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## The Arts Council of New Orleans

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The Arts Council of New Orleans

An Internship Report

Submitted to the Graduate Faculty of the

University of New Orleans

In partial fulfillment of the

Requirements for the degree of

Master of Arts

In

Arts Administration

By

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B.A. Tulane University, 2001

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## Table of Contents

List of Appendices	iii
Abstract/Introduction	iv
Chapter 1: Organizational Profile	1
Chapter 2: The Internship	11
Chapter 3: S.W.O.T. Analysis	17
Chapter 4: Best Practices	24
Chapter 5: Intern Recommendations	31
Chapter 6: Intern Contributions	34
Conclusion	37
Works Cited & Consulted	38
Appendices	40
Vita	100

## List of Appendices

Appendix 1 .....	Arts Council of New Orleans
Appendix 2 .....	Staff Bios
Appendix 3 .....	Board of Directors
Appendix 4 .....	Platform for City Government
Appendix 5.....	Louisiana Decentralized Arts Funding Program
Appendix 6 .....	Community Arts Grants Program
Appendix 7 .....	Sample Landing Page for ArtsNewOrleans.org
Appendix 8 .....	ArtSavers E-mails
Appendix 9 .....	ArtsNewOrleans Cards
Appendix 10 .....	Arts Council of New Orleans Membership Information

## **Abstract/Introduction**

In July of 2010, I began an internship at the Arts Council of New Orleans (Appendix 1). Working within the Council's Marketing Department, I focused on developing the new Arts Council website, [Artsneworleans.org](http://Artsneworleans.org). The Arts Council of New Orleans is a private, non-profit organization designated as the City's official arts agency and serves as one of nine regional distributing agencies for state arts funds. The Arts Council administers available municipal arts grants and the Percent For Art program for the City of New Orleans. Its partnership with the City of New Orleans, community groups, local, state, and national governmental agencies, and other nonprofit arts organizations enables the Council to meet the arts and cultural needs of the New Orleans community through a diversity of initiatives and services. The following report includes an overview of the organization, a description of my role as an intern within the Marketing Department, my analysis of the organization and my recommendations for the organization that I have developed over the course of my tenure at the Arts Council.

# Chapter One: Organizational Profile

## History

The Arts Council of New Orleans began in the form of the Cultural Resources Committee appointed by Mayor Moon Landrieu in 1970. In 1975, the group was incorporated under the name "Arts Council of Greater New Orleans," and was designated by the Mayor and City Council as the official arts agency for the City of New Orleans. Its programs and services included such notable events as fall and spring Brown Bag Concerts and an annual Arts Fest in downtown New Orleans; "Arts Report," a weekly radio program; the Mayor's Arts Awards; "Seldom Seen" exhibits of artworks from private collections; and many city projects involving local artists through the CETA program (Arts Council Website, n.d).

In 1978, Mayor Ernest N. Morial followed through on the positive New Orleans community arts agenda he promulgated to his constituents during his campaign. The mayor appointed a Task Force on Arts Policy to recommend policies to guide the role of City government in the support and promotion of the arts in New Orleans. The Task Force, composed of thirty-six New Orleans citizens representing a plethora of interests in the arts, completed its work in May of 1979 (Arts Council Website, n.d). The resulting recommendations have formed a basis for future and current City and Arts Council actions. It also maintains a loose enough framework to allow for program and policy updates through ongoing work with public agencies, nonprofit organizations, community groups, and participating individuals.

One recommendation of the 1979 Task Force was that the Mayor would establish an Office of Arts and Cultural Affairs. The result was an appointed Committee for Arts and Cultural

Development. This committee was created to work in a limited scope partnership between the public and private sectors that would form a wider base for generating financial support, maintaining and expanding programs, and sustaining expansion for all the arts in this community (Arts Council Website, n.d).

In 1981, the Arts Council of Greater New Orleans and the Mayor's Committee on Arts and Cultural Development merged to form the Arts Council of New Orleans. The Arts Council works in partnership with the City of New Orleans, community groups, local and State governmental agencies, and other nonprofit art organizations to meet the arts needs of the New Orleans community through a diverse array of programs and services (Arts Council Website, n.d). Since 1981, the Arts Council has expanded its programs and services and broadened its base of support in the community. Today, the Arts Council continues to support and enable a celebration of local arts and an expression of the unique character of the city.

### **Mission and Goals**

The Mission Statement and Purpose of the Arts Council of New Orleans are:

***“We believe the arts are essential to the life of the community. It is the mission of the Arts Council of New Orleans to support and to expand the opportunities for diverse artistic expression and to bring the community together in celebration of our rich multi-cultural heritage.*”**

**The Arts Council provides Cultural Planning, Advocacy, Public Art, Economic Development, Arts Education, Marketing, and Grant and Service Initiatives focused on its vision of New Orleans as a flourishing international center for arts and culture (Appendix 1).”**

## **Management Structure**

### **Arts Council Staff**

- Dolita F. Brown, Development Assistant,
- Mary Len Costa, Interim President & CEO,
- Aimee Adatto Freeman, Director of Development,
- Lindsay Glatz, Director of Marketing & Communication,
- Gene Meneray , Arts Business Program Director
- Karen Kern, Grants Manager
- Morgana King, Public Art Manager
- Michelle Levine, Arts Market Manager
- Joycelyn Reynolds, Grants Manager
- Ashlye Keaton, Supervising Attorney for ELLA Project

(Appendix 2)

### **Board of Directors**

The Board of Directors consists of 23 to 32 members of the community. During my tenure at the Arts Council, the Board met with more regularity than normal. The Board played the biggest role in the attempt to solve a major funding issue that came up. In the reorganizing of any non-profit, the Board is a necessary voice and source for information and assistance. In this case, they were needed to pass emergency funding to maintain expenses for the Marketing Department until the situation could be resolved. (Appendix 4)

## **Programming**

The Arts Council provides a number of services to the community through its array of programming. These programs and services include: advocacy, grants programs, Percent for Art, the Arts Business program, the ELLA Project, the Arts Market of New Orleans, ArtsNewOrleans.org, the ArtSavers Newsletter, and the Annual Community Arts Awards.

## **Advocacy**

The Arts Council works at the local, state, and federal levels to advocate for advancing positive public policy toward the arts. The Council supports the public sector in its involvement with government. An example of this would be in its releasing of a platform for city government to preserve the partnership in promoting culture (Appendix 4).

## **Administer Grants Programs**

The Arts Council of New Orleans serves as one of nine regional re-granting agencies for the Louisiana Division of the Arts. Their goal is to assist New Orleans artists and organizations in gaining access to available city, state, and private funds. The governmental grants available to fund local art ventures that are distributed through the Arts Council fall under two grant programs. One is the **Louisiana Decentralized Arts Funding Program** serving Orleans, Jefferson, and Plaquemines Parishes (Appendix 5). The other is the **Community Arts Grants Program** serving solely Orleans Parish (Appendix 6). The grants available through the Arts Councils program can be used for project assistance, technical assistance, and operating

assistance. Altogether, the Arts Council of New Orleans disbursed \$426,780 in decentralized grants to Jefferson, Plaquemines, and Orleans Parishes (Appendices 5 & 6).

### **Administer the Percent for Art Program**

The goal of the Percent For Art Program is to place art around the greater New Orleans area as a positive contribution “to the visual landscape to create a ‘sense of place’ that preserves and strengthens our city’s identity not only for our citizens but for the world beyond our borders (Arts Council Website, n.d).” This program was created in 1986 by a City of New Orleans ordinance under the administration of Mayor Ernest N. Morial. The funds for the Percent For Art Program are generated by 1% of eligible municipal capital bonds (Arts Council Website, n.d). In other words, for every state facility with a construction or renovation budget of \$2 million or more, 1 percent must be set aside for public artwork.

The artworks are located throughout city-operated facilities including City Hall, municipal court buildings, fire and police stations, libraries, recreation centers, parks and neutral grounds. All public art created and placed under this program is installed and maintained through the efforts of the Arts Council of New Orleans. In 1998, the Program introduced the **Percent For Art Community Outreach and Education Initiative**, a project to make public art more community oriented through public-private partnerships with local agencies and neighborhood groups. To date “...the Percent For Art Program has enhanced over 98 citywide locations, [57 site-specific commissions; 219 purchase pieces; and four community outreach projects] with artwork from more than 225 local artists (Arts Council Website, n.d).”

### **Art in Public Places**

In 2008 the Arts Council of New Orleans collaborated with the Joan Mitchell Foundation to commission 19 new works by local artists for the Art in Public Places project. Artists received funds from the Joan Mitchell Foundation to create artwork to be placed in public venues. The commissions provided the opportunity for local and regional artists to showcase their work parallel to the international exhibits: Prospect.1 Biennial and Sculpture for New Orleans.

### **Iconic Signage Project**

A recent \$25,000 grant from the National Endowment for the Arts (NEA) will support the revitalization of New Orleans' Broad Street "Main Street" corridor by creating a cohesive visual experience. The Arts Council of New Orleans and Broad Community Connections will match the NEA grant to commission visual artists and designers to create neon signage for local businesses along the corridor. The Iconic Sign Project will create a glowing cohesive visual identity for Broad Street (Arts Council Website, 2010).

### **The Arts Business Program**

The Arts Business Program is a centralized source of business assistance for area artists of all disciplines, arts organizations, and arts businesses. The Arts Business Program augments arts business development, gives assistance, and promotes the business interests of local artists.

### **Workshops and Webinars**

Free monthly workshops and on-line webinars are held on topics including Intellectual Property, Technology Planning for Non-Profits, Board Development, Fundraising, and Grassroots Marketing. Workshops are tailored for all types of artists as well as area arts non-profits.

### **Entrepreneurial Training**

Artist as Entrepreneur Training is a multi-week course dedicated to assisting area visual artists with their career development. The free program provides intensive training to approximately 20 area artists each year. There is also an online series of entrepreneurial training webinars focusing on the performing arts. These webinars are available for free on demand.

### **Artist Opportunities**

This is a twice-monthly email bulletin consisting of calls to artists, jobs, and funding opportunities. This free service is sent to over 2500 recipients. Information is also cross-posted at the Arts Council's website and the Arts Watch blog on NOLA.com.

### **ELLA Project**

The ELLA (Entertainment Law Legal Assistance) Project offers pro-bono legal assistance to low-income artists, musicians, and grass roots non-profits in Louisiana. ELLA provides assistance with copyright and intellectual property, business incorporation, nonprofit incorporation, contract review, contract disputes, and other civil law matters. Supervising

attorney Ashlye Keaton delivers these legal services with assistance from law school interns from Tulane University (Arts Council Website, n.d.).

### **Arts Market**

The Arts Market is a monthly arts market held at Palmer Park in the lovely Carrollton Section of Uptown New Orleans on the last Saturday of each month from 10:00 a.m. to 4:00 p.m. This free Arts Market not only enhances our cultural community, but also provides needed economic development and exposure to the artists of New Orleans.

The Arts Market showcases handmade, inexpensive art from local and regional artists. Types of art include painting, photography, ceramics, glass, jewelry, wood, and printmaking. In addition there are utilitarian items such as handmade clothing, soap, and candles. Between 50 and 100 artists display and sell their wares each month. The Arts Market also provides live entertainment, food and beverage booths, and a children's activities area.

### **ArtsNewOrleans.org**

ArtsNewOrleans.org is a comprehensive centralized events calendar of arts and cultural activities for the Greater New Orleans area (Appendix 7). A joint initiative of the Arts Council of New Orleans and the New Orleans Tourism Marketing Corporation, ArtsOrleans.org is helping to rebuild the New Orleans cultural infrastructure by promoting local arts events to the region via the internet. The website includes a local directory of arts venues, groups and artists in addition to a comprehensive, daily cultural events calendar. Social media integration, feature content and interactive options create an innovative method to find local events. Individuals

can search keywords, browse photos, watch videos and read user-submitted reviews all in one central location. The website advances the Arts Council of New Orleans mission to nurture the creative culture of New Orleans by enriching lives by supporting artists and arts organizations through audience development strategies, capacity building opportunities and collaboration.

### **ArtSavers**

ArtSavers is a weekly email offering half-price cultural discounts and tickets to upcoming arts events (Appendix 8). ArtSavers provides a free way for arts and cultural organizations to directly reach a group of engaged consumers interested in New Orleans arts and culture, generating advance event awareness or supporting last-minute ticket sales. ArtSavers also offers discounts on select arts and culture products, workshops and other opportunities to support the New Orleans cultural economy. These exclusive offers keep subscribers informed on New Orleans culture and provide low-cost opportunities for consumers to try new arts experiences. With a 29% open rate for the Art Savers e-mails, this weekly newsletter has an open rate higher than the average open rate of 15-26% for Arts and Entertainment (MailChimp, 2010). This is especially impressive as the newsletter recently underwent a transformation from the previously named “FunSavers.” ArtSavers was launched this past summer in consort with the ArtsNewOrleans website.

### **Annual Community Arts Awards**

The Arts Council of New Orleans’s Community Arts Awards recognizes individuals, organizations, and corporations that have made outstanding contributions to the arts community in the Greater New Orleans area. Recipients of the award are selected from living

artists, arts patrons, volunteers, nonprofit arts and cultural organizations, and corporate patrons. “Award nominations are based on artistic excellence, sustained contributions, unusual achievements, perseverance, and a deep commitment to the arts and the cultural community. Since 1977, the Arts Council has given 179 awards (Arts Council Website, n.d.).”

### **Funding**

The Arts Council is supported by a grant from the National Endowment for the Arts, the Louisiana State Arts Council, and the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism (Arts Council Website, n.d.). Operating support is provided by the assistance of the Azby Fund, the Zemurray Foundation, The Joan Mitchell Foundation, RosaMary Foundation, and numerous individual donors. The Community Arts Awards also provides core unrestricted support for the Arts Council of New Orleans.

Other programs at the Arts Council are supported by The Joan Mitchell Foundation, The Emily Hall Tremaine Foundation, RosaMary Foundation, New Orleans Jazz and Heritage Foundation, Target, Greater New Orleans Foundation Community Impact Program, Louisiana State Bar Association, The Greater Philadelphia Culture Alliance and the Pew Charitable Trusts (Arts Council Website, n.d.).

## Chapter Two: The Internship

### Description of the Marketing Department

When I began my internship, a total of three full-time employees staffed the Marketing Department at the Arts Council of New Orleans. After two weeks, a long-term marketing grant by the Joan Mitchell Foundation was found to have a previously overlooked matching funds clause. Since this grant predated the current marketing staff, this came as unexpected news.

This unexpected funding obstacle jeopardized not only the ArtsNewOrleans website, but the operational funding for the Marketing Department as well. After several meetings of the Board, temporary funding was allowed on a monthly basis to provide for Marketing Department salaries. Unfortunately, the one part-time employee on staff, Asaya Eichaker, had to be laid off to reduce salary expenses. Rachel Puckett, the Marketing Assistant, resigned several weeks later in order to pursue other career opportunities. Lindsay Glatz, the Director of Marketing and Communications was left to run all marketing for the Arts Council of New Orleans.

