

5-2005

A report on an internship producing KID SmART's ART JAM

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A REPORT ON AN INTERNSHIP PRODUCING
KID SMART'S ART JAM

A non-thesis report submitted in partial fulfillment of the
requirements for the degree of

Master of Arts
in
Arts Administration
University of New Orleans

by

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B.A. University of Georgia, 2000

May 2005

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ABSTRACT

From fall 2003 to spring 2004 I served as an intern producing ART JAM, a free, interactive children's arts festival for KID smART. KID smART is a nonprofit 501 c.3. organization created to teach positive life skills to underserved children through hands-on arts activities in New Orleans, LA. ART JAM is an interactive children's arts festival presented by KID smART. The festival serves as a major public relations campaign and serves to advocate that the arts are important in the lives of all children.

This report is broken into 5 chapters and details the activity of producing ART JAM 2004. Chapter 1 is an introduction KID smART and ART JAM including its mission, history, organizational structure, funding, and programs. Chapter 2 is a description of my internship including tasks and responsibilities. Chapter 3 is an exploration of organizational issues including strengths, weaknesses, threats and opportunities. Research and explanation of "Best Practices" along with recommendations will be discussed in Chapter 4. Chapter 5 analyzes the short and long term effects of the internship on KID smART and ART JAM.

Chapter 1- INTRODUCTION

HISTORY

In the summer of 1998, New Orleans artist Allison Stewart and her husband attorney Campbell Hutchinson saw Bill Strickland, Director of the Manchester Craftsman's Guild speak about the importance of arts education and the effect that program had had on the lives of inner-city youth in Pittsburgh. The two were in Snowmass Village, Colorado studying at the Anderson Ranch. They were inspired not only by the dynamic speaker they had seen but also from witnessing the New Orleans Public School system systematically cut funding for arts programs while arts infused schools excelled in standardized testing (see page 41). And so a plan was hatched astride the continental divide to begin an independent nonprofit arts education program that would operate in New Orleans Public Schools.

Upon returning, Stewart and Hutchinson earmarked \$10,000 of their own money and enlisted some friends to help lead the first KID smART Board of Directors. The initial board consisted of Stewart, Hutchinson, local newspaper publisher and political pundit Clancy DuBos, and arts organization veteran Claudia Garofalo. They hired Echo Olander to be the first Managing Director of the organization and hired three artists with teaching experience, led by NOCCA teacher and potter Nikki Jackson to put together a curriculum that was intensive with a visual arts focus and tied lessons to the natural world that many of the enrolled students had never experienced. A copy of the KID smART bylaws is included in the appendix (Appendix A).

The pilot year of instruction was held at Fischer Elementary School on the Westbank of New Orleans through a Saturday program serving 20 children. Students were bussed from the school to A Studio in the Woods, a nearby nature preserve and artist colony, to engage in arts activities while exploring the importance of sustaining and preserving nature. Over the course of the first several sessions Teaching Artists observed students move from the ability to focus their concentration for only two minutes to being able concentrate for 15-20 minutes, in some cases 30 minutes at a time.

With the success of the first year of programming, the Board of Directors grew and outside donations were solicited to expand KID smART's programming. The program doubled, adding William J. Guste Elementary School in Central City New Orleans- another low-achieving school adjacent to a public housing project. Instruction was still held on Saturdays, but now 50 students between the ages of 9-12 were instructed. In order to gain visibility and advocate for the importance of arts education, the organization decided to hold an awareness event- the first annual ART JAM.

Timeline

2001-2002: In addition to Saturday programming, KID smART piloted an artist residency program at Fischer Elementary. The residency allowed the organization to work closely with the school and community and exponentially increased the number of children served to over 250 school-wide. The 2nd annual ART JAM took place at Washington Square Park and attracted over 650 attendees.

2002-2003: The artist in residency program expanded, bringing visual, theatre, and dance artists into Fischer and Guste schools each semester. KID smART moved to St. John the Baptist Community Center and began after school arts programming with the St. John Youth Program and the Plate Project in partnership with the Junior League of New Orleans. Over 450 children were served through the Saturday, after school, and artist residency programs. KID smART partnered with Kingsley House for the 3rd annual ART JAM.

2003-2004: KID smART collaborated with My House Center for Learning through a 21st Century Community Learning Centers grant to serve students at Crocker Elementary and Green Learning Academy. Woodson Learning Academy was added to the KID smART roster. After school, Plate Project, and residency programs continued, serving over 650 children. ART JAM 2004 drew over 1000 attendees to Washington Square Park.

MISSION

Throughout the history of the organization the mission and focus of KID smART has changed. When the organization formed there was a focus on visual art and nature. Founder Allison Stewart, a trained biologist and artist, saw KID smART as an opportunity for students to create art and interact with the natural world. Much of Stewart's own work is influenced by the environment. As a field trip based program, students could be transported to natural settings for instruction. Transportation became an issue as more and more students wanted to become involved and the program grew to more schools. Staff realized that more children

could be served, and the program was more accessible, if it took place in the schools. The original mission of the organization was unwieldy and long, trying to outline all of the specific activities of the organization:

KID smART is a non-profit 501 (c)(3) founded in February 1999 whose mission is to teach under-served children positive life skills through the visual arts. The primary purpose of the program is to enhance children's understanding and appreciation of the visual arts and to enhance their learning experience in all subjects. The skills they learn in the program will make them more successful in all walks of life: discipline, self-respect, teamwork, creative problem solving, and pride of accomplishment. By programming some instruction within natural settings, KID smART addresses its secondary purpose: to teach children the fundamentals of nature and the environment. KID smART has a dedicated, active board of directors and advisors, which includes educators, artists, and community leaders.

By the 2002-2003 school year, KID smART had grown to more schools and instruction was given in performing arts and creative writing in addition to the visual arts. As the program developed, the board and staff realized the need to not only revamp the mission of the organization to reflect these changes, but also to seriously plan for the future by engaging in some long range planning sessions. These sessions took place through two Board retreats, one in January 2002 and

the other in March 2003. At the latter, KID smART's current mission statement was developed:

KID smART is a nonprofit 501 (c)(3) organization created to teach positive life skills to under-resourced children through hands-on arts activities.

PROGRAMS

KID smART programs involve intensive, high quality instruction by professional artists who have experience working with under-resourced children. Instruction is designed to be challenging and dynamic, allowing children to use creative problem solving skills and think in new ways while exploring new mediums and discovering themselves and the world in which they live.

KID smART Teaching Artists plan all lessons and meet with each other regularly for feedback and lesson planning help. Although KID smART does not stipulate lesson plan formats, all Teaching Artists are asked to follow the following instructional goals:

1. Lessons should involve creative thinking and problem solving.
2. Problems should have multiple, valid solutions, allow for solutions from different perspectives, and allow students time to explore possibilities.
3. Lessons allow for sensory development and perception.
4. Sessions develop responsibility and trust.
5. Lessons are taught in a safe environment that helps students develop positive self expression.
6. Lessons are community and identity building.

7. Lessons are exciting, engaging, and pertinent.

KID smART offers the following programming packages to schools as well as programming throughout the New Orleans community:

School Based Programs

During the 2004-2005 school year KID smART worked with Fischer Elementary (West Bank), Guste Elementary (Central City), Wilson Elementary (Broadmoor) and Woodson Learning Academy (Central City). Teaching Artists work to tie lessons directly to school curriculum using state standards and benchmarks. The programming package for each school includes after school programs, artist residencies during the school day, teacher training workshops, hands-on parent activities, public art projects allowing students to create a piece of artwork to remain in the school, and a site coordinator assigned to each school to help school activities and the arts flow together easily. Site coordinators participate at school staff meetings to keep in better communication with the schools' needs.

Community Based Programs

St. John the Baptist Community Center After School: Visual arts program provided for St. John after school program.

Plate Project Entrepreneurial Program: On Saturdays, children work with an artist and Junior League volunteers to create and sell ceramic pieces while learning financial literacy skills and design and craftsmanship.

Summer Camp: In 2004, 285 students were served through summer arts camps in partnership with Café Reconcile, Urban Impact, St. John Youth

Program, and My House Center for Learning, and through scholarships to the Contemporary Arts Center.

ART JAM is KID smART's annual interactive children's arts festival. It is free and open to the public. In 2004 over 1000 people attended.

Partnerships: Programming partners in 2003-2004 included CAPS Institute/Xavier University, the Ogden Museum of Southern Art, Café Reconcile, VietNO, and My House.

ORGANIZATIONAL STRUCTURE

Board and Advisory Board

A board of directors for a nonprofit organization holds in trust the welfare of the organization and is responsible for seeing to it that the mission of the organization, as determined by the board, is adhered to. The board members, as the final policy makers, are chosen because of their commitment to the organization and its long-term vision. KID smART is governed and advised by two boards, the Board of Directors and the Advisory Board.

The Board of Directors of KID smART is a working board as opposed to merely a policy board. Each member brings to the board special interests and skills and those who serve on the board have responsibilities that are considerable, and extend well beyond the basic expectations of attending meetings and participating in fundraising initiatives and personal giving. Participation by board members on one of the four major committees (Marketing, Finance, Education, and Fund Development) is part of the commitment to KID smART.

Advisory Board members are non-voting advisors to the board of directors. They do not have the responsibility for the day to day running of the organization, but are willing to serve as a resource to KID smART. Advisory Board members are invited but not required to attend board meetings.

General expectations for KID smART board members:

- Know the organization's mission, purposes, goals, policies, programs, services, strengths and needs.
- Serve in leadership positions or undertake special assignments willingly and enthusiastically when asked.
- Keep informed about trends in arts education.
- Bring a sense of humor to the board's deliberations.
- Oversee KID smART's operations.
- Evaluate KID smART's progress.
- Participate in strategic and organizational planning.
- Suggest nominees to the board who are women and men of achievement and distinction and who can make significant contributions to the work of the board and organization.
- Unleash the power of the passionate ambassador – advocate unabashedly!

Committees

The Executive Committee is the main coordinating committee for the Board. It maps out agendas and method of conduct for board meetings and oversees the activities of other committees. Generally, this committee acts for the full board in matters that need immediate attention or do not address major issues of policy or

funding. The Chairman, Treasurer, and Secretary serve on this committee, with the possible additions of chairs of other committees. This committee is small enough to be efficient, and the members should be able to attend meetings on short notice.

The Finance Committee is concerned with all financial procedures, including preparation and presentation of budgets, and review of all financial statements. It reviews audit results and recommends the retention of an auditor.

The Fund Development Committee plans and coordinates fundraising events. It decides if KID smART needs a big fundraising event and costs and benefits of development opportunities. Additionally, this committee oversees ART JAM and decides whether the event should be expanded.

The Education/Program Committee's duty is to review and evaluate the programming and future plans for the organization, not to create programming. The committee may assist the staff with ideas, and offer suggestions and criticisms to the staff for program development. Members should include a school liaison and possibly a staff member in order to better evaluate and plan current and future programming.

The Marketing/Public Relations Committee focuses on making the organization known in the community and makes sure the media is present during events. It also promotes the activities of the organization within the community.

The Nominating/Board Development Committee identifies, screens, and recommends prospective Board, Advisory Board, and committee members.

It may also recruit and help in orientation of new trustees, ensuring participation on committees.

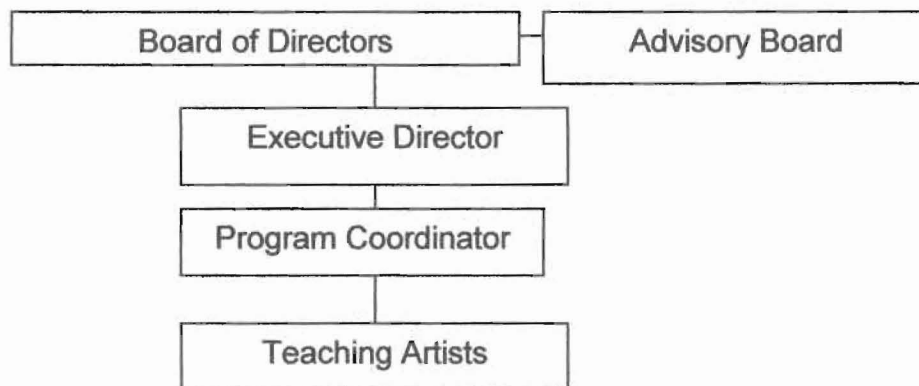
The Personnel Committee helps to develop personnel policies including benefits and compensation, and recommends salary ranges to the board. The committee evaluates the Executive Director and can recommend a specific salary for that individual, and handles staff grievances when board involvement is necessary. It can also decide on methods for evaluations of productivity of staff positions and individuals.

