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The Creative Alliance of New Orleans: A Report on Building the Capacity of a Nonprofit Organization

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The Creative Alliance of New Orleans;
A Report on Building the Capacity of a
Nonprofit Organization

Submitted to the Graduate Faculty of the University of New Orleans
in partial fulfillment of the requirement for the degree of

Masters of Arts
In Arts Administration

Fall, 2011

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B.A. Art History, B.A. Spanish Literature,
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Abstract

Building the capacity of nonprofits is important in our current social, economic and philanthropic landscape. The purpose of this report is to provide a guide to nascent nonprofit organizations on how to successfully grow their own capacity. Through an analysis of the current operations of the Creative Alliance of New Orleans, a description of my own duties within this organization, a SWOT analysis, a best practices model, analysis of two other organizations with similarly aligned missions and recommendations for the organization, it is hoped that this report will shed light on this particular organization's transition from an immature organization into a stable, effective, and mature nonprofit.

Introduction:

The lifecycle of a nonprofit organization is as evolutionary and complex as a human beings. And, like a human, the transitions between the stages of development can oftentimes be awkward. The formation of a nascent nonprofit requires as many unique skills as the continued leadership of a mature organization. In New Orleans, the number of arts and culture nonprofits in New Orleans has grown from 81 in 2004 to 98 in 2008, despite a smaller population to support this growth.^a New Orleans's rate of nonprofit proliferation outpaces the nation more than 2 to 1. However, it is important to note that many of these nonprofits are less than six years old and still building their own capacity. This report targets these organizations, in hopes that this report will elucidate not only the lifecycle stages of nonprofit organizations but also address how to build capacity. At a moment in time when the funding landscape is particularly competitive, coupled with foundations' greater interest in internal management, organizations must be able to leverage their capacity as a true asset.

As the term is used in this report, *capacity building* involves strengthening nonprofits so they can better achieve their mission.^b Strengths in the areas of administration, finance, human resources, and facilities are among those that may be enhanced by capacity building activities.

The Creative Alliance of New Orleans (CANO) will be the main focus of this report, detailing the evolution of a young nonprofit into a professional organization with

^a "New Orleans Index at Six: Executive Summary" Greater New Orleans Foundation. August 2011.

^b De Vita, Carol & Fleming, Cory. (2001) "Building Capacity in Nonprofit Organizations." The Urban Institute.

clear and concise goals. Outlined in the following report are sections including the organizational history, programs, marketing and development for CANO, SWOT analysis (strength, weakness, opportunity, threat), best practices report, and recommendations for the organization. This report seeks to address the broader questions of small non-profit organizations; how to transition the passion of a nascent organization into competent and well structured mature organization. It is hoped that this report will be a helpful tool for many small organizations in our community.

Section 1: Profile of the Creative Alliance of New Orleans

A. Mission

The Creative Alliance of New Orleans (CANO) was conceived of in 2005 by Jeanne Nathan as a professional association that would highlight the importance of the creative economy in New Orleans. The mission statement and purpose of the Creative Alliance of New Orleans is:

The Creative Alliance of New Orleans is a network of creative and cultural producers who aim to increase support for the creative economy of greater New Orleans for the benefit of our artists, residents, and visitors.

CANO was incorporated in Louisiana in 2008 and is currently revising our mission due to a strategic planning process. However, to this date, a new mission has not been adopted by the Board.

B. History of CANO

The Creative Alliance of New Orleans (CANO) was incorporated in Louisiana in 2008. CANO's first program, Studio at Colton, was the first project that allowed CANO to act as a tangible and cohesive organization. In 2008, CANO was still an idea, but Colton allowed CANO the ability to fundraise and hire staff members. Studio at Colton was an initiative to repurpose a vacant public school building into a multi-tenant facility that provided studio and office spaces for over 160 creative professionals and cultural

community organizations. This space remained open from 2008-2009. In exchange for the space, tenants provided project-based arts training and educational programs to over 100 public school students enrolled in Recovery School District s (RSD) as well as adults. The Studio at Colton affirmed the need for artistic space in the New Orleans community. From 2008-2011, Katherine Bray acted as Program Director to CANO. During these two years, alternative studio space was researched and sporadic events were designed. Additionally, during this period CANO filed for 501(c)3 status with the federal government but was denied due to the IRS's concern over CANO's plans for earned income. National Performance Network became the fiscal sponsor to CANO in 2009. NPN was selected due to the close relationship between Jeanne Nathan and NPN CEO & President, MK Wegmann. NPN acts a fiscal sponsor to many local projects and charges 10% of all incoming grants as payment. It was not until April 2011 that CANO entered into a strategic planning process that provided enough research and objective analysis to realize more effective and well designed plans that will have a greater impact on the community in the future.

B. Structure of CANO:

CANO is a small organization comprised of two employees and an advisory Board. Jeanne Nathan acts as the Executive Director of CANO, leading the organization to achieve its stated goals. A graduate of Cornell University's School of Industrial and Labor Relations, Nathan has over 25 years of experience working with multiple facets of the creative economy. She helped found the Contemporary Arts Center (CAC) in New

Orleans, produced the Art Exchange Shows in Lower Manhattan, and opened a studio program in the World Trade Towers in the 1980s. A former broadcast journalist with the NBC affiliate in New Orleans, she has worked in the Office of Tourism, Arts, and Entertainment for Mayor Marc Morial and served on six gubernatorial and mayoral transition teams. She has been named as Woman of the Year by City Business and was honored as a Role Model by the Young Leadership Council in 2010.

Tori Bush serves as the Program Director of CANO. Responsibilities for this position range broadly from administering day to day functions to developing and implementing a fundraising plan for the 2011-12 fiscal year. See next section for more information on duties and responsibilities of this position.

Currently, CANO is in the process of adopting new CANO Board policies. Previously, there was no set agreement for Board policies. Currently, CANO is implementing a plan that will include the Board's annual work plan of budget adoption, evaluation of staff and programs, updating of the strategic plan, leadership of fundraising events, regular bi-monthly Board meetings, clearly delineated committees, and Board contribution. Seventeen individuals are active on CANO's Board with about five members who continue to be listed as Board members but have not participated in over a year. Additionally, there are four Board committees that have not been active.

They are:

1. Governance Committee: maintains an inventory of Board member skills, relationships, and resources as well as a roster of desired complementary skills, relationships, and resources; identifies and recruits new members as well as works to assess and build member participation and improve Board experience for all members.

2. Finance Committee: tracks monthly income and expense compared to budget, and balance sheet; ensures competent up-to-date accounting; formulates recommendations for changes to budgets or financial practices; oversees budget planning and recommend adoption of annual budget.
3. Fundraising Committee: formulates, implements, and leads an annual plan for engaging Board members and other volunteers in fundraising activities; assists staff as appropriate in the process of institutional/governmental fundraising.
4. Membership Committee: nurtures relationships with groups and individuals representing various cultural practices and creative industry sectors and relevant public and private-sector agencies; spearheads events or activities to recruit active support from members, volunteers, and others.

Board members include professionals, artists, and community leaders from New Orleans and have donated invaluable amounts of time and expertise. However, it is important that some financial donation at any amount be made by the entire board in the future. Additionally, profit and loss statements are currently presented to the board at each meeting, but Board members must be vigilant in closely analyzing these documents. See Appendix for Board list and Profit and Loss sample statement.

C. Legal Status

CANO received non-profit status from the state of Louisiana in 2008. An application was sent into the IRS in 2010 requesting 501(c)3 status with the federal government. However, the request was denied due to concerns over earned income with studio rental and exhibition space. Currently, National Performance Network is the fiscal sponsor. Nathan has submitted the IRS application to a federal tax lawyer in Manhattan who has plans to resubmit the application for federal 501(c)3 status after the strategic planning process is completed in November. It is obvious at this point that the

legal clarity of CANO is uncertain and that there are sensitive legal issues at play. CANO's 501(c)3 status must be obtained quickly in order to ensure that no undue ethical boundaries are crossed by the organization.

D. Programs:

CANO'S programs focus on providing work, exhibition, performance and administrative space to creative producers; enhancing the career opportunities for artists; and stimulating greater understanding of the key role the creative economy plays in the city. CANO's current programs include:

8th Ward Cultural Community Center:

The 8th Ward Cultural Community Center will be a multi-tenant arts facility that will provide office, studio, rehearsal, performance, and exhibition space for small and mid-sized (nonprofit) arts organizations and independent artists. CANO, partnering with the National Performance Network (NPN) and Young Audiences (an arts-based youth development program), is developing the project in the 8th Ward at the St. Peter and Paul Church on Burgundy between Spain and Marigny Streets. The development of the 8th Ward CCC will streamline and provide an economy of scale for small non-profit business needs, and will be an important contributing factor to the success of these organizations. In addition to providing stable, affordable office space, 8th Ward CCC is also envisioned as a centralized office where "back office" functions - copier, postage meter, kitchen and break room, meeting rooms, receptionist, other staff, telephone system and internet access - can be shared across the Center's tenants. These shared

resources will allow organizations and artists to achieve an economy of scale, organize their work more effectively and better serve their constituents and communities.

Junebug Productions, CubaNOLA, ArtSpot Productions, Crescent City Youth Theatre, Mondo Bizarro, Stage to Stage, Pelican Bomb, Contemporary Visual Arts Association of New Orleans (CVAANO) and other arts organizations have expressed interest in renting office, rehearsal, studio, and performance space. Additionally, the project has the support of the Faubourg Marigny Neighborhood Improvement Association. Currently, the archdiocese has drafted a lease that is dated to be signed 10/1/11. This lease has been included in the appendix. National Performance Network's lawyer will review this lease to assure the legality and fairness of it. Signing this lease will allow the partners to proceed with the six month due diligence period. Woodward Design+Build has been retained to assist with the pre-development and possibly the construction process. Part of the due diligence period will include scanning the national funding landscape to discover whether enough funding opportunities are available to go through with this project. By providing space and ongoing capacity support, the facility will offer a holistic approach to strengthening the local creative economic sector. Programming at the 8th Ward CCC will support cultural and community development beyond activities held within the boundaries of the campus. As a cultural institution open to the public daily and promoted nationally, the Center will attract local visitors and tourists interested in the cultural offerings of New Orleans.[°]

[°] The evidence for this claim comes from the Mayor's Cultural Economy Report which points to the cultural economy as the impetus for tourism to New Orleans. Mayor's Office of Cultural Economy (2011). *2010 New Orleans Cultural Economy Report*.

Networking across Sectors:

CANO determined early on in the planning process that its connection to the creative community was one of its greatest assets. Both independent artists and members of the business sector have strong connections to CANO due to Nathan's standing in the community. Cross sector networking events were found to support CANO's mission of energizing the creative economy. Some of these events are listed below.

a. 21 for the 21st Century : Joint Cultural Platform

In January 2010, CANO organized a group of over eighty organizations, leaders, performers and artists to produce a joint platform of policies, programs and funding to recommend to the municipal election campaign. The consensus was expected to help candidates better understand the needs and aspirations of the city's cultural producers. Protecting the city's traditional culture, welcoming cultural innovation, and expanding the ability of New Orleans cultural producers to earn a living, grow their businesses, and remain in New Orleans was an underlying theme to many of the specific recommendations. Many of the recommendations in the platform became were used in Mayor Landrieu's transition plan for the cultural economy.

b. Creative Rebuilding In New Orleans: A Panel Discussion by New Orleans Top Cultural Leaders

In August 2010, CANO convened a panel discussion for the fifth anniversary of Hurricane Katrina. Long-established cultural leaders convened with recently arrived musicians, film makers, visual artists, dancers, architects, and designers to discuss the

role that arts, culture, and creative industries have played in the rebuilding of New Orleans neighborhoods and economy. They highlighted emerging projects and innovations which are building on the city's indigenous cultural legacy. Panelists included Mary Len Costa, director of the New Orleans Art Council; Scott Hutcheson, Advisor to the Mayor for the Cultural Economy; and Luther Gray of the Ashe Cultural Arts Center; among others.

Professional Development:

Professional development programs are produced by CANO because they support our community of creative producers through teaching financial and business expertise that is specifically tailored to the creative sector. This is in line with CANO's stated mission.

a. Creative Capital:

The Andy Warhol Foundation developed Creative Capital in 1999, a program devised to see what would happen if artists were afforded the same opportunities as entrepreneurs in other sectors. Creative Capital's program is built on the core principle that time and advisory services are as crucial to artistic success as funding. This three day workshop will "utilize lectures, peer critiques, one-on-one consultations, interactive exercises, handouts and written assignments to develop skills in strategic planning, business management, fundraising and PR/Marketing."^d CANO received a grant in September, 2011 to present this workshop in New Orleans in March, 2012.

b. Creative Communities Professional Development Program (CCPDP)

^d Creative Capital Website. <http://creative-capital.org/pdp/workshops/core>. Accessed 10/25/11

The CCPDP is a professional development program created by partners CANO, Good Work Network and ACCION Texas-Louisiana. The Good Work Network is a provider of business development services for small community-based businesses in New Orleans that support families and sustain communities. ACCION is a micro lending organization which seeks to provide credit and service to small businesses that do not have access to loans from commercial sources. These partners both have missions that align well with CANO's professional development program. This program is targeted towards the creative sector of New Orleans and offers a two month intensive class including information on financial literacy, possible tax breaks, registering business entities with the state, marketing, PR, strategic planning and fundraising. This program is currently in the development phase. We hope to offer this course on at least a yearly basis. At the end of this program, if the participant is eligible, they will receive a small start-up loan from ACCION. This program will build off the knowledge gained from the Creative Capital Workshop.

Art Home New Orleans:

Art Home New Orleans is a annual city-wide tour of over 50 homes that showcases private art collections throughout the city. The mission of this program is to have art collectors educate participants on their own unique collections in hopes that participants will be inspired to start their own. Additionally, CANO brings together contemporary artists with professionals by organizing installations in homes throughout the tour. This gives regional artists the chance to show their work in an environment

other than a gallery and meet potential collectors. By exposing viewers to the private collections in the city, CANO also hoped to alert visitors that one does not need to spend a lot of money to collect art. A lecture series is designed for the program that explores local trends in art and inspires confidence in a new generation of local collectors and arts patrons. The series features talks by Ruthie Winston, Auctioneer & Appraiser; Miranda Lash, Contemporary Curator, New Orleans Museum of Art; Dan Cameron, Founder, Prospect New Orleans; and David Houston, Chief Curator, Ogden Museum of Southern Art. The talks will be held at the House on Bayou Road, courtesy of the Joan Mitchell Foundation.

arts+gardens+new orleans:

arts+gardens+new orleans is a program started in 2009 that highlights parks, gardens, and cultural venues, performances and exhibitions all over town, including major museums, theater groups, musical venues, neighborhood cultural venues and sites. The goal of this initiative is to market to a national audience the city of New Orleans as a major cultural destination in the fall, equal to the draw of the spring music festivals.

E. Development

The annual budget for CANO for the fiscal year 2010-2011^e was \$285,000.00 and the draft budget for the 2011-2012 fiscal year is a slightly more modest \$278,000.00. Last year's income came 85% from foundations, 13% from individual donors, 1.5% corporate donations and .05% from earned income.

^e CANO's fiscal year is July 1st through June 31st.

- Foundations make up the majority of income for CANO. The Joan Mitchell Foundation has been the main funder for CANO, funding operational support along with program support. It is important that CANO develops new relationships with other funders as becoming dependent on one foundation is unwise.
- Jeanne Nathan's close ties with the arts community have made individual donations a significant portion of CANO's income. CANO is currently working on diversifying our base of individual donors.
- Corporate giving has been small up to this point and CANO hopes to develop relationships with corporations at a larger level. Currently, however, there are no plans in place to do so.
- Earned income has been small and may remain an insignificant portion of CANO's income. While earned income has become a valuable source of funds for many non-profits as the grant pool has become more competitive, currently it would be unwise to develop greater sources of earned income as the federal 501c3 status of CANO is under scrutiny.

Currently there is no fundraising committee on CANO's Board and Board members have not contributed through annual or special campaign giving.

F. Marketing

CANO believes that all of the greater New Orleans community is the target audience for the organization. However, specialized efforts are made to target the working visual artists and business professionals interested in the arts. Marketing outlets used at CANO include:

- Organizational website
- Facebook, Twitter, Vimeo & Youtube
- Press Releases
- E-blasts & E-newsletters
- CANO's radio show on WBOK
- Print ads in *The Gambit*, *Where Magazine* & Times Picayune's *Lagniappe*
- *Artsneworleans.org*, *invadenola.com*, *weareconstance.com*
- Requesting partner organizations to e-blast CANO info to their contact lists.
- Earned media

Scott Bicking is CANO's freelance graphic designer. Most of our printing is done in-house. Marketing efforts tend to be online and through word of mouth rather than in print due to the lower cost of online marketing vs. cost of print marketing. CANO also attempts to get earned media for programming. Jeanne Nathan's close connections with many journalists have enabled her to receive articles and reviews in local newspapers and magazines that help CANO market to a greater audience. Additionally, her previous experience in television journalism allows CANO to consistently get on morning news shows to promote programs.

Section II: Duties as Program Director

The period addressed in this report covers June 6th to August 31st, 2011. Four hundred and eighty internship hours were completed in order to write this report.

Generally, the paper addresses an internship; however I went through a lengthy hiring process at CANO before the report period started and was hired on as a staff member on the first day. The CANO office is located at 2326 Esplanade Avenue in the director's home. As I am the only other staff besides the Executive Director, my duties were varied and fell into four categories: development, programs, marketing and administrative.

A. Development

Diversifying the breadth and depth of CANO's funders was a top priority for my position. The vast majority of funds up until my hiring had come from two funders, the Joan Mitchell Foundation and an individual donor. These funds had not been well managed or recorded. The majority of my duties were devoted to developing and implementing a fundraising plan that expanded our funding relationships. To accomplish this first task I drew up a chart of both local and national foundations, individual donors and corporations. I outlined for each one of these the contact info, funding interests, funding range, preferred processes, deadlines, trustee information and any other items of importance. This allowed me to strategize funding deadlines and rank each organization with how closely the foundation's goals were to CANO's. An "effective

fundraising plan requires thoughtful planning for long term development.”^f In order to establish CANO as a mature non-profit, it is of the utmost importance at this point to diversify funding sources and further develop relationships with foundations on a regional and national level.

B. Market Research, Strategic Planning, and Program Development

At the time of my hiring, CANO was completing its strategic development process with Tom Borrup, a nationally known strategic planner for cities, foundations, nonprofits, and public agencies. Borrup is the Principal at Creative Community Builders based in Minneapolis, MN. His book *Creative Community Builder's Handbook* outlines planning processes for creating community spaces. The Joan Mitchell Foundation, in order to continue supporting CANO, required that the organization develop a five year strategic plan. This process outlined in detail which programs CANO should produce and how to go about accomplishing each program. Through discussions with major cultural stakeholders such as directors of institutions and organizations and creative producers working in New Orleans, Borrup and I were able to outline what the greatest needs in the community were. Our methodology included both one-on-one conversation and group discussions. In total we had over forty participants give feedback and suggestions. It should be noted that these findings are qualitative. Not every individual in the creative community would agree with these findings, however the discussions we

^f Ciconte, Barbara L., Jeanne G. Jacob (2009). *Fundraising Basics: A Complete Guide (Third Edition)*. Sudbury: Jones and Bartlett Publishers

were able to have provided a rich source of information on the practices, concerns, needs, and dreams of New Orleans' arts organizations.

Three main needs became apparent during this process. (1) We found that many artists or creative organizations lacked affordable space to work and practice. (2) We also found that many artists and cultural producers work many jobs and do not know how to capitalize on their work. (3) We found that organizational directors, staff and artists noted that the creative community is highly segmented by medium and that it would benefit cultural producers to link across mediums such as the music with the design industry or the visual arts with the theater community.

Each of these findings allowed CANO to prioritize its programming in order to offer effective and need based programming. My responsibility was to plan and strategize our programs. For example, CANO has initiated a program where four to six times a year, CANO will produce an event that will network individuals across creative sectors. Each event will have a different topic. The format will be a panel lecture followed by a meet and greet. CANO hopes that these events will spark collaboration between genres. Currently, we are in the planning process of what each event topic will be and when it will occur. While researching this report again and again I came across documents emphasizing the importance of strategic planning in our current nonprofit landscape. "The need for strategic planning within the nonprofit sector has never been greater. Competition for charitable contributions has caused current and prospective donors to want more information on how organizations are managed, how their

programs serve the public good and how investments are used.”^g These statements attest to the importance of this process for CANO and how it may be used to not only build its own capacity, but become a sustainable mature organization in the years ahead.

C. Marketing

To parallel our strategic planning process, I have created marketing charts for each of our programs. These marketing charts delineate when and where each program should be marketed. (See Appendix) These plans are the basis for CANO’s programs as “the marketing of art deals with the strategic application of marketing practices to increase levels of engagement with the arts.”^h Thankfully, because the director has such a long history in marketing, Nathan generally spends a good amount of time doing program marketing, freeing up my time for other responsibilities. See Appendix for marketing and press samples.

D. Administrative Duties

As with all other responsibilities, the administrative tasks I have worked on support CANO’s strategic plan. One major area that needed administrative guidance was CANO’s accounting practices. Currently, National Performance Network is CANO’s fiscal sponsor and supports our payroll, accounting and banking systems. CANO pays

^g Ciconte, Barbara L., Jeanne G. Jacob (2009). *Fundraising Basics: A Complete Guide (Third Edition)*. Sudbury: Jones and Bartlett Publishers

^h O’Reilly, Daragh and Kerrigan Finola. (2010) *Marketing the Arts: A Fresh Approach*. New York: Routledge Press.

