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Studio Amanda Talley

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Studio Amanda Talley

An Internship Report
Submitted in Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Arts Administration

The University of New Orleans

by

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Spring 2010

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ABSTRACT

The following report is an analysis of Studio Amanda Talley where I served as intern from December 2009 to March 2010. Studio Amanda Talley is a for-profit business entity providing local contemporary art for the southern region of the United States, specifically the New Orleans area. I interned under Amanda Talley, the artist and proprietor of the studio space. This analysis includes Studio Amanda Talley's history including an artist biography, an overview of the organizational structure, and an institutional S.W.O.T Analysis based on my observations. Also included in the report is an in-depth internship description. Further, the report discusses my contributions as an intern and their affect on the organization as a whole. Finally, the report examines best practices performed by similar arts organizations, and provides recommendations based on the most successful art galleries that New Orleans has to offer.

INTRODUCTION

The decision to begin an internship with Studio Amanda Talley was based on my graduate education at the University of New Orleans and from my prior involvement with visual arts galleries in New Orleans. When I began the internship in late 2009, I had the previous experience of working for two different visual artists in the field of arts management. My first gallery position was at Frenchy Gallery. Randy Frechette a.k.a Frenchy is a local artist who specializes in painting events in real time as they occur. The official team artist of the New Orleans Saints, he is best known for his paintings created from the sidelines at the football games. My next venture into the art world was provided by Captured Light Photography. Known for his photography of cultural events, Bob Compton is popular in New Orleans for his work with the various Mardi Gras Indian tribes in the city and also for musician portraits.

Although the primary focus of my studies at UNO was in the non-profit sector of the arts, I felt that my skills in visual arts would be better served in a for-profit arena. In the discussion that follows, I will present an extensive description of the organization where I served as an intern as well as possible action plans that Studio Amanda Talley may benefit from.

CHAPTER 1 – ORGANIZATIONAL PROFILE

HISTORY

Artist-owned Studio Amanda Talley is a for-profit limited liability corporation that opened its doors in June of 2008. It was established as a response to Amanda Talley's desire to break away from a business career in order to pursue her goal of becoming a full-time artist.

Studio Amanda Talley is located at 1101 First Street on the corner of Magazine and First in the historic Garden District of New Orleans, Louisiana. Magazine Street is well known for its array of antique shops, boutiques, restaurants, coffee shops, and bars. Tucked away on a quiet block of Magazine Street, the residential location of the studio was not chosen with the goal of attracting foot traffic. Rather, it was intended to serve as a studio away from home where Amanda could work, as well as a place to sell the work and meet with clients.

ARTIST BIOGRAPHY

Amanda Talley grew up in Baton Rouge, Louisiana. She studied Studio Painting during her undergrad career at Mary Baldwin College in Staunton, Virginia, where she received her Bachelor of Arts in 1997. Amanda then went on to achieve her Master of Fine Arts in Painting from Savannah College of Art and Design in 2000.

Amanda has lived in New Orleans for the past ten years, eight of which were spent working with local interior designer Gerrie Bremermann while continuing to paint professionally on the side. During her years with Gerrie Bremermann, Amanda established

numerous relationships with interior designers. Many of the designers became long-lasting liaisons, which was pivotal in the development of her career as a professional artist.

Amanda's style is abstract and contemporary. She finds inspiration for her work everywhere she goes, from palettes of local architecture, to works done by fellow artists, to the vibrant hues of the courtyard behind her studio. Her lines and forms are intuitive yet organic with a broad range of color choices. A city as distinctive as New Orleans can be hard to capture, but the movement and color of her paintings reflect the city's unique culture.

MISSION STATEMENT

The mission of Studio Amanda Talley is to offer high caliber art exhibits and purchasable works of art to the public of New Orleans and communities around the United States while fostering a corporate culture that values creating a lasting and successful organization as much as it values its artistic mission. The studio gallery is devoted to creating, showcasing and selling original paintings by Amanda Talley, while enriching the cultural landscape in one of the most inspirational and creative cities in the United States.

GOALS

The primary goals of Studio Amanda Talley are to continue to offer quality art exhibits to the public, to continue to provide access to contemporary New Orleans art of outstanding aesthetic quality, and to continue to provide residents from a local and regional standpoint with a high quality arts experience through the sale of Amanda's paintings.

COMMUNITY AND DEMOGRAPHICS

Studio Amanda Talley serves the greater New Orleans area. In addition, the studio also serves a demographic in the southeast region of the U.S, particularly Houston, Dallas, and the beach community of Destin, Florida. Amanda's popularity in communities other than New Orleans has been made possible due to her strong alliance with the interior design world. Interior design firms in these southern cities frequently refer clients to the studio and showcase Amanda's work on their blogs and websites. These features have led to numerous sales and commissions for Amanda.

STAFF STRUCTURE & RESPONSIBILITIES

Amanda Talley: Owner/Artist

As a self-representing artist and owner of a small art gallery, Amanda is in charge of everything associated with operating her own small business. Each week, she is in the studio Monday through Saturday from 9-am until 5-pm. She is the manager, sales person, exhibit designer, and accountant. Amanda also maintains her own website and blog, which has over 5,000 followers. Although Amanda plays many roles in the operation of the studio, maintaining the relationships she has with her clients and constituents is certainly the most vital effort for the continued success of the organization.

Aimee Toledano: Accountant

Because Amanda was on a tight budget during the preliminary stages of the studio's existence, she did not have the funding to hire someone right away to assist with the establishment of the business. She was, however, able to creatively lure long-time friend and C.P.A, Aimee Toledano with a work of art in exchange for her professional services. During

the first several months preceding the establishment of the studio, Aimee kept regular weekly hours helping Amanda institute her basic business plan. She implemented the Quickbooks software program, enabling Amanda to maintain her accounts payable & receivable, invoices, banking, and customer files herself. Once the studio was fully established and Amanda felt comfortable handling the day-to-day finances on her own, Aimee decreased her visits to just once a month to double check her work, complete the monthly logs, and reconcile the business accounts.

Randy Davis: Contractor

Randy Davis hand-builds all of Amanda's birch panels that are the primary medium for her paintings. One of Amanda's many past contacts and acquaintances; Randy meticulously creates wood panels of the highest quality. He also creates custom frames and shelving used by Amanda in the gallery.

1022 Gallery: Framing Service

Hannah, owner of this small uptown gallery and frame shop handles all of the framing for the studio. The frame shop at 1022 also frames for the majority of Studio Amanda Talley's clients.

EXHIBITIONS

2009 Solo Display. The Roosevelt Hotel Spa; New Orleans, LA

2008 Group Exhibition. 1022 Gallery; New Orleans, LA

2008 Group Exhibition. Anne Connolly Fine Art; Baton Rouge, LA

2002 Solo Show. Cole Pratt Gallery; New Orleans, LA

2001 Solo Show. Medallion Gallery; New Orleans, LA

2000 Group Exhibition. Custom Linens; New Orleans, LA
2000 Ever Green Gala. Old State Capitol; Baton Rouge, LA
2000 Open Studio. Alexander Studios; Savannah, GA
1999 Matters of the Heart. Rapid Transit Gallery; Savannah, GA
1999 The Big Picture. Bergen Gallery; Savannah, GA

SPECIAL EVENTS

Studio Amanda Talley strives to hold an event at the studio once a month. These events are generally meant to showcase Amanda's most recent works and are usually intimate cocktail parties. Amanda, who has a large client-base in Texas, has been the center of several art parties in Houston and Dallas. Most recently, Amanda contributed to the Preservation Resource Center of New Orleans' annual New York fundraiser *Jazz in January*, by donating a painting for the silent auction. All proceeds from the event went toward the PRC's efforts to preserve, restore and revitalize New Orleans' historic architecture and neighborhoods.

COMMUNITY EVENTS

White Linen Night

A free event hosted by Whitney Bank and the CAC, White Linen Night is a pre-season arts celebration in the arts district of New Orleans. Every year on the first Saturday of August, locals dress in white and stroll along Julia and Magazine Streets in New Orleans to view local, national and international artwork. The Contemporary Art Center hosts the annual White Linen Night post-party to close out the evening's festivities. Although not located in the arts district, Studio Amanda Talley participates in the event by hosting an art opening along with a number of other galleries along Magazine Street.

Art for Art's Sake

Held the first Saturday in October, Art for Art's Sake is an annual citywide gallery hop involving over 50 local galleries that marks the opening season for the arts in New Orleans. Studio Amanda Talley has participated in this event for the past two years by hosting a cocktail party and arts celebration. To commemorate the beginning of the season, Amanda creates an exclusive series of paintings to exhibit for the event. Friends and clients from all over the country are invited to come to New Orleans to take part in the event. Each year has seen a tremendous turnout with many art collectors and enthusiasts coming to the city and contributing to the arts atmosphere.

CHAPTER 2 - INTERNSHIP DESCRIPTION & CONTRIBUTIONS

I began the internship with Studio Amanda Talley on December 14th of 2009. The position targeted several different areas of the administrative and managerial sides of an art gallery. I was essentially an “Administrative Assistant/Artist Manager”, and worked side by side with the artist in each area of the organization. The focal area of the internship was administrative support, with marketing, publicity, sales, and public relations rounding out my responsibilities.

The work schedule consisted of a forty-hour workweek, from 10 am to 6 pm on Monday through Friday. I consistently held these hours for fifteen weeks from December 14th, 2009 through March 26th, 2010. At forty hours per week, I potentially could have fulfilled the required number of hours for the internship in twelve weeks. However, I worked an additional three weeks to make up for days missed during the holidays, and also to assist the organization with an upcoming social event scheduled for mid-March. In addition to my permanent work schedule, I also worked various openings and functions not held during regular business hours. Also, I occasionally worked on Sundays to assist with cleaning and the general physical maintenance of the studio.

From the beginning of my employment at Studio Amanda Talley, Amanda allowed me the autonomy to create my own tasks and responsibilities as I saw fit for the optimal benefit of the business. She gave me a brief summary of what she needed done and where she was experiencing problems in the daily operation of the establishment, and allowed me to devise my own model and time-line for making changes and accomplishing goals. My day-to-day job included the following tasks and responsibilities:

PROJECTS AND COMMISSIONS

The first thing I focused on during the preliminary stage of the internship was familiarizing myself with Amanda's current projects and clients. One of the main areas that Amanda needed assistance with most was with organization of client files, including the actual creation of such, both hard and electronic. A system had not been established to keep the studio's past clients appropriately filed with their respective contact information, photos of their purchase(s), and record of payment. She did however, have quality digital photographs of the majority of her work that was currently available, as well as photos of most of the past works that had sold.