In order for the Board and Advisory Board to work at full efficiency and to allow for individual's busy schedules, the full board meets every other month and committees meet in the intervening months. Each committee is responsible for meeting and making a report to the board at full board meetings.

Staff

KID smART is a small organization, administrated by a staff of two, an Executive Director and a Program Coordinator. Classes are taught by Teaching Artists, personnel who are hired on contract and paid hourly. Because of the small staff, there is quite a bit of overlap in job descriptions between the Program Coordinator and the Executive Director. Both are responsible for programming, marketing, fund development, administration, and special events.

Organizational Chart



Contract Teaching Artists are given autonomy to create lessons and teach in their style, as it fits within the instructional goals of the organization. These artists are paid a professional wage for their work including contact time and planning and evaluation time.

FUNDING

KID smART's fiscal year runs from July 1 to June 30. The 2004 fiscal year budget shows the income and expenses from July 1, 2003 – June 30, 2004. The 2004 fiscal year was KID smART's fifth year of programming. As a young and small organization which practices a model of slow, sustainable growth, the budget grows incrementally each year. The FY2004 budget of \$155,069 grew \$33,658 above the FY2003 budget of \$121,411 and is \$14,776 less than the projected FY2005 budget of \$169,845 (Appendix B). Part of the large step growth between FY2003 and FY2004 is attributable to a great leap in programming. As KID smART found a programming model that worked well for most schools, programming was able to expand into more schools and communities than in

previous years. This section focuses on FY2004, the fiscal year in which the internship was completed.

Individual donations to KID smART are recorded under two line items, *donations* and *fundraiser*. *Donations*, recorded at \$38,000, are monies taken in through an end of year giving campaign, solicited through KID smART's biannual newsletter, and any other donations from individuals not associated with a fundraiser. The *fundraiser* line item records money from KID smART's annual fundraiser, \$20,000 in fiscal year 2004. These two line items show individual donations at \$58,000, 37.3% of annual income in fiscal year 2004.

Grant money accounts for 46.1% of the annual income, or \$71,660. Grants from city and state government, and national and regional foundations are recorded under the *grant* line item and foundation grants are itemized as *foundation*. 2003-2004 was the first year that KID smART won national government grant money as a partner in several 21st Century Learning Centers grants.

In addition to individual donations and grant funds, KID smART receives earned income from selling artwork created as part of the Plate Project and commissioned artwork, interest on a Schwab stock account, and corporate donations. Corporate donations are itemized as *corporate* and *ART JAM*, accounting for 11.3% of annual income with 10% of corporate donations from ART JAM.

Personnel is by far the biggest expense line item, claiming \$121,415 or 78.3% of annual expenses. KID smART's full time staff were paid \$64,800 and contract

artists were paid \$33,205. Non-artistic contract labor, consultants, taxes, insurance, and payroll fees ring up another \$23,400.

Fixed expenses and other expenses make up the other \$33,654 or 22% of KID smART's annual budget. Fixed expenses are kept low thanks to a generous rental agreement with St. John the Baptist Community Center and using schools for programming space. Aside from \$12,234 of fixed expenses, *print and art supplies* are the two highest line items in the KID smART budget.

MARKETING and PUBLIC RELATIONS

Because KID smART is a small organization with a small budget, most media exposure is achieved through strategic public relations. Media is contacted for KID smART events, including guest artists working with students, art openings, and public art unveilings. ART JAM is the major public relations campaign for the organization.

The budget for advertising is small, only \$1,700 in FY2004, and tied into programs; tactical goal setting is a must to ensure that advertising dollars are being used in the most efficient manner possible. The Marketing Committee has determined short and long term goals for KID smART during their meetings. All marketing and public relations work tries to meet these goals:

Short Term Goals

1. Create and produce a marketing calendar that runs parallel to the education calendar.

- a. Highlight stories of the month in order to solicit general and special interest media.
 - b. Hold a major event that gets significant press and public relations coverage.
 - c. Produce two newsletters annually.
 - d. Create media plan for ARTJAM.
 - e. Continually revise and update website.
2. Begin concept and design of an informational brochure that can be used for general interest mailings as well as to support fund development.
 3. Develop options for research of current community image/assessment of KID smART and it's impact on the audiences served.
 4. Design and create bumper stickers or transit ad campaign:
"KID smART – good for kids, good for New Orleans, good for the future"

Achievements in FY 2004:

Received proclamation from City and gained visibility by giving City Council Members KID smART plaques created by KID smART students.

Gave Gov. Blanco and Lt. Gov. Landrieu KID smART plates to honor their elections.

Produced and distributed two newsletters.

Front page coverage in Louisiana Weekly.

Society column coverage of gala in Times-Picayune and St. Charles Ave. Magazine.

ART JAM coverage through Gambit Weekly ads, WWL 30 second spot, Times-Picayune coverage, and radio PSAs.

Long Term Goals

1. Maintain accomplishments from FY 2004 in future years.
2. Create and produce and Annual Report, with distribution to key audiences and contacts.
3. Create media plan and generate more public relations interest around gala.
4. Create better coverage of ART JAM.

Chapter 2-Internship

ART JAM is an interactive children's arts festival presented by KID smART. The festival serves as a major public relations campaign and serves to advocate that the arts are important in the lives of all children.

ART JAM HISTORY

The first KID smART ART JAM took place in the courtyard of the newly built NOCCA/ Riverfront on June 17, 2000. The original date of June 11, 2000 was rained out and the event was rescheduled. Because of the rain date and the freshness of the event, attendance was low, at approximately 150 people. ART JAM 2000 featured twenty activities by paid artists, performances by James and Troy "Trombone Shorty" Andrews and Los Vecinos, and a small food stand featuring hamburgers and hotdogs. A nominal fee for entrance was charged, \$3 for adults and \$1 for children.

KID smART hired production company 3 Ring Circus to produce the second annual ART JAM on September 29, 2001. Scheduling ART JAM in September put a strain on KID smART staff, as the event coincided with the beginning of KID smART's school year programming. To cut the costs of hiring artists to lead activities, this year incorporated nonprofit partners hosting hands-on activities in exchange for marketing coverage and the ability to disseminate materials about their nonprofits during the event. Artists were still hired to round out activities. The

entrance fee was eliminated in an effort to make the event accessible to more people. Attendance was estimated at about 600 throughout the day. A full schedule of entertainment was performed on a stage in the park, including dance, drama and musical performances geared toward children. Some problems in 2001 included the high cost of the event, which was a great deal bigger than the first event, and included a substantial fee for the independent producers. Additionally, the production company did not take enough of the burden of production off of KID smART's two person staff, which was already working at capacity starting a new season of school year programming.

In an effort to increase reach and decrease costs, KID smART produced the 3rd Annual ART JAM in conjunction with Kingsley House's Fall Fest on September 28, 2002. Fall Fest, an established event at Kingsley House featured big stage entertainment, food, and a large children's area. The event took place at Kingsley House in the Lower Garden District. KID smART took over production of the children's area, making it a larger attraction featuring 15 arts activities, as well as games and other child-oriented activities. Although the event was considered a success and the children's area was acknowledged as the best in Fall Fest history, there was low attendance due to the demolition of the St. Thomas Housing Project, a main audience for the festival, and low marketing. Additionally, the KID smART identity was lost to Kingsley House because the event was promoted as a Kingsley House event with KID smART getting second billing. A small fee of \$3 for adults and \$1 for children was charged for entrance, making the event less accessible to the public.

In 2003 KID smART decided to reevaluate ART JAM and did not produce the event in the fall. ART JAM was moved to the spring of 2004 to give staff more time to focus on the event.

PRODUCING KID SMART'S ART JAM 2004

As a KID smART staff member, I was able to shift my focus for this internship from KID smART programming to producing ART JAM 2004. Producing an event, even as small as ART JAM, was an intensive and humbling process. In the following narrative, references to "staff" designate me as the event's producer.

As it was conceived, ART JAM was an awareness raiser, not a fundraiser, for KID smART and the goal of creating good will within the community was more difficult to measure than dollars. At the same time, it was important to make sure that ART JAM was not the fund-loser that it had become in previous years. Keeping costs down was a major concern in the production of the event.

Goal Setting

Having experienced two previous ART JAMs, it was important to go into the event with clear goals of how ART JAM fit into the KID smART mission and how it reached its primary goal of providing positive public relations for the organization.

ART JAM serves the goals of KID smART in the following ways:

1. **GOAL:** KID smART must establish and nurture sustained relationships with schools, parents, and the community at large.

Objectives:

- Use ART JAM as a venue to display the great work happening at KID smART sites.
- Encourage teacher and administrator participation.
- Continue developing partnerships with community-based groups, particularly arts groups and social service groups that support KID smART's commitment to developing the child as a means to strengthening the community as a whole.
- Encourage parental involvement and identify specific ways for parents to participate. Success is measured by attendance at events and participation in programs.

2. **GOAL:** Secure and maintain long-range financial stability.

Objectives:

- Use ART JAM as a device for corporate giving.
- Public Relations campaign/ advocacy aspect used to encourage individual donors.
- Use a pre-ART JAM family event as a fundraiser.

3. **GOAL:** Expand and diversify Board membership.

Objectives:

- Use ART JAM as a means of introducing a diverse group of potential Board Members to the mission and excitement of working with KID smART.
- Use publicity from ART JAM in packets to potential Board.

- Utilize ART JAM as a way to establish relationships with local university/ community activists.
- Add community members to ART JAM committee to begin a working relationship for further duties with KID smART.

Location

For an event like ART JAM, location is an important part of making the event successful. Ensuring accessibility, visibility, size, and fit were all central to finding the ideal location for ART JAM 2004. In 2000 the NOCCA location was unfamiliar and not easily accessible for the event's target audience. In 2002 the Kingsley House location was central within the city, but their target community had been lost when the St. Thomas housing development was torn down. ART JAM 2001 found the perfect balance in Washington Square Park. The park is tied to community, located between the French Quarter and the Marigny, has ample public parking, is a familiar and recognized place, is spacious enough for the event without feeling empty, has a children's play area, and is surrounded by an iron fence providing specific entrance points and a sense of security. For ART JAM 2004 KID smART decided to return the event to Washington Square Park.

The park is maintained by the Department of Parks and Parkways, which rents the space for \$1000 plus a \$500 returnable trash deposit. Through board connections, KID smART was able to rent the park with a fee waiver from New Orleans' Chief Administrative Officer Charles Rice (Appendix C). As part of the stipulations tied to the fee waiver, no admission fee could be charged for the event.

As an outdoor festival, a rain date was planned for the following week. Parks and Parkways requires that renters provide security for events. If given enough lead time, the Civil Sheriff's Office will provide security for nonprofit events such as ART JAM for no cost.

The Department of Parks and Parkways requires that renters have liability insurance for events. The park does not have running water or electricity, which needs to be provided by the renter. Water was an important issue, as a children's arts festival is usually messy. KID smART spoke with a homeowner across the street from the park who agreed to have a hose run from her outdoor faucet across the street to the park for clean up. A generator was rented to provide electricity for the stage area and no activities were scheduled that required electricity.

Committees

Because ART JAM was becoming a signature annual event for KID smART, an ART JAM committee was formed to take on some of the production tasks, with the hope that subcommittees would form to take on entertainment, food, activities, fundraising, and marketing. Founder and board member Allison Stewart found and organized this group from KID smART donors and personal friends who had expressed an interest in helping. The first meeting was held in September of 2003, with three subsequent meetings in November 2003, January 2004, and March 2004 (Appendix D).

The committee had 15 members and each meeting was attended by 9-12. Although committee members were helpful and able to use connections to help facilitate food vendors, activities, etc, there were no committee members willing to

lead a subcommittee or assume a leadership role. One of the committee members enlisted her art group to lead a highly successful activity and another was helpful in marketing suggestions, but overall the busy schedules and prior commitments of many committee members allowed suggestions to be made that were then implemented by staff. Mainly the committee served to get members excited about the event and take on smaller tasks as well as volunteer their time the day of the event.

