pdf

Cultivating Demand for the Arts, by Laura Zakaras. RAND, 2008.

http://www.rand.org/content/dam/rand/pubs/monographs/2008/RAND_MG640.pdf

The Experts' Guide to Marketing the Arts, Arts & Business Council of Americans for the Arts, 2010.

<http://artsmarketing.org/resources/practical-lessons/practical-lessons>

The Performing Arts in a New Era, by the RAND Corporation, 2001.

http://www.rand.org/content/dam/rand/pubs/monograph_reports/2007/MR1367.pdf

A Practical Guide to Arts Participation Research, Report #30, Washington, DC. NEA, 1995

<http://arts.gov/sites/default/files/NEA-Research-Report-30.pdf>

Safe Stages, by Theatre Alberta, 2006.

<http://www.theatrealberta.com/safe-stages/>