I began by diligently searching and sifting through current and old emails. I sorted through clients who were waiting for Amanda to create a painting; those that needed to follow up with *her* to confirm a possible commissioned piece; those who were waiting for her to follow up with *them* to confirm a commissioned piece; and inquiries that had not yet been responded to. With her help, I then created hard and electronic files for each pending commission, as well as files for commissions that had been completed and processed six months prior to the start of my employment at the organization. I also created a commission list for Amanda, listed in order of those needing immediate attention first. At the start of each week, I let Amanda know which commissions needed to be accomplished in their order of priority.

Within a few weeks, I was comfortable enough with Amanda's email writing style that I took on the task of assisting her with daily correspondence. I created a gallery price list and a standardized response for email correspondence that could be cut and pasted. I also created a separate email account that was added to the contact page of the website for correspondence to be handled solely by myself. In addition, I assumed responsibility for

answering the phone and meeting and greeting visitors and clients who came into the studio during business hours.

EXHIBITION PLANNING & DESIGN

In addition to designing and maintaining the current exhibitions presented at Studio Amanda Talley, I also assisted Amanda with exhibition planning and design for the monthly art parties held at the studio, as well as with off-site trunk shows, openings, and events that showcased her paintings. This entailed maintaining and updating the exhibition schedule chart containing a checklist of all the pieces for each show. I was also responsible for preparing wall labels for the gallery as well as for each exhibition, and setting up and removing exhibitions at the studio as well as at off-site events.

Beyond exhibition maintenance and design, I took care of press releases for the monthly openings and various social events as well. I coordinated with the graphic designer to create mock-ups of promotional materials for each event, and had the appropriate materials made through an online printing company. Additionally, for the monthly openings held at Studio Amanda Talley I coordinated the catering and volunteer staffing.

BASIC ACCOUNTING

Studio Amanda Talley was lacking a consistent filing system for utility bills, company banking receipts, credit cards, supplies receipts, company vehicle and other miscellaneous records associated with the operations of the studio. I took on the task of creating, organizing, and maintaining hard files for the various financial accounts.

Studio Amanda Talley has a Quickbooks software program in place that is maintained monthly by Aimee Toledano, its accountant. I improved on this by tracking the

daily expenses and income of the studio, as well as the general operating budgets through the Quickbooks computer program. I improved upon the monthly maintenance and began to record daily sales and expense transactions into the program software.

At the start of my internship, Studio Amanda Talley did not have an invoicing system yet in place. Through the Quickbooks software, I created a basic invoice. Invoices were then sent to appropriate current clients. I then went through the records and sent invoices and receipts to those clients who had purchased and received paintings up to two months prior. I essentially assumed responsibility for the processing of all financial transactions associated with sales of the works of art.

Amanda did not require a deposit for commissioned pieces, nor did she desire a down payment of any kind. She felt that if she received a deposit for a commissioned work, the client commissioning the piece assumed the right to be overly involved in the creation of the piece adding unnecessary stress and impeding the overall creative process. I, on the other hand, felt that there should be some sort of protection of payment for commissioned pieces, based largely on the fact that in some cases during my internship, Studio Amanda Talley waited over two months to receive payment for commissions that had already been received by the client. To alleviate this problem, I composed a paragraph to be included with the standard correspondence sent with invoices before the shipment of a commissioned painting. The paragraph simply stated that: "Studio Amanda Talley requires valid credit card information (from the client) before the piece can be shipped." It went on to state that: "The client then has thirty (30) days to mail proper payment in full, and in the event that SAT does not receive timely payment, the credit card provided will be charged the full amount listed on the invoice."

I then established online banking through the Quickbooks computer software so that I could efficiently make deposits into the business checking account. Utilizing the software made keeping track of accounts payable and receivable, as well as outstanding invoice balances uncomplicated.

PACKAGING & SHIPPING

In most cases regarding the shipping and handling of mailed works of art, the client is responsible for shipment fees. There are many instances however, where Studio Amanda Talley absorbs the shipping costs for mailed paintings – particularly charitable donations and trades. The gallery did not have the proper accounts in place for the packing and shipping of paintings. Instead, it relied heavily upon a professional packaging and shipping company.

In an effort to make the mailing of paintings more cost efficient, I established appropriate accounts with two popular express mail carriers, as well as an account with an online mail supplies store. I ordered necessary packaging supplies, and hand packaged the paintings and drawings. This reduced the shipment cost greatly. For a standard size drawing, the packing and shipping company charged us an average of \$50—\$100, and the standard sized painting approximately \$200—\$400. By doing our own packing and shipping, the standard drawing cost the organization an average of \$25, and a painting an average of \$100, including the cost of packing supplies.

By reducing this expense, Studio Amanda Talley was able to reduce costs incurred from shipping. Although clients were charged a small percentage above the actual cost incurred by the organization, the gallery was still able to offer a more affordable method of shipment to its clients while making a small amount of income with each shipped piece.

CATALOGING INVENTORY

Besides organizing and coordinating outgoing works of art, I also tracked inventory and consignments. When I started at Studio Amanda Talley, it did not have art inventory management software in place, nor did it have a standard cataloging system to manage the inventory. Since Amanda had electronic files of almost all of the paintings she had created in the past six years, I was able to create a catalog that was easy to navigate and manage. First, I worked on inventory from the past year. Starting from the number 600 and working back, I numbered all the pieces in the studio as well as pieces sold or placed on consignment in 2009. I then created an electronic file for 2009 with folders labeled “Sold/Traded,” “Commissioned,” “On Consignment,” and “Available.” With each image, I included the number, title, dimensions and medium, and date of creation. With each piece that had been sold, traded, commissioned, or placed on consignment, I added sale date and/or consignment location, as well as the name of the purchaser.

Next, I created a file for 2010 with the four appropriate folders. I went through the master photo catalog and edited each image to include its number, date, title, dimensions, and availability status. After everything current had been cataloged, I slowly began to number and organize each older painting and drawing that was then placed in electronic files dating back to 2003.

Each time a new painting was created by Amanda, it was photographed and numbered, edited, and placed it in its appropriate file. This new cataloging system makes it easy to look up any work of art in the event that Studio Amanda Talley decides to invest in inventory management software in the future.

MARKETING, PROMOTION & PUBLIC RELATIONS

An important aspect of the internship was helping to manage Amanda's career as a professional artist. I built on the relationship between Amanda and myself by keeping up to date with her work and projects. This was very important in order to not only understand her as an artist, but also understand her purpose as an artist in order to negotiate sales. I target marketed her events and promotions, liaised with her clients to negotiate sales, and helped to establish new contacts. I created a client list separate from her mailing list so that I could inform them of exhibitions and promotions. I organized promotional materials for her exhibitions and ensured that current and potential clients were notified of the upcoming event. For the exhibitions, I displayed the artwork as specified or in the way I thought was best for the given space for the optimal display of the paintings.

By displaying initiative to act as Amanda's personal assistant, more responsibilities were assigned to me. I became responsible for handling her travel affairs, including booking of flights, transportation, and hotels. I also coordinated itineraries for her travels. I kept her calendar organized and alerted her when meetings, events, or deadlines were approaching.

WEBSITE MAINTAINANCE

In addition to the maintenance of press, email, and mailing lists, my responsibilities also included maintaining the Studio Amanda Talley website, www.amandatalley.com. At the start of the internship, the website had been in place for approximately five months—since July of 2009 and had been somewhat maintained by Amanda. Although the website is well designed and fairly easy to navigate, it was in need of a complete update. Very few images and content had been uploaded since the establishment of the website. Also, it required some minor design and navigation improvements.

Many pieces that had sold were still listed as “Available” on the website, and only half of the paintings that had been created after July of 2009 had been uploaded. To get everything up to date, I moved all the sold pieces to a new page titled “Previous Works” and uploaded the newer paintings that were for sale onto the “Recent Works” page. I also added captions to each painting that included its title, dimensions and medium, as well as the price. Once it was up to date, I maintained the website on a weekly basis, uploading and moving appropriate files.

The “Exhibitions” page of the website had not been brought up to date since the establishment of the website, so I updated the page by adding in all shows that Amanda had participated in during the past seven months. Also needing improvement was the “Press” section of the website. When that box was opened, what came up was a blank page. With Amanda’s help, I made a list of all press either she or the gallery had received in various local and national publications, and added those to the “Press” page along with links to the respective websites.

In addition to updating the website, I also added the press releases for upcoming events onto the site’s homepage.

CHAPTER 3 – S.W.O.T ANALYSIS

STRENGTHS

The following demonstrates my analysis of Studio Amanda Talley's strengths.

LOCATION

Studio Amanda Talley is located in one of New Orleans' finest neighborhoods, the Garden District in uptown New Orleans. The art studio is conveniently situated just two miles from the French Quarter and Warehouse/Arts District and less than three miles from Tulane and Loyola Universities.

An advantage for the organization, Studio Amanda Talley is located on Magazine Street, one of the city's premier shopping and entertainment districts. Magazine Street is a charming, unique and easily accessible commercial area with a strong appeal to the local market as well as tourists and conventioners.

Magazine Street has become one of the city's preeminent areas to visit for a variety of reasons—shopping with it being the destination for antique and couture boutiques; dining out, with excellent top-rated restaurants; farmer's markets, its Crescent City Farmer's Market is the largest in town; and Audubon Park, with its beautiful oak trees, scenic park, and the Audubon Trail golf course.

Additionally, the location of Studio Amanda Talley is just five blocks from the St. Charles streetcar line, a major transportation hub in the city, with its route extending from downtown to mid-city. Its location is a huge benefit for the organization.

AN ARTIST-OWNED ORGANIZATION

Studio Amanda Talley is artist-owned and operated. All works featured in the studio are Amanda Talley's, and clients have the benefit of dealing one-on-one with her when purchasing or commissioning original works of art. The environment of a functional studio combined with a gallery component creates a favorable atmosphere for the success of Studio Amanda Talley. It is not unusual for Amanda to be deep in the process of creating a painting when visitors drop by—a great appeal to many buyers of fine art. It is common for art collectors to want to know where their art is coming from, and having a personal relationship with the artist gives the purchased work a deeper meaning.