Marketing

In addition to the goals outlined on page 17, the major objective of ART JAM was to be the major annual public awareness event for KID smART. The Marketing Committee of the KID smART board was highly involved with the marketing and PR aspects of ART JAM. The committee worked with staff to create a marketing plan including timelines, and one committee member from a major marketing firm in the city designated an intern at his firm to concentrate on ART JAM and guide KID smART staff.

One focus of the Marketing Committee for ART JAM was to attract the attention of important city officials. The committee pushed for KID smART to receive a proclamation from the City Council recognizing the organization's work to bring the arts into the lives of children. One board member was able use personal relationships to attract Honorary Chairmen Lt. Governor Mitch Landrieu and Mayor C. Ray Nagin to chair the event. Mayor Nagin attended the event with his family and was presented with a plaque made by KID smART students while press photographers snapped pictures. This connection also helped the organization

several months later, when Lt. Governor Mitch Landrieu invited KID smART students to meet with him in his office to discuss how the arts have helped to change their lives.

The marketing plan for ART JAM was more intensive than for any other KID smART event. It was important to get as much coverage in as many mediums as possible. The marketing push was worth the effort when many of the goals of the marketing plan were achieved. KID smART staff and the marketing intern worked to propel ART JAM into the media, with press packets delivered to weekend television desk editors the two weekends prior and email blasts and heavy press release coverage. The marketing plan and press clippings appear in the appendix (Appendix E).

Activities

ART JAM features interactive arts projects for children. Children entering the event are given a shopping bag, and as they go from activity table to activity table completing projects, they fill their bags with art pieces. ART JAM 2004 featured 28 hands-on activities.

Most activities are lead by nonprofit organizations that partner with KID smART for the event. These organizations are solicited from groups that have worked with KID smART before, organizations involved with Informal Educators, a group of nonprofit educational representatives, and groups with whom KID smART board members are associated. Nonprofit partners are encouraged to disseminate information about their programs and facilities at the event. In addition to nonprofits providing hands-on activities at the festival, some provide performances

on the ART JAM stage. Each nonprofit signs a memorandum of understanding outlining what they provide, what KID smART provides, and the terms of participation (Appendix F).

Artists were hired as needed to round out activities. These artists were hired under contract (Appendix F) for the day and KID smART provided materials. A list of participating nonprofits and artists appears in the appendix (Appendix F).

Entertainment

Most of the stage entertainment was provided by nonprofit partners. Performance acts were hired to fill out the performance schedule, and often volunteer their time. Staff books acts, obtains audio equipment and staging, and hires an audio technician. Like nonprofit partners and artists, performance acts are asked to sign a contract if paid and a memorandum of understanding if volunteering their time (Appendix F). Because of the high cost of staging, audio equipment rental, and sound technician fees, staff worked to get as much performance work donated as possible. The Contemporary Arts Center donated the use of ten 4' x 6' platforms that fit together for staging. The size limited some of the larger acts, which had to perform on the grass in front of the stage. The House of Blues was able to donate the use of audio equipment during the day of the event, and a sound technician and friend of KID smART agreed to run sound for the event. The day's performance schedule is shown in Appendix F.

Volunteers

Volunteers make ART JAM possible. ART JAM 2004 utilized over 57 volunteers working 3 and 4 hour shifts. In order to make scheduling volunteers easier, the day was divided into three portions (Appendix G).

The early shift, from 8:00 AM – 11:00 AM, consisted mainly of set up. Tables, chairs, port-o-lets, and staging and audio equipment were unloaded and the venue was set up and decorated. The second shift, from 11:00 AM – 2:00 PM, took place during the event. Volunteers worked at the snack booth selling snacks and drinks and handling money, as artist assistants, helping artists run activity booths, and at the KID smART information tables disseminating information about KID smART and taking donations. The last shift, 2:00 PM – 6:00 PM included snack booth, artist assistant, KID smART information, and also break down of the event. Volunteers were sought from board members, committee members, and also through local universities and high schools.

Funding and Budget

Corporate Sponsors: While KID smART's normal programs don't offer the visibility that corporate sponsors usually look for, ART JAM was an opportunity to solicit corporate sponsorship for an event in a visible venue with a sizable (for the organization) marketing campaign. KID smART put together a corporate giving packet specifically for ART JAM outlining the benefits and levels sought (Appendix H). Three corporate sponsors signed on to support ART JAM 2004: Ochsner for Children at \$5,000, AmSouth Bank at \$500, and Arthur Roger Gallery at \$250.

Ochsner, the biggest corporate sponsor, also benefited from prominent logo placement in Gambit Weekly ads and on all printed posters and flyers, as well as mentions in all press releases and media correspondence. As part of the corporate giving agreement smaller donors' logos were placed in print marketing, and all were prominently displayed on site during the event.

Corporate sponsors were not the only entities with logo recognition; nonprofit partners and in-kind donors benefited from prominent logo placement at each entrance to the venue, and nonprofits were listed in all print materials.

Earned Income: KID smART looked for ways to generate income during the event in addition to corporate sponsorships. Staff looked to the New Orleans Jazz and Heritage Festival and other events to see what additional ways of generating income could work.

Vendors: Food vendors paid \$250 to sell food at ART JAM and were able to keep all profits (Appendix H). This was an easy way to earn income without having to take percentages of sales. The event is only large enough to support three food vendors, a KID smART booth manned by volunteers selling chips, drinks, and candy, Mona's selling Middle Eastern food and located right in the neighborhood, and Elizabeth's from the Bywater, selling sandwiches and drinks and desserts.

Treasure Chest: In 2004 KID smART generated income during ART JAM through the sale of "gently loved" toys, books, and children's clothing at the KID smART Treasure Chest. Kid related items were donated to KID smART prior to ART JAM and sold by volunteers throughout the day. In addition to generating

income for KID smART, the sale was an opportunity for families in attendance to get high quality books, toys, and clothing for their children for very little money.

Plate Project: On Saturdays, children work with an artist and Junior League volunteers to create and sell ceramic pieces while learning financial literacy skills. Artwork from this program was sold at ART JAM.

Donations: At each park entrance an informational table manned by KID smART Board Members disseminated information and took donations. Donations were minimal, mainly small cash amounts from families on their way out of the event, but the information led to more donations being sent into KID smART after the event.

The budget for ART JAM 2004 (Appendix H) shows a monetary loss of \$4,509.25. Although ART JAM was never intended as a fundraiser, it was important to KID smART to make the event financially viable for the organization to pursue. \$6,873.90 was brought in through corporate sponsorships and earned income; that amount was just over half of the \$11,383.15 cost of the event. Fortunately, KID smART relied on in-kind donations for activities, supplies, and staffing. Taking into account the in-kind donations valued at \$8,362.50, the budget shows a \$3,853.25 net income. The financial outcome of ART JAM was expected, but for future events there will be a bigger push to pursue more corporate cash donations in addition to in-kind donations.

POST-EVENT PRODUCTION

The week after ART JAM, staff spent time writing extensive thank you notes to everyone involved. These notes were personalized and included photographs of the event as well as statistics from the event showing success through attendance and the number of activities and performances. The purpose of the thank you notes was to ensure that all participants understood their importance and would want to participate again in the future. Within two weeks of the event a postmortem meeting with the ART JAM committee was called to seek suggestions and analysis of the event. Staff reconnected with press for post-event write ups in St. Charles Avenue Magazine and the Times-Picayune living section. Media clippings were collected and organized for use in packets for the following year's corporate sponsor packets (Appendix I). Using the event follow up meeting, as well as input from artists, attendees, and nonprofit partners, new goals were set for ART JAM 2005 including an expanded marketing plan, a business plan for attracting and keeping corporate sponsors, and suggestions for activities and entertainment with more diversity.

Chapter 3- Strengths and Challenges

Any analysis specific to ART JAM frequently overlaps into analysis of KID smART as a whole. In many ways, ART JAM reflects a microcosm of the KID smART organization. The following discussion will study the numerous strengths and opportunities as well as some weighty weaknesses and threats faced both by the ART JAM event and the KID smART organization.

Three major goals were outlined for ART JAM in addition to the chief goal of raising organizational awareness; 1) nurturing relationships with the community, 2) building financial stability, and 3) expanding and diversifying the Board of Directors. Only by revisiting these goals and addressing them below by their strengths, weaknesses, opportunities, and threats, was it possible to gauge the success of ART JAM. Although all goals were accomplished at least in part, there were larger goals that were never articulated or recognized at the outset which will serve as opportunities for the future.

STRENGTHS

ART JAM had become an established event by the fourth year and there was great turnout and a sense of camaraderie among attendees. The community base in the area led to local business involvement and, because the event had been held in Washington Square Park before, the neighborhood felt invested in it.

The location fit the event perfectly and was located in a foot trafficked area associated with the French Quarter, Marigny, and Bywater neighborhoods.

Although there is no inside option for rain, a rain date was easily set with the Parks and Parkways Department. Working with the Parks and Parkways Department was easy and our contacts enabled us to use the park at no fee.

Working with nonprofit partners was a huge success. In addition to being more cost effective for KID smART, these groups were able to promote their work and a message was sent about the good work being done in the city by nonprofit organizations. These groups, as well as the hired artists, provided quality, intensive arts activities throughout the day. Volunteers worked tirelessly at their tasks and were great ambassadors of the ART JAM belief that the arts are important for all children.

As far as reaching the four goals, the event was successful at nurturing relationships with the arts community, community in general, and other community and nonprofit groups. As a public relations event, there was positive media coverage and the Mayor and his family were in attendance, lending the event credibility and standing. More money was raised than ever before from corporate sponsors, vendors, and earned income. In-kind donations of supplies, activities, and time were invaluable.

WEAKNESSES

The committee structure used to organize the event was flawed, with no committee members willing to lead a subcommittee or take on a leadership role. In part because of the committee structure and the magnitude of the event,

KID smART staff was overburdened with event production, causing regular programming to suffer.

Volunteers for the event filled out a volunteer application (Appendix G) and were scheduled at the time and task they requested. They received confirmation both two weeks and several days out from the event. Volunteers the day of the event were a great strength and a great liability. Many volunteers did not show up as promised and created extra work for the artists, organizations, and volunteers at the event. Schools that were contacted to provide student workers had no viable way of enforcing attendance and there was no designated volunteer coordinator to call and check up on no-show volunteers the day of the event. In the future a volunteer coordinator will be needed to send out more regular announcements, relay the importance of attendance, coordinate with school workers, and wrangle volunteers the day of the event.

Although more funding was brought in than ever before, it was still not enough to cover the costs of the event. Without accounting for in-kind donations ART JAM 2004 was over \$4,500 in deficit. Outreach efforts to nurture relationships with community fell below expectations; more work was needed to include teachers, administrators, and KID smART's primary demographic. Not enough of an effort was made to provide transportation to under-resourced communities or promote the event in these areas. Additional effort would have expanded promotion and media coverage and helped to expand and diversify the group of attendees.

OPPORTUNITIES

ART JAM holds great opportunities for KID smART to gain more financial stability, marketing coverage, and include more extensive advocacy as part of the festival. In order to expand marketing in television spots, radio interviews, and print coverage, a more complete marketing calendar can be incorporated into the organization's regular marketing plan. Beginning earlier and building momentum over the course of the school year will help to keep KID smART in the public's focus year round.

Although corporate sponsorship has been on the decline (Johnson), there is still opportunity for smaller donations from local business as well as expanded in-kind donations. By holding the event in the same neighborhood year after year, the community will become more invested in the event and work harder to ensure its success and continuation.

There is great opportunity to better utilize ART JAM to further KID smART's advocacy work for the importance of the arts in the lives of children. This message can be incorporated into all promotional materials and disseminated on pamphlets on the day of the event. As attendees realize that in addition to having a fun, inexpensive outing with their families, they are working to better their communities, there is more of a chance of their continuing to support KID smART's efforts year round.

Finally, the burden on the staff of producing this event can be alleviated by hiring an outside production team to take over the event and help it grow to the next level. An outside producer could bring fresh eyes and ideas to the event and

better bolster the event as an entity attached to and in support of KID smART's mission. By bringing someone in to take care of the organization and logistics of the event, staff could focus more on weightier tasks for ART JAM such as corporate sponsorship and including KID smART programming communities in the festival.

