An Arts Administration Internship: KID smART

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An Arts Administration Internship
KID smART

Internship Report

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

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In
Arts Administration

By
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Abstract

The purpose of this internship report is to review and provide recommendations to KID smART based primarily from my work with the organization from March through July of 2009. During this time, I worked directly with the Executive Director and the Program Director. The following report provides a detailed analysis of the organization, including organizational structure, funding, programs, and marketing as they stood at the time of my internship: summer of 2009. Due to the amount of time that has passed since the time of my internship, I will also include updates as to where the organization stands as of summer 2014. Additionally, the report will take a look back at my work with the organization, what has changed in the years since, and how the organization can continue to grow.
Introduction

Art is neither a privilege nor reward for good behavior. It is educational, it is an identity for entire cities and cultures, and it is the driving force of the economy for some regions. In New Orleans alone, music and art are major factors in the city’s tourism and economy. Why is it then that many schools feel that when budget cuts are to be made, the arts generally suffer before any other subject matter? Instead of cutting arts, KID smART, a local organization, is integrating arts into every subject, working every day to show that arts are essential to education. The following report will review KID smART with an in-depth look into its history and structure, marketing strategies that are employed today, an analysis of the organization, and a detailed look back at my time working with KID smART in 2009. The goal of this report is to provide insight into what KID smART can do to better utilize its resources, and recommendations on areas for growth.
Chapter One: KID smART

The following section provides an overview of KID smART, including information on its formation and what it has grown to become. Providing a look into the organization will allow an opportunity to later analyze its strengths and weaknesses, comparable non-profits, and provide strong recommendations to move forward.

History

KID smART was founded in February of 1999 by Campbell Hutchinson and Allison Stewart. Stewart and Hutchinson, both artists in their own right, began the organization in the hope of providing visual arts education to New Orleans youth outside of their classrooms. The first undertaking was the Plate Project.¹ This pilot program took place on Saturday mornings at Fischer Elementary School, utilizing four teaching artists serving twenty children.

By the next year, KID smART had doubled in size and expanded to a second school, Guste Elementary School, in Central City New Orleans. In 2001, only the third year in existence for the organization, KID smART unveiled the pilot program that would become Artists in the Classroom, and reached more than six times the students that it had reached in the previous year.²

Not stopping there, KID smART continued to expand its reach and programming as the years continued. In 2003, the organization began offering summer programming, and in 2005, KID smART introduced Arts Experience in Schools (AXIS).³ As of summer 2009,

¹ Appendix K: 2004 KID smART Annual Report
² Appendix K: 2004 KID smART Annual Report
³ Appendix K: 2004 KID smART Annual Report
KID smART provided arts education to more than 3,400 students in sixteen schools and organizations.4

**Mission & Goals**

As the organization has expanded, the mission of the organization has evolved. In creating the organization, Stewart and Hutchinson focused on introducing underprivileged students to visual arts and nature. The organization’s original mission statement reflects this priority of arts education:

*To teach under-served children positive life skills through the visual arts. The aim for our students is to develop skills and knowledge that allow them to better perceive their world, better express their experience, and, finally, to instill a love of learning that will serve them long after they leave school.*5

Over the years, the organization initiated a mission shift to include all art forms, and rightly restructured its mission statement to reflect this change:

*To work with the arts to engage children in learning, while focusing on arts integration – linking instruction in the arts with instruction in the academic curriculum – to support student, teacher and school success.*6

Creating a concise and yet all-encompassing mission statement such as this allows the organization to continue to evolve seamlessly within its mission, providing them the opportunity to undertake most any arts program while limiting the risk of mission drift. While still focusing on the impact that arts have on children, the updated mission statement also brings focus to the area of arts integration and the benefits it has on teachers, students,

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4 Note: as of summer 2014 KID smART provides various arts services to more than 6,000 students at 16 partner schools and organizations. See Appendix XX for details
5 Appendix K: 2004 KID smART Annual Report
6 Appendix J: 2012 Form 990
and schools alike. The organization strives to accomplish the current mission through its various program areas and partnerships with both schools and arts organizations.

Establishing the goals of an organization and understanding how these goals are actually met is often equally as important as the mission statement. In order to successfully carry out a mission, the staff of an organization must not only know their intended goals, but also how it is they plan to reach those goals. KID smART’s current goals, as stated in the annual report, are to “provide students with high-quality arts instruction, make teaching and learning exciting, and teach the whole child.”

KID smART is able to reach these objectives by providing educated and highly trained artists in the classroom, re-energizing current teachers through the Professional Development Programs, and reinforcing the ideas and lessons of the arts through all programming.

**Programs**

KID smART focuses primarily on integrating arts into the classroom through common curriculum and artists. To do so, the staff provides teaching artists and professional training to classroom teachers through the Professional Development and Artists in the Classroom Programs (AIC), both of which are further discussed below. The organization’s additional programs are community based for New Orleans area children who do not attend a KID smART partnering school.

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7 Appendix L: 2009 KID smART Annual Report
Arts Professional Development

The majority of programming that KID smART focuses on revolves around the various forms of Arts Professional Development. As many of the Professional Development programs bring in earned revenue for the organization through contracts with participating schools, it is not surprising to see the greatest amount of time and effort being placed in this programmatic area.

At the time of my internship, the Arts Professional Development programming was anchored in one primary area, The Arts Experience In Schools (AXIS) Program. As of 2009 and continuing through 2014, KID smART has provided professional development through a multifaceted approach, including AXIS, all of which focuses on providing professional development opportunities for teachers in the area of arts integration. AXIS continues to focus on providing teachers in greater New Orleans area schools with the knowledge, materials, and resources necessary to incorporate arts into their common curriculum. At the time of my internship, there were thirteen partnering schools.\(^9\) KID smART teams up with the faculty and administration from each school and provides professional, hands-on development activities for the teachers. All participating schools and teachers sign a contract stating that they will fully engage in the program, and in return the teachers receive a stipend at the end of the school year.\(^10\) This requires that he or she attend all required meetings, training sessions, studios, school observations, and focus groups. These teachers are also required to provide a model lesson plan integrating an art form of their choice, as well as a model lesson plan involving a field trip to one of KID smART’s partner organizations, such as a performance presented by the New Orleans Ballet Association. As of 2014, KID smART works within 10 schools, and 3 partner organizations

\(^9\) As of 2014, KID smART works within 10 schools, and 3 partner organizations
\(^10\) Appendix A: Artist Contract
part of the partnership, KID smART subsidizes the cost of field trips to partner organizations. If these requirements are not met, the teacher receives a reduced stipend, depending on how many requirements are missing by the end of the school year.

The aforementioned professional development training sessions and studios each pertain to a different art form. Each session hosts a professional artist as a guest speaker, who describes and provides examples on how to implement his or her specific art form. Past sessions have included Storytelling, Paper Making, Drumming, and Visual Arts.\(^\text{11}\) During these sessions, the teachers become the students. They are walked through potential lesson plans, learn about different art forms, and interact with other teachers from across the metro area.

At the end of the school year, each teacher is asked to provide his or her two model lesson plans, which are then posted in a “Cookbook of Lesson Plans”. These lessons are compiled, formatted, bound, and distributed during the Closing Session of that year’s AXIS Program.\(^\text{12}\)

To reinforce the skills and knowledge learned during AXIS, KID smART provides Arts Integrated Coaching for participants of the AXIS Program. This includes AXIS classroom leaders observing the classroom of participating teachers, providing feedback and one-on-one coaching. Additionally, in the years since the 2009 internship, the organization has implemented the Teacher Leader Project, in which teachers in participating schools are provided advanced training in arts integration techniques beyond the AXIS Program. The purpose of this facet of the Arts Professional Development Programs is to provide further guidance and implementation within participating schools.

\(^{11}\) Appendix B: AXIS 2008-2009 Schedule
\(^{12}\) Appendix H: Closing Session Plan
To do so, the teachers participating in the Teacher Leader Project are tasked with guiding other teachers, providing professional development opportunities and spreading arts integration throughout their schools.

As a means to reach more teachers throughout the area, KID smART is reaching out to non-participating schools to provide school-based workshops. These workshops bring in KID smART teaching artists to introduce faculty and administration to the benefits of arts integration. This is an effective way for the organization to continue its mission, and potentially recruit future participating schools.

While most of these new forms of professional development build on the AXIS Program, one of the most recent developments focuses on professional development for KID smART’s own staff and its Teaching Artists. KID smART has recently implemented a new program in conjunction with the John F. Kennedy Center for the Performing Arts in Washington, D.C. This program, the Teaching Artist Professional Development Program, provides “formal training in design and implementation of effective arts integration residencies, effective professional development workshops for classroom teachers, and embedded coaching in the classroom. Teaching Artists meet twice monthly. Online communications links among staff and teaching artists enhance the formal training.”13 This program is focused on providing internal professional development for KID smART staff members, specifically the Teaching Artists and Programming staff. These professional development sessions are held in Washington, D.C., while many can be attended via online communications. The Teaching Artist Professional Development Program allows the KID smART staff to share experiences with other arts integration specialists from across the

country, providing opportunities for collaboration, partnership, and internal growth. Expanding the training of Teaching Artists to the national level is a great achievement for KID smART. Not only does this provide substantial opportunities to collaborate with other similar organizations across the country, but it also provides a broader and more advanced training opportunity for the organization, as well as an established partnership with a national organization. This partnership will deepen the organization’s knowledge in the area of arts integration.

Professional Teacher Development is the key to fully integrating arts into common curriculum. By expanding upon an already successful program, KID smART has set up a solid model of continuous professional development, ensuring that its efforts originally put forth in the AXIS Program are successful, and are being shared throughout the participating schools.

**Artists in the Classroom Program**

The Artists in the Classroom Program (AIC) places professional artists in teaching residencies. These residencies may last anywhere from eight weeks to a full year. The artists are placed in one of the ten participating schools and can act as reinforcement for the teachers participating in the AXIS Program. AIC teaching artists collaborate with the classroom teachers and plan activities that enhance the students’ daily academic lessons.

Because of this collaboration between teaching artist and classroom teacher, the artists-in-residence are able to teach various art forms to students while also providing further education in many of the common curriculum areas. Through this program, KID smART is fully implementing its previously stated goal of teaching the whole child. For
example, while providing instruction on circus arts, the educators are also helping students learn to communicate with one another, work as a team, and build self-confidence. When participating in drama, the students are also focusing their reading and interpretation skills, respect for each other, and, again, self-confidence.

**Community Based Programming**

KID smART is not only available for students in participating schools, but also for children throughout the New Orleans community. During the summer months, KID smART partners with several summer camp programs such as Volunteers of America and the Porch Cultural Center. This partnership consists of placing professional Teaching Artists within summer camp programs as requested. This benefits both the Teaching Artists, who now have a source of income over the summer months, as well as the summer camp attendees who are introduced to arts in a new and refreshing environment. KID smART charges nothing for this service, as it is acting primarily as a convener for the artists and the summer programs.

**Plate Project**

KID smART began its operation with the Plate Project in 1999. The 2008-2009 school year was the culmination of this program, as participation and funding had recently dropped. The Plate Project was a program held for community children who would come to the KID smART office on Saturday mornings. Over a series of weeks, a teaching artist would work with the children and provide instruction on creating and designing individual ceramic dinner plates. KID smART would then sell the plates on behalf of the children and create a savings account for each to deposit his or her earnings. The goal of this program
was to not only provide arts education, but also entrepreneurial skills and the child’s first introduction to finances and savings.

**Model Schools Initiative**

The Model Schools Initiative is a relatively new program for KID smART. At the time of my internship, summer 2009, the program was only in the early planning stages. During that time, discussion arose of implementing an initiative to provide a complete arts integration service to participating schools. In the years since my internship, this plan has developed into the Model Schools Initiative. Over the course of the 2013 to 2015 academic years, this program will run at three participating schools: ARISE Academy, Martin Behrman Elementary, and Langston Hughes Academy.\(^\text{14}\) With the goal of raising each school to model arts integration school status, the program is the most intensive and in-depth strategy that KID smART has endeavored to date. The Initiative currently employs arts integration across every curriculum within these three schools. Beyond this intensive approach, KID smART is also implementing all previously mentioned Professional Development Programs within these schools, as well as continuous evaluation. The Initiative will be considered a success if the schools can maintain arts integration practices once the initiative has completed.

**Evaluation**

As a part of its programming, KID smART implements ways to measure the effectiveness of its programming by evaluating all involved: participating artists, teachers,

students, and schools. This assessment process consists of evaluation forms filled out by participating teachers, administrators, and students. An outside party then performs focus groups for all participating teachers and teaching artists.

To determine how KID smART's programming is affecting participating students on an academic level, the organization requires the LEAP test scores of its students, as well as the overall scores from its participating schools. Beyond reviewing objective test scores, the organization also reviews subjective responses from participating students, teachers, and principals.

All of this information is compiled and transferred to Dr. Pam Jenkins of the University of New Orleans. Dr. Jenkins and her team evaluate the information and provide the results that will be used in each year’s Annual Report. The data that she reviewed for the 2008-2009 school year showed that more than 80 percent of classroom teachers felt the KID smART program had an impact on student learning and that it supported their curriculum.\textsuperscript{15} The most recent report revealed that all participating teachers found that arts integration “had a positive impact on students’ love of learning.”\textsuperscript{16}

**Organizational Structure**

*Board of Directors*

The board of directors for any non-profit organization is composed of members whose duty it is to be the governing body of the organization. While founding KID smART, Campbell Hutchinson and Allison Stewart created the first board of directors to oversee the

\textsuperscript{15} Appendix L: 2009 KID smART Annual Report
\textsuperscript{16} Appendix M: 2012 KID smART Executive Summary
management of the organization. The originating board consisted of Hutchinson and Stewart, as well as Clancy DuBos and Claudia Garofalo.

The original Articles of Incorporation for KID smART state that board members could each hold a term of one year and until their successors were deemed qualified to take their positions. By 2002, this was amended to allow board members to serve two-year terms with a maximum of three successive terms. This was amended again in 2007, creating board term limits in which a member could serve two three-year terms, after which “members must cycle off unless they hold or are elected to office or chairmanship of a committee.”

The series of amendments affecting board member terms seems to indicate a possible issue with founders not wanting to relinquish their positions as decision makers. This issue seems to have been handled later in 2007 with a further amendment to create a Director Emeritus board member position. This position is a lifetime honorary position reserved for individuals who have provided exceptional services to KID smART. A Director Emeritus may attend any and all board meetings, but he or she is not a voting member. As of 2009, and continuing into 2014, the only two Directors Emeriti were Campbell Hutchinson and Allison Stewart.

Staff Members

From day one, founders Campbell Hutchinson and Allison Stewart entrusted Echo Olander to lead KID smART as Executive Director. Echo Olander has worked within the arts administration field for more than twenty-five years. Her experience includes ten years

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17 Appendix C: Articles of Incorporation
18 Appendix D: Articles of Incorporation Amendments
19 Appendix D: Articles of Incorporation Amendments
consulting with the Mississippi Arts Commission. Ms. Olander’s knowledge and expertise have been vital in the growth and development of KID smART in the many years that she has been leading the organization.

At the time of my internship, in 2009, KID smART employed only three other staff members, Elise Gallinot, Linda Irwin, and Sarah Cressy. Elise Gallinot is the Program Director for the organization. Through this position, Elise is the voice of KID smART and acts as a coordinator between artists, teachers, schools, and the organization as a whole. Through the organization’s programs, Elise is also responsible for coordinating with KID smART’s local partner organizations such as the Ogden Museum of Southern Art, the New Orleans Ballet Association and the Louisiana Philharmonic Orchestra.

The other two staff members had each been with the organization for only a few months by summer 2009. Linda Irwin is the organization’s Development Director. She has been with the organization and in charge of fundraising and grant writing since April of 2009. She came to the organization with many years of experience in non-profit management, as she was the Executive Director of Youth Alternatives, Inc. for ten years and of the Center for the Physically Limited for twelve years. Through this work, Irwin has gained much insight in how to cultivate donors.

Sarah Cressy, the Office Coordinator, came to KID smART in February of 2009. As Office Coordinator, Sarah not only handled the administrative end of KID smART’s office, but its financials as well. She handled coordination and payment for all programs and materials to keep the office running.

In the years since my internship, KID smART has expanded their staff greatly. As of summer 2014, the organization staffs a total of eight: Elise Gallinot, Linda Irwin, Cheryl
Manley, Theresa Fowler, Sean Glazebrook, Heather Muntzer, and Aminisha Ferdinand. As stated above, Elise Gallinot is the Program Director of KID smART. Most recently, Ms. Gallinot has developed the KID smART Model, the arts integration model utilizing both teaching artists as well as classroom teachers. Along with Ms. Gallinot remains Linda Irwin. As previously stated, Ms. Irwin joined the organization in April of 2009, as the Development Director.

The Office Coordinator, Cheryl Manley, joined the organization more recently. Ms. Manley brings a background of marketing and digital media to her administrative support duties within the organization.