Moreover, Amanda's kind-hearted demeanor and welcoming presence is a further asset to the organization. Visitors to the studio are treated like guests and offered a cocktail or glass of wine. Never is there any pressure to purchase work—rather a visit to Studio Amanda Talley is like a visit to the artist's own home.

LOYAL CUSTOMER BASE

A wealthy and educated demographic constitute the typical purchaser of Amanda's work. The loyal clientele of Studio Amanda Talley make the organization profitable as the majority of buyers are repeat customers. A key advantage to having dedicated customers is the constant expansion of the client base. Friends and colleagues have referred a large number of the organization's new customers. Because a loyal customer's endorsement can exceed the most extravagant marketing efforts, Studio Amanda Talley saves substantially on marketing and advertising expenses incurred to acquire new customers.

Furthermore, having a strong client base has allowed the organization to come out on top during the current economic crisis. Studio Amanda Talley has seen an exponential

increase in sales and commissions since its inception despite the recent recession.

MARKETING & BRANDING

Studio Amanda Talley boasts a competitive advantage among its competitors not only in New Orleans, but also across the United States, particularly the southern region. The marketing and branding strategies implemented by Amanda and her marketing “team” have positively shaped the region’s perception of Studio Amanda Talley as a leading fine art gallery. Its creative team boasts some of the most savvy and imaginative individuals within the field in New Orleans—from marketing its openings and exhibits, to producing attractive and creative print materials and web layouts.

Studio Amanda Talley’s marketing efforts play an important role in the success of the organization and its long-term branding strategies. Running on a tight budget, these strategies are made possible through the help of its marketing team. Because the creative team is composed of Amanda and a few close friends who offer their time in the form of in-kind donations, Studio Amanda Talley is able to market while keeping costs low.

As the organization moves further into the 21st century, its strategic marketing allows for a promising future of continued success for many years to come.

ASSOCIATION WITH LOCAL & REGIONAL BUSINESSES

Studio Amanda Talley has working business relationships with two local interior design firms that boast strong local, regional, and national presence—Bremermann Designs, and Julie Neill Designs. These two firms display Amanda’s work in their retail store, include a link to Studio Amanda Talley’s website on their respective websites, and refer clients who desire original artwork. In return, Amanda gives the firms commissions for selling the

consigned works, as well as commissions for referrals. A direct result of having relationships with these design firms, Studio Amanda Talley has been at the center of the local interior design world. This has opened an entirely new demographic of clients for the organization.

Studio Amanda Talley also has a strong relationship with local gallery and frame shop, Gallery 1022. All of the studio's clients who are in need of custom framing for their new drawing or painting are sent to Gallery 1022. In return, 1022 has a continuous exhibit of Amanda's work on display and handles the entire studio's framing at a discounted rate.

Regionally, Studio Amanda Talley has meaningful professional relationships with Tobi Fairley Designs and Gallery located in Little Rock, Arkansas, and Urban Grace Interiors in Santa Rosa Beach, Florida. Nationally, Studio Amanda Talley maintains relationships with Reagan Hayes Designs based out of Los Angeles, and Sara Gilbane Interiors located in New York City. From a regional and national standpoint, these relationships have resulted in multiple sales for Studio Amanda Talley. Further, these design companies benefit in two ways: they know their clients will be dealt with professionally, and their firm receives a commission for each and every referral.

THE WEB

Since its inception, Studio Amanda Talley's web development has rapidly become a fundamental tool for the marketing, promotion and sales of Amanda's artwork. The website, along with her blog "The Big Easy Life" are both excellent examples of how a company's business website and personal blog work hand in hand. Not overly extensive, yet informative, the website contains a great deal of information about Studio Amanda Talley, its current news and upcoming projects and events. "The Big Easy Life," which boasts over 5,000 followers with over 10,000 hits per week, is a networking site where the studio's

supporters can interact with Amanda by asking questions, giving opinions, and providing feedback. This direct communication has built up a readership of people who have subscribed to the blog because they're interested in what Amanda has to say. Every time a new article is published on the blog, it gets pushed out to all its readers and allows for direct communication between the organization and its target audience.

The symbiosis between the organization's website and blog is not to be underestimated: approximately 50% of the website's traffic comes directly from "The Big Easy Life." As an added advantage, numerous local, regional, and national interior design blogs feature Amanda's work in the promotion of their own respective professional services. Due to this added web exposure, Studio Amanda Talley has benefited from an influx of clients who have come in contact with Amanda's art through these designer's blogs resulting in numerous sales and commissions.

Studio Amanda Talley also depends on many other forms of web-based marketing to increase commissions and sales, including e-mail blasts, and social networking websites, such as Facebook, Twitter and YouTube. Through these forms of web-based marketing and promotion, Studio Amanda Talley reduces the cost of paid advertising and increases sales while reaching thousands of individuals around the country. E-blasts are sent bi-weekly, reaching thousands of targeted individuals and Facebook, Twitter, and YouTube are updated regularly, promoting openings and events, and reminding users to visit the studio. Studio Amanda Talley takes full advantage of the technology at its fingertips, reaping the rewards of a high demand for commissioned works of art. Studio Amanda Talley continues to push the limit, creatively discovering more ways the web can benefit the organization.

WEAKNESSES

The following demonstrates my analysis of Studio Amanda Talley's weaknesses.

LIMITED STAFF

Prior to my internship at Studio Amanda Talley, Amanda was the only person present in the studio on a full-time basis during regular business hours. Between answering the phone, maintaining e-mail correspondence, and greeting walk-in clients, Amanda was kept so busy that she frequently ate lunch and dinner at the studio. She could barely stay on top of the daily administrative tasks, much less be able to concentrate on what is most important for the organization: the creation of new works of art. My presence at Studio Amanda Talley alleviated some of the issue, but on several occasions, the studio had to be closed abruptly when Amanda needed my assistance to install a purchased work, or for events when the presence of two was required, such as an off-site function. Having a limited staff also left no room for unexpected illness or emergencies – something that was an unnecessary added pressure.

COMMUNICATION

Even the most organized and successful visual arts organizations have some communication that falls through the cracks. Studio Amanda Talley is no exception to this common fault. During the term of my internship with the organization, I found that emails sent to the studio did not get answered promptly, or were sometimes ignored completely. I often observed lost clients due to this issue. Also experienced were breakdowns in communication between Amanda and the accountant Aimee, between Amanda and interior

designers commissioning art from her for their own clients, and also between Amanda and myself on several separate occasions. Sometimes these failures led to misunderstanding among clients and employees, including mistakes made by the accountant, and erroneous decisions made by myself. To my surprise, the miscommunication between Amanda and Aimee occurred often, resulting in overdrawn bank accounts, late fees, delinquent accounts, and phone calls from creditors. With no one to provide Amanda with clear financial advice, feedback, or direction, the organization found itself caught in predicaments that were either irreversible or difficult to correct.

INTERNAL CONTROLS

An unfortunate challenge for an artist-owned and operated sole-proprietorship visual art gallery is that a single person must have numerous roles within the organizational structure of the business. During my internship at Studio Amanda Talley, I observed immense pressure and responsibility placed on Amanda, which often caused problems both internally and externally for the organization. Although the organization brings in a fairly constant flow of income, the declining economy has compromised the arts in general. Even though the gallery has seen an exponential growth in its client base since its inception, Amanda is still unable to commit to employing an additional staff member due to the fluctuation of income experienced at the gallery from month to month. Because she is unable to offer a competitive salary and benefits, she had been unable to find a qualified individual to assist her with the task of balancing risks and controls within the organization until I came along as an unpaid intern.

OPPORTUNITIES

The following illustrates my interpretations of Studio Amanda Talley's opportunities.

COLLABORATION WITH LOCAL DESIGN FIRMS

As one of the most architecturally unique cities in the country, New Orleans is the leading interior design hub in Louisiana, with a large demand for the service of professional decorators. Especially in this post-Katrina environment, individuals are seeking out this service more than ever before. Studio Amanda Talley is very fortunate to have a sound alliance with many local design firms in the city. The benefit of this alliance is noticeably valuable in more ways than one. The exposure of Amanda's work through the association with these companies ensures future success for Studio Amanda Talley, providing a reliable client base and target audience. Furthermore, these relationships ensure Amanda's livelihood allowing her to develop professionally as not only an artist, but as a businesswoman as well. In the future as the economy improves, Studio Amanda Talley may look forward to alliances with top-notch design firms, continuing to allow the organization to provide the community with exhibitions and artwork of the highest caliber.

MARKETING

New Orleans presents the marketing endeavors of Studio Amanda Talley with exceptional opportunities for marketing and promotion. With a plethora of media outlets in the city, Studio Amanda Talley takes full advantage of its resources—traditional and coming of age. Previously described as a strength of the organization, Studio Amanda Talley utilizes many forms of free and low-cost promotion, including websites, word-of-mouth exposure,

and a number of print and electronic promotion outlets. The organization uses web-based promotional tools to reach the most individuals with the least amount of time and effort. For instance, as of January 2010, Studio Amanda Talley reaches over 1,200 fans on its Facebook fan-page, over 5,000 who consistently read the blog, and over 300 followers on its Twitter profile. In addition, Studio Amanda Talley is exposed to at least 20,000 individuals through the exposure of numerous artists' and designers' blogs. Lastly, the organization easily reaches upwards of 500 to 1,000 each month with its e-mail blasts promoting its monthly events and various art openings.

Although one of the gallery's big strengths, there are still many opportunities for low-cost marketing that have been overlooked. For instance, Amanda can participate more in charitable giving, donating her art and services to as many local charities as possible. Because the majority of charitable organizations hold events that are designed to generate funds for their particular cause, an auction of some sort usually takes place. Products and services are donated for the sale and all monies raised from their auctioning are donated to the charity. By donating works of art to various causes, Amanda can not only contribute to the community in a positive way, she can also expose the gallery to an entirely new demographic.