THREATS

As KID smART's only viable, visible outlet for corporate giving, ART JAM faces the same strains in finding funding as other arts organizations. With corporate sponsorship on the decline, from 40% in 1990 to just over 20% in 2000, many sponsors are continuing to give to the tried and true and are shying away from new associations (Johnson, fig.1).

While the timing is right for KID smART, the weather is gorgeous, and the location is perfect, moving ART JAM from the fall to the spring to better fit into KID smART's schedule puts the event in the middle of festival season. Jazz Festival, French Quarter Fest, and spring break for local schools and universities all fall in the weeks surrounding ART JAM. In order to stand out from the rest of the festivals, KID smART may look into moving the event to a slower time of the year.

One of the major threats to ART JAM is the perceived alienation of KID smART's programming communities. While KID smART works in five of New Orleans' lowest performing public schools, none of the schools or communities is within walking distance of the event. KID smART has only done a limited amount of work to secure transportation from these communities to the event, and a very

small number of KID smART students have been able to attend in the past. This oversight could create a divide between the KID smART organization and the target populations for its programming.

Even as ART JAM is a successful event for KID smART, there is plenty of room to strengthen the positive, exploit opportunities, and help to alleviate the weaknesses and threats.

Chapter 4- Research and Recommendations

Chapter 3 outlined the strengths and weaknesses of ART JAM. There is a need for structural improvement in order to take ART JAM to the next level and ensure its long term success. The areas discussed in Chapter 3 are explored here with research of best practices and recommendations for improvement.

DEVELOPMENT and FINANCE

A main priority for KID smART is to make ART JAM a more financially viable event. As discussed in Chapter 3, KID smART has the opportunity to use ART JAM as a vehicle for corporate sponsorship and other funding possibilities such as support through foundations, general contributions, and in-kind donations.

The fundraising effort for ART JAM needs to begin earlier; as soon as the previous ART JAM is complete and there is fresh press and excitement with which to approach potential donors. When the organization waits to raise funds until ART JAM is approaching, it is often too late for corporate giving schedules. When working on fundraising throughout the year, the organization tends to get caught up in the year round programming does not point out ART JAM as a funding possibility. This is short sighted, as ART JAM is an event that is accessible to the public; the only truly public event KID smART has.

Corporate sponsorship packages should go out within two months of the previous ART JAM. Benefits to sponsors would be offered according to sponsorship value including signage and point of service materials, media

exposure, logos in printed materials, newsletter placement, and on stage acknowledgment. Board and committee members are the best way to access these corporations. They have access to the decision makers within the corporate giving world and friends give to friends (Geier 47).

Foundation underwriting can be sought for the event itself and aspects of production; for example by applying to a foundation for media needs. Producing television spots, transit ads, and paid print ads can advertise the event as well as the mission of KID smART. In A Future for Everyone, Maurrasse points out that as the importance of communications increases, there is a trend to fund organizations to become more media savvy (Maurrasse 127).

General contributions prior to the event and on the day of the event can be much more profitable to KID smART. Smaller donations can support an artist activity or the cost of printing. If the burden of buying supplies is taken on by the committee, KID smART would save over \$1,000. Additionally, people who attend the event need to know that although the event is free, they are welcome to make donations to KID smART. By placing informational tables manned by board members with “donations welcome” table tents at each entrance point, people see the opportunity to donate on their way in and out of the event (Wolf, 166). The entertainment MC should announce the KID smART mission and that donations can be made at the entrances between acts.

In addition to raising funds through and for ART JAM there is the possibility of adding another ART JAM related event to the day's roster as a fundraiser. Area restaurants could offer early bird dinner specials to ART JAM attendees with a

portion of proceeds benefiting KID smART, or a family brunch fundraiser could be organized with early admittance to the event for participating families. In 2004 the committee decided to hold the Treasure Chest, a sale of “gently loved” children’s apparel, books, and toys. The Treasure Chest was an experiment and the committee decided not to continue the sale at later ART JAMs in order to keep the focus on activities and not sales. The lesson is to constantly be on the lookout for ways to generate income through the event.

In addition to getting more funding, there are also ways to make the ART JAM budget go further. By pursuing more nonprofit partners, KID smART has the benefit of creating more partnerships and not having to pay artists’ fees. In-kind donations can cut the cost of producing the event immensely. Through the donation of food and drinks, art materials, tents, generators, and audio equipment, the cost of the event goes down thousands of dollars. In-kind donations need to be tracked and valued.

Most importantly, thank you notes and acknowledgement letters for tax donation purposes should be sent out immediately after the event. These letters should be personalized and speak directly to the way that the specific contribution helped the event and the organization.

COMMITTEE STRUCTURE

As discussed in Chapter 3, the flawed committee structure was one of the weaknesses of ART JAM 2004. This structure must be improved to take the event to the next level. Problems with the committee structure included the

unwillingness of members to take on leadership roles, as well as the ineffectiveness of committee meetings. Harvard Graduate School of Education Professor David Perkins speaks to the problems of having truly collaborative conversations in his book King Arthur's Round Table. I had the opportunity of attending Harvard's Project Zero Classroom in the summer of 2003, led by Dr. Perkins. In his book and at his lectures he talks about creating progressive meetings, asking why it is so hard for several smart people to add up to a smart group (Perkins 70). Pertinent to the committee problems experienced with ART JAM, Perkins sites the following pitfalls of collaborative groups. Each will be addressed in this section:

Five Brain Backlash: The complexity of adding more people to the mix when problem solving can detract from the benefit of the added brain power. Although having more than one person to help problem solve does increase the effectiveness of problem solving, above four people, the added value of another person does not compensate for the added complication introduced by the extra person (Perkins 76). The use of Subcommittees can remedy the pitfall of Five Brain Backlash by giving smaller groups more authority and letting them come to the table with recommendations in their area. These smaller groups can be more effective and focus on their areas, opening discussion to the larger group after the subcommittee has worked through the minutia.

Cognitive Oversimplification: When problem solving, especially in a group setting, it is easy to oversimplify judgments, making decisions that are "hasty, narrow, fuzzy, or sprawling" to deal with the complexity before us (Perkins 78).

This tendency to oversimplify also leads groups to move to regressive interactions such as negative and conciliatory feedback.

Domino Effect: When most people in the group do not know how to facilitate the conversation through progressive practices, the group will tend to operate using regressive archetypes. In the future KID smART should place the ART JAM committee as more of a collaborating team, sharing the work, the ideas, and the responsibility of the event.

The first step in remedying the committee structure and avoiding the problem areas above is to work to solicit engaged committee members. The ART JAM committee is formed from a group of volunteers; the organization needs to let committee members know ahead of time the types of demands that will be put on their time and the kind of roles they need to fill so the people who commit will be more effective. It is important to talk to individuals before they are in the committee setting in order to gauge their expectations and intentions, find out what they have to give, and make them aware of what is expected of them.

Make Meetings Smarter

The committee can use the model of the after action review to reflect on the previous year's event. An Army strategy suggested by Perkins, the after action review uses questions to probe the decisions made after the fact (Perkins 54): What was the intent? What actually happened? What have we learned? What do we do now? Stakeholders from the previous year's event should attend this facilitated meeting.

Meetings should be made more meaningful by offering communicative feedback. The committee should work to clarify ideas, speaking in positive terms while still communicating concerns and improvements that can be made (Perkins 47). Many times these meetings fall into the regressive interactions of negative feedback and conciliatory feedback. The committee members toss out a list of improvements that can be made, while others feel intimidated to make negative remarks and make remarks that are positive but vague (Perkins 44).

Regular committee meetings should have an organized agenda outlined in terms of outcomes. The use of subcommittees will facilitate the movement of the meetings, but a facilitator should lead these meetings keeping track of the time and keeping the committee on task. The facilitator should work to keep feedback communicative and foresee regressive archetypes such as negative feedback and hasty decision making in order to turn the discussion into a thorough, progressive conversation. Additionally, the facilitator or someone else in the group can work to maintain group memory by writing ideas in a place that can be seen, taking minutes, and creating action plans based on the discussion. All of these steps can ensure what Perkins terms positive symbolic conduct, how actions and comments are made, and effective knowledge processing, smarter ways of thinking and making decisions (Perkins 74).

STAFFING

The KID smART staff is already overburdened keeping KID smART's full schedule of programming going during the school year, summer camps, and an annual high-end fundraising gala each fall. In addition to the pressure of a heavy work load is the fact that KID smART only employs two staff members.

Putting ART JAM together takes organization, hard work, and quite a bit of time. Because event planning is not within the normal parameters of KID smART staff, the best way to take the burden off of the staff is to hire an outside contractor to produce ART JAM. By hiring an outside producer, KID smART staff can focus their resources on where they will be the most productive- the KID smART program (Koch 12). The key to hiring an outside producer is making sure the producer knows what the job is and has specific, expected outcomes written into their contract. KID smART hired a production company in the past and was disappointed that much of the burden of producing the event still fell on the staff. This could have been avoided through a detailed list of services to be provided and weekly meetings to make sure that these points were being addressed.

Volunteers can provide free labor for the organization, and unlike the committee structure, they are not called on for meetings and decision making. David Perkins calls this difference the *Lawnmower Paradox*; pooling physical effort is much easier than pooling mental effort (Perkins 3). A volunteer coordinator is needed to schedule and interact with all of the volunteer helpers. In 2004, many people volunteered to help the day of the event, and were scheduled in advance, but a person was needed to deal specifically with volunteers on the day of the event.

This person would have the difficult job of recruiting, training, and assigning volunteers for ART JAM, and hopefully some of the volunteers will also want to volunteer with KID smART throughout the year. Thomas Wolf points out that although volunteers act as unpaid staff, it is important to treat them with the same respect and sense of purpose as paid staff in order to retain them (Wolf 92). The volunteer coordinator could also mobilize volunteers to work on the poster and flyer distribution as well as other tasks in the weeks leading up to the event.

MARKETING

For a public event like ART JAM, a full marketing plan is essential to making the event a success. Before the quality of the event can even be observed, people must be made aware of the event. The marketing plan for ART JAM was reviewed in Chapter 2 and Appendix E. By examining market segmentation and the marketing mix, ART JAM can bring in more constituencies and be sure that attendees are being made aware of the event and being served (Wolf 153).

Product

High quality arts activities and entertainment, a family atmosphere, and a lovely location are the most obvious and strong products offered by ART JAM. However, there is a second product being offered that is much more difficult to market: advocacy. As Wolf articulates, nonprofit organizations are not product driven, but mission driven and missions are more difficult to examine and evaluate (Wolf 163). Essentially, ART JAM isn't offering arts activities and entertainment, but the idea behind them; that the arts are important for all children. It is important for KID

smART to focus and market the mission in addition to the tangible products that are offered through the event. All marketing materials must contain the KID smART mission, the ART JAM mission, and the KID smART web address so people can get access to more information on the organization and arts education advocacy.

Promotion

Because of modern society's constant focus on television, the internet, and other forms of "infotainment", media strategies are central to social change efforts (Maurasses 127). Through ART JAM, KID smART is trying to deepen public understanding of an issue that limits opportunity in New Orleans- the lack of arts education in public schools. KID smART has been fortunate in the past to be able to promote ART JAM through several channels: free media coverage in the form of public relations articles and free advertising, email alerts to select lists, postering and flyering, word of mouth, and through the KID smART newsletter.

Free media coverage is the best way to have the widest reach with the least expenditure. The marketing budget for the entire organization is extremely limited, and although the organization has done well for its size, there is opportunity to expand media coverage and awareness of ART JAM throughout the year.

KID smART needs to be more persistent in trying to gain media coverage. Throughout the year, media alerts should be sent out for all KID smART milestones, mentioning the great work KID smART does year round- including ART JAM. If media alerts are sent out only gearing up to ART JAM, KID smART is losing the opportunity to stay in the public eye the rest of the year. Additionally,

more emphasis needs to be placed on building relationships with writers in order to get more in depth coverage for the event and organization year round. KID smART reaches into so many aspects of urban life other than the arts, that many columnists may be interested in covering KID smART in relation to poverty, public education, race issues, community building, etc.

Finally, KID smART must step up current marketing efforts for ART JAM. Having a dedicated marketing intern made a huge difference in the amount of coverage that was received in 2004. KID smART's small staff does not have the capacity to focus on just one aspect of the event. An intern or partner at an advertising agency makes a difference because the contact lists are already created, fax numbers are preprogrammed, and the agency has relationships with media outlets daily. Interns through communications or arts administration programs at local universities would also be a great support to KID smART in producing ART JAM. Starting the marketing earlier or having a year round marketing plan would help gain television and radio time.