NPN 10% of all incoming grants for these services. While NPN has been extremely necessary for CANO as a nascent organization, it is extremely important that CANO begins to build accounting oversight into its everyday tasks. Working with Borrup, we developed an annual operational budget for CANO with the same accounting items that NPN uses. This allows CANO to receive actual to projected spending statements so that we can begin to monitor and track overages and underages. The development of this system is an excellent example of the maturity of systems occurring at CANO. Additionally, this statement will be presented to the Board each month for review. Another task I initiated under the advice of Borrup was to set up our payroll system so that both the Executive Director's and my time were accounted for in each of our programs. This will allow us to know next year where the majority of our time was spent and how our fundraising efforts should reflect that time. Finally, other administrative tasks included paying fees for services and products bought, ordering office supplies, overseeing interns, and other day to day necessities.

Section IV. Strength Weakness Opportunity Threat (SWOT) Analysis:

The Creative Alliance of New Orleans has both many strengths and weaknesses. Below many of them are outlined in order to gain a clearer understanding of how CANO should continue to function and how the organization must change in the future.

A. Strengths:

1. A vast network of arts, business and political professionals within New Orleans

One of CANO's greatest strengths lies in Nathan's network of professional and social connections. Her deep ties within the political, business and arts community mobilize cross-sector relationships. Ms. Nathan is aware of opportunities on the landscape and aids the arts community in capitalizing on various opportunities. This positions CANO to be an organization that unites and aids the community. Additionally, by strategically hiring staff members who are active within the arts scene, CANO gains access to an even wider net of the community.

2. A foundation that has committed multiyear funding

CANO has developed a close, supportive relationship with the Joan Mitchell Foundation. This foundation has committed to funding CANO for two years, both at significantly high levels. Strong relationships like this are essential to a financially stable organization. However, it is important to not over rely on any one foundation and develop multiyear funding with multiple foundations.

3. Knowledge of the politics surrounding the arts in New Orleans

Jeanne's 40+ years in New Orleans positions her to have a keen understanding of the political and social landscape. Her work with neighborhood improvement associations and close connections to the mayor's office allows CANO insight into funding and advocacy opportunities.

4. A completed strategic plan

As of October, 2011 CANO completed its first strategic planning period which resulted in a finalized plan to be adopted in November, 2011. This strategic plan prioritizes CANO's short term and long term goals so that CANO can implement more effective programming. This strategic planning process began in April, 2011 and interviewed stakeholders in the arts community on what the need was in New Orleans. The plan developed around community need and participation and was finalized through Board meetings and long discussions with CANO's director and staff. See appendices for final plan.

5. Affiliation with partners

CANO's partners include the National Performance Network (NPN) and Young Audiences of Louisiana. NPN is a group of diverse cultural organizers, including artists, working to create meaningful partnerships and to provide leadership that enables the practice and public experience of the arts in the United States. Young Audiences serves approximately 200,000 school children in Louisiana each year. Music, Theater, Dance,

Poetry and Storytelling and Visual Arts programs are developed to enhance and reinforce curriculum guidelines. These two organizations have entered into a formal partnership agreement to develop the St. Peter and Paul Church into a multi-tenant nonprofit facility. Through these partnerships, the organizations aim to exchange information and devise new ways to positively impact each other. Additionally, CANO has partnered with Good Work Network and Accion Texas-Louisiana to create a professional development program geared toward the creative sector. This partnership is still in its infancy though and hopefully will become as strong as CANO's other partnerships.

6. Healthy cash reserve

CANO has developed a surplus of funds by developing positive relationships with foundations and not overspending. This has allowed CANO to move a surplus of money from the 2010-2011 fiscal year into a cash reserve account. This strength will allow CANO to self fund initiatives and move forward confidently into the next fiscal year.

7. Dynamic Director

Jeanne Nathan's passion for arts, economics and New Orleans allows her to have an amazing zeal for her work. Nathan works all days every day and never tires of fighting for the arts in our community. Her relationships throughout the city and her dynamism allow CANO to be lead through economically challenging times.

Weakness:*1. Lack of Non-Profit Management training by director*

While Nathan has much experience in the arts world, she has unfortunately little in the nonprofit sector. The director lacks experience in creating stable accounting systems and maintaining an organized nonprofit. She is a visionary more than an implementer. This leads to much responsibility falling on the shoulders of the very small staff. Additionally, Nathan also runs a for-profit business concurrently while acting as executive director of a nonprofit. Specific legal and financial issues tend to be overlooked unless pointed out by staff members.

2. Small Staff

CANO's fundraising has only allowed for one full time staff member. While another part-time staff member has been retained for Nathan's for profit business, this position has been unreliable and led to a large turnover of inexperienced personnel. CANO's ambitious programming calls for additional staffing. As the organization matures, fundraising must be done to ensure that another position is added.

3. Lack of professional office space and technology

Currently, the CANO offices are in Nathan's home. This leads to a relaxed environment that may be construed as unprofessional at times. Plans to move offices into the Peter and Paul complex are drafted, however this is at least a year away. Additionally, the

computers and printers at the office are woefully ill equipped for today's professional standards of practice.

4. Lack of concise accounting practices

One of CANO's biggest weaknesses is that lack of accounting oversight. While NPN is CANO's fiscal sponsor, their accounting practices are less than sophisticated. Monthly financial statements are not disbursed regularly and accounts receivable are not matched up with programs. NPN does not use accrual methods in their accounting practices.

5. Lack of Impact Studies for Programs

Due to the passion and vision of Nathan, CANO often creates programs in a reactive and impulsive manner rather than taking the time to thoroughly plan our effective evaluative studies of efforts to see if they are impactful within the community.

6. Lack of Disaster Plan

Many funders now require nonprofit organizations to have a disaster plan. CANO does not have one to this date and in order to be eligible for funds needs to implement one.

7. Lack of D&O Insurance

To date, CANO has never had D&O insurance which puts our Board at risk of liability. In order to attract and retain a high quality Board CANO must protect its Board members.

8. Badly designed website/lack of utilization of technology

CANO's current website is hosted on wordpress.com, a free internet site. The design elements are inflexible and aesthetically unpleasing. Additionally, CANO has never developed a newsletter to reach out to constituents.

9. Lack of diversity in funding streams.

CANO in order to remain fiscally sustainable needs to diversify its donor and foundation stream. Currently, CANO has one main individual donor and one foundation (Joan Mitchell). In the 2010-2011 fiscal year CANO has applied to five new foundations for support and is waiting to hear back from many of these. However, applying for grants is not proactive enough. CANO must go out and meet foundation leaders and local individuals who support the arts and may be able to support CANO. CANO must focus on this in order to become a stable, fiscally healthy organization.

10. Lack of sustainability.

This issue stems from a combination of non-diversified funding, lack of independent 501c3 status, and lack of formal processes that house institutional knowledge and relationships with the organization rather than in the person of the director. All three of these aspects must be addressed within the next fiscal year in order to ensure that CANO will be able to live up to many of its commitment in the community.

Opportunities:

- 1. City government supports and promotes the cultural economy which aligns with CANO's objectives.*

One example of Mitch Landrieu's support for the cultural economy is his creation of the Louisiana Cultural Economy Foundation (LCEF) which was founded in 2005 as a result of Landrieu's Cultural Economy Initiative. Landrieu's support aligns closely with CANO's mission and allows the organization access to tools and funding that would not be possible if there was a less supportive mayor. CANO has already made inroads with Scott Hutcheson, the director of the Mayor's office of Cultural Economy. CANO has an opportunity to further align itself with the administration and receive substantial funding from the City.

- 2. Development of Sts. Peter and Paul church into a multi-tenant non-profit facility provides high visibility within community.*

CANO's involvement with the Peter and Paul project will allow the organization to (1) have professional office space, (2) be associated with two well established nonprofits and their multiple umbrella organizations and (3) have a greater visibility in the community through this cultural community center.

- 3. National focus on development of art spaces.*

With the development of ArtPlace, a collaboration of top national foundations, the National Endowment for the Arts and various federal agencies, the national funding

scene is focusing on developments such as the Peter and Paul project. This is one example of many where national funders have put out RFP's for projects that directly align with ours. This is a great opportunity for CANO to capitalize on national funds rather than relying on regional.

Threats:

1. Program overlap with other local organizations.

CANO's mission is to increase the creative economy in New Orleans. While CANO is unique in bridging the gap between arts and business, other organizations in the city such as the Arts Council of New Orleans host many similar programs. Due to CANO's lack of capacity and few years in operation, organizations such as the Arts Council will receive grants for programs that are similar to CANO's programs. Additionally, overlapping programming suggests that if one organization is serving a need, there may be another less served need that CANO could focus on.

2. Competitive funding landscape.

This weakness is a threat to all nonprofits. With the economic downturn and diminishing federal and state funding in the arts, the competition for funding has increased.

Organizations must have a stellar reputation as well as provide effective programming (as demonstrated through evaluation) in order to receive grant monies.

3. Natural Disasters

As with all organizations in Southeast Louisiana, for-profit or nonprofit, the threat of natural disasters leaves organizations vulnerable to loss of real estate, office records and personnel. While natural disasters are unavoidable, emergency plans can be created to ensure that this threat is as diminished as possible.

4. Conflict of Interest between Jeanne Nathan and her for-profit company Creative Industry.

Jeanne Nathan is the Director of the Creative Alliance and the President of Creative Industry. Creative Industry is a marketing firm with two clients, Global Green and Build Now. There is an ethical quandary at play when the Director of a nonprofit asks the program manager to do some work on her for-profit accounts. This means that the nonprofit corporation, funded by foundations is in actuality paying some money towards the for-profit corporation. This is a major threat.

Section V. Best Practices

In order for CANO to evolve into a mature nonprofit, the organization must recognize current trends and best practices in the nonprofit sector. Discussion of the best practices of this organization's overall reputation, governance, legal status, financial standing, programs, marketing, work environment and staffing is included below. This discussion will allow CANO to attain the optimal mobilization of capacity for the organization. The best practices found in this report are from Susan Kenny Stevens's book *Nonprofit Lifecycles*¹. Stevens is a nationally recognized consultant, lecturer and author on issues pertaining to the nonprofit sector. Stevens holds a Ph.D. in Organizational Behavior. Her doctoral research focused on the evolutionary behavior of nonprofit organizations. Her research and reports align closely with this paper and will be used as the framework for best practices standards at which CANO will be judged. The statements of best practice made here also tend to be more detail oriented where in the recommendation section of this report a broader view will be taken when looking at building capacity in a nonprofit.

Additionally, in the second segment of this section, two other organizations, the Arts Council of New Orleans and Springboard for the Arts, will be analyzed in order to identify the competitive landscape in which CANO is working. By understanding the positive and negative aspects of each of these organizations, CANO can gain a greater understanding of how to navigate nonprofit terrain.

1. ¹Stevens, Susan Kenny (2008). *Nonprofit Lifecycles; Stage Based Wisdom for Nonprofit Capacity. (Second Edition)* Wayzata, MN: Stagewise Enterprises.

A. Statements of Best Practices:

- 1. The nonprofit has a reputation for providing steady, relevant and vital services to the community and operates with a solid organizational foundation and an overall sense of security.*

The reputation of CANO has not reached this level yet. As CANO is only three years old, its reputation and brand are not concrete. Currently, CANO's programming is unbalanced, which leads to a perception of ineffectiveness within the community. Many of CANO's programs are either too big or too small and not consistent enough to gain a strong constituent base. While CANO has almost completed a strategic planning process, many of the short term programs in this plan continue to be incohesive. As a young organization, it is important for CANO to create cohesive, clear programming in order to project an image of professional, organized services for the community.

- 2. Programs are well organized; results focused and in touch with community needs. Additionally, there is a mix of both new and established programs.*

CANO, previously due to the lack of systems in place, has not become well organized in planning and implementing programs. While CANO's programs attempt to achieve results, the lack of measurements used to assess program success creates a lack of information that would allow CANO to be more effective. Additionally, many of our programs are completely new or have been implemented only once thus far. This means that all the staff are still learning what needs to be done and how to do it more

effectively in the future. Currently, CANO is developing systems to test programs for community impact as well as fiscal sustainability.

3. Executive Director is resilient and anticipatory and takes responsibility for organizational success or failure.

Jeanne Nathan is the driving force behind CANO. Her passion to increase the earning capacity of the creative economy in New Orleans drives her actions and managerial style. Her network within the community is powerful and one of CANO's greatest resources. Nathan however, has no previous nonprofit experience and is unfamiliar with some of the legal and ethical issues surrounding nonprofits. This suggests that staff members should be adept at legal and ethical issues in order to ensure that no undue boundaries are crossed. Additionally, a legal contract should be signed by the Director that defines her two roles in her for-profit and nonprofit organizations so that active conflicts of interests can be addressed. Included in the appendix is a sample conflict of interest policy.

4. Work environment attracts and retains high quality motivated staff connected to mission and community need.

Currently, the work environment for CANO is less than professional, yet quite lovely for a staff member passionate about the arts. CANO offices are located on the second floor of Jeanne Nathan's house. The computers are old, staff has to walk downstairs to print something out and the second half of the floor is rented out to a tenant. While these

accommodations are unusual, this office also has art works by Lynda Bengalis, Willie Cole and George Ohr. This atmosphere does connect the staff to the mission of CANO, however, it is possible that many might think otherwise. Additionally, this environment does not have the capacity to expand to growing staff needs.

5. Organization operates from an outline course of action for routine client, Board and personnel matters through Board manuals and employee handbooks.

Recently, CANO finally developed a Board guidebook that outlines duties, and responsibilities. This guidebook is active for one year upon which staff members must update it with new financial information, etc. CANO utilizes the National Performance Network's employee handbook. This handbook outlines employee rules regarding sick days, vacation, national holidays, etc.

6. Board operates in policy mode and understands governance, legal and fiduciary responsibilities.

Listed in the most current version of CANO's Board handbook is duties and responsibilities that must be undertaken in order to operate in policy mode. While CANO's Board does undertake many of these responsibilities such as supporting the executive director, the Board could be more proactive in overseeing and strengthening CANO as an organization.

7. Board committee structure is clearly defined, members appropriately competent and diverse with rotating terms of office.

In 2010, CANO had four Board members leave the Board and added two new members. However, this term rotation was done haphazardly and did not align with defined term limits. With the current strategic planning process, term limits as well as Board committees are becoming more clearly defined. The Board is made up of seventeen members that come from diverse backgrounds. For example, the Board Chairs are Chuck Perkins, a spoken word artist who does a lot of community organizing in the African American community; and Lisa Amoss, a professor of nonprofit management at both UNO and Tulane. These two diverse backgrounds benefit CANO greatly by providing different frames of references from different parts of our community.

8. Organization has multiple sources of income and is not dependent on one source of funding.

The 2008-2010 sources of CANO funding were dependent on one funder, the Joan Mitchell Foundation. While this funder has demonstrated a committed relationship, it is of the utmost importance that CANO diversify funding sources. In the FY 2011-2012 CANO applied for grants with the Andy Warhol Foundation, the City of New Orleans, the Brown Foundation, RosaMary Foundation, Louisiana Cultural Economy Foundation, Foundation for Louisiana, and Entergy Foundation. We have received funding from two of these foundations, been rejected by one and are waiting to hear back from the rest. Additionally, CANO does have one individual donor. However, with the director's

connections throughout the city, this is a potential source of revenue that should be exploited more aggressively.

9. Financial systems anticipate and course correct inaccurate income and cost projections.

Recently CANO drafted for the first time ever a projected annual budget. This budget breaks down per program expected income and expenses. Additionally, each of these sources of income and expenses were linked to the accounting code that the fiscal sponsor, National Performance Network, uses. This suggests that NPN could easily track each cost with the associated program and print out a year to date statement. This will allow CANO to have a clear understanding of how to correct over-expenses and analyze potential better uses of funding. While this system requires oversight by both Board and staff members, it is an important tool in better management of CANO finances.

10. Nonprofit has ready access to working capital through internal reserves in order to be sufficiently financially flexible to partially self-fund new initiatives.

CANO has over \$30,000.00 in surplus funds from the FY 2010-2011. All grant reports have been made to the Joan Mitchell Foundation so this money has the potential to be moved to a reserve account. In order to do this the Board must move to placed this in a reserve account and place stipulations on how it may be used in the future. With CANO

entering into the Peter and Paul project, a large reserve of funds is not only advisable but potentially necessary to ensure success for the project and for the future of CANO.

B. Scan of Similar Organizations:

In order to gain a clearer understanding of how CANO could achieve greater capacity, it is important to look to other organizations for their successes and failures. This next section outlines two organizations- one local, one out of state- that have similar missions and goals to CANO, yet operate in very different capacities. By understanding these mobilizations of practices, insight may be gained into a better future for CANO.

Arts Council of New Orleans

The Arts Council of New Orleans began as the Cultural Resources Committee created by Mayor Moon Landrieu in 1970.^j In 1975, the group was incorporated under the name “Arts Council of Greater New Orleans,” and was designated by Mayor Moon Landrieu and City Council as the official arts agency for the City of New Orleans. The Arts Council of New Orleans is now in its thirty-sixth year as the official arts agency in New Orleans. The mission of the arts council currently reads “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.”

Some of the programs run by the Arts Council include (1) the decentralized and community arts grants, a program that helps increase access to city, state, and private

^j Arts Council of New Orleans Website. <http://www.artscouncilofneworleans.org/> Accessed October 10, 2011.

funds for organizations and artists in New Orleans, (2) Percent for Art, a program that administers the 1% of eligible municipal capital bonds that is dedicated to producing public art, (3) the Arts Business program, a program that provides business and career planning, and monthly business development workshops, (4) the ELLA Project, pro-bono legal assistance for regional artists, (5) the Arts Market of New Orleans, a monthly market that allows local artists to sell their works, (6) ArtsNewOrleans.org, a comprehensive centralized events calendar of arts and cultural activities for the Greater New Orleans area, (7) and the Annual Community Arts Awards, an awards ceremony to honor organizations and individuals for steadfast dedication and outstanding contributions to the arts and culture.

While the Arts Council's aims closely parallel CANO's, the fact that the Arts Council is empowered by the City to aid the arts means that this agency has a huge benefit. Not only do they receive city and state funding but they additionally have been endowed with right to administer the arts in New Orleans. Additionally, the experience of age, greater number of staff members, wider variety of programs and funding capacity all signal the Arts Council has a greater capacity to effectively implement programs. Funding issues have been prevalent in the Arts Council since the 2007 separation from Louisiana ArtWorks, a massive arts studio lead by the previous director of the Arts Council, Shirley Trusty Correy. This studio is millions of dollars in debt and continues to be a point of contention. James Gill wrote on September 14th, 2011 in the Times Picayune, "Think of the crooked politician who makes you maddest, or the boondoggle that really sticks in your craw, and you probably still won't be looking at a

\$25 million rip-off. Making that kind of money disappear requires true artistry. They're all pikers compared with the Arts Council of New Orleans.”^k This harsh commentary from the community represents a backlash against ineffective, over-expensive programs that damage reputation and resources. This incident damaged the Arts Council’s reputation and it is important to note this as CANO is entering into the beginning stages of a much smaller, but similar project with the 8th Ward CCC. Additionally, due to similarities in programming, CANO must clarify how it differs from the Arts Council. CANO focuses on utilizing the arts as an engine for local economic development. The Arts Council’s mission is much broader- to preserve and perpetuate the arts and culture of New Orleans. Due to the small capacity of CANO, it is important that our organization has a clearly defined goal that separates us from the Art Council.

Springboard for the Arts

Springboard for the Arts is a nonprofit based out of St. Paul, Minnesota with over 20 years of experience providing direct resources to artists.^l Springboard’s mission is to cultivate a vibrant arts community by connecting artists with the skills, contacts, information and services they need to make a living and a life. Some of the programs offered are (1) an online handbook for MN artists on funding, employment, housing, healthcare, legal advisement and business development, (2) Artists Access to Healthcare, a program that provides free health screenings and vouchers to MN artists,

^k Gill, James. “Louisiana ArtWorks was an artistic masterpiece of a boondoggle.” *Times Picayune*. September 14, 2011.

^l Springboard for the Arts Website. www.springboardforthearts.org/ Accessed October 10, 2011.

(3) Workshops in grant writing, emergency preparedness and business development, (4) fiscal sponsorship, (5) a resource center with computers, a library and a technical aid, and (6) direct consultation services for artists. These direct services to artists provide a personal touch in the community that strengthens the reputation of Springboard. Additionally, these programs aid artists in earning more and living a higher quality life, two goals analogous to CANO's aims. In 2010 Springboard received the Minnesota Nonprofit Award for Excellence from MAP for Nonprofits and the Minnesota Nonprofits Council. In an article on the award, Springboard was highly praised:

Springboard now has a “living strategic plan” which allows them to make in-course corrections as needed. They have adopted a dashboard that tracks financial indicators and program outputs, creating shared understanding of key issues and more effective Board meetings. The Board is engaged and has a clear sense of governance and responsibility. The organization has adopted and uses creative evaluation tools to determine which projects and partnerships to pursue. They have improved their financial position, and they have identified new ways to attract donors and partners, including securing national grants.^m

This statement clearly points to Springboards high capacity to perform as an organization and impact the community. A strategic plan developed in 2004 was pointed to as the foundation of Springboard's success. This bodes well for CANO's own future. However, a great amount of work and diligence must go into CANO's own capacity in order to reach such a high level of success.

^mMinnesota Council of Nonprofits. “Nonprofit Award for Excellence” <http://www.minnesotanonprofitawards.org/Recipients/Excellence.html>. Accessed October 24, 2011.

These two organizations have similar goals to CANO, yet all three have very different mobilizations. While both these organizations have completed a strategic planning process, it is clear that Springboard has become so successful because they have developed a “living strategic plan” that allows them to track their day to day progress. This diligent oversight may be the key to truly developing a successful organization.