The two employees I spent my time working with were Lindsay Glatz and Rachel Puckett. Lindsay Glatz's job is to develop and implement the communications and marketing strategy for the Arts Council in addition to supporting the development, arts business, and additional Arts Council departments. Her job ranges from giving webinars to perfecting ArtsNewOrleans with the Canary Collective.

Rachel Puckett performed much of the technical design and digital projects for the department. Although she left the Arts Council of New Orleans two weeks prior to the end of my internship, I was still able to work alongside her for much of my time at the Council. Rachel is very knowledgeable about computer design and online marketing. One of her designs resulted in the card to advertise the new website (Appendix 9). These were the main marketing materials that were passed out at events to advertise the new website. The cards were unusual in that the size was reduced by a third for better fit in pockets and purses. She also edited video and audio to create interesting displays for the website. She taught the whole department new design and editing techniques each time she found a new audio-visual program to learn.

## **Internship Duties**

### **Content Creation for Artsneworleans.org**

The Marketing Department completed the year-long development of ArtsNewOrleans.org while I was working at the Council. ArtsNewOrleans.org is a customized cultural, interactive and social media communication platform for the local arts community.

Within the auspices of Artsneworleans.org, there was a great deal of information to add to the website in order to make it a fully functioning system. To begin with, all information on the previous Arts Council website, NOLAfunguide, had to be transferred to Artsneworleans.org. Then, along with other office interns, I researched New Orleans artists, venues, and organizations. This information was entered into the system along with pertinent photographs and videos. Each entry also included links to active social networking sites like Twitter,

Facebook, Myspace, and Vimeo. In total, I entered the profiles of over 200 artists, 150 arts groups, 200 venues, and countless arts events. So far, the website (combined with direct traffic, Humid Beings calendar, NewOrleansOnline, and Newsletter referrals) has averaged over one million impressions monthly since the end of July. The average time spent per visit to ArtsNewOrleans is about 4 minutes. Each visitor averages 4.16 page views per visit. 60% of these visits to the site are by new visitors. 51% of these visits come from referring sites, 30% is from direct site traffic, and 19% come through search engines (Lindsay Glatz, 2010).

### **Photo Essays**

I created several photo slideshows for the Artsneworleans.org website during my internship. I created a guide to finding the perfect outfit to wear to the annual Whitney White Linen Night on Julia Street. For this project, I visited local New Orleans boutiques and clothing stores to convince them to allow me to photograph the merchandise in their stores. I arranged appointments and photographed the clothing to be used. I then edited the photographs for color, lighting, contrast, and imperfections using Adobe Photoshop. This slideshow can be seen here: <http://artsneworleans.org/multimedia/detail/686/>.

Dirty Linen Night is an arts event occurring in August showcasing the Royal Street art galleries. This event was created as a counterpoint to the Whitney White Linen Night. The idea is to attend wearing the dirty linen you wore the previous weekend at Whitney White Linen Night; however, most attendees elect to wear fresh clothing. I created a slideshow explaining the nature of the event for the website's multimedia section. For this online promotional piece, I spent two days visiting more than thirty Royal Street art galleries and working with owners

and artists. Using the Audacity program, I edited an audio interview with Rachel Vella, a founder of Dirty Linen Night. I then used Adobe Premiere Elements to synchronize the photo slideshow to work well with the comments of the interviewee. This slideshow was linked as a feature for that weeks' ArtSavers Newsletter. This slideshow can be viewed online at: <http://artsneworleans.org/multimedia/detail/706/Dirty-Linen-Night>.

### Interviews

During my time at the Arts Council I was able to conduct two interviews with individuals involved in the arts community. I interviewed Jamal Batiste, a young drummer making his solo debut in the New Orleans music scene. After performing a great deal of research on Jamal and the famous musical Batiste family, I interviewed him at his home-based recording studio.

Rachel Puckett, the Marketing Assistant, set up the shots and filmed the interview while I asked him questions about himself and his music. After filming the interview, I used Adobe Premiere Elements to edit the video and posted it on the website. The results of this interview can be viewed online at: <http://artsneworleans.org/multimedia/detail/819/Jamal-Batiste-the-Unorthodox-Drummer>.

The second person I interviewed was Janet Wilson of the New Orleans Opera Association. I interviewed her over the phone in order to create a feature for the weekly ArtSavers Newsletter. This feature was about a performance on the levee of the opera *Porgy and Bess* that was used to begin the New Orleans opera season. This opera was selected for the anniversary season due to its historical significance in American culture. Hearing that the selection of *Porgy and Bess* for this years' season was due to a seventy-two-year-old Library of

Congress interview with Jelly Roll Morton was just the sort of anecdotal gold that every interviewer desires. I only wish I could have written a full-length article about the innovative direction that the New Orleans Opera Association is headed this season.

These disparate interview experiences revealed to me that I have a talent for interviewing people on film and for print. I found that I would ideally like to film interviews as part of a future professional position.

### **Creation of ArtSavers**

As I started each week I began compiling a tentative list of events that I would like to include in the “Arts Council Recommends” and “Free Events” section of ArtSavers Newsletter.

This list is changed continually through the Wednesday of the week as new events are posted and specific requests come from promoters. However, whoever creates the ArtSavers Newsletter has relative autonomy in selecting events. The general goal is to choose events that are spread over the week evenly. For almost every day, there should be a free event and a ticketed event. Each week I always attempted to include at least one event each from the categories of Architecture, Film, Dance, Culinary, Visual Arts, Literature, and Theater.

Sometimes this was not possible due to special festivals and large events, or else a paucity of interesting events in certain categories like Architecture and Dance. The fact that it was mostly the off-season for the performing arts made this challenge even more difficult. Each Thursday the ArtSavers newsletter is sent out to over 17,000 people with an average 29% email opening rate.

## **Event Participation**

I worked at all events involving Arts Council of New Orleans while I was employed.

These include three New Orleans Arts Markets, Whitney White Linen Night, Dirty Linen Night, Culture Collision, Art for Arts' Sake, TEDxNOLA, and Salute to the Arts. I used every opportunity at these events to let people know about the new website and the functions of the Arts Council of New Orleans. I found that it is all about figuring out in the first few seconds what angle appeals to the individual. I also found that it is necessary to make certain that they know immediately that I am providing them with a free service instead of trying to sell them anything. I also kept a stack of cards with me whenever I went to outside social events during my internship. Marketing and public relations professionals should be promoting the interests of their clients at all times. In this case, it was a very easy product to promote with genuine enthusiasm.

## Chapter Three: S.W.O.T. Analysis

### Strengths

The Arts Council has several organizational strengths. They are known for their reliable support of the arts through various programs, careful management of decentralized grants, and maintain a reputation for selflessness. Due to the nature of its mission, very little of what the group accomplishes directly benefits the organization. Another strength is their positive working relationship with the New Orleans city government. They are seen as a strong ally by the government and are in a position of civic trust. The regranting program gives out each year an average of over \$400,000 in arts funding. Another asset is the legal expertise of the organization. The ELLA project is a well-respected source of information and legal aid for those in the arts community. The ELLA project allows for the Arts Council to be a true all-encompassing assistance organization for the arts.

Also included as an asset are the strong connections the employees of the Arts Council have to the community and other groups. Out of the more than 1,000 organizations and artists listed on the ArtsNewOrleans website, I would estimate that over 85% are personally known to at least one member of the staff. These relationships allow for insight into the continually evolving New Orleans art scene.

Arts Markets around the country are not usually overseen by most city Arts Councils. This is a special service the Arts Council performs to stimulate the artistic community. Since its inception, many neighborhood arts markets have been created all over the city.

The Arts Council of New Orleans also enjoys cooperative relationships with the New Orleans Convention & Visitors Bureau and the Humid Beings website. The New Orleans Convention and Visitors Bureau website, as well as the Humid Beings website, are connected to ArtsNewOrleans. The events calendar of ArtsNewOrleans is automatically replicated on both websites. Humid Beings through the Canary Collective was instrumental in the creation of the ArtsNewOrleans web-presence. The Arts Council of New Orleans also possesses a large e-mail list to leverage as an advertising channel. At this time, the list is comprised of over 17,000 names. By the end of the year, this number is projected to have grown to 20,000.

## **Weaknesses**

A major weakness the Arts Council of New Orleans faces is weak brand awareness. People see the results of their efforts, but the force behind these efforts is rarely brought to light. Even if people know the name “Arts Council of New Orleans,” frequently they have no idea who the organization is or what its mission entails.

An additional challenge for the Arts Council is how the nature of its mission affects their financing. The maintenance and acquisition of resources for the Arts Council is considered secondary to other priorities. It is very difficult to maintain a non-profit organization with a business model that lacks a coherent mechanism to garner actual remuneration. It is noteworthy that during my tenure as an intern, a financial problem caused by lack of due diligence on the part of the Development department resulted in the virtual decimation of the Marketing department. There did not seem to be any negative consequences for Development employees at fault. This leads to an assumption of a serious leadership problem within the

organization as it suggests a dysfunctional interdepartmental situation with a lack of foresight and oversight.

Membership is also a challenge for the Arts Council. Other organizations grant special benefits for purchased memberships. At this time, there is nothing that the Arts Council offers to its members that they do not offer to the general public; this presents a serious financial issue (Appendix 10). For example, the Greater Pittsburgh Arts Council offers virtually identical services, but charges for them. The state of the New Orleans art scene and the wide sampling of free entertainment websites available make it impractical to switch to a pay system for posting events on the website or receiving the ArtSavers newsletter. Counter-arguments state that studies have shown donors and members in this situation actually do not expect any returns on their donations and instead are acting out of altruism. As many other arts community organizations have shown, membership would greatly expand if there were some additional benefits that the Arts Council could offer its members. Making the financial situation more problematic is the current reliance on grant money for operational support.

## **Opportunities**

The biggest opportunity that the Arts Council of New Orleans has right now is the new website, [ArtsNewOrleans.org](http://ArtsNewOrleans.org). In addition to providing a wonderful opportunity for local artists, there are a multitude of potential partnerships that can be leveraged through the various facets of the website. Filmmakers can use the multimedia section of ArtsNewOrleans and the ArtSavers newsletter to advertise their work. Photographers can use the slideshow function to showcase their photographs. Musicians and theater companies can use the video section to

show recordings of their performances. Artists in lesser-understood arts fields like metal working and glass-blowing are perfect subjects for informative videos. The Guides section can be built up through different tourism organizations. Those latter two areas are largely undeveloped and provide many possibilities for development. There are also opportunities to use the website for advertising.

Another opportunity is the monthly Arts Market in Palmer Park. The Arts Market has grown to approximately 75% capacity for vendors. However, there are many new restaurants and specialty food shops that could create a larger range of culinary attractions for the event. Local chefs could use the venue for educational demonstrations as well as an opportunity to promote their businesses. The Arts Market is such a successful venture that it is reasonable to believe that its potential is significantly undervalued.

Another opportunity is the vast communications network of New Orleans entertainment websites. New sites like Nolalicious are sprouting up to support the passion this city has for pleasure and entertainment. Working with these sites is an opportunity for pooling resources and creating a real communications mesh that promotes the greater good of the entertainment and arts scene. Other websites using the arts calendar such as Humid Beings provide great opportunity for promotion, and could also be offered for a fee. Freeing websites from the burden of creating their own arts calendar will allow them to concentrate more on editorial content and visual media. This is a value-added service that the ArtsNewOrleans can provide. This is a real opportunity for an organization that has never had an earned income stream before. There is also the possibility of an arrangement with NOLA.com to further their

entertainment section and use their staff to maintain a continuous flow of event entries on the site.

An additional opportunity is the potential of a Technology, Entertainment, Design (TED) conference coming to New Orleans. TED is a small nonprofit devoted to bringing together people from three worlds: Technology, Entertainment, Design to further the exploration of entrepreneurial and community ideas. During my tenure at the Arts Council, I was able to participate in the TEDxNOLA conference that was held in September at Le Petit Theatre in the French Quarter. This conference featured entrepreneurs, political officials, and civic leaders talking about innovation and entrepreneurship in the city of New Orleans. It featured people such as Mitch Landrieu, James Carville, Billy Nungesser, John Besh, Wendell Pierce, Lisa P. Jackson, and Matt Wisdom. This event was staged to prove that the city of New Orleans was capable of putting on a full-sized TED conference. The success of TEDxNOLA makes it more than likely that there will be a TED in New Orleans within the next five years. The Arts Council of New Orleans is in a perfect niche to take advantage of a fabulous national entrepreneurship conference like a TED. A TED Conference would provide opportunities for the Arts Council to work with the community and promote arts entrepreneurship and innovation.

## **Threats**

Even a partial dependence on grant money can lead to potential catastrophic situations. While I was there, a situation such as this to this came to pass. It led to the partial disbanding of the Marketing department right at the time when it was at its busiest. It also led to financial issues supporting the website, ArtsNewOrleans. The situation is still fluid and puts the

organization in a very difficult place. This is compounded by the fact that the government money allotted for regranting to the arts dwindles each year. This results in the Arts Council having less to redistribute and reduces the impact in the arts community of the city. An additional major financial threat is the current economic situation in general. During times of economic difficulty, the arts are considered superfluous. Donors consider other community needs such as healthcare and public safety to be more worthy of their money. Memberships and participation in the arts dwindles due to tightening of personal budgets. Organizations have to more carefully consider where their funds are spent.

These issues combined create a perfect storm of sustainability for ArtsNewOrleans. ArtsNewOrleans needs to be self-sustaining without over-reliance on a single source of revenue. The Arts Council Marketing department currently does not have the staff to enter enough information to make it a viable arts guide on its own. Now that this department is reduced to one person plus interns, it is even more important that the community puts its own events on the website.

Many in the Marketing and Public Relations industries within the arts community simply do not know or else do not care to take advantage of the resources the Arts Council currently provide. A threat has been that artists and groups knew that if they did not take the time to put their events on the website that the staff would most likely do it for them in the better interest of the site. It may be that when organizations miss out on opportunities to promote on the website and through ArtSavers due to their own laxity, that they will finally take the matter into their own hands. This has already happened in several cases.

Another threat is the prevalence of competing websites. Through its position as a support for new ventures, the Arts Council has become aware of the pending launches of several new websites designed to do exactly what the ArtsNewOrleans website already accomplishes. The general nature of those creating the sites has thus far meant refusals to coordinate and a duplication of services. Since these sites, such as the intended “Pelican Bomb,” also require grant money, it also creates more competition for funding and a resulting waste of resources. Ironically, the Arts Council of New Orleans is obliged by the nature of its mission to assist with the establishment of competing arts websites.

## Chapter Four: Best Practices

The Arts Council of New Orleans maintains a high level of government, nonprofit, and community support. However, despite its positive image within the arts community, the Arts Council struggles with its branding, as detailed in the Weaknesses in S.W.O.T. analysis.

In traditional *transactional marketing*, the four P's of the marketing mix ("product, price, promotion, and place") are used in a singular instance, whereas in *relationship marketing*, the quality of long-term interaction between the seller and the consumer is more important (Conway, 1997). Long-term interactions are necessary in nonprofits to promote continuous support and future commitments to the organization.