KID smART can ask their nonprofit partners to play a bigger part in promoting the event through their email lists and newsletters. Partnerships look great for all organizations and an event with this many partners makes everyone look good. Volunteers should be sought not only to work the day of the event, but to aide in poster coverage and distribution of flyers to organizations and schools. With enough volunteers working, most elementary schools in the city can have posters, flyers, and announcements being made about the event (Wolf 166).

Price

ART JAM, like all KID smART programming, is a free. The free accessibility to the event greatly outweighs the financial benefits of charging admission. Attendees do have opportunities for making donations at the entrances and many people donate and sign up for the KID smART newsletter on their way out of the park.

Place

As discussed in Chapter 3, Washington Square Park is a great venue for ART JAM and one of the strengths of the event. There is ample parking, it is on a major public transportation avenue, and is accessible to the Marigny, Bywater, and French Quarter by foot. One problem of the location is that it is not within walking distance to any of the KID smART schools. In 2004, bus service was available for KID smART students in Central City to attend, but this service must be expanded to all KID smART schools. One suggestion is having an agreement with KID smART schools that, in addition to the teacher and administrative support that KID smART asks for in exchange for free yearly programming, stipulates that the school will provide chaperones to take students to ART JAM that year.

ADVOCACY

Advocacy is the entire purpose of ART JAM. KID smART's mission to teach life skills through the arts takes on a broader range for ART JAM which speaks to the importance of the arts in the lives of all children. ART JAM gives KID smART the opportunity to try to combat one type of urban disinvestment, the "disconnect between struggling inner cities and affluent surrounding suburbs" (Maurrasse 134).

By making the advocacy component more visible to festival goers, there is a better chance of making change.

Facts and figures from New Orleans should be presented at each entrance point making the case for arts education. For example, in 2003 students at Lusher Elementary School, an arts-infused New Orleans public school, perform highly on LEAP testing, with 93% above average in language arts and 87% in math (Lusher). Students at Fischer Elementary, a non-arts infused school, fared far worse, with only 39% passing language arts section and 33% passing the math section (Fischer). Lusher dance and drama students are featured on the stage at ART JAM each year. During performances advocacy which showcases Lusher School can be presented:

Lusher is a Citywide Access School. Our mission at Lusher is to provide a developmentally appropriate learning environment in which high academics, **comprehensive arts education**, and the celebration of individuality and cultural diversity enable each child to achieve as a learner and as a person, and to contribute effectively and valuably to our society. (Lusher, emphasis added)

Each nonprofit partner can include their mission and advocacy pieces on their signage and petitions, pamphlets, and other materials about arts education advocacy can be obtain from Americans for the Arts and distributed to all attendees at exits. This added advocacy can enrich the overall experience of ART JAM while enforcing its mission; awareness of the importance of the arts in the lives of children.

Chapter 5- Effects of the Internship

By producing ART JAM in 2004 I was able to experience first-hand the planning, logistics, and implementation of putting together an event of this magnitude. My input helped KID smART to work to implement many of the suggestions I made for ART JAM 2004; starting with hiring an outside consultant to produce ART JAM 2005. They hired me.

KID smART staff and Fund Development Committee took on the responsibility of raising funds for the event, while I did the rest; marketing, production, lining up the activities and entertainment, recruiting volunteers, renting or soliciting donation of all equipment and materials, and day-of logistics.

I started earlier and made a bigger push for marketing. With the aid of a member of the Marketing Committee, ART JAM 2005 got more media coverage including interviews on WWOZ and a focus piece on WWNO, coverage before and after the event in Gambit Weekly and the Times-Picayune, and donated ads for the two weeks prior to the event in Gambit Weekly.

A volunteer coordinator was recruited from Tulane University who was able to employ a record number of volunteers for the day as well as get volunteer help to distribute flyers and posters. The volunteer coordinator was also on hand for the event to direct volunteers, answer questions, and follow up with volunteers who did not show up.

In 2005, exit surveys of parents and children were implemented to determine where they had heard about the event, how they liked it, and what effect the

advocacy component had on them. With these surveys, KID smART will be better able to determine market segmentation and image.

More nonprofits were solicited to provide activities and cut the cost of hiring artists. These nonprofits were great partners and kept the quality of their activities up to KID smART's high expectations. The entertainment schedule was also revamped to provide a greater variety of music, dance, and dramatic performances.

In-kind donations were solicited and given of art materials, food and drink, and audio equipment. Crowds swelled to over 1,000 throughout the day, and the weather was, of course, perfect.

The experience of producing this event for two years has greatly increased my practical knowledge about working in the arts administration field. There is nothing like getting messy and solving real life problems to enforce the examples and theories from text books. KID smART is a small but smart organization. All of the programs they provide and events they present follow a model of slow, sustainable growth. Executive Director Echo Olander and the Board of Directors take great care with all pursuits, realizing that in the end everything that KID smART undertakes affects the children they serve.

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Appendix A
KID smART Bylaws

**BY-LAWS
OF
KID smART**

**ARTICLE I.
MEMBERSHIP**

1.1 Qualification. The members of this corporation shall consist of adult citizens of the United States of America who desire to improve the condition of children through instruction and education in the visual arts.

1.2 Dues. Unless the Board of Directors determines otherwise by amending these by-laws, there shall be no membership dues.

**ARTICLE II.
MEMBERSHIP MEETINGS**

2.1 Time and place. An annual meeting of the members shall be held at such date, time, and place as may be determined by the Board of Directors, by resolution, and designated in the notice of meeting, for the purpose of electing directors and transacting such other business as may properly be brought before the meeting.

2.2 Special meetings of members. A special meeting of the members may be called at any time by the Chairman of the Board, or by a majority of the Board of Directors or the Executive Committee. The method by which such meeting may be called is as follows: upon receipt of a specification in writing setting forth the date and objects of such proposed special meeting, signed by the President, or by a majority of the Board of Directors or the Executive Committee, the Secretary shall prepare, sign and mail the notices requisite to such meeting. Such notice may be signed by stamped, typewritten or printed signature of the Secretary.

2.3 Notice of special meeting of members. At least three days prior to the date fixed for the holding of any special meeting of members, written notice of the time, place and purposes of such meeting shall be mailed, as provided in Section 2.2 above, to each member entitled to vote at such meeting. No business not mentioned in the notice shall be transacted at such meeting.

2.4 Quorum. A quorum of the members shall consist of ten (10) members who are in good standing and are present at the meeting, in person or by proxy, unless there are fewer than ten members of the corporation, in which event a quorum shall consist of a majority of members who are in good standing and are present at the meeting in person or by proxy. A quorum is necessary to conduct official business.

2.5 Voting. When a quorum is present at a meeting, the vote of a majority of the members, present in person or represented by proxy, shall decide any question properly brought before such meeting unless the question is one upon which by express provisions of the statutes of Louisiana or the Articles of Incorporation or these By-Laws a different vote is required, in which case such express provision shall govern and control the decision of such question.

2.6 Voting power. Except as the Articles of Incorporation or an amendment, or amendments, thereto otherwise provide, each member of this corporation shall, at every meeting of the members, be entitled to one vote in person or by proxy upon each subject properly submitted to vote.

2.7 Proxy. At all meetings of the members, each member having the right to vote shall be entitled to vote in person or by proxy appointed by an instrument in writing subscribed by such member and bearing a date not more than eleven (11) months prior to the meeting, unless the instrument specifically provides for a longer period (not to exceed three (3) years).

2.8 Removal of directors, officers and agents. Any director, officer or agent may be removed by vote of the members whenever, in the judgment of the members, the best interests of the corporation will be served thereby.

2.9 By-Laws. The members shall have the power to make, amend, and repeal By-Laws to govern this corporation provided they are in accordance with and do not conflict with the Articles of Incorporation. A resolution of the members altering these By-Laws must be approved by a two-thirds (2/3) vote of the members present or represented at any regular or special meeting convened after notice of the purpose thereof.

ARTICLE III. BOARD OF DIRECTORS

3.1 Regular Meeting. Regular meetings of the Board may be held without notice at such time and place as shall be from time to time determined by the Board.

3.2 Special Meeting. Special meetings of the Board may be called by the Chairman on forty-eight (48) hours' notice to each director. Special meetings shall be called by the Chairman or the Secretary in like manner and on like notice upon the written request of any two directors, provided that, if the Chairman and Secretary fail to give such notice within two business days after receipt of the written request, the directors calling the meeting may themselves give the notice.

3.3 Quorum. A majority of the Board members present either physically or by telephone shall constitute a quorum of the Board of Directors, except as otherwise provided

by statute or in the Articles of Incorporation. A quorum is necessary for the Board to conduct official business.

3.4 Voting. The affirmative vote of a majority of the directors, present in person or represented by proxy, shall be required for any act of the Board of Directors.

3.5 Director's Proxies. Any director absent from a meeting of the Board of Directors or any committee thereof, or unable to sign any unanimous written consent to action of the Board or any committee thereof, may be represented at such meeting or in the execution of such unanimous consent to action by any other director, who may cast the vote or votes of the absent director, or execute any consent on his or her behalf, according to the written instructions, general or specific, of the absent director. The proxy or written instructions may be provided in a document signed by the director, in a telecopier/fax transmittal or in any other means of written communication. A proxy granted in writing shall be terminable at will, but shall remain in effect indefinitely until terminated by the granting director or until it terminates under the terms of the written instructions.

3.6 Written Consent. Unless otherwise restricted by the Articles of Incorporation or these By-Laws, any action required or permitted to be taken at any meeting of the Board of Directors or of any committee thereof, may be taken without a meeting if all members of the Board or committee, as the case may be, consent thereto in writing, and the writing or writings are filed in the minutes of proceedings of the Board or committee.

3.7 Number and term of directors. There shall be not less than three (3) nor more than fifteen (15) members of the Board of Directors. The first Board of Directors shall consist of those persons named in the Articles of Incorporation. The term of office shall be one year and until a successor director is appointed or elected. Office holders may succeed themselves. The Board of Directors may create additional seats, not to exceed fifteen (15) total directorship seats, by appointing qualified individuals to fill the new seats.

3.8 Vacancies. Vacancies in any seat of the Board of Directors shall be filled by appointment made by the remaining directors or shall be eliminated by resolution of the Board. Each individual so appointed to fill a vacancy shall remain a director for the remainder of the vacated term or until his/her successor has been elected by the members.

3.9 Chairman. The Board of Directors shall elect a director to serve as Chairman of the Board. The Chairman shall preside over meetings of the Board of Directors.

ARTICLE IV
DUTIES AND POWERS OF THE BOARD OF DIRECTORS

4.1 By-Laws. The Board may, by a two-thirds (2/3) vote, make, alter and annul the By-Laws, rules, and regulations of this corporation as it may deem proper, provided, that the Board shall not make or alter any By-Law or By-Laws fixing the qualifications, classifications, or term of office of any director or directors.

4.2 Officers. The directors shall elect the officers of the corporation to execute the duties established in Article V. The Chairman of the Board may be an officer of the corporation. No individual may hold more than one office of the corporation.

4.3 Removal of officers and agents. Any officer or agent may be removed by a vote of the directors whenever, in the judgment of the directors, the best interests of the corporation will be served thereby.

4.4 Delegation of powers. For any reason deemed sufficient by the Board of Directors, whether occasioned by absence or otherwise, an officer may delegate all or any of the powers and duties of his or her office to any other director, but no officer may operate in the management of the business in more than one capacity.

4.5 Executive Committee. If the Board of Directors is comprised of five (5) or more people, the directors may form an Executive Committee of three or fewer board members to exercise all corporate powers between meetings of the entire Board of Directors.

4.6 Capital Expenditure. Matters pertaining to capital outlay in excess of \$1,000 must be approved by a majority vote of the Board of Directors.

ARTICLE V
DUTIES OF OFFICERS

5.1 President. The President shall be the chief operating officer of the corporation. He/she shall preside over meetings in the absence of the Chairman. He/she shall have general and active management of the business of the corporation and shall see that all orders and resolutions are carried into effect. He/she shall be ex-officio a member of all standing committees and shall have the general powers and duties of supervision and management usually vested in the office of president of a corporation.

