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A report on an Arts Administration internship with the Arts Council of New Orleans

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A REPORT ON AN ARTS ADMINISTRATION INTERNSHIP WITH THE ARTS
COUNCIL OF NEW ORLEANS

An Internship Report

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

Master of Arts
in
Arts Administration

by

Marianna Roll

B.S., Ball State University, 2000

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A REPORT ON AN ARTS ADMINISTRATION INTERNSHIP WITH THE ARTS COUNCIL OF NEW ORLEANS

Marianna Roll

Abstract

This report documents a one semester internship with the Arts Council of New Orleans. Through a detailed description of specific projects completed, the intern shares information regarding challenges and observations. Specifically, observations deal with management structure and office efficiency. The report concludes with recommendations for improvement in these areas.

Introduction

Webster's Student Dictionary defines art as "a product of creative imagination." From this definition it is obvious art can take many shapes and forms. People use paint, music and even architecture as a way to creatively express ideas or desires. The Arts Council of New Orleans provides several programs dedicated to supporting the creation and distribution of the arts in the city of New Orleans.

One Arts Council program which serves this purpose is the Arts Incubator. During the Fall of 2004, I had the opportunity to complete an internship with the Arts Council of New Orleans/ Arts Incubator. My participation in consultations, planning sessions and routine activities provided me with an understanding of the needs of the artist community and illustrated how the Arts Incubator meets the needs of these New Orleans artists. Finally, through daily observation, I gained insight into how various management structures can co-exist within a single organization.

Chapter I

Background

Arts Council of New Orleans Mission Statement:

“We believe the arts are essential to the life of the community. It is the mission of the Arts Council of New Orleans to support and to expand the opportunities for diverse artistic expression and to bring the community together in celebration of our rich multicultural heritage. The Arts Council provides a variety of Cultural Planning, Advocacy, Public Art, Economic Development, Arts Education, Grants and Service Initiatives focused on its vision of New Orleans as a flourishing cultural center.”

History

In 1975, “the City of New Orleans Cultural Resources Committee, which was created in 1970 by Mayor Moon Landrieu and headed by Thomas B. Lemann, is awarded a \$150,000 grant from the Zemurray Foundation to create and operate the Arts Council of Greater New Orleans (ACGNO). The private organization becomes incorporated and is designated as the official arts agency for the City of New Orleans.” (25 Years Then & Now)

ACGNO immediately began providing opportunities such as a series of seminars entitled “The Business of Being an Artist.” At this early stage, ACGNO also created exhibition opportunities for local artists. In 1977, “the National Endowment for the Arts provides a \$12,000 grant to the ACGNO to begin programming such as the Arts Report radio show, an annual ArtsFest in downtown New Orleans, The Mayor’s Arts Awards, Seldom Seen Exhibits, and

the famed Brown Bag Concerts in Lafayette Square and Duncan Plaza. The Concerts continued for over ten years.” (25 Years Then & Now)

In 1980, Mayor Ernest “Dutch” Morial appointed “a group of private citizens to recommend policies concerning the role City government should play in the support and promotion of the arts in New Orleans.” (25 Years Then & Now) In 1981, this task force and ACGNO joined forces to create the Arts Council of New Orleans (ACNO.) In 1989, the Arts Council of New Orleans received “the ‘Managing For Excellence’ award from the Greater New Orleans Foundation for over 10 years of management excellence in a local nonprofit organization.” (25 Years Then & Now)

Membership

Members of the Arts Council of New Orleans come from many walks of life. Some individuals in the community join as a way to support a local arts organization. Others join in order to reap the benefits of membership. Appendix B provides a detailed list of the various levels of membership and the benefits at each level.

Currently, there are 670 members of the Arts Council of New Orleans. 45% (302) of these members are artists in some capacity.

Programs

In order to serve its mission statement, the Arts Council of New Orleans offers programs in the following categories: Public Art, Grants, ArtWorks and the Arts Incubator. Appendix A summarizes each program.

Public Art

“PUBLIC ART is a mirror that reflects the local environment, cultural values, and artistic vitality of the community in which it exists. Public art enhances the quality of life for citizens by encouraging a heightened sense of place, enhancing a community’s prestige, and enlivening the visual quality of the built environment. The Arts Council of New Orleans administers the City of New Orleans’ Percent For Art Program and has also completed public art projects for local governmental agencies and private corporations such as the Downtown Development District, the Orleans Levee Board, the Louis Armstrong International Airport, and Harrah’s Jazz Casino.”

(www.artscouncilofneworleans.org)

“Since the inception of the Percent For Art Program in 1986, almost \$3 million in city bond proceeds has been committed to public art through artwork commissions and purchases for public offices, buildings, parks, streets and open spaces in more than 80 sites throughout the community. Colorful banners on local fire stations, bronze gates at the New Orleans Museum of Art, gables on riverfront streetcar stations, a viewing pavilion overlooking the Mississippi River in Audubon Park, and a tribute to local musical legend Professor Longhair are all examples of the Percent For Art Program. These examples, and all other public art projects, have created visual landmarks for the future while engaging the community in the process of public art and involving more than 180 local artists in the initiative.” (www.artscouncilofneworleans.org)

“Over the years, there have been 68 site-specific Percent For Art commissions placed in the public venue throughout the city.”

(www.artscouncilofneworleans.org)

“Percent For Art direct purchases have benefited 184 artists by placing over 250 works of art in the city’s public buildings. These artworks are installed in the New Orleans City Hall, municipal court buildings, public libraries, recreation centers, and other public buildings throughout the community... It is curated and maintained by the Arts Council of New Orleans.”

(www.artscouncilofneworleans.org)

“The Community Outreach and Education Program is an Arts Council of New Orleans initiative to make public art more community oriented through public-private partnerships with local agencies and neighborhood groups. The goal is to enhance these communities through unique, community-designed "public art" elements, providing identity and ownership for local residents while defining their unique neighborhoods...” (www.artscouncilofneworleans.org)

“Additionally, the Arts Council’s public art program maintains a Visual Artists Registry with resumes and slides from more than 1,000 visual artists, over 700 of whom live within the metropolitan New Orleans (5 parish) area. The Arts Council of New Orleans' Visual Artist Registry (ACNOVAR) is the first step toward consideration for the Percent For Art Program’s commissions and direct purchases, as well as for other public art programs administered by the Arts Council. The slide registry is a free service and is one of the ways the Arts

Council has of visually recording the characteristics of an artist's work and passing those characteristics on to the public at large. It is frequently used to locate or commission artists for artwork, teaching or speaking positions, and as an ongoing referral service for artists, private and corporate collectors, arts administrators, and arts advocates.” (www.artscouncilofneworleans.org)

Grants

“The Arts Council of New Orleans has two major grant programs: Community Art Grants, made possible by the City of New Orleans, are available to nonprofit organizations based in Orleans Parish or for arts activities in Orleans Parish that have community impact on residents of Orleans Parish. Louisiana Decentralized Arts Funding Program grants, made possible by state funds through the Louisiana Division of the Arts, are available to nonprofit organizations and individuals based in Orleans, Jefferson, St. Bernard, and Plaquemines Parishes.” (www.artscouncilofneworleans.org)

A. Description of Grant Categories:

- Operating Support Grants support arts organizations by providing general funding.
- Project Assistance Grants fund special projects or events which fulfill a need in the community.
- Technical Assistance Grants fund opportunities for professional development, consultations or strategic planning.

ArtWorks

The Arts Council of New Orleans is currently working on a multi-million dollar facility called Artworks. This facility will house all of the Arts Council's

current projects. In addition, it will provide state of the art equipment for visual artists in metal, printmaking, glass and ceramics. Artists will rent both studio and office space. In addition, the public will have the opportunity to tour the facility, watch artists as they create and take part in certain workshops and activities. This project has been in the works for several years. Completion was scheduled for fall of 2004 however, construction is currently on hold and there is no officially scheduled opening date.

According to the Arts Council of New Orleans website, “Louisiana ArtWorks will provide visitors a *live art experience* and subsequently increase the available cultural choices offered in our region. Not a museum and not a gallery – this truly unique facility serves a dual purpose of being a working artists complex and visitor destination. It is about the process of art and helping the public make the connection between a finished art piece and the dynamic process used to create it. Louisiana ArtWorks will be housed inside an architecturally stunning 93,000 square foot visual arts facility located at Lee Circle and directly on the historic St. Charles Avenue Streetcar line. This \$28 million dollar cutting-edge project is projected to capture the imagination of 200,000 visitors a year. A constant hub of activity, it will provide a way for the public to personally experience a moment when art is created – from inception to final product. In addition to being a world-class visitor destination, Louisiana ArtWorks will also create a visual arts community and supply a rotating body of hundreds of artists both affordable individual studio as well as access to four state-of-the-art shared studios...” (www.artscouncilofneworleans.org)

Arts Incubator

The Arts Incubator began in 1992 as the Entergy Arts Business Center. Initially, this program was funded through a grant provided by Entergy Corporation. Within a year, the National Endowment for the Arts and the City of New Orleans' Economic Development Trust Fund provided support totaling almost \$200,000.

The Arts Incubator's mission is "business development of artists, arts nonprofits and arts businesses." To serve this mission, the Arts Incubator runs several programs. Two individuals run the Arts Incubator, the Director and the Project Specialist. The Arts Incubator staff works on the following:

Louisiana Volunteer Lawyers Association
Group Health Insurance
Artist Membership
Grant Compliance
Public Events
Incubator Tenants
Consultations

A. Louisiana Volunteer Lawyers Association (LVLA)

LVLA is an organization which provides free legal assistance to artists. In most cases, the process follows this procedure:

- 1) An artist in need of legal assistance contacts LVLA.
- 2) The Project Specialist speaks with the individual. If the artist has a specific question which does not require legal advice, then the Project Specialist or another member of the arts council answers the question. If however, the question requires legal advice, the Project Specialist moves on to step 3.

- 3) The Project Specialist accumulates information about the artist's concern or dilemma.
- 4) The Project Specialist passes this information along to the LVLA interns.
- 5) The LVLA interns consult their list of volunteer lawyers to determine who would best match the particular case.
- 6) The lawyer is contacted and questioned as to their interest and availability.
- 7) Sessions are scheduled between the lawyer, the artist and the Project Specialist.

B. Group Health Insurance

Realizing the lack of quality health insurance for individual artists and small arts organizations, the Arts Council of New Orleans is able to offer a group health insurance plan. Under this plan, individual artists incorporated as a business and small arts organizations are able to sign up to receive general health care benefits such as doctor visits and reduced prescription rates. The Arts Incubator takes care of registering interested artists and arts organizations with the insurance company.

C. Artist Membership

As shown in Appendix B, there are several levels of membership in the Arts Council of New Orleans. The Arts Incubator is responsible for **Artist Memberships**. These members are typically recruited during seminars sponsored by the Arts Incubator or through a consultation. In addition to receiving the normal individual member benefits, Artist Members are notified by the Arts Incubator of upcoming workshops and seminars.

Many artists are eligible for a **Free Artist Membership**. The Free Artist membership is made possible through a grant provided by the City of New Orleans, Division of Housing and Neighborhood Development. Artists below a certain annual income level may apply for this free membership. During the application process, individuals must provide information regarding their household size and annual income.

To receive this grant, the Community Development Block Grant (CDB Grant), the Arts Incubator must show at least 51% of the people they are serving are from low to moderately low income households. The application process allows the Arts Incubator to demonstrate their adherence to this requirement. Typically, 65% of the people served by the Arts Incubator live in low to moderately low income households.

D. Grant Compliance & Budget

During 2004, the Arts Incubator received two grants. The first is the above mentioned Community Development Block Grant (CDB Grant) which provides \$80,000 and aids in the coverage of the Arts Incubator Director and Project Specialist salaries and free artist memberships. In addition to showing the population served, the grant requires the Arts Council and Arts Incubator to set certain goals. Then each month a report is generated which shows how well these goals were met. (Appendix C)

This year the Arts Incubator also received a grant from Harrah's Casino to produce workshops. This grant required the Arts incubator staff to write quarterly reports regarding the use of the provided funds.

Each year the Arts Incubator staff, the Development Department and the Arts Council Chief Operating Officer collaborate by writing grant proposals to previous and prospective funding organizations. These grants and the revenue from Incubator tenants serve as the sources of income for the Arts Incubator. (Appendix D)

E. Public Events

The Arts Incubator produces a number of workshops and other public events. While interning with the incubator, the workshop topics included contract law, marketing and copyright issues. In most cases, guest speakers volunteered their time and expertise. At the end of the workshops, attendees filled out evaluation forms and a summary was provided to the CEO. (Appendix E)

Since the marketing budget was minimal, the Project Specialist promoted these events by

- e-mailing members and past attendees
- placing press releases in the Times Picayune and Gambit Weekly
- posting information on websites and message boards
- fliers

Paid advertising was limited to mailing postcards to members or people who attended previous events.