The *marketing concept* is the understanding that these relationships are based on mutually beneficial exchanges where all partners are satisfied in terms of wants and needs (Kotler and Armstrong, 1994). In the nonprofit world, the marketing concept is critical to the success of the organization. The degree of implementation of this concept has been demonstrated to predict levels of customer satisfaction and attracting financial resources to the organization (Herman, 2005). This concept is useful to nonprofit organizations because it focuses the organization directly on satisfying the needs of all constituencies that they work with (Herman, 2005). Implementation of traditional marketing concepts is necessary for the success of the organization, but they must be adjusted to fit the mission statement. Marketing and Sales strategy must be viewed as a method of driving the mission, not conflicting with it.

The current decrease in resources within nonprofits for marketing highlights social networking as a viable low cost marketing option. While there are some social networking sites that are free, other paid options exist that are created specifically for the organization. Best practices in social networking are constantly evolving to include new forms of communication and online systems. All of these networking opportunities focus on the social experience and the interconnectedness of the online community.

The ArtsNewOrleans website falls into the investment category for the Arts Council. Its production costs money to create, but will result in a furtherance of the mission of the Arts Council. It also directs resources that might have otherwise been spent on advertising in publications to a simultaneous service and marketing opportunity.

One thing to keep in mind is the fluid concept of the “Product Life Cycle (Herman, 2005).” The Product Life Cycle shows the stages of product marketing: introduction, growth, maturity, and decline (Herman, 2005). Currently, the ArtsNewOrleans website is still in the introduction phase. This phase is focused on building awareness about the product. Once the community is completely aware of the ArtsNewOrleans website, then the growth phase can begin. The life cycle of the website will be determined by innovations in technology and financial resources.

Successful strategies in marketing require effective techniques for managing needs and accomplishing goals. The Jossey-Bass Handbook of Nonprofit Leadership and Management cite these techniques as ones that effective managers of nonprofits utilize (Herman, 2005):

1. Analysis – This determines the organizations current marketing effectiveness. There is an evaluation of statistical data related to current marketing campaigns and surveys completed by consumers. There is also a full analysis of areas not reached by current marketing strategies. (i.e. How many people visit the current sites? How many pages do they look at when they go to the site? How long do they stay on the site? What is the opening rate of your current e-mail newsletters? Is there a group that is currently underserved but that clearly falls under the mission of the organization?).
2. Planning – This determines what marketing steps should be taken. (i.e Should the current marketing techniques desist? Should they be built on? What form will they take? What is the time line? Where is the funding coming from?).
3. Execution – This is the carrying out of the plan created. Key personnel are put in place. Tasks are then divided amongst staff. Responsibilities are established and clearly delineated. A system of following up is put in place to make certain the time line is being closely followed.
4. Control – In this stage there is concentration on ongoing tasks and a monitoring of consistency. Issues like quality control, time management, and maintenance are top priority to producing the desired outcome.
5. Evaluation – For every project and business, a system for evaluation must be in place to gauge the success of the endeavor. The system must evaluate the utility of resources and determine if the objectives have been met.

The Arts Council Marketing Department is versed in all of these techniques. These methods are constantly in use, but face obstacles. The department struggles with the Control aspect in that staffing and financial concerns have disturbed their Planning and Execution. A system of Evaluation is in place to determine success of the website. This includes statistical data and the development of a survey.

The staff of the Marketing Department is successful at understanding the work that needs to be done to successfully market the new website and the organization as a whole. The department understands what steps need to take places to make the website a success and increase community participation. The department particularly has difficulties accomplishing these objectives due to staffing limitations. The department also struggles with the development of self-sustaining revenue generating ideas.

### **Comparison**

Comparing the Arts Council of New Orleans to similar organizations in other cities is difficult to accomplish from the outside. What can be compared is the website each organization maintains. On each site one can compare the design, ease of use, and any apparent income streams.

One organization that is similar to the Arts Council of New Orleans is the DC Commission on the Arts and Humanities (DCCA). The DCCA is also an official government distributor of grants for the District. They have an even more entrenched relationship with city government and even retain a government domain instead of a nonprofit organization. Their website is akin to a combination of the official Arts Council website with ArtsNewOrleans website. The

combination does not work well in this case. The site is fairly well designed in the areas of grants and programming. My biggest issue with these areas of the website is that the interaction between government and the organization is not clearly delineated anywhere. Also, the website design contains too much of the color white. From its appearance and navigation, it comes across as a poorly designed newspaper website.

Another issue of DCCAH is that their events calendar is a disaster. It needs to be redesigned to actually accomplish its goals. The Arts Council of New Orleans organizational website and the DCCAH website have one thing in common: They are both boring and colorless. However, ArtsNewOrleans is a dynamic addition to the Arts Council's online presence. The Arts Council does need to do a redesign on their main website in the future to make it more engaging to its target audience. Similar to the Arts Council, there does not seem to be an indication of an income stream independent of government funding apparent on the website of the DCCAH.

The Miami-Dade County Department of Cultural Affairs website is another city arts organization that is similar in function to the Arts Council of New Orleans. They seem, similar to the DCCAH, to have a much more interconnected relationship to the city and state government than the Arts Council of New Orleans has with government. The Arts Council works with local government, but on a much more independent basis. If the local government managed the Arts Council of New Orleans, its financial situation would not be improved by the change. The city of New Orleans does not have the same amount of tax revenue as the District of Columbia

or the city of Miami. If anything, the Arts Council would most likely be cut from government budgets in these financially strapped times.

In addition to government funding, the Miami-Dade County Department of Cultural Affairs does have an independent income stream through an event they organize with Ticketmaster. This is something that could be done at the Arts Council of New Orleans. The Arts Council of New Orleans presently seems to shy away from the for-profit art world of New Orleans. One can assume that the Arts Council does not want to be accused of preferential treatment by government and wishes to be seen in as neutral a position as possible.

The organization of information on the Miami-Dade County Department of Cultural Affairs website is coherent. This could be their sole goal, as the design of their website leaves much to be desired. The colors are dated and not coordinated with the backgrounds in each section. The words are small and the verbiage is not presented in a user-friendly way. They have no events calendar as they connect to another website with a non arts specific events calendar. Their website is outdated and in need of modernization to make it a more dynamic site.

Overall, it is difficult to compare the Arts Council of New Orleans to equivalent organizations in other cities. Its nebulous relationship with city government and lack of strong permanent leadership allows confusion in both their finances and direction. They view working too closely with for-profits as a threat to their artistic neutrality, which also further complicates their finances. Due to their own financial situation, the city government taking a more active role is not a viable solution, as it may only do harm in the future due to its shrinking budget for

arts grants. The Arts Council of New Orleans is in a precarious financial situation relying on foundation grants to meet its financial goals. A good idea gleaned from other arts organizations is to add earned income streams. They need to either work with for-profits like Ticketmaster or Mignon Faget or create services or products to provide additional income.

## Chapter Five: Intern Recommendations

The top priority is solving the current financial tribulations of the marketing department. Grants are no longer a viable option for dependable support of the organization. The economic situation, donor fatigue, and competition for operating grants have made the situation too perilous to rely upon. There must be a marketable product that the Arts Council can provide that can be used as a money making enterprise. Most likely, this product will be in the form of services and advertising. Finding stable opportunities for substantial fundraising are paramount to fixing the current situation. Exporting use of the calendar for a fee is one option. Another option is selling the model of the website design to arts organizations in other cities. The Arts Council owns the creative rights to the site, so it is a viable option.

A secondary priority for the marketing department is fulfilling the potential of ArtsNewOrleans. One main objective that must be pursued out of absolute necessity is making the entering of events as self-sustaining as possible. To accomplish this, due to the decrease in staffing, interns are essential to the survival of the department and the website. Their main task from the beginning will be in the area of recruitment for the website. For every New Orleans marketing professional or arts venue manager that is recruited to post their own events to the website, it means less busy work for the Arts Council Marketing Department. This will allow the Director of Marketing to have the time to handle other issues like financing and paid advertising.

These interns should spend several weeks reaching out to the New Orleans arts community. They should be sent to bookstores, art galleries, and music clubs throughout the city. Wherever they go, they should be equipped with ArtsNewOrleans advertising cards and a thorough understanding of the site. They must be able to explain and sell the concept of the website. They should be ready to assist anyone who is interested in either starting an account, or claiming an existing account created by the organization on their behalf.

E-mails should be sent out to the public relations/marketing department of all larger nonprofits as well as for-profit music venues that have not already begun to post events. Mass e-mailings have been utilized in the past without the necessary response needed for sustainability. Personalization is vital to getting marketing representatives to use the website. Certain unique organizations, such as the American Institute of Architects (AIA) New Orleans, should be fully briefed on the website since they are such a large portion of an integral area of the ArtsNewOrleans website.

Also needed is a campaign to build the multimedia section of the website. Interns with audio/visual experience can be sent out to film interviews. For sustainability purposes, organizations involved in audio/visual production should be contacted for their input. Letting these organizations understand that the website is a vehicle for promotion and exposure of their work is the first step to making it a productive section of the website.

Accomplishing these two goals will put the Marketing Department in an improved strategic position. ArtsNewOrleans as a fully established vehicle for the organization will diminish weaknesses like branding and create opportunities for leveraging the site to alleviate

financial woes. This would complete the introduction stage and begin the growth stage of the Product Life Cycle.

## Chapter Six: Intern Contributions

I contributed to the marketing and communications operations of the Arts Council of New Orleans at various substantive levels. My daily contributions included maintaining the ArtsNewOrleans website by updating information regarding local events, artists, venues, and groups. I contributed my photography skills to ArtsNewOrleans by accessing my own collection of over 2000 original photographs and taking new photographic assignments as needed. I evaluated upcoming local events and chose the most unique and interesting ones to highlight in the ArtSavers Newsletter. My contributions allowed the rest of the Marketing staff to focus not only on other aspects of the website and the Newsletter, but also on the financial crisis that struck the department shortly after I arrived.

In almost every aspect of work, I was treated as a regular member of staff. It was rare in our many interactions with the public that I was ever referred to as an intern. It is very important for organizations to treat interns like regular staff members. This is especially the case when dealing with the public and potential clients in order to not undermine faith in someone because they are “just an intern.” The in-house staff trusted me to represent the organization professionally, enthusiastically, and with decorum. I was trusted to create written features for ArtSavers Newsletters, to proof-read organizational documents to be presented to the Board, and to work on the production of advertisements.

My experience in Admissions and Membership at the Phillips Collection in Washington, D.C. gave me an understanding of the larger institutions we had dealings with. The priorities of

larger nonprofit institutions are difficult to understand unless one has this experience. This also provided me with an excellent customer service background that proved useful in promoting the ArtsNewOrleans website at New Orleans arts events.

Working at the Edison Place Gallery in Washington D.C. gave me an understanding of what it is like to work with highly artistic people. This is specifically applicable as so much of what the Arts Council of New Orleans does is about assisting artists. Understanding and working well with creative people was integral to my customer service at arts events. An individual in public relations must be able to work with a variety of distinct personalities. My work with the NO/AIDS Task Force also reinforced this skill. When you are raising money for a cause that is viewed by some as controversial and comes with a stigma, you learn to adjust the approach you take in community outreach. My ability to do so was a welcome addition to the Arts Council.

Working as a Graduate Assistant with the Student Persistence & Recovery Initiatives at the University of New Orleans provided all the office skills to accomplish any written and computer task my department gave me to create.

The computer marketing skills I developed through the graduate Arts Administration program gave the team enough confidence in my abilities to facilitate educating me in more complex computer techniques. The trust of the Marketing Department at the Arts Council put beneficial pressure on me to meet their expectations. This forced me to learn skills quickly and to strive for perfection in all tasks they assigned me. In this, they created the perfect work environment for someone of my temperament and skill set to have a great impact on the work

produced. I think that had the financial crisis not occurred, I would have learned and accomplished even more. As it was, I maintained several projects so that they could be available to handle this situation.

I believe that the diversity of my work experience and graduate education positioned me to be a trusted member of the staff.

## Conclusion

My internship at the Arts Council of New Orleans has been a learning experience on many levels. Although my past work experience with arts organizations and nonprofits have given me a base to begin, my experience with the Arts Council was singular in its excellent marketing instruction. What I have found to be the most valuable is the variety of programming and technology to which I was exposed. This experience has allowed me to understand all that is involved in launching marketing campaigns. It also was instructive in understanding the process involved in nonprofit crisis management.

As an Arts Administration student, I have been able to witness the complicated relationships nonprofits have to the community and to various outside factions. I have seen the value of working in tandem with other groups and organizations to accomplish large scale goals. I have also witnessed how difficult it can be for a marketing professional to perform the necessarily strategic activities while being true to the mission of the organization. My internship at the Arts Council of New Orleans exposed me to parts of the New Orleans arts community with which I had previously had limited interaction. It has enriched my future career opportunities through its development of my marketing technological skills and my understanding of the arts community in the New Orleans metropolitan area.

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**Appendix 1**  
**Arts Council of New Orleans**



## **ARTS COUNCIL OF NEW ORLEANS**

### **WHO WE ARE**

The Arts Council of New Orleans is a private, non-profit organization designated as the City's official arts agency. Now in its 35th year, the Arts Council works in partnership with the City of New Orleans, community groups, local, state, and national governmental agencies, and other nonprofit arts organizations and businesses to meet the arts and cultural needs of the greater New Orleans region through a diversity of initiatives and services.

### **MISSION STATEMENT**

We believe the arts are essential to the life of the community. It is the mission of the Arts Council of New Orleans to support and to expand the opportunities for diverse artistic expression and to bring the community together in celebration of our rich multi-cultural heritage.

The Arts Council provides Cultural Planning, Advocacy, Economic Development, Arts Education, Arts Marketing, Public Art, and Grant and Service Initiatives focused on its vision of New Orleans as a flourishing international center for arts and culture.

### **WHAT WE DO**

Advocate for positive public sector, business and foundation policies and funding priorities at the local, state, and federal levels on behalf of arts and cultural interests.

Administer grant programs that provide access to city, state, federal and private funds for artists and arts organizations in the greater New Orleans area. Serve as one of nine regional re-granting agencies

for the Louisiana Division of the Arts. Administer the Community Arts Grants on behalf of the City of New Orleans.

Place art in the public venue by administering the City of New Orleans' Percent For Art Program and collaborating with community and business groups to visually enhance the landscape of New Orleans to create a "sense of place" that preserves and strengthens our community's identity.

Provide services through the Arts Business Program to individual artists, start-up arts businesses, and arts non-profits through business and career planning, monthly business development workshops, pro-bono legal assistance, collaborative arts marketing projects such as the NOLA Arts & Culture Big List and neworleansvoices.com, as well as group health insurance to arts businesses and non-profits.

Showcase the Arts through the Arts Market of New Orleans. Held the last Saturday of each month, the Arts Market features handmade artworks from many of the area's finest artists and craftsmen, vibrant music, children's activities, food, and more.

Present ArtsNewOrleans.org, a centralized, online interactive directory of local arts groups, venues, and artists of all disciplines in addition to a daily updated cultural events calendar. A free service provided by the Arts Council of New Orleans, this site advances New Orleans local arts community and offers the perfect way for individuals to discover, participate in and enjoy our creative culture. Formerly NOLAFunguide.com.