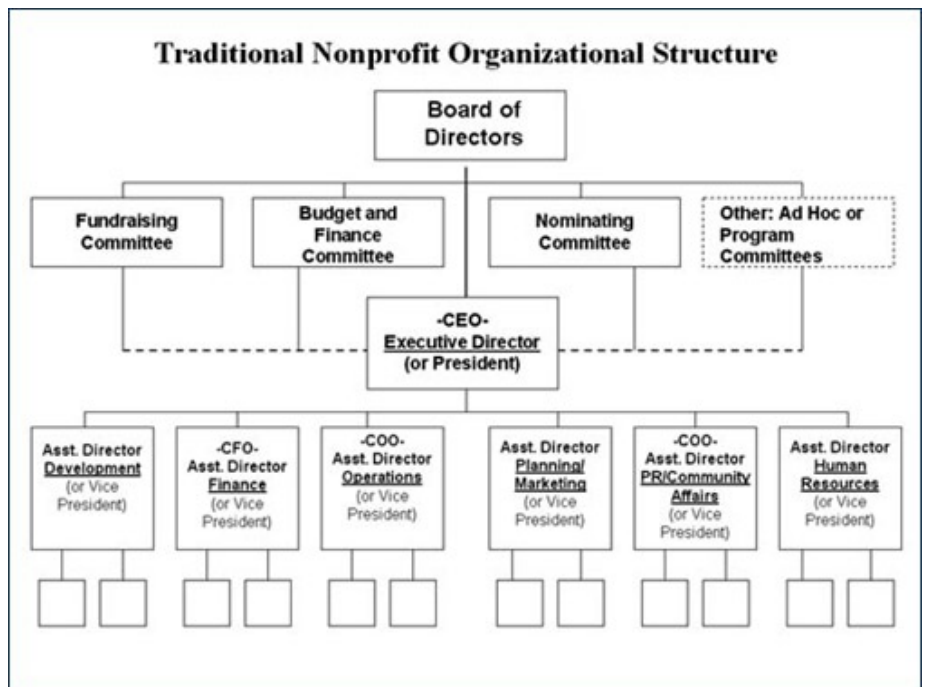
Section V. Recommendations:

A. Recommended Business Model

Although every nonprofit has a mission statement that defines the organization's core purpose and work, a companion to the mission is the business model statement. This summary spells out the organization's economic drivers. Like a mission statement, a business model statement acts as a guide for the nonprofits focus and strategies. While mission statements are meant to be a public message, a business model statement is primarily for internal use.

A potential business model statement for CANO may be: "We strive to support New Orleans cultural economy through city, state and federal money as well as grants and individual donors. This sentence breaks down what CANO's overall mission is while giving the staff and board a reference point for funding when making decisions. The business model statement should help focus the leadership's attention on what keeps this organization sustainable.

Another important factor when considering the business model is staffing needs. A traditional nonprofit organization has a board, an executive director, and staff. The following model details the traditional staffing model



for nonprofit organizations. However, how many staff generally depends on the ability of the board and executive director to fundraise. CANO currently has a board, an executive director and a program director, with all other needs contracted out. An organization with only two staff members is only able to complete a small amount of programming every year. In order to saturate the community with arts programming, CANO needs a larger staff capability. Considering CANO's yearly budget, it is clear that CANO does not have the capacity to currently hire another staff person. However, I would recommend that CANO fundraise for one year in order to hire a development and marketing director. By hiring a development director, CANO would be able to fundraise at a higher level due to time allowed for research, solicitation, and fund management. Additionally, an experienced development director would be a great resource as CANO moves towards raising funds for the studio project. An added benefit would be that this allows the program director to focus on planning, implementing and evaluating current CANO programs as well as provide additional staff support for day to day operational activities.

B. Recommended Model of Thought

While the value of strengthening nonprofits to improve their performance is obvious, the answer to the question of how to do this effectively is not so obvious. The above statements of best practice outline goals that organizations should strive for. However, in order to truly build capacity, both CANO's leaders and staff must embrace a new mentality which they deal with all aspects of the organization. If a mentality of concern

for effectiveness, objectiveness and thoroughness can be cultivated in all aspects of the organization, this is a huge step towards become a stable mature organization.

Recommendation #1: Placing effectiveness as a top priority for programs, governance and accounting & administrative systems.

Currently the director of CANO does not often consider how effective programs will be or have been. As with many founder driven organizations, programs may be developed out of a singular vision rather than the actual need of the community. It is important in the development of a nonprofit to accept input from both staff and community members as well as scan the local landscape for similar programs. Additionally, research should be done on a national level to learn of similar programs and their impact. These steps are not followed and many of CANO's programs seem somewhat out of touch with the community. For example, CANO's program arts+gardens+new orleans has not been a successful program because very few people understand the need for it. arts+gardens+new orleans is a "fall festival" that compiles all the events that organizations are doing throughout the city and markets them to the community and the nation at large. Many organizations, when approached for support, feel that while they are doing the hard work to produce or present high quality events, CANO is simply putting that under their marketing banner. Plus, why would CANO market their event when the organization already has a marketing budget for it. The problem with this program is a lack of a clear goal. When would arts+gardens be considered successful? Why is CANO uniquely positioned to lead this marketing

effort? These questions need to be answered before this program will be either effective or successful. I recommend that CANO take a more thoughtful, planned approach to all its programs.

Recommendation II: Take an objective stance when judging CANO's programs, governance, financial & administrative systems.

The ability to be objective about one's work is a challenging goal. However, in order to build capacity in the organizations programs and systems, an objective eye is needed. One way in which to achieve this objectivity is to consider each organization as passing through a moment in its lifecycle. The lifecycle of the non-profit can be broken into three stages; the nascent nonprofit, the sophomore non-profit and the mature nonprofit. Each moment of the lifecycle faces certain challenges; additionally each one has distinct characteristics. Some of the qualities of a nascent non-profit are a perceived need in the community that inspires a passionate, action-oriented individual to found an organization. Generally, at this point there is little structure within the organization. If there is, it is not well defined. Typically, the founder at this point plans and implements programs that are not well structured, simple and experimental. Sweat equity is the main value found within this organization. The transition to a sophomore organization usually means that the organization begins to understand and define the distinctive methods and approach that separate its programming from others. Current financial systems, not good to begin with, must now be substantially improved to meet demands of continual program expansion and rising compliance expectations. Generally there is

one major funder responsible for the continuing existence of the nonprofit. Board and governance structure begins to appear. Competent, flexible staff members are hired. Finally, the characteristics generally found within mature organizations could be qualified as programs that are well-organized, results focused and in touch with community needs. At this point the Board sets direction, operates from an outlined course of action and leaves management to the executive director. Funding generally comes from multiple sources and is diverse in its sources. By understanding these three distinct stages it is easier to objectively understand your organization and what steps need to be accomplished to transition to the next step.

Recommendation III: Cultivate a practice of thoroughness in all programs, governance, financial & administrative systems.

Thoroughness is a quality expected in a professional nonprofit, but rarely achieved with underfunded and understaffed organizations. CANO, for example, had not completed an annual budget for the first two years of its existence. This may be labeled inexperience, but also could be called a lack of thoroughness. It is important to note that capacity building is unlikely to have full impact unless it becomes an integral part of a foundation's strategic plan and overall programmatic activity. In order for this to happen, the director must have the clarity of vision to be meticulous in all aspects of planning, implementing and measuring programs.

Conclusion:

Why is it that capacity building has become such an important element to nonprofits? One reason is the increasing interest from foundations in evaluating funded projects and their measurable outcomes. The lack of nonprofit organizational capacity quickly highlights an organization as unable to effectively utilize funds in the best manner for the community. “Ultimately, foundation interest in capacity building comes from the desire for *leverage*—for increasing the impact of philanthropic resources invested in nonprofits.”ⁿ In a larger sense, foundations want to ensure that the money they are giving away has been put to good use. Inherently, how you measure community impact is much trickier and ambiguous method of measurement than how capable the funded nonprofit is. This means that demonstrating greater capacity will mean that an organization will have a higher likelihood of getting funded. One example of local mobilizations of building organizational capacity is the Greater New Orleans Foundation’s recent creation of an Organizational Effectiveness Division. This division recently completed a report on organizational effectiveness needs within the New Orleans community. Building “capacities... enable our nonprofits to make the best use of resources and achieve the most in their missions.”^o This report reflects the concern in our contemporary landscape for utilizing funding to the best ability.

Secondly, there are profound changes in the economy that both promote and demands increased strength of nonprofits. These changes include more demands for

ⁿ De Vita, Carol & Fleming, Cory. (2001) “Building Capacity in Nonprofit Organizations.” The Urban Institute.

^o Greater New Orleans Foundation. “Organizational Effectiveness Needs Scan.” Sept, 2011.

service in the face of government cutbacks, fewer resources and, in New Orleans, a great need for many basic services. Additionally, the local government's policies of supporting the creative and nonprofit community have led to an increased demand to produce not only an effect on the community, but also a positive effect on the local economy. The Louisiana Entertainment section of the 2010 Economic Development Strategic Plan stated: "Louisiana's focus should be on developing and fostering native businesses and entrepreneurs, specifically "content creators...Development of the state's intellectual infrastructure could include mentoring programs, incubators, master workshops, on the job training and traditional education curriculum."^p This intersection between nonprofit organizations and economic impact seems to be aligning more and more closely in our current age. Demonstration of programming, especially in the arts, that fosters and supports economic development will lead to greater government support.

Finally, the new coalition of foundations such as Art Places represent a trend in foundations to not only leverage their money, but act as an engine for local economic development. This intersection between the arts and economy creates a powerful force for funding, but one only a mature, well developed organization can handle. This report hopes to illuminate some of the challenges faced by not only the Creative Alliance of New Orleans but by many adolescent organizations within the region.

^p "Louisiana Economic Development: Five Year Strategic Plan" State of Louisiana. 2010. http://www.louisianaeconomicdevelopment.com/downloads/LED_Strategic_Plan_2012-2016.pdf. Accessed October 24, 2011.

Afterword

As I'm finishing this report, CANO adopted our strategic plan on October 27, 2011, as well as a new mission:

The Creative Alliance of New Orleans works to enhance the career opportunities of creative artists and producers in New Orleans, and to stimulate greater understanding of the key role our creative economy plays in the city

This mission sets the organization firmly within the trends discussed in the conclusion. Additionally, this mission is specific enough that CANO may begin to focus with a greater clarity of vision on achieving these goals. If the strategies recommended within this report are accomplished I believe CANO could become a powerful organization that positively influences and impacts our New Orleans community

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VITA

A native of North Carolina, Victoria C. Bush received her B.A. in Art History and Spanish Literature in 2007, graduating *Summa Cum Laude* from the University of North Carolina. She worked as a letterpress designer from 2007-2010 as well as working as an artist in ceramics and sculpture. Ms. Bush received her M.A. in 2011 from the University of New Orleans. She currently is the Program Director at the Creative Alliance of New Orleans, a writer for a local arts criticism magazine, Pelican Bomb and an editor for Constance LLC that has developed and distributed *Catalogue*, a guide to local arts exhibit in New Orleans. Ms. Bush's heart currently resides in New Orleans, Louisiana.

**BY-LAWS OF
CREATIVE ALLIANCE OF NEW ORLEANS, INC.**

**ARTICLE I
OFFICES**

The principal office of the Corporation in the State of Louisiana shall be located at 2326 Esplanade Ave., New Orleans, Parish of Orleans, State of Louisiana. The Corporation may have such other offices, either within or without the State Louisiana, as the Board may designate or as the business of the Corporation may require from time to time.

**ARTICLE II
BOARD OF DIRECTORS**

SECTION 1. General Powers.

The business and affairs of the Corporation shall be managed by its Board of Directors ("Board").

SECTION 2. Number. Tenure and Qualifications.

The number of directors of the Corporation shall be fixed by the Board of Directors, but in no event shall be less than three (3) members nor more than twenty-five (25) members. Each director shall hold office until the next election and/or until his successor shall have been elected and qualified.

SECTION 3. Removal.

Any director may be removed by the Board whenever, in its judgment, the best interests of the Corporation will be served thereby, but such removal shall be without prejudice to the contract rights, if any, of the person so removed. Election or appointment of a director shall not of itself create contract rights, and such appointment shall be terminable at will. Particularly, if any director is absent from more than three (3) consecutive regular meeting pursuant to Section 4 of Article II, said director can be removed.

SECTION 4. Regular Meetings.

A regular meeting of the Board shall be held without other notice than this By-Law at any location at any time with any notice as provided herein.

SECTION 5. Special Meetings.

Special meetings of the Board may be called by or at the request of the (1) President; or (2) any two other directors. The person(s) authorized to call special meetings of the Board may fix the place for holding any special meeting.

SECTION 6. Notice.

Notice of any special meeting shall be given at least one (1) day previous thereto by notice delivered personally or mailed or given via phone call or given via email to each director at his address. Any directors may waive notice of any meeting. The attendance of a director at a meeting shall constitute a waiver of notice of such meeting, except where a director attends a meeting for the express purpose of objecting to the transaction of any business because the meeting is not lawfully called or convened.

SECTION 7. Quorum.

A majority of the number of directors fixed by Section 2 of this Article II shall constitute a quorum for the transaction of business at any meeting of the Board, but if less than such majority is present at a meeting, a majority of the directors who are present may adjourn the meeting without further notice.

SECTION 8. Manner of Acting.

The act of the majority of the directors present at a meeting at which a quorum is present shall be the act of the Board.

SECTION 9. Action Without a Meeting.

Any action that may be taken by the Board at a meeting may be taken without a meeting if a consent in writing, setting forth the action to be taken, shall be signed before such action by a majority of the directors, so long as all the directors were given notice pursuant to Section 6 of Article II hereof.

SECTION 10. Vacancies.

Any vacancy occurring in the Board may be filled by another director via affirmative vote of a majority of the remaining directors, though less than a quorum of the Board. Unless otherwise provided by law, the director elected to fill a vacancy shall be elected for the unexpired term of his predecessor.

SECTION 11. Presumption of Assent.

A director of the Corporation who is present at a meeting of the Board at which action on any corporate matter is taken shall be presumed to have assented to the action taken unless his dissent shall be entered in the minutes of the meeting or unless he shall file his written dissent to such action with the person acting as the Secretary of the meeting before the adjournment thereof, or shall forward such dissent via electronic mail or phone call to the Secretary of the Corporation immediately after the adjournment of the meeting. Such right to dissent shall not apply to a director who voted in favor of such action.

**ARTICLE III
OFFICERS**

SECTION 1. Number.

The officers of the Corporation shall be a President, one or more Vice Presidents, a Secretary and a Treasurer, and any and all such other officers as may be deemed by the Board as officers herein, each of whom shall be elected by the Board. Any two or more offices may be held by the same person, except for the offices of President and Secretary which may not be held by the same person. Officers shall be directors.

SECTION 2. Election and Term of Office.

The officers of the Corporation to be elected by the Board shall be elected annually by the Board at the first meeting of the Board. If the election of officers shall not be held at such meeting, such election shall be held as soon thereafter as conveniently may be. Each officer shall hold office for a period of two (2) years and until his successor shall have been duly elected and shall have qualified, or until his death, or until he shall resign or shall have been removed in the manner hereinafter provided.

SECTION 3. Removal.

Any officer or agent may be removed by the Board whenever in its judgment the best interests of the Corporation will be served thereby, but such removal shall be without prejudice to the contract rights, if any, of the person so removed. Election or appointment of an officer or agent shall not of itself create contract rights, and such appointment shall be terminable at will. An officer may be removed and still be a director herein.

SECTION 4. President.

Subject to the control of the Board, the President shall in general, when present, preside at all meetings of the Board of Directors, unless another duly qualified officer and/or director shall be present and willing to preside. He may sign, with the Secretary or any other proper officer of the Corporation authorized by the Board, any deeds, mortgages, bonds, contracts, or other instrument which the Board has authorized to be executed, except in cases where the signing and execution thereof shall be expressly delegated by the Board or by these By-Laws to some other officer or agent of the Corporation, or shall be required by law to be otherwise signed or executed; and in general shall perform all duties incident to the office of President and such other duties as m prescribed by the Board from time to time.

SECTION 5. Vice President.

In the absence of the President or in event his death, inability or refusal to act, the Vice President shall perform the duties of the President. The Vice President shall perform such other duties as from time to time may be assigned to him by the President or by the Board. If there is more than one Vice President, each Vice President shall succeed to the duties of the President in order of rank as determined by the Board of Directors. If no such rank has been determined, then each Vice President shall succeed to the duties of the President in order of date of election, the earliest date having the first rank.

SECTION 6. Secretary.

The Secretary and/or any other officer and/or director and/or person duly authorized by Secretary and agreed on by the Board whether or not in writing shall: (a) keep the minutes of the Board; (b) see that all notices are duly given; (c) be custodian of the corporate records; and (d) in general perform all duties incident to the office of the Secretary and such other duties as from time to time may be assigned to him by the President or by the Board.

SECTION 7. Treasurer.

The Treasurer and/or any other officer and/or director and/or person duly authorized by Secretary and agreed on by the Board whether or not in writing shall: (a) have charge and custody of and be responsible for all funds and securities of the Corporation; (b) receive and give receipts for moneys due and payable to the Corporation from any source whatsoever, and deposit all such moneys in the name of the Corporation in such banks, trust companies or other depositories as shall be selected in accordance with the provisions of Article V of these By-Laws; and (c) in general perform all of the duties incident to the office of Treasurer and such other duties as from time to time may be assigned to him by the President or by the Board. If required by the Board, the Treasurer shall give a bond for the faithful discharge of his duties in such sum and with such sureties as the Board shall determine.

ARTICLE IV INDEMNITY

The Corporation shall indemnify its directors, officers and employees as follows:

- (a) Every director, officer, or employee of the Corporation shall be indemnified by the Corporation against all expenses and liabilities, including counsel fees, reasonably incurred by or imposed upon him in connection with a proceeding to which he may be made a party, or in which he may become involved by reason of his being or having been a director, officer, employee or agent of the Corporation or is or was serving at the request of the Corporation as a director, officer, employee or agent of the corporation, partnership, joint venture, trust or enterprise, or any settlement thereof, whether or not he is a director, officer, employee or agent at the time such

expenses are incurred, except in such cases wherein the director, officer, or employee is adjudged guilty of willful misfeasance or malfeasance in the performance of his duties; provided that in the event of a settlement the indemnification herein shall apply only when the Board approves such settlement and reimbursement as being for the best interests of the Corporation.

- (b) The Corporation shall provide to any person who is or was a director, officer, employee, or agent of the Corporation or is or was serving at the request of the Corporation as a director, officer, employee or agent of the corporation, partnership, joint venture, trust or enterprise, the indemnity against expenses of suit, litigation or other proceedings, which is specifically permissible under applicable law.
- (c) The Board may, in its discretion, direct the purchase of liability insurance by way of implementing the provisions of this Article.

ARTICLE V CONTRACTS, LOANS, CHECKS AND DEPOSITS

SECTION 1. Contracts.

The Board may authorize any officer or officers, agent or agents, to enter into any contract or execute and deliver any instrument in the name of and on behalf of the Corporation, and such authority may be general or confined to specific instances.

SECTION 2. Loans.

No loans shall be contracted on behalf of the Corporation and no evidences of indebtedness shall be issued in its name unless authorized by a resolution of the Board of Directors. Such authority may be general or confined to specific instances.

SECTION 3. Checks. Drafts. Etc.

All checks, drafts or other orders for the payment of money, notes or other evidences of indebtedness issued in the name of the Corporation, shall be signed by such officer or officers, agent or agents of the Corporation and in such manner as shall from time to time be determined by resolution of the Board of Directors.

SECTION 4. Deposits.

All funds of the Corporation not otherwise employed shall be deposited from time to time to the credit of the Corporation in such banks, trust companies or other depositories as the Board may select.

**ARTICLE VI
FISCAL YEAR**

The fiscal year shall begin on January 1st and end on December 31st of each year.

**ARTICLE VII
WAIVER OF NOTICE**

Unless otherwise provided by law, whenever any notice is required to be given to any director of the Corporation under the provisions of these By-Laws or under the provisions of the Articles of Incorporation or under the provisions of the applicable Business Corporation Act, a waiver thereof in writing, signed by the person or persons entitled to such notice, whether before or after the time stated therein, shall be deemed equivalent to the giving of such notice.

**ARTICLE VIII
AMENDMENTS**

These By-Laws may be, in writing, altered, amended or repealed and new By-Laws may be adopted by the Board at any regular or special meeting of the Board.

The above By-Laws are certified to have been adopted by the Board of the Corporation on the 24th day of November 2009.



AGREEMENT TO SPONSOR A PROJECT

This letter constitutes an agreement between **National Performance Network** and **Creative Alliance of New Orleans** (hereinafter called CANO). Under the terms of this agreement, stated below, National Performance Network agrees to accept fiscal and administrative responsibility for Creative Alliance of New Orleans which will be carried out by Jeanne Nathan (herein after called Project Director). The time period of this agreement will begin July 1, 2000 and will be in effect through June 30, 2010. In the spring of 2010, CANO and NPN will reconvene to review the terms of this agreement, and adjust future years of collaboration.

Under the terms of this agreement, National Performance Network agrees to receive and administer money raised for this project, in order to qualify the project for compliance with federal, state city or private regulations and restrictions. In return for this service of administering this money, National Performance Network will receive a fee of 5% of all money which is received by National Performance Network for this project. Payment to National Performance Network is due when the money is received. An additional 10% will be withheld until completion of all final reports as legally required. If National Performance Network staff executes final report(s) the 10% withheld will be considered an administrative fee and not paid to CANO.

Funds received for this project will be disbursed to CANO through NPN's regular accounting procedures by requested check, with the exception of the 5% fee and 10% final report completion holdback.

It is understood that activities of this project will comply with all appropriate guidelines, regulations, accounting procedures or other matters which deal with financial, legal and administrative aspects of the project. Additionally it is understood that the goals of this project are consistent with the goals and objectives of National Performance Network, and the acceptance of this project was based on appropriate decision making systems within National Performance Network.

The Project Director agrees to carry out the project according to the project description and assumes responsibility for complying with all legal and other requirements. The Project Director also agrees that this project will be carried out consistent with the project description, unless amended in writing by all parties including any granting agencies. Financial or programmatic success of this project is NOT the responsibility of National Performance Network.