The organization’s part-time Business Manager, Theresa Fowler, brings more than twenty years of experience in business and office management to her position. Ms. Fowler works directly with Echo Olander to manage the organization’s finances.

In 2009, Aminisha Ferdinand joined KID smART as an Arts Coach, and quickly proved an essential part of the team. She has since become the Arts Integration Instructional Coach, leading the Model Schools and Teacher/Leader Projects.

Picking up where Ms. Ferdinand left off are the two current Arts Coaches, Sean Glazebrook and Heather Muntzer. Both come from backgrounds of education and arts, including Mr. Glazebrook’s previous position as founder and Education Director of The NOLA Project, and Ms. Muntzer’s experience as a secondary arts teacher. Both work directly with arts integration workshops for classroom teachers, and serve as mentors for teaching artists.
Funding

Many financial advisors suggest that funding sources for non-profit organizations be diversified in order to have a sustainable organization. Such diversification helps to ensure that an organization can at least survive, if not maintain its current level during times of economic downturns.

According to KID smART’s 2010 Form 990, the organization’s funding is spread across government grants, program service revenue, fundraisers, and other gifts fairly evenly. As listed, 20% of the organization’s total revenue came from government grants, and 44% came from program service revenue, namely from the Teaching Contracts for those participating in the various Professional Development Programs. Revenue from direct donations and other grants made up 30% of the organization’s total revenue, 5% from fundraising events, and the remaining 1% is attributed to other revenue such as interest earned. In viewing the 2010 Form 990, one can see that KID smART has diversified its funding, with nearly a two-thirds of all revenue coming from earned income and direct donations or grants.

According to the same Form 990, KID smART’s expenses are focused mainly on programming. Roughly 78% of KID smART's expenses are program related. KID smART is managing to expand its staff and programming while spending 22% on overhead expenses, a standard level of spending within the non-profit sector.

Appendix I: 2010 Form 990
Marketing

The key to a successful brand is consistency. During my time interning with the organization, KID smART began implementing its current brand, including a new logo, tag line, and signature colors. In developing this new brand, the organization created new marketing and branding materials. This began with updated email signatures, letterhead, brochures, and a new website. In being consistent with every piece of public material, KID smART seamlessly transitioned to its new image, one of youth and innocence.

The current website reflects the new brand and provides a youthful feel to the viewer. This youthful feeling is portrayed through the bright colors used throughout the website as well as the many photographs of the participating students and their artwork. Multiple sections of the website feature professional video interviews of staff members, as well as teaching artists and participants. Overall, the current KID smART website provides a thorough look into what the organization accomplishes, while still retaining a youthful character.

Beyond the website, KID smART utilizes three other main sources of marketing. The first and perhaps the most pervasive, is social media. The organization uses several social media platforms including Facebook, Twitter, and several different Tumblr sites – one for each partnering school. The second marketing tool that KID smART implements is Constant Contact as a means to reach its audience. Constant Contact is a targeted mass-emailing website where an organization can create newsletters, updates, and invitations to inform its subscribers. Currently, KID smART is sending out a bi-annual e-newsletter, every spring.
and fall, to those who have signed up to receive information from the organization. The last marketing tool that the organization implements is a newly designed brochure. The brochure features the new logo and tagline, provides an appropriate amount of information on the organization with a balance of photos and graphics.

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21 Appendix F: Constant Contact Sample
22 Appendix G: 2009 Brochure
Chapter Two: The Internship

To complete the required 480 hours of my internship, I worked part-time from March 2, 2009, through July 24, 2009. I worked as a temporary replacement for Program Director, Elise Gallinot who began her maternity leave on Monday March 16th, 2009. As Programs Intern, my primary duties consisted of overseeing and coordinating the organization’s programs, as well as providing administrative assistance.

Arts Experience In Schools Intern

Providing oversight of the Arts Experience In Schools Program (AXIS) required that I assist in the implementation of the last four teaching sessions, the first of which, Story Tellers, took place prior to Elise Gallinot’s maternity leave. For this, I assisted in set up, tear down, collection and creation of materials, including promotional fliers for the teachers, registering and signing in all participating teachers, and collecting evaluations. These presenters of the Story Tellers session required quite a bit of follow-up as they were compiling their own research on the impact of storytelling in the school setting. In addition to the in school story telling session, the session was also presented for the general public at the Contemporary Arts Center. I compiled evaluations from all participating teachers, administrators, as well as children and parents from session at the CAC. During the fall of 2009, KID smART flew in the two presenters again for a second session, including a round of storytelling at the participating schools.

For the remaining two training sessions, Visual Arts with Sandra Phaup and Watercolors with Karen Statsny, I was responsible for assisting with registration and check-in of all participating teachers, gathering, purchasing, and printing necessary
materials, setup, administering and compiling evaluations, and communicating with participating teachers as well as the guest speakers.

The last session of the AXIS Program for the 2009 school year was the Closing Session. I acted as event manager for the Closing Session, including primary representative for KID smART, and communicator to a representative at the New Orleans Museum of Art where the session was held. I had to be in constant contact with the AXIS teachers who participated in the project, as well as the Mentors who were to help them with their model lesson plans. I then compiled all model lesson plans into the “Cookbook of Lesson Plans,” providing complete model lesson plans for various art forms in various grades.

At the time of my internship, this Closing Session also served as a focus group meeting for Professor Pam Jenkins to assess the AXIS Program for that year. Because Dr. Jenkins had a limited number of assistants to perform the focus groups, scheduling separate sessions within the Closing Session became necessary. I worked diligently with all participating schools to coordinate the schedules of each focus group as well as its locations within the Museum.

I was responsible for gathering and creating many of the necessary materials required for the Closing Session. This included creating a PowerPoint Presentation of photographs from the AXIS Program that year and graduation certificates for participants, as well as providing boutonnières and bouquets of flowers for the representatives from the cultural partners and the programs mentors.

Once the Closing Session began, I was responsible for placing and escorting all teachers to their appropriate focus groups, setting up the presentation hall, presenting the PowerPoint slides, taking every teacher’s signature, and making sure that they set up their
presentation tables to display the work that their students had created over the school year. Once the session was complete, I was responsible for bringing in volunteers to help with teardown of the session.

The final portion of the AXIS Program was in providing a weeklong professional development session for teachers from Clancy and Lincoln Elementary Schools in Jefferson Parish. This session provided a look into what KID smART could provide to these schools, and how the Professional Development Programs work from the perspective of the teachers. This was also an opportunity for the teachers to meet the KID smART teaching artists, and begin planning for the 2009-2010 school year. For this session, I was in charge of gathering all materials and supplies, printing nameplates, name tags, information, and menus. I was then in charge of combining all of these materials in KID smART gift bags, tagging the bags and complimentary water bottles. Once the professional development session was complete, I was in charge of the teardown and cleanup.

**Artists In the Classroom Intern**

While working with the Artists in the Classroom Program (AIC), I was the primary contact person for the professional teaching artists. This included contact for their monthly evaluations, bi-weekly teaching schedule for payment purposes, and scheduling focus group sessions. I was also in charge of following up and collecting all evaluation forms from the artists’ students, and fellow faculty and administration.

During this internship I was responsible for coordinating with the teaching artists who would be performing at the Kids Tent of the New Orleans Jazz & Heritage Festival. Not only was this the second year that KID smART was invited to have students perform at Jazz
Fest, but it was also invited to have two different performances, one on each weekend of the festival. The first performance was scheduled for the Circus Arts students only. The second was scheduled for circus arts, dance, music, and theatre students. For both of these performances, I was the primary contact for all of the teaching artists whose students would be performing. I was in charge of setting and communicating the pickup, performance, and drop-off schedules. I was also in charge of creating and gathering all permission slips as well as photography release forms. I scheduled a volunteer photographer who was requested to take photos for the previously mentioned revamped KID smART website.

Once the school year was complete, the teaching artists were then required to sit in for focus group meetings with Professor Pam Jenkins. These meeting, as well as all evaluation forms, were coordinated and collected by me. Though the school year was done for the artists, many of them were hoping to teach during the summer months. Because of this, I began the process of assessing summer programs throughout the New Orleans area and matching artists to each summer program. To do this, I set up several meetings with individuals from Volunteers of America as well as the Sojourner Truth Community Center. Through these meetings I gathered information on what type of summer camps Volunteers of America, the Sojourner Truth Community Center and others planned to run, what time frame they were looking at, how many artists they needed, and what specific art topics they hoped to have covered. Once this was complete, I began coordinating a list of who would be appropriate for which program. This list was turned over to Elise Gallinot, who finalized the placement and coordination of the artists in the summer camp programs.
Administrative Intern

As many individuals who work in the non-profit sector know, no matter what your title or how high up you are, everyone pitches in where needed. Of course, this is especially true for interns whose job may require them to bounce between programming, marketing, and administrative work within the same day. Beyond my work as a Programs Intern, I also assisted the organization in several other areas. When I first began my internship, I was in charge of transferring and saving all previously recorded videos from past programs. I also assisted on several occasions with editing the email newsletters that KID smART sent out through Constant Contact. On more than one occasion, I assumed the role of photographer for the organization, as well as writing photo captions for the new website. I ran errands, purchased supplies, ordered materials and prints, delivered thank you gifts and invitations, and ordered and organized the bulk mailing pieces regarding the new website.
Chapter Three: Analysis

KID smART has several Strengths, Weaknesses, Opportunities, and Threats. To analyze these factors as of 2009 I have completed a SWOT analysis to see how each impacts the others. Through this we can determine what gaps the organization faces whether internally or externally. This information will then be analyzed to determine how the organization can close those gaps, and continue to grow.

| **Strengths** | 1. Partnership with the John F. Kennedy Center for the Performing Arts  
|              | 2. Cohesive Programs  
|              | 3. Diversified Funding |
| **Weaknesses** | 1. Lack of Communications/Marketing Staff  
|              | 2. Lack of Engagement from Teachers and Principals  
|              | 3. Subjective vs. Objective Evaluations |
| **Opportunities** | 1. Participation of Charter Schools  
|                | 2. New Research  
|                | 3. Volunteers in Service to America |
| **Threats** | 1. Standardized Testing  
|            | 2. Teacher Retention Rates |

**Strengths**

1. Partnership with the John F. Kennedy Center for the Performing Arts – By joining the Partners in Education program at the Kennedy Center, Kid smART has established a professional development relationship that will continue to broaden the skills of the staff and teaching artists working at KID smART. This partnership, established in 2005, is one of only three that the Kennedy Center has in the New Orleans area; the other sites in the area are the New Orleans Ballet Association and the Algiers Charter Schools.
The Kennedy Center is able to provide a network of similar organizations, access to research in the area of arts integration best practices, and hands-on professional development for those bringing arts integration classes to teachers. This partnership is key in the planning and implementing of the Model Schools Program, and will continue to provide guidance along the way.

2. Cohesive Programs – When a school signs up to work with KID smART in integrating arts into the classroom, that school is required to commit to participating in both the AIC and AXIS programs. This cohesiveness between programs helps to reiterate the teachings from both programs. When a teacher participating in the AXIS program runs into a problem or a question arises on how to use a certain type of art form in their curriculum, they can simply walk down the hall and discuss this issue with one of the artists who are teaching at the school through the AIC program. Likewise, when a student is being taught a specific art form in one of the AIC classes, and that art form is reiterated by one of the AXIS teachers, that child will more fully understand and grow from that experience.

Beyond the AXIS and AIC programs, all of the Professional Development programs are inter-related. Teachers who have participated in the AXIS program are also asked to participate in the Teacher Leader Project as a way to bring their new skills to other teachers and administrators within their school. Schools are encouraged to participate in school-based workshops as a means to introduce them to the other Professional Development programs. Having each program connected to another provides consistency for participants, and cuts out redundancies for the staff.
3. Diversified Funding – The funding for KID smART comes from a range of areas. These include earned income contracts with participating schools, and contributed income from corporate donations, individual donations, foundations, and government grants. Having such varied forms of funding definitely helped the organization to survive the economic recession of 2008 and 2009. This further shows that KID smART is set up to provide its programming for years to come.

Weaknesses

1. Lack of Communications/Marketing Staff – As of the summer of 2009, KID smART has a staff of four employees and no designated staff member to promote the work of the organization, or communicate its mission and objectives to potential partner schools. As the organization looks to expand to new schools, as well as engage current partners, the role of communications becomes vital to properly disseminate information and recruit new schools, teachers, and artists. In 2009, the Program Director, Elise Gallinot, had no spare time to coordinate this type of outreach, and thus no extended marketing or communication was done to properly engage partners.

Additionally, while marketing to the general public may not be a priority for KID smART, as it is focused on working directly with partnering schools. However, by not engaging the general public in the successes and efforts of the organization, it is truly missing an opportunity to expand direct donation and fundraiser revenue streams.
2. Fully Engaging and Sustaining Teachers/Principals - Building on the lack of communications, KID smART could improve its consistency in outreach to participating principals and teachers. During the 2008-2009 school year, a total of eleven schools signed contracts to fully participate in the AIC and AXIS Programs. By the end of the school year, however, only nine schools were fully participating in the programs, due to lack of attendance at training sessions. The lack of continuous engagement may cause some participating schools/teachers to choose not to continue a partnership with KID smART, thus reducing their earned income revenue stream. If the lack of engagement were to continue further, this could weaken the organization’s ability to bring in new partners by showing a trend of decreased involvement throughout the program.

KID smART staff needs to communicate with participants throughout the school year. Staff should be reaching out to teachers and their principals after missing just one session to intervene. With more consistent communications and engagement, the organization will see that the professional development it provides can be reiterated and more deeply engrained on participants. This, of course, reinforces the mission of the organization.

3. Subjective vs. Objective Evaluations – Currently, KID smART evaluates its programming based on how well it has reached its two goals; First, to improve student learning in and through the arts, and second, to improve teacher effectiveness through arts integration. Evaluating and measuring the outcomes of any program is a necessary component of a well-run non-profit. The weakness of KID smART’s evaluation process lies in the lack of detail sought during evaluations.
For example, while KID smART’s 2009 Evaluation states that “more than 90% of students rated the program very high, stating they learned new things,” there is no mention of specific skills learned.\textsuperscript{23} In order to show the greater impact of its work, KID smART should be evaluating and presenting results in specific areas related to its mission and goals. One such evaluation can consist of following up with teachers who have participated in the AXIS, AIC or other programs. Determining if these teachers are still incorporating arts instruction with academic curriculum once they are no longer participating in KID smART programs will illustrate the lasting power of the various Arts Professional Development Programs.

**Opportunities**

1. **Participation of Charter Schools** – KID smART works primarily with the Recovery School District, and charter schools in Orleans Parish. The flexibility of curriculum within a charter school provides a unique opportunity to fully integrate arts into the class. There are fewer hurdles to jump through and less pushback from teachers and administrators due to a lack of constraints on the structure of curriculum. By 2009 KID smART’s partnerships with charter schools were successful, and growing. With the growing number of charter schools in the New Orleans Recovery School District, there are more opportunities than ever for KID smART to expand upon the number of these partnerships.\textsuperscript{24}

2. **New Research** – In the past, finding research to show the impact of arts education on a students’ overall education has been difficult. Research on the impact of arts

\textsuperscript{23} Appendix L: 2009 KID smART Annual Report
\textsuperscript{24} As of June, 2014 the Recovery School District has become the nation’s first all-charter school system.
integration on a students’ overall education has been even scarcer. With arts integration becoming a nationwide initiative through programs like the Kennedy Center’s Partners in Education, more and more evaluation, research and promising findings are coming forward. With this type of research, KID smART can highlight the need for arts education and arts integration to potential funders. Major donors and foundations request information and statistics on the importance of KID smART’s programming. The new research that is available can provide the foundation and statistics to highlight the need for arts integration. For example, according to a recent study by the National Endowment for the Arts, “71% of low socioeconomic status students (SES) with arts-rich experiences attended some sort of college after high school. Only 48% of the low-arts, low-SES group attended any sort of college.”25 This same report showed that among the low-SES students in eighth grade, those who participated in “high levels of arts engagement from kindergarten through elementary school showed higher test scores in science and writing than did students who had lower levels of arts engagement over the same period.”26

3. Volunteers in Service to America – As previously mentioned under Weaknesses, KID smART lacks a Communications or Marketing staff member. The organization can face this weakness head on through AmeriCorps Volunteers in Service to America (VISTA). By bringing in a VISTA member, a volunteer who is paid through

AmeriCorps, not through KID smART, the organization can alleviate the stress felt by the void in communications and marketing without expanding overhead costs to hire additional staff. As a VISTA member, an individual makes a minimum of a one-year commitment, and is provided a living stipend through AmeriCorps.

**Threats**

1. **Standardized Tests** – Many teachers and school administrators are of the mindset to teach towards the goal of passing standardized tests, instead of teaching the whole child. The nationwide focus on test scores and laws regarding grade level reading creates additional strain on teachers who participate in KID smART. While these teachers agree to fully participate in KID smART’s Professional Development Programs, continuously integrating the arts into academic curriculum once out of the KID smART programs may become a real struggle for these teachers. Limited flexibility in teaching, and added pressure to raise standardized test scores often leads to guide teachers to focus on teaching the tests. Without the backing of administrators, KID smART will have a hard time engaging current and future teachers in the Professional Development Programs.