Conduct the Annual Community Arts Awards to honor organizations and individuals for steadfast dedication and outstanding contributions to the arts and culture of our community.

The Arts Council of New Orleans is designated by the City of New Orleans as its Official Arts Agency

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[www.ArtsNewOrleans.org](http://www.ArtsNewOrleans.org)

**Appendix 2**

**Arts Council of New Orleans Staff Bios**



## ARTS COUNCIL OF NEW ORLEANS

### 2010 STAFF BIOS

**Dolita F. Brown, Development Assistant**, has been with the Arts Council of New Orleans since 1999. Following Katrina, she was unable to return to staff until early 2007. At that time she also assumed the duties of front office receptionist, office manager responsible for supplies and equipment maintenance, and other tasks as requested. In the absence of a Development Director, she was of exceptional support to the Interim President/CEO for the 2009 Community Arts Awards. In providing administrative support for the Development Director, she processes all financial transactions and constantly updates the Development donor tracking database with current constituent information. Additionally, she processes all membership information including the generating and sending of all membership correspondences. She is also a vital component of the monthly Arts Market and, until recently, processed artists and vendor fees and updated artists and vendor information in the Development database. As the constant friendly presence in the Arts Council's welcome booth, she provides information about the Arts Market to locals and visitors, while processing credit card sales of Arts Market Dollars. Ms. Brown has a B.S. from Texas Woman's University in Design and Art.

**Mary Len Costa, Interim President & CEO**, has led the Arts Council since June 2007. In this time, she has successfully worked in partnership with staff to secure approximately two million dollars for Arts Council operations and programming, including \$250,000 in ARRA funding dedicated to local arts job preservation. Previously, Costa was amid a successful ten year run as the Arts Council's Director of Public Art. In that capacity she managed all aspect of the Percent For Art program including the Commissions, Direct Purchases, Community Outreach and curatorial administration of the City of New Orleans' Percent collection. She also guided the Young Leadership Council through the highly successful "Festival of Fins," a 210-piece temporary public art campaign. Costa oversaw several major Percent for Art commissions, eight community outreach projects and managed private contracts with New Orleans Louis Armstrong International Airport and Harrah's Casino. Costa led the charge to successfully rescue more than 200 pieces of the city's public art collection following Hurricane Katrina and also oversaw several relief grant opportunities for individual artists. With a B.F.A. from Memphis College of Art, she has experience in several mediums; in particular textile design, weaving and ceramics. Mrs. Costa brings more than 35 years of historic preservation and community activism to the organization and also 10 year experience as part of the fundraising team that successfully secured \$128 million in capital funds for the world renowned Audubon Institute.

**Aimee Adatto Freeman, Director of Development**, joined the Arts Council of New Orleans in September 2009. She manages fundraising, donor cultivation and grant procurement and is responsible for organizing the annual fundraiser, Community Arts Awards. Freeman oversees strategy for fundraising and works directly with the Interim CEO/President and the Board of Directors to raise individual, corporate, and foundation funding. For eight years prior to coming to the Arts Council, Freeman managed a communications consulting practice with clients in the engineering, financial services, government, utilities, transportation, and healthcare industries. As an Adjunct Professor of Business Communication at Tulane University since 2000, she teaches best practices for writing and presentations. Freeman was the Vice President of Practice Operations for The Louisiana Clinic and also a Marketing Analyst for Entergy Integrated Solutions. She earned an M.B.A. from Tulane University and a B.A. from the University of Virginia. As a New Orleans native, Freeman brings her life-long experience and passion for the unique culture of New Orleans to the Arts Council.

**Lindsay Glatz, Director of Marketing & Communication**, brings a versatile, international background in public relations to the Arts Council. Glatz develops and implements the communication and marketing strategy for the Arts Council in addition to supporting the development, arts business and additional Arts Council departments. Her department recently completed development of ArtsNewOrleans.org— a customized cultural, interactive and social media communication platform for the local arts community. Specializing in tourism, lifestyle, technology and cultural marketing, Glatz has previously utilized her media relations savvy to secure impressive results for past clients including: The J. Paul Getty Trust, W Hotels, Wal-Mart, Ruth's Chris Steak House, New Orleans Museum of Art and March of Dimes. Notably, Glatz was one of four public relations professionals at Deveney Communication managing crisis communication for the collective New Orleans and Louisiana tourism industry following Hurricane Katrina. Prior to moving to New Orleans, Glatz worked in Dublin, Ireland representing the international leader in e- learning, SmartForce solutions. A Chicago native, Glatz graduated from Kansas State University with dean's list honors. She received her BS in mass communication and journalism with a public relations emphasis and a minor in leadership studies. She sits on the board of the New Orleans Public Relations Society of America; Kansas State University's Leadership Studies Advancement Council and is a founding member of New Orleans Social Media Club.

**Grants Manager Karen Kern** has over thirty years experience as an arts advocate in New Orleans. On staff at the Arts Council since 1997, Karen currently administers four arts grant programs with funding from city, state, private, and federal sources. Karen helps artists and organizations develop projects, write proposals, and find additional funding and resources. She provides advocacy leadership to maintain public support for the arts and does outreach to widen participation in the arts. A pioneer of independent video in New Orleans, Karen joined the staff of the New Orleans Video Access Center (NOVAC) in 1977 and was its executive director from 1982 - 1989. There she secured its first NEA funding as a Media Arts Center and served on the first City-appointed board which developed a cable access system in New Orleans. She helped create a cable-funded grants program and designed and implemented the cable system's first community video training program. Karen has served on arts and humanities grant panels and has produced and exhibited video programs and video art. A founding board member of the New Orleans Film Society, Karen now serves on its Advisory Board. She also serves on the first board of the Unified Nonprofits of Greater New Orleans. Karen has a B.A. in Communications and Art from Antioch College.

**Public Art Manager Morgana King** received her BFA in Ceramics from Washington University in St. Louis in 2000. Since moving to New Orleans in 2001, she has been both an artist and arts administrator managing public art projects and directing arts programming. Following Katrina, Ms. King worked with the Alliance for Artists Communities to administer a \$500,000 grant that placed Louisiana artists in residencies in California. As Public Art Manager, oversees new projects on behalf of the City's Percent For Art Program including Community Outreach and Education, Direct Purchases and new Commissions, and oversees the City of New Orleans Percent For Art Collection. In addition, the Arts Council works with private partners to initiate public art projects on behalf of local artists and the community. Morgana is currently managing nineteen (19) \$25,000 exterior public art projects commissioned in collaboration with the Joan Mitchell Foundation, installed throughout New Orleans for two years. The projects are featured in a DVD called "Art in Public Places" published by the Arts Council in 2009. In past years, she coordinated the placement of 40 uniquely designed Fleur de Lis Fore! Kids sculptures, and was secretary of the newly chartered Louisiana Public Art Coalition. Following Hurricane Katrina, Morgana moved to Providence, RI to work with the Alliance of Artists Communities. She managed the Gulf Coast Artists Hurricane Relief Program, sending 25 artists to relief residencies at six different artists' communities in California. She profiled their experiences in the booklet "Creative Renewal" published by the Alliance in 2006. She is a founding member of The Front, an artist-run collective gallery on St. Claude Avenue.

**Michelle Levine, Arts Market Manager:** As manager for the Arts Market of New Orleans since June 2007, Ms. Levine utilizes all her creative skills planning the monthly event featuring local artists, live music, and creative crafts for children. In addition to energetically promoting the Arts Market, Ms. Levine arranges the jury selection of new artistic talent to assure diversity and quality in the products offered to the public. She arranges children's entertainment, local musical groups, food vendors, and volunteers. She also designs and organizes art projects for the Kids Tent. Prior to coming to the Arts Council, Ms. Levine enjoyed a well publicized career in the production, decorative, and fine arts creating murals as a self-employed artist for theatre, film, commercial, and residential projects in New Orleans, New York, and Europe. She has been creating art since elementary school attending P.S. 197- a magnet school for the creative arts. For five years she studied painting, drawing, and sculpture at the New Orleans Academy of Fine Arts. Ms. Levine holds a B.A. in communications from the University of New Orleans.

**Arts Business Program Director Gene Meneray** has been with the Arts Council since 2001. A native New Orleanian, and graduate of Tulane University, Gene worked for Thomas Mann Design, and as Public Art Manager for South East Effective Development in Seattle, WA. He has served on numerous boards and committees, including Greater New Orleans Inc's Arts Business Development Cluster, New Orleans Cultural Roundtable, and Renew Our Music, and is a founding board member of Fotos For Humanity. He is also a contributing author of the State of Louisiana's cultural economy plan, *Louisiana: Where Culture Means Business*. In 2008, he was named one of *The Gambit's* 40 Under 40.

**Joycelyn Reynolds, Grants Manager:** Ms. Reynolds has developed and administered arts grants programs

for the Arts Council for over 25 years. Ms. Reynolds is responsible for the administration of four grants programs made possible by the City of New Orleans, the State of Louisiana, and the National Endowment for the Arts and a private donor. Ms. Reynolds provides technical assistance to prospective applicants including helping them to develop applications and monitors funded activities in the community. Ms. Reynolds has been a featured speaker for Louisiana Arts Conference, the Greater New Orleans Foundation, and many community groups. She has also served as a panelist on grant review committees of the Louisiana Division of the Arts, the Mississippi Arts Commission, the Alexandria Arts Commission, and the Arts Council of Indianapolis. Joycelyn is the past chairperson of the Louisiana Partnership for the Arts, comprised of artists, arts administrators and arts supporters that have successfully lobbied for state support for the arts. She has participated in National Arts Advocacy Day in Washington, D.C. and has served as the Advocacy State Captain of Louisiana for Americans for the Arts. Ms. Reynolds is also responsible for the development of the on-line grants application system that the Arts Council uses.

**Jeanne Stallworth, Public Art Assistant**, is a native New Orleanian who currently works part-time with the Arts Council to manage the City's Percent for Art Collection. She sees to the maintenance, rotation and installation of more than 300 pieces citywide working with independent artists and contractors, as well as being the point person for FEMA recovery contracts through the City. Jeanne also assists in conservation efforts for the Joan Mitchell Foundation funded "Art in Public Places" projects. She has a background in arts administration, art purchasing, collections handling and archiving, matting, framing and curating of Southeastern-themed gallery shows in Baton Rouge, Tallahassee and New Orleans. In 2001 Jeanne opened a ceramic art restoration business that she continues to operate today. She is also an art conservation consultant for independent projects

**John Vigo, Financial Manager**, is responsible for accounting and financial record keeping for the Arts Council. He joined the Arts Council staff in 1992. Mr. Vigo is a Certified Public Accountant (Inactive) with 11 years of experience with Delliote & Touche and Arthur Andersen & Co. Mr. Vigo has a B.S. in mathematics and an M.S. in accounting from the University of New Orleans.

**Appendix 3**

**Arts Council of New Orleans Board of Directors**

## ARTS COUNCIL OF NEW ORLEANS

### 2010 Board of Directors

#### Officers:

Thomas F. Reese, Chairman

Pamela Reynolds Ryan, Vice Chairman

Thomas B. Lemann, Secretary

Thomas P. Westervelt, Treasurer

William H. Hines, Ex-officio, Past Chairman

#### Members:

Graduate and former student body president of the Howard University, **SHAWN M. BARNEY** currently leads CLB Porter, LLC's real estate development practice and institutional financial advisory engagements. This has included advising Louis Armstrong New Orleans International Airport (LANOIA), Providence Community Housing (PCH) an affiliate of Catholic Charities and the Archdiocese of New Orleans, and the New Orleans Building Corporation (NOBC). Barney has developed 52 scattered site rental units in New Orleans, LA and a 9-acre parcel of land into 100 single-family homes in Marrero, LA. Barney is also Vice President of his family business, YENRAB Inc., which manages Smarte Carte New Orleans Concessions at Louis Armstrong Airport.

Before working in New Orleans, Barney was the co-founder and Vice President of FANLINK NETWORKS, INC, New York, NY, and Financial Associate at GTE International in Stamford, CT. He is active in the community serving on many boards and committees including: Chairman of the Board, and Member of Finance Committee, Program for All Inclusive Care for Elderly (PACE) Greater New Orleans; Member of the Board and Member of Finance Committee, Catholic Charities of Metropolitan New Orleans; Member of the Board, Chairman of Budget Committee, Audubon Montessori Charter School; Mayor Ray Nagin's Transition Committee (Canal Street Revitalization); Former National Urban League Trustee 1996-2004.

**MEAGHAN RYAN BONAVIDA** was born and raised in New Orleans. She attended Newman School and received a Bachelor of Arts from Villanova University in 2000. She went on to start a career in sales at

Lafayette 148 New York, a women's fashion company based in New York City, where she was the northeastern sales manager. After five years with Lafayette 148, she returned to New Orleans to pursue a Masters in Business Administration from Loyola University. She graduated in 2008 and continues to be involved with Loyola today.

Meaghan and her husband, Joe, are executive mentors to a small group of Loyola University business school freshmen. They have been involved with Loyola's executive mentor program for three years. She is also an active member of Saks Fifth Avenue Key to the Cure Committee. This committee holds its annual fundraiser at Saks Fifth Avenue in which all proceeds support the Louisiana Cancer Research Consortium. Meaghan is a sales associate with Carlisle Collection, a women's fashion company that showcases each collection in a private home. She has been an associate with Carlisle since 2008. Mrs. Bonavita is also a collector of art and advocate for art in New Orleans.

**VIRGINIA BOULET** serves as special counsel in the Transactions and Corporate Advisory Services Practice Group in the New Orleans office of Adams & Reese LLP. She has extensive experience in corporate, securities and banking law. Prior to joining Adams and Reese, Ms. Boulet served as the senior securities law partner of a regional firm based in the New Orleans area. She has nearly twenty years of experience in mergers and acquisitions, equity securities offerings, general business matters, corporate compliance and advice in matters of commercial litigation. She has represented numerous banks, venture capital firms, oil companies, oil and gas service industry companies, telecommunications and other companies doing business in the Gulf South. Ms. Boulet has drafted and secured passage of numerous Louisiana statutes related to corporations, securities and banking.

Aside from her legal practice, Ms. Boulet also serves as director of two New York Stock Exchange traded companies -- a Louisiana-based telecommunications company and a Houston-based exploration and production company. She is a member of the Louisiana State Bar Association and the American Bar Association. She teaches securities law at Loyola University School of Law.

Ms. Boulet graduated from Yale University in 1975 with a Bachelor of Arts in Medieval History and received her Juris Doctorate, cum laude, in 1983 from Tulane University Law School. While in law school, Ms. Boulet was elected to the Order of the Coif and served on the board of editors for *The Maritime Lawyer*. Ms. Boulet is listed in *Chambers USA Directory* as a Leader in the Field of Corporate/M&A and Louisiana Super Lawyers (Business/Corporate).

**LUCY CHUN** is very active in the Asian community and New Orleans community at large. She has been active in providing services and leadership in cultural, social and economic areas for the city of New Orleans.