F. Incubator Tenants

A major component of the Arts Incubator is the tenant program. This program provides the following services to new and emerging artists, arts organizations and arts businesses:

- Low cost office space
- Use of facility equipment and supplies (copy machine, paper, etc.)
- Bi-monthly meetings with other tenants to discuss business experiences
- Free consultations with the Arts Incubator to discuss current needs or concerns

In the Fall of 2004, the Arts Incubator housed 8 tenants. These tenants varied in size and infrastructure. Both nonprofit and for-profit organizations were accepted into the program as long as the business was arts related. Past tenants have included a jewelry designer, the Louisiana Philharmonic Orchestra, and the Musical Arts Society.

During the Fall of 2004, the tenant program experienced a state of flux due to the constantly changing opening date for the new facility. When I began my internship in August of 2004, there were 8 clients set to join the incubator program when the Arts Council moved to its new facility, which was predicted to happen in October of 2004. Some of the incubator's current clients would be moving to the facility while others would stay behind, leaving room for new businesses to become a part of the incubator.

When I began my internship, the Arts Incubator Director was incredibly excited about the businesses set to join the incubator in conjunction with the new facility. The businesses included a web design firm, a film documentary company, a local television program dedicated to showing works by local filmmakers, a musician with both for profit and nonprofit business ventures, the Musical Arts Society, Cubanola, and a graphic designer.

The Arts Incubator Director believed these new businesses were run by people who would take full advantage of what the incubator could offer. First, they were businesses run by competent people truly interested in seeing their businesses succeed. Secondly, she knew these businesses would take full advantage of the free consultation services offered by the Arts Incubator. Third, the Arts Incubator Director felt these businesses would thrive from working near one another.

Because the Arts Council could no longer estimate the opening date for the new facility, the Arts Incubator ran the risk of losing these new tenants. While the tenants were certainly excited about the benefits of being a part of the incubator, they could not continue to stay in a holding pattern, not knowing when the move would transpire. For this reason, the predicted dynamic among tenants was in question.

G. Consultations

The Arts Incubator provides professional consultation services to individual artists, non-profit organizations and for-profit businesses. The Arts Incubator staff works with these groups on everything from marketing to strategic planning. Each organization or individual comes in with a different need or expectation which means the manner in which these individuals are handled varies. For example, some clients are what the Project Specialist calls “one and done.” These are people who have specific needs or questions that can be addressed in one meeting. After this meeting, the Arts Incubator generally doesn’t deal with these individuals unless they request another meeting.

If someone comes in for a consultation and the Arts Incubator staff realizes there will be recurring visits, the staff sets up a folder for the individual. After each meeting, the staff will update the folder with the topics discussed. There is no formal method regarding how these individuals are handled after the meetings, however, the staff will occasionally make follow up calls to see how the individual is progressing.

Chapter II.

The Internship

The standard for my internship was set during my initial meeting with the Arts Incubator Director. When I began considering where to do my internship, I spoke with several organizations to determine which one offered the best fit for my personality, interests and work ethic. The Arts Incubator Director commented on how seriously she took the job of mentoring an intern. She also addressed the need for an intern's talents and skills to be utilized. She was not interested in having an intern who answered phones and sealed envelopes. She wanted a competent individual who could make a valuable contribution to the organization.

After our initial contact I weighed the pros and cons of an internship with the Arts Incubator. While most of my professional experience was in the performing arts, I liked the idea of the Incubator exposing me to a variety of arts organizations. Furthermore, prior to Arts Administration, my arts experiences were very nonprofit oriented. As a public school teacher and musician, I had not delved deeply into the for profit realm. I liked the fact that the Arts Incubator dealt with individuals, nonprofit and for profit organizations.

Once I determined the Arts Incubator was where I wanted to do my internship, the Arts Incubator Director and I set up a meeting to discuss my responsibilities. I knew that I wanted to gain exposure to all the inner workings of a successful nonprofit organization. Outside of that, I had no preconceived notions of what my duties should include.

The Arts Incubator Director arrived at the meeting with three possible options.

- Creating a resource library

The Arts Incubator served as a resource to artists and arts organizations of all types. While the Arts Incubator staff used their experiences and knowledge to provide most of the information, the Arts Incubator Director thought a resource library would be a good way to have information on hand for the clients. The more organized the materials, the better.

- Developing Louisiana Volunteer Lawyers Association (LVLA)

The Volunteer Lawyers Association existed across the country and provided legal assistance to low income individuals in need. The Arts Incubator was responsible for the Louisiana chapter. This option would have involved researching other VLA chapters and developing ways to enhance the Louisiana VLA chapter.

- Creating marketing materials for the Arts Incubator

The Arts Incubator was an amazing resource. However, many people in the arts community had no knowledge of its existence. This option would have required documenting past successes of the incubator while creating ways to market the incubator services to future clients.

Of these three options, the first seemed like the broadest way for me to apply all the knowledge I accumulated during my time with the UNO Arts Administration program. I would be able to use the information and skills gained

from courses in marketing, business planning, and fundraising in order to create resources for future arts administrators. Therefore, it was decided my main task during my internship would be to create a resource library for clients. If time permitted, I would work on the marketing project.

Resource Files

The resource files project began by going through old materials and books to determine what resources the Arts Incubator already possessed. Many of these were items which would have been useful 10 years ago, however were no longer up to date.

Next, the Arts Incubator staff and I set out to create an outline of what types of information the resource library should include. Creating this outline proved to be beneficial in two ways. First of all, it allowed the Arts Incubator staff to provide input into the project. If I were to head full force on this project alone, the Incubator would not receive full benefits. However, by discussing what should be included, this would be something they could use well after my departure. Secondly, from my Arts Administration courses and experiences with other arts organizations, I knew the types of information relevant to arts organizations. However, since I had not interacted with many of the Arts Incubator clients, I didn't know what information would be particularly useful to the people the Arts Incubator frequently helped. Creating this initial outline allowed me to gain a better understanding of where I should emphasize my research. This meeting also included generating a list of people or organizations who could serve as resources on these various topics.

Appendix F is the initial list which was created during my first week as an intern. The list included a broad range of topics such as Board Development, Craft Artists and Individual Artist Grants. Within each broad category, we listed more specific items which would be of benefit to the Arts Incubator clients. During this meeting, the Arts Incubator staff identified the categories which they believed demanded the most attention. These included Individual Grants, Nonprofits and Legal Issues for artists.

I knew there were several ways I could approach filling in the needed information. I decided to take the approach most teachers instruct you to use when taking a test. Address all of the questions you can immediately answer. Once you have done that, go back and fill in the gaps. So I began by addressing all the categories where I had a pretty solid knowledge base or I knew where to find the information. Categories which came easily included Board Development and Nonprofits.

Next I began researching some of the more foreign topics such as finance. While researching finance, I ran across a national organization called Count-Me-In which provides loans to female entrepreneurs. I wrote the company and requested information regarding their programs. They immediately responded indicating they would send out a packet of information. They also informed me that a woman from New Orleans had received one of their loans. I believed women who might be interested in applying for this loan in the future would find

a testimonial about this company helpful. So I asked the organization if this was possible.

Within an hour, the woman who had received the loan e-mailed me, describing her experiences with this organization. She expressed a profound amount of appreciation for Count-Me-In, their professionalism and desire to further the cause of female entrepreneurship. She also indicated that she had in fact taken the Artist as Entrepreneur summer session produced by the Arts Incubator. (Appendix G)

A couple of weeks later a woman came in wanting to start her own art studio. At the time, the woman was renting space in Uptown New Orleans, where she taught art classes. The woman was interested in expanding and purchasing her own facility. The Arts Incubator Director asked me to speak with her regarding the Count-Me -In program. Since then the Arts Incubator staff has met with her to discuss business planning and ways to seek capital funds.

The initial process for accumulating data was that I would:

- Research a particular topic
- Determine if the information was a) beneficial, b) from a credible source, c) accurate.

The information was then filed into the appropriate folder.

After a week or two of accumulating data, I realized there needed to be a way to keep track of accumulated information versus needed information. At first I figured I would simply create a Word Document which served as a table of context, listing all the accumulated information. While this would have served

the short term purpose, the Project Specialist pointed out a better long term solution. He suggested I create a Microsoft Access database which would hold all of the information for every accumulated article. Then once I left, the database would serve as a useable resource for finding particular information.

The initial creation of the database included the following columns:

- **Date** article or information was either created or accumulated
- **Folder** in which the article would appear (such as Legal, Board Development, etc.)
- **Title** of the article, website, source, etc.
- **Source** (title of the magazine, author, website address, etc.)
- **Contents:** This was actually broken down into 6 columns. Each column contained a search word or descriptive word that could be used to find the information.

Once the outline for the database was created, I entered all of the previously accumulated information into the database. Because everyone involved wanted the database to be something useful long after my departure, the next step was to meet and make sure we were on the same page regarding how the data was entered. The content areas were of particular interest.

These content areas would serve as the main way for queries or searches to take place. Basically, whenever the Arts Incubator staff wished to search for a particular category, they would conduct a query by entering a key term. The database would search the content fields for the particular word and display the articles which contained the key word in their content fields.

During this first review of the database entries, we noticed a glitch in the way I was entering words into the content fields. After reading each article, I would choose words, terms or phrases which basically outlined or summarized the article. For example, in an article related to taxes, I included content fields such as “filing taxes,” “consulting a CPA,” or “reviewing your deductions.” While these were phrases which certainly summarized each article, they were not phrases the Arts Incubator staff would enter in order to conduct a search.

We discussed the need for the content fields to be more concise. The Project Specialist explained it well when he instructed me to approach the database as a search engine. I eliminated the use of verbs and the phrases listed above were replaced with simpler terms such as “taxes” and “deductions.”

A second concern regarded terms with multiple titles. For example, intellectual property and copyright can both be used to describe the same thing. Therefore it was important for the Arts Incubator staff to inform me which words they would most likely use in their searches. That way when I entered descriptors in to the content fields, they would match. If I entered an article regarding instructions for copyrighting a book cover by putting “copyright” into the content field and the Arts Incubator Director went to search for articles regarding copyrighting book covers under “intellectual property,” nothing would show up as a match to her search. We addressed other keywords like “small business” and “entrepreneur,” to determine the most useful terms.

After the review of the database, I was off and running on my research. Everyday I would find new information on fundraising, ways to invite people to serve on your board of directors.... the articles and resources were endless.

Throughout the internship, the Arts Incubator staff and I would meet to review the current status of the database. During each meeting we would discuss the information I accumulated and what information was still needed. A reoccurring theme was “We need more information on individual artist grants.”

Searching for individual artist grants proved to be quite a challenge. Every search led to information about various state organizations and the grants offered to residents in their states. Since the Arts Incubator serves artists living in New Orleans, these grants were not beneficial. My strategy during this search was to create different combinations of words with the hope that eventually I’d find information. Finally, after a great deal of searching and frustration, I hit the jackpot. I found the right phrase and discovered a multitude of grants for individual artists with various requirements and targets.

Consultations

While my major intern task was to create the resource library, gaining a working knowledge of the Arts Incubator and its day to day activities was also an important element. Part of the daily activities included attending consultations with local artists and business owners. The first consultation was with a woman who worked full time with a local arts organization in the fundraising department. Her passion was to develop her art work into a profitable business venture. This business would also offer a framing shop.

During the consultation, the artist showed the Arts Incubator staff the design for her business card, her resume and artist biography. The staff liked the business card, but offered minor suggestions regarding the font size of the lettering. At that point the discussion went into the artist's next step. The staff asked her questions regarding how serious she wanted to become with her artwork and framing. The artist expressed the ultimate desire was to be able to create art or frame pieces full time as opposed to working with the arts organization. They all discussed the next couple of steps which included becoming an incorporated business and getting a tax I.D. number so she could purchase framing equipment at the wholesale price. The meeting concluded with set goals for the artist during the next couple of weeks.

With this first artist, I felt very much like an observer. I didn't have a lot to contribute to the consultation. I wasn't in a position to provide any recommendations or feedback. However, it was beneficial for me to observe this artist's needs and how the Arts Incubator staff guided her.

The next consultation involved a local artist who created prints through woodcuts. His images were quite intricate and outrageous looking. The consultation was basically a planning session. This artist was interested in entering into the commercial realm. He already experienced some success by selling t-shirts and stickers with his artwork designs. This meeting was to discuss how to move forward.

The Arts Incubator Director began the meeting by asking the artist to discuss his current situation and long term goals. While the current financial

situation was challenging, this artist was confident that within the next year or two he would be teaching full time at the collegiate level. His desire was to gain income while waiting for this teaching opportunity.

After the meeting I mentioned to the Arts Incubator staff the idea of this artist selling at music festivals or skateboarding events. Because his works were so pop culture oriented, I believed he needed to target people between the ages of 15-27 with money to burn. His t-shirts and stickers would be a fast sell at these types of events. After brainstorming about some upcoming possibilities, the Arts Incubator Director passed the suggestion on to the artist.

As the Arts Incubator staff became more confident in my abilities, they invited me to offer my two cents during the consultations. A local artist, originally from Haiti came in to receive help in a variety of areas. His artwork is rooted in a combination of Haitian traditions of Voodoo and the history and culture of New Orleans. The artist's first question regarded his business card. The business card was a painting of the Virgin Mary and Jesus, done by the artist. Burgundy lettering layered on top of the card gave the artist's name, contact information and website.