2. **Teacher Retention** – According to the National Commission on Teaching and America’s Future, roughly one-third of all new teachers leave the profession after only three years, and 46% leave within five years.27 These numbers are staggering and show that teacher retention is a major threat to all schools, as well as school based organizations. Teacher retention rates have the potential to dramatically slow

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the growth of arts integration within KID smART programs. The organization trains teachers to link arts instruction with academic curriculum, and if these teachers are leaving the teaching profession in only a few years, KID smART will be unable to show any real growth in the area of arts integration. The time, money, and effort put into training these teachers will have been wasted if participants are no longer teaching.

Teacher retention rates may also threaten KID smART’s ability to attract new partnering schools. For schools in the area facing high turnover rates, administrators and principals will be less likely to invest money in professional development for teachers who are likely to leave the profession within five years.

**Analysis**

The analysis covers how each opportunity or threat to the organization may affect the strengths and weaknesses that the organization already has. This can help an organization in finding and analyzing gaps, as well as strong areas to assist in strategic planning.

There are many opportunities to cover the current gaps found in the areas of Weaknesses and Threats. There are also opportunities for Weaknesses and Threats to snowball if they are not addressed in a timely manner.

For example, as previously mentioned in Opportunities, KID smART has the opportunity to bring in a Volunteer in Service to America (VISTA) member. By bringing in a new staff member, who is paid through AmeriCorps, the organization can alleviate the stress from the Weakness of not having a staff member dedicated to marketing and
communications. By combining this Strength and Opportunity, KID smART can also address the issue of limited engagement and communication to schools. With guidance from Programming Staff members, the Volunteer in Service to America member can provide continuous engagement opportunities to participating teachers. With one individual in charge of communications, KID smART will have the added benefit of a consistent voice – one who is less likely to get wires crossed as all messaging should be coming from this one individual.

As stated above, many school administrators and teachers focus on providing curriculum that prepares students for required standardized tests. This Threat can be combated through the current Strength that is KID smART’s cohesive programming. The Arts Professional Development programming provides collaboration among teachers who are all experiencing the same pressures from standardized testing. The exchange of ideas through KID smART’s programming, “Cookbook of Lesson Plans,” and reinforcement through the Artists in the Classroom Programs help teachers find easy ways to integrate arts education into standardized test lessons.

**Gaps**

In reviewing the SWOT analysis we find two potential issue areas for KID smART where the Threats intersect the Weaknesses of the organization. The first is in maintaining full commitment from participating principals and teachers. If KID smART is unable to show the impact that arts integration can have on teachers and students alike, the drive of common core and standardized tests will likely push schools away from considering joining the Professional Development programs.
The second issue presented from this analysis is related to the teacher retention rate and its impact on engaging principals. If a school is paying for the professional development of its teachers, who are then leaving the profession after only a few years, that upfront cost of training and development turns out to be a poor investment. If the teacher retention rate becomes a real issue for participating schools, this will likely lead to more push back from principals. It will take more than showing the impact that arts integration has on students to draw more principals into the program. KID smART will need to show that arts integration does, in fact, increase the effectiveness of a teacher and increase his or her job satisfaction. Beyond that, KID smART could begin measuring the impact that arts integration has on a teacher’s level of job satisfaction.

KID smART is not, nor should it be, focusing on teacher attrition. However, some of the work the organization is doing, as well as its previously stated goal, “to make teaching exciting,” may help alleviate the issue for participating schools. Several studies on the causes behind teacher attrition point to a lack of support from school administrators.28 A lack of support can be attributed to less trust and respect for teachers, limited opportunities for collaboration and professional development, and overall job dissatisfaction. KID smART focuses on arts integration by providing professional development, with a goal of job satisfaction for participating teachers, as well as complete participation and engagement from school administrators.

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Chapter Four: Best Practices

While there is no one set list of non-profit best practices, most professionals in the non-profit world can agree on several areas. Board of directors, legal requirements, financial management, fundraising guidelines, transparency, and assessment tend to be good places to start when considering best practices.29

When establishing an organization there are, of course, many legal requirements to fulfill in order to receive, and then maintain a 501(c)3 status, including the articles of incorporation and bylaws. These should clearly state such things as the name, domicile and purpose of the organization, as well as details on requirements for number of board members, term limits, board voting, etc. Building upon the bylaws, a strong organization will establish clear operating procedures and guidelines for the board, utilizing the talents of its board, and maintain term limits. It is not uncommon to hear of a non-profit organization that has not enforced term limits and continues with board members for ten or more years. Term limits are in place to bring in fresh talent, ideas, and fundraisers. This does not mean that a non-profit needs to ignore past board members. In fact, it is best if those members maintain their volunteer, recruiting and donor status as ambassadors for the organization.

As previously stated, KID smART has worked out term limits for board members through amendments to its bylaws. It has worked through the issues of balancing the desire to keep strong board members involved while encouraging turn-over to bring in new members. By adding the Director Emeritus position, the organization is maintaining a

relationship with past board members, while removing voting powers from those individuals.

Another aspect of the legal requirements that need to be met by non-profit organizations includes the area of financial management. There are many reporting requirements placed on non-profits to ensure that all tax regulations are being met on the federal, state and local levels. Because of this, having strict and clear policies and procedures on maintaining financial records is essential. Beyond the legal requirements, it is essential to have these procedures in place and to be as transparent as possible for the benefit of an organization's donors, volunteers, and board members. Additionally, an organization should plan to have an outside audit on a regular, and best, annual basis.

During the time of my internship, summer 2009, the financials were handled by the Office Coordinator with guidance from the Executive Director. The Office Coordinator did not have a non-profit finance background, and struggled to keep up with the many record keeping tasks required of her position. While no financial crisis came up, I would not say that the organization was following best practices in regards to financial management. However, in the years since the internship, the organization has brought in a Business Manager to work only on finances. This is the right move for KID smART to ensure that all financial requirements are met on a regular basis.

In addition to assessing one's finances on a regular basis, a non-profit should have assessments and measurements of its programs in place. For some organizations, this may only mean strict record keeping and guidelines on who the organization has served – a strict head count. To best serve its intended population, an organization should strive to implement outcome measurements, review this on a regular basis, and adapt as needed.
This should include policies and procedures on how programming is implemented/distributed/etc., measurable and achievable goals, procedures on how to measure the outcome of your programs, and a review and assessment of these outcomes. As previously mentioned, this is an area in which KID smART has focused for years. While the measurements may not all be what an outsider would like to see, KID smART is continuously reviewing and measuring the impact of its work, and making changes based on those measurements.

KID smART has had nearly 15 years to reach the level of best standard practices, and had done so before the time of my 2009 internship. If the organization were to build upon these practices, it could branch out into the next steps of succession planning and strategic planning. Having one Executive Director for the duration of an organization’s life can lead to a lack of written plans and procedures in the event of retirement. Succession planning is key to ensure the continued growth of the organization during such a transition period, as well as a great place for any new hire – no matter the position – to learn about the organization and start off on the right foot.

Similarly, strategic planning is vital for the future growth and success of any organization. A strategic plan ensures that the organization does not start down the path of mission creep, focus on issues outside of its goals, or spread its employees too thin across various programs. The strategic plan sets the organization on a path designed to fit its strengths and areas for growth.
Comparable Organizations

With several organizations throughout the greater New Orleans area providing after school arts programs and arts integration in various forms, KID smART is not unique within the area. However, the expertise, experience, and well-rounded approach that KID smART provides to its programming are unique within the area. When the lens is focused beyond the New Orleans area, one can find organizations carrying out similar missions and programs across the country. Some of this is accomplished as programming for museums or large-scale foundations; others are similar sized non-profit organizations. One similar organization that can be evaluated and measured against KID smART is Arts Corps in Seattle, Washington.  

Arts Corps is a non-profit organization founded in 2000 by Lisa Fitzhugh to “provide and inspire arts education programs that develop creative habits of mind to help young people realize their full potential.” To fulfill this mission, Arts Corps provides several different programs in the Seattle area. These programs include after-school classes, professional development, artist residencies, and one-time workshops. Nearly all of these programs can be directly compared to KID smART programs. For example Arts Corps’ professional development, artist residencies, and one-time workshops are constructively equivalent to KID smART’s Professional Development programs.

As KID smART has worked years to achieve and maintain best practices for non-profits, Arts Corps has done the same. Arts Corps has a similar focus in legal and financial

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requirements, including a staff member dedicated to finances. Additionally, Arts Corps incorporates strong measurements, and strategic planning.

Despite these similarities, Arts Corps’ programs seem to extend beyond those of KID smART. This is due, in part, to the collaborative nature in which Arts Corps approaches partnerships. With a high number of partner schools and organizations, Arts Corps understands that all partners have the same needs. Instead of approaching a school or organization and requiring the same goals and agreements as all other partners, Arts Corps opens a dialogue to determine shared goals for that specific partner and Arts Corps. From this collaboration comes trust, engagement, and continuous evaluation of the program and partnership.

Beyond strategy, KID smART falls short of Arts Corps’ more complete and extensive programming. Not only does KID smART no longer have any type of after-school programming beyond summer camps, but also its reach is not nearly as extensive as that of Arts Corps. Arts Corps reaches children ages 5 to 19 years old, compared to KID smART which only reaches grade school aged children, with limited interaction with high school students through the summer camp programs. Arts Corps partners with 40 different schools and community centers, and provides these partners with access to its 42 teaching artists, whereas KID smART partners with 16 schools and organizations, and maintains only 11 teaching artists. Some of these differences can be attributed to the difference in populations; the population of Seattle is roughly 600,000 as of 2009, while the population

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of the greater New Orleans area at the same time is just over 350,000.\textsuperscript{34} Another significant difference between these two organizations is the administration behind them. As stated previously four individuals run KID smART on a day-to-day basis, Arts Corps, on the other hand, is managed by eight individuals.

Comparing these two great organizations allows one to see how extremely similar organizations can grow in roughly the same amount of time, in two different parts of the country. Though KID smART has done a great job in expanding from day one, it seems that Art Corps has been able to better handle its expansion, by taking on the necessary additions of staff members. Many organizations are unwilling to do this, in order to keep spending focused on programming. However, like KID smART, organizations that refuse to expand staff tend to overreach in their tasks, and burn out already short-handed administrative members.

Chapter Five: Recommendations

After reviewing the SWOT analysis for KID smART, and comparing the organization to a similar arts non-profit, one can begin to view where the gaps are within KID smART. Currently, KID smART could improve its efforts within the areas of marketing, fundraising, administration, and evaluation. The following covers recommendations to close the gaps.

Marketing Recommendations

As mentioned previously, KID smART maintains several social media platforms. The organization’s social media presence is spread across many sites with many individuals responsible for posts. While a social media presence is necessary, so is consistency of voice. With several different administrators and social media sites, inconsistencies in updating and content are bound to occur. It is vital that each administrator is trained on their designated social media platform, what to promote, what tone to use, and what not to promote. The administrators are speaking on behalf of the organization, and one misstep can quickly spread in the public eye of the internet. Additionally, none of these social media platforms are linked to the organization’s website, which limits how individuals will find its various pages. In order to engage with an audience, the audience must be able to easily find you.

With the addition of a Volunteer in Service to America (VISTA) member, paid through AmeriCorps, to take charge of communications and marketing, this problem could be solved. This individual could manage and streamline all social media sites, thus avoiding issues with different voices in the public eye. Beyond simply posting on social media, this
new staff member could also be sure to include all social media links on the KID smART website, as well as any e-newsletters.

E-newsletters are an additional area in which KID smART can engage an audience. The bi-annual e-newsletter is a successful way to reach out to individuals. While these newsletters are informational, they do not provide a call to action, or request for readers to take a next step. Including a call to action can further drive individuals to a specific website or social media site to attend an event, advocate on the organization’s behalf, or simply donate. KID smART is missing out on this bi-annual opportunity to put its audience in action on its behalf. This is an easy fix, and the new staff member, or current staff member in charge of all newsletters needs to simply add a call to action in each newsletter. This call to action should drive readers to a specific volunteer opportunity, to purchase tickets for a fundraiser, advocate for arts in local schools or attend KID smART’s Jazz Fest performance.

In order to provide further name recognition for KID smART, the organization needs to begin to fully utilize all of its publicity opportunities. For the past two years, KID smART has had teaching artists and students perform in the Kids Tent of the New Orleans Jazz & Heritage Festival (Jazz Fest). During Jazz Fest 2009, KID smART children performed on both weekends of the festival. These performances were only publicized to donors through an email that the organization sent out after the first performance had been completed, and only three days prior to the second performance. KID smART should be promoting these opportunities in advance, as well as inviting priority donors to the performances. The organization receives an allotted amount of tickets to each weekend of the festival; these should be reserved for current and potential donors.
There were several opportunities for promotion on which KID smART failed to act. One included a story on the nationally televised Dr. Phil Show. KID smART, again, only informed donors of this through one email in which this information could only be found halfway through the email, below the fold of the email window. A similar opportunity was missed when the company TOMS Shoes donated a pair of shoes to every student in six KID smART participating schools. A representative from TOMS Shoes contacted KID smART, which facilitated the contact with each of the participating schools. At this point, KID smART should have made a point to remain involved in the project and promote that its students were receiving such an opportunity. This became a larger missed opportunity when, during the second “Shoe Drop” in September, 2009; the television show Good Morning America interviewed the representatives of TOMS Shoes while in New Orleans.

Again, bringing in a Volunteer In Service To America (VISTA) as marketing staff could quickly alleviate these issues. With guidance from the program staff, this individual could train Teacher Assistants on how to best engage with their social media tools, better engage KID smART’s current audience through the recommended changes to the e-newsletter, and provide direct communications to new and current partnered schools. By having one individual maintain these various outlets, KID smART manages to have a consistent message and voice, rather than a scattered approach spread among several staff members.

35 Appendix F: Constant Contact Sample
Fundraising Recommendations

The first priority in the area of fundraising should be the redesign of the online ‘donation’ page. As previously stated within this report, the main issue with the current KID smART website is that the action of donating is not a focal point, nor is it an easy action for someone to complete. Though every page on the website includes a headline labeled ‘Donate’, this will only take the viewer to a page that contains another video, and details on an upcoming celebration. To actually donate one must search to the bottom of the donate page and hunt for the PayPal donation button lost within the copy of the page. In order to fix this issue, a KID smART staff member will need to speak with the organization’s website designer and insist on a direct link from the ‘Donate’ button on every page to the donation processing website. Currently, KID smART is processing online donations through PayPal, the e-commerce business. With the assistance of an experienced web designer, PayPal can be a very successful and efficient tool in the donation processing area. Additionally, while the website overall is aesthetically pleasing, it does lack consistent updating. Without consistent updates, the organization leaves little reason for the average viewer to return to the website, or to view more than the homepage.

Administration Recommendations

Though the staff of KID smART is stretched thin, there is one area in which they have limited-to-no control. The Bylaws of the organization state that a board member must sign off all costs above $1,000. This creates a bi-weekly issue for the Office Coordinator who is in charge of office finances, including writing all checks to the teaching artists. The

36 Appendix E: 2009 Website Donation Page
teaching artists are paid through KID smART for their services to the participating schools. Because of this, a board member must schedule time to come into the office to sign off on eleven checks every two weeks. Often this becomes an issue of waiting until the last minute, or forcing the teaching artists to wait several days for their paychecks. Though I do feel that the board should be required to sign off on payments, I feel that one of two actions could be taken in order to ensure that all teaching artists are being paid on time. First, the bylaws could be amended in order to reflect that a board member’s signature is only necessary in payments of $2,000 or more, though I do not feel that this is the best way to fix the issue. Instead I believe that the organization should provide a list to the board members at each board meeting featuring all paychecks to be issued in the coming month. These checks should then be pre-approved to be printed for the teaching artists. This would ensure that all costs are being actively accounted for by the board, but with limited interference to the board, the teaching artists, and the Office Coordinator.

**Teacher Retention Recommendations**

Every school and school-based program throughout the nation faces the daily challenge of teacher retention rates. As previously stated, roughly one-third of all new teachers leave the profession after only three years of teaching, and 46% leave within five years. During my 2009 internship, this issue was never raised. Given these numbers, however, it is something that KID smART will face, especially when seeking to form long-term relationships with potential partners. A school with high teacher turnovers may opt out of a partnership with KID smART to avoid paying to train teachers in arts integration who are likely to leave the school and profession altogether within a few years. In
situations like these, KID smART will have to show more than the information found in its current evaluations. KID smART will need to demonstrate that participating teachers not only find themselves to be more effective in the classroom, but that they are more engaged and less likely to leave the profession than their peers outside the KID smART programs.

While providing evidence that KID smART programs combat the teacher retention rate will be difficult and time consuming, it is possible. A neutral, outside organization providing the research and evaluation of all past participants, and a control group of non-participating teachers and schools would be required. Additionally, KID smART has an opportunity to partner with the John F. Kennedy Center for Performing Arts to provide a grant for this research.