Presented the Chinese Opera at Harrah's Theatre in 2000. Asian Cultural display at Lakeside Shopping Center, which received an Alpha Award from the Fashion Group Foundation of New York.

Ms. Chun is currently the secretary of the Asian Chamber of Commerce, President of OCAW, and board member of the Multi-Cultural Tourism Network. Lucy was the chairman of APAS 1999- 2000. Previously she has served on the boards of the Arts Council of New Orleans, United Way, Asian-American Women Caucus, Chinese Professional Association, Preservation Resource Center of New Orleans, Louisiana Taiwanese Chamber of Commerce, and Commercial Investment Division of the Metropolitan Association of New Orleans.

A Commercial Real Estate Broker with RE/MAX, she has broadened the local and international real estate market after the hurricane and brought many foreign investors to our area. Over the last several years she closed many successful transactions in shopping centers, hotels, apartment buildings and restaurants totally over ten million dollars in volume annually. For her efforts she has received the RE/MAX Regional 100% Club award 2002 – 2006, 2008 - 2009. RE/MAX Platinum Award 2007. RE/MAX Hall of Fame Award 2007. The NOMAR Gold Award and CID Achievement Award 2002-2009.

## **DOROTHY CLYNE**

Senior Vice President and Manager, Regions Morgan Keegan

**WILLIAM H. HINES** is the Managing Partner of Jones Walker law firm, headquartered in New Orleans, Louisiana, and with offices in Baton Rouge and Lafayette, Louisiana, and the States of Alabama, Arizona, Florida, and Texas, and Washington, D.C. He is a graduate of Princeton University (A.B. 1978) and the University of Virginia School of Law (J.D. 1982).

Mr. Hines has handled a wide variety of negotiated transactions and financings, both domestic and foreign, for publicly held and private companies. Mr. Hines has been selected for inclusion in the publication The Best Lawyers in America in the practice areas of Banking Law, Corporate Law, International Trade and Finance Law, Project Finance Law, and Real Estate Law.

Mr. Hines is a member of a number of professional and civic organizations. He currently serves as Vice-Chairman/Chairman-Elect of The Idea Village and as Vice-Chairman/Chairman-Elect of the Committee of 100 for Economic Development and as Chairman of the Board of the New Orleans Jazz Orchestra. He was

appointed as a member of Mayor-Elect Mitch Landrieu's Economic Development Transition Team and by Governor Bobby Jindal to the Economic Growth Advisory Council as a member of the Business Retention and Recruitment Panel. Additionally, Mr. Hines co- chaired the Economic Development Committee of the City of New Orleans Bring New Orleans Back Commission following Hurricane Katrina. He was Chairman of the Board of Greater New Orleans, Inc. during its first year of existence, 2004-2005, and was the Chairman of the Board of the MetroVision Economic Development Partnership from 2001 through 2003. He recently completed his terms as Chairman of the Board of the Council for a Better Louisiana and as Chairman of the Board of the New Orleans Arts Council, Chairman of the Board of the United Way for Greater New Orleans, Chairman of the New Orleans Region Community Advisory Board of Teach for America, and Chairman of the Board of WYES-TV 12. He also currently serves in board and/or leadership positions with Greater New Orleans, Inc., the Horizon Initiative, Louisiana Appleseed, the New Orleans Regional Medical District, the National World War II Museum, the World Trade Center of N.O., the N.O. Business Council, the Greater N.O. Sports Foundation (he also co-chaired the NCAA 2003 Final Four Host Committee), the Louisiana Philharmonic Orchestra, and the Louisiana State Museum Foundation. Bill also was appointed by New Orleans Mayor Ray Nagin as Co-chairman of the Hollywood South Board of the City of New Orleans, as well as to the City of New Orleans Economic Development Advisory Committee and the City of New Orleans Homelessness Blue Ribbon Task Force and serves as Honorary Consul of Portugal for the State of Louisiana. He also serves on the Ochsner Health System Board, the Tulane University President's Council, and the University of New Orleans Foundation Board.

**CAMPBELL C. HUTCHINSON** is a native of Shreveport, LA. He is a graduate of Washington & Lee University (A.B. 1958), Georgetown University Graduate School (1959-60), and Tulane University School of Law (LL.B. 1963). He had a career as an attorney with Stone, Pigman, Walther, Wittmann & Hutchinson from 1963-2006, after which he has dedicated himself to the arts. He is a practicing artist, and co-founder and director emeritus of KID smART.

Music Performer **LEAH CHASE KAMATA** is a self-described balladeer who has the unique ability to take a familiar song and infuse it with a fresh perspective. A native New Orleanian, Leah is the product of a very fertile creative environment. Her maternal namesake, Leah Sr., is an engaging dynamo of activity and chief chef at "Dooky Chase's" Restaurant. Her father Edgar "Dooky" Chase was the leader of the "Dooky Chase Orchestra". A graduate of Loyola University in New Orleans with a degree in Vocal Performance, she completed one year of study at The Juilliard School in New York, before leaving to pursue her true love – Jazz. Leah has enjoyed a busy musical career performing at clubs in New Orleans, as well as other cities across the country and abroad. She has recorded numerous commercial jingles and voice-overs. Her performances are as eclectic as her song selections, from the Louisiana Philharmonic Orchestra to the New Orleans Jazz and Heritage Festival. Leah can be heard on her CD entitled "At Last" and also on the Matt Lemmler CD "Portraits of Wonder". Leah is currently an Adjunct Faculty Member at the University of New Orleans, Tulane University and Loyola University.

**THOMAS B. LEMANN** is a partner in the law firm Liskow & Lewis. He was the founding Chairman of Board for the Arts Council of New Orleans, and has served as a board member of the N.O. Philharmonic Symphony, N.O. Museum of Art, and Greater New Orleans Foundation. Currently, he serves on the board of Musica da Camera, Azby Fund, Azby Art Fund, Hawkins Foundation, Hever Foundation, Parkside Foundation, and Zemurray Foundation. Mr. Lemann's avocations include Ancient Greek poetry and 18th century French porcelain.

**RIKI LOMBARD** serves as director of RCD a local development and construction firm that works with investors and financial institutions to spur and promote growth and economic development in the New Orleans area. He also serves as President of Old Algiers Main Street Corporation, a non-profit entity funded through the National Trust and administered through the Lt. Governor's office. He served as founder and chairman of its inaugural "Ramble on Main Street" art and music festival in fall 2009 and currently serves as its chief fund raiser. Riki was educated at Brother Martin High School and Tulane University where he studied Media Arts and Marketing. An avid supporter and fan of the arts, he has participated in many different facets, from stage manager for the Vagina Monologues production in 2007, to assisting his brother, a photographic artist with organizing a gallery showing in 2008.

Arts/Civic Activist **BEVERLY NORWOOD-MATHENEY** has owned and successfully ran several businesses in the New Orleans area; most notably Care Net Health Services of New Orleans, a home health agency; and, KMN Seminars, a medical and education training organization.

In the past few years, she has immersed herself in her community, giving of her time and money to various organizations. Beverly has been a volunteer for the American Heart Association for well over 15 years. She has served as both board member and most recently founding member of the Circle of Red, a society of women working to support the Go Red Movement of AHA. She presently serves on the Arts Council of New Orleans board, is Board President for 2010 of Young Audiences' art in education board, is a member of Friends of City Park New Orleans, New Orleans Men and Women of Fashion, and the English Turn Garden Club. She is married to Dr. Robert Matheney and has one child Robert Aaron Matheney.

**DR. R. RANNEY MIZE** is the Julius H. Mullins Professor of Cell Biology and Anatomy and Co-Director of the Interdisciplinary Training Program in Neuroscience at LSU Health Sciences Center, New Orleans. He earned his B.A. Degree from Northwestern University (1964) and his M.S. and Ph.D. Degrees from the University of Chicago (1975). He was a Research Fellow at the Institute of Neurological Sciences, University

of Pennsylvania (1975-1977), and an Assistant, Associate and Full Professor of Anatomy and Neurobiology at the University of Tennessee Health Science Center, Memphis (1977-1991) where he also served as Co-Director of the Center for Neuroscience. He was Visiting Professor, Institute of Ophthalmology, University College London, in 2002. He served as the Department Head of Cell Biology and Anatomy at LSUHSC from 1992-2003. He was awarded nearly continuous funding from the National Institutes of Health for study of visual function and development of the brain from 1974-2004 and has published over 200 peer reviewed publications and abstracts during his academic career.

Dr. Mize has a life-long devotion to the cultural arts, and has been a community leader for the performance arts since his arrival in New Orleans in 1992. He served as Chair of the Community Advisory Board of the Louisiana Philharmonic Orchestra from 1994-1996 and has been on its Board of Trustees since 1999. He and his wife founded the Seibel Society, a music society that provides donor support to the LPO in honor of its first Music Director, Klauspeter Seibel. They also established the "19th Violin", a chair recognizing Jutta and Klauspeter Seibel and which provides additional salary support for LPO violinists. Nationally he is a Friend of the New York Philharmonic Orchestra.

He has also been actively involved with the New Orleans Opera Association (NOOA). He joined the New Orleans Opera Club in 1995 and became a member of the Mastersigners, an opera donor's support group, in 1998. He was Chair of that organization from 2005-2009. He has been a member of the New Orleans Opera Association (NOOA) Board of Directors since 2003, and served for two years as Vice President of Development beginning in 2007. He is currently the Officer of the Development of NOOA. Nationally, he is a member of Opera America and the Metropolitan Opera Guild of New York City.

Dr. Mize also serves on the Boards of the Arts Council of New Orleans; the New Orleans Friends of Music (for which he currently serves as President); and the Southern Repertory Theater. He is a member of the Visiting Committee of the Loyola University School of Music and is an active supporter of the Musical Arts Society of New Orleans (MASNO) and Amici, a group which sponsors the Metropolitan Opera Regional Auditions in New Orleans. He is married to Dr. Emel Songu Mize, Professor of Pharmacology at LSU Health Sciences Center.

**MARK PRESTON** is a Vice President and Relationship Manager in the Commercial and Maritime Lending Group at Capital One Bank. Prior to joining Capital One, he spent nine years in Atlanta working for SunTrust Bank and Wells Real Estate Funds. He returned to New Orleans after Hurricane Katrina. Mr. Preston received his Master of Business Administration degree from the A. B. Freeman School of Business at Tulane University in 1996. He received his undergraduate degree from Tulane University in 1990. Mr. Preston is actively involved in volunteer efforts with the Louisiana Chapter of the National Multiple Sclerosis Society and Junior Achievement.

**THOMAS F. REESE** is Executive Director of the Roger Thayer Stone Center for Latin American Studies, Tulane University. He was the recipient of a John Simon Guggenheim Memorial Foundation Fellowship in 1976-77, was elected Académico correspondiente, Real Academia de Bellas Artes de San Fernando in Madrid in 1977, and was Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts at The National Gallery of Art, Washington, D.C. in 1983. He was appointed Deputy Director of the Getty Center for the History of Art and Humanities in Los Angeles, 1986, and served as Acting Director of the Getty Research Institute for three years. In addition, he was a member of the College Art Association Board of Directors, 2000-04 and Vice- President of External Affairs, 2002-04. He currently serves on the boards of the Audubon Nature Institute, the Arts Council of New Orleans, Contemporary Art Center, National Performance Network and the New Orleans Museum of Art. His scholarship and publications include studies of eighteenth-century Spanish art politics, culture contact in sixteenth-century Mexico, devotional space in Colonial Andean society, and contemporary architectural practice in Europe and the Americas. His most recent research focuses on images and identity in turn of the century Argentina, Mexico, and Panama.

**PAUL RICHARD** is a member of NAI Latter & Blum's Commercial and Investment Division since 1979. He has been engaged in the acquisition, leasing and disposition of commercial real estate investment and development opportunities for over 25 years. He has been active in the Algiers Community and is currently Chairman of the Westbank Redevelopment Corporation and the First Responders Fund, and is a Board member of the Common Ground Health Clinic and the Old Algiers Mainstreet Corporation. He is also a member of the Greater New Orleans Housing Alliance (GNOHA), the U.S. Green Building Council (USGBC) Advocacy Committee, and an Advisory Board Member of the Algiers Economic Development Foundation (AEDF), Our Lady of Holy Cross and Delgado Community Colleges on the Westbank. He lives in Algiers and is married with three children.

Native New Orleanian **MARK ROMIG** is a Vice President, Marketing/Public Relations Hospital Corporation of America (HCA) Delta Division. HCA is one of the nation's largest healthcare providers, operating hospitals in 20 states and England, and employs more than 180,000 people. The Delta Division encompasses HCA's Louisiana and Mississippi operations, including its partnership with Tulane University at Tulane Medical Center and Tulane-Lakeside Hospital. As the Division Vice-President, Mark is responsible for coordinating the communication and marketing activities. In 2002 he was named "Top Executive" by the Advertising Club of New Orleans and is accredited in Public Relations by the Public Relations Society of America.

Prior to joining HCA, Mark served as President of Peter A. Mayer Advertising's Public Relations Division. Mark has also served as Vice President and Business and Community Development Manager at Hibernia National Bank and on the staff of U.S. Secretary of Transportation Elizabeth Dole in Washington, D.C. Mark also served as Director of Protocol and Guest Relations for the 1984 World's Fair.

Active in his community, Mark currently serves as Chairman of the Board of the Idea Village and is a member of the Board of Trustees for Xavier University of Louisiana. He also is a member of the board of directors of the Emeril Lagasse Foundation, the North-American Interfraternity Conference (NIC) and Our Lady of Wisdom Healthcare Center. He is president of his neighborhood association, the Fontainebleau Improvement Association and is affiliated with City Year – Louisiana, serving as a City Year – Louisiana Champion. Mark also serves as member of the City Park Board of Commissioners. He is an emeritus member of the Fore!Kids Foundation, producers of the annual PGA TOUR's Zurich Classic of New Orleans. He is also a past president and chairman of the board of the Sugar Bowl Committee, heading up the organization in the year following Katrina when the annual football game was relocated to Atlanta. He has served as president of Project Lazarus and Southern Repertory Theater. Mark is past international president of Tau Kappa Epsilon (TKE) Fraternity, and a former board member of the TKE Educational Foundation. Mark grew up in the Lakeview section of the city, attended Brother Martin High School and graduated from the University of New Orleans.