Since business cards set the initial impression of an individual, this artist feared people would see the image on his business card and label him as a religious artist. While voodoo has deep roots in the Catholic traditions, this artist's body of work was not specifically about religion. The Arts Incubator staff did not see a problem with the business card. The Project Specialist commented it

was likely most people who viewed the business card would see other pieces of this artist's body of work, which would alleviate any misunderstandings.

At that point, the Arts Incubator director asked me to voice my opinion. I said that personally, while it was a nice painting, I didn't think it was the best way to create an initial impression. I didn't think it was representative of his vast body of work. I also believed it would unnecessarily eliminate certain buyers. I believed the Project Specialist was accurate in saying that most of the people who showed an interest in this artist's work would view other pieces, eliminating the confusion. However, I also believed there would be individuals who would immediately write off this artist based upon the business card image. They would view the card and decide he didn't create pieces that were of interest to them. In my opinion, the use of a different painting would have attracted a wider audience.

Next we discussed the artist's current state of affairs. He was an excellent artist. However he missed out on opportunities because he possessed poor slides. So the discussion became a question of how to create professional looking slides. The solution was that the artist would discuss the possibility of bartering with a friend who happened to be photographer.

The final step was discussing the artist's portfolio. The artist needed something to show gallery owners. He had created a booklet where each page showcased a painting at the top of the page and a description at the bottom. He thought this might be an option to present to gallery owners. The Arts Incubator staff and I examined the booklet. While the set up was nice, the pictures were washed out and not very good representations of the artist's work.

We next took a look at the artist's resume and artist statement. The content of these two documents was fine. However, because the artist's native language was not English, there were several grammatical and spelling errors. The overall determination was that this artist produced excellent paintings. However the quality of his professional materials was not representative of his body of work. The Arts Incubator staff agreed to make some revisions to the resume and artist biography. They also agreed to work on the booklet showcasing his works.

Over the next couple of days the Arts Incubator staff and I corrected the resume and artist statement. It was then decided the best way to present the artist's materials was through a folder which contained the resume, artist statement, reviews of his work and copies of paintings. My task was to determine a way to highlight important statements from his reviews. I typed the chosen statements in a font which I thought matched the descriptions of the artist's work. The statements were then printed and cut into small squares which would be attached to the front of the folder pocket. This placement was a nice way to bring attention to the statements and avoid them getting buried within the pockets. For the pages containing copies of the artist's paintings, the Arts Incubator Director enlisted the help of an ArtWorks employee. The printmaker was able to work with the images so they looked more like the actual paintings. The finished product was something the artist could send and present to galleries. (Appendix H)

Conflict

The previous scenario presented an interesting management conflict. The artist who sought help was incredibly talented however he lacked materials and resources to create a portfolio which would represent him professionally. Therefore, the Arts Incubator staff used their knowledge and connections to help him. They could easily correct the resume and artist statement. To showcase the artist's paintings on paper, the staff enlisted the help of an artist from the ArtWorks department. While this seems like a wise use of resources to me, that is not the way it was viewed by everyone.

From my observations, the Director of ArtWorks believed in a "top-down" style of management. She made all the decisions and provided all the instructions. If someone from another department wished to speak with an ArtWorks employee, they needed to go through the proper chain of command. So in this case, instead of going directly to the artist, the Arts Incubator Director should have spoken first with the Director of Artworks. Since she went directly to the artist, a conflict developed between the Arts Incubator Director and the Director of ArtWorks. Similar circumstances occurred several times during my internship.

In my opinion, this way of thinking did not seem to offer an environment conducive to efficiency and growth.

First of all, top-down management results in micromanagement. By micromanaging, I believe a manager's time isn't being used efficiently. From a purely logistical standpoint, it seems silly to involve the manager in every detail of every task. Why should a manager add to her workload by having to approve

every action of her subordinates? “Less centralized decision making, less top-down direction, and less autocratic leadership are all prescribed as prerequisites for high-performing modern organizations.” (Whetten & Cameron) Secondly, this management style did not utilize employees.

Empowerment

“To empower means to enable; it means to help people develop a sense of self-confidence; it means to help people overcome feelings of powerlessness or helplessness; it means to energize people to take action; it means to mobilize intrinsic motivation to accomplish a task.” (Whetten & Cameron)

During my internship, the employees of ArtWorks did not seem empowered. They were required to ask permission before working on a project or taking on a new task. These employees were skilled and educated professionals. By requiring them to request permission before doing something, it seemed like there was either a lack of trust in their decision making abilities or a need to maintain complete control. While this may have worked in the short term, in the long term I believe it will result in employees feeling insulted and under-utilized. My prediction is that if this management style persists, the turn-over rate within ArtWorks will rise.

Management

ArtWorks was not the only division where I observed a top-down style of management. This style seemed to be the approach taken by the Chief Executive Officer and Chief Operating Officer as well. Appendix I shows the Table of Organization for the entire company. During my first week, the Arts Incubator

Director informed me there was a staff meeting. I was excited that I would have the opportunity to meet the entire staff so soon. I was quickly informed these meetings were restricted to the CEO, COO and the heads of each department. After the meeting, the heads of the departments would share what transpired with their subordinates. There were no staff meetings which included all employees.

The Arts Council took a very hierarchical approach to management. The top executives believed they should only communicate with the next level of employees. After instructing them, this second tier of employees would pass along information or provide instruction to the lower tier.

This style of bureaucracy, which “is characterized by highly standardized operating tasks achieved through specialization, very formalized rules and regulations, tasks that are grouped into functional departments, centralized authority, narrow spans of control, and decision making that follows the chain of command” produced mixed results. (Robbins)

On the one hand, management was able to maintain quality control. They made expectations very clear, allowing subordinates to satisfactorily meet requirements or accomplish tasks without confusion. In some organizations, the hierarchy and division of labor are not clearly outlined. This can create problems. For example, someone from one department may need to discuss a matter with another department. If employees’ functions aren’t clearly defined, the outsider may waste time consulting several individuals before determining who should handle the matter. Because the Arts Council requires everyone to follow the chain of command, time is not wasted. These efficiencies allow the top

executives to maintain clarity throughout the organization and to control the image which is presented to the public.

However, by creating centralized authority and grouping departments so strictly, there seemed to be dissension and a lack of company pride or unity.

The “Competing Values Framework” (Whetten) places leadership and management skills into 4 categories: clan, adhocracy, market and hierarchy skills. **Clan skills** deal with creating effective teams, **adhocracy skills** entail creating a vision and problem solving, **market skills** require a person to handle conflict and motivate individuals and **hierarchy skills** require time management and maintaining control. In the past, clan and adhocracy skills were generally associated with leadership while market and hierarchy skills were associated with management. It was believed leadership was required in times of change while management skills were required during static times to maintain control. However, people now realize the value of combining these skills to create an effective leader/manager.

Currently the Arts Council is run with a combination of adhocracy and market skills. The CEO has often been described as a visionary (adhocracy skills.) And once she has a great idea such as the ArtWorks building, she is able to foster support from and influence over the community (market skills.) I believe if the Arts Council built on this framework by developing more clan skills such as teamwork and empowerment, the Arts Council would have an excellent combination of management and leadership skills and the potential for positive growth and stability.

Chapter III.

Arts Council Recommendations

Empowerment

In order to maximize the potential for this organization, I believe as a whole there are a couple of things which would benefit the Arts Council of New Orleans. First of all, I understand management's caution of the image of the Arts Council as a whole. By requiring everything to pass through upper management first, they have the ability to make sure certain standards are met.

However, if the right people are in place, I think quality control takes care of itself. By hiring educated individuals who adhere to the same standards as the organization, there is no need for micromanagement because the employees will carry out good work.

Since the Arts Council already employs educated, creative individuals, I think they are ready to take the next step. Instead of holding these individuals back, the Arts Council needs to provide them with responsibilities. Allow the employees to put their bachelor's and master's degrees and experience to good use. By showing the employees they are valued and trusted with important tasks, the employees become more vested in the organization as a whole. Empower these employees by including them in key meetings, decision making processes and idea generation.

Communication

The Arts Council of New Orleans has several departments which serve one mission statement. However, sometimes the Arts Council ignores this by

creating barriers and divisions amongst the different departments. The mission statement includes “...to bring the community together in celebration of our rich multicultural heritage.” In order to bring together an entire community, the Arts Council must start by condoning collaboration amongst employees.

An example of how this would prove beneficial: The Arts Incubator provides business training to local artists. The new ArtWorks facility plans to offer workshops to artists which develop their artistic skills. While there isn’t a risk of these two sessions repeating information, these sessions create opportunities for cross marketing and even collaboration.

Here’s a hypothetical example: An experienced glass blower is hired through ArtWorks to conduct a workshop with future glass blowers. While chatting with ArtWorks employees, the glass blower explains he recently discovered one of his pieces was photographed and placed into an art journal without anyone requesting permission. The artist is unaware of his legal rights and has never worked with an attorney.

At this point, the ArtWorks staff could tell the glass blower about the LVLA program which offers free services to artists in need.

Furthermore, I believe the ArtWorks and Arts Incubator staff would benefit from monthly meetings. During these meetings they could discuss current needs in the artist community and how both departments could address these needs through workshops and seminars.

Since ArtWorks and the Arts Incubator share clientele, this communication would allow for co-marketing opportunities. During an Arts Incubator workshop on creating resumes, the staff could inform the attendees of upcoming ArtWorks seminars. By working together, these departments would strengthen the effectiveness of the Arts Council of New Orleans in the education and promotion of local artists.

Chapter IV.

Incubator Suggestions

The Arts Incubator serves artists in the community by providing them with free or low cost workshops, health insurance and free consultations. While I realize the Incubator staff already does a multitude of things for the community, I do have some suggestions of things that could be added to the program.

Gatherings for artists in the community

Many artists new to New Orleans visit the Arts Incubator to find out what this organization offers the community. In many cases, these artists are seeking ways to meet other artists. I remember one newcomer to the city asking "Where do I go to meet likeminded individuals?"

The Arts Incubator does have workshops where artists gather. However the artists only have a couple of minutes to meet before and after the sessions or during 5 minute water breaks. While reading evaluation forms from the Contracts workshop, one attendee actually requested the Arts Council provide opportunities to meet other artists.

From these and other comments, I believe the Arts Incubator should provide opportunities for artists to gather and share ideas. This does not need to be artists of any specific genre. As a matter of fact, I think it would be more beneficial for artists of multiple disciplines to gather, share ideas about their projects and get input from one another. There are many different ways in which this could be approached.

A Show & Tell for Artists of all Disciplines

Visual artists could bring one of their paintings or sculptures. Musicians could bring a recording of one of their latest songs. Choreographers could bring a short video demonstrating their latest composition. These could be finished works of art or unfinished products. The artists would gather and present their latest works. These presentations could be of a formal nature where artists present their pieces individually in an audience/presenter setting. Or they could take a more informal approach where people bring their pieces and everyone walks around and checks out one another's pieces...more of an art fair setting. Either way, artists can provide feedback to one another after viewing each other's pieces. I believe the feedback and interaction with other artists would provide a source of inspiration and establish a sense of community among New Orleans artists.

A Monthly Artist Gathering

Professionals participate in organizations related to their field. These organizations often provide conferences and seminars which promote professional development. In most cases, these events leave time for social interaction and networking. Each month the Arts Incubator could choose a specific topic like intellectual property or stress management. A guest speaker could present for 30 minutes. After the presentation, the artists would have an opportunity to remain and mingle with one another. An event such as this allows the artists to grow as professionals and to make connections with members of the artist community.

Finance Workshops

Many of the artists seeking free consultations from the Arts Incubator are financially strapped. They have dedicated themselves to a profession which does not always result in a great deal of money. Because many of these artists are at the beginning stages of their careers and have financial troubles, I suggest the Arts Incubator conduct a series of workshops on financial planning, management and investment.

Uninterrupted consultations

Consultations typically take place in the conference room. During my observations of these meetings, I noticed the Arts Incubator staff often getting up and leaving the room to retrieve an article or document they believe would be helpful to the client. While the intent behind this gesture is a positive one, I found the departures and returns distracting. They created an interruption in the flow of the meeting.

To address this problem I would suggest the following:

- Now that the resource library is complete, it should provide easy access to information. Prior to a consultation, the Arts Incubator staff can predict what documents, articles or forms would be beneficial to each particular client. They could make copies of the materials and create a packet prior to the meeting. Then at the meeting, these documents would be available for reference.
- If it is not possible to predict what documents a client will need prior to the meeting, the staff can generate a list throughout the meeting. Then

at the conclusion of the meeting, they can copy the materials they believe would be helpful to the client.

- The third option is to meet where the resource library is located. During the course of the meeting, as issues arise, the documents could be taken from the files. However, I prefer the first two options. This third option still produces a break in the flow of the meeting by going to the files, searching for the materials and retrieving the necessary information.

Tracking clients

Because the Arts Incubator maintains an open door policy, they provide consultations to a variety of people with differing dilemmas. Setting up a formal tracking system would initially require a great deal of attention and effort. However, I believe in the long run, a tracking system would benefit the staff and clients.