The Project Director will comply with all National Performance Network internal systems and procedures including:

FUNDRAISING: All fundraising for this project will be done in the name of the project and NOT in the name of National Performance Network. National Performance Network may only be identified as the project's "umbrella" or "sponsoring" agency or fiscal agent. It is further agreed that all fundraising sources will be submitted for review by National Performance Network development office to ensure that there is no conflict between fundraising for this project and National Performance Network fund raising activities. If fundraising is a part of this project it is required that the Project Directors and any of the project's fundraising personnel schedule and hold a meeting with National Performance Network. All contributions for this project received by National Performance Network are tax deductible within the legal limits under National Performance Network's 501(c)(3) status. Checks should be made payable to: **National Performance Network**.

PUBLIC RELATIONS: All publicity material or printed matter using the words National Performance Network must be approved by National Performance Network before printing.

FACILITIES: National Performance Network will provide the following facilities for this project:
NONE

CONTRACTING AND PURCHASING: All contracting for this project must be executed in the name of the project and not in the name of National Performance Network. National Performance Network will not be mentioned or named in any contract, purchase order, invoice or other agreement which financially commits this project.

PROJECT IMPLEMENTATION: All aspects of project implementation are the separate responsibility of the Project Director and CANO. National Performance Network staff will provide advice and technical assistance where possible, but are not responsible for any direct tasks unless so stated below.

RECORD KEEPING: All records will be maintained according to systems and procedures established by National Performance Network. All original records remain the property of National Performance Network and will be stored intact for not less than five years following the conclusion of this project. Project Director agrees to maintain all personal records on the project for five years and to be personally available or to make the records available to authorized National Performance Network personnel upon request. A copy of all material relating to the project must be provided to National Performance Network for its records. Twenty five (25) copies (or a proportional amount) of any printed material mentioning the National Performance Network name will be provided to National Performance Network for its archives.

CREDIT: In all printed materials, published, broadcast or otherwise distributed publicly or privately, credit will be given to National Performance Network for its sponsorship of this project using the words National Performance Network spelled out in full and our logo.

COMMERCIAL SUCCESS: If this project results in a product such as a script, score, video tape or other tangible, marketable product which will return ongoing revenue to the project such as royalties, rental fees, etc. and such revenues exceed the cost of producing the project, including the fair compensation of all personnel involved in the project, a 2% share of such surplus revenues will be returned to National Performance Network to be used in the furtherance of its established purpose as an institution, and may be designated to support specific program areas of National Performance Network.

CANO agrees to hold harmless National Performance Network, Inc. in any future disputes resulting from this project.

Jeanne Nathan, Project Manager
Creative Alliance of New Orleans

Wesley V. Montgomery, COO
National Performance Network

Date: _____

Date: _____

5) USE OF PREMISES. The Leased Premises shall be used for the operation of _____, a _____, and Community Service Center and related uses thereof, (hereinafter, collectively, "Permitted Use"), and for no other purposes without the prior written consent of Lessor, which consent shall be in Lessor's sole and absolute discretion. Lessee covenants and agrees as an essential element of the consideration of this Lease that no part of the Leased Premises will be used at any time for any of the following purposes:

A. A church, edifice, or place for a congregation, society, or other assemblage of persons to meet for divine worship or other religious observances or activities promoted or defined as Roman Catholic but not possessing the express ecclesiastical and civil approvals of the Roman Catholic Church and of Canon Law of the Roman Catholic Church, or that promote or express anti-Catholic beliefs or any discrimination, prejudice, or hostility directed at or against the Roman Catholic Church, its principles, teachings, clergy, or members; or

B. An abortion clinic or medical-services-type facility which include the provision of abortion services or counseling which promotes and/or encourages individuals to obtain abortions; or

C. A counseling service which includes as part of its options and/or recommendations to clients the consideration of abortion as an alternative to carrying a pregnancy through birth; or

D. An organization that advocates, in any manner, abortion or right of free choice of an individual to elec: abortion; (hereinafter, collectively, "Prohibited Use").

Should any part of the Leased Premises be used for any Prohibited Use at any time during this Lease, Lessee shall be *ipso facto* in default, and Lessor shall have the right, at Lessor's option, without putting Lessee in default, and without notice of default, to cancel this Lease effective immediately, or effective as of any date Lessor may select.

6) CONSIDERATION. For the first (5) five years of this Lease, Lessee shall, pay to Lessor without deduction, set off, prior notice, or demand, rent, in addition to the other obligations provided herein, in the amount of ONE THOUSAND AND NO/100 (\$1,000.00) Dollars per month (hereinafter the "Base Rent").

Beginning _____, the Base Rent shall increase to FIVE THOUSAND AND NO/100 (\$5,000.00) Dollars per month. Every five years thereafter the Base Rent shall increase at a rate of fifteen (15%) percent.

This Lease is made in further consideration of the obligations assumed by

LEASE AGREEMENT

1) PARTIES. THE CONGREGATION OF SAINTS PETER AND PAUL ROMAN CATHOLIC CHURCH, a Louisiana non-profit corporation, herein represented by Most Rev. Shelton J. Fabre, V.G, its Vice-President, duly authorized, hereinafter referred to as Lessor, hereby leases to NATIONAL PERFORMANCE NETWORK, a Louisiana _____, its _____, herein represented by _____, its _____, duly authorized by virtue of a resolution of its board of directors, a copy of which is attached hereto and made a part hereof, hereinafter referred to as "Lessee," the following described premises:

The properties bearing the municipal addresses 2301, 2319 and 2329 Burgundy St., New Orleans, Louisiana 70117, which property consists of the former Sts. Peter and Paul Church, School and Rectory Buildings (hereinafter "Premises" or "Leased Premises"). Said property is more particularly shown on that plat of survey by Guy, Seghers & Associates dated July 23, 1965, a copy of which is attached hereto as Exhibit "A."

2) TERM. The term of this Lease is thirty (30) years, commencing on the _____, 2011 (the "Commencement Date"), and ending on _____, 2031, which is herein defined as the "Lease Term."

3) OPTION TO CANCEL. On or before the expiration of one hundred eighty (180) days from the Commencement Date of this Lease, Lessee shall have the option to cancel this Lease, with or without cause. In order to exercise this cancellation option, Lessee shall provide written notice to Lessor on or before the expiration of one hundred eighty (180) days from the Commencement Date of its desire to exercise such option, in accordance with the Notice provision hereinbelow.

4) OPTION TO PURCHASE. At any time during the first five (5) years of the Lease Term Lessee shall have the preemptive right, at its option, to purchase the Leased Premises for the sum of ONE MILLION FOUR HUNDRED AND NO/100 (\$1,400,000.00) DOLLARS.

If Lessee desires to exercise its preemptive right to purchase the Leased Premises it shall so notify Lessor in writing during the first (5) years of this Lease and in accordance with the provisions of this Lease for the manner of giving notice, and, upon such notice, the parties shall negotiate in good faith a Purchase Agreement on terms and conditions reasonably acceptable to Lessor and Lessee. Lessor and Lessee agree that any such agreement shall contain a waiver of warranty as to title and/or defects. Lessor reserves the right to demand that the Act of Sale contain any such deed restrictions it deems appropriate, in its sole and absolute discretion.

the Lessee herein and for the civic and charitable works conducted by Lessee on the Leased Premises.

Lease payments shall be due on the first day of every month. All payment of rent shall be made to Lessor c/o The Roman Catholic Church of the Archdiocese of New Orleans at 7887 Walmsley Ave., New Orleans, Louisiana 70125 Attn: Chief Financial Officer, or at any location which Lessor may from time to time designate by written notice to Lessee.

7) **SECURITY DEPOSIT:** At the signing of this Lease, Lessee shall deposit with Lessor a security deposit of FIFTEEN THOUSAND AND NO (\$15,000.00) Dollars (the "Deposit"), which is pledged to secure the full and faithful performance of all obligations of Lessee.

The Deposit shall be non-interest bearing and shall not be considered rent nor a measure of Lessor's damage in case of default or breach of any covenant or obligation by Lessee. Said deposit shall not be released until the termination of this Lease and after a determination has been made by Lessor that Lessee has complied with all of Lessee's obligations. If Lessee fails to pay rent or other charges due hereunder, or otherwise defaults with respect to any provisions of this Lease, Lessor may use, apply, or retain all or any portion of said deposit for the payment of any rent or other charge in default or for the payment of any sum

8) **NET/NET LEASE:** This is to be a "net, net, net" Lease, and Lessor shall not be required to perform any service, make any payment, or do any act or thing with respect to the Leased Premises, or improvements thereon, if any, in accordance with the terms and provisions of this Lease.

9) **CONDITION, REPAIR, MAINTENANCE, AND UPKEEP:** Lessee acknowledges that it has made an inspection of the Leased Premises, finds the same suitable for its intended purpose, and accepts the Leased Premises in its present "AS-IS" condition. Lessor does not warrant that the Leased Premises are free of defects or any other hazards, and Lessor further does not warrant that the Leased Premises are in compliance with federal, state or local codes for health, safety, or accessibility, including but not limited to, the requirements as set forth by the Life Safety Code, any health code, the Department of Environmental Protection, the Fire Marshal, and all other such regulatory agencies. Lessee shall comply at its own expense with any and all government laws, ordinances, and regulations. Further, Lessee shall be responsible for any required removal, encapsulation or enclosure of asbestos in or about the Leased Premises, if any.

Lessee assumes all responsibility for the Leased Premises. Lessor shall not be responsible for any maintenance or repair of any nature, including but not limited to plumbing, electrical, HVAC, roof, doors, windows, light fixtures, structure, foundation, and interior finishes, whether major or minor, of the Leased Premises. Lessor will not be responsible

for damages caused by any vices or defects of the Leased Premises. Lessee shall undertake responsibility at its sole cost and expense to maintain the Leased Premises in safe and orderly condition. Lessee shall, at Lessee's expense, and within a reasonable period of time, make any and all repairs and replacements of whatsoever nature or character, including without limitation, structural repairs and replacements, that may become necessary to the Leased Premises during the term of this Lease.

Lessee shall be responsible, at its sole expense, for keeping the grass cut and keeping the grounds and plants and shrubs surrounding the Leased Premises in a neat and orderly condition throughout the full term of this Lease. Additionally, Lessee shall be responsible for maintaining, at its sole cost and expense, a termite contract upon the Leased Premises.

Lessee covenants and agrees that it will not injure the Leased Premises but will take the same care thereof which a prudent person would take of his own property; and, upon termination and/or expiration of this Lease, Lessee will surrender and deliver the Leased Premises to Lessor in the same condition which it existed at the commencement of this Lease, subject to such alterations and improvements as are mutually agreed to and herein set forth, ordinary wear and tear excepted.

10) **UTILITIES.** In addition to all other sums due hereunder, Lessee shall pay for all of its requirements for utilities to the Leased Premises including, but not limited to, gas, telephone, electricity, internet, cable television, sewer, water, and the like. During the first six (6) months of the term of this Lease, Lessee shall pay to Lessor the cost of all utilities within five (5) days of receipt of a copy of any such utility bill. Thereafter, all such utilities shall be in the name of Lessee and Lessee shall make payment directly to the utility company providing the service and in no event shall Lessor be liable to any suppliers of any such utilities for services contracted for and/or used by the Lessee in connection with the Leased Premises.

11) **IMPROVEMENTS.** Lessee is authorized to make whatever improvements and alterations to the Leased Premises which it deems necessary and appropriate for any Permitted Use, subject to the following covenants:

Lessee shall be responsible for any and all necessary resubdivision and/or re-zoning of the property including, but not limited to, any costs or legal fees associated therewith, and for obtaining any and all necessary building and/or demolition permits, or any other governmental approvals necessary for any improvements and/or alterations, and the costs and legal fees associated therewith. Before the commencement of any demolition and/or construction any and all plans and specifications for any proposed improvement and/or alteration in or about the Leased Premises shall be approved in writing by the Archdiocese of New Orleans Building Office as agent of Lessor and shall be in accordance with the Archdiocese of New Orleans construction policies and/or practices. Before executing any contract with any contractor or subcontractor for or related to any

any extension of time granted to any contractor. Lessor shall be named as a co-obligee under any bond hereunder. The executed bond, together with the bonding agent's power of attorney along with any contract, shall be furnished to Lessor, in the number of copies it shall at any time require for filing and recordation purposes.

15) **LIENS, JUDGMENTS AND ENCUMBRANCES; DEEENSE, HOLD HARMLESS, AND INDEMNITY.** No consent of Lessor for Lessee to make improvements or repairs to the Leased Premises shall be deemed to permit Lessor's interest to become subject to labor or material liens. Lessee agrees to defend, indemnify, and hold harmless Lessor from and against the payment of all losses, damages, legal costs, and charges, inclusive of attorney's fees, incurred by Lessor or expended by Lessor in or about the prosecution or defense of any suit or other proceeding in the discharging of the Leased Premises, or any part thereof, from any lien, judgment, or encumbrance created, or permitted to be created, by Lessee upon or against the same or against Lessee's leasehold estate, and also any costs and charges, inclusive of attorney's fees, incurred on account of proceedings by Lessor in obtaining possession of the Leased Premises after termination of the Lease by forfeiture or otherwise.

16) **LEASEHOLD MORTGAGE.** Lessee shall not mortgage or otherwise hypothecate its leasehold estate and/or its interest: or rights hereunder, or any part thereof, without the written consent of Lessor, which consent shall be in Lessor's sole discretion. In the event Lessor approves any leasehold mortgage such mortgage shall at all times be inferior and subject to the prior right, title and interest of Lessor in and to the Leased Premises and to Lessor's rights as set forth in this Lease. In no event shall any leasehold mortgage affect the Lessor's fee interest in the Leased Premises and in no event shall Lessor's fee interest in the Leased Premises be subordinate to any leasehold mortgage.

17) **LIABILITY; INDEMNITY. Lessor is not responsible for damages caused by any defects in the Leased Premises or the consequences thereof. Lessor shall not be liable for any damages to person or property sustained by Lessee or any other persons, and any such liability is assumed by Lessee.** Lessee agrees to defend, indemnify, and hold harmless Lessor and The Roman Catholic Church of the Archdiocese of New Orleans and their members, directors, officers, employees, agents, successors, assigns and their related entities from any and all claims, causes of action and/or lawsuits, judgments, damages, (including consequential damages), penalties, fines, liabilities, losses, costs, and expenses of any kind or nature, which arise out of or are in anyway related to the Leased Premises, including but not limited to, any such claims, causes of action and/or lawsuits alleging bodily injury, personal injury, sexual misconduct, pain, mental anguish and/or death, and/or property loss or damage, arising from the negligence, intentional acts, fault or willful misconduct of Lessee, its employees, agents, invitees, visitors, or contracting parties, premises liability and/or defects in the Leased Premises, or Lessee's performance of and/or failure to perform its obligations under this Lease, and to pay reasonable attorneys' fees related thereto.

improvement and/or alteration contemplated herein, Lessee shall obtain written approval of such contract from the Archdiocese of New Orleans Building Office, which approval shall not be unreasonably withheld or delayed. Lessor reserves the right to require that any contractor approved hereunder carry and maintain reasonable insurance and provide payment and performance bonds, as the circumstances may require. Lessee shall not perform any work in or about the Leased Premises on any occasion unless the work is performed by a contractor licensed to do business in Louisiana. Notwithstanding the foregoing, Lessee shall not demolish or otherwise remove any immovable structure from the Leased Premises without specific written consent of Lessor which shall be in Lessor's sole and exclusive discretion.

If Lessor grants consent for any improvement and/or alteration hereunder, Lessee warrants that all improvements and/or alterations shall be performed in a good and workmanlike manner and in accordance with all applicable regulations and laws of the City of New Orleans, the State of Louisiana, and any other applicable governing or licensing agency.

12) **OWNERSHIP OF IMPROVEMENTS.** Any improvements, alterations, additions, and fixtures installed by Lessee in or about the Leased Premises shall, upon expiration or termination of this Lease for any reason, become the property of Lessor, and Lessor shall owe no compensation or payment therefore to Lessee.

13) **LESSOR TO JOIN IN APPLICATIONS FOR PERMITS, LICENSES, ETC.** Lessor agrees that within ninety (90) days after receipt of written request from Lessee it will join in any and all applications for permits, licenses, or other governmental approvals required by any governmental or other body claiming jurisdiction in connection with any work, repair, improvement, and/or alteration which Lessee may perform hereunder, provided Lessee has first obtained approval of all plans, specifications, and contracts as provided in Section 11 herein. At no time shall any work be performed in or about the Leased Premises until all necessary permits, licenses, or other governmental approvals are obtained.

14) **SURETY BOND.** In addition to approval of any contract as set forth in Section 11 above, before the commencement of any demolition or any construction or improvement of any nature upon the Leased Premises, Lessee, or any contractor approved pursuant to the provisions set forth in Section 11 herein, shall provide to Lessor a Performance and Payment Bond from a company licensed to write bonds in the State of Louisiana, and through an agent and in a form acceptable to Lessor, in an amount equal to 100% of the cost of the construction and/or demolition, as security for the full and faithful performance of the construction and/or demolition and payment of all subcontractors and persons performing labor, furnishing services, and furnishing materials in connection with the construction and/or demolition. The bond shall provide that the surety waives notice of any change in the work that does not exceed 20% of the contract amount and of

(B) Property Insurance. Lessee covenants and agrees that Lessee will, throughout the term of this Lease, at Lessee's cost and expense, keep all buildings and improvements on the Leased Premises insured in good and solvent insurance companies legally authorized to transact business in the State of Louisiana against damages or destruction by flood, fire, lightning, windstorm, hail, explosion, and vandalism, in an amount equal to 100% of the insurable value of said buildings and improvements, with the addition of a replacement cost endorsement. In the event that the above insurance coverage is subject to a deductible, Lessee agrees to bear the full cost of such deductible. The foregoing insurance shall name The Congregation of Saints Peter and Paul Roman Catholic Church, and the Roman Catholic Church of the Archdiocese of New Orleans as additional insureds. All such policies shall be primary to any insurance of Lessor and/or self insurance program which Lessor may participate. Further, the insurance must not require waivers of subrogation of any kind by Lessor or by The Roman Catholic Church of the Archdiocese of New Orleans. Copies of all policies and/or certificates, including any renewal thereof, representing such insurance shall be deposited with Lessor. Lessee covenants and agrees that it will not do or omit to do anything which would vitiate the insurance hereinabove in this Section provided for.

The proceeds of any such insurance, to the extent required, shall be applied promptly to restore, repair, or replace such building and improvements or the damaged portions thereof as nearly as may be practicable to its original condition, including temporary repairs and protection of such building and improvements pending the completion of permanent repairs, restoration, or replacement.

Notwithstanding anything to the contrary hereinabove, Lessee shall not be required to maintain the hereinabove required insurance, nor provide evidence of such insurance, during the first ninety (90) days of this Lease.

19) DAMAGE BY FIRE OR OTHER CASUALTY. In the event the Leased Premises are damaged or destroyed by fire or other casualty, Lessee shall not have the right to terminate this Lease, but this Lease shall remain in full force and effect notwithstanding such damage or destruction. Lessee shall proceed with reasonable dispatch to repair or rebuild the Leased Premises as nearly as reasonably possible to its condition prior to such damage or destruction. Notwithstanding the foregoing, Lessor shall have the right to cancel this Lease in the event that the Leased Premises are destroyed, or damaged to an extent so as to render them wholly unfit for the purposes for which they are leased, by fire or other casualty. In such an event all insurance benefits shall be the property of Lessor; if Lessee failed to provide insurance in the full amount specified in Section 18 of this Lease, Lessee shall pay to Lessor the full amount of the deficiency.

20) SERVICE CHARGES AND ASSESSMENTS. To the best of Lessor's knowledge, the Leased Premises presently are exempt from Louisiana ad valorem property taxes under Article 7, Section 21(B) of the Louisiana Constitution of 1974, as amended. Should,

This assumption of responsibility and liability by Lessee includes without limitation all liability assumable by a tenant under La. Civil Code Art. 2699 and La. Rev. Stat. Ann. Section 9:3221.

ACKNOWLEDGED

Lessee

LIABILITY AND PROPERTY INSURANCE

(A) Liability Insurance. Lessee shall at all times during the full term of this Lease and during the full term of any hold-overs, extensions, or other rental agreements carry and maintain at its own cost and expense a policy or policies of comprehensive general liability insurance against all claims for personal injury or injuries, including death and property damage occurring in, on, or about the Leased Premises, such insurance to afford protection to the limits of not less than \$1,000,000.00 Dollars combined single limit, per occurrence, and \$2,000,000.00 Dollars aggregate, in respect to injury to persons (including death), and in respect to property damage or destruction, including loss of use thereof. Lessee shall also maintain in full force a policy of insurance with regard to sexual and physical abuse of minors with limits of not less than \$1,000,000.00 per occurrence and \$2,000,000.00 aggregate. Five years from the date of the signing of this Lease, and every five years thereafter, Lessor reserves the right to demand Lessee increase the aforementioned policy limits upon obtaining a written opinion from an insurance carrier or risk manager of its choice as to the sufficiency of said policy limits in relation to Lessee's use of the Leased Premises. Lessee shall have thirty (30) days after receipt of such written demand to increase said policy limits or shall be in default under the provisions of this Lease. Said policy or policies of insurance shall name The Congregation of Saints Peter and Paul Roman Catholic Church, and The Roman Catholic Church of Archdiocese of New Orleans as additional insureds, not merely as a certificate holder. All such insurance shall be procured from an insurance company or companies satisfactory to Lessor and authorized to do business in the State of Louisiana. All such policies shall provide that the same may not be cancelled or altered except upon thirty (30) days prior written notice to Lessor. All such policies shall be primary to any insurance of Lessor and/or self insurance program which Lessor may participate. Further, the insurance must not require waivers of subrogation of any kind by Lessor. Lessor makes no representation that the limits of liability specified to be carried by Lessee under the terms of this Lease are adequate to protect Lessee against Lessee's undertaking under this Section, and in the event Lessee believes that any such insurance coverage called for under this Lease is insufficient, Lessee shall provide, at its own expense, such additional insurance as Lessee deems adequate.