Conducting presentations aimed at art students within our area schools is another marketing strategy that could bring positive visibility to the organization while also contributing to the community. Amanda can spread the word about what she does, discuss how following her goals led to her success as an artist, and preach the importance of following ones' dreams. By participating in inspirational assemblies she can have a positive impact on the underprivileged youth of New Orleans. It is through these types of public service that Amanda can self-promote while positioning the studio in a positive light in the

community. By building stronger relationships within the community through contributing to the resource pool as much as possible, and striving to enrich the cultural environment in New Orleans, Studio Amanda Talley can empower itself.

BRANDING

Studio Amanda Talley boasts a clearly defined brand in its market. Not only does her brand define ownership rights by associating Amanda with her work, but it also validates her endorsement of a work of art. Her works are uniquely her own and are recognized as such. Amanda has utilized many web-based branding strategies through her blog, e-mail blasts, and use of social networking sites, but has not developed her brand beyond those arenas. By expanding her brand to not only include her name, logo, and image but also various products, she can expand customer perception and build trust. Offering products such as greeting cards and postcards, stationary, calendars, coffee mugs, t-shirts and textiles can help strengthen her brand to ensure future success for the studio.

THREATS

The following illustrates my interpretations of Studio Amanda Talley's threats.

COMPETITION

Although currently a successful independently own and managed visual arts organization, Studio Amanda Talley has its fair share of competitors in New Orleans. Locals and visitors alike have hundreds of options when it comes to visiting art galleries, and an even larger number of local artists to choose from for the purchase or commission of original works of art. New Orleans' booming arts and cultural scene is a major competitor of the organization, making it difficult to draw audiences to its openings and events in a city hosting hundreds of events on any given night of the week.

THE ECONOMY

Art organizations in the United States have been drastically affected by the economic downturn in some form or fashion over the past decade, especially since the September 11, 2001 terrorist attacks. Locally, the arts were severely impacted by the devastation Hurricane Katrina brought to the Gulf Coast in 2005. Many art organizations in New Orleans were forced to close their doors permanently following the crisis the storm brought upon the city, and those that were able to remain open have seen at least some decline in their income. Nationally, the U.S has not seen a significant improvement in the country's economy in many years. Art organizations small and large have been forced to adjust to the seemingly constant restraints due to the stressed economy. Financial cuts of every kind are prevalent within all types of art organizations.

Studio Amanda Talley is certainly no exception and is forced to adapt to the economic crisis and harsh conditions facing visual art organizations. Although considered successful, Studio Amanda Talley has been directly affected by the economy, and is constantly faced with difficult decisions that burden the business operations in many ways.

COPYRIGHT ISSUES

As previously mentioned, Amanda is frequently employed by clients and designers to create custom-made paintings. With regards to intellectual property, these commissioned paintings fall into the copyright category of “Works Made for Hire.” According the U.S Copyright Law 17 USC 201, *“In the case of a work made for hire, the employer or other person for whom the work was prepared is considered the author for purposes of this title, and, unless the parties have expressly agreed otherwise in a written instrument signed by them, owns all of the rights comprised in the copyright.”* Because Amanda has never had a written agreement between herself and clients who “hire” her to create specific works of art stating that she maintains ownership of the copyright, she is currently not protected at all from infringement. This means that Amanda does not own the copyrights to any of the works she has created in the past that were works made for hire. Although this has not yet posed a problem, in order to protect herself in the future from infringement and unlawful use of her images, she should institute a “Work-Made-for-Hire Agreement” that is signed by both parties when a painting is commissioned. I have devised a sample agreement that is seen in Appendix I.

HURRICANES & NATURAL DISASTERS

As with any other coastal city, New Orleans must always be prepared for the physical and economic damage that results from hurricanes. New Orleans is known for its long

hurricane season and multiple mandatory evacuations. Along with the costs incurred and income lost as a direct result of evacuation, the city's tendency for natural disaster is a burden for many arts organizations as well as local businesses of every kind.

CHAPTER 4 – BEST PRACTICES

The norms and values of an organization's culture shape its business processes and decisions. In the arts, an organization that fosters a culture that values creating a lasting and successful organization as much as it values the artistic mission enables collaboration across disciplines and sound financial decisions. The natural and often unavoidable conflict between artistic mission and financial objectives can create a culture that may miss key opportunities to improve both financial and artistic performance (Rosenberg, p.2).

The overall mission of Studio Amanda Talley is to provide contemporary art and art exhibits of the highest caliber to the community. The primary goals of Studio Amanda Talley are to continue to offer quality art exhibits to the public; to continue to provide access to contemporary New Orleans art of outstanding aesthetic quality; and to continue to provide the public from a local, regional, and national standpoint with a high quality art experience through the sale of Amanda Talley's paintings.

For the purposes of this report, I will apply the concept of best practices to Studio Amanda Talley's endeavors associated with strategic management, stimulation of the local economy, and creative marketing approaches. Comparisons will be made with strategic management trends of similar organizations, specifically those focusing on competitive intelligence. Additionally, I will analyze the positive impact arts organizations have on the community from an economic standpoint. Finally, I will introduce a unique marketing approach that is within the competitive scope of an emerging technology.

STRATEGIC MANAGEMENT

Today's art world is known for its fast-paced and extremely competitive marketplace. Any art organization whose livelihood depends on the sales of artwork can benefit considerably from competitive intelligence through the process of benchmarking. Competitive intelligence is quite simply a systematic process for gathering and analyzing information about the competitors' activities and general business trends to further your own company's goals (Kaiser, p.4). When practiced reasonably, competitive intelligence is both legal and ethical. A positive aspect of competitive intelligence is its cost efficiency. This is primarily due to the advent of a large variety of commercial and government databases that are easily accessible through the Internet. The immediacy of the Internet combined with the increasing amount and quality of information available on the web has transformed the Internet into a major competitive weapon.

New Orleans houses upwards of 100 art galleries within the city limits alone, many of which are hugely successful and profitable. Although well on its way, Studio Amanda Talley has not yet achieved the success and profitability of some local galleries that offer identical or similar services and products. Much can be learned from observing the business practices of similar local organizations. By implementing a formalized competitive intelligence program, Studio Amanda Talley would benefit for a variety of reasons—it could anticipate changes in the local marketplace by searching for new niches within the industry and exploring fresh and creative ways of serving them; have the ability to predict the actions of its direct competitors through the examination of their promotional tools and product literature; learn from the successes and failures of similar organizations through observation and research; and examine new technologies, products and processes that affect the arts business in general.

By comparing its own business efforts with those of its constituents, as well as other larger art organizations in New Orleans, Studio Amanda Talley may equip itself with the knowledge it needs to budget properly and develop a plan for a stronger presence in the city essentially leading to the discovery of new and potential clients. In addition to New Orleans, targeting art galleries in other prominent cities could prove to be extremely beneficial for the continued success of Studio Amanda Talley.

ECONOMIC STIMULATION THROUGH THE ARTS

Fostering the arts and culture has played a vital role in state economic development, according to a report from the National Governors Association Center for Best Practices (NGA Center). Arts and culture-related industries provide direct economic benefits to states and its communities by creating jobs, attracting new investments, generating tax revenues and stimulating tourism and consumer purchases.

More than one in three full-time artists is self-employed, compared with less than 10 percent of the labor force (arts.gov). Artists are entrepreneurs and sole proprietors—they are the very definition of small business. According to the U.S. Small Business Administration, any organization with average annual revenues of less than \$7 million qualifies as a small business. With over 100,000 arts and culture organizations in U.S. (according to Americans for the Arts), most art galleries are operating on the small business scale, generating revenue in their communities. In addition to artists, there are many more arts administrators who manage arts organizations, such as office staff, accountants and bookkeepers; production staff, stage managers and creative advisors; and artistic staff, artist managers and museum curators.

According to Americans for the Arts, nonprofit arts organizations and their audiences

generate \$166.2 billion in economic activity every year, support 5.7 million jobs, and return nearly \$30 billion in government revenue each year. Every \$1 billion in spending by nonprofit arts and culture organizations and their audiences results in almost 70,000 full time jobs (artsusa.org).

Given these statistics, it is safe to say that by simply existing in New Orleans, especially post-Katrina, Studio Amana Talley is contributing to the local economy in a positive way even though it's a for-profit business entity. In addition to having direct financial contributions to the local community, the presence of Studio Amanda Talley also offers a range of other economic benefits including, helping weak economic areas, specifically our inner-city urban population; drawing tourism revenue for the city, as audiences drawn to arts and cultural events also have a positive economic impact on other local businesses; and attracting a new demographic of young professionals, because the arts and culture within an area play an important role in attracting these individuals. Furthermore, small-scale galleries like Studio Amanda Talley are important to the city's cultural ambience and economy because of their contributions to the local economy.

By maintaining a positive and meaningful existence in New Orleans, Studio Amanda Talley enables Louisiana to foster and develop its cultural assets so as to create economic opportunities and a higher quality of life for its residents.

CREATIVE MARKETING

As art organizations are making every effort to appeal to a broader audience, technology is taking the lead over many traditional marketing principles. Art organizations are forced to “think outside the box” in order to continue moving in the right direction. This is relevant to the arts in general, especially during the current economic crisis. In

response to this, a new trend has been growing and becoming increasingly popular with arts organizations around the country. Many corporations are using smartphone applications to advertise or expose their products and services to a new and growing audience (Ransom: wsj.com). Although more prominent in larger U.S cities, organizations in New Orleans are beginning to catch on. With over 34 million iPhones sold throughout the world since 2007, and 3,000,000 apps downloaded from the iPhone app store (as of January 2010), the average iPhone user downloads 11 apps each month. It is no wonder that more and more organizations are taking full advantage of this technology.

Studio Amanda Talley can learn from the numerous arts organizations currently utilizing this inexpensive yet highly accessible marketing technology. The New York Philharmonic is a popular arts organization with its own iPhone application. The application is free to download and allows users to have access to the New York Philharmonic at any time, from any place. It provides quick and easy access to a variety of information, including concert schedules, reviews, news and blogs.

Like other social media outlets, such as Facebook and Twitter, smartphone applications are another form of marketing that is unique and coming of age, reaching out to a younger, more Internet-savvy demographic. Securing a place in customers' smartphones can help keep an organization on the brain, which is especially important in the current economic condition (Ransom: wsj.com). If Studio Amanda Talley took full advantage of this popular trend of the 21st century, perhaps it would notice an increased volume in attendance of its monthly events and a boost in sales. I will further illustrate how Studio Amanda Talley can benefit from developing its own smartphone application in the next chapter.