I would suggest the following method as a way to track individuals:

- After the initial consultation, a folder is created. This folder is filed according to what type of help the individual is seeking, (marketing, financial planning, board development, etc.)
- The Arts Incubator staff marks their calendar to make a follow up call 1 week after the meeting.
- During the follow up call, the staff and the client discuss how the consultation aided the client. At that point, another meeting is scheduled

for sometime within the next month, depending on the nature of the project.

- Every 2 months, the Arts Incubator should hold a meeting with individuals seeking help in the same areas. Since clients will be at different stages of development, these individuals can share their experiences, problems and questions.

Moving Forward

In many ways, the Arts Incubator has been placed in a holding pattern due to the much anticipated opening of the ArtWorks building. While they have made many plans, (Appendix J) these plans aren't always implemented. During my internship, the Arts Incubator staff and I would often sit and generate ideas back and forth regarding ways to improve the Arts Incubator's programs and the community's exposure to these programs.

While we often came up with some great ideas, many were met with the theme "When we're in the new building." For example, the Project Specialist and I discussed holding recurring social gatherings for New Orleans artists. We both understood how these events would serve dual roles. First, they would benefit the artists in the community. Second, they would create marketing opportunities for the Arts Incubator. Since the current facility is neither easily accessible, nor conducive to large groups, the idea of social gatherings was placed in the "When we're in the new building" pile.

Construction of the ArtWorks building is currently on hold due to insufficient funds. There is no firm prediction as to when the facility will be

completed and open for business. For this reason, I believe the Arts Incubator can no longer take the “When we’re in the new building” attitude. They must proceed with the generation and implementation of new ideas without the crutch of the new building. For example, until the building opens, these reoccurring gatherings could alternate between various local galleries. The galleries would provide a more artistic environment than the current Arts Council office building. Furthermore, it would create opportunities for artists to gain some additional exposure.

Another vital component of the Arts Incubator program which is currently on hold is the tenant program. The elements of this dilemma were addressed on pages 11 & 12. I believe if the Arts Incubator wishes to maintain these clients, it needs to begin creating opportunities for the tenants to meet. While the businesses cannot enjoy the benefits of office space, they can still meet to exchange ideas and receive consultations. The Arts Incubator Director was excited with the possibilities of synergy among the various future tenants. She predicted these clients would find ways to collaborate and share ideas.

By setting up a monthly meeting despite the hold on the building, these businesses can begin to establish a sense of community. One fear is that the question of when the building will open will cause businesses to find alternative office spaces. My argument is this: If you begin meeting and creating the synergy, the businesses will see the benefits and want to hold out for the new building. Right now many of them are probably fed up with the constantly changing dates. However, there are no positive elements of the Arts Incubator

reminding them of why they should wait for this office space. If they begin to meet the other clients and receive consultations from the Arts Incubator, they have a reinforcement of the benefits of waiting for the ArtWorks building.

Chapter V.

Short and Long Term Effects

Throughout my internship, the Arts Incubator staff operated with an “open door” policy. They were constantly willing to listen to my ideas and suggestions. While certain ideas were met with the “When we’re in the new building,” others were reacted upon immediately. An example of this is my recommendations during consultations. I was never viewed as a “mere intern.” Instead, I was seen as an educated and valued voice.

While I was able to participate in routine activities such as client consultations and workshops, the Arts Incubator will benefit most largely from my work on the Resource Files and 2005 Arts Festivals and Markets Calendar.

Prior to my internship, the Arts Incubator possessed a lot of outdated books and resource materials. Most of these books sat on shelves collecting dust. After eliminating these old materials and creating modern and updated Resource Files, the Arts Incubator possesses information which can be utilized on a daily basis.

The Resource Files contain a multitude of information beneficial to individual artists, arts organizations and arts businesses. For the Arts Incubator staff, the Resource Files provide a quick and efficient way to access important data. Technically, the information is filed through Microsoft Access in a way which allows for easy searches of the available information. The information is filed systematically from a physical standpoint, allowing the Arts Incubator staff to pull items quickly, resulting in efficient and professional meetings.

The Arts Incubator staff views the development of the Resource Files as a continuing process. For that reason, the last week of my internship involved the staff and me thoroughly examining the files. It was important for them to understand every detail of the layout and its contents in order to gain the maximum use. The staff will maintain the currency of the files by continuously adding data as it becomes available.

The other long term effect on the Arts Incubator was my creation of the 2005 Arts Festivals and Markets Calendar. (Appendix K) This detailed list of opportunities for New Orleans artists, which evolved as a result of my research, will be available to all members of the Arts Council. The Arts Incubator constantly strives to educate local artists on opportunities to further their careers. The calendar provides a detailed list of events where artists can promote and sell their art.

Chapter VI.

Conclusion

My internship with the Arts Incubator allowed me to observe the daily regimen of a nonprofit arts organization. Through these observations, I was exposed to a variety of management styles. In my opinion, leading through collaboration and teamwork seemed to provide the best results. In addition, participating in the consultations exposed me to a wide array of business structures and their unique situational dilemmas.

Because a specific goal was established prior to my internship, I was able to give back to the organization while learning valuable lessons regarding management, finance and arts law.

Finally, the Arts Incubator staff showed a significant interest in both my resource files and suggestions regarding the Incubator. For this reason, I believe they will utilize the files and seriously consider many of the ideas outlined within this paper. The Arts Incubator is a dedicated staff interested in the ultimate goal of establishing New Orleans as a strong and supportive artistic community. They will do anything within their power to make that happen.

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Appendix A

ACNO Fact Sheet



Arts Council of New Orleans Fact Sheet

The Arts Council of New Orleans is a private, nonprofit organization providing programs and services to artists, arts organizations, the business community, and city government. Established in 1975, the Arts Council of New Orleans works in partnership with city government to meet the art needs of the community based on three guiding principles: *supporting the rich and diverse cultures that define this city, acting as an advocate for the cultural community, and promoting the arts as a business and a means of economic development.*

The Arts Council of New Orleans provides the following initiatives focused on its vision of New Orleans as a flourishing cultural center:

- **GRANTS PROGRAMING** - administers 2 grants programs, the **Community Arts Grants** (made possible by funds from the City of New Orleans) and the **Decentralized Arts Funding Program** (made possible by state funds) allocating over \$700,000 in grants annually for the support of arts and cultural organizations and arts projects in Orleans, Jefferson, St. Tammany, St. Bernard, and Plaquemines Parishes.
- **ARTS BUSINESS INCUBATOR** - offers a central source of practical business assistance, workshops, and forums for over 1,000 artists, arts organizations, and the public to hone the skills needed to compete in a growing cultural marketplace. Other quality of life services through the Incubator include providing low-cost health insurance to artists and employees of art organizations, access to Riverland Credit Union, and the Louisiana Volunteer Lawyers for the Arts program, which answers legal questions for arts organizations and artists free of charge.
- **PUBLIC ART PROGRAM** - administers the Percent For Art Program on behalf of the City of New Orleans, which is funded by one percent of monies generated through the sale of City capital improvement bonds and forming partnerships with community partners to improve areas around the city with site-specific commissioned artwork. The Public Art Program also maintains a visual artist registry of over 1,000 artists for commissions, competitions and public records. The collection of work can be found online at www.artscouncilofneworleans.org.
- **ADVOCACY** - the Arts Council of New Orleans spearheads efforts to elevate support of the arts through increased funding from city, state and national sources.
- **LOUISIANA ARTWORKS** - when open in 2004, Louisiana ArtWorks will offer Louisiana artists access to state-of-the-art, open studios, fully equipped for work in ceramics, metal, glass and printmaking. Located on Howard Avenue in the Warehouse Arts District, Louisiana ArtWorks will also offer the public a unique opportunity to experience the creative process first-hand through interactions with working artists, artist demonstrations and a Discovery Room, full of hands on activities.
- **NEW ORLEANS FRESH ART FESTIVAL** - offers the public a free, juried fine art festival with over 80 artists from around the country in participation. Held every October in the Warehouse Arts District, the Fresh Art Festival not only features artists selling their one-of-a-kind work, but also includes artist demonstrations, children's activities, and entertainment for over 15,000 locals and tourists.

Appendix B

ACNO Membership

Membership Benefits

Enjoy these great membership benefits all year long!

Benefits for all members:

- Member express admission to Louisiana ArtWorks
- Arts Council Newsletter
- Recognition in Annual Report
- Invitations and Discounts on Special Events
- 10% Discount in Artful Objects, the store at Louisiana ArtWorks
- Access to Riverland Credit Union
- Invitations to Public Art Dedications

Additional Benefits for Artists:

§ Discounted or free Arts Incubator Workshops

§ Free Legal Clinics

§ Opportunities for Entrepreneurial Training

Choose the membership that is right for you and enjoy Unlimited FREE Admission all year!

\$25 Student:

- Free admission to Louisiana ArtWorks for 1 full time student with proof of enrollment
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks

\$35 Individual:

- Free admission to Louisiana ArtWorks and benefits for 1 adult named on membership card.
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks

\$50 Dual:

- Free admission to Louisiana ArtWorks and benefits for 2 adults
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks for same adults

\$75 Household:

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 children under 18 years old
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks for same adults and children

\$125 Arts Advocate:

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 kids and 1 one-time guest pass.
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks for same adults and children

\$250 Arts Patron:

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 kids and 2 one-time guest passes
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks for same adults and children
- 2 tickets to the Fresh Art Festival Preview Party
- Invitations to private receptions with guest artists

\$500 Arts Ambassador:

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 kids and 4 one-time guest passes
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks for same adults and children
- 2 tickets to the Fresh Art Festival Preview Party
- Invitations to private receptions with guest artists
- 2 tickets to the Mayor's Arts Awards Luncheon
- Free invitation to the Major Donors Party
- A private behind the scenes preview tour & reception with the Director of Louisiana ArtWorks and CEO of the Arts Council

\$1,000 Renaissance Circle:

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 kids and SIX one-time guest passes
- 2 tickets to Louisiana ArtWorks' Preview Gala (a \$300 value)
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks for same adults and children
- 2 tickets to the Fresh Art Festival Preview Party
- Invitations to private receptions with guest artists
- 2 tickets to the Mayor's Arts Awards Luncheon
- Free invitation to the Major Donors Party
- A private behind the scenes preview tour & reception with the Director of Louisiana ArtWorks and CEO of the Arts Council
- Special viewing hours for specific exhibitions

\$5,000 The Pinnacle Club:

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 kids and EIGHT one-time guest passes
- 2 Patron tickets for the Louisiana ArtWorks' Preview Gala (a \$500 value)
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks for same adults and children
- 2 tickets to the Fresh Art Festival Preview Party
- Invitations to private receptions with guest artists
- 2 tickets to the Mayor's Arts Awards Luncheon
- Free invitation to the Major Donors Party
- A private behind the scenes preview tour & reception with the Director of Louisiana ArtWorks and CEO of the Arts Council
- A private tour with the Director of a select exhibition, and special viewing hours for specific exhibitions
- A Special Pinnacle Club gift
- Complimentary invitation for 2 to attend exclusive, quarterly Pinnacle Club parties

Arts Council of New Orleans

JOIN NOW!

- ☐ Free Artist
- ☐ Student \$25
- ☐ Individual \$35
- ☐ Dual \$50
- ☐ Household \$75
- ☐ Arts Advocate \$125
- ☐ Arts Patron \$250
- ☐ Arts Ambassador \$500
- ☐ Renaissance Circle \$1,000
- ☐ The Pinnacle Club \$5,000

Name _____ Address _____
City _____ State _____ Zipcode _____
Email _____ Phone _____ Fax _____

☐ Enclosed is my check or
☐ Charge my (circle one) VISA Mastercard Amount \$ _____
Card # _____ expiration _____

☐ I would like to donate my membership gifts back to the Arts Council.

☐ **For The Artist**

I am an artist interested in participating in the Arts Council's Arts Incubator Program.
(Please select one of the above levels of membership or see the gray box below for possible free membership)

Arts Discipline _____

☐ I am an artist interested in applying for free membership and participating in the Arts Council's Arts Incubator Program and have completed the client form

The Arts Council of New Orleans receives a grant that allows Artists to possibly qualify for free membership. The following information is required if you would like to apply for free membership:

Household Size _____ Household Income _____

(Documentation Required)

ARTS INCUBATOR CLIENT FORM

As a member of the Arts Council of New Orleans, you may want to become a client of our Arts Incubator and grow your arts career through business courses, services, and networking opportunities.



Please fill out front and back for FREE MEMBERSHIP!