Should Lessor terminate this Lease as provided in this Article, Lessor may re-enter said Leased Premises and remove all persons, or personal property, without legal process, and all claims for damages by reason of such re-entry are expressly waived.

Lessor's failure to strictly and promptly enforce these conditions shall not operate as a waiver of Lessor's right. Lessor hereby expressly reserves the right to always enforce the terms of this Lease or to cancel this Lease regardless of any indulgences or extensions previously granted.

In the event Lessee defaults in the performance of any of the terms, covenants, agreements or conditions contained in this Lease and Lessor places the enforcement of this Lease for recovery of the possession of the Leased Premises in the hands of an attorney, and/or files suit upon the same, Lessee agrees to pay reasonable attorney's fees incurred by Lessor.

23) SUBLEASE, ASSIGNMENT. Lessee may not rent or sub-let the Leased Premises or assign this Lease to any other party without the written consent of the Lessor and then only in accordance with terms approved in writing by Lessor.

24) ESTOPPEL CERTIFICATE. Lessee shall at any time upon ten (10) days written notice from Lessor execute, acknowledge, and deliver to Lessor a statement in writing: (i) certifying that this Lease is unmodified and in full force and effect (or, if modified, stating the nature of such modification, and certifying that this Lease, as so modified, is in full force and effect) and the date to which the rent and other charges are paid in advance, if any, and (ii) acknowledging that there are not, to Lessee's knowledge, any uncured defaults if any are claimed. Any such statement may be conclusively relied upon by any prospective purchaser or holder of an encumbrance of the Premises.

At Lessor's option, Lessee's failure to deliver such statement within such time shall be a material breach of this Lease or shall be conclusive upon Lessee: (i) that this Lease is in full force and effect, without modification except as may be represented by Lessor, (ii) that there are no uncured defaults in Lessor's performance, and (iii) that not more than one month's rent has been paid in advance.

25) SURRENDER OF PREMISES. At the expiration of this Lease, or its termination for other causes, Lessee is obligated to immediately surrender possession. Should Lessor allow or permit Lessee to remain in or upon the Leased Premises after the expiration or termination of this Lease, said action shall not be construed as a reconduction of this Lease.

26) OTHER PROVISIONS. The parties to this Lease understand and agree that the provisions herein shall, between them, have the effect of law, but in reference to matters

during the term of this Lease or any renewal thereof, the State of Louisiana, Parish of Orleans, or any other Louisiana state or municipal agency or entity, assess a tax, fee, ad valorem tax, or assessment on the Leased Premises, Lessee shall be obligated, at its own expense, to pay said tax, fee or assessment, and Lessor shall have no responsibility in connection therewith. Lessor shall send all such bills which it receives to Lessee, and Lessee shall be obligated to timely pay the same, or Lessee shall be in default of this Lease. Lessee agrees to defend, indemnify, and hold Lessor harmless from and against the payment of all charges, assessments, costs, fees, damages, legal costs and charges, inclusive of attorney's fees, incurred by Lessor or expended by Lessor in or about the prosecution or defense of any suit or other proceeding in the discharging of the Leased Premises, or any part thereof, from any lien, judgment or encumbrance created as a result of any such service charge and/or assessment. Notwithstanding anything to the contrary, Lessee or Lessor shall retain the right to challenge any determination by any agency or entity that the Leased Premises is subject to any such tax, assessment, or fee. In the event that Lessor or Lessee challenges said tax, assessment, or fee the parties hereto agree to mutually cooperate with the efforts of each other in said challenge.

21) NAME; SIGNS OR DECORATIONS.

(A) Name. Lessee shall not use the name Sis. Peter and Paul, or any variation thereof in its designation or naming of the Leased Premises.

(B) Signs or Decorations. Lessee is obligated not to display in, on, or above the Leased Premises any sign or decoration, the nature of which, in the sole discretion of Lessor, is dangerous, unsightly, or detrimental to the Property or to Lessor. Lessee is obligated to promptly remove at or before the expiration of this Lease any and all signs placed in or upon any part of the Leased Premises and is obligated to pay the cost of said removal.

22) DEFAULT BY LESSEE. Should Lessee fail to comply with any of the obligations of this Lease, Lessee shall be in default hereunder. Upon event of default, Lessor shall give written notice of said default to Lessee. In the event of default for failure to timely pay rent, Lessee shall have thirty (30) days from the mailing of notice in which to cure such default. After the passage of thirty (30) days, Lessor may exercise its option to cancel this Lease if Lessee failed to cure said default. In the event of default for breach of any other obligation under this Lease, Lessee shall have sixty (60) days from the mailing of notice during which to cure default. After the passage of sixty (60) days, Lessor may exercise its option to cancel this Lease if Lessee failed to cure such default.

The foregoing provision is without prejudice to any remedy which might otherwise be available under the laws of Louisiana for breach of contract.

not provided for herein, this Lease shall be governed by the laws of the State of Louisiana.

Either Lessor or Lessee shall, upon request of the other, execute, acknowledge and deliver to the other a "short form" memorandum of this Lease for recording purposes.

All the provisions contained herein shall be binding upon and shall inure to the benefit of the parties hereto, their heirs, executors, administrators, successors, assigns, affiliates, nominees and representatives.

Failure of Lessor to require strict performance by Lessee of any of the covenants, provisions, or conditions of this Lease, on one or more occasions, shall not constitute a waiver by Lessor of the right thereafter to require strict compliance with said covenants, provisions, and conditions.

If any term or provision of this Lease, or application thereof to any person or circumstances shall, to any extent, be invalid or unenforceable, the remainder of this Lease, or the application of such term or provision to persons or circumstances other than those affected thereby, and each term and provisions of this Lease shall be valid and be enforced to the fullest extent permitted by law.

It is agreed that the article captions contained in this Lease are merely inserted for the purpose of convenience in reference, and that such article captions shall in no way be construed as forming part of this Lease or in any way limiting or qualifying the provisions hereof.

27) **NOTICE.** Any notices, demands or citations under this Lease may be served personally on Lessor or by certified mail addressed to The Congregation of Saints Peter and Paul Roman Catholic Church c/o The Roman Catholic Church of the Archdiocese of New Orleans, 7887 Walmsley Ave., New Orleans, Louisiana 70125, Attn. Vicar General; and on Lessee to _____, Attn: _____.

LESSOR
The Congregation of Saints Peter and Paul Roman Catholic Church

By: Most Rev. Shelton J. Fabre, V.G.,
Vice-President

LESSEE
National Performance Network

By: _____

Foundations for Research	contact info	funding interests	funding range	uses	limitations	process	timeline
Almar Foundation	Susan Couvillon, Mgr.; 400 Poydras St., Ste. 1560, New Orleans, LA 70130-3275; almar_foundation@yahoo.com;	giving in NOLA, for economically disadvantaged and for post-K rebuilding (disasters, education, religion).	\$10,000 (\$1,000 - \$55,000)	Endowments, General/operating support, seed money. Lots given to schools, universities, hospitals		letter of inquiry	none, Board meeting date(s): May, Nov. and Feb.
Arlene & Joseph Mereaux Charitable Foundation	Rita O. Gue, Pres.; 417 Friscoville Ave., Arabi, LA 70032-1030; 504- 439-8191;	education; human services; residential/custodial care; population groups; economically disadvantaged	\$2,000 - \$45,000	General Operating; Individual Scholarships (\$171k);		Letter	none
Arts Council of New Orleans	Karen Kern, Grants Manager 504-595-8461 kkern@artscouncilofnew orleans.org Joyceelyn Reynolds, Grants Manager 504-595-8461 jreynolds@artscouncilofn eworleans.org	Project Assistance and Technical Assistance grants are being offered in this deadline through two programs the Arts Council administers: the Louisiana Decentralized Arts Funding Program (for Orleans, Jefferson and Plaquemines Parishes) and the Community Arts Grants Program (for Orleans Parish only).				Both online and hard copy application submissions are required. April 21, 2010 (required online submission) and April 22, 2010 (required hard copy submission).	April 21, 2010 (required online submission) and April 22, 2010 (required hard copy submission).
AT&T	Keith Hitchens, Regional Director (5 parishes); 528-2211	Arts, Health, United Way, as determined by Bill Oliver	?	Sponsorships, General Operating		Call	None
Collinc C. Diboll Private Foundation	Donald W. Diboll, Chair; 201 St. Charles Ave. 50th Floor, New Orleans, LA 70170- 5100; 504-582-8103	Primarily Education & Social Services; also Catholic & Presbyterian orgs	\$1,000 - \$200,000	Building/Renovation ; Capital Campaigns; Endowments; General Operating		Letter	none
Ella West Freeman Foundation	Louis M. Freeman, Chair; P.O. Box 13218, New Orleans, LA 70185- 3218; 504-895-1984; info@ellawest.org	Emphasis on higher education and civic affairs; support also for a museum, historic preservation, and the environment.	\$3,000 - \$200,000	Annual Campaign; Building/Renovation ; Capital Campaigns; Endowments; Program Development; Seed	Application, *Drop off at 6028 Magazine Street	Application form and guidelines available on foundation Web site. Application form required. Initial approach: Proposal (no more than 3 pages). Copies of proposal: 2	Deadline(s): Mar. 1 and Oct. 15

Harper Family Foundation	650 Poydras St., Ste. 2830; New Orleans, LA 70130-6101; Contact: George Voelker, Dir.	"Athletics/sports, soccer Federated giving programs Higher education Human services Museums (specialized) Youth, services"	\$194,408 total for grants	Program		Proposal	none
Helis Foundation	228 St. Charles Ave., Ste. 912; New Orleans, LA 70130-2685; Telephone: (504) 523- 1831; Contact: David A. Kerstein, V.P.	Arts, Museums - given to CAC, NOMA, LA Endowment for Humanities	\$1,124,850 total for grants			Letter of Inquiry	none
Joe W. & Dorothy Dorsett Brown Foundation	Beth Buscher; 320 Hammond Hwy. Ste. 500, Metairie, LA 70005- 5100; 504-834-3433; bethbuscher@thebrownf oundation.org	medical research; homeless; care for the sick, hungry, or helpless; religious orgs.; education; improving the community	\$10,000 - \$250,000	Continuing Support; Curriculum Dev.; Program Dev.; Program Eval.; Matching; Seed; Tech. Assist.; Research		Application	Before September
Keller Family Foundation	Mary Keller Zervigon, Pres.; P.O. Box 13625, New Orleans, LA 70185- 3625;	Interests: education; youth development; human services; and public affairs	?? All giving done through GNOF	Capital Campaigns; General Operating; Management Development/ Capacity Building; Matching		applications	February 1 (for April meeting); September 15 (for November meeting)
Libby-Dufour Fund	"P.O. Box 53232; New Orleans, LA 70153-3232 Contact: M. Cleland Powell III, Pres."	"Arts Education Human services"	\$325,500 for 13 grants (high: \$50,000; low: \$500)	"Building/renovation Capital campaigns Equipment"		Application	None
Louisiana Cultural Economy Foundation		Special opportunity to increase revenue			No grants available until further notice		

CANO
PROGRAM BUDGETS
FY 2010 - 2011

CREATIVE ALLIANCE OF NEW ORLEANS PROJECTED OPERATING BUDGET FY JULY 2011 - JUNE 2012	Public Education Event	Public Education Arthome NOLA	Info/Networking / Events	Info/Networking / Communication	Direct Service Studio Development	Direct Service Career Development	Management & Fundraising	Total by Line
REVENUE								
Foundation & Corporate Grants	\$10,000	\$10,000	\$15,000	\$5,000	\$28,333	\$40,000	\$20,000	\$12
Joan Mitchell Foundation	\$5,000	\$5,000	\$10,000	\$0	\$25,000	\$15,000	\$15,000	\$7
LCEF	\$0	\$5,000	\$0	\$0	\$0	\$0	\$0	\$
Entergy Foundation	\$0	\$0	\$0	\$0	\$0	\$5,000	\$0	\$
Other Foundations	\$0	\$0	\$0	\$0	\$3,333	\$15,000	\$0	\$1
Clayton Family Foundation	\$5,000	\$0	\$5,000	\$5,000	\$0	\$5,000	\$5,000	\$2
Individual Contributions/Sponsors	\$0	\$0	\$5,000	\$2,000	\$0	\$0	\$5,000	\$1
Public Sector	\$60,000	\$15,000	\$0	\$0	\$28,333	\$2,500	\$5,000	\$11
City of New Orleans - Our Town	\$0	\$0	\$0	\$0	\$8,333	\$0	\$5,000	\$1
City of New Orleans	\$10,000	\$5,000	\$0	\$0	\$0	\$0	\$0	\$1
City of New Orleans - Harrah's	\$0	\$5,000	\$0	\$0	\$0	\$0	\$0	\$
City of New Orleans - NOTMC	\$50,000	\$5,000	\$0	\$0	\$0	\$0	\$0	\$5
National Endowment for the Arts	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$
Foundation for Louisiana	\$0	\$0	\$0	\$0	\$8,333	\$0	\$0	\$
Louisiana Legislature	\$0	\$0	\$0	\$0	\$8,333	\$0	\$0	\$
State of Louisiana	\$0	\$0	\$0	\$0	\$3,333	\$2,500	\$0	\$
Membership Dues	\$0	\$1,000	\$1,000	\$500	\$0	\$500	\$0	\$
Earned Income	\$0	\$0	\$3,500	\$4,000	\$8,333	\$2,000	\$5,000	\$2
Fees, Tickets, Tours	\$0	\$1,500	\$1,500	\$0	\$3,333	\$500	\$0	\$
Partner Contributions	\$0	\$0	\$2,000	\$2,000	\$5,000	\$1,500	\$5,000	\$1
Other Revenue	\$0	\$0	\$0	\$2,000	\$0	\$0	\$0	\$
Total Revenue	\$71,000	\$26,000	\$24,500	\$11,500	\$65,000	\$45,000	\$35,000	\$27
EXPENSE								
Administrative Fees (NDP)	\$1,000	\$1,000	\$1,500	\$500	\$2,833	\$4,000	\$2,000	\$1
Project Consultant Fees	\$3,500	\$1,000	\$500	\$2,500	\$21,667	\$4,500	\$1,500	\$3
Professional expertise consulting	\$0	\$0	\$0	\$0	\$5,000	\$3,500	\$0	\$
Advertising Sales	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$
Editors Copy editors	\$500	\$0	\$0	\$0	\$0	\$500	\$500	\$
Graphic Design	\$2,000	\$1,000	\$500	\$500	\$0	\$500	\$1,000	\$
Architectural fees	\$0	\$0	\$0	\$0	\$3,333	\$0	\$0	\$
Property Developer Fees	\$0	\$0	\$0	\$0	\$8,333	\$0	\$0	\$
Construction Manager	\$0	\$0	\$0	\$0	\$5,000	\$0	\$0	\$
Videography & Editing	\$1,000	\$0	\$0	\$0	\$0	\$0	\$0	\$
Promotion & Marketing	\$30,000	\$15,000	\$0	\$0	\$0	\$0	\$0	\$4
ad buys, pr, adv.	\$30,000	\$15,000	\$0	\$0	\$0	\$0	\$0	\$4
Printing & Reproduction	\$2,500	\$1,000	\$1,000	\$500	\$0	\$2,000	\$2,000	\$
Catalogue production	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$
printing & materials	\$2,500	\$1,000	\$1,000	\$500	\$0	\$2,000	\$2,000	\$
Conventions & Events	\$500	\$0	\$2,300	\$0	\$0	\$0	\$5,500	\$
AV	\$500	\$0	\$300	\$0	\$0	\$0	\$0	\$
Food & Drink/Catering	\$0	\$0	\$1,000	\$0	\$0	\$0	\$2,000	\$
Space Rental	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$

CANO
PROGRAM BUDGETS
FY 2010 - 2011

Honoraria	
Travel	
Operations	
Phone & Internet Conne	
Domain Hosting	
Liability Insurance/D&O	
Office Space Rental (23	
Good/Work space rental	
Professional Services	
Contract Labor	
Development Consultant	
Web Design/Services	
Legal	
Bookkeeping & Accountin	
Equipment Purchase/Maintan	
Payroll, Taxes, Benefits	
CEO Salary	
Program Director Salary	
Program Assistant	
Total Burden	
CEO Employer-Burden	
CEO Health Insurance	
PD Employer-Burden T	
PD Health Insurance	
Total Expense	
REVENUE / EXPENSE	
Total Revenue	
Total Expense	
Cash Reserves FY 2009	
Revenue / Expense	

NEW ORLEANS

NOLA.COM/NEWS CONTINUOUS BREAKING NEWS

SECTION

B

Wednesday,
October 22, 2008

DEATHS • B-4
EDITORIALS • B-6
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A/B

A group of New Orleans artists have joined to help transform an aging new Orleans school



ELIOT KAMENITZ / THE TIMES-PICAYUNE

Building manager and piano refurbisher Peter Spring sits with some of his works in progress Tuesday at Colton Middle School on St. Claude Avenue. The Creative Alliance of New Orleans, a nonprofit of artists, is working to turn the school into an arts and education hub.

ART WITH HEART

By **Darran Simon**
Staff writer

The hallways still smell of fresh paint. The wood of a newly rebuilt stage has yet to be stained. New carpet covers the floor of the auditorium. But the building needs a good scrubbing, many plumbing repairs and other essentials.

This space, an old shell of a campus on St. Claude Avenue, is a work in progress — much like the play being rehearsed by a theater company on the third floor.

Since June, hundreds of volunteers and local artists have worked to transform Colton Middle School in the Faubourg Marigny from a mold-infested building with peeling walls into a hub for the creative arts. Some 78 artists — including painters, architects, sculptors and

people from dance troupes and theater companies, along with 12 exhibitors — will use the space to showcase the city's creative essence. In exchange, artists will teach and mentor schoolchildren.

"It's really important that young creative students in New Orleans are aware of the full extent of their educational and career opportunities in the arts," said Jeanne Nathan, founder and president of the Creative Alliance of New Orleans. "They have talent that is marketable."

Artists, supporters and members of the Creative Alliance, a year-old organization of artists of all stripes, will hold a press conference on Colton's steps today at noon announcing the Nov. 1 opening of the Studio at Colton, their first project.

The Creative Alliance also wants

to create a marketplace for artists to draw a customer base and expose young students to producing and selling their art, thereby creating a pipeline and model they hope would be replicated throughout the school system, Nathan said.

The opening of Studio at Colton coincides with the Prospect.1 New Orleans international biennial art exhibit, which opens Nov. 1 and runs through Jan. 18, but the two are separate projects.

Prospect.1 has placed art by four of the biennial's international artists at Colton, Nathan said.

Nathan and her husband, Bob Tannen, an artist and urban planning consultant, approached Recovery School District Superintendent Paul Vallas about using the vacant Colton. Tannen and the

See **COLTON**, B-3

District has plans to renovate school

COLTON, from B-1

Downtown Neighborhood Improvement Association Education Committee had been working with the state-run district to transform John McDonogh High, a project that is now part of the district's high school redesign initiatives.

Vallas, who embraced the idea, said the Colton lease will run "at least until May," depending on when the district moves

ahead with renovation plans for Colton.

Colton is slated to be renovated in the first phase of a multi-year proposed master plan for school facilities.

In the Colton auditorium, huge octopus-shaped fiberglass light sculptures hang from the auditorium ceiling, blinking in the dark.

A third-floor blackboard listing student assignments from Aug. 26, 2005, will be sealed to

preserve the moment before Hurricane Katrina. But other parts of the school will be transformed. There are plans for a ceramics studio, dance studios and more.

Artists will also eventually hold workshops, youth entrepreneurship and apprenticeships. Putumayo World Music will put in a recording studio, Nathan said.

Students can learn how to prepare and conduct radio inter-

views at a training institute at the neighborhood radio station — 89.5 FM — at the Studio.

"This is always going to be evolving, improving and becoming better than what it was," said Peter Spring, the building manager who will teach his piano tuning and repair trade to students and others.

Darran Simon can be reached at dsimon@timespicayune.com or 504.826.3366.

NEW ORLEANS

DEATHS • B-4
EDITORIALS • B-6
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SECTION
B
Thursday,
June 11, 2009

NOLA.COM/NEWS CONTINUOUS BREAKING NEWS

A/B



ELIOT KAMENITZ / THE TIMES-PICAYUNE

a school.

Art studio at idle school is given notice by RSD

Artists scrambling to find space to work

By Darran Simon
Staff writer

A fledgling arts colony planted at an idle New Orleans public school campus will disband this summer as the Recovery School District begins renovations at the Faubourg Marigny site.

The Studio at Colton for several months has offered free space at the former Colton Middle School for dozens of artists and groups, including one that developed a rooftop garden, in return for a commitment to teach their craft to children and adults. But the venture is ending at the site because of the school district's long-range plan to use the St. Claude Avenue campus for elementary classes.

The district had agreed to let the Studio at Colton operate out of Colton at no charge through June 30. Officials agreed to verbally extend the lease — but only through July. The loss of free space will scatter a program that functioned on a shoestring budget — with help from volunteers — to more than one other locations, possibly including schools.

Some artists are searching for independent studio spaces, while others hope to establish a co-op organization.



► Students' group pushes for fresh, local cafeteria foods, living

"It's been very emotional for everybody in the building," said Jeanne Nathan, president of the Creative Alliance of New Orleans, the nonprofit that started the colony.

In one hopeful twist, one nonprofit operating out of Colton has the backing of an actor to find a new home.

Kids Rethink New Orleans Schools will announce today that it plans to use a \$10,000 pledge from actor Matt Damon to start a "Can You Match Matt" fund-raiser. The money will be used to help find a permanent home for its rooftop garden.

The Rethinkers, a nucleus of middle-school kids trying to get more local fresh foods into schools, planted squash, eggplant, corn and other produce in the Colton rooftop garden, which now has a temporary location on St. Claude Avenue a few blocks away.