While original research may conclude that KID smART has limited to no impact on teacher retention, the organization can take this information and improve current Professional Teacher Development Programs to include a focus on teacher engagement and retention. This additional focus may be enough to bring in new schools previously weary about partnering with KID smART due to cost vs. teacher retention rates. This additional research, as well as the previously discussed expanded objective evaluations, will show the true return on investment for participating schools and new partners.

**Evaluation Recommendations**

As previously discussed, KID smART currently evaluates programming to determine how well it is reaching its two goals; First, to improve student learning in and through the arts, and second, to improve teacher effectiveness through arts integration. Evaluating and measuring the outcomes of any program is a necessary component of a well-run non-profit.
The weakness of KID smART’s evaluation process lies in the lack of detail sought during evaluations. KID smART must rely on some subjective evaluation to determine how supported schools, teachers and students felt during the program. However, the organization should be looking for ways to show the greater impact of its work. KID smART should be evaluating and presenting results in specific areas related to its mission and goals. One such evaluation can consist of following up with teachers who have participated in the AXIS, AIC or other programs. Determining if these teachers are still incorporating arts instruction with academic curriculum once they are no longer participating in KID smART programs will illustrate the lasting power of the various Arts Professional Development Programs. Additionally, KID smART could strive to determine the overall impact that arts integration has on its students. As previously mentioned studies by the National Endowment for the Arts have found that arts education impacted levels of learning and graduation rates. While KID smART may not be able to lead such studies on their own students, they may begin the process of finding such studies to participate in. The current partnership with the John F. Kennedy Center for the Performing Arts should assist in finding studies that can compile the research and data required for such an in-depth level of evaluation.
Chapter Six: Conclusion

Though I accomplished many tasks during my internship with KID smART, I believe that the impact of my work with the organization extended beyond my last day. I have been able to use this experience as an asset in my work with several other non-profits in the years since my internship ended. In small organizations, it can feel hard to say no to a new project, but having witnessed an organization's staff stretched so thin, I am more confident in decisions made to focus on what an organization is doing well instead of taking on more tasks. The simplest road to success for any non-profit is to excel at its unique advantage. This requires restraint to focus staff's energy on the few program areas that will make a genuine impact, rather than attempting to fix every issue in the community and making no lasting changes.

Additionally, I believe that my internship with KID smART assisted in future projects. For example, the largest part of my internship was planning and implementing the Closing Session of the AXIS Program. Once this session was complete, I was able to provide a report to the Executive Director and the Office Coordinator with a detailed description of what tasks needed to be completed, as well as what the timeline for these tasks should be for the Closing Session in 2010 and beyond. Because of this, KID smART will now know who to contact for what aspects of the Closing Session, and remain prepared for future similar events. Similarly, I presented detailed recommendations for other portions of my internship including future Cookbooks for the annual Closing Session. While these may be considered simple tasks, they are often overlooked in small organizations. Having plans such as these in writing, rather than in a staff member’s head, are vital to the growth and
success of any organization. Succession plans such as these allow any new staff member to join the work quickly and efficiently.

Overall, this internship provided both KID smART and myself opportunities to learn from one another. I was able to provide my knowledge of non-profits that I have learned not only from class, but also from my experience in the non-profit sector. In exchange, I was able to experience a very different side of non-profits, and learn that though many non-profits face the same problems daily, there are opportunities to fix them and grow.
References


Appendices

Appendix A: Artist Contract

September 17, 2008

New Orleans, LA  70116

Dear Artist:

We are pleased you have agreed to work with KID smART as a freelance Teaching Artist during the 2008-9 school year. As we want to maintain a positive and productive working relationship with each of our Teaching Artists, this letter sets out the mutual roles and responsibilities of KID smART and the Teaching Artist. The following are the terms and conditions on which we have agreed to proceed:

You have been retained as a Teaching Artist for KID smART, a Louisiana nonprofit corporation.

Responsibilities of KID smART include:

- Create and maintain a relationship with the school site
- Help to identify and secure classroom space and storage
- Work with artist to secure materials for courses
- Assist artist with course and evaluation development as needed
- Provide professional development
- Provide support of artists work
- Prompt payment of invoices

Your responsibilities as Teaching Artist include:

- Commitment to the program and to its students.
- Plan with classroom teacher to create programs that support core curriculum.
- Prepare project outlines for residency. Instruction must be creative and intensive and should have as its goal not only artistic excellence, but also the encouragement of creative thinking for students.
- Attend artist orientation, mandatory artist meetings for program updates, changes and professional sharing and professional development sessions. Orientation and professional development are paid independently; regular monthly meetings should be part of the artist’s scheduled planning time.
- Represent KID smART professionally with school and children including always being on time and treating children and school with respect.
- Provide updates to KID smART staff about the progress of your classes at least one time per two weeks, with the submission of invoices
- Timely submission of invoices to KID smART
- Coordinate with school, parents and KID smART for a performance or exhibition at the end of the course. Make learning visible in school.
• Include final evaluation forms (artist, teachers, student) and assessment documentation at the end of each residency (if the residency is for the full year, at both the mid-way point and the end of the residency) with your final invoice.
• Provide bio and descriptive paragraph for artist listing.
Both parties acknowledge that you are serving as an independent contractor and as such you will not be furnished with medical insurance or other employee benefits, and will not be subject to any withholding by KID smART for federal or state income taxes or social security.

Fee Structure

- You shall be paid the sum of $25 per hour for planning, contact, and evaluation time. Time allocated is up to 15 hours of contact time and five hours of planning per week, for the length of the residency determined. Additional time must be approved by Executive Director.
- Additional training and planning time will be paid at a rate of $20 per hour and must be approved by the Executive Director.
- Additional contract work will be billed at a varying scale, determined by the length of time per day, but never less than $25 per hour.
- Materials costs will be covered as a separate budget item to be approved by Executive Director.
- Additional services will be undertaken solely through the direction and approval of the Executive Director. Teaching Artists will not be compensated for services completed without approval.
- Work is on an as-needed basis and is not guaranteed throughout the year.

You will keep current and accurate records of your time spent on behalf of KID smART, and will be paid after every two weeks of teaching upon receipt of an invoice and monthly report or project outline. KID smART shall make final payment of compensation for a residency upon receipt of the Teaching Artist’s final invoice, evaluation materials, and assessment documentation. Regular invoices are due on the 1st and 15th of the month, and checks will be issued one week following. KID smART WILL NOT ISSUE FINAL PAYMENTS UNTIL IT RECEIVES THESE FORMS.

Upon your signing and returning of the attached copy of this letter, this agreement shall be binding on the parties, but in no event shall the founders, officers, directors and members of KID smART be personally liable for the obligations of KID smART.

If, through any cause, KID smART or the Teaching Artist shall fail in a timely and proper manner to fulfill the obligations under this agreement, the other party shall have the right to terminate the agreement upon 15 days written notice to each other. If this letter correctly reflects our agreement, please sign both and return one copy of this letter.

Sincerely,
Echo Olander
KID smART
<table>
<thead>
<tr>
<th>Month</th>
<th>Monthly Sessions</th>
<th>AXIS Studios</th>
<th>Target Sessions</th>
<th>Observations</th>
<th>Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td>Intro to AXIS and arts integration: CAC Wed. 9/10/08</td>
<td>Beginning Drawing KID smART 9/16/08 (20 max)</td>
<td>Prospect One CAC Wed. 9/17/08 4-7pm (40 max.)</td>
<td>Model lesson from Mentor</td>
<td>Model Field Trip</td>
</tr>
<tr>
<td>October</td>
<td>Integrating Dance NOCCA Wed. 10/8/08</td>
<td>Collage: Color and Design KID smART 10/21/08 (20 max)</td>
<td>LPO: Music of the Mississippi NOMA Thurs., 10/16/08 4-7 pm (30 max)</td>
<td>3rd year AXIS teacher</td>
<td></td>
</tr>
<tr>
<td>November</td>
<td>Poetry Alive! Lusher Elementary School Sat. 11/8/08</td>
<td>Dance NOCCA 11/18/08</td>
<td>Arts and Technology Behrman Elementary Thurs. 11/20/08 4:30-7:30 (20 Max)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>December</td>
<td>Drumming and Math CAC Wed. 12/10/08</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>January</td>
<td></td>
<td>LEAP Testing and the Arts Lusher Elementary 1/15/09</td>
<td></td>
<td>Lusher Elementary January 12-16</td>
<td>Model Lesson</td>
</tr>
<tr>
<td>February</td>
<td>Integrated arts/ integrated content NOCCA – 4:30-7:30 Wed. 2/11/09</td>
<td>Book making Colton School # 201 2/17/09 (20 max)</td>
<td>Art Therapy NOMA 2/4/09 (40 max)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>March</td>
<td>Visual Arts Ogden Sat. 3/14/09</td>
<td>Storytelling CAC Mon. 3/9/09</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>April</td>
<td></td>
<td>Watercolor Painting KID smART 4/21/09</td>
<td>Media Literacy NOCCA Wed. 4/29/09 4:30-7:30 pm</td>
<td>Artist demo lesson w/in home school</td>
<td></td>
</tr>
<tr>
<td>May</td>
<td>Closing Session NOMA Wed. 5/6/09</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix C: Articles of Incorporation

United States of America
State of Louisiana

Fox McKeithen
SECRETARY OF STATE

As Secretary of State of the State of Louisiana, I do hereby certify that a copy of the Articles of Incorporation of KID SMART FOUNDATION

Domiciled at NEW ORLEANS, LOUISIANA,

Was filed and recorded in this Office on February 10, 1999.

And all fees having been paid as required by law, the corporation is authorized to transact business in this State, subject to the restrictions imposed by law, including the provisions of R.S. Title 12, Chapter 2.

In testimony whereof, I have hereunto set my hand and caused the Seal of my Office to be affixed at the City of Baton Rouge on:

February 10, 1999

[Signature]

ABA 34740637
Secretary of State
ARTICLES OF INCORPORATION
OF
KID smART FOUNDATION

The undersigned, for the purpose of forming a corporation under the Nonprofit Corporation Law of the State of Louisiana, does hereby make, sign and acknowledge these Articles of Incorporation, stating as follows:

ARTICLE I
NAME

The name of this corporation is: KID smART Foundation.

ARTICLE II
DURATION

This corporation shall enjoy perpetual existence.

ARTICLE III
DOMICILE

The domicile of this corporation is Orleans Parish, Louisiana, and the location and municipal address of its registered office is:

546 Carondelet Street
New Orleans, Louisiana 70130

ARTICLE IV
POWERS AND PURPOSES

(1) This corporation shall possess generally all of the powers, rights, privileges, capacities and immunities of a nonprofit corporation organized under the laws of the State of Louisiana, subject to any limitations imposed by the provisions of the Internal Revenue Code of 1986, as amended (the "Code") on this corporation as an organization described in Section 501(c)(3) that qualifies as exempt from federal income taxation under Section 501(a) of the Code.
(2) This corporation is organized and shall be operated exclusively for charitable, and educational purposes, including generally, in addition to the activities enumerated in the next paragraph, the making of distributions to organizations that qualify as exempt organizations under Section 501(c)(3) of the Code.

(3) Within the limits established by the preceding paragraph of this article, this corporation has been organized and shall be operated to promote, aid, encourage and foster the teaching and understanding of the visual arts on an extracurricular basis to children in the Greater New Orleans area who demonstrate a desire to improve their skills in and knowledge of the arts but do not possess the resources to afford private instruction by providing instruction in the visual arts and promoting an understanding and appreciation of the arts, without cost to the recipient.

ARTICLE V
TAX EXEMPTION

(1) No part of the net earnings or other assets of this corporation shall inure to the benefit of or be distributable to the incorporators, members, directors, officers, or other private persons, except that the corporation is authorized to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the corporation's exempt purposes.

(2) No substantial part of the activities of this corporation shall be the carrying on of propaganda or otherwise attempting to influence legislation, and this corporation shall not participate or intervene in (including the publishing or distributing of any statements) any political campaign on behalf of or in opposition to any candidate for public office.
(3) This corporation shall distribute its income for each taxable year at times and in a manner so as not to subject it to the tax on failure to distribute income under Section 4942 of the Code or the corresponding provision of any successor federal tax laws.

(4) This corporation shall not engage in any act of self-dealing, as defined in Section 4941(d) of the Code or the corresponding provision of any successor federal tax laws.

(5) This corporation shall not retain any excess business holdings that would subject it to tax under Section 4943 of the Code or the corresponding provision of any successor federal tax laws.

(6) This corporation shall not make any investments that would subject it to tax under Section 4944 of the Code or the corresponding provision of any successor federal tax laws.

(7) This corporation shall not make any taxable expenditures, as defined in Section 4945 of the Code or the corresponding provision of any successor federal tax laws.

(8) This corporation shall not carry on any activities not permitted to be carried on by an organization that is exempt from federal income taxation under Section 501(a) and described in Section 501(c)(3) of the Code or the corresponding provisions of any successor federal tax laws.

ARTICLE VI
MEMBERS

(1) This corporation is organized on a non-stock basis.

(2) There is one class of membership and all members shall have the same rights and privileges.

(3) Membership shall consist of adult citizens of the United States who possess the desire to improve the condition of children through instruction and education in the visual arts.
Membership may be extended or terminated by action of a majority of the members of the Corporation as provided in the By-Laws. Membership is non-transferable. The names and addresses of the initial members are:

(a) Campbell C. Hutchinson
    546 Carondelet St.
    New Orleans, LA 70130

(b) Allison Stewart
    2030 Palmer Ave.
    New Orleans, LA 70118

(c) Claudia Garofalo
    922 Adams St.
    New Orleans, LA 70118

(d) Clancy DuBos
    30 Tern St.
    New Orleans, LA 70124

(4) No dues shall be required as a qualification for membership in this corporation.

(5) Members shall have the right to vote in person or by proxy on all matters that come for a vote before the membership, provided that a proxy may be given only to another member of this corporation.

ARTICLE VII
DIRECTORS

(1) The corporate powers and management of this corporation shall be vested in and exercised by a board of directors consisting of not fewer than three or more than 15 directors, except that if there are fewer than three members, there need be only as many directors as there are members. The names and addresses of the initial directors are:

(a) Campbell C. Hutchinson
    546 Carondelet St.
    New Orleans, LA 70130
(b) Allison Stewart  
  2030 Palmer Ave.  
  New Orleans, LA 70118

(c) Clancy DuBos  
  30 Tern St.  
  New Orleans, LA 70124

(d) Claudia Garofalo  
  922 Adams St.  
  New Orleans, LA 70118

The number of directors may be increased only by the affirmative vote of a majority of the total voting power of the membership.

(2) The original directors shall hold office until the first annual meeting and until their successors are chosen and have qualified. Thereafter, directors shall hold office for a term of one year and until their successors are chosen and have qualified.

(3) The board of directors is vested with the broadest permissible authority and discretion in connection with the administration of funds or other assets of this corporation, provided that the directors shall exercise their authority in a manner consistent with the exempt purposes of this corporation.

(4) The board of directors, by the affirmative vote of a majority of the full board, may make, alter and annul by-laws, rules and regulations for the government of the affairs of this corporation.

(5) A director absent from a meeting of the board of directors may be represented by any other director, who may cast the vote of the absent director according to his or her written instructions, general or special.
ARTICLE VIII
OFFICERS

The officers of this corporation shall consist of a president, a secretary, a treasurer, and any other officers that the board from time to time may appoint. The officers of the corporation shall be elected by and hold office at the pleasure of the board of directors.

ARTICLE IX
REGISTERED AGENT

The full name and municipal address of the corporation’s registered agent are:

Campbell C. Hutchinson
546 Carondelet Street
New Orleans, Louisiana 70130.

ARTICLE X
INCORPORATOR

The name and post office address of the incorporator who has subscribed to these Articles of Incorporation are:

Campbell C. Hutchinson
546 Carondelet Street
New Orleans, Louisiana 70130

ARTICLE XI
LIMITED LIABILITY

No member, director, or officer of this corporation shall be held financially liable or responsible for any obligation of this corporation, nor shall any mere informality in organization render these Articles of Incorporation null or expose the members, directors, or officers to any liability.
ARTICLE XII
INDEMNIFICATION

Subject to the provisions of Article V of these Articles of Incorporation, this corporation shall indemnify any person who was or is a party or is threatened to be made a party to any action, suit, or proceeding, whether civil, criminal, administrative, or investigative (including, but not limited to, any action by or in the right of the corporation) by reason of the fact that he or she 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 another business, foreign, or nonprofit corporation, partnership, joint venture, or other entity, to the fullest extent permitted by Section 227 of the Louisiana Nonprofit Corporation Law, as amended, or any other applicable provision of law.

ARTICLE XIII
DISSOLUTION

Upon the dissolution of this corporation, its assets shall be distributed for one or more exempt purposes within the meaning of Section 501(c)(3) of the Code, or the corresponding provision of any successor federal tax laws, or shall be distributed to the federal, state or local government exclusively for public purposes. Any such assets not so disposed of shall be disposed of by a court of competent jurisdiction of the parish in which the principal office of the corporation is then located, exclusively for such purposes.