Yes! I want to become a client of the Arts Council's Arts Incubator

Name _____

Address _____

City _____ State LA Zip _____

Phone _____ (Fax) _____ (e-mail) _____

Reporting data required by the City of New Orleans' Office of Neighborhood Development:

Race: American Indian _____ Asian _____ Black _____ Hispanic _____ White _____

Handicapped? _____ Senior Citizen? _____ Female-Headed Household? _____

ARTS DISCIPLINE

- | | | |
|--|--|---|
| <input type="checkbox"/> Dance | <input type="checkbox"/> Painting | <input type="checkbox"/> Jewelry |
| <input type="checkbox"/> Ballet | <input type="checkbox"/> Sculpture | <input type="checkbox"/> Photography |
| <input type="checkbox"/> Ethnic/jazz dance | <input type="checkbox"/> Design Arts | <input type="checkbox"/> Media Arts |
| <input type="checkbox"/> Music | <input type="checkbox"/> Architecture | <input type="checkbox"/> Film |
| <input type="checkbox"/> Band Music | <input type="checkbox"/> Fashion Design | <input type="checkbox"/> Audio - include radio, sound |
| <input type="checkbox"/> Chamber Music | <input type="checkbox"/> Graphic Design | <input type="checkbox"/> installations |
| <input type="checkbox"/> Ethnic Music | <input type="checkbox"/> Interior Design | <input type="checkbox"/> Video |
| <input type="checkbox"/> Jazz Music | <input type="checkbox"/> Crafts | <input type="checkbox"/> Literature |
| <input type="checkbox"/> Orchestral Music | <input type="checkbox"/> Clay | <input type="checkbox"/> Fiction |
| <input type="checkbox"/> Opera/Music Theatre | <input type="checkbox"/> Fiber | <input type="checkbox"/> Non-fiction |
| <input type="checkbox"/> Opera | <input type="checkbox"/> Leather | <input type="checkbox"/> Playwrighting |
| <input type="checkbox"/> Musical Theatre | <input type="checkbox"/> Metal | <input type="checkbox"/> Poetry |
| <input type="checkbox"/> Theatre | <input type="checkbox"/> Paper | <input type="checkbox"/> Humanities |
| <input type="checkbox"/> Visual Arts | <input type="checkbox"/> Wood | <input type="checkbox"/> Multi-Disciplinary |
| <input type="checkbox"/> Graphics | <input type="checkbox"/> Printmaker | <input type="checkbox"/> Non-Arts/Non-Humanities |

Briefly describe your art form. _____

What business courses or services interest you the most? _____

Return form to: Arts Council of New Orleans
225 Baronne Street, Suite 1712
New Orleans, LA 70112-1712

Revised August 2, 2002

Appendix C

CDB Grant

DIRECT BENEFIT PROFILE-CDBG PROJECTS
(For Compliance 24 CFR 570.506 and Section 109, Housing and Community Development Act of 1974, as Amended)


ATTACHMENT V

Project Name: EDS Arts Council of New Orleans

Project Number: CD#60-033(02)

Name of Organization: Arts Council of New Orleans

Name & Title of Reporting Officer: Scott Hurcheson, Chief Operating Officer

Signature of Reporting Officer: 

Racial/Ethnic Characteristics	(1) Total Number Of Persons Assisted	(2) Disabled	(3) Elderly	(4) White	(5) Black/ African American	(6) Asian	(7) American Indian/ Alaskan Native	(8) Native Hawaiian/ Other Pacific Islander	(9) American Indian/ Alaskan Native & White	(10) Asian & White	(11) Black/ African American & White	(12) American Indian/ Alaskan Native & Black/ African American	(13) Other Multi- Racial	(14) Hispanic	(15) Female Headed House- hold	(16) Low/Mod Income Beneficiaries 51-80% Median Family Income	(17) Low Income Beneficiaries 31-50% Median Family Income*	(18) Extremely Low Income Beneficiaries Below 31% Median Family Income*
(a) Month of: October New Clients Only	14	1 7%	1 7%	11 79%	0 0%	0 0%	1 7%	0 0%	0 0%	0 0%	0 0%	1 7%	0 0%	1 7%	2 14%	3 21%	3 21%	4 29%
(b) Cumulative from date of contract through this reporting period	125	5 4%	6 5%	86 68%	29 24%	3 2%	2 2%	0 0%	0 0%	0 0%	0 0%	1 1%	0 0%	4 3%	10 7%	20 16%	19 15%	43 34%

*NOTE: THE SUM OF LOW & EXTREMELY LOW INCOME CANNOT EXCEED TO TOTAL OF THE LOW/MOD INCOME

Presumed Benefit? (Y/N) Y (Low & Moderate Income Persons (51%): Abused Children, battered spouses, severely disabled adults, homeless persons, illiterate adults, persons living with AIDS, migrant farm workers)

Nature/Location? (Y/N) _____ (Low & moderate Income Persons: Example: A child care center serving a public housing complex)

ATTACHMENT IV

MONTHLY REPORTING REQUIREMENTS ETS, ARTS COUNCIL OF NEW ORLEANS CD# 60-033(02)

MONTH OF: October 2004

1. Was an opportunity made available to sell the work of the artist from the entrepreneur's workshop during the reporting month?

Yes (☒)

No ()

If yes indicate the number of artists targeted. 20 (Target 20)

This month 20
(New Participants only)

To date 20
(Total new Participants from current/previous month)

This month 20
(All Participants including new)

To date 20
(Total Participants from current/previous month including new)

2. How many training workshops were conducted that build visual and performing artists capacity to participate and financially benefit from the Jazz & Heritage Festival, Fresh Art Festival, and other regional opportunities? (Target 2)

This month 0

To date 2
(From date of contract through this month)

3. How many artists and art organizations contacted your agency for technical assistance, business information, and referral during the reporting month? (Target 225)

This Month 14
(New Participants Only)

To date 169
(Total New Participants from current/previous month)

This Month 28
(All Participants including new)

To date 272
(Total Participants from current/previous month including new)

4. How many business workshops were conducted on such topics as marketing, technology, business planning and grant readiness? (Target 30)

This Month 4 To date 30

(From date of contract through this month)

Indicate the number of artists who participated in the workshops. (Target 1000)

This month 55
(New Participants only)

To date 504
(Total new participants from the current/previous month)

This month 91
(All Participants including new)

To date 859
(Total Participants from current/previous month including new)

5. How many tenant organizations have been provided low-cost private office space as well as shared office, equipment and information resources? (Target 9)

This month 9 To date 9

(From contract through previous month)

6. How many hours were spent with each tenant organization in order to review annual plans, budgets, and progress towards completion of each organization's stated goals and objectives? (Target 12 hours)

This month 8

To date 84

(From date of contract through this month)

7. How many tenant meetings have been held to provide opportunities for networking, and sharing of resources (Target 6)

This month 1

To date 5

(From date of contract through this month)

8. How many new members were recruited? (Target 100)

This month 11*

(New Participants Only)

To date 84*

(Total New Participants from current/previous month)

This month 19

(All Participants including new)

To date 172

(Total Participants from current/previous month including new)

* includes 3 new organizational members. 12 to date

9. How many existing members were recruited? (Target 100)

This month 8*

(New Participants Only)

To date 88*

(Total New Participants from current/previous month)

This month 19

(All Participants including new)

To date 172

(Total Participants from current/previous month including new)

* includes 2 renewing organizational members. 35 to date

10. How many meetings were held by the Arts Business Program Advisory Committee? (Target 4)

This month 1

To date 3

(From date of contract through this month)

11. How many arts groups and their employees have been provided a collaborative effort that was facilitated for Group Health Insurance? (Target 40)

This month 62

To date 62

(From date of contract through this month)

12. As a result of coordination with Louisiana Volunteer Lawyers for the Arts Program, were any eligible artists and arts organizations given free access to free legal assistance during the reporting month?

Yes (☒)

No (☐)

If yes,

- a. How many phone calls were handled?

This month 13

To date 78

(Target 100)

- b. How many free clinics were held?

This month 1

To date 9

(Target 10)

- c. How many cases were handled?

This month 1

To date 6

(Target 4)

pg. 3
MRR, Arts Council

13. Is documentation being maintained on the income eligibility on all clients being served?

Yes (x) No () The program benefit questionnaire is maintained on all free members.

14. State any problems which have hampered the program's operation:

Signature of Director:



Date:

11/4/04

Appendix D

Budget

EXHIBIT 4: BUDGET/FINANCIAL RESOURCES (20 POINTS)

Second of ten single spaced pages.

BUDGET JUSTIFICATION NARRATIVE - GENERAL COMMENTS/MATCH

The 2005 budget for the Arts Business Incubator is \$155,000. Projected revenue sources include:

\$100,000 Community Development Block Grant

\$10,000 Entergy Corporation

\$35,000 Tenant rents, workshop fees, and miscellaneous

\$10,000 from other unrestricted grants & general membership

Expenses not included in this application are rent, overhead and other miscellaneous costs.

Appendix E

Public Events

Arts Incubator Workshop Report

Contracts for the Arts
Saturday, October 2nd
2:00 to 4:00 p.m.

Presenters: Attorneys Michael Allday and Kylie Scalfani

Attendance: 35

Site: Tulane University Jones Hall.

Composition of audience: A broad mix of visual artists, musicians, and film professionals.

Summary of Presentation: Michael Allday spoke first and primarily addressed the visual arts. He began by stating that he would be speaking on behalf of the artist, as “the galleries have enough help.” Using an example of a contract he had crafted for a client, as well as sample contracts that he handed out to the audience, he focused on artist/gallery contracts, and licensing agreements. Contract items that he encouraged artists to look for include: exclusivity, territoriality, net price, and expiration clauses. He also discussed the pros and cons of arbitration, and the importance of leverage. He spoke for a little over one hour, including questions, and also delved into basic film law. Kyle Scalfani, who besides being an attorney with Milling, Benson, plays bass in a rock band, then discussed music. Since record contracts are so detailed, he didn’t address them, and instead focused on band agreements and agreements with promoters and club owners. He stressed that bands should incorporate as an LLC, and have an agreement amongst themselves should a member leave the band. His conversational style and easy ability to relate an abstract legal situation to a real life problem was very effective, and appreciated by the audience. He also took questions, which mainly focused on promoter/club owner contracts, and what to watch out for. The seminar ended shortly after 4:00 p.m.

Responses from Participants: Good responses from participants. Both presenters received high marks for their preparedness, and their personable (jargon free) speaking style. All responses were happy that we are offered an Intellectual Property workshop on November 13th. Other suggestions for Arts Council events included offering networking sessions and offering discipline specific contract workshops.

Summation: A well presented and non-threatening contract workshop. For this topic, keeping it relatively informal and providing plenty of time for questions makes sense. We will explore offering discipline specific contract workshops, but attendance will not be as high. Our next legal workshop will be The Arts, Intellectual Property, and the Internet and will be on Saturday, November 13th at Tulane Law School.



Arts Council of New Orleans
Contracts for the Arts
 October 2 2004

Please Rate:

	Excellent	Good	Average	Needs Improvement
Please Rate:				
Content	1	2	3	4
Time/Date	1	2	3	4
Location	1	2	3	4

When asked, I will say the best thing about this workshop was?

The attorneys giving the presentation were extremely knowledgeable.
Pretty good job at explaining things in layman's (simple non-legal) terms when pressed.

I would have thought this workshop was even better if? NEEDS much longer time.

Lots of content to be covered in too short a time (NEED a full day)

Conflict between ~~modern~~ performing arts & visual arts (would work better as 2 separate days)

What other information regarding the law would you like to see?

Does the Arts Council have any type of law reference library.
If not, could something be set up w/ one of the local law schools?

I would also like to see the Arts Council do: Help coordinate/facilitate bringing
artists & mgmt people together. Evaluate qualifications of potential ~~managers~~ management
(perhaps develop a certification program). Also evaluate experience of artists to get
for managers, agents, etc. to know their
work & experiences.

Arts Incubator Workshop Report

The Arts, Intellectual Property, and the Internet
Saturday, November 13th
2:00 to 4:00 p.m.

Presenters: Attorneys Mary Ellen Roy (Phelps Dunbar), Thomas Potter (Jones Walker), and Chris Cotropia (Tulane Law Prof)

Attendance: 48

Site: Tulane University Law School

Composition of audience: Mainly visual artists, with a strong minority of law students, and a handful of musicians.

Summary of Presentation: The workshop began with a brief introduction of each of the panelists, **Chris Cotropia**, **Thomas Potter** and **Mary Ellen Roy**. After introductions, Mary Ellen Roy presented some key elements of intellectual property by using specific case examples. Thomas Potter followed by presenting intellectual property issues in terms of the specific laws and rights of the artists.

At this point, people began asking questions relating to specific intellectual property issues or concerns. A jeweler operating with the same domain name for 7 years raised a question regarding a conflict over the ownership of her domain name. All three lawyers clearly expressed the rights this woman possessed as the first domain holder, despite the fact that she did not register the domain name with the copyright office.

This led to questions from other artists regarding specific situations dealing with copyright issues. At this point, Martha asked if the lawyers wanted to lecture a little longer before taking more questions. The lawyers believed they could be the most helpful by addressing these specific concerns. Questions addressed licensing rights, the right to use another person's image or artwork and a multitude of other intellectual property issues. The workshop concluded at 4:05p.m.

Responses from Participants: Good responses from participants. They were really impressed with the knowledge level of the panelists, and how they communicated complicated information. Suggestions on what they would like to see the Arts Council offer included hiring a photographer, announcing a time and place and have members bring in their art and split the cost, offer a follow up place after the workshops for people to chat and discuss the topic, and putting a list of local IP lawyers, web designers, etc on the ACNO website.