## **PAMELA REYNOLDS RYAN**

Arts/Civic Activist

**LEOPOLD Z. SHER** is a business lawyer whose practice is concentrated in commercial real estate and business and finance law. As a partner with Sher Garner Cahill Richter Klein & Hilbert, L.L.C., he also practices in the areas of: commercial litigation, creditors' rights, workouts and foreclosures, commercial bankruptcy, disaster recovery, arbitration and mediation, secured finance and asset based lending. Along with his practice, Mr. Sher is actively involved with many professional and trade organizations including the American College of Real Estate Lawyers; the Anglo American Real Property Institute; the Lenders' Counsel Group of the American Land Title Association (ALTA); the Real Property Trust and Estate Law Section of the American Bar Association, where Mr. Sher has served in many positions, including the Section's governing Council and is currently serving as a Section Delegate to the ABA House of Delegates; the American College of Commercial Finance Lawyers; the American College of Mortgage Attorneys; the American Law Institute; and the International Council of Shopping Centers. Mr. Sher is an arbitrator for the American Arbitration Association, with a special designation for arbitrating commercial disputes. Mr. Sher also serves on the Tulane Law School Dean's Advisory Board. Chambers and Partners identified Mr. Sher as one of the leading business lawyers in Real Estate, Band One, in its 2004, 2005, 2006, 2007 and 2008 Chambers USA, Client's Guide. Mr. Sher was named a Super Lawyer by Super Lawyers and one of its top 10 and top 50 lawyers in the State of Louisiana for the years 2007, 2008, 2009 and 2010. He was also voted one

of the Best Lawyers in America, with special designations in Alternative Dispute Resolution, Banking Law, Corporate Law, Equipment Finance Law, Land Use & Zoning Law, Project Finance Law, Real Estate Law, and Structured Finance Law, 2006, 2007, 2008 and 2009. Lawdragon named Mr. Sher one of its 500 Leading Lawyers in America, 2007, 2008 and 2009 and one of its Top Managing Partners You Need to Know for 2008. New Orleans City Business awarded Mr. Sher the first annual Leadership in Law Award for 2005, as one of the top 50 Lawyers in New Orleans.

On behalf of clients of the firm, Mr. Sher regularly practices before and works closely with political entities and public administrative boards and agencies, at the local, parish (county), state, and national levels. Mr. Sher has spoken extensively, both locally and nationally, on many diverse subjects including capital markets, real estate finance, government bailouts, disaster recovery, insurance, zoning, land use, eminent domain, environmental law, limited liability companies, workouts, foreclosures, leases, title insurance, lending, lender liability, civil forfeiture, distressed real estate, brokerage agreements, credit default swaps, and other areas related to his practice. Since Hurricane Katrina, Mr. Sher has lectured frequently all over the country to various business groups, professional organizations, and trade associations on disaster recovery, disaster planning and disaster management. In addition, starting in early 2008, Mr. Sher began speaking nationally on the capital markets, availability of real estate finance, distressed real estate and asset based lending.

**DAVID TEICH**, General Manager, Windsor Court Hotel, has thirty-five years of experience in the hospitality industry from many different hotels; most recently Orient Express™ most celebrated hotel, Charleston Place in the heart of historic Charleston, South Carolina. Mr. Teich held several positions with the hotel since 1996 including Director of Operations and Food and Beverage Director. Prior to joining Orient-Express Hotels, he held management positions with the Hyatt Coral Gables FL, Holiday Inn Hotels and Hotel Del Coronado, San Diego CA.

Throughout his illustrious career, Mr. Teich has been active in several community organizations including the United Way, Urban League, the Convention and Visitors Bureau, City Planning groups, as well as hospitality industry associations. Mr. Teich is a native New Yorker. He is married and father of three.

**PAUL J. TINES** is the Dean of the Arts at the Isidore Newman School. Prior to that, he served as the Executive Director of the Paul Mellon Arts Center and head of the Choate Rosemary Hall Arts Department for eleven years. He previously served in the same capacities at the Ward Center for the Arts at the St. Paul's Schools in Baltimore. In addition, he was the Executive Director of Broadway Asia Entertainment, establishing musical theater academies in China and South Korea. Paul has created arts curricula for the Edison Project in New York City and has done arts consultation for independent schools. He currently serves on the Contemporary Arts Center Board of Directors and is on the YA/YA Advisory Council Board. Paul is

a member of the National Arts Club, the Association of Arts Presenters, and the Association of Fundraising Professionals. Mr. Tines holds a M.A., Johns Hopkins University; Certificate of Advanced Studies, Wesleyan University; B.A., Pacific Western University; study at the American Academy of Dramatic Arts and the Royal Academy)

## **ASHBROOKE TULLIS**

Attorney/Jewelry Designer

Marketing Executive **HOLLY WAY** is a marketing strategist who serves as an idea catalyst for a variety of businesses and projects of significance. Prior to launching her own company, Holly enjoyed a 16-year marketing career in the highly competitive gaming industry. The majority of that career was spent in several key marketing executive positions with Harrah's Entertainment, the world's largest provider of branded casino entertainment. As Vice President of Brand Activation for Harrah's, Holly developed groundbreaking promotions, events and strategic partnerships for all 14 of the company's nationwide brands. With a passion for arts and entertainment, Holly serves on the board of the Arts Council of New Orleans, and is dedicated to the growth of the industry. Her most recent endeavor is producing the Broadway-bound musical *White Noise* which made its world premiere at Le Petit Theatre. Through her incomparable investment of time, resources and persevering problem-solving skills, she was responsible for finding a way to bring a Broadway-bound show to New Orleans when no one thought it possible. As a result of her efforts *White Noise*, is the first production to take advantage of the state's Live Performance Tax Credits, which were designed to help New Orleans become as popular with Broadway-level producers as it is with filmmakers.

**AMANDA MANTLE WINSTEAD**, President, Winstead Associates, Inc., is a professional appraiser and broker of fine art, specializing in the art of the American South. In addition to running her own firm, she is the Senior Appraiser of Fine Art at Neal Auction Company. Ms. Winstead was previously the Director of Consignments & Appraisals at Neal Auction Company and has been affiliated with the auction house since 1996. She has appraised, auctioned and sold tens of thousands works of art and has appraised fine and decorative arts totaling well in excess of \$100 million.

Ms. Winstead holds a Masters of Business Administration from the A.B. Freeman School of Business at Tulane University and a Bachelor of Arts in Art History from Newcomb College at Tulane University. She attended the Museum Studies and the Arts Program of the Washington Semester Program at American University in Washington, D.C. She completed the Certificate Program in the Appraisal of Fine and

Decorative Art at New York University. She has been a Member of the Appraisers Association of America since 2000.

Ms. Winstead has appraised many important collections for museums, institutions, estates, and private collectors and has served as an expert witness for the Internal Revenue Service. Among the museum and institutional collections she has appraised are the LSU Museum of Art in Baton Rouge, Tulane University, the Paul and Lulu Hilliard University Art Museum at the University of Louisiana- Lafayette, the Masur Museum of Art in Monroe, Louisiana, the James K. Polk Presidential Home in Columbia, Tennessee, Tezcuco Plantation and Chretien Point Plantation in Louisiana, as well as the Walter Anderson murals in Ocean Springs, Mississippi.

**THOMAS P. WESTERVELT** is an Executive Vice President and Senior Private Banker with IberiaBank. He has been in banking for 37 years and is a native New Orleanian. A small representation of his civic activities include current Board President, Louisiana Museum Foundation (have been a Board Member for over 10 years), past President and Board Member of Preservation Resource Center, past Board Member of the Arts Council of New Orleans, past Board Member of Louisiana Artists Guild, past Board Member of New Orleans Museum of Art.

**Appendix 4**  
**Platform for City Government**



## ARTS COUNCIL OF NEW ORLEANS

### To Preserve the City's Culture with Government as a Partner

*Study after study has proven that at least 85% of artists are active in their community and VOTE! The Arts Council of New Orleans represents our unique community of artists. The cultural economy is the 2<sup>nd</sup> largest employer in Louisiana, and the culture of New Orleans is known worldwide.*

The Arts Council of New Orleans encourages the creation of a Cultural Policy for the City of New Orleans to preserve, encourage, support and promote the cultural traditions of New Orleans. The Cultural Policy should provide culture stature and credibility, and act as a guide for city officials, artists of all mediums and for the public at large. The Arts Council recommends that the new Mayor and City administration acknowledge and undertake the following:

#### INVESTING IN OUR UNIQUE CULTURE

Successful cities invest in their strengths and their creative base. Yet, **New Orleans grants less than \$350,000 a year to arts organizations.** By comparison, cities with much less cultural cachet such as St. Louis invest \$3.5 million, Baltimore invests \$1.2 million, San Antonio \$6 million, and so on. To properly fund this investment, **the Arts Council proposes the City establish a dedicated funding stream to invest in Community Arts Grants** to support the arts and culture that bring the many visitors to New Orleans.

#### FUNDING ARTS THROUGH NEIGHBORHOOD DEVELOPMENT

New Orleans is a city of natural and architectural beauty, yet much of the city remains scarred and brutalized from Katrina. As the City continues to rebuild, **the Arts Council encourages the City to adopt Public Art in Private Development Requirements.** The existing Percent For Art ordinance, successfully administered by the Arts Council since 1984, dedicates public monies from 1% of capital improvement bonds to place art in the public venue. The proposed new ordinance would be modeled on successful legislation from around the nation and would **require all large scale projects privately developed within the city to include a work of public art equaling 1% of the project's building valuation; or to make a contribution of equal value to the existing Percent For Art program or to the Community Arts Grants.**

The State of Louisiana passed Broadway South tax credits in 2007, but the continued vacancy of downtown theaters has hindered the programs potential. **The Arts Council urges the Mayor's office to take the lead in working with the City's Office of Economic Development, Downtown Development District and Greater New Orleans Inc. to prioritize the re- development and re-openings** of the Loews, Joy and Orpheum, in turn spurring continued needed development within the central business district.

## **EXPORTING AND SUPPORTING OUR UNIQUE CULTURE TRADITIONS**

As a port city, New Orleans is rightly focused on international business. The city's culture is a major attraction, especially to European, Asian, and South American clients. **The Arts Council proposes that artists and musicians be included in all trade missions, with exhibitions and concerts featured during all such trips.** New Orleans has 11 sister cities, and cultural promotion in these cities through exhibitions, concerts, and performances would further strengthen community ties.

New Orleans' second lines, Mardi Gras Indian celebrations, street musicians, and Jackson Square artist colonies are rightly famous throughout the world. However, the regulations and infrastructure of these traditions need to be updated. **The Arts Council proposes a re-evaluation of codes, permitting processes, and management to ensure these traditions continue to develop and thrive.**

## **COORDINATING ECONOMIC DEVELOPMENT**

Pre-Katrina, the City had an Economic Development office focused on Arts & Culture. The Arts Council urges the City to re-establish this vitally needed office and assure that it is properly staffed to support performing, visual, literary, media, and culinary arts as well as the unique culture of our city. We encourage support of the building arts and the architectural heritage of New Orleans through historic preservation. Additionally, we encourage coordination of efforts by these artistic disciplines with the city's hospitality industries. **We further encourage the City to undertake active coordination of efforts with established non-profit organizations currently involved in protecting and promoting these creative disciplines. Many of the area's non-profit organizations have performed these duties over the last four years. Alternatively, we encourage turning economic development for music and arts over to these non-profits all together.**

The City created nineteen **Cultural Districts** in 2008. To continue to maximize the potential of these districts as well as fulfill reporting requirements, staff must be designated to manage, evaluate, and collect data on these districts, either within city government or through contracts to cultural non-profits. **The Arts Council further proposes examining further incentives to encourage the location of arts businesses, especially music, performing, and film businesses, within the boundaries of the Cultural Districts.**

**Appendix 5**

**Louisiana Decentralized Arts Funding Program**

# **Arts Council of New Orleans**

## **Louisiana Decentralized Arts Funding Program**

### **FY 2010 Grants**

**Grant Activity Period: October 1, 2009 – September 30, 2010**

The Arts Council of New Orleans provides funding to support arts and cultural activities in Orleans, Jefferson, and Plaquemines Parishes through the **Louisiana Decentralized Arts Funding Program**. Decentralized grants are made possible by state funding through the Louisiana Division of the Arts, under the Department of Culture, Recreation and Tourism. Decentralized funds are allocated to each parish in the state on a per capita basis using the most recent census figures, giving each parish the opportunity to develop arts programming in response to local needs.

## **Orleans Parish**

### **Operating Support Grants**

#### **Anthony Bean Community Theater and Acting School \$4,200**

To support a season of professional theater showcasing the work of African-American playwrights and actors, and to support a theater arts summer training program for youth and after-school sessions during the year.

#### **Efforts of Grace \$5,200**

To support the presentation of African-American art and artists through a multi-disciplinary program at the Ashe' Cultural Center that fosters partnerships and collaborations to unite community development, cultural appreciation, and artist support.

#### **Friends of WWOZ \$7,000**

To support WWOZ's unique community radio programming which celebrates and promotes the cultural heritage and music traditions of New Orleans and the surrounding region through information and through jazz, blues, rhythm and blues, zydeco, gospel, brass band, bluegrass,

African, Caribbean, Latin, and Irish music programming.

**Junebug Productions \$4,800**

To support the creation and presentation locally and nationally of original theater that explores the African-American experience and the challenge of social change.

**Komenka Ethnic Dance Ensemble \$3,700**

To support Komenka Ensemble performances of folk-inspired dance from countries throughout the world, and Komenka's participation in ballets, festivals, and collaborative productions.

**Le Petit Theatre du Vieux Carre \$4,400**

To support Le Petit Theatre's season, including its presentation of main stage plays, musicals, and theater productions for young people.

**Musical Arts Society of New Orleans \$3,700**

To support the *New Orleans International Piano Competition and Keyboard Festival* and the *New Orleans Piano Institute* which, together, offer a week-long series of concerts, master classes, and lectures attended by the world's leading musicians, music educators and students.

**New Orleans Children's Chorus \$4,100**

To support the training and concerts of the New Orleans Children's Chorus, including performances with the Louisiana Philharmonic Orchestra and an annual spring concert.

**New Orleans Friends of Music \$3,250**

To support a chamber music concert series featuring performances by nationally and internationally renowned artists, making world-class chamber music accessible to local audiences.

**New Orleans Gay Men's Chorus \$3,100**

To support the Chorus's year-round concerts at diverse community events and venues and its participation in community collaborations and choral exchanges with other cities.

**New Orleans Musica da Camera \$3,300**

To support concerts presenting music of the Medieval, Renaissance and Baroque periods; and to support lectures, publications, and weekly radio broadcasts on WWNO FM of *Continuum*, one of the longest-running radio programs devoted to early music.

**New Orleans Photo Alliance \$4,200**

To support a program that fosters greater appreciation of the photographic arts in New Orleans and the region through bi-monthly exhibitions at the Photo Alliance Gallery; workshops, lectures and seminars; and the annual citywide *PhotoNOLA* festival of photography held in December.

**New Orleans Video Access Center \$3,200**

To support a program of education, workforce development, independent productions, and community outreach that fosters the creation of film and video for a diverse public.

**Pirate's Alley Faulkner Society \$3,250**

To support *Words & Music*, an annual national writers' conference including master classes, panels, readings, and music and theater events; the national William Faulkner Creative Writing Competition; *The Double Dealer* literary journal, and year-round readings and special events.

**Stage to Stage \$4,900**

To support a performing arts program for children, including year-round instruction and the production of musicals for the Crescent City Lights Youth Theater, now housed at the NORD Ty Tracy Theatre in Gallier Hall.

**Symphony Chorus of New Orleans \$2,800**

To support Symphony Chorus performances with the Louisiana Philharmonic Orchestra and an educational outreach program.