ARTICLE XIV
AMENDMENTS

These Articles of Incorporation may be amended by the affirmative vote of not less than a majority of the total voting power of the membership, at any annual or special
AFFIDAVIT OF ACCEPTANCE OF APPOINTMENT
BY DESIGNATED REGISTERED AGENT
ACT 769 of 1987

STATE OF LOUISIANA
PARISH OF ORLEANS

On this ___ day of February, 1999, before me, a Notary Public in and for the State and Parish aforesaid, personally came and appeared Campbell C. Hutchinson, who is to me known to be the person, and who, being duly sworn, acknowledged to me that he does hereby accept the appointment as Registered Agent of KID smART Foundation, which is a Corporation authorized to transact business in the State of Louisiana pursuant to the provisions of the Title 12, Chapters 1, 2 and 3.

__________________________
Campbell C. Hutchinson

Subscribed and sworn to before me on the day, month, and year first above set forth.

__________________________
Notary Public
ACKNOWLEDGMENT

STATE OF LOUISIANA

PARISH OF ORLEANS

BEFORE ME, the undersigned authority, duly commissioned and qualified within and for the Parish and State aforesaid, personally came and appeared:

Campbell C. Hutchinson,

known to me to be the incorporator described in and who executed the foregoing instrument, and who, being by me first duly sworn, stated that he has read the above and foregoing Articles of Incorporation and acknowledged that he executed same as his free act and deed.

Sworn to and subscribed before me this 7th day of February, 1999.

Notary Public

My commission is issued for life.
meeting, the notice of which sets forth the proposed amendment or a summary of the changes to be made thereby.

ARTICLE XV
SEVERABILITY

Each provision of these Articles of Incorporation shall be severable from all other provisions. If a provision of this instrument shall be determined to be invalid or ineffective for any reason, that determination shall not invalidate the remaining provisions, each of which shall continue in full force and effect.

IN WITNESS WHEREOF, the incorporator has signed and acknowledged these Articles of Incorporation on this 9th day of February, 1999.

WITNESSES:

[Signatures]

Print Name: Cathy Burch

Campbell C. Hutchinson, Incorporator

Print Name: Ella Bowman
Appendix D: Articles of Incorporation Amendments

Bylaws Amendments

Original Bylaws
6/1999

- Membership is no less than 3, no more than 15
- Quorum = 10 members of good standing and present in person or by proxy unless there are fewer than 10 members in good standing, in which event a quorum would consist of a majority.
- Term of office one year

Amendment
6/2002

- Membership is no less than 3, no more than 20
- Directors shall hold office for a term of 2 years, and until their successors are chosen and have qualified. Office holders may serve a maximum of three successive terms.

Amendment
5/17/07

- Number and term of directors – not less than 3, not more than 20
- Terms staggered – 3 year terms, after two terms of three years, members must cycle off unless they hold or are elected to office or chairmanship of a committee. May modify or suspend all or portions of term-limitation if approved by 2/3 vote.

- Director Emeritus – for exceptional services. Honorary lifetime appointment to recognize distinguished service. May attend meetings, but not vote. Not considered board members for determining maximum number of directors

- Officers – shall be elected. May not hold more than one office. Shall serve 2 year term and after serving two consecutive terms, must rotate from office for at least one year.

Amendment
8/28/07

- Enlarge Executive Committee membership – 3 or more members to exercise all corporate powers between meetings of Board.

- No expenditures in excess of approved budget shall be made without approval. $5000 or less by President. Between $5000 - $25,000, by Executive Committee. Exceeding more than $25,000 by majority of Board.

Articles of Incorporation

Amendment
6/1999

- Article I – amend name to KID smART (instead of KID smART Foundation).
Article VI – Board of Directors may levy such dues and assessments on the members of the corporation as it, in its discretion, deems appropriate; provided, however, that anyone who contribute $100 or more to the corporation shall be exempts from membership dues.

Article VII – Board of Directors shall, prior to the annual meeting of the membership, fix the number of directors for the ensuing year. The board shall be entitled to appoint or reappoint qualified individuals to fill a majority of the board seats. The remaining directors shall be elected by the members of the corporation.

Amendment
5/07
Membership becomes adult citizens of US who are elected or appointed members of the board of directors. Directors shall hold office as set forth in by-laws.
Appendix E: 2009 Website Donation Page

Special Events

Help us accomplish our mission by attending KID smART's

Cocktails for KID smART

Date    Thursday, November 5, 2009
Location Home of Jim Mounger
          623 Nashville Avenue, New Orleans, LA
Time    Patron Party, 6:00 to 7:00 p.m.
          Cocktail Party, 7:00 to 9:00 p.m.

Food by Joel Catering and Event Planning
Food by Joel Catering and Event Planning

Entertainment by Jeremy Marx Trio

Committee Chairs Evelyne Clinton and Winnie Brown

Tickets can be purchased through checks payable to KID smART and mailed to the address below, or through PayPal.

Ticket levels:

**Sketch**

$95: one ticket

**Study**

$175: two tickets

**Work of Art**

$275: two tickets and a KID smART Gift Bag

**Masterpiece**

$400: four tickets and a KID smART Gift Bag

**Pièce de Résistance (Patron Level)**

$750: two invitations to Patron Reception

and tour of Mr. Mounger’s art collection

two tickets to Cocktail Party, a KID smART Gift Bag, and
two Founder giclées by Allison Stewart and Campbell Hutchison

**Make A Donation**

Mall checks to KID smART. PO Box 58301. New Orleans, LA 70158-8301

---

Get Involved

**Become a Partner in Mission** as we work to use the arts to engage children in learning about themselves and the world in
Become a Partner in Mission as we work to use the arts to engage children in learning about themselves and the world in which they live. Your investments yield returns in the lives of the children we serve, in the strength of our public schools and in the recovery of our community.

Partnership Opportunities

Donate to KID smART by mail or on-line. Here are some ways your donation can help:

- $50 provides art supplies for one teaching session
- $100 covers transportation for a field trip to an exhibit or performance
- $250 supports participation by one child in the program for one semester
- $500 supports participation by one child in the program for one year
- $1000 underwrites two weeks of an artist’s work with a teacher and students

Mail donations to:

KID smART
PO Box 58301
New Orleans, LA 70113

If you prefer to donate on-line, click below. Donations are tax deductible to the fullest extent allowed by law.

[Make A Donation]

Tributes and Memorials

Increase the personal impact of your donation by making the contribution in honor of or in memory of someone of importance to you. Tributes are thoughtful gift options at holidays, birthdays, etc.
Tributes and Memorials

Increase the personal impact of your donation by making the contribution in honor of or in memory of someone of importance to you. Tributes are thoughtful gift options at holidays, birthdays, etc. Send with your check the name of the person you want to remember or honor and the name and address of the individual to whom you want the gift acknowledged. We include your name(s), but not the amount of your gift(s), in the acknowledgment cards.

Click on any heading below to learn more about additional partnership opportunities.

Workplace Giving
Gifts in Kind
Vehicle Donation
Appendix F: Constant Contact Sample

KID smART Celebrates Teachers!!!

May 2009

Image Deleted

AXIS Teacher Awards

On the evening of May 6 at the New Orleans Museum of Art, KID smART honored 47 agents of Change in ten Orleans Parish public elementary schools. These teachers completed a year of intensive professional development through which they increased their skills in using the arts to engage students in learning, in the arts, and in core subjects.

Arts Experiences in Schools (AXIS) is KID smART’s vehicle for helping schools change their pedagogy. The impact of the workshops was demonstrated at the event in the exhibits by teachers of how they had moved what they learned into lesson plans related to state and national standards and benchmarks in a variety of subject areas, including science, geography and the language arts. Examples of students’ art included music lyrics, poetry, tribal masks and more!

CONGRATULATIONS
AXIS Grads!

Michelle Hamilton
Amanda Lowell
Terrence Killory
Belinda Walters
Be sure to watch The Dr. Phil Show on Monday, May 25 at 3:00 p.m. on WWL-TV to see KID smART's inclusion as one of the recent recipients of support from the Dr. Phil foundation.

Wise Words from the Louisiana Department of Education
On May 9, Richard A. Baker, Jr., M.Ed., Fine Arts Program Coordinator for the Louisiana Department of Education spoke in Baton Rouge for Artists in the Capitol Day. His thoughts reflect so well the KID smART mission that we have excerpted some of his comments here:

“The emerging creative economy is one that values imagination, creativity, and innovation.

The primary goals of education are to help students communicate, to solve problems creatively, to know that there is always more to be learned, to persist to excellence, and to contribute to the common good. These skills are exactly what business and industry are asking for in future employees.

A quality arts education provides students with more ways of communicating that which is not always easily said or written. A quality arts education gives students a safe space to turn failure into success (problem-solving) through persistence. To realize that “good enough” is neither good, nor enough.
KID smART kids perform a Hip Hopera at the Chouest Family Kids Tent at Jazz Fest 2009

Students a safe space to turn failure into success (problem-solving) through persistence. To realize that “good enough” is neither good, nor enough. Students experience that the work they do matters and that the creative output of others matters (citizenship).
I believe in KID smART!

Name
Address
Telephone
E-mail

I want to write you a check.

☐ Enclosed is my check in the amount of:
  ☐ $50  ☐ $100  ☐ $250  ☐ $500  ☐ $1,000  ☐ $2,500  ☐ $5,000
  ☐ $10,000  ☐ Other $______________

☐ I would prefer to give a monthly donation in the amount of $______________.

Enclosed is a check for the first month. Please bill me monthly thereafter.

I want to use a credit card.

☐ Please bill my credit card one time for the amount of $______________.

☐ Please bill my credit card in the amount of $______________ monthly.

(Check One)

☐ VISA  ☐ MasterCard  ☐ Discover

Number on Card
Expiration Date
Name on Card
Signature

Please return this card to:
KID smART, P.O. Box 58301, New Orleans, LA 70158-8301

For more information, please visit www.kidsmart.org
or call us at 504.410.1990.
Appendix H: Closing Session Plan

AXIS Closing Session Plan

4:00-6:00 Focus groups and set up
   3 concurrent focus groups from 4:00-5:00 and 5:00-6:00 (6 total)
   We can use for focus groups: café, board room, conference room

6:00-8:00 Closing festivities

6:00-6:45 Great Hall- Food, drinks, and school tables set up.
   School sharing- 3 groups of 3 schools each in 15 minute rotations
   Food on 2 circular tables in center
   1 rectangular table on left of entrance for beverages
   1 rectangular table on stage in auditorium for certificates, checks and badges
   20 6-8 foot tables for lesson presentation set up around perimeter
   Each school gets 2 tables- label tables ahead of time
   Limited number of outlets available for laptops, etc.

6:45-7:30 Auditorium- presentation of certificates
   PowerPoint of images playing in the background screen on stage
   Overview of program, comments by special guest?
   Call up participants by school

7:30-8:00 Great Hall- Food, drink, school tables

8:00 Adjourn- NOMA closes

NOMA has:
(12) 6’ tables
ice and ice chests for wine
Trash cans

Rent from Perrier: (they can deliver at 3:30 pm and set up in the Great Hall. If delivered earlier they need to stay on the loading dock until 3:30).
Round tables for food
(10) 8’ tables
All linens- (12) for 6’ tables, (2) for round tables, (10) for 8’ tables

KID smART brings:
Wine and wine opener
Certificates
Change Agent badges (packaged)
Checks
 Programs for the evening
Signage for food, welcome, banner for outside?

**To do:**
Order food from Café Reconcile
   - Dinner, desert, salad, non-alcoholic beverages for 100 people
   - Deliver at 5:30pm
Bartender/ server/ busser from Café Reconcile?
Create checks, certificates, banner, signage
Press release

**Invite**
Board
City Council
Administrators from schools and districts
Charter board members
Partners
Email newsletter- general list
Media release to media list
Appendix I: 2010 Form 990

Form 990
Return of Organization Exempt From Income Tax
Under section 501(c)(3), 527, or 4947(a)(1) of the Internal Revenue Code (except block lung benefit trust or private foundation)

A. For the 2010 calendar year, or tax year beginning JUL 1, 2010 and ending JUN 30, 2011

B. Check if applicable

1. C Name of organization
   KID SMART

2. D Employer identification number
   72-1437355

3. Address
   2. P.O. Box if mail is not delivered to street address
   Room number
   1920 CLIO STREET

4. Telephone number
   504-410-1990

5. City or town, state or country, and ZIP + 4
   NEW ORLEANS, LA 70113

6. Name and address of principal officer
   R. CAMPBELL HUTCHINSON
   SAME AS C ABOVE

I. Tax exempt status
   [X] 501(c)(3)   [ ] 501(c) (insert no.) 4947(a)(1) or 527
   [ ] 527
   If "No," attach a list. (see instructions)

J. Website
   WWW.KIDSMART.ORG
   [X] Group exemption number

K. Form of organization
   [X] Corporation   [ ] Trust   [ ] Association   [ ] Other
   [ ] L. Year of formation: 1999

Part I: Summary
1. Briefly describe the organization's mission or most significant activities: TO WORK WITH THE ARTS TO ENGAGE CHILDREN IN LEARNING ABOUT THEMSELVES AND THE WORLD IN WHICH THEY
   [ ] Check this box [X] if the organization discontinued its operations or disposed of more than 25% of its net assets.

3. Number of voting members of the governing body (Part VI, line 1a)
   (Part VI, line 1b)
   4

4. Number of independent voting members of the governing body (Part VI, line 1b)
   4

5. Total number of individuals employed in calendar year 2010 (Part V, line 2a)
   6

6. Total number of volunteers (estimate if necessary)
   6

7. a. Total unrelated business revenue from Part VII, column (C), line 12
   0

   b. Net unrelated business taxable income from Form 990-T, line 34
   0

   Prior Year
   Current Year
   639,868
   375,847

8. Contributions and grants
   0

9. Program service revenue (Part VIII, column (2a)
   318,085

10. Investment income (Part VIII, column (A), lines 3, 5, and 7d)
    4,949

11. Other revenue (Part VIII, column (A), lines 4b, 5c, 5d, 10c, and 11e)
    3,441

12. Total revenue (Part VIII, column (A), line 12)
    648,258

13. Grants and similar amounts (Part VIII, column (A), lines 1-3)
    0

14. Benefits paid to or members (Part IX, column (A), line 4)
    0

15. Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)
    313,439

16a. Professional fundraising fees (Part IX, column (A), line 11a)
    0

16b. Total fundraising expenses (Part IX, column (D), line 25)
    103,548

17. Other expenses (Part IX, column (A), lines 11a-11d, 11f-24)
    483,396

18. Total expenses. Add lines 13-17 (must equal Part X, column (A), line 25)
    796,855

19. Revenue less expenses. Subtract line 18 from line 12
    148,577

20. Total assets (Part X, line 16)
    362,893

21. Total liabilities (Part X, line 26)
    42,490

22. Net assets or fund balances. Subtract line 21 from line 20
    320,403

Part II: Signature Block
Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Signature of preparer

Print/Type preparer's name

Preparer: W. ERIC POWERS, CPA
Preparer's signature

Preparer's address

NEW ORLEANS, LA 70119

May the IRS discuss this return with the preparer shown above? (see instructions)

LHA For Paperwork Reduction Act Notice, see the separate instructions for this form.

See schedule O for organization mission.

02/20/11 77
KID SMART PROVIDES HIGH QUALITY ARTS INTEGRATED INSTRUCTION PAIRED WITH PROFESSIONAL DEVELOPMENT FOR CLASSROOM TEACHERS TO TRANSFORM AND ENLIVEN CLASSROOMS THROUGH THE ARTS. "ARTIST IN THE CLASSROOM" LINKS PROFESSIONAL TEACHING ARTISTS WITH CLASSROOM TEACHERS TO CO-TEACH IN EXTENDED RESIDENCIES, BALANCING INSTRUCTION IN THE ART AND NON-ART CURRICULUM AND MODELING ARTS INTEGRATION PRACTICES FOR CLASSROOM TEACHERS. RESIDENCIES LAST FROM THREE MONTHS TO A FULL SCHOOL YEAR. CLASSROOM TEACHERS ATTEND INTENSIVE YEAR-ROUND INTERACTIVE WORKSHOPS ON ARTS INTEGRATION THROUGH ARTS EXPERIENCES IN SCHOOL (AXIS). IN ADDITION SCHOOLS IN AXIS, OR THROUGH CONTRACTUAL RELATIONSHIPS, RECEIVE FULL FACULTY PROFESSIONAL DEVELOPMENT WORKSHOPS IN ARTS INTEGRATION. TEACHERS WORK TO CREATE CHILD-CENTRED, INTELLECTUALLY STIMULATING

COMMUNITY-BASED PROGRAMMING AND SPECIAL PROJECTS: KID SMART TEACHES THE ARTS TO CHILDREN IN AFTER-SCHOOL AND SUMMER CAMP PROGRAMS WITH COMMUNITY PARTNERS, BRINGING ARTS INTEGRATED LEARNING TO DIVERSE POPULATIONS. KID SMART HAS CONTINUED TO DEVELOP THE "KNOW WHAT IT MEANS" PROJECT, INTEGRATING ELEMENTS OF LOCAL CULTURE WITH THE VISUAL ARTS FOR USE IN ELEMENTARY SCHOOLS. COMMUNITY PARTNERS INCLUDE PARTNERSHIP FOR YOUTH DEVELOPMENT, VOLUNTEERS OF AMERICA, NEW ORLEANS OUTREACH AND CATHOLIC CHARITIES.