Summation: This was a very knowledgeable panel, and the fact that they left plenty of time to answer individual questions gave the audience the information that they were looking for. One idea for questions in these seminars is to have them written on notecards and given to the panel before the workshop, so that they can address the specific questions in the flow of their presentations. Intellectual Property workshops continue to be very popular, and we would like to offer another one in 2005.



Harrah's Business of Art
Wild About Marketing
With Dianne de Las Casas

October 21 2004

Please Rate:

	Excellent	Good	Average	Needs Improvement
Please Rate:				
Content	1	2	3	4
Time/Date	1	2	3	4
Location (cold...but centrally located.	1	2	3	4
Cost very reasonable				

When asked, I will say the best thing about this workshop was?

~~The terrific materials which were so well~~
prepared & thorough - I will use this book, not
put it on a shelf. And the presenter!! Superb!

I would have thought this workshop was even better if: We kinda-sorta-
lost some focus around 2 p.m.

What other workshops regarding marketing and business would you like to see?

More on technology. Some of us can't
afford to pay big money for computer
training

I would also like to see the Arts Council do:

**Arts Council of New Orleans
Workshops for Fall 2004**

Contracts for the Arts

Saturday, October 2nd from 2:00 to 4:00 p.m.

Tulane Law School, Room 110

6329 Freret St.

Free!

When doing business, get it in writing and know what you are signing! Join our top-notch panel including attorneys **Kyle Sclafani** and **Micheal Allday** as they cover contract law for musicians and performing and visual artists. They'll discuss what typical contracts should include, and what you should be on the lookout for.

Applying for Jazz Fest Crafts

Thursday, October 7th from 6:00 to 8:00 p.m.

UNO Downtown Theatre

621 Carondelet

Free!

Interested in showing your work at high quality art fairs like the 2005 Jazz and Heritage Festival? Then join us at this workshop to get an inside view of the mind of a juror, hear what your slides should look like, and what you can do to increase your chances of hearing yes from the promoter!

Harrah's Business of Art Series: Wild About Marketing with Dianne de las Casas

Thursday, October 21st from 9:00 am to 4:00 p.m.

Arts Council of New Orleans

\$5 for members, \$25 for non-members. Lunch and Marketing Guide Provided.

Author, Recording artist, and internationally known storyteller **Dianne de las Casas** premieres her exceptional Wild About Marketing workshop in New Orleans. Having offered this workshop in Chicago, North Carolina, and across the country, Dianne now offers it for the first time in her hometown. This fun, interactive workshop will help you create fresh marketing materials, build a website, design eye-catching media materials, and develop a comprehensive marketing plan that will allow you and your work to stand out. This workshop will benefit everyone, and musicians and performing artists are especially invited.

The Arts, Intellectual Property and the Internet

Saturday, November 13th from 2:00 to 4:00 p.m.

Tulane Law School, Room 110

6329 Freret St.

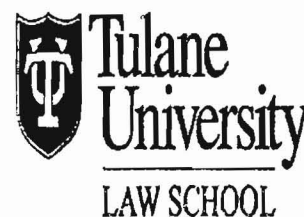
Free!

Copyright and Intellectual Property Law is going through momentous changes in this electronic age. Are you up to date on the latest laws governing web domains, the Visual Artists Rights Act, and preventing unauthorized use of your art? Join a panel of experts including attorneys **Chris Cotropia**, **Thomas Potter**, and **Mary Ellen Roy**, as they discuss what you need to know to be in the know.

Please RSVP to 523-1565



The Arts Council of New Orleans
and Tulane Law School present



The Arts, Intellectual Property and the Internet
Saturday, November 13th from 2:00 to 4:00 p.m.
Tulane Law School, Room 110
6329 Freret St.
Free!

Copyright and Intellectual Property Law is going through momentous changes in this electronic age. Are you up to date on the latest laws governing web domains, the Visual Artists Rights Act, and preventing unauthorized use of your art? Join a panel of experts including attorneys **Chris Cotropia, Thomas Potter, and Mary Ellen Roy**, as they discuss what you need to know to be in the know.

Please RSVP to 523-1465

This forum is part of the Arts Council's Louisiana Volunteer Lawyers for the Arts program, which for over 20 years has provided Louisiana artists with access to free legal advice and assistance. If you are interested in talking to one of the Volunteer Lawyers please give us a call at 504.523.1465

Appendix F

Resource Files

Arts Incubator Resource Files

updated 8/24/04

Categories in limbo listed in ()

Categories with an M or G indicate the "expert" for certain categories

Arts Council of New Orleans

- Information

- Membership

Board Development

- Samples

- Requirements for LA

- Making a case for being on the Board

Business Plan Development

Crafts

Economic Development/Creative Industries

- City hierarchy

- Incentives benefiting community businesses and organizations

- FSACOZD

Entrepreneurs

Film

- Feature

- Independent

- Documentary

- Funding

- Tax Incentive Program

Finance

- Accounting

- Banking

- Budgeting

- Cash Flow

- Taxes

Fundraising/ Capitalization

- For Profit Businesses

- Nonprofit Businesses

Grants

- Samples

- *Items serving individual artists especially

National information
Greater New Orleans Data Center
Center for Nonprofit Resources

(Graphic Design)

Healthcare
ArtDocs
Musicians' Clinic

Home Ownership

Incubators
Concept
Examples

Insurance
Health
Liability
Arts Council Benefits

Legal Matters -G
LVLA
Copyright
Articles of Incorporation
Bylaws
Contracts
Sample Agreements

Marketing - M
Advertising
Public Relations
Written Materials
Cohesive Look
Audience Development
Promo Packs for Performing artists?

Memberships/Organizations/ Unions
LPA
Neighborhood Organizations
Arts District Association

(Music)

Nonprofits Organizations

Public Art

Residencies
Available Opportunities
Testimonials

Resumes

Strategic Planning - M

Studio Space
Studio System
Safety

Theater

Venues
Rates
Requirements
Alternative Spaces
Spare Spaces

(Visual Arts)

Voiceover Training

Website Materials - G

Appendix G

Correspondence

I am an intern with the Arts Council of New Orleans/Arts Incubator. This program provides training and assistance to individual artists and arts organizations.

I am currently working on a resource library which will contain opportunities for our clients. Could you please send a brochure, application form and any other relevant information about your program for our files? We would like to have something available on our files to show artists during meetings.

Thank you in advance,

Marianna Roll
Arts Incubator/Program Intern
225 Baronne St.
Suite 1712
New Orleans, LA 70112-1712



count-me-in

FOR WOMEN'S ECONOMIC INDEPENDENCE

MISSION

The mission of Count-Me-In is to make real the American promise of opportunity, equality and inclusion for women who want to start a business. Count-Me-In is a non-profit 501(c)(3) organization dedicated to helping women achieve economic independence by:

- Providing micro-loans, training, education and support online to women entrepreneurs.
- Increasing women's access to credit and capital by introducing systemic change in credit scoring.

We envision a future where women anywhere in the U.S. who have the dream, aspirations and need to start a business will know to go to www.count-me-in.org for the guidance and resources necessary to get them through the challenging and exciting process of starting and growing a business.

The first online micro-lender, Count-Me-In uses a unique women friendly credit scoring system to make loans of \$500-\$10,000 available to women across the United States who have nowhere to turn for that all-important first business loan.

Founded in 1999, Count-Me-In has made over 500 loans in all 50 states and reaches an average of 150,000 women monthly online. To ensure the success of loan recipients, Count-Me-In offers vital support through educational resources, business information and online workshops. Count-Me-In has a distinguished national board of directors, opportunities for social investing and pioneering relationships with major corporations including American Express, Office Depot, Google and Verizon.

Appendix H

Consultations

"A former activist in Haiti's democracy movement, Lorville paints with an eye for social concerns, often realistically, if symbolically. Yet, true to Haiti's often mystical aesthetic, his work can also be dreamlike, utilizing a sort of social surrealism."

-D. Eric Bookhardt

Gambit Weekly, 2001

"Lorville's odd fairy-tale world, is, of course, his native Haiti (and the neighboring Dominican Republic), an island of splendor that is wracked with such persistent poverty, violence and political uncertainty that it seems to be under an evil spell. Lorville's paintings acknowledge all that, but the tone remains positive, even playful. He longs for a fairy-tale ending, and if geopolitical reality won't provide it, he'll create one of his own."

-Doug MacCash

Times-Picayune, May 24, 2004

Vidho Lorville

Artist Statement

The dreamlike paintings of artist, Vidho Lorville, are called out of the spirit life of his two favorite places – his native Haiti and his chosen New Orleans. Lorville's work depends on that unique combination of music, race, myth and religion that lies just beneath the cultures of both Haiti and New Orleans.

As a Haitian artist living in New Orleans since 2001, Lorville is drawn to the mysterious, enigmatic city and its spiritual undercurrents. As he says "To be inspired, I have to be exposed to the supernatural. Louisiana and Haiti are both surrounded by the world of spirits. In New Orleans, the city's history is on its walls, in the 'hood lifestyle, in dreams and stories of ghosts, in its cemeteries, and in the legendary Marie Laveau."

Vidho Lorville is a true original with charm and charisma, as well as the intelligence and creativity to attract new people and ideas into his life. As a painter, he is recognized in both Haiti and the U.S. for his oil and acrylic paintings of local folks moving, singing, dancing, mixing celebration with the difficult, social realities of everyday life.

Lorville's use of color follows the tradition of "le Centre D' Art" group founded in Port-au-Prince in 1946. These painters were among the first to study color in voodoo. Others like Gerard Paul and autodidact Primitif in the 1970's, created paintings representative of their faith and from their knowledge of these same colors, signs and symbols. Lorville's own color choice is a continuation of this movement.

Lorville is featured in the 2003 book, Haitian Art in the Diaspora. In this book, art historian Michel Lerebours described this same technique in Jean Michel Basquiat's work as, "the simple, direct and powerful game of colors, in the abrupt and unpredictable harmonies and rapid, coarse, and incomplete shapes in which were sometimes found confused mixtures of life and death." This description is also seen in contemporary Louisiana artists such as Tina Girouard, or in the Creole storytelling found in the works of New Orleans painter Willie Birch.

For Lorville, this spectrum of colors becomes a rainbow where colors are complementary and identity gives up its ethnicity to become universal. Reality and fragments of dreams merge together to create a surreal world on canvas, where Mardi Gras characters or voodoo spirits become people in everyday life. The real and unreal are blended together to create a world of paradox, signs and symbols.

VIDHO LORVILLE

1024 Montegut Street New Orleans, LA 70117

504-948-0439

jlvldho@hotmail.com

www.vidholorville.com

EXHIBITIONS AND COLLECTIONS

Atelier Gallery and **Harlem USA Complex**

New York, NY

Juried Exhibition, 2003

Fresh Art Festival

New Orleans, LA

Juried Art Show, 2003

Gallery Six

Fort Lauderdale, FL

Group Show, 2002

Wyndy Morehead Fine Art

New Orleans, LA

One Man Show, 2002

Porche West Gallery

New Orleans, LA

One Man Show, 2001

Tebo Touche d'Art

Petion Ville, Haiti

Group Show, 1998

Museum of African American Art

New Orleans, LA

Permanent Collection

Georges and Leah McKenna

Haitian Art in the Diaspora

Art Book Directory

Published by Vie and Art Collection, 2002

~~Le~~ Centre d' Art

~~Port~~-au-Prince, Haiti

One Man Show, 2001

Private Collection

Dr. Peter Schnall, Venice, CA

The Revolt (acrylic on canvas), 2001

COMMISSIONS

Mural Artist, New Orleans African American Museum
Restore the Oaks Public Works Project, 2002

Artist/Illustrator of Bookcover, *Southern Fried Divorce*
Light of New Orleans Publishing

Ethnologie Faculty, Port-au-Prince, Haiti
Designed emblem, 1998

EDUCATION

National School of Art, BFA Degree Port-au-Prince, Haiti

Skowhegan School of Painting, Summer 2002 Skowhegan, Maine

Universidad do los Trabajores de America, 1997 Miranda, Venezuela
Political and international studies

Fluent in English, French and Creole

ART RELATED WORK EXPERIENCE

Consultation with Film Company on Voodoo Authenticity
Backwater (working title) Produced by Kevin Williamson, 2004

Management of Art Programs for Elementary School Children (New Orleans)

Kidsmart After School Art Program, 2004
Kid Star After School Art Program, 2003-present
Louisiana Children's Museum, 2003
Contemporary Art Center, 2003-2004
New Orleans Public Schools, 2002-2003

Teaching at University Level (Haiti)

National School of Art, 1999
Freshman drawing class and studio acrylic network

Planning and Fundraising (Haiti)

National Television of Haiti, 1998
Produced art show for annual benefit gala

Appendix I

Organizational Chart

ACNO
Board of Directors

LAG
Board of Directors

Financial Manager
President/Chief Executive Officer
Executive Assistant

Chief Operating Officer (COO)

Community Programs

- Grants Director
 - Associate
 - Fresh Arts Festival Coordinator
 - Admin. Asst. (PT)
- Public Art Director
 - Admin. Asst. (PT)
- Arts Business Incubator Director
 - Associate

Administration

- Marketing (Contract)
 - Receptionist
- Financial Manager
 - ACNO/LAW
 - LAW
- Development Director
 - Membership Coordinator (ACNO/LAW)
 - Information Mgr. (ACNO/LAW)
 - Development Assoc. (ACNO/LAW)
 - Sr. Development Manager (LAW)
 - LAW Sales Coordinator

Louisiana ArtWorks

Louisiana ArtWorks Director

- Operations Coordinator
 - LAW Sales Coordinator
- Associate Program Mgr.
 - Volunteer Coordinator
- Assoc. Program Technician
 - Admission Coordinator (1 FT / PT)
- Retail Store Manager
 - Assistant Mgr. (2) Product Dev & Store
 - Sales Personnel (1 FT / 4 PT)
- Artists' Services Manager
 - Shop Coordinators (4)
 - Technicians (PT)

Facilities Manager

- Building Engineers
- Outsource Vendors
 - Security
 - Janitorial
 - Trash Haul
 - Window washing
 - Spec. maintenance
 - Grease trap
 - Vents
 - Studio equipment



ORGANIZATIONAL CHART
9-23-04

Appendix J

Planning

Entergy Arts Business Program
Annual Plan Draft
2004

SERVICES AND PROCEDURES

Goal: Control time-flow of inquiries in order to improve efficiency of EABP staff

Actions: Create a web-based system offering information, forms and links for pertinent arts business information. Hard copies will be kept in resource file.