RSD Superintendent Paul Vallas said Douglass and Rabouin schools — where high school programs are being phased out — could become options for providing space for elements of the Studio.

"It's a partnership that benefits our kids," Vallas said.

The state-run district first agreed to let the Creative Alliance use Colton from last summer through January. The 100,000-square-foot school attracted a cadre of volunteers, some from across the country, who painted and plastered walls and repaired plumbing.

In a flurry of activity, the Studio opened in November in time for the Prospect. 1 New Orleans art exhibition to provide a new local art venue.

Since then, the Studio has drawn hundreds of school children and adults for ceramics, sewing, dance, puppet theater and other art programs.

"We really did get somewhere with the kids," said Angelamia Bachemin, a former professor at Berklee College of Music in Boston and current chair of the Studio's music and culture department, teaching the Jazz Hip-Hop Orchestra class for high school students.

Among other artists leaving Colton, fashion designer Alton Osborne is heading to Los Angeles this week take a class on pattern making, "on good faith," hoping to teach the craft in a reincarnated Studio program at another location.

The Studio drew artists of all stripes together.

"I hope the experiment has shown people that not only is art important in the lives of the community, it's something that can be sustainable," said Isabel Theriot, a filmmaker who hopes to start a new co-op and offer mentoring and classes to children.

Artists said they are disappointed about moving.

"There was a buzz and optimism that we would be there past September," said Angela Roell, a photographer.

While artists praise the project, they said it was beset with internal challenges.

The Creative Alliance hasn't yet secured federal nonprofit status. That missing designation, along with its temporary status at Colton, made it more difficult for the group and artists to land outside grants.

Also, the program was run with only a single staff member, interns and volunteers. Nathan said she paid some of the cost of the fledgling staff.

Some artists called recently for a detailing of how the Creative Alliance's finances have been managed. Nathan said she is gathering documents and will answer questions before the preparation of a formal report at the end of the organization's fiscal year in September.

Darran Simon can be reached at dsimon@timespicayune.com or 504.826.3386.

SAMPLE ORGANIZATIONAL PROFIT AND LOSS STATEMENT**Profit & Loss**

Accrual Basis - July 2007 through June 2008

Ordinary Income/Expense

Income	Jul '07 - Jun 08
Fiduciary income	
Festival Event	10,525.02
History Project	500.00
Fiduciary income - Other	445.00
Other Income	347.53
Program Income	1,590.00
Contributions	
Board Contributions	2,970.00
House Parties	2,960.00
Major Donor	5,241.54
Individual Contributions	10,597.75
Other Benefits/Events	14,756.21
Silent Auction	10,889.00
Annual Dinner	8,891.00
Space Rentals	7,160.97
Corporate Sponsorships	
Annual Dinner Sponsorships	8,725.00
Business Members	1,950.00
Government Grants	
City Grant	500.00
Federal Grant	78,716.77
State Grant	107,282.11
Private Foundations	
Educational Foundation	5,000.00
Community Foundation	10,000.00
Other Foundations	500.00
Private Foundation	4,964.00
Total Income	294,511.90
Expense	
Fiduciary Expenses	
<i>Activist Group Fiduciary</i>	<i>56.06</i>
<i>Support Group Fiduciary</i>	<i>438.00</i>
<i>Other Fiduciary</i>	<i>5,225.00</i>
<i>Festival Expenses</i>	<i>5,985.05</i>
Total Fiduciary Expenses	11,704.11
Web Site	500.00
A-Vista Contribution	7,500.00
Advertising	5,806.34
Bank Service Charges	768.54
Contract Labor	3,478.37
Dues and Subscriptions	465.00
Food and Beverages	886.25
Honoraria	4,055.50

Conflict of Interest Policy And Annual Statement For Directors and Officers and Members of a Committee with Board Delegated Powers

This policy is based on the IRS model Conflict of Interest policy, which is an attachment to Form 1023. It adds information needed to allow MNA to assess director independence in order to answer questions on Form 990.

Article I -- Purpose

1. The purpose of this Board conflict of interest policy is to protect MNA's interests when it is contemplating entering into a transaction or arrangement that might benefit the private interests of an officer or director of MNA or might result in a possible excess benefit transaction.
2. This policy is intended to supplement, but not replace, any applicable state and federal laws governing conflicts of interest applicable to nonprofit and charitable organizations.
3. This policy is also intended to identify "independent" directors.

Article II -- Definitions

1. **Interested person** -- Any director, principal officer, or member of a committee with governing board delegated powers, who has a direct or indirect financial interest, as defined below, is an interested person.

2. **Financial interest** -- A person has a financial interest if the person has, directly or indirectly, through business, investment, or family:
 - a. An ownership or investment interest in any entity with which MNA has a transaction or arrangement,
 - b. A compensation arrangement with MNA or with any entity or individual with which MNA has a transaction or arrangement, or
 - c. A potential ownership or investment interest in, or compensation arrangement with, any entity or individual with which MNA is negotiating a transaction or arrangement.

Compensation includes direct and indirect remuneration as well as gifts or favors that are not insubstantial. A financial interest is not necessarily a conflict of interest. A person who has a financial

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interest may have a conflict of interest only if the Board or Executive Committee decides that a conflict of interest exists, in accordance with this policy.

3. **Independent Director** -- A director shall be considered "independent" for the purposes of this policy if he or she is "independent" as defined in the instructions for the IRS 990 form or, until such definition is available, the director --
 - a. is not, and has not been for a period of at least three years, an employee of MNA or any entity in which MNA has a financial interest;

 - b. does not directly or indirectly have a significant business relationship with MNA, which might affect independence in decision-making;

c. is not employed as an executive of another corporation where any of MNA's executive officers or employees serve on that corporation's compensation committee; and

d. does not have an immediate family member who is an executive officer or employee of MNA or who holds a position that has a significant financial relationship with MNA.

Article III -- Procedures

1. **Duty to Disclose --** In connection with any actual or possible conflict of interest, an interested person must disclose the existence of the financial interest and be given the opportunity to disclose all material facts to the Board or Executive Committee.

2. **Recusal of Self –** Any director may recuse himself or herself at any time from involvement in any decision or discussion in which the director believes he or she has or may have a conflict of interest, without going through the process for determining whether a conflict of interest exists.

3. **Determining Whether a Conflict of Interest Exists --** After disclosure of the financial interest and all material facts, and after any discussion with the interested person, he/she shall leave the Board or Executive Committee meeting while the determination of a conflict of interest is discussed and voted upon. The remaining Board or Executive Committee members shall decide if a conflict of interest exists.

4. Procedures for Addressing the Conflict of Interest

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a. An interested person may make a presentation at the Board or Executive Committee meeting, but after the presentation, he/she shall leave the meeting during the discussion of, and the vote on, the transaction or arrangement involving the possible conflict of interest.

b. The Chairperson of the Board or Executive Committee shall, if appropriate, appoint a disinterested person or committee to investigate alternatives to the proposed transaction or arrangement.

c. After exercising due diligence, the Board or Executive Committee shall determine whether MNA can obtain with reasonable efforts a more advantageous transaction or arrangement from a person or entity that would not give rise to a conflict of interest.

d. If a more advantageous transaction or arrangement is not reasonably possible under circumstances not producing a conflict of interest, the Board or Executive Committee shall determine by a majority vote of the disinterested directors whether the transaction or arrangement is in MNA's best interest, for its own benefit, and whether it is fair and reasonable. In conformity with the above determination, it shall make its decision as to whether to enter into the transaction or arrangement.

5. Violations of the Conflicts of Interest Policy

a. If the Board or Executive Committee has reasonable cause to believe a member has failed to disclose actual or possible conflicts of interest, it shall inform the member of the basis for such belief and afford the member an opportunity to explain the alleged failure to disclose.

b. If, after hearing the member's response and after making further investigation as warranted by the circumstances, the Board or Executive Committee determines the member has failed to disclose an actual or possible conflict of interest, it shall take appropriate disciplinary and corrective action.

Article IV – Records of Proceedings The minutes of the Board and all committees with board delegated powers shall contain:

a. The names of the persons who disclosed or otherwise were found to have a financial interest in connection with an actual or possible conflict of interest, the nature of the financial interest, any action taken to determine whether a conflict of interest was present, and the Board's or Executive Committee's decision as to whether a conflict of interest in fact existed.

b. The names of the persons who were present for discussions and votes relating to the transaction or arrangement, the content of the discussion, including any alternatives to the proposed transaction or arrangement, and a record of any votes taken in connection with the proceedings.

Article V – Compensation

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a. A voting member of the Board who receives compensation, directly or indirectly, from MNA for services is precluded from voting on matters pertaining to that member's compensation.

b. A voting member of any committee whose jurisdiction includes compensation matters and who receives compensation, directly or indirectly, from MNA for services is precluded from voting on matters pertaining to that member's compensation.

c. No voting member of the Board or any committee whose jurisdiction includes compensation matters and who receives compensation, directly or indirectly, from MNA, either individually or collectively, is prohibited from providing information to any committee regarding compensation.

Article VI – Annual Statements

1. Each director, principal officer and member of a committee with Board delegated powers shall annually sign a statement which affirms such person:

a. Has received a copy of the conflict of interest policy,

- b. Has read and understands the policy,
 - c. Has agreed to comply with the policy, and
 - d. Understands MNA is charitable and in order to maintain its federal tax exemption it must engage primarily in activities which accomplish one or more of its tax-exempt purposes.
2. Each voting member of the Board shall annually sign a statement which declares whether such person is an independent director.
 3. If at any time during the year, the information in the annual statement changes materially, the director shall disclose such changes and revise the annual disclosure form.
 4. The Executive Committee shall regularly and consistently monitor and enforce compliance with this policy by reviewing annual statements and taking such other actions as are necessary for effective oversight.

Article VII – Periodic Reviews To ensure MNA operates in a manner consistent with charitable purposes and does not engage in activities that could jeopardize its tax-exempt status, periodic reviews shall be conducted. The periodic reviews shall, at a minimum, include the following subjects:

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- a. Whether compensation arrangements and benefits are reasonable, based on competent survey information (if reasonably available), and the result of arm's length bargaining.
- b. Whether partnerships, joint ventures, and arrangements with management organizations, if any, conform to MNA's written policies, are properly recorded, reflect reasonable investment or payments for goods and services, further charitable purposes and do not result in inurement or impermissible private benefit or in an excess benefit transaction.

Article VIII – Use of Outside Experts When conducting the periodic reviews as provided for in Article VII, MNA may, but need not, use outside advisors. If outside experts are used, their use shall not relieve the Board of its responsibility for ensuring periodic reviews are conducted. The End Revision History by the MNA Board Initial Conflict of Interest policy adopted April 19, 2006 Restated April 17, 2007

Director and Officer Annual Conflict of Interest Statement

1. Name: _____ Date: _____

2. Position:

Are you a voting Director? Yes No Are you an Officer? Yes No If you are an Officer, which Officer position do you hold: _____.

3. I affirm the following:

I have received a copy of the MNA Conflict of Interest Policy. _____ (initial) I have read and understand the policy. _____ (initial) I agree to comply with the policy. _____ (initial) I understand that MNA is charitable and in order to maintain its federal tax exemption it must engage primarily in activities which accomplish one or more of tax-exempt purposes. _____ (initial)

4. Disclosures:

a. Do you have a financial interest (current or potential), including a compensation arrangement, as defined in the Conflict of Interest policy with MNA? Yes No

- i. If yes, please describe it: _____
- ii. If yes, has the financial interest been disclosed, as provided in the Conflict of Interest policy? Yes No

b. In the past, have you had a financial interest, including a compensation arrangement, as defined in the Conflict of Interest policy with MNA? Yes No

- i. If yes, please describe it, including when (approximately):

ii. If yes, has the financial interest been disclosed, as provided in the Conflict of Interest policy? Yes No

5. Are you an independent director, as defined in the Conflict of Interest policy? Yes No

- a. If you are not independent, why? _____

Date: _____ Signature of director Date of Review by Executive Committee: _____

Code of Ethics for Directors of Nonprofit Corporations

Code of Ethics for Directors of Nonprofit Corporations

This Code of Ethics sets forth standards of behavior for directors of nonprofit corporations. It is intended to assist them in fulfilling their duties under the law.

1. Be Informed.

Directors owe the nonprofit corporation they serve a duty of care. The duty of care requires them to exercise their authority to make decisions for the corporation with the prudence that an ordinary person would exercise. To be able to fulfill this fiduciary duty of care, it is necessary that the director be well informed about the organization, its mission, its operations and the transactions in which it proposes to engage.

The director should require that management provide him or her financial reports and information adequate for the director to understand the assets, liabilities, revenues, and expenses of the corporation. The information should be adequate to allow the director to make informed and prudent decisions about the budget, the operations and balancing the short term and long term needs of the corporation. Even in large corporations it is important that the director comprehend the full scope of the corporation's finances and operations.

The director should have access to a wide range of information about the corporation and its operations. Management should report regularly to the board and answer questions that directors may have. In most circumstances, it is difficult for the directors to satisfy their duty of care unless they review information provided to them prior to the meeting.

2. Participate.

Each director must regularly attend and participate in the board meetings. It is not possible to satisfy the duty of care without doing so. In addition, the board must meet regularly. If the board is not meeting regularly, it is incumbent upon the directors to request such meetings. Participation in board meetings can be in person or through a communications device (such as a conference telephone) that allows all at the meeting to hear the others. Proxies are not permitted at the board level.

3. Use independent judgement.

As a director votes on matters before the board, the director must exercise independent judgment on the matter at hand. The director may seek advice and input from staff, consultants and other directors; however, ultimately the director must decide independently based upon his or her understanding of the situation. A director should not vote yes or no merely because someone else is doing so. A director should not "rubber stamp" the recommendations of others. A director should not vote on something he or she does not understand.

4. Act in best interests of the corporation.

A director also has a duty of loyalty to the corporation, i.e., the director must act in the best interests of the corporation and not his or her own personal interest or even the interest of some

third party. A nonprofit corporation should maintain a conflict of interest policy to assist the directors in fulfilling this duty.

5. Disclose conflicts.

Because a director must act in the best interest of the corporation, it is necessary that the director disclose any facts that may cause the director to be unable or appear to be unable to fully fulfill his or her duty of loyalty. Normally, directors make an annual written disclosure of the relationships that might constitute a conflict, such as where the director is employed and what his or her significant ownership interests are and other boards on which he or she may serve. In addition, as circumstances arise, the director should disclose any actual or potential conflict when the board (or committee) considers a transaction. The corporation should have a policy to address those transactions that create a conflict so that “independent” directors or other appropriate body will have the responsibility for deciding whether to approve the conflicted transaction. The directors should be certain that the procedure designed to deal with any such transaction is fully implemented each time a conflict arises.

6. Recuse.

After disclosing an actual or potential conflict of interest, the director should leave the room while the matter is discussed and should not vote on the matter. Notwithstanding the fact that some state laws allow the conflicted director to be considered for purposes of ascertaining a quorum, the better practice is to assure that a quorum consisting of unconflicted directors is available. The conflicted director should not attempt to influence the decision in any way, but may provide information requested by the board.

7. Maintain confidences.

A director will frequently receive confidential information about the corporation. For example, the director will be familiar with the corporation’s strategic plan, growth plans, litigation, etc. The director is obligated to keep such information confidential. The director should not be discussing such information with non-directors unless specifically instructed by the board to do so. The director should be alert to circumstances where confidentiality obligations may create a conflict. For example, a director employed by a body that funds the corporation on whose board the director serves may not share with his or her employer confidential information about the corporation.

8. Accept only reasonable compensation.

In many communities, directors of nonprofit corporations are not compensated for their services, although they are sometimes reimbursed for out-of-pocket expenses associated with the board service. If, however, a director is being compensated, the amount of the compensation must be reasonable in light of the services provided. The board should seek out comparable information to assist it in determining whether the compensation is reasonable. In addition, the compensation should be structured in a manner that will not adversely affect the corporation’s tax-exempt status.

9. Support the corporation.

The director should support the corporation he or she serves. The support should include financial support and, where applicable, public support of the mission of the organization.

**Creative Alliance of New Orleans
Strategic Plan
FY 2012 – FY 2015**

Adopted by the Board of Directors October 27, 2011

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Executive Summary

As an alliance of nonprofits, professionals, and civic and business associations concerned with the creative and cultural economy, CANO generates economic opportunities by growing community arts and cultural activities and creative start-up enterprises. CANO endeavors to advance the value of creativity and of the broader creative and cultural economy of New Orleans, while simultaneously working to revitalize neighborhoods and community life.

As a young organization CANO is in an exciting place at an opportune time. This burden of possibility, however, brings its own challenges. And that burden is what faced CANO as it launched its first strategic planning process in early 2011. In the aftermath of Hurricane Katrina, New Orleans opened to possibilities not imagined before. A spirit of compassion and collaboration opened doors. Residents and outsiders alike gained new and renewed appreciation for the cultural and creative wonder that the city embodies.

...it is difficult to overstate the importance of the cultural economy to New Orleans. Cultural businesses and independent cultural producers are an economic engine here and around the world.

*– 2010 New Orleans Cultural Economy Snapshot,
Mayor's Office of Cultural Economy, City of New Orleans*

Clearly seeing CANO's assets, and finding ways to make the most of its opportunities, are critical steps in this planning. Mobilizing what CANO best offers is most effective in coordination with the goals and capacities of partners and sister efforts. With a shared vision for the importance of a robust cultural and creative economy – and indeed the very identity of the City of New Orleans – CANO and its collaborators have much work and many opportunities ahead. The generous support of the Joan Mitchell Foundation allowed CANO the staff time and services of a consultant to engage in this planning effort.

This document summarizes a planning process that took place between April and September of 2011, involved nearly 100 CANO friends, and required considerable deliberation from CANO's staff and Board of directors. The plan is designed to build on CANO's strengths and to position the organization in a leadership role at a pivotal time. This plan sets CANO on a measured path to pursue its priorities over the next three

to five years. Planning made clear that CANO possesses a variety of unique strengths and relative advantages that will be employed to build New Orleans' creative and cultural sector and to expand the organization's role in the economic and cultural vitality of the city. These strategic advantages are rooted in CANO's:

- Strong and diverse professional and civic networks
- Capacity to connect people and ideas across disciplines, sectors, and silos
- Ability to link creativity and culture with economic and neighborhood development
- Visionary leadership
- Extraordinary experience with the Colton School artist studios

Critical timing makes CANO's work especially relevant in the context of:

- Growing interest in the creative and cultural economy globally
- Convergence of complementary public and private efforts in New Orleans around the cultural/creative economy and deliberate planning efforts of other groups
- Emergence of a collaborative spirit among civic, nonprofit, and business entities

Along with 200 cultural non-profits, about 1,200 commercial enterprises in the city are part of the cultural economy, including 500 independent, local restaurants, 120 local live music venues, 18 live performance venues, 24 museums, and 209 art galleries.

*– 2010 New Orleans Cultural Economy Snapshot,
Mayor's Office of Cultural Economy, City of New Orleans*

Key Program Focus Areas

Three key areas of activity emerged, each with specific programs that are added to as the three to five years of the plan progress. The first three (short term) activities of the greatest strategic importance representing unique and timely, responding to needs and opportunities

Short-term (1 to 2 Years)

Information/Networking: *Build the Creative Alliance Network* by convening periodic professional and social gatherings and producing an electronic newsletter to maintain an active network of creative professionals and organizations/institutions

Public Education: Elevate the visible role of arts and culture in the city by growing Art Home New Orleans, a signature, educational campaign during the fall season that helps better define the city's identity as an important cultural destination; and produce the related art+gardens+new orleans event

Resources and Direct Services: Rebuild a studio/incubator program by working with National Performance Network, Young Audiences, Faubourg Marigny Neighborhood Association, and other partners to develop the 8th Ward Community Cultural Center, a facility to provides space for work, exhibition, education and incubation for artists and small cultural and creative organizations; offer artist workshops and training activities in response to needs and opportunities

Mid-term (2 to 3 Years)

Resources and Direct Services: Nurture local talent for the creative sector by developing, delivering, and expanding accessible skill training programs for cultural producers and creative organizations at the neighborhood level; helping youth choose viable career paths in the creative/cultural sector

Public Education: Deepen the understanding of the cultural/creative economy by working with partners to gather economic data relative to the local economy

Information/Networking: Strengthen support systems for creative producers and cultural practitioners by gathering information through surveys and focus groups from artists, creative producers, and cultural practitioners to better identify key needs and opportunities

Long-term (3 to 5 Years)

Resources and Direct Services: Expand opportunities for artists and creative entrepreneurs by establishing additional low cost, multi-tenant non-profit community facilities for artists and small non-profits, developing shared services, and other cooperative activities

Information/Networking: Strengthen the efficacy of the cultural and creative sector by working to achieve “places at the table” for artists and creative entrepreneurs with organizations that lead and determine public policy

Louisiana's focus should be on developing and fostering native businesses and entrepreneurs, specifically “content creators... Development of the state's intellectual infrastructure could include mentoring programs, incubators,

master workshops, on-the-job-training and traditional education curriculum.

– Louisiana Entertainment: Strategic Plan 2010, State of Louisiana Economic Development

Key Organizational Development Focus Areas

CANO has operated as a Louisiana nonprofit corporation under the fiscal sponsorship of the National Performance Network since its formal inception. Completing the application for its own federal tax-exempt status (501c3) is a high priority. Additional steps to build its organizational infrastructure are detailed in the body of the report. They include:

- Enhance Board governance capacities
- Upgrade ongoing financial planning and accounting practices
- Expand Administrative staff and staff capacity
- Plan, prepare, and re-locate program and office space
- Build annual and program specific fundraising capacity
- Enhance CANO's image and marketing capacities

History and Background

The Creative Alliance of New Orleans was conceived in 2005 as a professional association of local artists and cultural practitioners of all disciplines to elevate awareness among regional policy makers and the business community of the intrinsic and essential value that creative and cultural workers and products bring to the identity and economy of New Orleans. Before and after Hurricane Katrina, founder Jeanne Nathan organized a series of meetings including a representative of each creative discipline to collaboratively formulate the role and mission of what became the Creative Alliance of New Orleans (CANO), a Louisiana nonprofit incorporated in January 2008.