5.2 Secretary. The Secretary shall attend all meetings of the members, the Board of Directors, and the Executive Committee, and shall preserve in books of the corporation true minutes of the proceedings of such meetings. He/she shall keep in his/her custody the seal of the corporation and shall have authority to affix the same to all instruments where its use is required. He/she shall give all notices required by statute, by law or resolution. He/she shall

perform such other duties as may be delegated to him by the President, by the Board of Directors or by the Executive Committee.

5.3 Treasurer. The Treasurer shall have custody of all corporate funds and securities and shall keep in books belonging to the corporation full and accurate accounts of all receipts and disbursements; he/she shall deposit all moneys, securities and other valuable effects in the name of the corporation in such depositories as may be designated for that purpose by the Board of Directors or the Executive Committee. He/she shall disburse the funds of the corporation as may be ordered, taking proper vouchers for such disbursements, and shall render to the President, the members, and the Board of Directors at their regular meetings and whenever requested by them, an account of all his/her transactions as treasurer and of the financial condition of the corporation.

ARTICLE VI EXECUTION OF INSTRUMENTS

6.1 Checks, etc. All checks, drafts and orders for payment of money in the name of the corporation in an amount of \$500 or greater shall be signed by two of the following authorized signatories: the Treasurer, the President, the Secretary, and the Chairman of the Board.

6.2 Contracts, conveyances, etc. When the execution of any contract, conveyance or other instrument has been authorized, and the contract, conveyance or other instrument does not specify which of the officers will execute it, the Chairman or the Secretary may execute the same in the name and on behalf of this corporation and may affix the corporate seal thereto. The Board of Directors or the Executive Committee shall have power to designate the officers and agents who shall have authority to execute any instrument on behalf of this corporation.

Adopted by the Board of Directors on the day of June, 1999.

ATTEST:

President

Secretary

Appendix B
KID smART Organizational Budget

KID smART Organizational Budget

INCOME	2002-03 Actual	2003-04 Actual	2004-5 Projected
Donations	38,087	38,000	34,000
Earned Income/Admissions	1,391	8,000	15,000
Foundation	24,610	35,000	40,000
Grant	27,975	36,660	39,000
Corporation	2,750	2,000	2,000
Art Jam	400	15,000	15,000
Fundraiser	15,860	20,000	27,000
Other Income	8,021	1,000	1,200
Total Income	119,094	155,660	173,200
EXPENSES			
Office Expenses/Rent	9,926	3,450	3,975
Computer/Internet/Telephone	3,232	2,684	3,200
Insurance	3,884	6,100	5,500
Total Fixed Expenses	17,042	12,234	12,675
Salary	55,406	64,800	64,000
Payroll Fees	845	876	1,050
Payroll Taxes	5,475	6,480	5,600
Health Insurance	1,951	2,604	2,750
Professional Fees	1,500	8,000	5,000
Contract Labor	1,091	5,450	5,250
Art Instruction		0	47,000
After School	4,842	17,830	
Residency	7,289	8,925	
Plate Project	2,090	3,800	
Other	713	2,650	
Total Personnel	81,202	121,415	130,650
Advertising	1,457	1,700	1,500
Bank Charges	114	120	100
Dues/Subscriptions	326	350	250
Education	4,458	1,500	550
Equipment	1,365	950	0
Meetings	538	600	750
Other Expenses	4,924	1,720	1,000
Postage	1,226	1,350	1,500
Print & Copy	2,853	3,000	8,000
Student activities	603	1,180	350
Supplies - art	3,404	6,000	6,320
Supplies - office	947	1,000	1,200
Supplies - food	952	1,350	4,000
Travel		600	1,000
Total Other Costs	20,289	21,420	26,520
Total Costs	\$121,411	\$155,069	169,845
Total Income(Expense)	(2,317)	591	3,355

Appendix C
ART JAM Location

CITY OF NEW ORLEANS

C. RAY NAGIN
MAYOR

ANN MACDONALD
DIRECTOR

Agreement No. 1 Date Signed _____ Date of Event: April 3, 2004

Type of Event KID smART annual children's festival, ART Jam

Number of Persons Anticipated 1000

Washington Square
New Orleans, LA

THIS AGREEMENT is made and entered into as of this _____ day of _____, 2002, by and between the City of New Orleans, Louisiana, a municipal corporation hereinafter called the "City" located in the City of New Orleans, State of Louisiana and _____ hereinafter called the "User."

WITNESSETH:

WHEREAS, the City desires to enter into an agreement with the User to protect the public welfare and maintain public property in connection with the special use by User of a City facility, Washington Square Park, hereinafter called the "Park."

NOW THEREFORE, the parties hereto do mutually agree as follows:

SECTION I. CONDITION AND MAINTENANCE

- 1.1 The User shall maintain the Park in a responsible and considerate manner during the event and insure that all participants abide by the posted rules of the Park.
- 1.2 The User shall clean the Park of all debris and trash that might be thrown on the Park grounds as a result of the event. The debris and trash should be bagged and removed from the Park.
- 1.3 The User shall not injure, mar or in any way damage Park fixtures which includes plant materials.

- 1.4 Prior to the placement of any chairs, etc. and/or the erection of any screens, stages, stands, structures, barricades, buildings, etc. the user must contact the Department of Parks and Parkways and receive approval from that agency regarding the location of such structures. Such approval must be requested at least two (2) working days prior to the event and during regular business hours, Monday through Friday, 8:00 a.m. to 3:00 p.m.
- 1.5 No vehicles or heavy equipment are allowed on the grounds without prior approval of the Director of Parks and Parkways.
- 1.6 The user is responsible for obtaining all the permits needed for the sale and/or serving of food, drinks, etc., and any additional permits necessary for your event. Ms. Anne Woodfork, City of New Orleans, Department of Finance should be contacted at (504) 565-6646 for additional information.
- 1.7 By City Ordinance, glass beverage containers are not allowed on public property.
- 1.8 The User submits a usage fee of \$1,125.00 to the Department of Parks and Parkways along with the signed contract.

SECTION II. DAMAGES

- 2.1 The User agrees that if any trash or debris results from the event or if any portion of the Park or any fixtures therein, during the term of the event shall be damaged by the act, default of negligence of the User's agents, employees, contractors, patrons, guests or any persons connected or attending the event, User will pay to the City upon demand such sum as shall be necessary to clean or restore said portion of the Park or fixtures therein.
- 2.2 The User shall deposit the sum of \$500.00 to insure against any required cleaning of trash or debris or any damages that may occur to the Park grounds or its fixtures as a result of the event. This deposit will be refunded after an inspection has been made by a representative of the Department of Parks and Parkways and a determination has been made that no damages exist or trash or debris are not in evidence.

SECTION III. PUBLIC SAFETY AND SANITATION

- 3.1 The user agrees to pay the cost of at least two Security Guards to be obtained by the User for events where attendance is anticipated to be greater than 100 persons. The final decision will be subject to the approval of the Director.
- 3.2 The User agrees to rent at his/her own expense portable toilet(s) for use by the public during this event. The number and location of the toilet(s) shall be specified by the City. The portable toilet(s) must be removed within 24 hours from the ending of the event.

SECTION IV. LIABILITY; INDEMNITY; INSURANCE

- 4.1 User agrees to indemnify and provide insurance coverage, defer and hold harmless the City from all demands, claims, suits, actions or liabilities resulting from injuries or death to any persons or property damage or loss by User, City or any persons howsoever caused prior to, during and after the period in which this agreement covers for use of the leased space and its immediate street, sidewalk, and exterior of the leased park for the aforesaid period.
- 4.2 User agrees to provide with this executed lease, a public liability insurance policy in which both City and User are named as insured of an acceptable certificate of insurance with minimum policy limits of \$1,000,000.00 for injuries, including death, sustained by one or more persons, and \$25,000.00 for property damage; the term of such coverage to coincide with the dates, times and purpose of this agreement.

SECTION V. MISCELLANEOUS

- 5.1 The City reserves the right to eject any objectionable person or persons from the Park and upon the exercise of this authority, the User hereby waives any right and all claims for damages against the City.

IN WITNESS WHEREOF, said parties hereto have caused their presents to be signed in duplicate the day and year first above written.

WITNESSES:

CITY OF NEW ORLEANS

#

BY: _____

**Jasmine J. Haralson, Deputy Director,
Department of Parks and Parkways**

BY: _____

User

JJH/std

Charles Rice
Chief Administrative Officer
City Hall, Room 9E06
1300 Perdido St.
New Orleans, LA 70112

January 27, 2004

Dear Mr. Rice,

KID smART is a non-profit 501 c.3. organization created to teach under-served children positive life skills through hands-on arts activities. Our program works with children in the following ways:

- After school programs at two elementary and two middle schools
- After school arts instruction for children at St. John the Baptist Community Center
- Artist residencies in two of our schools
- An entrepreneurial program called The Plate Project

On Saturday, April 3, 2004, KID smART will present our **4th Annual ART JAM**. A child and family based, hands-on, arts focused event, the fair will be held at Washington Square Park in the Marigny from 12:00 - 5:00 p.m. Attendance is estimated at over 700 persons throughout the day. Food will be sold. Art Jam 2004 will be produced by KID smART with the cooperation of the Parks and Parkways Department. The best part about this interactive children's arts festival is that it is FREE to the public.

With this letter, KID smART is requesting that the usual park rental fee of \$1,125 be waived for our festival. As a non-profit, the fee would be prohibitively expensive. The festival, which is free and open to the public, would also promote and highlight the work of the Department of Parks and Parkways, as well as Washington Square Park, which would continue to be open to usual park patrons, as well as festival-goers. I have attached some additional information about KID smART and Art Jam for your review. I hope you will agree that this is a wonderful way to serve the people and children of New Orleans. Please feel free to call me with any questions at 410-1990. Thank you for your consideration.

Best regards,

Echo Olander
Executive Director

Cc: Cynthia M. Sylvain-Lear, Director Parkways and Parks

Appendix D
ART JAM Committee

Notes from Art Jam meeting 9/24/2003

Attendees: Allison Stewart Lee Rittvo, Meryt Harding, Melissa Turner, Mary Jane Parker, Emily Carver, Nell Tilton, Jane Redmon, Mary Ann O'Neil, Raine Bedsole, Kathy White and KID smART staff Echo Olander and Elise Gallinot.

Date: April 3, 2003 tentative.

Place: The committee agreed that Washington Square Park is an ideal location for Art Jam. Concerns about hosting the event at St. John the Baptist included the hard to find location and safety perceptions. The committee agreed that a free open house for donors should be hosted at the KID smART space in the future. Lafayette Square Park is an agreeable site if the DDD will financially support Art Jam in some way. The committee discussed the possibility of providing bus service from Central City to the event. Advertising should include schools, community centers, and area churches.

Sponsors: Possible sponsors to contact include Emeril's foundation, Mickey Palmer, Kathy Laborde, Brown's Dairy, Whole Foods, Starbucks, Maison St. Charles, and Hibernia.

It was suggested that T-shirts, Plate Project plates, and raffle tickets for donated items be sold. A yard sale or the sale of food are other income options.

Activities: Activities should include exciting take home art pieces as well as group projects and parent-child collaboration pieces. Quilting, sidewalk chalk art, beading, face painting, and performances by stilt walkers, jugglers, and kids performance groups should be included.

Entertainment: Suggested entertainment includes:

Storytelling by Roscoe Redux or Papillon

Dr. Bone and the Hepcats

NOCCA Jazz Combo

Brad Gottsegen's band

Anders Osborne

Future Meetings: The next Art Jam committee meeting will be November 5, 2003.

Art Jam 2004
Committee Meeting
January 7, 2004

To date

Park is reserved
Meeting with potential sponsor next week
Palmer's Restaurant and Elizabeth's have committed to vending food
Organizations committed: Louisiana Children's Museum
Krewe of Muses- Mask Making
NOMA Van Gogh
Ogden Museum

Volunteers

Recruit volunteers for event- volunteer application
Use high school kids as volunteers at booths

Activities

Physical challenges
Organizations to donate activity time and materials
Artists to donate leading a workshop (KID smART will provide assistants and materials)

Publicity

Contacts
Press release
Postering

Entertainment

Circus Arts
NOCCA Jazz Ensemble
Jason Patterson- Jazz Centennial Celebration
Stage to Stage
Young Audiences
Culu Children's African Dance
Other suggestions

Art Jam and Monothon 2004
Minutes from Meeting, January 7, 2004

Present: Allison Stewart, Lee Rittvo, Kathy Cacioppo, Mary Jan Parker, Caroline Schleh, Myra Menville, Jane Pharr Stewart, Mary Anne O'Neil, Kathy White, Meryt Harding, Melissa Turner, Nancy Kancher

ART JAM

To Date

Park is reserved, waiting to find out if park rental fee can be waived by city.