CHAPTER 5 – RECOMMENDATIONS

Although a relatively young organization, Studio Amanda Talley has rapidly developed into a successful and profitable business entity that is well on its way to becoming one of New Orleans' preeminent visual art galleries. Though Studio Amanda Talley is a fairly well-known visual arts entity in its community that is running well, the gallery has room to learn from its mistakes and plan appropriately for a foreseen worsening economy. Studio Amanda Talley is just as vulnerable to weaknesses and threats as any art organization small or large in the country. In response to this, the gallery must continue to advance with the times, improve its weaknesses and conform to the best practices of the industry.

This chapter is dedicated to providing structural recommendations based on my outlook of Studio Amanda Talley during my internship with the organization. My knowledge of artist management and the visual arts, research based on the S.W.O.T analysis and best practices, as well as my experience at Studio Amanda Talley allows me to suggest recommendations that could help the organization achieve continued success. The following illustrates recommendations for four major components of the organization—organizational structure; financial management; marketing; and programming. These recommendations are based on my observations during the internship.

ORGANIZATIONAL STRUCTURE

Previously mentioned as one of Studio Amanda Talley's flaws, the dilemma of its insufficient staff must be addressed in order for the organization to advance successfully into the future. As the organization experiences an exponential increase in its client base, sales and profit margin, it should utilize that profitability to hire additional staff. I feel that an

additional two employees should be added to the studio's team to ensure that Amanda is efficient and doing what she is best at instead of trying to work at everything. By bringing in a few qualified individuals to fill the positions of studio director/administrative assistant and artist manager, the internal structure of the organization can become more efficient and prove beneficial to continued success of the business.

Creating clear-cut job descriptions for new staff would be advantageous for the organization, not only to relieve the pressure on Amanda, but also to increase productivity within the business during the workday. The hiring of qualified individuals would also resolve another of the organization's major weaknesses—communication. A fault in nearly every major arts organization, effective communication is needed to succeed and maintain a structured work environment and ultimately achieve an organization's mission. Breakdowns in communication between Ms. Talley and her accountant, as well as missed or unanswered inquiry emails burden the organization both internally and externally. By hiring a few key players, Studio Amanda Talley can avoid the weaknesses that result from inadequate staffing and communication failures.

FINACIAL MANAGEMENT

Discussed in the previous chapter, the implementation of a formal competitive intelligence program would help to ensure that Studio Amanda Talley stays a step ahead of its competitors. By comparing its own business practices with those of its major competitors, as well as other larger arts organizations in New Orleans, Studio Amanda Talley may equip itself with the knowledge it needs to budget properly and develop a plan for a stronger presence in the community. By having the ability to anticipate changes in the local marketplace, predict the actions of its direct competitors, learn from the successes and

failures of similar organizations, and examine new technologies, products and processes that affect the arts in general, Studio Amanda Talley could benefit financially in more ways than one.

Although cost efficient, the process of comparing, analyzing and filtering information about one's competitors is time consuming. In an environment where there is just enough time in a day to complete the basic tasks and functions associated with operating a small business, Studio Amanda Talley does not have sufficient staffing to carry out this task. For a small cost with a relatively large return, Studio Amanda Talley could hire a personal financial advisor who is in the know regarding small businesses that thrive in New Orleans.

Several of the organization's constituents also located in New Orleans have profited greatly from employing a local financial advisor who specializes in working with many businesses in the city that are very similar in structure to Studio Amanda Talley. Through research, I learned that this particular advisor (Schexnaildre Consulting, LLC) will do a free consultation with an interested organization. From the consultation, the organization is then free to decide if they would like to utilize the services. If the decision is made to hire the advisor, the organization has the option to employ the services for as little or long as deemed necessary—there is no major commitment.

For a flat fee of \$600 per month, the financial advisor will meet with the director once a week to discuss finances in terms of both present and future needs. The advisor handles each organization differently based on personality and economic trends regarding the organization's products and services. What makes this financial advisor unique is that he is familiar with the business practices, successes and failures of related arts organizations. Julie Neill Designs is just one firm who employs the financial advisor. Based on Ms. Neill's high praises of the professional service and the positive impact it has had on the general

operations of her design firm, I feel that Studio Amanda Talley could also benefit from hiring this individual.

MARKETING

Studio Amanda Talley has an abundance of opportunities to appeal to both tourists and New Orleanians—to build relationships with audiences who are either curious about local art or already a fan of local artists. The organization must continue to “think outside the box” and pay close attention to the latest trends and practices of similar organizations to maintain its reputation as a leading visual arts organization in this city.

As discussed in the previous chapter, smartphone applications are becoming a popular marketing tool among nearly every kind of corporation in the United States. Art organizations are tapping into this unique marketing tool in an effort to keep up with the technological advances of the 21st century. Apple Corporation’s iPhone is one of the most technologically advanced smartphones of our time, providing immense opportunity for corporations, application developers and iPhone users.

Creating your own smartphone application is straightforward and anyone can do it. There are numerous tools that are easily accessible allowing one to create and self-manage their own custom smartphone application. Launched in January 2010, iSites is an online platform that allows virtually anyone to take their website’s RSS feed and data and quickly transform it into a full-fledged iPhone application. For just \$25, iSites will create a customized iPhone and Android app for you. Simply add feeds, the primary one should be a blog or RSS feed. One can also add Facebook, Twitter, YouTube, and Flickr in the app. Once the feeds have been added, the next step is to personalize the look and feel of the application to suit its purpose. The header image, colors and menu are all customizable.

Finally, publishing the app onto the iPhone and Android app stores is as easy as clicking a button.

By offering a download on its website and promoting the application on its blog “The Big Easy Life,” Studio Amanda Talley can easily inform its blog readers and followers of the new smartphone app. Once the application has made it past the preliminary stages and word spreads, Studio Amanda Talley can benefit in more ways than one from the technology. Because the application would make the organization easily accessible for communication through its integral social network sharing, it could engage its audience while promoting both the blog’s content and the application itself. Creating a smartphone application could allow Studio Amanda Talley to reach users around the country, and ultimately the world, reminding users that contemporary art is alive and well in one of the world’s most culturally diverse cities—New Orleans.

PROGRAMMING

One of the many things Hurricane Katrina devastated when it hit New Orleans in 2005 was the city’s health care system. Two hospitals that had been the main sites of healthcare for low-income, uninsured residents were closed for long periods and one remains so. The Medical Center of Louisiana at New Orleans, the city’s largest hospital, was flooded and forced to close its doors for 14 months and the Charity Hospital building remains closed to this day. In addition to compromising the city’s healthcare infrastructure, the disruption in care also caused a massive dislocation of the healthcare work force. While the number of physicians per resident has improved, the ratio is still below pre-Katrina levels (hhs.gov).

A disadvantage for the organization as well as the community, Studio Amanda Talley

currently has no programming in place of any sort. By starting an Art in Healthcare Initiative, the organization can collaborate with local hospitals, hospices, and other healthcare settings for therapeutic, educational, and expressive purposes. Arts in Healthcare is a multidisciplinary field dedicated to transforming the healthcare experience by connecting people with the healing power of the arts at key moments in their lives. There are four main areas of focus in the field—Patient Care, Healthcare Environment, Caring for Care Givers, and Community Well-Being (thesah.org).

A study conducted by the Society for the Arts in Healthcare has shown that incorporating the arts into the healthcare experience has a positive impact on patient health outcomes. The arts have a positive impact on patients by aiding in their physical, mental and emotional recovery. In addition, research shows that the arts can reduce patients' use of pain medication and length of stay in the hospital, and improve compliance with recommended treatments offering substantial savings in healthcare costs (thesah.org).

From a healthcare environment standpoint, the arts can foster safer, more supportive and functional environments in the healthcare facilities. The presence of art on the walls, access to natural lighting, and the inclusion of nature through landscape creates a positive environment that can have a significant impact on reducing patient and caregiver stress; improving health outcomes; enhancing patient safety and overall quality of care; and reducing overall costs (thesah.org).

Probably the most beneficial aspect of instituting an Art in Healthcare Initiative would be the betterment of the community. By engaging the people of New Orleans in arts programs aimed at promoting prevention and wellness activities, and by communicating health information to improve knowledge, the initiative could foster an environment of overall well-being for the city. This is especially relevant to the community in this post-

Katrina environment where the community is still trying to rebuild and return to normalcy. Through this type of initiative, Studio Amanda Talley can empower itself by building stronger relationships within the community. By involving the community as much as possible and contributing to the resource pool, Studio Amanda Talley could further enrich the cultural environment in New Orleans.

IMPACT

Through my work as an intern and only full-time employee with the organization, I was able to share my knowledge and ideas to the organization. My contributions in artist management, business creativity, planning, and organization impacted every aspect of how the business is run. From an administrative standpoint, I was able to streamline the business endeavors of the organization through the creation of a cataloging system and client-filing database. From a creative standpoint, my assistance with exhibition design and maintenance, event planning, support through marketing and promotion, and website upkeep helped impact the overall development of the organization. Another positive impact I had at Studio Amanda Talley was of a financial nature. Through my diligent work in creating and maintaining the various financial accounts associated with operating a small visual arts organization, I was able to make the organization more efficient. Also, my suggestions and initiative regarding the packing and shipping of the works of art saved the organization a considerable amount of money. Further, my networking skills and prior contacts to the art world generated a number of sales and commissions for the organization.

Perhaps my greatest contribution to Studio Amanda Talley was my overall attention to detail. My daily and weekly initiative to organize the business operations never went unnoticed. Much of my organization was cleaning up databases and the organization's internal network as well as archiving past works. I left Studio Amanda Talley in March 2010 more organized and accessible than my start in December 2009.

From the experience at Studio Amanda Talley, I was able to see an in-depth look of how a for-profit visual arts organization is run through its successes and failures. I was given an opportunity to understand the dynamic that enables them to run on a day-to-day basis, as well as proceed successfully into the future. Though my contributions to Studio Amanda

Talley were significant and never went unnoticed, I feel that Studio Amanda Talley made a greater contribution to me—my learning, my experience and ultimately my career.