In 2009 CANO successfully planned, developed and managed a temporary cultural space in New Orleans, known as the Studio at Colton. With significant support from the Recovery School District (RSD), CANO repurposed a vacant public school building into a multi-tenant facility that provided studio and office spaces for over 160 creative professionals and cultural community organizations. In exchange for the space, tenants provided project-based arts training and educational programs to public school students (100+) enrolled in RSD schools and as well as adults. Artists formed collaborative relationships that resulted in interdisciplinary projects, and innovations in individuals' art practices. Through their studios

and an on-site gallery, artists were able to sell works of art to the public. Theatrical and musical performances were successfully staged in the auditorium, produced by both tenants and outside production companies. The facility was an official exhibition site during the 2009 Prospect 1 International Arts Biennial. Close to 20,000 arts-oriented tourists and residents visited Studio at Colton, demonstrating CANO's success at engaging the public to learn about and support local artists and cultural organizations. CANO's Studio at Colton was received with overwhelming enthusiasm by New Orleans artists, stakeholders, and residents, as well as public officials, and local and national news media.

arts+gardens+new orleans began in the fall of 2009. This program is a four-month marketing campaign that highlights cultural and garden venues, performances and exhibitions including major museums, theater groups, musical venues, neighborhood cultural venues, public art, parks and garden sites. The goal of this initiative is to market the city as a major cultural destination in the fall and to celebrate the full range of the arts presented and produced in New Orleans. Art Home is one event that CANO produces for the arts+gardens festival. Art Home showcases homeowners' art collections, local artist's studios and pop-up art salons throughout New Orleans. The citywide tours took place for the first time in 2010 during the first two weekends of December and featured over 50 unique homes and studios. CANO also created a series of workshops to discuss the importance of art collecting by some of New Orleans most well-known curators and appraisers.

In 2010 CANO focused on public education and facilitating networking between artists and the business, civic and public communities. Over 80 arts organizations were convened in "21 for the 21st Century" to prepare and endorse a creative economy platform for the last municipal election. The consensus helped candidates to understand the needs and aspirations of the city's cultural producers such as protecting the city's traditional culture, welcoming cultural innovation, and growing the ability of all to earn a living. Most mayoral and council candidates endorsed the platform publicly. The platform became a core of the Mayor's transition plan for the cultural economy.

In August 2010 on the fifth Anniversary of Katrina, CANO convened the "K5 Roundtable" a discussion between cultural leaders, artists and stakeholders on the role that arts, culture, and creative industries have played in the rebuilding of New Orleans neighborhoods and economy. Also in 2010, CANO was handpicked by Mayor Mitch Landrieu's transition team to curate visual and entertainment elements for his Inaugural ball. CANO helped develop the "Celebration of Neighborhoods Gala" by

producing art installations showcasing the creative community to politicians, bureaucrats, and business leaders.

In 2011 CANO focused on opening a Multi-Tenant Arts Facility in the 8th Ward. This facility will provide offices, studios, rehearsal, performance and exhibition space for small and mid-sized arts organizations (nonprofits) and independent artists as well as the Faubourg Marigny Neighborhood Association, a partner in the development. These shared resources will allow organizations and artists to organize their work more effectively and better serve their constituents and communities. The development of the 8th Ward CCC will streamline and provide an economy of scale for small non-profit business needs, and will be an important contributing factor to the success of these organizations. Junebug Productions, CubaNOLA, ArtSpot Productions, Crescent City Youth Theatre, Mondo Bizarro, Stage to Stage, Pelican Bomb, Contemporary Visual Arts Association of New Orleans (CVAANO) and other arts organizations have expressed interest in renting office, rehearsal, studio, and performance space. CANO has partnered with the National Performance Network (NPN), and Young Audiences to develop the project.

Additionally in 2011, CANO designed a professional development workshop for creative and cultural producers. In August, 2011 the Andy Warhol Foundation confirmed that CANO had received a grant to host the Creative Capital Workshop. This workshop lasts three days and presents intensive training in strategic planning, funding, budgeting, marketing and promoting artists' work. CANO plans on using elements from this highly lauded workshop to further develop our local professional development pilot program. The Good Work Network and Accion Texas-Louisiana have partnered with CANO to ensure excellent education as well as small loan disbursement to qualified participants of the program. We plan to offer this in-depth program once a year.

Introduction to Strategic Planning Process

Generous funding from the Joan Mitchell Foundation allowed CANO the staff time and services of a consultant to engage in its first strategic planning effort that commenced in 2011. In preparation, the CANO Board of directors approved a request for proposals and with the executive director reviewed several local and national candidates. To assure CANO's growth and stability as a meaningful participant and leader in the New Orleans' creative and cultural economy, CANO set out to achieve several things through its planning process:

- Organizational assessment and clarification of mission, vision and organization values
- Program planning including reestablishment of a studio program
- Financial planning
- Board development
- Staff and infrastructure development
- Resource development
- Marketing and promotion
- Evaluation strategies

The CANO Board approved the selection of Minneapolis-based consultant, Creative Community Builders, led by Tom Borrup, in March of 2011. Work commenced immediately with the consultant's first visit to New Orleans in April. A total of four visits were made by Borrup, two of which included Creative Community Builder's dialogue facilitator, Harry Waters Jr.

The process included a wide variety of one-on-one meetings with community leaders in the arts, cultural, civic and business sectors. Three specific focus groups and gatherings were conducted to engage young creative professionals, members of the Board of directors, and a wide mix of stakeholders. A highly-productive full-day retreat in June involved a majority of members of the Board of directors, as well as a large number of stakeholders at different times throughout the day. The Joan Mitchell Center on Bayou Road provided a comfortable space for these gatherings. In addition to several executive committee meetings, two formal Board meetings were convened in July and September largely to review and provide detailed direction to the strategic plan.

As part of the planning contract, Creative Community Builders scanned organizations, public and private from the US and other parts of the world that had similar interests and characteristics to CANO. From over 50

organizations related to the creative and cultural economy, eleven in the U.S. and U.K most closely fit CANO. They mixed direct services, including training and support for artists and creative entrepreneurs, creative hubs or incubators, and public education and advocacy. Summaries are included in the appendix of this report.

DRAFT

Values, Mission, Goals, Activities

CANO's Vision

The City of New Orleans is an internationally recognized incubator of creativity where social, economic, and civic life revolve around the work of its cultural practitioners and artists – a cultural and creative mecca for visitors who drink in its authentic traditions and continuous cultural innovations. Every New Orleans neighborhood projects a dynamic identity animated by its unique history and architecture, cultural activities, and creative residents. Artists and cultural practitioners generate economic and cultural wealth for themselves, their neighborhoods, and the city as a whole while they earn a living and stimulate innovation across all sectors. As one of the world's most special places, the cultural practices and creative nature of every person in New Orleans is valued and rewarded, the community has eliminated poverty and racial injustice, and residents and visitors alike enjoy a safe and stimulating environment.

Proposed Mission

The Creative Alliance of New Orleans works to enhance the career opportunities of creative artists and producers in New Orleans, and to stimulate greater understanding of the key role our creative economy plays in the city.

Core Organizational Values

CANO is founded on the belief that culture and creativity are at the heart of life in New Orleans. Its members share in:

- Connecting creative people across cultural practices, disciplines, and neighborhoods
- Renewing the spirit of New Orleans as a thriving, sustainable and creative community at the neighborhood as well as citywide levels
- Advancing creative work, innovation, and artistic risk-taking
- Helping creative producers of diverse backgrounds and disciplines including visual, performing, design, media and culinary arts achieve creative, full, and rewarding lives
- Practicing openness, inclusion, visibility, and accountability

- Working in partnership and collaboration to address community needs
- Promoting cultural equity and neighborhood improvement
- Leveraging cross-sector efforts to address needs and opportunities

Strategic Position

This plan is designed to build on CANO's strengths and to position the organization in a leadership role at a pivotal time. CANO possess a variety of unique strengths and relative advantages. These are rooted in its:

- Strong and diverse professional networks
- Capacity to connect people and ideas across disciplines, sectors, and silos
- Ability to link creativity and culture with economic and neighborhood development
- Visionary leadership
- Extraordinary experience with the Colton School artist studios

Critical timing makes CANO's work especially relevant. This relates to:

- Growing interest in the creative/cultural economy globally
- Convergence of complementary public and private efforts in New Orleans around the cultural/creative economy
- Emergence of a collaborative spirit among New Orleans civic and nonprofit entities
- Deliberate planning among organizations involved in arts, culture, and the creative/cultural economy in New Orleans

Desired Outcomes/Goals

1. Creative producers and cultural practitioners are well connected to resources including education, career counseling, professional practice, low-cost community work space, and financial support
2. The cultural and creative sectors are a priority among New Orleans' business, civic, educational, political, and philanthropic sectors
3. Active community cultural facilities enhance the quality of life among New Orleans' neighborhoods
4. The contributions of diverse creative artists and cultural practitioners of all backgrounds and disciplines are recognized and supported across the city of New Orleans

Strategic Program Development Guidelines

CANO makes strategic decisions and focuses its efforts in ways that:

1. Complement others' work, build collaborations with partners, and increase the capacity of others
2. Connect people and efforts across nonprofit, for-profit, institutional and public sector
3. Move boldly with focused, achievable projects

Description of Programmatic Activities

As an alliance of creative and cultural organizations and professionals in New Orleans, CANO works to improve economic opportunities and to provide community building activities and spaces within underserved neighborhoods. A mix of services and initiatives provide working space, educational and career development programs, and professional networking for creative individuals, traditional cultural practitioners, and small nonprofits. By working to grow community arts and cultural activities, creative start-up enterprises, and strategic civic and business partnerships CANO advances the value of creativity and the broader creative/cultural economy while simultaneously working to revitalize neighborhoods.

Short-term (1 to 2 Years)

Resources and Direct Services

- Work with National Performance Network, Young Audiences, and other partners to develop facilities that provide space for work, exhibition, education and incubation for artists and small cultural and creative organizations.

Public Education

- Further develop a signature, overarching educational campaign arts+gardens+new Orleans during the fall season that heralds the broad range of cultural venues, programming, exhibitions, performances and festivals. This campaign helps to better define the city's identity as an important cultural destination and provides infrastructure for promoting the cultural landscape of New Orleans each year. In doing this, CANO collaborates with economic development and tourism agencies to further develop the branding of New Orleans in ways that better reflect and support artists of all disciplines.

- Produce the Art Home New Orleans tour of art collectors' homes and artists studios. Further develop this tour as a source of potential earned revenue for CANO.

Information/Networking

- Convene periodic professional and social gatherings, including occasional informative events around timely topics and presentations of artistic and professional interest. Employ both personal networking and social media strategies. As part of building this network produce an electronic newsletter on a quarterly basis with a calendar of professional and creative development programs as well as citywide events of relevance to artists, creative producers, and cultural practitioners. This will build on CANO's strong and broad networking capacity at the grassroots as well as institutional levels to maintain an active network of creative professionals and organizations/institutions across disciplines and sectors relevant to the creative/cultural economy.

Mid-term (2 to 3 Years)

Resources and Direct Services

- Develop and deliver accessible skill training programs for cultural producers and creative organizations at the neighborhood level. These would include career development, marketing, audience development, and other services provided with partner agencies
- Help youth in New Orleans choose viable career paths in the creative and cultural sectors. Collaborate with arts education, career counseling, and professional development providers, as well as city institutions, to produce and deliver a guide and other resources for career counselors in secondary schools.

Information/Networking

- Work with the Arts Council, LCEF, LACRT, Advisor to the Mayor for Cultural Economy, the Mayor's Cultural Districts staff, and other organizations to gather economic data relative to the cultural/creative economy. Develop and make available easy-to-use databases, directories or guidebooks of educational, financial, and professional development opportunities for creative students and practicing artists.

Public Education

- Gather information through surveys and focus groups from artists, creative producers, and cultural practitioners to better identify key

needs and opportunities that will drive their sustained growth in New Orleans to help CANO plan future programs. This information will also inform public, business and civic leaders in other planning and economic development initiatives.

Long-term (3 to 5 Years)

Resources and Direct Services

- Establish additional low cost, multi-tenant non-profit community facilities for artists and small non-profits, developing shared services, and other cooperative activities. Located in underserved neighborhoods across the city, these centers will provide space for work, presentation, exhibition, art education and professional development, as well as serve as community hubs to build social connections and economic opportunities.

Information/Networking

- Work to achieve “places at the table” with organizations that lead and determine public policy such as Greater New Orleans Inc., Chamber of Commerce, New Orleans Business Alliance, New Orleans Tourism Marketing Corporation and the New Orleans Convention and Visitors Bureau. CANO will do this to better integrate creative artists of all disciplines into the public life of the city, assure decision making that reflects the value and work of creative artists, and promote innovative creative work through collaborative initiatives. This will be accomplished through memberships, presentations, participation in committees, artists-in-residence positions, and Board positions in these organizations, among other strategies.

Current CANO Programs

Studio Development:

CANO is developing the 8thWard Cultural Community Center in Partnership with National Performance Network and Young Audiences. The primary mission of the 8th Ward Cultural Community Center is to provide studio, exhibition, performance, business incubator, educational, and stable administrative space for New Orleans-based creative, cultural, and community producers, all of whom have expressed a dire need for affordable space.

Arts+Gardens+New Orleans

This year is the third annual arts+gardens. CANO will highlight cultural events and gardens. This year CANO has been working closely with NOTMC to market important events such as the CAC’s 35th Anniversary

and NOMA's 100th. The goal of this initiative is to market the city as a major cultural destination in the fall equal to the draw of the spring music festivals and to celebrate the full range of the arts presented and produced in New Orleans.

ARThome

ARThome is scheduled to occur in December, 2011. CANO will build upon past ARThomes to offer over 50 homes with collections and/or installations to the public.

Professional Development Workshops

A. Creative Capital

Creative Capital provides integrated financial and advisory support to artists pursuing adventurous projects in five disciplines: Emerging Fields, Film/Video, Innovative Literature, and Performing and Visual Arts. In its first decade, Creative Capital has committed more than \$20 million in financial and advisory support to 325 projects representing 406 artists, and has reached an additional 3,700 artists through the Professional Development Program.

B. CANO/GWN/ACCION Program

CANO, ACCION Texas-Louisiana, and Good Work Network, have formed the "Creative Career Development Partnership," (CCDP) to create a professional development program for creative producers, the Creative Career Development Program. Our program will better prepare creative producers such as visual, performing, media, design and culinary artists to develop successful careers by improving their business, financial management and marketing skills.

Information/Networking Events

CANO plans on developing quarterly networking/informational events with one yearly large event. More details to come soon.

Organizational and Governance Development

CANO has operated as a Louisiana nonprofit corporation under the fiscal sponsorship of the National Performance Network since its formal inception. Completing the application for its own federal tax-exempt status (501c3) is a high priority. The CANO Board and staff identified the following objectives and outcomes:

Enhance Board governance capacities

- The Board's annual work plan includes adoption of a budget, evaluation of staff and programs, updating of the strategic plan, leadership of fundraising events, and other support as needed
- The Board takes leadership in recruitment and orientation of new members, representation of CANO among community leaders, donors, and the general public
- The Board is fully representative and inclusive of the rich diversity of New Orleans in terms of ethnicity, gender, cultural and creative practices, professional skills, and economic means
- Board establishes a bi-monthly meeting schedule with active committees meeting between and as needed
- Every Board member makes a personal contribution to CANO appropriate to their means, leverages other support through personal or professional contacts, and contributes time to fundraising efforts.
- A Board of about 20 members plans and shoulders nearly all the workload for one annual fundraising event
- A Founders Committee is formed and meaningfully involves influential community members who aren't able to commit time to a working Board

Upgrade ongoing financial planning and accounting practices

- Monthly income and expense statements include budget to actual comparisons along with current balance sheets, are reviewed at

each Board meeting, and provide the basis for management decision-making

- Board adopts annual budgets that include a majority of funding pre-committed, allocations dedicated to depreciation expense, and a set-aside to operating reserves
- Financial and budget planning, led by staff, is conducted with participation of partner organizations, Board leadership, and key donors, and includes projections out at least three years
- CANO produces annual audited financial statements

Expand Administrative staff and staff capacity

- Administrative staff are operating with clear job descriptions and established personnel policies and procedures approved by the Board
- Annual program planning includes clear cost-accounting for all programs; results including projected-versus-actual income and expense are regularly evaluated by staff
- CANO staff are in ongoing contact with programmatic and funding partners at least monthly and as needed to review success and strategize for future changes and growth of programs
- Paid vacation time is routinely used by all staff and they take advantage of at least two annual professional development conferences or workshops

Plan, prepare, and re-locate program and office space

- Multi-year program scenario describes space needs of artists and creative entrepreneurs and leads to plans for additional facilities
- Capital income and expenses, as well as operating income and expenses, are clearly included in monthly accounting and identified in a five-year pro forma financial plan

- Executive and Program leadership are spending up to one-half of their time on facility development, fundraising, and management while maintaining stable program offerings and fiscal integrity
- Board composition includes members able to help in real estate management, capital financing, and neighborhood relations
- Opening of new facilities accompanied by opening events to highlight artists and other assets within new neighborhood settings

Build annual and program specific fundraising capacity

- Regional foundation, corporate, and government grants account for 35-50 percent of income, which totals (from all sources) \$250,000 by FY2013; \$300,000 by FY2014; \$350,000 by FY2015
- Memberships come from over 100 large and small donors and account for 10-15 percent of the budget or \$35,000
- Two to three national public and private funders provide project-specific support accounting for 20-30 percent of the total annual expenses
- Earned revenues provide general support accounting for 15-25 of the total annual budget

Enhance CANO's image and marketing capacities

- Visitors to artist studios climb to 20,000 per year by the second year after opening; presentation space is programmed 120 days/year.
- New space is rented for private and group functions from arts and non-arts groups alike at least (three-times) a month
- Monthly email blasts are supplemented by at least one weekly follow-up email reminders for CANO activities to mailing lists of at least 3,500
- Program planning, scheduling, and activities are shaped by information on members' and visitors' interests, preferences, and

suggestions from a “survey-monkey” or (a similar survey service) administered at least once a year

- Annual marketing plan guides the strategies to increase participants, donors and public visibility

Governance Structure and Activities

Board Norms

During the Board’s planning retreat, members brainstormed a set of norms, or collectively understood and agreed-upon ways of operating and working together. These were subsequently reviewed and refined at a meeting of the Board of Directors.

- Board members have a regular schedule of meetings – planned one-year out
- Board members anticipate and contribute to an annual cycle of activities
- Board members have an updated list of Board members including who they represent
- Board members receive timely information for consideration before meetings
- Board members receive timely financial information in a simple, fixed format with interpretation and orientation to finances as needed
- Board members participate in drafting the annual budget
- Board members have an up-to-date copy of By-laws
- A set of Board committees meet and function, contributing to governance
- Board norms are clear to recruits and to all members
- The Board’s role in fundraising and other governance expectations are clear
- Board members and staff respond promptly to messages and emails
- The Board is composed of people with a rich mix of expertise
- Board composition includes cultural diversity including a broad age mix
- Members are covered by Directors & Officers insurance
- A conflict of interest statement is adopted and members act accordingly

Board Responsibilities

This set of ten key responsibilities for nonprofit Board members was adapted from Richard T. Ingram, *Ten Basic Responsibilities of Nonprofit Boards*, 2009. It was reviewed and included in the plan by the CANO Board.