Meeting with potential sponsor 1/13/04.

Elizabeth's restaurant has committed to vending food.

Organizations committed:

Louisiana Children's Museum

Krewe of Muses

NOMA Van Gogh

Ogden Museum

Mary Anne O'Neil's art group

Circus Arts

Volunteers

Committee members were given volunteer applications for Art Jam. Volunteer shifts will be 3 hours long and many volunteers are needed. More applications are available through the KID smART office. Ms. O'Neil suggested contacting New Orleans Cares for volunteers.

Activities

Committee members were asked to solicit organizations and artists to host an activity table at Art Jam. College and high school students will be sought to volunteer and possibly lead activity booths. Informational packets for potential sponsors and activities are available through the KID smART office. Activity Suggestions include bringing back TREE, Culu Dance, drumming, Elizabeth Shannon, a treasure hunt, Polaroid scavenger hunt, CASA, the Backstreet Museum, and YLC.

Publicity and Marketing

Committee members were asked to submit personal press contacts for coverage of the event. Press will be sought through a press release, postering, newsletter,

and other avenues. Flyers will be distributed to schools and students in the STAIR program, and through Big Brothers Big Sisters.

Entertainment

A list of potential entertainment options was presented. Ms. Kancher suggested contacting the Imagination Movers about donating a performance. Other suggestions were for a Mardi Gras Indian, drumming performance and workshop, and kids theatre.

Monothon

The committee discussed the Monothon, slated to happen May 18-22, 2004 from 10-4 p.m. at UNO's art studios. Two studios are available with 4 presses and can accommodate upto 30 participants. The committee agreed that the cost of the Monothon needed to be raised to ensure revenue for KID smART and decided on \$100/ day and \$450/ 5 days including materials, with paper at an additional \$2 per sheet. Participants will be asked to bring a bagged lunch. An exhibition will be scheduled at Arthur Roger's Renaissance gallery in June to showcase works for sale that were produced during the workshop. Participants will be asked to donate 1 – 3 pieces for sale at this event.

Action Steps:

Please review action steps and contact Elise with the area in which you are interested.

Solicit Volunteers: One month out

All committee members are asked to help solicit volunteers. The volunteer application is available through KID smART. Individuals are asked to solicit volunteers from organizations or schools they are in contact with.

Loyola- Caroline Schleh- DONE

McGehee- Lee Rittvo

Sacred Heart- Myra Menville- DONE

Country Day-

St. Martin's-

STAIR- Jane Stewart

Tulane- Elise Gallinot- DONE

NOCCA- Mary Jane Parker- DONE

Solicit Activities: February 9, 2004

All committee members are asked to help solicit activities from organizations or artists they know. The activity sign up form is available through KID smART.

Activities can be organized through nonprofits, individual artists, school groups, etc. KID smART will provide tables, chairs, and some volunteer help. Organizations must supply an activity, lead artists to man the booth for the day, and materials.

Mary Jane Parker- Art group, YLC- DONE

Publicity / Marketing: Press release one month, 2 weeks, 1 week, 1 day out calls day before and of event.

All committee members are asked to contact or submit to KID smART any personal press contacts for coverage of Art Jam. Committee members will also help with flyering and postering in their areas.

Flyers to schools- Jane Stewart

Postering- Jane Stewart

St. Charles Ave.- Allison Stewart, Elise Gallinot

Newsletter: Elise

Website: Elise

Emails via 3 Ring, ACNO: Elise

Entertainment: One month out- DONE

Solicit Materials: One month out

Committee members are asked to consider contact for the following materials and equipment:

Art materials of any kind:

Audio system: Jane?

Tables, chairs:

Generator:

Soda, water, candy, snacks:

Printing:

**ART JAM/ Monothon Meeting
March 4, 2004**

Site

Still waiting to see if park fee will be waived

Sale of Toys and Books

Income stream for

Volunteers

Keep soliciting!

Publicity/Marketing

Review media schedule

Emailable poster

Partner newsletters, websites, and emails

Coordinate postering effort- 2 and 1 week out from event

Activity Update

3 Ring Circus- ?

Academy of the Sacred Heart- Mask making

Audubon Institute's Bug Mobile

CAC- Puppetry

Historic New Orleans Collection- Painting on imitation buffalo skin

International House of Blues Foundation- Hand puppets

Krewe of Muses- Mardi Gras masks

Latin American Resource Center- ?

Louisiana ARTWORKS- ?

Louisiana Children's Museum- ?

Lusher Dance Troupe- Performance

Lusher Drama Troupe- Performance

National D-Day Museum- Make a victory garden

New Orleans Fire Department- Fire truck and safety house

New Orleans School of Circus Arts- Performance and workshop

NO Jazz Centennial Celebration- Euphonius Brass Band Informance

NOMA Van Go- Mask of the world

Ogden Museum of Southern Art- Shards of history

Recycle for the Arts- Recycled material art project

Stage to Stage- Performance and theatre games workshop

SweetARTS Group- Second line umbrellas

The Hill School- doll making

Stage Schedule

Review and Update Action Steps

Appendix E
ART JAM Marketing

FOR IMMEDIATE RELEASE

Contact:

Ashley Huck
Peter A. Mayer Advertising
(504) 210-1203, 301-6582 cell
printern@peteramayer.com

Elise Gallinot
KID smART
(504) 410-1990
elise@kidsmart.org



**4th Annual ART JAM Scheduled for Saturday,
April 3rd**

Art and Kids Come Together at Washington Square Park

New Orleans, LA (March 27, 2004)- Celebrate creativity! Children of all ages can get their hands dirty, create a masterpiece, and dance in the beautiful environs of Washington Square Park at **KID smART's 4th annual ART JAM**. ART JAM will host over twenty professional artists and arts organizations to create hands-on arts projects for children and adults. Mask making, art from recycled materials, printmaking, puppet making, acting workshops, and make your own music video are only some of the cool projects offered at the event. Lt. Gov. Mitch Landrieu and Mayor C. Ray Nagin are showing their support as ART JAM's Honorary Co-Chairs.

The NOCCA Jazz Combo, New Orleans School of Circus Arts, Euphonious Brass Band, Lusher Dance Troupe, and Stage to Stage will provide kid geared entertainment throughout the day. Local restaurants will offer healthy food options to keep everyone's energy levels up.

Non-profit educational and cultural organizations from around the city are joining KID smART in recognizing the importance of the arts in children's lives by sponsoring booths and sending mobile museums to participate: Academy of the Sacred Heart, Audubon Institute, Contemporary Arts Center, Historic New Orleans Collection, International House of Blues Foundation, Krewe of Muses, Latin American Resource Center, Louisiana ARTWORKS, Louisiana Children's Museum, Lusher Elementary School, National D-Day Museum, New Orleans Fire Department, New Orleans Jazz Centennial Celebration, New Orleans Museum of Art, Ogden Museum of Southern Art, Recycle for the Arts, SweetARTS Group, the Hill School, and more!

ART JAM is a **FREE** event to promote the idea that the arts are important for ALL children. This great event will take place from **noon until 5 p.m. on Saturday, April 3 in Washington Square Park** located between Frenchman, Elysian Fields, Royal, and Dauphine streets. Rain date: Saturday, April 17, 2004.

ART JAM is presented by KID smART, a non-profit arts in education organization that teaches positive life skills to under-served children through hands-on arts activities. For information or to volunteer visit www.kidsmart.org.



**KID smART
Art Jam
Media Plan – Internal**

**Art Jam 2004
April 3, 12 – 5 pm
Washington Sq Park**

Activity	Date
St. Charles Magazine – 8 x 14" insert. Circulation: 15,000	2/15/04
Gambit – ¼ page ad Circulation: 50,000	TBA
Website – special focus on KID smART website	ongoing
Email notification: Will format a poster-type, sharp looking multi-color email Arts Council email list KID smART email list 3 Ring Circus email list other lists under discussion/development	3/19/04 3/26/04
Calendars: Times Picayune Gambit On-line Gambit NOLA.com	3/1/04
Printed: Posters 1,000 for distribution through committee and volunteers as coffee shops, public and private schools, office places and other high traffic areas throughout the city.	3/26/04
4 color post card/mailer – 2,000 mailed	3/19/04
Outreach through the non-profit groups working with KID smART (see following) - What exactly is this?	3/19/04
TV Contact Weezie Porter, Jamie Phillips, Mason Granger about getting someone on to do an interview Thursday, Friday, etc. What is plan of attack for TV coverage? ASK MARK Remind Clancy around March 10 – 15 about Mason Granger.	

**Non-profits and schools committed to participating in Art Jam 2004 as of
2/26/04**

3 Ring Circus
Academy of the Sacred Heart
Audubon Institute's Bug Mobile
CAC
Historic New Orleans Collection
International House of Blues Foundation
Krewe of Muses
Latin American Resource Center
Louisiana ARTWORKS
Louisiana Children's Museum
Lusher Dance Troupe
Lusher Drama Troupe
National D-Day Museum
New Orleans Fire Dept.
New Orleans School of Circus Arts
New Orleans Jazz Centennial Celebration
NOMA Van Go
Ogden Museum
Recycle for the Arts
Stage to Stage
SweetARTS Group
The Hill School

Radio Disney: March 25, 2004

Appendix F
ART JAM Activities

Letter of Agreement

THIS AGREEMENT, made and entered on the _____, 2004 by and between KID smART, a Louisiana non-profit corporation, and _____, hereafter referred to as NON-PROFIT.

WHEREAS, KID smART proposes to present a family based, interactive, arts festival known as Art Jam 2004, on Saturday, April 3, 2004, at Washington Square Park, (bordered by Esplanade, Royal, Frenchman and Dauphine Streets), in the Marigny, from 12:00 - 5:00 p.m., and

WHEREAS, KID smART desires to retain NON-PROFIT and NON-PROFIT desires to be retained by KID smART to assist in the art-instruction activities to be conducted at Arts Jam 2004, under the following terms and conditions;

1. NON-PROFIT shall provide the following art instruction at Art Jam:

Name of artist: _____

Name of activity: _____

The artist shall serve as an independent contractor of NON-PROFIT and shall be compensated by NON-PROFIT.

2. The NON-PROFIT acknowledges that any work of art produced by the NON-PROFIT during the course of the program shall be the sole and exclusive property of KID smART and expressly waives any and all claim to such property.
3. In addition to the artist, the NON-PROFIT agrees to procure any supplies and materials necessary for artistic activities needed for Arts Jam 2004. KID smART will provide two tables and signage for NON-PROFIT.
4. Both KID smART and the NON-PROFIT reserve the right to terminate the agreement as described herein within fifteen days of April 3, 2004. Rain date for Art Jam 2004 is Sunday, April 4, 2004.
5. In return for services, NON-PROFIT will be recognized in any advertising and marketing materials for Art Jam 2004. It is the responsibility of the NON-PROFIT to furnish KID smART with logo on or before January 15, 2004.

Echo Olander
Executive Director
KID smART

Signature - Director – NON-PROFIT

Title

Address and phone

Letter of Agreement

THIS AGREEMENT, made and entered on the 25th March, 2004 , by and between KID smART, a Louisiana non-profit corporation, and _____, hereafter referred to as ARTIST.