CONCLUSION

The internship at Studio Amanda Talley was an exceptional learning experience for me, further contributing to my knowledge and interest of the visual arts. Studio Amanda Talley's mission and purpose is unparalleled to similar organizations in the city, giving the organization a competitive advantage among its constituents. Its commitment to inspiring and providing the country with contemporary art and culture has developed into a successful powerhouse of artistic excellence in the two short years of its existence. Studio Amanda Talley's loyalty to the arts, inspiring people of all ages, and simply providing outstanding contemporary visual art in and out of its home in New Orleans provided me with the experience of a lifetime as an intern with the visual arts organization. Having had adequate exposure and a direct involvement in the fast-paced environment of the New Orleans visual arts industry through my experience at the organization has prepared me for a professional career in the arts.

Writing this report has unveiled characteristics of not only small arts organizations like Studio Amanda Talley, but also the visual arts industry as whole. Classes within the Arts Administration program at The University of New Orleans, combined with real life experience at Studio Amanda Talley provided me with a true perspective of the arts industry. My University of New Orleans Arts Administration experience and four-month internship with Studio Amanda Talley will always be an unforgettable experience.

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- United States Small Business Administration. < <http://www.sba.gov> >

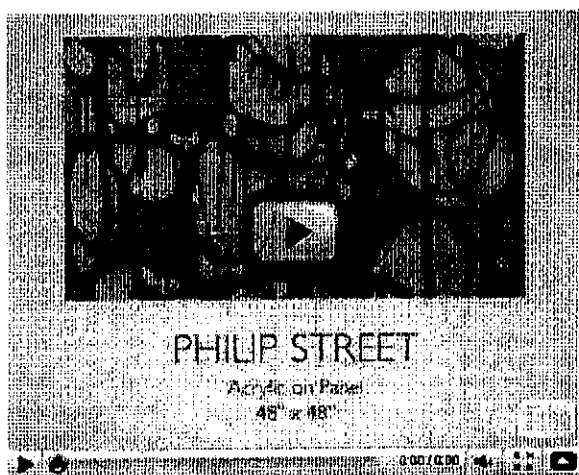
APPENDICES

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Appendix D – Southern Accents Magazine Feature	
Appendix E – Glamour Magazine Feature	
Appendix F – Elements of Style BlogSpot Feature	
Appendix G – Sales Invoice Template	
Appendix H – Sales Receipt Template	
Appendix I – Work-Made-for-Hire Agreement	

Appendix A – Website

AMANDA STONE TALLEY

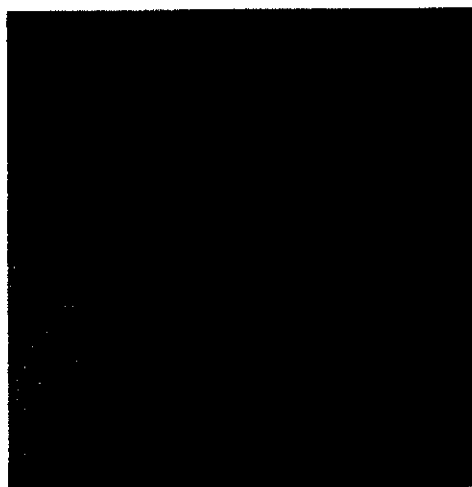
RECENT WORKS PREVIOUS WORKS EXHIBITIONS EDUCATION CONTACT PRESS



Painting, for me, is about translating the activity and movement of the outside world into a vocabulary of paint and line. Light, color, and energy are reflected in a fractured window view of the underside of a live oak or in the curls and folds of an elephant ear. Each painting experience becomes a challenge to push aesthetic decision-making aside, in favor of drawing in the moment. The best paintings occur when I succeed in letting action dictate form.

-Amanda Talley

RECENT WORKS



LINKS

[The Big Easy Life](#)

STUDIO AMANDA TALLEY



FIRST AT MAGAZINE, NEW ORLEANS, LA 70130

Appendix B – The Big Easy Life Blogspot

[Share](#) [Report Abuse](#) [Next Blog»](#)

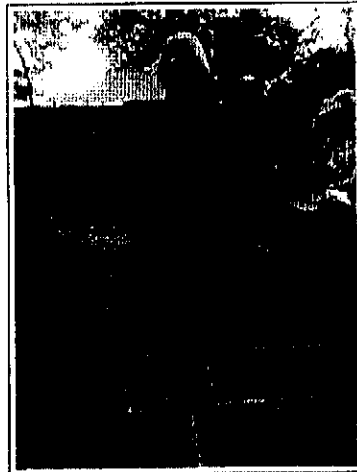
[Create Blog](#) [Sign In](#)

THE BIG EASY LIFE

COME ON IN, STAY A WHILE, MAY I FIX YOU A COCKTAIL?

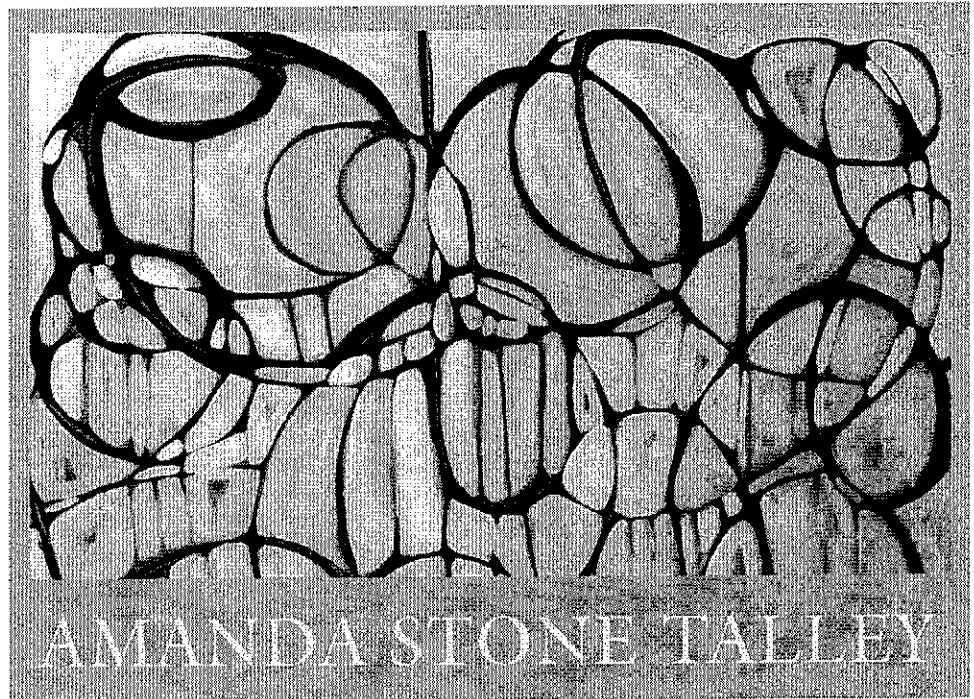
4.05.2010

LOOK OUT MARC JACOBS....



Appendix C – Art at The Court Promotional Material

Front:



Back:

Art at the Court
invites you to an evening of art, cocktails,
and music.

Featuring the paintings of New Orleans artist

**AMANDA STONE
TALLEY**

Monday, March 15 | 5pm - 7pm

The Grill Room
Windsor Court Hotel

300 Gravier St.
New Orleans, LA 70130

504.962.4976



Appendix D – Feature in Southern Accents Magazine



Palace Beats Glam

With great architecture and
decorator Gerrie Brennan, we
applies her artistic touch with
Swedish palette, French antiques,
and a few glitzes.

THESE PAGES: "When I do an all-white house, I always do one room that's not white," Bremermann says of the library. "It adds an element of surprise, and in this case, I think the color adds coziness." Patterned curtains and a dark, heavy chandelier give the space a more formal feeling. A painting by Amanda Talley hangs above the fireplace.



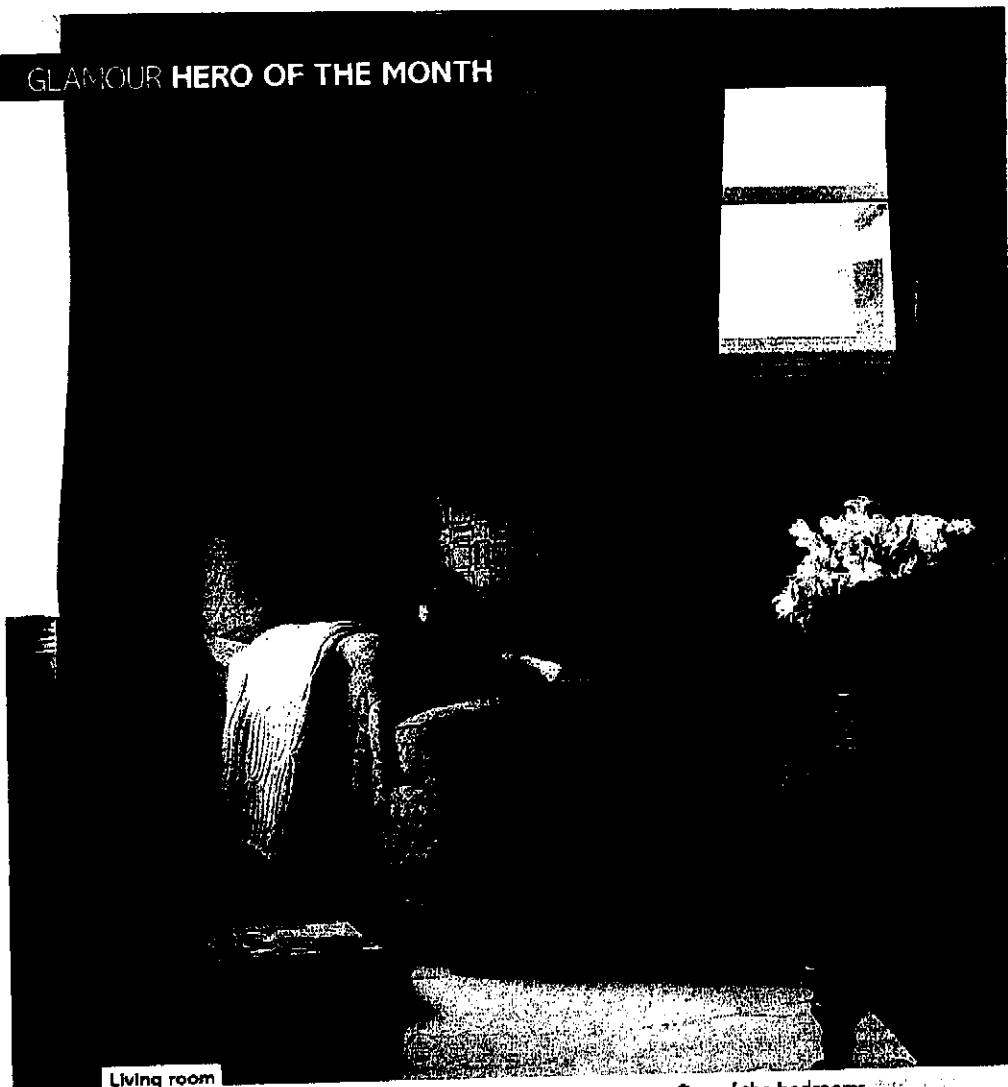
inventory of the existing furniture. The client had lived for many years in New Orleans, where Bremermann still lives and works, and they wanted to create a look that blended the tropical-island feel of Palm Beach with the eclecticism of New Orleans, using contemporary and period French furniture, with a touch of Italian. "She has good taste," Bremermann says, "and I have a very visual imagination, so we agreed pretty quickly on what we should keep and what voids we needed to fill. We shopped often together in New Orleans—I can't buy anything from pictures because I have to see and feel and understand a thing before I spend money on it."