- **Quality of Life References**
 - Health Insurance
 - Credit Union Information
 - AFLAC
 - First-time home buyers
 - Medical Services and Healthcare
- **Legal Services (LVLA information)**
 - LVLA information
 - Copyright forms
 - Artists from Abroad
 - VLA's in other states
 - Other Pro-Bono Providers in Louisiana
- **Arts Business Start-Ups (non-profit)**
 - Center for Non-Profit Resources
 - LANO
 - LDOA Grants
 - Arts Council Grants
 - Incorporation forms
 - IRS Non-Profit Section
 - LPA
- **Arts Business Start-Ups (for-profit)**
 - Metrovision
 - SBA
 - Incorporation Forms
 - Idea Village
 - City of N.O. licensing forms
 - Louisiana Department of Economic Development
- **Louisiana Artworks Link for Artist Studio Information**

Resource Library
Hard copies
computer

books
periodicals
articles
forms
searchable data
base
which links
to hard
copies
focus on
strategy and
articles

quick
access
forms

INDIVIDUAL CONSULTATIONS

Referral card
Goal: Select clients who can *benefit from* best utilize staff time and business expertise.

Actions: Organize process to ensure maximum effectiveness.

- Continue use of consultation *post card* form for a more detailed record of all consultations
- Create a follow-up system
- Explore developing "open office hours" where staff is available for consultations.
- Offer referrals to outside consultants
- Explore creation of volunteer consultant program

INCUBATOR TENANT PROGRAM

Goal: To manage all tenant processes from admissions through graduation so that each business grows throughout the incubation process.

Actions: Develop written, standardized policies and agreements for tenant program.

Policies may include:

- Formalized Application Process
- Lease Agreement
- Tenant Handbook
- Service Agreement including performance bench marks and participation requirements.
- Waiting List
- Graduation *1 After Care Follow-up*

GROUPS AND COMMITTEES

Goal: To make strategic, positive use of volunteer time.

- ~~Director's Roundtables~~
 - ~~Continue as directed by CEO~~
- Advisory Committee
 - Continue quarterly meetings.
 - Attend 2003 VLA conference and gather information on funding models and service delivery systems for LVLA.
 - ~~Determine need for Business Development/Tenant Committee~~

WORKSHOPS AND SEMINARS

Goal: To maintain reputation for course excellence while also being flexible in a transition year.

Actions: Focus approach by selecting topics that address needs expressed through 2003 course evaluations.

1. **Marketing and Technology-** Enhance our focus on marketing and technology workshops. Potential topics include:

- Web Design *2*
- ~~Marketing through the Web~~ -
- Branding *Marketing on the cheap*
- Slide Photography - *depending on bldg.*
- Creating a Brochure / *Graphic Design*
- Marketing 101 *Basic*
- ~~Hardware and Software Choices for the Emerging Business~~
- Video as ~~Marketing~~ - *bldg*

2. **Genre-Specific-** Offer important information and new developments to a specific group of artists. Groups targeted include:

- Screen Actors
 - AFTRA workshops
- Visual Artists
 - Address topics such as licensing, display opportunities, pricing, applying to Jazz Fest. *Identify needs of artists working in Louisiana Artworks and offer appropriate material.*
- Theatre Artists *work me in one in small theater COS*
 - *Work with nascent New Orleans Theatre League to provide workshops*
- Performing Artists
 - Address topics pertinent to local dance artists, classical and jazz musicians.
 - Closely monitor professional workshops offered by Scott Aiges and geared towards popular music. Cross-promote forums through our email list.

3. **For Non-Profit Organizations-** Offer workshops of specific interest to local non-profit organizations.

- PAN on the Road workshops developed by the LPA (2 planned for 2004) *2005 Audience Development Evaluation and Assessment*
- LDOA Grants workshops-January *2004 2005*
- Fundraising-full day session held in La. Artworks. Bring in workshop leader such as Suella McMillan and pay honorarium to offer session.
- Event Production-offer workshop on event planning

Grant Speakers - Recipients tell their stories - getting national grants
GNO CDC - Allison & Charlotte

... as Entrepreneur- Offer a ~~2~~ session marketing and entrepreneurial course for selected visual artists. (Summer 2004/5)

Invite last four summer's participants to feedback session in new bldg.

Point with Pro Bono Project Dec. 2005 if possible.

5. Legal Seminars (At least two)

- Continuing Legal Education: After evaluating November 2003 CLE, design and offer two Continuing Legal Education Seminars.
 - Visual Arts and the Law- a showcase of La. Artworks for attorneys interested and involved in visual arts from throughout the South.
 - Independent Film Law-based and designed on November 2003 seminar.

6. Financial Planning/Business Development

- Research new ideas for courses and services on financial planning, budgeting, and setting financial goals.
- Begin new business development courses and services in late 2004 or 2005.

Credit

Is there Money for Indlv. Artists?

If you have a plan, there might be money

Grassroots

Ways of raising money

IDA
Real Estate

New Corps

Higher Level
Personal
Stories

Open calls - Start with Hibernia, Kyle Waters
Indlv. sessions
Acct
Tax
Banking

2005 due
October 11
put (months) in parentheses
for Scott's use



2004 Annual Plan Summary

Our Vision: During the next decade, the Arts Council of New Orleans will nurture world-class art in a viable cultural economy to expanded audiences in order to establish New Orleans as an International Center for the Arts.

Our Mission: We believe the arts are essential to the life of the community. It is the mission of the Arts Council of New Orleans to support and to expand the opportunities for diverse artistic expression and to bring the community together in celebration of our rich multicultural heritage. The Arts Council provides a variety of Cultural Planning, Advocacy, Public Art, Economic Development, Arts Education, Grants and Service Initiatives focused on its vision of New Orleans as a flourishing cultural center.

ADOPTED DECEMBER 10, 2003

ARTS COUNCIL OF NEW ORLEANS 2004 ANNUAL PLAN

Goal I: Sustain and expand resources for artists, arts organizations, and other nonprofit organizations, that support the development of the cultural vitality of the community.

- A. *Objective: Serve as a major voice to facilitate inclusion of arts and culture perspective in local, regional, and state planning through advocacy, public information and strategic alliances.*
- B. *Objective: Increase support to arts organizations and artists and raise City per capita investment in the arts from current \$.49 to \$2.50 by 2005*
- C. *Objective: Sustain governmental contracts to provide arts funding through Grants programs.*
- D. *Objective: Manage a complete grants funding process including outreach, panel reviews, appeals, allocation of funds, monitoring and evaluation.*
- E. *Objective: Assess and strategize services and resources of Entergy Arts Business Program, an arts management and business development resource for arts organizations and individual artists.*

Goal II: Increase growth of the cultural economy and expanded audiences for the arts through public/private partnership projects.

- A. *Objective: Sustain Public Art and Design as integral parts of the City's comprehensive planning process and capital improvement projects.*

- B. Objective: Establish the 2004 New Orleans Fresh Art Festival as a premier contemporary craft/ art festival in the South while growing revenue to sustain agency services.*

Goal III: Develop LOUISIANA ARTWORKS, a multi-use visual arts complex for artists at work and for the visiting public, as a flagship cultural infrastructure project and implement this goal in conjunction with Louisiana Artist Guild Board.

- A. Objective: Advance and complete construction of LOUISIANA ARTWORKS for 2004 opening*
- B. Objective: Complete leasing café, art supply store, office and artist studios*
- C. Objective: Define programs and services for the arts community, visitors and the local, regional and national communities. Implement staffing levels to ensure that they are effectively ready for startup and opening operations.*
- D. Objective: Within the overall agency development plan, coordinate securing of national, regional and local funding for completion of LOUISIANA ARTWORKS capital campaign, startup and programming funds.*
- E. Objective: Implement the agency's comprehensive national marketing plan for the opening of LOUISIANA ARTWORKS.*
- F. Objective: Establish operating policies and procedures and financial monitoring and controls for LAW's internal operations.*

Goal IV: Execute Arts Council's goals effectively through planning, fundraising, budgeting, marketing, public relations, and efficient GENERAL MANAGEMENT.

- A. Objective: Increase unrestricted financial support for Arts Council programs and services by 20% through comprehensive development strategies involving staff and working development committee.*
- B. Objective: Develop staff and organizational best practices for internal planning and coordination.*

- C. Objective: *Implement effective financial support system.*
- D. Objective: *Sustain and focus image of Arts Council and its programs and projects through public relations and marketing plan. Special emphasis on opening of LOUISIANA ARTWORKS.*
- E. Objective: *Increase staffing levels, as fiscal realities allow, to ensure that programs and services are effectively carried out and that the community is adequately served.*
- F. Objective: *Develop and implement technology plan incorporating opening of LOUISIANA ARTWORKS*
- G. Objective: *Develop and implement plan for moving to new facility.*
- H. Objective: *Outline plan and budget for 2005.*

Appendix K

Calendar

2005 Arts Festivals and Markets

Arts Council of New Orleans
Arts Incubator

Recurring Events:

ArtEgg ArtMart
NOLA
www.artegg.com
504.822.4002
2nd Saturday monthly

Bywater Art Market
NOLA
www.BywaterArtMarket.com
504.944.7900
3rd Saturday Monthly

Mid-City Art Market
NOLA
www.mcno.org
504.486.mcno
Last Saturday monthly

Baton Rouge Arts Market
Baton Rouge, LA
www.artsbr.org
225.344.8558
1st Saturday monthly
excluding January & May
1st (3) Saturdays in December

Updates or changes: Please e-mail Gene Meneray
gmeneray@artscouncilofneworleans.org

JANUARY

Mainsail Art Festival
St. Petersburg, FL
www.mainsailartfestival.org
727.892.5885

Las Olas Art Fest Part I
Ft. Lauderdale, FL
954.472.3755

Ann Arbor Street Art Fair
Ann Arbor, MI
www.artfair.org
734.994.5260

Carefree Fine Arts & Wine Festival
Carefree, AZ
www.thunderbirdartists.com
480.837.5637

Brandywine Arts Festival
Claymont, DE
www.brandywineartsfestival.com
302.529.0761

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					1 New Year's Day	2
3	4	5	6	7	8 ArtEgg ArtMart- NOLA 10am-4pm 2005 Mainsail Art Festival Application Due Las Olas Art Fest Part I FL Lauderdale, FL	9 Las Olas Art Fest Part I FL Lauderdale, FL
10 2005 Ann Arbor Street Art Fair Applications Due (Ann Arbor, Michigan)	11	12	13	14	15 Bywater Art Market (9am-4pm)	16
17 Martin Luther King Holiday	18	19	20	21 Carefree Fine Arts & Wine Festival (10am-5pm)	22 Carefree Fine Arts & Wine Festival (10am-5pm)	23 Carefree Fine Arts & Wine Festival (10am-5pm)
24	25	26	27	28	29 Mid-City Art Market-NOLA	30 2005 Brandywine Arts Festival Applications Due (Claymont, DE)
31						

2005

FEBRUARY

St. Louis Art Fair
St. Louis, MO
www.saintlouisartfair.com
314.863.0278

Mount Dora Arts Festival
Mount Dora, FL
www.mountdoracenterforthearts.org
352.383.0880

Coconut Grove Arts Festival
Coconut Grove, FL
www.coconutgroveartsfest.com
305.447.0401

Downtown Sarasota Festival of the Arts
Sarasota, FL
www.artfestival.com
954.472.3755