LEADERSHIP: KID SMART IS A LEADER IN ARTS-IN-EDUCATION REFORM INITIATIVES OF THE LOUISIANA DIVISION OF THE ARTS. THIS YEAR, THE AGENCY AGAIN LED THE IMAGINATION, CREATIVITY AND INNOVATION ARTS INTEGRATION PROGRAM FOR THE STATE, WORKING WITH EIGHT SCHOOLS THROUGHOUT THE STATE TO PROVIDE ARTIST RESIDENCIES AND BUILD ARTS INTEGRATION CAPACITY IN THOSE SCHOOLS. KID SMART AGAIN PARTNERED WITH THE NEW ORLEANS PARENT'S GUIDE TO CREATE THE ARTS INDEX OF ARTS EDUCATION PRACTICES THROUGHOUT NEW ORLEANS' PUBLIC SCHOOLS.
<p>| | | |</p>
<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule A</td>
<td></td>
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<tr>
<td>2</td>
<td>Is the organization required to complete Schedule B, Schedule of Contributors?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Yes</td>
</tr>
<tr>
<td>3</td>
<td>Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule C, Part I</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule C, Part II</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Revenue Procedure 98-19?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule C, Part III</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Did the organization maintain any donor advised funds or any similar funds or accounts where donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule D, Part I</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas, or historic structures?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule D, Part II</td>
<td></td>
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<tr>
<td>8</td>
<td>Did the organization maintain collections of works of art, historical treasures, or other similar assets?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule D, Part III</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Did the organization report an amount in Part X, line 21; serve as a custodian for amounts not listed in Part X, or provide credit counseling, debt management, credit repair, or debt negotiation services?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule D, Part IV</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Did the organization, directly or through a related organization, hold assets in term, permanent, or quasi-endowments?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule D, Part V</td>
<td></td>
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<tr>
<td>11</td>
<td>If the organization's answers to any of the following questions is &quot;Yes,&quot; then complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>Did the organization report an amount for land, buildings, and equipment in Part X, line 107?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule D, Part VI</td>
<td></td>
</tr>
<tr>
<td>b</td>
<td>Did the organization report an amount for investments - other securities in Part X, line 12 that is 5% or more of its total assets reported in Part X, line 157?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule D, Part VII</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>Did the organization report an amount for investments - program related in Part X, line 13 that is 5% or more of its total assets reported in Part X, line 157?</td>
<td>Yes</td>
</tr>
<tr>
<td></td>
<td>If &quot;Yes,&quot; complete Schedule D, Part VIII</td>
<td></td>
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<tr>
<td>d</td>
<td>Did the organization report an amount for other assets in Part X, line 15 that is 5% or more of its total assets reported in Part X, line 167?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule D, Part IX</td>
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<td>e</td>
<td>Did the organization report an amount for other liabilities in Part X, line 259?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule D, Part X</td>
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<tr>
<td>f</td>
<td>Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)?</td>
<td>Yes</td>
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<tr>
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<td>If &quot;Yes,&quot; complete Schedule D, Part X</td>
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<tr>
<td>12a</td>
<td>Did the organization obtain separate, independent audited financial statements for the tax year?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule D, Parts XI, XII, and XIII</td>
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<tr>
<td>b</td>
<td>Was the organization included in consolidated, independent audited financial statements for the tax year?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; and if the organization answered &quot;No&quot; to line 12a, then completing Schedule D, Parts XI, XII, and XIII is optional</td>
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<td>13</td>
<td>Is the organization a school described in section 170(b)(1)(A)(ii)?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule E</td>
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<tr>
<td>14a</td>
<td>Did the organization maintain an office, employees, or agents outside of the United States?</td>
<td>Yes</td>
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<td></td>
<td>If &quot;Yes,&quot; have aggregate revenues or expenses of more than $10,000 from grantmaking, fundraising, business, and program service activities outside the United States?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule F, Parts I and IV</td>
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<td>15</td>
<td>Did the organization report on Part IX, column (A), line 3, more than $5,000 of grants or assistance to any organization or entity located outside the United States?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule F, Parts II and IV</td>
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<tr>
<td>16</td>
<td>Did the organization report on Part IX, column (A), line 3, more than $5,000 of aggregate grants or assistance to individuals located outside the United States?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule F, Parts III and IV</td>
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<tr>
<td>17</td>
<td>Did the organization report a total of more than $15,000 of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule G, Part I</td>
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<tr>
<td>18</td>
<td>Did the organization report more than $15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule G, Part II</td>
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<td>19</td>
<td>Did the organization report more than $15,000 of gross income from gaming activities on Part VII, line 9a?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule G, Part III</td>
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<td>20a</td>
<td>Did the organization operate one or more hospitals?</td>
<td>Yes</td>
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<td>If &quot;Yes,&quot; complete Schedule H</td>
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<td>b</td>
<td>If &quot;Yes&quot; to line 20a, did the organization attach its audited financial statements to this return? Note: Some Form 990 filers that operate one or more hospitals must attach audited financial statements (see instructions)</td>
<td>Yes</td>
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<td>Yes</td>
<td>No</td>
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<td>38</td>
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<td>X</td>
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</tbody>
</table>

**Note:** All Form 990 filers are required to complete Schedule O.
Part V  Statements Regarding Other IRS Filings and Tax Compliance

1a  Enter the number reported in Box 3 of Form 1099. Enter 0 if not applicable.  
Yes  No

1b  Enter the number of Forms W-2G included in line 1a. Enter 0 if not applicable.  

1c  Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gambling winnings to prize winners?  

2a  Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return.  

2b  Did at least one person on line 2a, did the organization file all required federal employment tax returns?  

Note. If the sum of lines 1a and 2a is greater than 250, you may be required to e-file. (See instructions)

3a  Did the organization have unrelated business gross income of $1,000 or more during the year?  

3b  If "Yes," has it filed a Form 990-T for this year? If "No," provide an explanation in Schedule O  

4a  At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?  

4b  If "Yes," enter the name of the foreign country.  

See instructions for filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts  

5a  Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?  

5b  Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?  

5c  If "Yes," to lines 5a or 5b, did the organization file Form 8886-T?  

6a  Does the organization have annual gross receipts that are normally greater than $100,000, and did the organization solicit any contributions that were not tax deductible?  

6b  If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?  

7 Organizations that may receive deductible contributions under section 170(c).  

7a  Did the organization receive a payment in excess of $75 made partly as a contribution and partly for goods and services provided to the payor?  

7b  If "Yes," did the organization notify the donor of the value of the goods or services provided?  

7c  Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?  

7d  If "Yes," indicate the number of Forms 8282 filed during the year  

7e  Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?  

7f  Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?  

7g  Did the organization receive a contribution of qualified intellectual property, did the organization file Form 8899 as required?  

7h  If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?  

8 Sponsoring organizations maintaining donor advised funds and section 509(a)(3) supporting organizations.  

8a  Did the organization maintain donor advised funds?  

8b  Did the organization make a distribution to a donor, donor advisor, or related person?  

9  Sponsoring organizations maintaining donor advised funds.  

9a  Did the organization make any taxable distributions under section 4966?  

9b  Did the organization make a distribution to a donor, donor advisor, or related person?  

10 Section 501(c)(7) organizations. Enter:  

10a  initiation fees and capital contributions included on Part VIII, line 12  

10b  Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities  

11 Section 501(c)(12) organizations. Enter:  

11a  Gross income from members or shareholders  

11b  Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them.)  

12a  Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?  

12b  If "Yes," enter the amount of tax-exempt interest received or accrued during the year  

13 Section 501(c)(29) qualified nonprofit health insurance issuers.  

13a  Is the organization licensed to issue qualified health plans in more than one state?  

13b  Enter the amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans  

13c  Enter the amount of reserves on hand  

14a  Did the organization receive any payments for indoor tanning services during the tax year?  

14b  If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation in Schedule O  

Form 990 (2010)
Form 990 (2010)

Part VI  Governance, Management, and Disclosure  For each "Yes" response to lines 2 through 7b below, describe the circumstances, processes, or changes in Schedule O. See instructions.

Check if Schedule O contains a response to any question in this Part VI

Section A. Governing Body and Management

1a Enter the number of voting members of the governing body at the end of the tax year

1b Enter the number of voting members included in line 1a, above, who are independent

2 Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?

3 Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors or trustees, or key employees to a management company or other person?

4 Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?

5 Did the organization become aware during the year of a significant diversion of the organization’s assets?

6 Does the organization have members or stockholders?

7a Does the organization have members, stockholders, or other persons who may elect one or more members of the governing body?

7b Are any decisions of the governing body subject to approval by members, stockholders, or other persons?

8 Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following:

a The governing body?

b Each committee with authority to act on behalf of the governing body?

9 Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses in Schedule O

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

10a Does the organization have local chapters, branches, or affiliates?

10b Has the organization provided a copy of this Form 990 to all members of its governing body before filing the form?

12a Does the organization have a written conflict of interest policy? If "No," go to line 13

12b Are officers, directors or trustees, and key employees required to disclose annually interests that could give rise to conflicts?

13 Does the organization have a written whistleblower policy?

14 Does the organization have a written document retention and destruction policy?

15 Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?

a The organization's CEO, Executive Director, or top management official

b Other officers or key employees of the organization

16a Did the organization invest in, own, or participate in a venture capital, or similar arrangement with a taxable entity during the year?

b If "Yes," has the organization adopted a written policy or procedure requiring the organization to evaluate its participation in partnerships arrangements under applicable federal tax law, and taken steps to safeguard the organization's exempt status with respect to such arrangements?

Section C. Disclosure

17 List the states with which a copy of this Form 990 is required to be filed.

18 Section 6104 requires an organization to make its Forms 1023 (or 1024 if applicable), 990, and 990-T (501(c)(3) only) available for public inspection. Indicate how you make these available. Check all that apply.

- Own website
- Another's website
- Upon request

19 Describe in Schedule O whether (and if so, how) the organization makes its governing documents, conflict of interest policy, and financial statements available to the public.

20 State the name, physical address, and telephone number of the person who possesses the books and records of the organization.

1920 Cliou Street, New Orleans, LA 70113

Form 990 (2010)
Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees

1a Complete this table for all persons required to be listed. Report compensation for the calendar year ending with or within the organization’s tax year.

- List all of the organization’s current officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation.
- List all of the organization’s current key employees, if any. See instructions for definition of “key employee.”
- List the organization’s five earhest highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) of more than $100,000 from the organization and any related organizations.
- List all of the organization’s former officers, key employees, and highest compensated employees who received more than $100,000 of reportable compensation from the organization and any related organizations.

*List all of the organization’s former directors or trustees that received, in the capacity as a former director or trustee of the organization, more than $10,000 of reportable compensation from the organization and any related organizations.

List persons in the following order: individual trustees or directors; institutional trustees; officers; key employees; highest compensated employees; and former such persons.

<table>
<thead>
<tr>
<th>(A) Name and Title</th>
<th>(B) Average hours per week (describe hours for related organizations in Schedule C)</th>
<th>(C) Position (check all that apply)</th>
<th>(D) Reportable compensation from the organization (W-2/1099-MISC)</th>
<th>(E) Reportable compensation from related organizations (W-2/1099-MISC)</th>
<th>(F) Estimated amount of other compensation from the organization and related organizations</th>
</tr>
</thead>
<tbody>
<tr>
<td>WINIFRED BROWN, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
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<td>0.</td>
</tr>
<tr>
<td>EVELINE CLINTON, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
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<td>0.</td>
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<tr>
<td>CELESTE COCO-EWING, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
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<td>ROBIN BENTON CRUTCHER, DIRECTOR</td>
<td>1.00 X</td>
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<td>JILL DUPS, DIRECTOR</td>
<td>1.00 X</td>
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<td>SANDRA FRINGERTS, DIRECTOR</td>
<td>1.00 X</td>
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</tr>
<tr>
<td>ASHLEY FRANCIS, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>ENREID A. FRANCIS, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>FENNY FRANCIS, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>MICHHELLE LAVIQUETE MARTINEZ, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>BARBARA CAMPBELL MACPHEE, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>DOODY PALPHREY, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>ANN RABIN, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>LEE REID, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>FREDIE ROAF, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>MELANIE GAUDIN USQIN, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
<tr>
<td>R. PATRICK VANCE, DIRECTOR</td>
<td>1.00 X</td>
<td>0.</td>
<td>0</td>
<td>0</td>
<td>0.</td>
</tr>
</tbody>
</table>
### Part VII. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (continued)

<table>
<thead>
<tr>
<th>(A) Name and title</th>
<th>(B) Average hours per week (describe hours for related organizations in Schedule O)</th>
<th>(C) Position (check all that apply)</th>
<th>(D) Reportable compensation from the organization (W-2/1099-MISC)</th>
<th>(E) Reportable compensation from related organizations (W-2/1099-MISC)</th>
<th>(F) Estimated amount of other compensation from the organization and related organizations</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. CAMPBELL HUTCHINSON</td>
<td>3.00 X X</td>
<td></td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
</tr>
<tr>
<td>TREASURER/SECRETARY</td>
<td>1.00 X</td>
<td></td>
<td>0.</td>
<td>0.</td>
<td>0.</td>
</tr>
<tr>
<td>KATHY REDENT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIRECTOR</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DONALD C MASSEY</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHAIRMAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1b Sub-total                                                                 | 0. | 0. | 0. |

c Total from continuation sheets to Part VII, Section A                               | 0. | 0. | 0. |

d Total (add lines 1b and 1c)                                                        | 0. | 0. | 0. |

2 Total number of individuals (including but not limited to those listed above) who received more than $100,000 in reportable compensation from the organization | 0 |

3 Did the organization list any former officer, director or trustee, key employee, or highest compensated employee on line 1a? If “Yes,” complete Schedule J for such individual

   □ Yes   □ No

4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than $150,000? If “Yes,” complete Schedule J for such individual.

   □ Yes   □ No

5 Did any person listed on line 1a receive or accrue compensation from any unrelated organization or individual for services rendered to the organization? If “Yes,” complete Schedule J for such person

   □ Yes   □ No

#### Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than $100,000 of compensation from the organization.

   NONE

<table>
<thead>
<tr>
<th>(A) Name and business address</th>
<th>(B) Description of services</th>
<th>(C) Compensation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2 Total number of independent contractors (including but not limited to those listed above) who received more than $100,000 in compensation from the organization | 0 |
### Part VIII | Statement of Revenue

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Amount</th>
<th>Business Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a</td>
<td>Federated campaigns</td>
<td>145,963</td>
<td></td>
</tr>
<tr>
<td>1b</td>
<td>Membership due</td>
<td>17,985</td>
<td></td>
</tr>
<tr>
<td>1c</td>
<td>Fundraising events</td>
<td>17,985</td>
<td></td>
</tr>
<tr>
<td>1d</td>
<td>Related organizations</td>
<td>211,899</td>
<td></td>
</tr>
<tr>
<td>1e</td>
<td>Government grants (contributions)</td>
<td>375,847</td>
<td></td>
</tr>
<tr>
<td>1f</td>
<td>All other contributions, gifts, grants, and similar amounts not included above</td>
<td>375,847</td>
<td></td>
</tr>
<tr>
<td>2a</td>
<td>TEACHING CONTRACTS</td>
<td>318,085</td>
<td>611710</td>
</tr>
<tr>
<td>2b</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2c</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2d</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2e</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2f</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2g</td>
<td>Total, Add lines 2a-2f</td>
<td>318,085</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Investment income (including dividends, interest, and other similar amounts)</td>
<td>4,629</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Income from investment of tax-exempt bond proceeds</td>
<td>4,629</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Royalties</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6a</td>
<td>Gross rents</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6b</td>
<td>Less: rental expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6c</td>
<td>Rental income or (loss)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7a</td>
<td>Gross amount from sales of assets other than inventory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7b</td>
<td>Less: cost or other basis and sales expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7c</td>
<td>Gain or (loss)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8a</td>
<td>Gross income from fundraising events (not including $17,985 of contributions reported on line 1c). See Part IV, line 18</td>
<td>39,992</td>
<td></td>
</tr>
<tr>
<td>8b</td>
<td>Less: direct expenses</td>
<td>20,849</td>
<td></td>
</tr>
<tr>
<td>8c</td>
<td>Net income or (loss) from fundraising events</td>
<td>19,003</td>
<td></td>
</tr>
<tr>
<td>9a</td>
<td>Gross income from gaming activities. See Part IV, line 19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9b</td>
<td>Less: direct expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9c</td>
<td>Net income or (loss) from gaming activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10a</td>
<td>Gross sales of inventory, less returns and allowances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10b</td>
<td>Less: cost of goods sold</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10c</td>
<td>Net income or (loss) from sales of inventory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11a</td>
<td>Miscellaneous revenue</td>
<td>3,756</td>
<td></td>
</tr>
<tr>
<td>11b</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11c</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11d</td>
<td>All other revenue</td>
<td>3,756</td>
<td></td>
</tr>
<tr>
<td>12e</td>
<td>Total, Add lines 11a-11d</td>
<td>721,320</td>
<td></td>
</tr>
</tbody>
</table>

**Form 990 (2010)**

**Page 9**

**Form 990 (2010)**

**Page 9**
### Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns. All other organizations must complete column (A) but are not required to complete columns (B), (C), and (D).