The final look may appear to have come together easily, but the homeowner credits Bremermann's energy level (which, she says, "is just wow") and the decorator's amazing memory. "She can notice something in a store one morning, and the next day, after looking through 20 more shops and going to an auction, she'll remember the

Appendix E – Feature in Glamour Magazine

GLAMOUR HERO OF THE MONTH

Pepper's new throne:
The Allen family dog gets cozy in the living room. The painting is by local artist Amanda Stone Talley. Furniture donated by Ethan Allen. Go to glamour.com/news for more information.

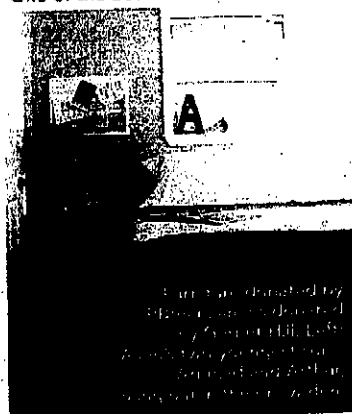


Living room

One of the bedrooms



Den



relief money and still had no place to live. So while Allen slowly undertook the rebuilding of her home's structural work with the remaining funds, we offered to transform the inside. *Glamour's* lifestyle editor Joanna Bober convinced Ethan Allen, JCPenney and PBteen to help furnish the home; Benjamin Moore supplied paint and Garnet Hill gave linens.

In October 2007 Allen and her boys moved back home. Shortly after, the furniture started to arrive. The boys' rooms came together first. "You should have *heard* the hollering on that

day!" Allen says. Then came the linens ("super-soft towels!"), a living room set and finally furniture for the den, including what Allen calls the most comfortable sofa on earth.

The home is now complete, but the work in New Orleans goes on. At press time only a handful of houses on Allen's block were occupied, and there were few working streetlights. Still, Allen's thrilled to have her life back. She has a new job and is taking college classes. "Now that the house is taken care of," Allen says, "I can focus on our future."

—REBECCA WEBBER

How it came together

FALL 2005

Allen's home posthurricane. The red X is from a search and rescue team. Below: a hallway covered in mold.



SEPTEMBER 2007

The painting begins! Benjamin Moore donated more than 32 gallons of paint for the project.



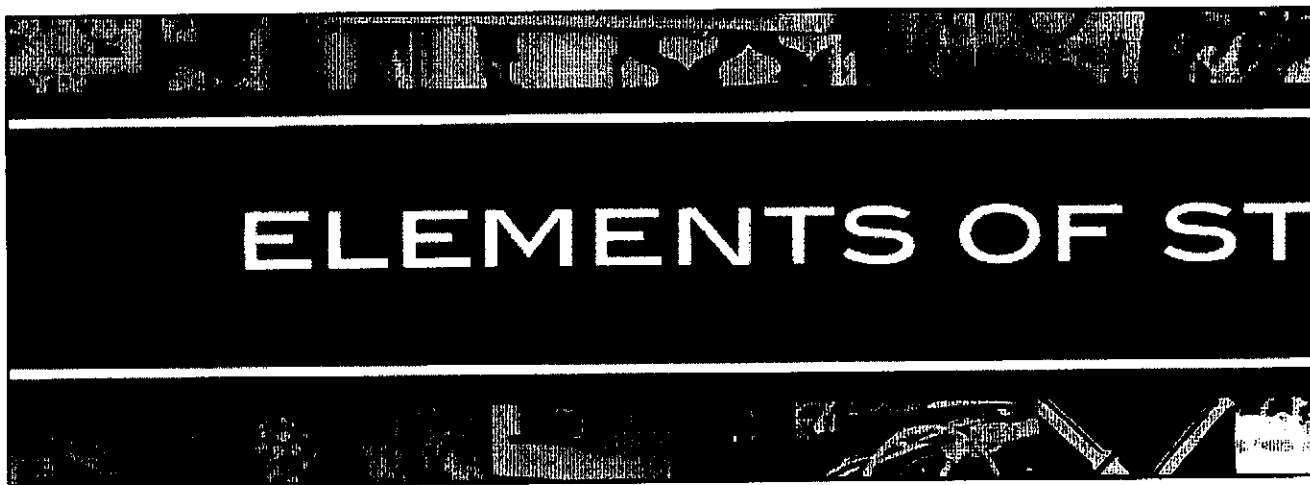
DECEMBER 2007

The new stuff starts to arrive (hooray!). Allen's living room is complete.



AFTER PHOTOS: PHILIP LINDO; TOP LEFT, ARTWORK ON WALL: AMANDA STONE TALLEY

Appendix F – Feature on Elements of Style Blogspot



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- [about e of s](#)
- [contact](#)

Elements of Style Blog

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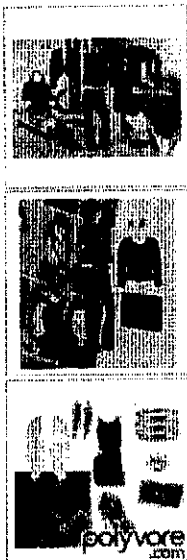


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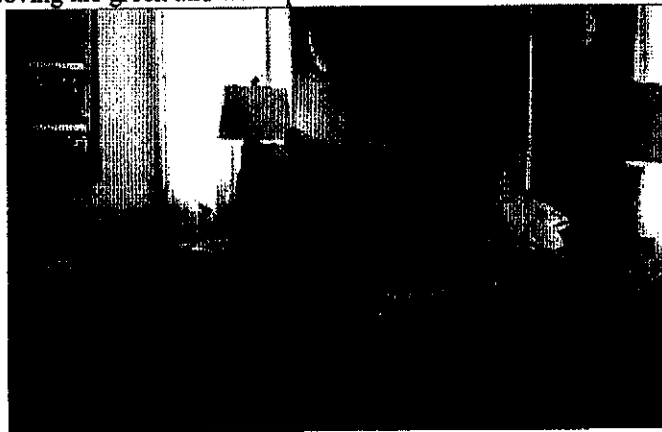
outfit
inspirations



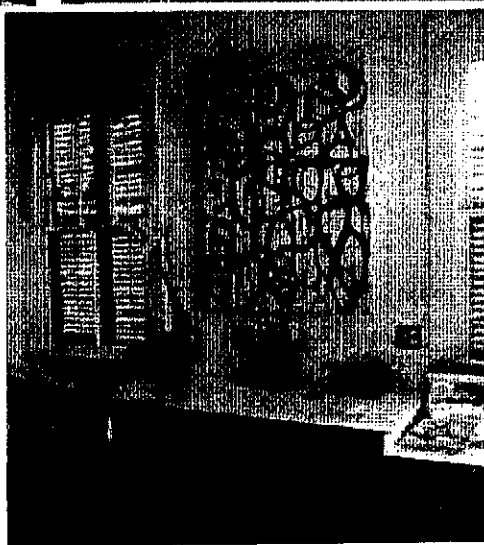
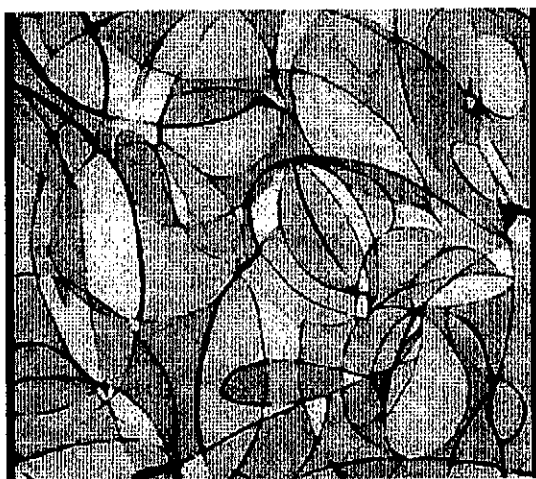
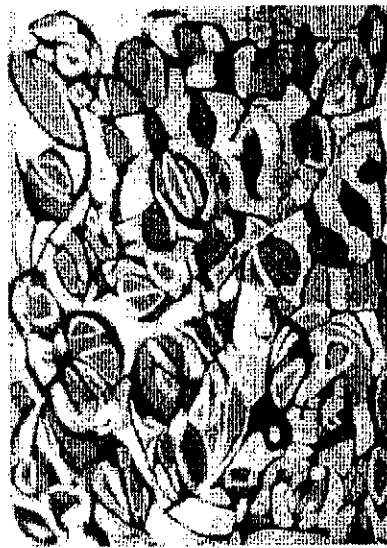
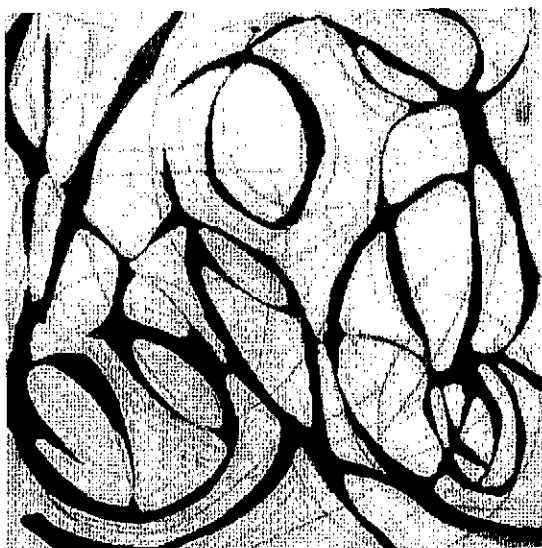
« Bailey Street Sale at OKL
Lustworthy: SJP's Turquoise Chandelier »