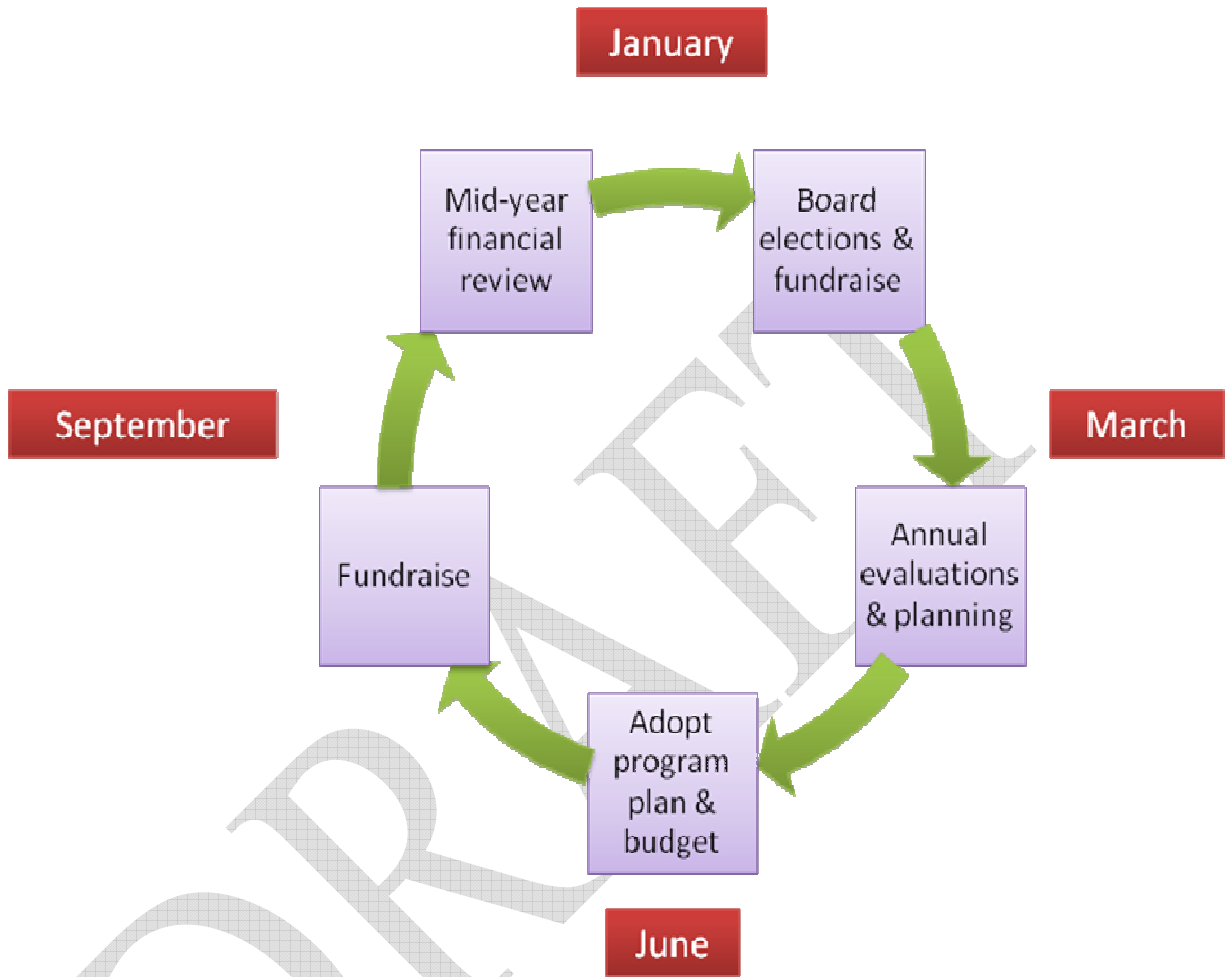
1. Determine mission and purpose. It is the Board's responsibility to create and review a statement of mission and purpose that articulates the organization's goals, means, and primary constituents served.
2. Select the chief executive. Boards must reach consensus on the chief executive's responsibilities and undertake a careful search to find the most qualified individual for the position.
3. Support and evaluate the chief executive. The Board should ensure that the chief executive has the moral and professional support he or she needs to further the goals of the organization.
4. Ensure effective planning. Boards must actively participate in an overall planning process and assist in implementing and monitoring the plan's goals.
5. Monitor, and strengthen programs and services. The Board's responsibility is to determine which programs are consistent with the organization's mission and monitor their effectiveness.
6. Ensure adequate financial resources. One of the Board's foremost responsibilities is to secure adequate resources for the organization to fulfill its mission.
7. Protect assets and provide proper financial oversight. The Board must assist in developing the annual budget and ensuring that proper financial controls are in place.
8. Build a competent Board. All Boards have a responsibility to articulate prerequisites for candidates, orient new members, and periodically and comprehensively evaluate their own performance.
9. Ensure legal and ethical integrity. The Board is ultimately responsible for adherence to legal standards and ethical norms.
10. Enhance the organization's public standing. The Board should clearly articulate the organization's mission, accomplishments, and goals to the public and garner support from the community.

Proposed Committee Structure

The CANO Board called for the formation of four standing committees as described below, as well as the formal acknowledgement of an annual cycle of Board activities, in addition to routine business and strategic decision-making:

5. Governance Committee – will maintain an inventory of Board member skills, relationships, and resources as well as a roster of desired complementary skills, relationships, and resources; identify and recruit new members as well as work to assess and build member participation and improve Board experience for all members.
6. Finance Committee – will track monthly income and expense compared to budget, and balance sheet; ensure competent up-to-date accounting; formulate recommendations for changes to budgets or financial practices; oversee budget planning and recommend adoption of annual budget.
7. Fundraising Committee – will formulate, implement, and lead an annual plan for engaging Board members and other volunteers in fundraising activities; assist staff as appropriate in the process of institutional/governmental fundraising.
8. Membership Committee – will nurture relationships with groups and individuals representing various cultural practices and creative industry sectors and relevant public and private-sector agencies; spearhead events or activities to recruit active support from members, volunteers, and others.

CANO Annual Cycle of Board Activity



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Summary of Preliminary Observations

Creative Community Builders Tom Borrup, June 2011

This report reflects preliminary observations based on confidential interviews as well as review of organizational documents. This preliminary report offers broad observations and draws only the most general and tentative conclusions.

CANO Position in Community/Timing

Most interviewees suggested that people and organizations in New Orleans are seeking a new normalcy, that the time is optimal for strategic thinking and purposeful dialogue and partnerships among organizations with complementary and overlapping interests in the creative/cultural and economic development fields. Post-Katrina openness to working in collaboration and across sectors and disciplines opens new opportunities.

Discussions and policies around the creative/cultural economy are expanding and becoming more sophisticated globally. They are especially relevant to New Orleans. However, most people don't know what the cultural or creative economy is – even some of those directly involved in it. Some associate the creative sector with a narrow view related either to the creative class (i.e. Richard Florida) or high-tech industries (i.e. digital media, film). Others see the cultural sector as limited to the institutional or fine arts.

As a private nonprofit focused on the city of New Orleans and with a broad overview of the creative/cultural economy, CANO is unique. Interviewees cited CANO's strong ties with artists and its roots in neighborhood-based organizing and development. It has a timely vision and broad overview of the creative/cultural economy, as well as city and state politics. CANO has latitude to shape its initiatives to fill gaps while partnering with and complementing other key players. It is also important to understand CANO's role in nurturing talent, cohesion, and entrepreneurial drive in relation to the role of economic development entities that work to attract employers and trade – the dynamic between bottom-up and top-down efforts.

It is broadly agreed that New Orleans is a radically unique city, fiercely independent and proud. Its historical and cultural development, and natural environment are unlike any other place. While New Orleans and

CANO can look elsewhere to learn best practices, its destiny is of its own design.

The Assets and Challenges

Perhaps the most universal attributes of New Orleans cited by interviewees were its extraordinary quality, number, and unique nature of the cultural treasures and creative talent. This population is considered among the city's greatest assets. Most U.S. cities value their cultural institutions over their individual artists. This sets New Orleans apart. The community's rich history that is ever-present in the landscape of daily life was also frequently acknowledged. New Orleans is not a place rich in philanthropic resources or public funding. This makes maximum collaboration necessary for effectiveness.

CANO's strengths were cited as rooted in its visionary leadership, strong network, ability to connect people and ideas across disciplines, sectors, and silos, as well as its extraordinary (albeit short-lived) experience with the Colton School artist studios. As in most founder-driven organizations, CANO's strengths and challenges are difficult to separate from the individual who leads it. This, in itself, is both an asset and a challenge and requires conscious action on behalf of the founder and the Board if the goal is to build a broad-based organization with an indefinite lifespan.

Reflections on Name & Mission

The name *Creative Alliance* suggests a range of entities concerned with creativity banded together. Increasing investment in the creative economy – the core action called for in the mission – seems somewhat narrow in the context of the array of advocacy, direct services, property management, education, and other programs CANO expresses interest in pursuing.

Organizational Structure/Board

CANO, with a paid director only since December, does not yet have the capacity to function as a full-fledged organization. Board members expressed deep commitment to CANO's mission and respect for its founder. At the same time there was the observation that the assets of Board members can be better employed. CANO's small staff lacks the capacity to take on a full agenda of programmatic activity, and needs a longer term plan of programs and priorities. Board committees with a clearer schedule of meetings and activities would also help make sure the ideas and work of CANO yielded more sustained Board participation.

CANO Activities

It is important to design, develop, and implement programmatic activities consistent with the mission, that address articulated needs, and that efficiently employ the assets of CANO and the community. CANO and its community will be best served by focusing programs in ways that:

- 1) Explicitly complement other organizational players in the cultural/creative economy arena to demonstrate leveraging of collaborative efforts
- 2) Bring together and work with partners across the nonprofit, business, neighborhood, institutional, city, individual artist sectors to model alliance formation and create value from synergy
- 3) Design programs and form partnerships in ways that contribute to the growth of the collective capacity of cultural and economic development organizations
- 4) Emerge boldly with iconic yet manageable and fundable activities that, if successful, set the stage for growth and the addition/expansion of other activities

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National and International Comparable Organizations Reviewed

Direct Service to Artists

Springboard for the Arts

Saint Paul, MN

- 501c3
- Mission: *Springboard for the Arts' mission is to cultivate a vibrant arts community by connecting artists with the skills, contacts, information and services they need to make a living and a life.*
- Established an online resource handbook for MN artists including information on funding, housing, healthcare, legal advising, business development and employment.
- Springboard's Artists' Access to Healthcare (AAH) program provides uninsured and underinsured artists with a \$40 voucher to use for medical services and presented free health screening days for artists.
- Free online guide to healthcare for artists and the development of an emergency relief fund for artists who qualify
- Offers artist workshops in grantwriting, emergency preparedness, and business development
- Fiscal Sponsorship and Incubator program provides fiscal sponsorship for arts groups and individual artist projects who do not want (or are not ready) to become a tax exempt nonprofit.
- Resource center has computer terminals, arts publications, low-cost printing and faxing, and internet access and Tech Series of workshops to help artists manage digital images and get their work samples online.
- Consultation services for individual artists and arts organizations (\$45/hr)
- Analysis: Direct work with artists provides opportunity for a personal relationship between artists and advocates. In-person resources complement online resources. Variety of offerings complement work/life balance. Emphasis on incubator/fiscal sponsorship program stands out from the rest which always focus on grants.

Artist Trust

Washington state

- Mission: *Artist Trust is a not-for-profit organization whose sole mission is to support and encourage individual artists working in all disciplines in order to enrich community life throughout Washington State.*
- Information on grants, awards, fellowships, and residencies
- Workshops on resources for artists
- Professional/business development programs for artists and job posting database
- Online resources and articles spanning the issues of healthcare, art documentation and handling, advocacy and legal assistance, exhibit and performance venues, finances and accounting, fiscal sponsorship, promotion and marketing, property, liability, and special event insurance, and continuing education.
- A comprehensive listing of state-wide arts events
- Analysis: Similar to Springboard but with more emphasis on online resources rather than personal relationships. Strong list of resources cover a variety of areas important to artists. Emphasis on grants etc. and not alternative ways of funding.

Alliance for California Traditional Arts

California state

- Mission: *ACTA promotes and supports ways for cultural traditions to thrive now and into the future by providing advocacy, resources, and connections for folk and traditional artists.*
- ACTA connects artists, communities, and funders to each other, information, and resources through grants and contracts, convenings, research, and technical assistance.
- ACTA provides advocacy through local and national field-building. ACTA's programs and services are created, evaluated, and evolved as a response to the specific needs of these artists and their communities.
- ACTA administers three core programs that offer direct resources to the folk & traditional field: the Apprenticeship Program, the Living Cultures Grants Program, and the Traditional Arts Development Program.
- ACTA also curates the Traditional Arts Roundtable Series, providing opportunities for traditional artists and arts advocates in the San Francisco Bay Area and beyond to learn from one another through

- intimate discussion, technical assistance, networking, and sharing community-based arts and culture.
- ACTA creates special initiatives addressing opportunities and/or needs impacting the field.
 - ACTA serves as an information clearinghouse for and about the field of folk & traditional arts by maintaining its website, publishing a monthly e-newsletter, and maintaining a statewide database.
 - Online forum of cultural equity dialogues
 - Analysis: One of few groups found that provides resources for artists that are comprehensive, state-wide, and devoted to a specific area of culture. Very interesting focus on cultural equity and using the arts to promote this. Hosts a roundtable series for artists to connect which is different than other organizations that rely on the actual physical space to connect the artists.

Artistic Hubs

Fort Point Arts Community Inc.

Boston, MA

- Mission: *To enrich the Fort Point area with a resident live/work artist population that contributes to the district's and the City of Boston's cultural life.*
- Organizing Fort Point Open Studios weekend and Holiday Sale and Art Walk
- Operating multiple gallery spaces and a store which sells the art, craft and design made by Fort Point Arts Community members
- Programming year round temporary Public Art Series to engage the public and enliven the Fort Point neighborhood with art.
- Providing and administering a yahoo e-group which serves as a means of communication among our artist members
- Analysis: Different because the spaces are artist-run/volunteer. Emphasis placed on selling artist work in a collective fashion and using their hub for economic growth for their artistic communities, different from other spaces in that regard.

Centre for Social Innovation

Toronto, Canada

- Mission: *The Centre for Social Innovation is a social enterprise with a mission to catalyze social innovation in Toronto and around the world.*

- Multiple buildings providing affordable workspace to over 180 social mission groups in sectors ranging from arts and environment to social justice and education.
- The Centre has created a space of shared learning for the whole of Toronto's social mission community, hosting hundreds of workshops, providing online resources and booklets on establishing shared workspace.
- Analysis: Strong ties to using co-working space for innovation, especially for the social good. These creative workspaces house individuals and organizations from all non-profit realms and use the energy and fusion created between these areas to find new opportunities for change. Also provides strong materials for free use by other communities looking to establish workspace for social change.

The Point

Hampshire, UK

- Over the last few years The Point has positioned itself as an international hub for the development of artists.
- Developed a fully residential Creation Space - a state of the art light filled rehearsal studio with accommodation attached, allowing artists 24 hours access to the rehearsal room. Four Bedrooms can house up to 10 artists with the ground floor bedroom being fully accessible
- Multi-arts Creative Learning program connects artists with community participants, enabling a regular dialogue
- Associate Artists Scheme supports 8 emerging companies giving them business and artistic mentorship, office, rehearsal and performance space.
- Analysis: This organization is small but emphasizes connection and dialog with community and non-artists as well as targets small arts organizations and helps to nurture them

Yorkshire Artspace

Sheffield, UK

- 3 spaces with affordable accommodation for 80 artists.

- Offers professional development, business services, and support for artists throughout the length of their careers- from a Starting Out 6 day business planning seminar to workshops
- Conducts research on the impact of creative spaces and serve as advocates for the arts
- Education: school tours, talks with artists, and activities are offered in the space
- Prior to establishing a cite, extensive surveys were done with area residents
- Artworks created for area shops and tie ins between the new artist space and other community events (at the community Christmas fair artists decorated gingerbread houses)

Showroom Workstation

Sheffield, UK

- *The Workstation Creative Business Centre is a hothouse for cultivating new and established businesses in the creative industries sector. We support business growth by providing the best possible professional and creative environment to work in; high quality workspaces with flexible lease terms at affordable prices and the services and support to help your business succeed.*
- Supports creative industries through flexible leases, discounts, etc.

Bates Mill

Huddersfield, UK

- Pay as you go artist studios
- Flexible event spaces
- Open plan office space or desks for rent
- Opportunity for engagement and interaction with other artists and organizations

Cultural Industries Quarter

South Yorkshire, UK

- Facilitates the development of the creative industries infrastructure and enterprise/employment.
- South Yorkshire's first bespoke 'live/work' scheme, set in the heart of Sheffield's cultural industries quarter

- Helping talented individuals from under-represented backgrounds into work or self-employment in the creative and digital industries.

Kingsgate Workshops Trust

London, UK

- Provide on-site arts projects in Education Centre
- Serve the local community through a range of outreach projects.
- Gallery space with 12 exhibitions each year profiling a diverse range of local, national and international artists
- Studio live/work space for artists: The essential mix of disciplines makes the building a very successful enterprise, with interdisciplinary collaborations and exchanges of skills.

Advocacy

Creative Tampa Bay

Tampa Bay, FL

- Mission: *CreativeTampaBay serves as a catalyst for economic and social development in the region by promoting principles of the creative economy and supporting our creative industries.*
- Hosts events, speakers, conducts research studies on the creative economy of the Tampa Bay area
- Connects businesses and artists through The Buzz, weekly e-newsletter
- Analysis: No personal connection other than hosted events for arts and business community. Main focus on e-newsletter to inform businesses of what is happening in creative sector. Interesting concept but is missing any kind of personal relationship with artists. Needs stronger arts presence to feel truly committed to bridging gap between arts and business.

Arts Alliance Illinois

Illinois state

- Mission: *"Give Voice to a Creative State." This strong call to action acknowledges the power of voice to change lives, change attitudes, and transform neighborhoods and communities throughout Illinois.*
- Advocacy: Lobbying, communication training, e-advocacy efforts

- Professional development for arts leaders including training, mentoring, and convenings
- Education including research initiatives, a guidebook on arts education, funding information and coalition building
- Analysis: Great resource for artists but also missing personal touch. Main focus is on web resources other than events where there are opportunities for arts leaders to network. State organization mainly focused on lobbying and advocacy.

Community Partnership for Arts and Culture

Cleveland, OH

- Mission: *To strengthen and unify greater Cleveland's arts and culture sector.*
- Offers education initiatives such as Artist as Entrepreneur Institute
- Artist residencies, a collaborative marketing database, and regional artist conference
- Resources for affordable health insurance
- Online business practice performance assessment and diagnostic tool for arts and culture organizations.
- Analysis: Many tools specifically designed for artists and business development- and the business assessment they developed could be a very interesting resource for artists in new workspaces.

Models Mixing Direct Service, Hubs, and Advocacy

Cultural Development Corporation

Washington, D.C.

- Mission: *Cultural Development Corporation creates opportunities for artists and arts organizations that stimulate economic development and improve the quality of life.*
- Advocacy and consulting: support real estate development efforts that appropriately incorporate arts and culture components. Consulting services to developers, architects, owners, government agencies and other real estate professionals on developing space for arts uses.
- Facilities planning and other business development services
- Runs Flashpoint, a dynamic arts space dedicated to nurturing and growing emerging artists and cultural organizations and providing affordable artist live/work space.

- The Business Center at Flashpoint provides one-on-one technical assistance, workshops & seminars, and discussion forums that encourage professional and institutional growth.
- Advocacy: CuDC advocates for capital investment in sound, meaningful arts facility projects. They work with local government agencies to ensure the inclusion of arts in plans, legislation and regulations.
- Real estate development involving artists and arts organizations: brokered 17 arts space projects
- Cultural facilities information: Maintain a database of arts space seekers that includes individual artists, arts-related businesses and cultural organizations. This demand-side data collected from questionnaires and site visits, combined with continued analysis of the metro area, steers our development.
- Analysis: Focus placed on the actual real estate and establishing creative hubs which would be very helpful data when working with cities or corporate entities. Flashpoint also offers wide range of business services right out of the creative workspace which may be very helpful to artist tenants.

Charlotte Street

Kansas City, MO

- Mission: *Charlotte Street Foundation (CSF) presents, promotes, enhances and encourages the visual, performing and interdisciplinary arts; and fosters economic development in the urban core of Kansas City, MO*
- Runs 3 street level exhibition and performance spaces
- Manages 3 studio facilities providing free housing for 32 artists
- Host professional development workshops and retreats for artists on business planning and development
- KCArtistLink connects Kansas City artists of all disciplines to the resources and opportunities that will help them promote their work and strengthen their artistic practice.
- Convened a group of 40 leaders in the arts community - artists and arts professionals- who gathered for a planning session to generate a list of proposed projects and activities which the arts leaders felt would most help artists and arts professionals in Kansas City.
- Runs the Urban Culture Project, which converts empty store front spaces in low income areas of the city into art and cultural spaces

like galleries, theatres, workspace, and encouraging artists and architects to collaborate on design improvements to renovate the spaces.

- Analysis: Also focuses on economic development and the rejuvenation of the urban core rather than sole emphasis on the artist or the art itself. Very specific about making the art noticeable (using old storefront space) and having cross-sector dialog among artists and organizations.

Broward County Cultural Division

Fort Lauderdale, FL

- Mission: *"Enhancing the community's cultural environment through the development of the arts."*
- Developed the Creative Broward 2020 Cultural Plan, a 10-year plan that examines the cultural tapestry of Broward County through its diversity connected to Creative Economy, Cultural Tourism and Public Art and Design.
- Public art and design program: pairs new artists with experienced ones. In exchange for the opportunity and grant funding, responsibilities of Allied Artists include coordinating and attending community and agency meetings; conducting research regarding materials, design issues, and building codes; assisting in the coordination and installation of artworks; writing reports, and any other duties requested by the commissioned artist that relate to the design, fabrication and installation of the artwork.
- Microfinance program for artists
- Creation of a services guide for artists on local options for healthcare, housing, etc.
- Development of a cooperative marketing program educating non-profits in stretching marketing budgets by advertising multiple organizations at the same time
- Runs artist lofts (developed in assoc. with Artscape) of live/workspace
- ArtsParks- Cultural centers for the performing, visual and literary arts including classroom and workshop space, exhibit and performance space and cultural programming by professional artists with free or low cost services to the community.
- Analysis: Although government funded, large focus on community and public art. Interesting mix of services for artists and

organizations. Emphasis on incorporating community and the ArtsParks is an interesting option for an arts “space”.

Arts Incubator

Kansas City, MO

- Mission: *The Arts Incubator of Kansas City is a nonprofit organization dedicated to working with these emerging artists in the development of their careers.*
- In addition to business workshops and consulting, AIKC provides affordable, quality studio space
- The Arts Incubator works to foster emerging artists by offering affordable studio space, business development, a supportive community and exposure. The Incubator never closes; large meeting rooms are available, computers, internet access, printers and scanners, shop services – complete with metal and wood working equipment, spray booths, a new print studio, library and espresso machine.

Collage Arts

London, UK

- Commitment to cultural regeneration- developed two buildings that produce a diverse mix of art forms including visual arts and design, music, film and technological innovation in varying forms.
- Established creative learning programs around music, film and performing arts One course covers business and technical areas of the music industry and is free or subsidized for unwaged people and is a non-traditional access route into Higher Education.
- Offers creative apprenticeships and business development consulting.
- Pan-London youth project for 14-19 year olds who are **Not** in **E**ducation, **E**mployment or **T**raining (or at risk of becoming NEET) and wishing to improve their prospects and opportunities in the creative industries. Offers information, advice, training and guidance, followed by a supported 6-months creative industries placement.
- Provides a platform for local established and emerging artists through regular events like: Open Studios, Urban Academy Jam Sessions, Community Festivals, showcases, conferences and creative industry events.

- Peer network engages artists in purposeful dialogue, exchanging philosophies and practice, creating and harnessing synergies and developing a common European framework to validate non formal learning in the creative and arts sectors.

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