<table>
<thead>
<tr>
<th></th>
<th>Total expenses</th>
<th>Program service expenses</th>
<th>Management and general expenses</th>
<th>Fundraising expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Grants and other assistance to governments and organizations in the U.S. See Part IV, line 21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Grants and other assistance to individuals in the U.S. See Part IV, line 22</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Grants and other assistance to governments, organizations, and individuals outside the U.S. See Part IV, lines 15 and 16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Benefits paid to or for members</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Compensation of current officers, directors, trustees, and key employees</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Compensation not included above, to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Other salaries and wages</td>
<td>274,372</td>
<td>158,114</td>
<td>50,340</td>
</tr>
<tr>
<td>8</td>
<td>Pension plan contributions (include section 401(k) and section 403(b) employer contributions)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Other employee benefits</td>
<td>18,754</td>
<td>10,808</td>
<td>3,441</td>
</tr>
<tr>
<td>10</td>
<td>Payroll taxes</td>
<td>21,464</td>
<td>12,369</td>
<td>3,938</td>
</tr>
<tr>
<td>11</td>
<td>Fees for services (non-employees):</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Management</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Legal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Accounting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lobbying</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Professional fundraising services. See Part IV, line 17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Investment management fees</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>80,394</td>
<td>66,073</td>
<td>7,347</td>
</tr>
<tr>
<td>12</td>
<td>Advertising and promotion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Office expenses</td>
<td>19,130</td>
<td>6,692</td>
<td>620</td>
</tr>
<tr>
<td>14</td>
<td>Information technology</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Royalties</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Occupancy</td>
<td>3,300</td>
<td>2,569</td>
<td>731</td>
</tr>
<tr>
<td>17</td>
<td>Travel</td>
<td>18,925</td>
<td>18,678</td>
<td>71</td>
</tr>
<tr>
<td>18</td>
<td>Payments of travel or entertainment expenses for any federal, state, or local public officials</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Conferences, conventions, and meetings</td>
<td>2,113</td>
<td>1,272</td>
<td>64</td>
</tr>
<tr>
<td>20</td>
<td>Interest</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Payments to affiliates</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Depreciation, depletion, and amortization</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Insurance</td>
<td>10,621</td>
<td>9,778</td>
<td>443</td>
</tr>
<tr>
<td>24</td>
<td>Other expenses, itemize expenses not covered above. (List miscellaneous expenses in line 24f. If line 24 amount exceeds 10% of line 25, column (A) amount, list line 24 expenses on Schedule O.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ART INSTRUCTION</td>
<td>273,629</td>
<td>273,629</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SUPPLIES</td>
<td>25,274</td>
<td>23,207</td>
<td>263</td>
</tr>
<tr>
<td></td>
<td>FUNDRAISING</td>
<td>11,378</td>
<td>7,871</td>
<td>127</td>
</tr>
<tr>
<td></td>
<td>MISCELLANEOUS</td>
<td>3,965</td>
<td>2,055</td>
<td>1,464</td>
</tr>
<tr>
<td></td>
<td>EDUCATION</td>
<td>3,836</td>
<td>3,388</td>
<td>198</td>
</tr>
<tr>
<td></td>
<td>All other expenses</td>
<td>10,283</td>
<td>8,190</td>
<td>550</td>
</tr>
<tr>
<td>25</td>
<td>Total functional expenses. Add lines 1 through 24f</td>
<td>777,438</td>
<td>604,293</td>
<td>69,597</td>
</tr>
<tr>
<td>26</td>
<td>Joint costs. Check here ☐ if following SOP 98-2 (ASC 958-720). Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Form 990 (2010)
### Balance Sheet

<table>
<thead>
<tr>
<th>Assets</th>
<th>(A) Beginning of year</th>
<th>(B) End of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Cash - non-interest-bearing</td>
<td>37,682</td>
<td>44,961</td>
</tr>
<tr>
<td>2 Savings and temporary cash investments</td>
<td>231,475</td>
<td>220,690</td>
</tr>
<tr>
<td>3 Pledges and grants receivable, net</td>
<td>93,736</td>
<td>28,229</td>
</tr>
<tr>
<td>4 Accounts receivable, net</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5 Receivables from current and former officers, directors, trustees, key employees, and highest compensated employees. Complete Part II of Schedule L</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6 Receivables from other disqualified persons (as defined under section 4958(f)(1)), persons described in section 4958(c)(3)(B), and contributing employers and sponsoring organizations of section 501(c)(9) voluntary employees' beneficiary organizations (see instructions)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7 Notes and loans receivable, net</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>8 Inventories for sale or use</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>9 Prepaid expenses and deferred charges</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D</td>
<td>10a</td>
<td></td>
</tr>
<tr>
<td>b Less: accumulated depreciation</td>
<td>10c</td>
<td></td>
</tr>
<tr>
<td>11 Investments - publicly traded securities</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>12 Investments - other securities. See Part IV, line 11</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>13 Investments - program-related. See Part IV, line 11</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>14 Intangible assets</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>15 Other assets. See Part IV, line 11</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>16 Total assets. Add lines 1 through 15 (must equal line 34)</td>
<td>362,893</td>
<td>293,860</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>(A) Beginning of year</th>
<th>(B) End of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>17 Accounts payable and accrued expenses</td>
<td>8,586</td>
<td>22,147</td>
</tr>
<tr>
<td>18 Grants payable</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>19 Deferred revenue</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>20 Tax-exempt bond liabilities</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>21 Escrow or custodial account liability. Complete Part IV of Schedule D</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>22 Payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons Complete Part II of Schedule L</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>23 Secured mortgages and notes payable to unrelated third parties</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>24 Unsecured notes and loans payable to unrelated third parties</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>25 Other liabilities. Complete Part X of Schedule D</td>
<td>33,902</td>
<td>7,448</td>
</tr>
<tr>
<td>26 Total liabilities. Add lines 17 through 25</td>
<td>42,490</td>
<td>29,525</td>
</tr>
</tbody>
</table>

#### Organizations that follow SFAS 117, check here [X] and complete lines 27 through 29, and lines 33 and 34.

<table>
<thead>
<tr>
<th>Net Assets or Fund Balances</th>
<th>(A) Beginning of year</th>
<th>(B) End of year</th>
</tr>
</thead>
<tbody>
<tr>
<td>27 Unrestricted net assets</td>
<td>254,278</td>
<td>207,395</td>
</tr>
<tr>
<td>28 Temporarily restricted net assets</td>
<td>66,125</td>
<td>56,890</td>
</tr>
<tr>
<td>29 Permanently restricted net assets</td>
<td>29</td>
<td></td>
</tr>
</tbody>
</table>

#### Organizations that do not follow SFAS 117, check here [ ] and complete lines 30 through 34.

| 30 Capital stock or trust principal, or current funds | 30 |  |
| 31 Paid-in or capital surplus, or land, building, or equipment fund | 31 |  |
| 32 Retained earnings, endowment, accumulated income, or other funds | 32 |  |
| 33 Total net assets or fund balances | 320,403 | 264,285 |
| 34 Total liabilities and net assets/fund balances | 362,893 | 293,860 |
### Part XI Reconciliation of Net Assets

Check if Schedule O contains a response to any question in this Part XI

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Total revenue (must equal Part VIII, column (A), line 12)</td>
<td>$711,320.</td>
</tr>
<tr>
<td>2</td>
<td>Total expenses (must equal Part IX, column (A), line 25)</td>
<td>$777,748.</td>
</tr>
<tr>
<td>3</td>
<td>Revenue less expenses Subtract line 2 from line 1</td>
<td>$56,418.</td>
</tr>
<tr>
<td>4</td>
<td>Net assets or fund balances at beginning of year (must equal Part X, line 33, column (A))</td>
<td>$320,403.</td>
</tr>
<tr>
<td>5</td>
<td>Other changes in net assets or fund balances (explain in Schedule O)</td>
<td>$0.</td>
</tr>
<tr>
<td>6</td>
<td>Net assets or fund balances at end of year, Combine lines 3, 4, and 5 (must equal Part X, line 33, column (B))</td>
<td>$264,285.</td>
</tr>
</tbody>
</table>

### Part XII Financial Statements and Reporting

Check if Schedule O contains a response to any question in this Part XII

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2a</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>2b</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2c</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>3a</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>3b</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Form 990 (2010)
Appendix J: 2012 Form 990

Return of Organization Exempt From Income Tax

Under section 501(c)(3), or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)

Form 990

Department of the Treasury
Internal Revenue Service

For the 2012 calendar year, or tax year beginning 07-01-2012 , 2012, and ending 06-30-2013

Name of organization

KID SMART

Doing Business As

Evanston, IL

Address change

CN

Name change

Initial return

Number and street (or P.O. box if mail is not delivered to street address) Room/city

1024 ELYSIAN FIELDS AVENUE

Phoenix, AZ 85014

Terminated

City or town, state or country, and ZIP + 4

NRW HILLIER, IA 50117

Amended return

Application pending

F Name and address of principal officer

CELESTE COCO-ewing

1024 ELYSIAN FIELDS AVENUE

NEW ORLEANS, LA 70117

G Gross receipts $ 831,155

H(a) Is this a group return for affiliates?

Y

H(b) Are all affiliates included? Yes

Yes

H(c) Group exemption number

J Website:

WWW.KIDSMART.ORG

Form of organization

Association

L Year of formation 1999

N State of legal domicile LA

Part I Summary

1 Briefly describe the organization's mission or most significant activities

KID SMART WORKS THROUGH THE ARTS TO ENGAGE CHILDREN IN LEARNING. ITS FOCUS IS ARTS INTEGRATION - LINKING INSTRUCTION IN THE ARTS WITH INSTRUCTION IN THE ACADEMIC CURRICULUM - TO SUPPORT STUDENT, TEACHER AND SCHOOL SUCCESS.

2 Check this box T if the organization discontinued its operations or disposed of more than 25% of its net assets

3 Number of voting members of the governing body (Part VI, line 1a)

3

17

4 Number of non-voting members of the governing body (Part VI, line 1b)

5

17

5 Total number of individuals employed in calendar year 2012 (Part V, line 2a)

5

34

6 Total number of volunteers (estimate if necessary) (Part I, line 3)

5

30

7a Total unrelated business revenue from Part VIII, column (C), line 12

0

7b Net unrelated business taxable income from Form 990-T, line 34

0

Revenue

8 Contributions and grants (Part VIII, line 1h)

475,743

548,190

9 Program service revenue (Part VIII, line 2g)

123,195

121,741

10 Investment income (Part VIII, column (a), lines 3, 4, and 7d)

3,686

4,129

11 Other revenue (Part VIII, column (a), lines 5, 6d, 8c, 9c, 10c, and 11e)

22,828

23,811

12 Total revenue—total lines 8 through 11 (must equal Part VIII, column (a), line 12)

404,150

555,571

Expenses

13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)

0

0

14 Benefits paid to or for members (Part IX, column (A), line 4)

0

0

15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)

359,833

588,316

16a Professional fundraising fees (Part IX, column (A), line 11e)

0

0

16b Total fundraising expenses (Part IX, column (D), line 25)

0

0

17 Other expenses (Part IX, column (A), lines 11g-11l, 11f-24a)

309,777

195,257

18 Total expenses Add lines 13-17 (must equal Part IX, column (A), line 25)

761,608

753,573

19 Revenue less expenses Subtract line 18 from line 12

-33,558

52,988

Net Assets or Fund Balances

20 Total assets (Part X, line 16)

16,216

16,216

21 Total liabilities (Part X, line 26)

31,152

21,232

22 Net assets or fund balances Subtract line 21 from line 20

-14,936

31,993

Part II Signature Block

Under penalty of perjury, I declare that I have examined the return, including accompanying schedules and statements, and in the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

[Signature]

[Name]

Preparer (other than officer)

[Signature]

[Name]

Preparer (officer)

[Signature]

[Name]

2011-12-31

Date
Six years ago, we embarked on a pilot program to address the problems caused by the elimination of arts instruction in New Orleans' public schools.

Today, we are serving more than 1,000 children at six schools and community centers with after school, artist-in-classroom and community based programs, teaching in performing and visual arts mediums.

And we are just getting started!
2005 Board of Directors
Vivian Cahn
Clancy Dillies
Elaine S. Haney
Campbell Hutchinson
Donald Nasser
Myra Loder-Menville
Nancy Moso
Jeanne Quinlan
Mark Ronig
Barbara Sands
JoAnn Sauder
LaVerne Sawin
Karen Stegner
Allison Stewart
Sarah Usdin
Anthony R. Watts
Clifton G. Webb
Louis A. Wilson, Jr.

Advisory Board
Jeffery Cook
Anthony Eldeo
Krista Dunas
Jill Dupre
Dione Fernandez
Enid Francis
Kirk Gasperilcz
Margaret Helene Hervey
Marie Lamb
Jim Younger
Seretha Negin
Marie O'Neill
Chris Peregud
Stephanie Sandifer
Nina Terzakis
Mike Thees

Former Board/Advisory Board 2004
Adrienne Ahnem
Tom Becket
Joe Carmichael
Lucienne CarrMichael
Lean Enslow
Lake Douglas
M. Claudia Grofalo
Susan Lupin
Siri Durning-Williams

Staff
Echo Obender, Executive Director
Elise Gallen, Program Coordinator
Madeline Diaz, Program Coordinator 2005

2004 Program Sites
William J. Hochia Elementary School
William J. Guste Elementary School
Green Middle School
My House, Inc.
Carter G. Woodson Leadership Academy
St. John the Baptist Community Center

New Program Sites for 2005
Andrew H. Wilson Elementary School
Cranston Elementary School
VIET NAM/Little Woods School
Six years ago, we embarked on a pilot program to address the problems caused by the elimination of arts instruction in New Orleans’ public schools. In September 1999, KID smart began teaching the visual arts to twenty children at Fischer Elementary on Saturdays with four artist teachers, a managing director, and a dream. Today, we are serving more than 1,000 children at six schools and community centers with after school, artist-in-classroom and community based programs, teaching in performing and visual arts mediums. And we are just getting started!

KID smart would never have succeeded without the support of our many friends who have contributed to our cause with their time, effort, creativity, and finances. Our accomplishments have come primarily through the generosity of individuals and foundations who share our dream. We cannot thank you enough.

Our first Annual Report will review for you where we’ve been and where we are today. With the continued help of our friends, and the work of our dynamic boards of directors and advisors, we will reach more and more children in New Orleans and beyond with creative programs that teach life lessons through the arts.

Yours in art,

Allison Stewart
Campbell Hutchinson
Co-Founders

stART
While every high-ranking school in New Orleans, both private and public, includes a strong arts program, the arts in public schools have been routinely marginalized and eliminated from school budgets. Beginning in the 1980s, schools began to focus on the “basics” and with extreme budget cuts, arts programs began to disappear from the schools. While Louisiana state law requires 45 minutes of arts instruction each week, the majority of public schools in New Orleans have no arts instruction in their curriculum.

At KID smART, we believe that students in the public education system have a right to a well-rounded education including the development of critical thinking and instruction that engages students.

We aim for our students to develop skills and knowledge that allow them to better perceive their world, better express their experience, and, finally, to instill a love of learning that will serve them long after they leave school.

We believe that the skills (of expression, observation, and assessment) and habits (of work, process, and attitude) they learn through the arts empower them, and will ultimately empower our society.

We believe the arts make learning come alive!
A composite of the neighborhoods we serve indicate that:
- 65 – 95% of the children ages 0 – 17 live in poverty.
- Between 2 – 7% of students go on to college.
- 91 – 97% receive free or reduced lunch.
- Schools are either on Academic Warning or are Academically Unacceptable.
- 63 – 74% of working age adults are unemployed or not in the workforce.
- Household incomes average between $12,000 – $23,237/year for a family of four.

WHY WE NEED THE ARTS
- The US Department of Education notes that while arts education has a particularly positive impact on students from low-income backgrounds, such students are almost twice as likely to attend arts-poor schools.
- According to a US Labor Department report, the arts are important for certain foundation skills: thinking creatively, problem solving, exercising individual responsibility, sociability, and self-esteem.
- Arts education has been linked with the reduction in violence, drug related problems, and gang organization among youths.
- Research shows that the arts play a vital role in cognition, i.e. we learn through the arts, not just about them. In the classroom the arts reach individuals with different backgrounds, experiences, desires, and brain development.
- Research shows that students with art education outperform those without, in both verbal and math scores.