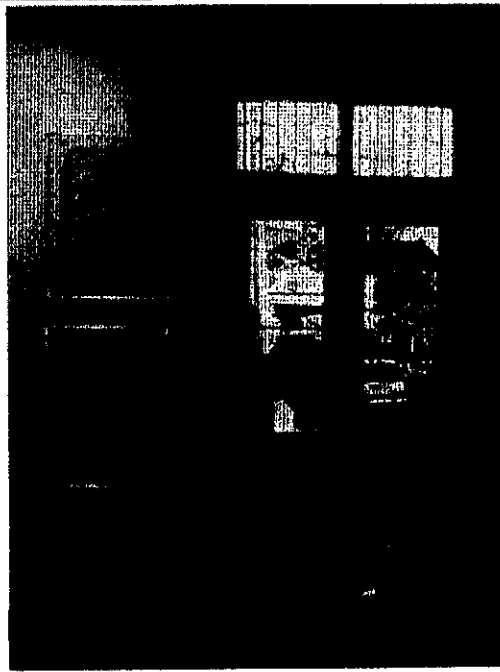
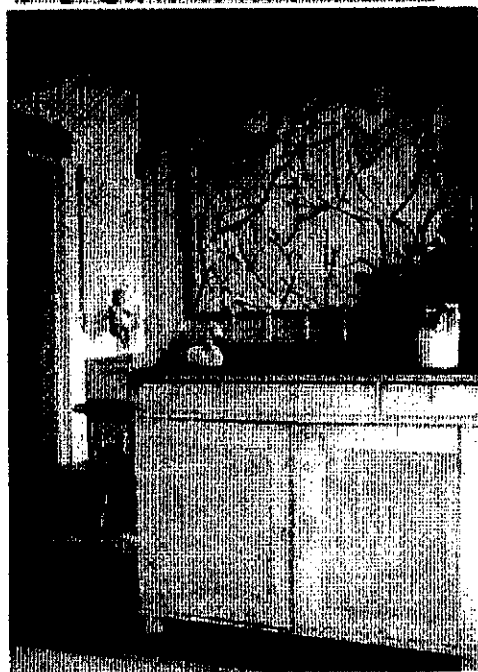
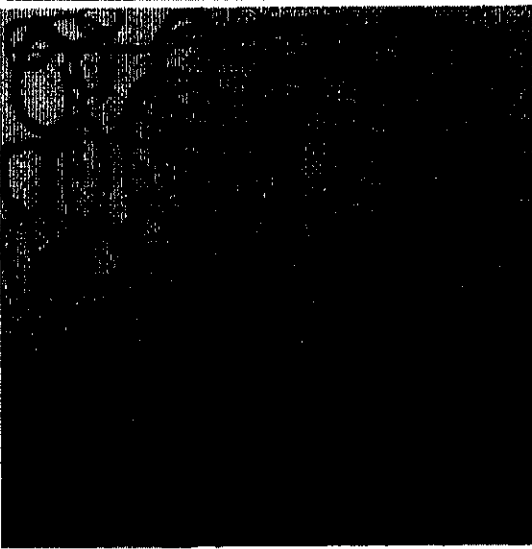
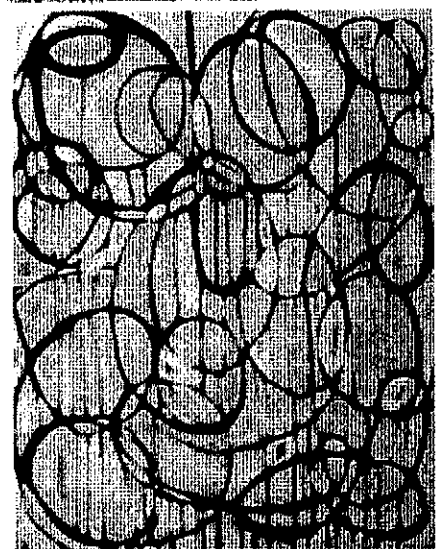
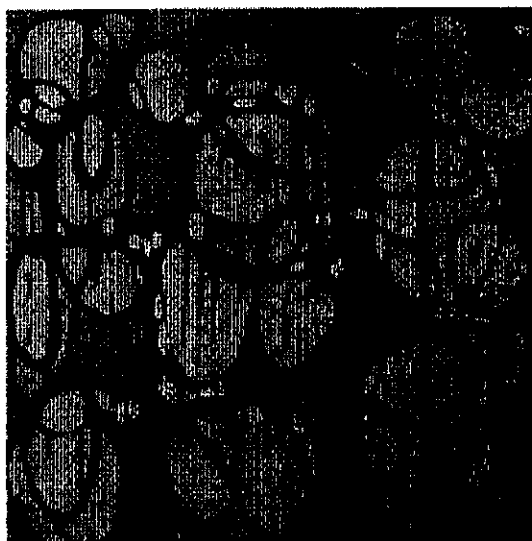
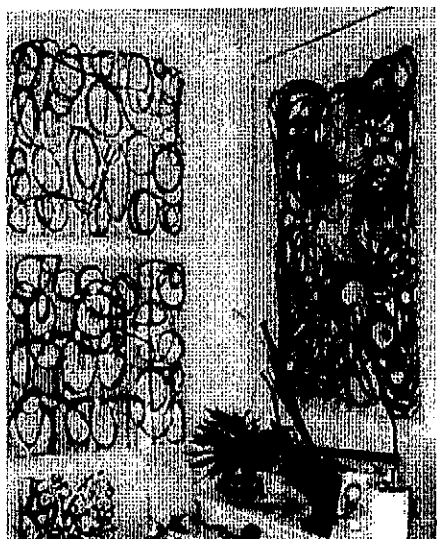
The Art of Amanda Talley.

I've been a big fan of New Orleans painter Amanda Stone Talley's artwork for a long time now, after seeing it on other blogs. This morning I just saw her adorable bedroom posted on All the Best's Bedroom Contest and it reminded me that I have yet to post about her! Loving the green and white pillows and bedskirt!



Her work has such great feeling and energy, and as I've said before- adding something abstract to an otherwise traditional room is a gorgeous way to make it look unexpected and finished!





Appendix G – Sales Invoice Template

Date	03/29/10
Invoice No.	30
P.O. Number	
Terms	
Project	

The diagram illustrates a two-stage sampling process. At the top, a large rectangle represents the 'Population (N)'. Inside this rectangle, a smaller rectangle represents the 'Sample (n)'. Within the 'Sample (n)' rectangle, there is a third, even smaller rectangle representing the 'Subsample (m)'. Arrows indicate the flow of the process: one arrow points from the 'Population (N)' to the 'Sample (n)', and another arrow points from the 'Sample (n)' to the 'Subsample (m)'.

Item	Description	Quantity	Rate	Amount
Original artwork	Acrylic on Panel		4,000.00	4,000.00
	Non-taxable original artwork		0.00	0.00

	Total	\$4,000.00
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Appendix H- Sales Receipt Template

Studio Amanda Talley, LLC
1101 First Street
New Orleans, LA 70130

Sales Receipt

Sold To
new Orleans, LA 70118

Date	Sale No.	Check No.	Pay Method	Project
03/29/10	2	393	Check	

Item	Description	Quantity	Rate	Amount
Original artwork	Acrylic on Panel		1,000.00	1,000.00
	Non-taxable original artwork		0.00	0.00
			Total	\$1,000.00

Appendix I – Work-Made-for-Hire Agreement

I

Work-Made-for-Hire Agreement

This Work-Made-for-Hire Agreement (the "Agreement") is made between _____ ("Artist") and _____ ("Purchaser").

Services

In consideration of the payments provided in this Agreement, Artist agrees to perform the following services: _____

Payment

Purchaser agrees to pay Artist as follows: _____

Works Made for Hire – Assignment of Intellectual Property Rights

Artist agrees that, for consideration that is acknowledged, any works of authorship commissioned pursuant to this Agreement (the "Works") shall be considered works made for hire as that term is defined under U.S. copyright law. To the extent that any such Work created for Purchaser by Artist is a work made for hire belonging to the Purchaser, Artist hereby does not assign or transfer to Purchaser all rights Artist has or may acquire to all such Works. Purchaser agrees to sign, either during or subsequent to the term of this Agreement, such other documents as Artist considers desirable to evidence the assignment of copyright.

Artist Warranties

Artist warrants that the Work does not infringe any intellectual property rights or violate any laws and that the work is original to the Artist.

Miscellaneous

This Agreement constitutes the entire understanding between the parties and can only be modified by written agreement. The laws of the State of Louisiana shall govern this Agreement. In the event of any dispute arising under this agreement, the prevailing party shall be entitled to reasonable attorney fees.

Artist Signature: _____	Purchaser Signature: _____
Artist Name: _____	Purchaser Name: _____
Artist Address: _____	Address: _____
Date: _____	Date: _____

VITA

A native of Boston, Massachusetts, Eileen Silveira Quadros relocated to New Orleans where she has remained since August of 1999. In May, 2005 she graduated with a Bachelor's of Science degree in Psychology from The University of New Orleans. Eileen began her visual arts management experience in November of 2004 as primary director for Frenchy Gallery in New Orleans, Louisiana. In the spring of 2007, Eileen began her study in the Graduate Program in Arts Administration at The University of New Orleans. During the course of her studies Eileen worked in Frenchy Gallery and Captured Light Photography studio. Currently, Eileen works full-time as studio director at Studio Amanda Talley.