**Three Ring Circus Arts Education Center \$4,540**

To support 3 Ring's multi-faceted arts program at The Big Top, its Central City home, including visual arts exhibitions, theater and dance performances, music, and educational programming for

children such as Friday Night Music Camp and Saturday Afternoon Art Workshops.

**YA/YA (Young Aspirations/Young Artists)    \$6,000**

To support YA/YA's nationally recognized after-school arts program which provides artistic and entrepreneurial training and opportunities to talented high school students through a variety of design projects.

**Young Audiences    \$6,100**

To support the presentation of arts-in-education programming in schools, community centers, and libraries through performances, workshops, and residencies by a roster of local professional artists.

**Orleans Parish Operating Support Total - \$81,740**

## **Orleans Parish Project Assistance Grants**

### **Administrators of the Tulane Educational Fund    \$3,350**

To support the 14<sup>th</sup> annual New Orleans Dance Festival, a 16-day event held in the summer which celebrates African heritage dance and music traditions of New Orleans and the Americas.

### **ArtSpot Productions    \$3,350**

To support the development of a new multidisciplinary performance piece, *Go Ye Therefore...*, based on the life stories of Kathy Randels and Rebecca Mwase, both daughters and granddaughters of Southern Baptist preachers, to premiere in May 2010.

### **Rob Cambre    \$3,500**

To support a concert series of improvised and new music featuring local, national, and international artists and held at The Big Top arts center in Central City.

### **Crossroads Louisiana \$3,500**

To support residencies by professional visual artists who will teach and work with disabled adults attending the Crossroads Louisiana day program.

### **CubaNOLA Arts Collective    \$3,600**

To support the *Vecinos* series of neighborhood festivals which promote community by celebrating the cultural connections between New Orleans and Latin America through the mutual love of dance music, community gatherings and festivity.

### **Culu Children's Traditional African Dance Company    \$2,900**

To support an annual forum in traditional African dance and drumming, including workshops and seminars and a new performance entitled *A Visit to Africa - The Koumpo*, to take place at the Contemporary Arts Center.

**D'Project \$3,000**

To support *SOUTHERN VOICES: Dance Out LOUD 3*, a multi-disciplinary dance concert featuring original works by local choreographers and artists, and offering free master classes in ballet and modern dance and open rehearsals.

**DramaRama \$2,304**

To support *DramaRama 17*, a multidisciplinary performing arts festival showcasing a diversity of local talent through a one-night event of performances throughout the Contemporary Arts Center, and a complementary daytime event for children at the Louisiana Children's Museum.

**Christopher Edmunds \$3,600**

To support a month-long, weekly series of free performances of original music by Louisiana composers, to be performed live at the Contemporary Arts Center and to also be recorded.

**Jonathan Freilich \$3,000**

To support the development of a satirical opera about New Orleans lawyers, to premiere at the New Orleans Fringe Festival in November 2009.

**Friends of NORD \$4,500**

To support the pre-professional program of the NORD/NOBA Center for Dance and the Center for Dance Company, including ballet classes for advanced participants, free dance training for young dancers, and the creation of new choreography for the Dance Company's performances.

**Goat in the Road Productions \$4,500**

To support a 10-week playwriting residency for 5<sup>th</sup> grade students at Mary Bethune Elementary School and St. George's Elementary School, culminating in a showcase of the students' plays performed by local theater companies at the Contemporary Arts Center in April 2010.

**Greater New Orleans Youth Orchestra \$2,300**

To support a master class and a performance in January 2010 by world-famous violinist Midori Goto, who will also perform with the Greater New Orleans Youth Orchestra.

**Guardians Institute    \$3,700**

To support *Sankofa Saturdays*, a program for children and their families that offers training in Mardi Gras Indian traditions and costume-making as well as education in life skills, with a focus on enhancing reading skills and promoting a love for learning.

**International House of Blues Foundation    \$4,150**

To support the *Moving Blues SchoolHouse*, a program that brings to public schools in Orleans Parish a live, interactive musical performance that traces the evolution of the blues and blues-inspired music.

**Kids Rethink New Orleans Schools    \$4,300**

To support a collaboration between local youth and YA/YA artists to write and illustrate *A Beginner's Guide to Rethinking Your School*, using images and stories to inspire civic engagement in New Orleans middle school students.

**Mondo Bizarro    \$3,900**

To support performances of *Loup Garou*, a new theater and community dialogue piece that investigates the relationship between Louisiana's deeply rooted cultural traditions and its vanishing coastal region.

**New Orleans Ballet Association    \$4,150**

To support outreach activities, including master classes and a deeply discounted community matinee, during the New Orleans residency of the Alvin Ailey American Dance Theater, a world renowned dance company and ambassador of the African-American cultural experience.

**New Orleans Fringe    \$4,000**

To support the 2<sup>nd</sup> annual New Orleans Fringe Festival, featuring a wide assortment of performances by Louisiana artists and visiting artists, to be held at an array of venues throughout the Marigny and Bywater neighborhoods.

**New Orleans Jazz and Heritage Festival and Foundation \$3,500**

To support the *Crescent City Blues & BBQ Festival* to be held in Lafayette Park in October of 2009 to celebrate the unique expression of Louisiana blues and the many types of barbecue.

**New Orleans Mardi Gras Indian Council      \$4,100**

To support the traditional *Super Sunday* celebration of Mardi Gras Indian culture, including a parade and festival of Indian tribes from across the city with second line clubs, music by local bands, and children's activities.

**New Orleans String Project \$2,400**

To support a free program for inner-city children of weekly after-school music instruction in cello, viola, and string bass; a week-long summer intensive; and outreach performances.

**Nickel a Dance    \$3,100**

To support a series of free, traditional New Orleans jazz concerts in a dancehall-style setting that encourages dancing and participants of all ages.

**N'Kafu Traditional African Dance Company    \$3,000**

To support the performance of *N'Tada*, an African dance production about two friends growing up in the Susu Village of Kindia, to premiere at the Contemporary Arts Center in February 2010.

**NOCCA Institute \$2,500**

To support a week-long residency by the Luna Negra Dance Theater, in partnership with the New Orleans Ballet Association, to include master classes, an open rehearsal, and performances for students and the general public.

**Preservation Resource Center/Rebuidling Together      \$2,700**

To support *How to Rebuild a City: A Field Guide From a Work in Progress*, a community- based collaboration of local artists, writers and community builders who will create a publication that spotlights the ground-up nature of New Orleans' rebuilding.

**Press Street      \$4,000**

To support the 4<sup>th</sup> annual *Drawathon*, a 24-hour creative event of continuous drawing activities and workshops led by local artists and for participants of all ages.

**St. Louis Cathedral    \$2,700**

To support pipe organ recitals by internationally acclaimed organists that aim to broaden the public's awareness of the pipe organ and of the array of concert literature for it.

**St. Mary's Academy    \$2,800**

To support a residency that gives elementary students the opportunity to work with a professional artist in visual arts, puppetry, and theater projects which are aligned with classroom studies.

**Stretching Sky Arts Laboratory    \$3,196**

To support a pilot claymation course for young artists, presented in collaboration with the Charitable Film Network, and including instruction by guest artists in ceramics, sculpture- making, comic illustration, animation techniques, and digital filmmaking.

**Tsunami Dance Company    \$3,000**

To support *Haunted*, an original dance concert by Tsunami featuring the company's signature work which combines innovative contemporary dance with media arts, to premiere at the Contemporary Arts Center in May 2010.

**Uptown Area Senior Adult Ministry    \$2,900**

To support the training, script development, and citywide touring of the Golden Heart Players, a senior citizen community theater group.

**James Walsh    \$3,500**

To support a new music concert for chamber orchestra by the New Orleans New Music Ensemble, presenting works by living local composers in the informal atmosphere of The Big Top arts center in Central City.

**Orleans Parish Project Assistance Total - \$111,000**

## **Orleans Parish**

### **Technical Assistance Grants**

**Friends of NORD      \$1,800**

To support sending the artistic faculty and administrative team of NORD/NOBA Center For Dance to the National Dance Education Organization conference and the National Guild for Community Schools for the Arts conference.

**Greater New Orleans Youth Orchestra    \$2,110**

To support hiring a computer consultant to train staff how to use new integrated software to manage the organization's databases, including student files, donors, and a music library; and how to create billings and manage accounting procedures.

**HOME New Orleans?    \$1,800**

To support hiring a consultant to lead the assessment and documentation of HNO's last three years of community arts programming in order to distill lessons learned, share findings with a wider community, and inform future work.

**New Orleans Film Society    \$1,600**

To support sending key staff to national film festivals to network, share information, and find programming for the New Orleans Film Festival.

**New Orleans Fringe    \$2,350**

To support sending the Fringe director to the U.S. Association of Fringe Festivals Conference; the hiring of a technical consultant to advise on equipment purchases and to create systems for training technicians; and the hiring an accountant to assist with filing 501(c)(3) documents.

**New Orleans Photo Alliance \$2,500**

To support arts management training workshops for the board of directors.

**YA/YA (Young Aspirations/Young Artists) \$2,350**

To support hiring a consultant to do a formal evaluation of YA/YA's programs and operations.

**Orleans Parish Technical Assistance Total \$14,510**

**Grand Total for Orleans Parish - \$207,250**

## **Jefferson Parish Operating Support Grants**

### **Delta Festival Ballet    \$14,000**

To support the company's public and in-school performances; educational programs such as the *New Orleans Youth Ballet*, which offers intensive study for serious young dancers; and an outreach program including dance concerts for young children, scholarships for the Summer Ballet Workshop, and discounted tickets.

### **Jefferson Ballet Theatre    \$12,000**

To support a program that promotes the appreciation of ballet, including presenting major ballets featuring renowned guest artists; offering talented local dancers professional opportunities; and offering master classes, outreach to disadvantaged youth, and training scholarships.

### **Jefferson Performing Arts Society    \$52,500**

To support a program that promotes the performing arts, including presenting touring and local musical theater, symphonic music, and opera; and providing regional education and outreach programs.

### **Rivertown Repertory Theatre Guild    \$24,660**

To support the season of main stage productions, productions for children through the *Imagine Theatre for Children*, and the *Conservatory for Children*, a training program for young actors.

**Jefferson Parish Operating Support Total - \$103,160**

**Jefferson Parish**  
**Project Assistance Grants**

**Bissonet Plaza Elementary      \$6,900**

To support an arts program that includes a teacher training workshop, a three-week residency by a professional storyteller, and a series of performances by visiting artists.

**Catherine Strehle Elementary School    \$7,200**

To support in-school performances by visiting artists and a literacy residency for the entire school.

**City of Kenner    \$5,800**

To support a Louisiana Native American Festival and a hands-on Native American Crafts Day, featuring local Native American artists and Louisiana musicians.

**Clancy Elementary School for the Arts    \$6,500**

To support artist residencies in dance and creative writing and a series of in-school performances by visiting artists.

**Grand Isle Community Development Team    \$5,550**

To support *The Power of Place, the 8<sup>th</sup> Annual Grand Isle Juried Exhibition*, a visual art show whose aims is to raise awareness of the loss of Louisiana's wetlands and barrier islands by showcasing selected regional contemporary art on the subject, including a children's division.

**Greater New Orleans Suzuki Forum      \$6,164**

To support the Suzuki Forum's annual summer music camp which uses the renowned Suzuki method of instruction that benefits not only the young students, but their parents and teachers.

**Green Park Elementary      \$6,600**

To support an arts program that includes artist residencies in a variety of disciplines, a field trip, and a culminating *Creative Arts Festival* with student exhibitions, a student play, and music and dance performances.

**Gretna No. 2 Academy      \$5,900**

To support an artist residency by Calliope Puppets which brings visual arts and theater experiences to the entire student body.

**Jefferson Dollars for Scholars      \$6,700**

To support the Jefferson Dollars for Scholars *Summer Arts Program* which provides scholarships to deserving students from low-income families, enabling them to attend summer arts programs in the metropolitan area.

**Jefferson Parish Public Schools/Special Programs      \$7,300**

To support an artist residency which brings visual artist Rashida Ferdinand to Matas Elementary School as part of the Ogden Museum of Southern Art's *Artists and Sense of Place Residency* program.

**Jefferson Youth Foundation \$6,400**

To support the *Creative Arts Workshop* which provides arts instruction and experiences to children who have limited exposure to the arts and attend the Jefferson Youth Foundation's *Advent After-School Program*.

**Lincoln Elementary School for the Arts \$4,700**

To support a residency-based arts education program that brings artists of various disciplines into the school to integrate arts and cultural experiences into core curricula.

**Magnolia School \$3,260**

To support ceramics classes which are led by a visiting artist and are provided free-of-charge to adults with developmental disabilities.

**McTeggart Irish Dancers of Louisiana      \$4,440**

To support *Feis New Orleans* and the *Louisiana Irish Dance Championships*, a one-day festival and competition drawing participants from all over North America to participate in Irish dance, music, song, and spoken word.

**Metairie Art Guild      \$3,030**

To support two watercolor workshops, one which is led by a visiting artist and is open to the Guild membership and the general public, and one for seniors who have never painted before.

**Moscow Nights    \$5,750**

To support *Moscow Nights and Friends*, Moscow Nights' 5<sup>th</sup> Russian Winter Festival and a celebration of the organization's 10th anniversary.

**Pluma Productions of Southern Dominican Province      \$3,700**

To support *Ecos Latinos*, a monthly artist series videotaped for cablecast, presenting visiting and local Latino artists at community venues such as public schools, bookstores, and senior homes.

**West Bank Art Guild    \$3,230**

To support hands-on visual art workshops by accomplished artists, one which is open to the public, one for children, and one for seniors at the Marrero Senior Center.

**Jefferson Parish Project Assistance Total - \$99,124**

**Jefferson Parish**  
**Technical Assistance Grants**

**Clancy Elementary School for the Arts \$2,435**

To support a one-day professional development workshop for public school teachers from Clancy Elementary School for the Arts, Lincoln School for the Arts, and Matas Elementary School.

**The Magnolia School \$1,600**

To support sending two visual art instructors to workshops at Arrowmont School of the Arts and Crafts to gain new ideas, techniques, and mediums to enhance Magnolia School's arts program for adults with disabilities.

**Jefferson Parish Technical Assistance Total - \$4,035**

**Grand Total for Jefferson Parish - \$206,319**

**Plaquemines Parish**  
**Project Assistance Grants**

**Belle Chasse Primary School     \$6,060**

To support in-school performances by visiting performing artists to enhance students' study of Louisiana and to reinforce core curricula.

**Plaquemines Parish Library \$7,151**

To support performances by a series of guest artists including storytellers, musicians, and dancers as part of the library's *Summer Reading Program* at the Belle Chasse, Buras and Port Sulphur branches.

**Plaquemines Parish Total - \$13,211**



The programs of the Arts Council of New Orleans are supported by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council. Funding is also provided by the National Endowment for the Arts, a Federal Agency. Specific programs are also funded through contracts with the City of New Orleans and other public and private agencies.



**Appendix 6**  
**Community Arts Grants Program**

# Arts Council of New Orleans

## 2010 Community Arts Grants

**Grant Activity Period: January 1, 2010 – December 31, 2010**

The Community Arts Grants program provides critical support for arts and cultural organizations in Orleans Parish as well as funding for arts projects that take place in Orleans Parish. Community Arts Grants are made possible with funding from the City of New Orleans and are administered by the Arts Council of New Orleans.