WHEREAS, KID smART proposes to present a family based, hands-on, arts-focused festival known as Arts Jam 2004, on Saturday, April 2, 2004 in Washington Square Park from noon - 5:00 p.m; and WHEREAS, KID smART desires to retain ARTIST and ARTIST desires to be retained by KID smART to assist in the art-instruction activities to be conducted at Arts Jam 2004, under the following terms and conditions;

1. ARTIST shall provide the following art instruction at Art Jam 2004:

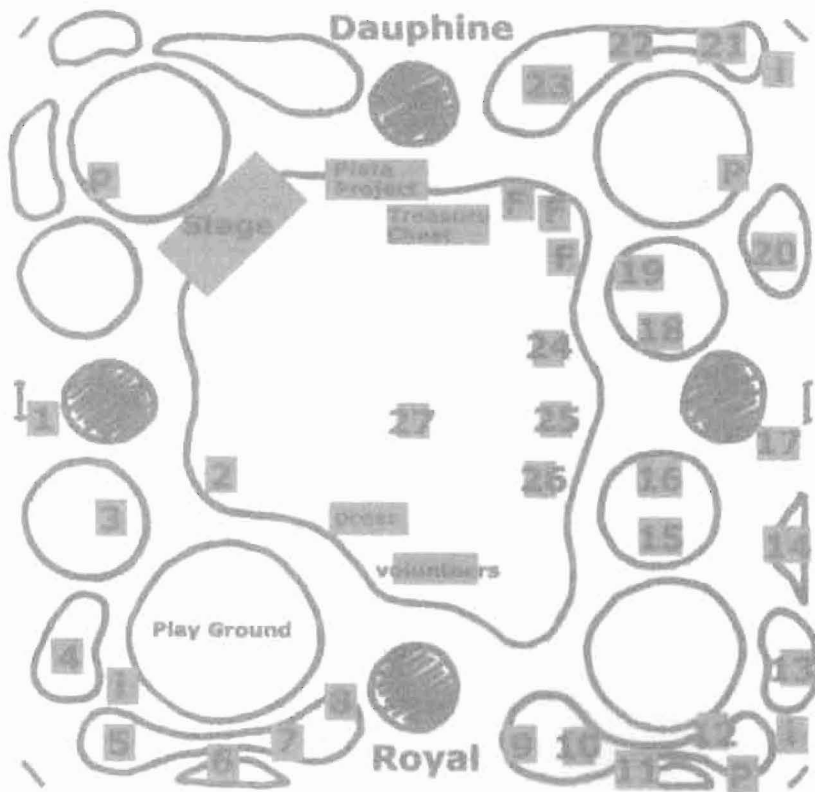
6. KID smART agrees to pay the ARTIST \$300 for services from 4:15 – 4:45 p.m. on April 3, 2004. The ARTIST should be on site no later than 3:45.
3. No other benefits are provided under this agreement, and as a contracted employee, the ARTIST is responsible for any tax payments.
4. Payment in the form of a check for \$300 will be distributed to ARTIST at the end of business on April 3, 2004.

Artist

Echo Olander
Executive Director

(Address, phone and Social Security #)

KID SMART ART JAM 2004



PERFORMANCE SCHEDULE

- 12:00-12:30
TROMBONE SHORTY
- 12:45- 1:15
STAGE TO STAGE
- 1:30- 2:00
LUSHER DRAMA TROUPE
- 2:00- 2:30
LUSHER DANCE TROUPE
- 2:30- 3:00
LUSHER ELEMENTARY
YOUTH CIRCUS
- 3:00- 3:30
STAGE TO STAGE
- 3:30-4:30
EUPHONIOUS BRASS BAND:
JAZZ CENTENNIAL
CELEBRATION
- 4:30- 5:00
CULU CHILDREN'S TRADITIONAL
AFRICAN DANCE

ACTIVITIES AND ARTISTS

- 1. PAPER TAPE FLOWERS:
LOUISIANA CHILDREN'S MUSEUM
- 2. CIRCUS ARTS WORKSHOP AT 12:30:
NEW ORLEANS SCHOOL OF CIRCUS ARTS
- 3. SECOND LINE UMBRELLAS:
SWEETARTS GROUP
- 4. LETTER WRITING WITH QUILLS:
HISTORIC NEW ORLEANS COLLECTION
- 5. TRIBAL BODY ART: HEATHER MACFARLANE
- 6. HAND PUPPETS:
INTERNATIONAL HOUSE OF BLUES FOUNDATION
- 7. MAYA CEREMONIAL MASKS AND
HIEROGLYPHS:
LATIN AMERICAN RESOURCE CENTER
- 8. ARCHITECTURAL PRINT MAKING:
LOUISIANA ARTWORKS
- 9. CULTURAL MASK MAKING:
ACADEMY OF THE SACRED HEART
- 10. CULTURAL AND ANIMAL MASKS:
NEW ORLEANS MUSEUM OF ART VANGO
- 11. MURAL BUILDING: ANNA BRAND
- 12. SHARDS OF HISTORY:
OGDEN MUSEUM OF SOUTHERN ART
- 13. STRING PAINTING:
CATHOLIC CHARITIES SUMMER WITNESS
- 14. NEW ORLEANS FIRE DEPT. TRUCK
ON ELYSIAN FIELDS
- 15. BUGMOBILE: AUDUBON INSTITUTE
- 16. JUNQUE JEWELRY:
RECYCLE FOR THE ARTS
- 17. MAKE A VICTORY GARDEN:
NATIONAL D-DAY MUSEUM
- 18. PAPER BAG HATS: ROB JOY
- 19. BANG A DRUM 1:00-3:00:
MICHAEL SKINKUS
- 20. RECYCLED EASTER ART: MARK KIRK
- 21. MARDI GRAS MASK MAKING:
KREWE OF MUSES
- 22. CARD MAKING WITH VEGETABLE STAMPS:
THE HILL SCHOOL
- 23. FACE PAINTING: JAN WOOTAN
- 24. SILKSCREEN KID SMART T-SHIRTS AND
APRONS FOR SALE: DAVID RHODEN
- 25. PUPPET THEATRE:
CONTEMPORARY ARTS CENTER
- 26. THEATRE WORKSHOPS AT 1:30 AND 3:45:
STAGE TO STAGE
- 27. FABRIC PLAY MAZE: OLIVER
- I. KID SMART INFORMATION
- F. MONA'S CAFE
- F. ELIZABETH'S RESTAURANT
- F. SNACKS!
- PLATE PROJECT:
BUY PLATES MADE BY KID SMART STUDENTS
- TREASURE CHEST:
CHILDREN'S TOYS AND BOOKS FOR SALE
- P. PORT-O-LETS

Appendix G
ART JAM Volunteers

KID smART ART JAM 2004 Volunteer Sign Up Sheet



Art Jam will take place Saturday, April 3, 2004 from 12:00- 5:00 p.m.

Rain date: Saturday, April 17, 2004.

Volunteer shifts are available in 3 hour shifts.

Name:

Mailing Address:

Day/Work Phone:

Home Phone:

Email Address:

Most communications will be via email. Please indicate if you would prefer to receive updates via regular mail.

Please indicate when you would like to volunteer and in what capacity by checking the empty boxes.

	8:00 – 11:00 a.m.	11:00 – 2:00 p.m.	2:00- 6:00 p.m.
Set Up (10)		-----	-----
Snack booth (4)	-----		
Artist Assistant (50)	-----		
KID smART info (16)	-----		
Gen. Purpose (5)	-----		
Break down (8)	-----	-----	

- **Set up:** includes hauling and lifting tables and materials, creating festival atmosphere through design and decoration.
- **Snack booth:** sells snacks and drinks, responsible for handling money.
- **Artist assistant:** helps artist run activity booth, includes interacting with kids and getting messy!
- **KID smART info:** man information table and be an ambassador for KID smART.
- **Break down:** lifting and hauling, breaking down event.

Please complete this form (also available online at www.kidsmart.org) and mail, fax, or email to: Elise Gallinot, Program Coordinator, KID smART
1920 Cléo St., New Orleans, LA 70130
(504) 410-1994 fax, elise@kidsmart.org

Appendix H
ART JAM Funding

ART JAM 2004: Actual Budget**Income**

Corporate

Ochsner	5000
Arthur Roger	250
AmSouth	500
Food Vendors	250

Donations 20

Earned Income 853.9

Total income **6873.9**

Expenses

Contract Labor 1820

Administrative 4231

Space Rental 0

Equipment 818.18

Insurance 1000

Entertainment 350

Meetings 130.8

Printing, signage 998.04

Advertising 411.14

Supplies 1169.51

Food 360.63

Postage 93.85

Total Expenses **11383.15**

In Kind

Perrier Party Rentals	262.5
House of Blues	800

Trey Ledford		200
Volunteers		
Parks and Parkways/ Charles Rice		1,000
Civil Sheriff		350
Partner Orgs.	23 X 250	5,750
Total In-Kind (estimate)		8362.5
Net Income		-4509.25
Net Income with In Kind		3853.25

Art Jam 2004

Commitment Form

Name of Sponsoring Organization:

Mona's on Frenchmen

Financial Commitment: \$250

How your name should appear on event materials:

Contact person for your Organization:

Mailing Address:

Phone: _____ Fax: _____

Email: _____

Authorized signature:

Title: _____

A copy of our logo has been emailed to KID smART!



KID smART's 4th Annual ART JAM

Because the arts are important for ALL children!

KID smART is a non-profit 501 c.3. organization created to teach under-served children positive life skills through hands-on arts activities. Our program works with more than 800 inner-city children in the following ways:

- After school programs and artists in residence at four inner city, under achieving schools
- After school arts instruction for children at St. John the Baptist Community Center
- An entrepreneurial program - The Plate Project
- Summer arts camp with three Central City non-profits

On Saturday, April 3, 2004, KID smART will present our **4th Annual ART JAM**. A child and family based, hands-on, arts focused event, the fair will be held at Washington Square Park in the Marigny from 12:00 - 5:00 p.m. Attendance is estimated at over 1000 persons throughout the day. The best part about this interactive children's arts festival is that it is FREE to the public.

Major Sponsor Levels:

<i>Title Sponsor</i>	<i>\$10,000</i>
<ul style="list-style-type: none">• Prominent crediting in publicity for event (see attached media plan)• Name/logo displayed on stage• Special arts activities created to focus on the goals or mission of the company	
<i>Sponsor</i>	<i>\$5,000</i>
<ul style="list-style-type: none">• Prominent crediting in publicity for event (see attached media plan)• Name/logo displayed on stage	

Art Jam 4is a wonderful way to get your name out to this diverse community and to let New Orleans know that you believe the arts are important to all children.

Appendix I
ART JAM Post-Event

April 15, 2004

Rhonda Aluise
7827 Jeannette Street
New Orleans, LA 70118

Dear Rhonda,

ART JAM 2004 was a great success! Over 1000 people had a spectacular day creating art, enjoying youth focused performance, and eating delicious food in the beautiful spring weather at Washington Square Park. We at KID smART thank you for being a part of ART JAM and supporting the philosophy that **the arts are important for all children**. Your time volunteering is invaluable to us!

New Orleans area artists, businesses, and nonprofits came together to offer an amazing day full of music, creative art projects, and fun! Collaborating is a way to ensure that the strongest possible programming reaches the widest audience. Creating positive partnerships with other agencies is essential to KID smART's continued quality programming.

ART JAM was a huge success thanks to the dedication and enthusiasm of the artists, volunteers, and organizations working with us. You are a wonderful friend to KID smART and we truly appreciate all that you do for the organization and the children we serve. We look forward to working with you further to bring quality programs to the children of New Orleans!

Best regards,

Echo Olander
Executive Director

Elise Gallinot
Program Coordinator

Curriculum Vitae

Elise C. Gallinot

Education

University of New Orleans
New Orleans, Louisiana
M.A. Arts Administration candidate

University of Georgia
Athens, Georgia
B.A. Cultural Anthropology

National Center for Montessori Education
Atlanta, Georgia
Montessori Certification Training

Employment

2005-Present Associate Director, New Orleans Film Festival

2001-2005 KID smART, Program Coordinator

2000-Present Freelance Arts Administrator/ Producer

2000-2001 New Orleans Film Festival, Logistics Coordinator

1996-2000 Waseca Learning Environment, Montessori Teacher and Assistant to the Director

Professional Development

2003 Project Zero Classroom, Harvard Graduate School of Education

2002 Louisiana Institute for Education in the Arts Summer Institute, Theater and Dance Track

2001 Louisiana Institute for Education in the Arts Summer Institute, Visual Arts Track

2001 Mississippi Whole Schools Institute, Mississippi Arts Commission

2001, 02 Managing for Excellence Conference, Center for Non-Profit Resources

Affiliations and Miscellany

2001-2005 Board of Directors, New Orleans Film Festival

2003 Founding Member, Community Artists Training Initiative (CATi)

2002, 03, 04 Co-chair, New Orleans Film Festival Competitive Division

2002 "Art in the Dark" Group art show, The Pickery, New Orleans, LA

1999 "Dead Sleep Dreaming" Group art show, Lowery Gallery, Athens, GA