ACTION
OUR HISTORY TIMELINE

1999-2000: Pilot year of instruction was held at Fischer Elementary School through a Saturday program serving 20 children.

2000-2001: Kid Smart doubled in size, expanding to include Guste Elementary School in Central City.

2001-2002: In addition to Saturday programming, Kid Smart piloted an artist in the classroom program at Fischer Elementary.

Over 250 participate.

2002-2003: Kid Smart moved to St. John the Baptist Community Center and added after-school arts programming on site.

Over 450 children served through the Saturday, after-school, and artist in the classroom programs.

2003-2004: Kid Smart provided programming in partnership with 6 public schools, and in the Central City neighborhood.

Summer programming offered. Program reaches over 800 students.

2004-2005: Kid Smart will expand to work with a total of 6 public schools, and several community-based sites.

Programs will reach over 1,000 students.

IF YOU WORK HARD AT IT,
YOU CAN BE ANYTHING YOU WANT TO BE.
KID smART is a nonprofit 501 c.3. organization, created to teach positive
life skills to under-resourced children through engaging arts activities.

KID smART programs involve intensive, quality instruction by professional artists
who have experience working with under-resourced children. Instruction
is challenging and dynamic, allowing children to think in new ways, explore new
mediums and investigate themselves and the world in which they live.

Our KID smART programs are tied to state and national standards and
benchmarks. Programs include training in Architecture, Theater, Eclectic
Dance, Photography, Poetry, Contemporary Quilting, Visual Arts and Music.

WE ARE
Appendix L: 2009 Annual Report

2009 Tenth Anniversary Annual Report: July 1, 2008–June 30, 2009

KIDsmART
Education through Imagination.

Ten years and counting.
Education through imagination.

“I can’t imagine separating arts and education. They go together. Our scholars need those ways... to be able to gain the deeper meanings for subject areas.”

—Lisa Sirgo,
Director of Curriculum and Instruction,
Langston Hughes Academy.

Mission
KID smART works with the arts to engage students in learning about themselves and the world in which they live.

Vision
KID smART has a vision that all children will be excited by learning and empowered by life-skills learned through the arts. We achieve this through:

- Artist in the Classroom Residencies
- AXIS Professional Development for Classroom Teachers
- After-School Programming
- Summer Camps
- Community-Based Projects
- Documenting Best Practices in Arts Integration
- Consultation to Arts and Education Agencies and Policymakers

98
Dear Partners in Mission,

One of Einstein’s great insights came to him when he imagined he was riding a light wave. When we founded KID smART ten years ago, our vision was to create arts-rich learning environments that fired the imaginations of children in our local public schools. We knew the value of the arts as an end in themselves and as a means to ignite the imagination in the service of all learning. And so we began.

The KID smART model, teaching the arts and teaching other content through the arts, proved to be an idea right for its time, fitting hand in glove with the growing movement for reform of school culture, curriculum and pedagogy. None of us, however, expected that by our tenth year our impact would increase over a hundred-fold. We began with 20 children in one school. This year we worked with almost 3,000 children and 250 teachers in 11 public elementary schools in New Orleans and numerous community-based sites.

Our tenth anniversary year brought us new opportunities for service in larger arenas. Our expertise was tapped by the Louisiana Department of Culture, Recreation and Tourism, the Louisiana Department of Education and local partners to lead projects that contribute to progress in the broader universe of arts-in-education.

We send this snapshot of our work in 2009 to you, our partners, with gratitude for the roles you have played over our first decade. Our stakeholders have shared our core values and helped us keep them at the forefront of our work. This report reminds us all of these values as we move into our second decade of service. We need you to be in our future snapshots, too, as we accept the challenge of broadening and deepening our presence in the arts and education communities we serve.

KID smART. Education through Imagination. Ten years and counting.

Sincerely,

Melanee Gaudin Ussdin, President

Echo Olander, Founding Director

Allison Stewart, Co-Founder

Campbell Hutchinson, Co-Founder
Passion for the well-being of children, the arts, this community.

Engaging Children in Learning Through the Arts 1999–2009

KID smART Sites 110

Total Number of Children Served 16,215

A decade ago, Allison Stewart and Campbell Hutchinson founded KID smART as their response to three shared passions — concern for the well-being of children, love of the arts and commitment to the city of New Orleans. Allison speaks of their decision as grounded in gratitude. “We have so much,” she says, “and we knew we wanted to give back. Pay it forward, as we now say.” Campbell remembers the importance to him of the words of James Agee in *Let Us Now Praise Famous Men*: “In every child who is born under no matter what circumstances and of no matter what parents, the potentiality of the human race is born again…”

The values about which Allison and Campbell felt so passionately inspire, direct and sustain KID smART’s work in our tenth year:

- respect for the power of the arts to fuel the imaginations of children, in ways that engage them in learning.
- belief in the importance of the arts in a school’s core curriculum.
- passion for the well-being of children, the arts and this community.

KID smART founding Board members (from left) Clancy DuBos, Allison Stewart, Campbell Hutchinson, and Claudia Garofalo
commitment to the use and development of best practices.
focus on the centrality of student success.
belief in the transformative role the arts can play in reform of school culture, curricula and pedagogy.
commitment to collaborations and partnership in building community, especially the Arts & Education sectors.
focus on planning for impact.
recognition of all stakeholders as partners in mission.

As we celebrate a decade of service, we focus again on these values as we look forward to creating even more impact on student learning.

Happy Birthday to Us!  

Through "My Story," children in New Orleans' 7th Ward wrote about their communities, their families and themselves in the aftermath of Hurricane Katrina and the levee breaches of 2005.
Commitment to research-based Best Practices.

KID smART’s 2009 external program review by Pam J. Jenkins, PhD, Department of Sociology, UNO, says, “KID smART is a model program for adding value and depth to school settings.” The evaluation notes:

- More than 90 percent of students rated the program very high, stating they learned new things.

- More than 80 percent of classroom teachers felt the program had an impact on student learning and that it supported their curriculum.

As our society changes from a manufacturing-based economy to a knowledge-based economy, workforce leaders acknowledge that an arts education develops the precise set of skills that are most competitive in the emerging global economy. Today’s knowledge-based economy requires workers who can think creatively, solve problems, exercise individual responsibility and interact effectively with others.—Americans for the Arts. 2005. Creative industries: Business and employment in the arts. Washington, DC: Americans for the Arts.

Students across socio-economic strata performed better in school, stayed in school longer, and had a more positive self-concept than students with low involvement in the arts. Many students find the arts help them master academic skills. This is doubly true for the high-risk student, who often excels for the first time in an arts program. Studies indicate that the arts can help close the achievement gap for students and confirm that the arts contribute to reducing dropout rates.—Catterall, James S., Different Ways of Knowing: 1991–94 National Longitudinal Study Final Report, 1995.
Appendix M: 2012 KID smART Executive Report

EXECUTIVE SUMMARY

KID smART Evaluation Report
2011-2012

Prepared by Lynne B. Silverstein | January 2013
KID smART has been working extensively in New Orleans area schools for 14 years to engage students in learning across the curriculum. The primary means for reaching this goal is a powerful and engaging approach to teaching and learning called arts integration.

When teachers use arts integration, they identify connections between content in an art form (dance, drama, music, visual art and creative writing) and content in another subject area (e.g., social studies, science, language arts, math) to help students meet learning objectives in both. These connections are mutually reinforcing—learning in one area supports and deepens learning in the other.

Arts integration practices are aligned with how students learn. We know that learning is most effective and long-lasting when it is active and experiential, reflective, social, evolving, and focused on problem solving. Arts integration also involves students in making meaning and communicating their learning through the creative process. This type of learning goes beyond mere memory and recall; it challenges students to take new information and do something with it to build understanding. Students engage in the creative process, building and testing their understandings through creative, arts-based experiences.

Not only is arts integration engaging and motivating for students, teachers find it energizes them and their teaching. They say that arts integration puts them back in touch with what originally excited them about teaching. They want their classrooms to be filled with engaged, curious, and responsive students. They want to do what is best for student learning. They want to be excited about going to the classroom every day.
Teachers that have been relying primarily on textbooks and worksheets as instructional strategies report that they feel increasingly discouraged by the drudgery of teaching and the lack of student engagement. Many become bored or disenfranchised and even leave the profession.

These impacts are the framework for KID smART’s dual goals:
1) to improve student learning in and through the arts and
2) to improve teacher effectiveness through arts integration.

Additionally, KID smART tracks the development of students’ Studio Habits of Mind. Studio habits were identified and developed by a research team from Project Zero at the Harvard Graduate School of Education as specific dispositions the arts help students develop. (See appendices for further information).

To achieve its two goals and develop Studio Habits of Mind, KID smART designed a program model with three interconnected efforts that impact:

- Classroom instruction through arts integration
- Professional development to build knowledge and skills of non-artist teachers for planning and leading arts integrated instruction
- Arts and culture resources and recognition for teachers’ and students’ efforts.

Program descriptions are detailed in the appendices.

KID smART uses a variety of evaluation instruments to collect data related to the achievement of its goals and related outcomes. The following instruments were administered during the spring of the 2011-2012 school year:

- Teacher Surveys – one each for classroom residencies and professional development
- Teacher Focus Group
- Administrator Interviews
- Student (preliterate) Survey (Pre-Kindergarten, Kindergarten - grade 2)
- Student (literate) Survey (grades 3 and above)
- Student Skill Sheets that identify an individual student’s achievement of stated goals.
KID smART EVALUATION

The multi-faceted 2011-2012 evaluation of the KID smART program provides clear evidence about the program’s ability to meet its two major goals -- to improve:

- Student learning in and through the arts, and
- Classroom teacher effectiveness through arts integration.

Goal 1  
Student learning in and through the arts

The evaluation examined student growth in five areas:
- Students’ depth of learning in targeted arts and non-arts content areas
- Critical thinking and problem solving
- Creativity and imagination
- Social/emotional development, and
- Engagement in learning.

FINDINGS

Teachers’ top three rankings of program impact on students are:

1. Growth in depth of learning in the arts and non-arts areas.
2. Growth in social/emotional skills.

The evaluation also sheds some light on students’ development of Studio Habits of Mind. The students are developing craft, learning to observe more keenly, to envision, to stretch and explore, to reflect, to engage and persist, and are increasing understanding of the outside world. Although students are fully engaged in the creative process, the instruments did not capture their ability to meet the higher standards for personal expression that are integral to the Habit of Mind, “create”.

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Students’ creativity and imagination grew substantially.

- Teachers report substantial growth in students’ abilities to identify multiple and diverse solutions to a problem (from 49% to 94%); explore without a preconceived plan (from 40% to 94%); and make connections (from 40% to 94%).

- Although teachers report that they see dramatic improvement in several aspects of students’ creativity and imagination, few (8%) include creativity and imagination in their list of the top three skills students gained, nor did administrators refer to creativity in their interviews.

- Students report growth in their abilities to use their imaginations (68%); think of new, great ideas (61%); try things even when they are not comfortable (60%); and use their learning in new ways (53%).

Arts integration has had a strong impact on students’ depth of learning.

- Teachers rank students’ increased depth of learning in arts and non-arts content as first in the top three skills students gained.

- Teachers (100%) feel strongly that students learned across subject boundaries.

- Students increased their comprehension and retention of arts and non-arts content (from 40% to 96%).

- Students increased their application of concepts in diverse settings (from 50% to 96%).

- Almost all students reached basic proficiency or mastery in learning arts (94%) and non-arts (90%) skills.

- Overall, school administrators did not comment about outcomes related to increased depth of learning in art and non-art content areas.
There has been considerable growth in several aspects of students’ **critical thinking and problem solving abilities**.

- Students show considerable growth in their abilities to review options and to seek solutions (from 46% to 96%) and to identify multiple and diverse solutions to a problem (from 49% to 94%).
- Despite the substantial growth identified, few teachers and administrators comment about development of students’ critical thinking and problem solving.
- Students identified several areas of growth in their critical thinking and problem solving: working hard and not giving up (67%); looking closely and noticing things I don’t usually notice (57%); making new connections in my thinking (56%); thinking about how I work best and learn best (53%); and developing focus (51%).

**Growth in students’ social/emotional development was substantial.**

- Teachers rank social/emotional growth as second in the top three skills students gained. Administrators also comment on this area of growth.
- Teachers (100%) feel strongly that “Students became more self-actualized through the arts.” Teachers’ comparisons of student skills before and after residencies show substantial gains in two areas related to self-actualization: 1) willingness to take risks (from 40% to 96%); 2) self-control and focus (from 43% to 87%).
- Students cite their own growth in the following areas: ability to work well with others (59%); ability to express ideas (58%); confidence (55%); ability to focus (51%); and patience (47%).

- Almost all students (92%) reached basic proficiency or mastery of social/emotional skills. Within that group, many (63%) reached mastery.
- There is no data about whether students grew in their ability to advocate for their needs.
- In interviews, administrators (57%) cited growth in student confidence.
Student engagement in learning was strongly impacted by arts integration.

- Teachers (100%) agree that “Arts Integration has had a positive impact on students’ love of learning.”
- Teachers rate “joyful learning” as third in the top three skills students gained.
- Teachers’ rankings show gains (from 65% to 96%) in students’ positive engagement and attitude toward learning.
- Administrators (100%) identify student engagement as one of the most visible changes they see in students.
- Preliterate students report their KID smART classes are engaging and fun (96%), would suggest a friend be in a KID smART class (93%), and want to work again with the teaching artist (95%).
- Literate students feel engaged (87%); are enjoying their learning (93%); feel the teaching artist helped them to feel successful and excited as learners (60%) and artists (58%); feel the classes are fun and engaging (84%); and agree (77%) that they work collaboratively in KID smART classes. Students report mixed feelings about whether their KID smART classes are challenging or easy, with some (44%) rating classes toward the “easy” side of a continuum, and others (38%) rating classes toward the “challenging” side of a continuum.
Goal 2: To increase classroom teacher effectiveness through arts integration.

The program's impact on teachers is also visible. Teachers cite their increased use of arts integration strategies, the improved quality of their instruction and increased understanding of how to assess student learning. Further, teachers report that the program has allowed them to teach more joyfully and has given them a more positive attitude about their teaching. They greatly appreciate the opportunity to work with the teaching artists in collaborative planning and co-teaching.

FINDINGS

The program had a dramatic impact on teachers' effectiveness in using arts integrated instruction.

- Teachers (AXIS 100%; A/C 94%) credit the KID smART program for improving their teaching.
- Comments from AXIS teachers (96.74%) refer to the increased quality, quantity, and relevance of their arts integration instruction.
- AXIS teachers (90%) cite growth in their understanding of how to assess student learning.
- AXIS teachers cite some growth in their ability to differentiate instruction (87%) and to a lesser extent, growth in classroom management skills (75%).

Teachers feel the program strongly impacted their attitude about and enjoyment of teaching.

- Teachers (98%) feel that arts integration has helped them teach more joyfully.
- Teachers feel that participation in the AXIS program improved their attitude about teaching (94%) and gave them a more positive emotional connection to their work (100%).
- Teachers (100%) appreciate their collaborative planning and instruction with the teaching artist.
- In identifying the top skills they gained, teachers make few comments (3.26%) related to job satisfaction.
**Program Strengths & Challenges**

During interviews and focus group sessions, teachers and administrators made comments that shed light on program implementation, teacher and administrator satisfaction with the program and its administration, as well as challenges.

- Principals report that overall implementation of arts integration ranges greatly by grade level and by teacher, with more implementation at lower grades and by teachers who attend the AXIS professional development.

- Principals and teachers highly value the program and its impact on students and teachers as well as the KID smART administration’s responsiveness to their needs.

- Both principals and teachers have high praise for the teaching artists and the impact the artists have on student learning and engagement.

- The program faces some challenges in fully realizing its potential. Challenges include: maintaining a strong presence in schools concerned with high-stakes testing; the need to further develop principals’ understanding of the value of arts integration beyond social/emotional growth and engagement; the need to build stronger links between professional development and AIC; the need for schools to engage in strategic planning for arts education; and the need for clearer expectations and accountability for program participation and implementation.

**Conclusion**

KID smART has built a strong program that will continue to grow and be refined using insights gained from the 2011-2012 evaluation. Overall, it has demonstrated substantial contributions to student learning and teacher efficacy.
Vita

Katherine Drinkwater was born in New Orleans, LA. After spending her formative years in Bettendorf, IA, she moved back to New Orleans, LA in 2004 to attend Loyola University of New Orleans. In May, 2007 Katherine received her Bachelor of Science degree in Music Industry Studies. She began working immediately in the non-profit sector as the Communications Director at the New Orleans Musicians Hurricane Relief Fund. She worked with the organization through name changes, and title changes, leaving as the Development & Marketing Director of Sweet Home New Orleans in 2011. She began the Arts Administrative Graduate Program at the University of New Orleans in 2008. She plans to graduate from this program in August, 2014. Katherine will continue working in the non-profit sector in her role as Assistant Director of the United Way of Oxford & Lafayette County in Oxford, MS.