## Operating Support Grants

### **Anthony Bean Community Theater and Acting School \$4,140**

To support a season of professional theater showcasing the work of African-American playwrights and actors, and to support a theater arts summer training program for youth and after-school sessions during the year.

### **ArtSpot Productions \$6,210**

To support the creation of original, multidisciplinary performance works that are presented locally, nationally, and internationally and to support community collaborations that nurture creative expression from all voices in the community and cultivate local talent.

### **Contemporary Arts Center \$15,390**

To support the presentation of works of contemporary local, national and international artists in all disciplines through a year-round calendar of exhibitions, performances, and educational programs for audiences of all ages.

### **Efforts of Grace \$9,180**

To support the presentation of African-American art and artists through a multi-disciplinary program at the Ashe' Cultural Center that fosters partnerships and collaborations to unite community development, cultural appreciation, and artist support.

**French Quarter Festival      \$9,000**

To support FQF events which promote and showcase the culture and heritage of New Orleans, including the French Quarter Festival, the Satchmo Summerfest, and Christmas New Orleans Style.

**Friends of WWOZ      \$15,390**

To support WWOZ's unique community radio programming which celebrates and promotes the cultural heritage and music traditions of New Orleans and the surrounding region through information and through jazz, blues, rhythm and blues, zydeco, gospel, brass band, bluegrass, African, Caribbean, Latin, and Irish music programming.

**Greater New Orleans Youth Orchestra      \$6,300**

To support the GNO Youth Orchestra training program which provides young people professional instruction and performance opportunities to develop their ability to participate in a full orchestra.

**Junebug Productions      \$5,580**

To support the creation and presentation locally and nationally of original theater that explores the African-American experience and the challenge of social change.

**KID smART      \$9,000**

To support a comprehensive program to inspire public education in New Orleans through the arts, including artist residencies, professional development for classroom teachers, after-school programs, research, and community-based projects.

**Komenka Ethnic Dance Ensemble      \$3,870**

To support Komenka Ensemble performances of folk-inspired dance from countries throughout the world and Komenka's participation in ballets, festivals, and collaborative productions.

**Le Petit Theatre du Vieux Carre'      \$5,940**

To support Le Petit Theatre's season, including its presentation of main stage plays, musicals, and theater productions for young people.

**Louisiana Philharmonic Orchestra      \$16,200**

To support the LPO season including classical, pops, and free outdoor concerts and a wide range of educational programs for adults and children.

**Musical Arts Society of New Orleans      \$4,230**

To support the *New Orleans International Piano Competition and Keyboard Festival* and the *New Orleans Piano Institute* which, together, offer a week-long series of concerts, master classes, and lectures attended by the world's leading musicians, music educators and students.

**New Orleans African American Museum      \$5,490**

To support exhibitions, educational programming, and cultural events at the museum which showcase and interpret the history, art and culture of African-Americans and the African diaspora.

**New Orleans Ballet Association      \$15,210**

To support presentations of nationally and internationally acclaimed dance companies and to support educational and community outreach programs, including adult master classes and free dance instruction for young people through the NORD/NOBA Center for Dance.

**New Orleans Ballet Theatre      \$4,140**

To support a resident professional ballet company that presents a repertoire of classical, neo-classical and contemporary works and provides locally-trained dancers an opportunity to perform in their own community and to build a local dance audience.

**New Orleans Children's Chorus      \$4,590**

To support the training and concerts of the New Orleans Children's Chorus, including performances with the Louisiana Philharmonic Orchestra and an annual spring concert.

**New Orleans Friends of Music      \$3,330**

To support a chamber music concert series featuring performances by nationally and internationally renowned artists, making world-class chamber music accessible to local audiences.

**New Orleans Gay Men's Chorus \$2,790**

To support the Chorus's year-round concerts at diverse community events and venues and its participation in community collaborations and choral exchanges with other cities.

**New Orleans Musica da Camera \$3,870**

To support concerts presenting music of the Medieval, Renaissance and Baroque periods; and to support lectures, publications, and weekly radio broadcasts on WWNO FM of *Continuum*, one of the longest-running radio programs devoted to early music.

**New Orleans Opera Association \$11,070**

To support the production and presentation of opera and to support educational and outreach programs, including free student and public preview performances, live performances in schools, opera education lectures, and the *MetroPelican* program which brings operatic performances to schools across Louisiana.

**New Orleans Photo Alliance \$5,400**

To support a program that fosters greater appreciation of the photographic arts in New Orleans and the region through bi-monthly exhibitions at the Photo Alliance Gallery; workshops, lectures and seminars; and the annual citywide *PhotoNOLA* festival of photography held in December.

**New Orleans Video Access Center \$3,600**

To support a program of education, workforce development, independent productions, and community outreach that fosters the creation of film and video for a diverse public.

**Ogden Museum of Southern Art \$12,420**

To support museum programs including exhibitions of works by southern artists, the *Ogden After Hours* weekly music series, and educational outreach programs such as *Artists and a Sense of Place* which brings artists into schools for month-long residencies.

**Pirate's Alley Faulkner Society    \$3,780**

To support *Words & Music*, an annual national writers' conference including master classes, panels, readings, and music and theater events; the national William Faulkner Creative Writing Competition; *The Double Dealer* literary journal; and year-round readings and special events.

**Southern Rep    \$9,720**

To support a season of professional theater, including developing and presenting new plays by American playwrights, many of which are regional or world premieres; and to support educational outreach programs.

**Stage to Stage    \$6,210**

To support a performing arts program for children, including year-round instruction and the production of musicals for the *Crescent City Lights Youth Theater*, now housed at the NORD Ty Tracy Theatre in Gallier Hall.

**Symphony Chorus of New Orleans    \$3,060**

To support performances by the Symphony Chorus with the Louisiana Philharmonic Orchestra and to support an educational outreach program.

**Tennessee Williams Festival    \$6,930**

To support the annual Tennessee Williams/New Orleans Literary Festival held in March, including literary panel discussions, theater presentations, a poetry slam, a book fair, a master class for high school writers, and literary walking tours of the French Quarter.

**Three Ring Circus Arts Education Center    \$5,310**

To support 3 Ring's multi-faceted arts program at The Big Top, its Central City home, including visual arts exhibitions, theater and dance performances, music, and educational programming for children such as *Friday Night Music Camp* and Saturday hands-on workshops.

**YA/YA (Young Aspirations/Young Artists)    \$9,000**

To support YA/YA's nationally-recognized after-school arts guild program which provides artistic and entrepreneurial training and opportunities to talented high school students through an array of design projects led by YA/YA artist guild mentors.

**Young Audiences     \$11,250**

To support the presentation of arts-in-education programming in schools, community centers, and libraries through performances, workshops, and residencies by a roster of local professional artists.

**Operating Support Total - \$237,600**

## Project Assistance Grants

**Christopher Edmunds      \$2,250**

To support a month-long, weekly series of free performances of original music by Louisiana composers, to be performed live at the Contemporary Arts Center and to also be recorded.

**Friends of NORD      \$2,250**

To support the pre-professional program of the NORD/NOBA Center for Dance and the Center for Dance Company, including ballet classes for advanced participants, free dance training for young dancers, and the creation of new choreography for the Dance Company's performances.

**Goat in the Road Productions      \$2,250**

To support a 10-week playwriting residency for 5<sup>th</sup> grade students at Mary Bethune Elementary School and St. George's Elementary School, culminating in a showcase of the students' plays performed by local theater companies at the Contemporary Arts Center in April 2010.

**Olivia Greene      \$2,250**

To support an anthology CD, involving outstanding New Orleans musicians and composers of various ages and backgrounds, and showcasing a variety of New Orleans-style music.

**Tyrone Henry      \$2,250**

To support a collaborative CD project which brings together New Orleans renowned professional artists and emerging artists to create a CD entitled "Spirit Talk".

**Joan of Arc Project      \$2,250**

To support the first annual *Joan of Arc Fete*, a one-day forum of panel discussions, workshops and a performance cabaret; and the 2<sup>nd</sup> annual St. Joan of Arc Parade, an artist-driven processional which rolls on January 6 (Twelfth Night) through the French Quarter.

**Louisiana Children's Museum      \$2,250**

To support Art Fest 2010, an annual arts celebration for children that complements the Art for Art's

Sake coordinated art openings, and offers hands-on experiences in the visual arts, arts demonstrations, and live music.

**New Orleans Airlift \$2,250**

To support a guest artist residency series that brings in cutting-edge visual and performance artists who will work with local artists and residents in art-making collaborations, workshops, and performances.

**New Orleans Fringe \$2,250**

To support the 2<sup>nd</sup> annual New Orleans Fringe Festival, featuring a wide assortment of performances by Louisiana artists and visiting artists, to be held at an array of venues throughout the Marigny and Bywater neighborhoods.

**New Orleans Mardi Gras Indian Council \$2,250**

To support the traditional *Super Sunday* celebration of Mardi Gras Indian culture, including a parade and festival of Indian tribes from across the city with second line clubs, music by local bands, and children's activities.

**New Orleans String Project \$2,250**

To support a program for inner-city children of free, weekly after-school music instruction in cello, viola, and string bass; a week-long summer intensive; and outreach performances.

**Nickel a Dance \$2,250**

To support a series of free, traditional New Orleans jazz concerts in a dancehall-style setting that encourages dancing and participants of all ages.

**NO/AIDS Task Force \$2,250**

To support the 8<sup>th</sup> annual *Saints and Sinners LGBT* (lesbian, gay, bisexual, and transgender) *Literary Festival* which takes place in May at various venues in the French Quarter.

**NOCCA Institute \$2,250**

To support a week-long residency by the Luna Negra Dance Theater, in partnership with the New Orleans Ballet Association, to include master classes, an open rehearsal, and performances for students and the general public.

**Tsunami Dance Company \$2,250**

To support *Covers*, an original dance concert by Tsunami featuring the company's signature work which combines innovative contemporary dance with media arts, to premiere at the Contemporary Arts Center in March 2010.

**University of New Orleans \$2,250**

To support the *Musical Excursions* concert series, presenting classical and world music concerts, and including outreach performances in a local school, free Sunday matinee concerts, and a week-long Brazilian Festival.

**Uptown Area Senior Adult Ministry \$2,250**

To support actor training, script development, and touring of the *Golden Heart Players*, a senior citizen community theater group.

**Project Assistance Total \$38,250**

**Appendix 7**

**Sample Landing Page for ArtsNewOrleans.org**

ArtsNewOrleans - Windows Internet Explorer  
 http://www.artsnwneworleans.org

Windows Live | how to take a screenshot | What's New | Profile | Mail | Photos | Calendar | MSN | Share | Sign in

ArtsNewOrleans

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CALENDAR GUIDES MULTIMEDIA VENUES GROUPS ARTISTS

Architecture Culinary Dance Film Literature Music Theater Visual Arts LOGIN / SIGN UP

Search Our Creative Culture

November 2010

Su	Mo	Tu	We	Th	Fr	Sa
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Artists Council Recommends N.O.L.A. Open Studios

HALF OFF ART SAVERS TICKETS

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**Appendix 8**  
**ArtSavers E-mails**



## Featured

### **Porgy on the Levee Kick-Off Concert**

Selections from *Porgy & Bess*, the incomparable opera by American composers George & Ira Gershwin, will be performed on the Lower 9th Ward levee on Saturday, September 25th. The New Orleans Opera will transport listeners to a world very much like New Orleans with its exuberant celebration of life, community and determination.

*Porgy and Bess* is filled with the rich sound of blues and jazz mixed with the traditions of opera. This free, one-of-a-kind performance came about through months of effort by the New Orleans Opera, Preservation Resource Center and Classic 9, a group of residents dedicated to bringing classical music to the 9thward.

The levee in the Lower 9th was selected as the location to perform the beloved Opera in an original setting and to introduce this art form to new audiences. The event was partly inspired by a 1938 Library of Congress interview with famed New Orleans jazz musician and composer Jelly Roll Morton who discussed how early exposure to opera greatly influenced his musical development.

The New Orleans Opera Association is proud to present this uniquely New Orleans event as part of their Gershwin Month celebration of the 75th Anniversary of *Porgy & Bess*.

*Sponsored by: New Orleans Opera Association, Preservation Resource Center, Williams Architects, New Orleans Musicians' Clinic, and Classic 9*

**Appendix 9**  
**ArtsNewOrleans Cards**



**DO GOOD FOR THE GULF** We Need Your Help. **VOTE NOW.**  
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**ARTS**  
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**Appendix 10**

**Arts Council of New Orleans Membership Information**



*Join or renew today to support the arts and cultural community of New Orleans!*

**Membership with the Arts Council helps grow our cultural economy.**

**Arts Enthusiast                    \$60**

Your membership provides services to individual artists, start-up arts businesses, and arts non-profits through pro-bono business development and legal services.

**Arts Advocate                    \$100**

Your membership dollars allow the Arts Council to advocate for public sector, business and foundation funding on behalf of the cultural economy.

**Arts Patron                    \$250**

Your membership funds allow us to present the Arts Market of New Orleans, a family arts experience with visual art, music, food, and kid’s activities in Palmer Park the last Saturday of every month.

**Arts Ambassador                    \$500**

Your membership commitment allows the Grants staff, with over 25 years of expertise, to advise and administer public funds to art organizations in the New Orleans area. In addition the Public Art program continues to collaborate with community and business groups to enhance New Orleans’ landscape.

**Renaissance Circle                    \$1,000**

Your membership dollars create opportunities for the Marketing Department to expand and educate the larger community through our interactive website [www.ArtsNewOrleans.org](http://www.ArtsNewOrleans.org) -- a

centralized, online directory of local arts groups, venues, visual and performing artists with an updated calendar of events.

**Medici Circle      \$2,500**

Your membership supports the Arts Council's skilled staff in providing resources such as marketing, grants management, business services, and public arts. As the City of New Orleans' official arts agency for over 30 years, the Arts Council is a critical partner for the many artists, art business and arts organizations in the region.

**Pinnacle Club      \$5,000**

Your membership entrusts the Arts Council as the premier source for connecting and educating visual and performing arts in New Orleans. The Arts Council's programs are recognized nationally as progressive, innovate, and professional. The Arts Council honors and recognizes contributors to the artistic community through the Community Arts Awards. This premier event celebrates the numerous contributors to our unique and internationally distinguished cultural economy.

## Vita

Kelly S. Ragland was born in Atlanta, Georgia. She attended Tulane University in New Orleans, Louisiana, where she received her Bachelor of Arts in Political Science and History, while minoring in Art History. After graduation, she worked on archaeological excavations in the United Kingdom, the Republic of Ireland, and the United States. She lived for almost five years in Washington, D.C., where she worked in the Museum/Gallery industry. She moved back to New Orleans to further her education and establish herself in the local nonprofit community. She will graduate with her Master of Arts in Arts Administration from the University of New Orleans in December 2010. Her interests include American history, law, political theory, archaeology, photography, and classical antiquity.