Naples National Art Festival
Naples, FL
www.naplesartcenter.org
239.262.6517

Old Hyde Park Village Art Festival
Tampa, FL
www.artfestival.com
954.472.3755

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1 Artist applications for St. Louis Art Fair made available	2	3	4	5 Baton Rouge Arts Market (8am-noon) Mount Dora Arts Festival Mount Dora, FL	6 Mount Dora Arts Festival Mount Dora, FL
7	8 Mardi Gras	9	10	11	12 ArtEgg ArtMart- NOLA (10am-4pm)	13
14	15	16	17	18	19 Bywater Art Market (9am-4pm) Coconut Grove Arts Festival Coconut Grove, FL (7am-8pm) Downtown Sarasota Festival of the Arts Sarasota, FL (10am-5pm)	20 Coconut Grove Arts Festival. Coconut Grove, FL (9am-6pm) Downtown Sarasota Festival of the Arts Sarasota, FL (10am-5pm)
21 Coconut Grove Arts Festival. Coconut Grove, FL (9am-6pm)	22	23	24	25	26 Naples National Art Festival Naples, FL (9am-5pm) Old Hyde Park Village Art Festival / Tampa, FL (10am-5pm) Mid-City Art Market-NOLA	27 Naples National Art Festival Naples, FL (9am-5pm) Old Hyde Park Village Art Festival Tampa, FL (10am-5pm)
28						

MARCH

Sausalito Art Festival
Sausalito, CA
www.sausalitoartfestival.org
415.332.3555

Carefree Fine Art & Wine Festival
Carefree, AZ
www.thunderbirdartists.com
480.837.5637

Las Olas Art Fest Part I
Ft. Lauderdale, FL
954.472.3755

Winter Park Sidewalk Art Festival
Winter Park, FL
www.wpsaf.org
407.672.6390

Bayou City Art Festival
Houston, TX
www.bayoucityartfestival.com
713.521.0133

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1 2005 Sausalito Art Festival Applications Due	2	3	4 Carefree Fine Art & Wine Festival Carefree, AZ (10am-5pm)	5 Carefree Fine Art & Wine Festival Carefree, AZ (10am-5pm) Las Olas Art Fest Part I Ft. Lauderdale, FL Baton Rouge Arts Market (8am-noon)	6 Carefree Fine Art & Wine Festival Carefree, AZ (10am-5pm) Las Olas Art Fest Part I Ft. Lauderdale, FL
7	8	9	10	11	12 ArtEgg ArtMart NOLA (10am-4pm)	13
14	15	16	17	18 Winter Park Sidewalk Art Festival Winter Park, FL	19 Winter Park Sidewalk Art Festival Winter Park, FL Bayou City Art Festival Houston, TX (10am-6pm) Bywater Art Market - NOLA (9am-4pm)	20 Winter Park Sidewalk Art Festival Winter Park, FL Bayou City Art Festival Houston, TX (10am-6pm)
21	22	23	24	25	26	27 Easter
28	29	30	31 2006 Bayou City Art Festival application available			

APRIL

Pyromania
Lafayette, LA
www.pyrocajun.com
337.269.0363

Austin Fine Arts Festival
Austin, TX
www.austinfineartsfestival.org
512.458.6073 ext.2

Handworks Arts & Crafts Show
Jackson, MS
www.handworksmarket.com
601.948.6436

Festival International de Louisiane
www.festivalinternational.com
337.232.8086

Fest For All
Baton Rouge, LA
www.artsbr.org
225.344.8558

Mainsail Art Festival
St. Petersburg, FL
www.mainsailartsfestival.org
727.892.5885

SunFest
West Palm Beach, FL
www.sunfest.org
1.800.sunfest

Jazz Fest (NOLA)
www.nojazzfest.com
504.522.4786

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1	2 Pyromania Lafayette, LA Austin Fine Arts Festival Austin, TX (11am-8pm) Baton Rouge Arts Market (8am-noon)	3 Pyromania- Lafayette, LA Austin Fine Arts Festival Austin, TX (11am-8pm)
4	5	6	7	8	9 ArtEgg ArtMart-NOLA (10am-4pm)	10
11	12	13	14	15	16 Bywater Art Market (9am-4pm) Mainsail Art Festival St. Petersburg, FL (9am-5pm)	17 Mainsail Art Festival St. Petersburg, FL (9am-5pm)
18	19	20	21	22 Handworks Arts & Crafts Show Jackson, MS (9am-7pm) Festival International de Louisiane, Lafayette, LA (5pm-9pm) Jazz Fest (NOLA)	23 Handworks Arts & Crafts Show Jackson, MS (9am-5pm) Festival International de Louisiane Lafayette, LA (noon-9pm) Jazz Fest (NOLA)	24 Festival International de Louisiane Lafayette, LA (noon-9pm) Jazz Fest (NOLA)
25	26	27	28 SunFest West Palm Beach, FL (5pm-10pm)	29 SunFest West Palm Beach, FL (noon-10pm) Jazz Fest (NOLA)	30 Fest For All Baton Rouge, LA (10am-7pm) Mid-City Art Market-NOLA SunFest-West Palm Beach, FL (10am-10pm)	

MAY

Fest For All
Baton Rouge, LA
www.artsbr.org
225.344.8558

SunFest
West Palm Beach, FL
www.sunfest.org
1.800.sunfest

Northern Virginia Fine Arts Festival
Reston, Virginia
www.restonarts.org
703.471.9242

Artfest
Dallas, TX
www.dallasartfest.com

Bayou City Art Festival
Houston, TX
www.bayoucityartfestival.com
713.521.0133

Jazz Fest
NOLA
www.nojazzfest.com
504.522.4786

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
						1 Fest For All Baton Rouge, LA (noon-8pm) SunFest West Palm Beach, FL (10am-9pm) Jazz Fest (NOLA)
2	3	4	5	6	7	8
9	10	11	12	13	14 ArtEgg (unconfirmed)	15
16	17	18	19	20	21 Bywater Art Market (9am-4pm) N.V.A. Fine Arts Festival Reston, VA (10am-8pm)	22 N.V.A. Fine Arts Festival Reston, VA (10am-8pm)
23	24	25	26	27	28 Mid-City Art Market- NOLA ARTFEST Dallas, TX	29 ARTFEST Dallas, TX
30 Memorial Day	31 2008 Bayou City Art Festival Application Deadline					

JUNE

Old Town Art Fair
Chicago, IL
www.oldtowntriangle.com
312.337.1938

Swampfest
New Orleans, LA
www.auduboninstitute.org/swampfest
504.212.5417

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		1	2	3	4 Baton Rouge Arts Market (8am-noon)	5
6	7	8	9	10	11 ArtEgg (unconfirmed) Old Town Art Fair Chicago, IL (10am-6pm)	12 Old Town Art Fair Chicago, IL (10am-6pm)
13	14	15	16	17	18 Bywater Art Market (9am-4pm)	19
20	21	22	23	24	25 Mid-City Art Market- NOLA	26
27	28	29	30 Swampfest Vendor Application Deadline (not confirmed) NOLA			

2005

JULY

Wickford Art Festival
Wickford, RI
www.wickfordart.org
401.294.6840

Ann Arbor Street Art Fair
Ann Arbor, MI
www.artfair.org
734.994.5260

Bele Chere
Asheville, NC
www.belechere.com
828.259.5800

Essence Festival
NOLA
www.essence.com
504.941.5150

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1 Essence Festival (NOLA)	2 Baton Rouge Arts Market (8am-noon) Essence Festival (NOLA)	3 Essence Festival (NOLA)
4 Independence Day	5	6	7	8	9 ArtEgg (unconfirmed) Wickford Art Festival Wickford, RI	10 Wickford Art Festival, Wickford, RI
11	12	13	14	15	16 Bywater Art Market (9am-4pm)	17
18	19	20 Ann Arbor Street Art Fair Ann Arbor, Michigan (10am-9pm)	21 Ann Arbor Street Art Fair Ann Arbor, Michigan (10am-9pm)	22 Ann Arbor Street Art Fair Ann Arbor, Michigan (10am-9pm)	23 Ann Arbor Street Art Fair Ann Arbor, Michigan (10am-6pm)	24
25	26	27	28	29 Bele Chere Asheville, NC (noon-11pm)	30 Mid-City Art Market- NOLA Bele Chere Asheville, NC (10am-11pm)	31 Bele Chere Asheville, NC (noon-6pm)

2005

AUGUST

Peter Anderson Festival
Ocean Springs, Mississippi
www.oceanspringschamber.com
228.875.4424

Port Clinton Art Fair
Port Clinton, IL
www.amdurproductions.com
847.444.9600

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1 2006 Peter Anderson Festival Application Deadline (not confirmed)	2	3	4	5	6 Baton Rouge Arts Market (8am-noon)	7
8	9	10	11	12	13 ArtEgg (unconfirmed)	14
15	16	17	18	19	20 Bywater Art Market (9am-4pm)	21
22	23	24	25	26	27 Mid-City Art Market- NOLA Port Clinton Art Fair, Highland Park, IL (not confirmed)	28 Port Clinton Art Fair, Highland Park, IL (not confirmed)
29	30	31				

2005

SEPTEMBER

Sausalito Art Festival
Sausalito, CA
www.sausalitoartfestival.org
415.332.3555

St. Louis Art Fair
St. Louis, MO
www.saintlouisartfair.com
314.863.0278

Brandywine Arts Festival
Claymont, DE
www.bandywineartsfestival.com
302.529.0761

Atalaya Art Festival
Murrell's Inlet, SC
www.discoversouthcarolina.com
803.734.1779

St. James Court Art Show
Louisville, KY
www.stjamesartshow.com
502.635.1842

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1	2	3 Baton Rouge Arts Market (8am-noon) Sausalito Art Festival (9am-6pm)	4 Sausalito Art Festival (9am-6pm)
5 Sausalito Art Festival (9am-5pm)	6 Labor Day	7	8	9 St. Louis Art Fair St. Louis, MO	10 ArtEgg (unconfirmed) St. Louis Art Fair St. Louis, MO Brandywine Arts Festival /Claymont, DE (10am-5pm)	11 St. Louis Art Fair St. Louis, MO Brandywine Arts Festival /Claymont, DE (10am-4pm)
12	13	14	15	16	17 Bywater Art market (9am-4pm)	18
19	20	21	22	23	24 Mid-City Art Market-NOLA Atalaya Art Festival Murrell's Inlet, SC (not confirmed)	25 Atalaya Art Festival Murrell's Inlet, SC (not confirmed)
26	27	28	29	30 St. James Court Art Show, Louisville, KY (10am-6pm)		

2005

OCTOBER

Fresh Art Festival
NOLA
www.artscoulofneworleans.org
504.523.1465

Swamp Fest
NOLA
www.auduboninstitute.org
504.212.3417

Naples National Art Festival
Naples, FL
www.naplesartcenter.org
239.262.6517

St. James Court Art Show
Louisville, KY
www.stjamescourtartshow.com
502.635.1842

Winter Park Sidewalk Art Festival
Winter Park, FL
www.wpsaf.org
407.672.6390

Mount Dora Arts Festival
Mount Dora, FL
www.mountdoracenterforthearts.org
352.383.0880

Northern Virginia Fine Arts Festival
Reston, Virginia
www.restonarts.org
703.471.9242

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					1 Swamp Fest (not confirmed) NOLA 2006 Naples National Art Festival application due Naples, FL (not confirmed) St. James Court Art Show, Louisville, KY (10am-6pm)	2 Baton Rouge Arts Market (8am-noon) Swamp Fest / NOLA (not confirmed) St. James Court Art Show, Louisville, KY (10am-5pm)
3	4	5	6	7	8 Swamp Fest / NOLA (not confirmed) ArtEgg (unconfirmed)	9 Swamp Fest / NOLA (not confirmed) 2006 Winter Park Sidewalk Art Festival Application Due (not confirmed)
10	11	12	13	14	15 Fresh Art Festival NOLA (10am-5pm) Bywater Art Market (9am-4pm) Mount Dora Art Festival Application Due (not confirmed) N.V.A. Fine Arts Festival Application Due (not confirmed)	16 Fresh Art Festival NOLA (10am-5pm)
17	18	19	20	21	22	23
24	25	26	27	28	29 Mid-City Art Market-NOLA	30
31 Halloween						

NOVEMBER

Peter Anderson Art Festival
Ocean Springs, MS
www.oceanspringschamber.com
228.875.4424

Three Rivers Art Festival
Covington, LA
www.threeriversartfestival.com
985.871.4141

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1	2	3	4	5 Peter Anderson Festival Ocean Springs, MS (9am-5pm) not confirmed	6 Peter Anderson Festival Ocean Springs, MS (9am-4pm) not confirmed Baton Rouge Arts Market (8am-noon)
7	8	9	10	11	12 Three Rivers Art Festival Covington, LA (10am-5pm) ArtEgg (unconfirmed)	13 Three Rivers Art Festival Covington, LA (10am-5pm)
14	15	16	17	18	19 Bywater Art Market (unconfirmed)	20
21	22	23	24 Thanksgiving	25	26 Mid City Art Mart (unconfirmed)	27
28	29	30				

2005

DECEMBER

Festival International de Louisiane
Lafayette, LA
www.festivalinternational.com
337.232.8086

Festivus
New Orleans, LA
www.crescentcityfarmersmarket.com
504.861.5898

Austin Fine Arts Festival
Austin, TX
www.austinfineartsfestival.org
512.458.6073 ext.2

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1 2006 Festival International de Louisiane Application Deadline Lafayette, LA (not confirmed)	2	3 Baton Rouge Arts Market (8am-noon) Festivus (NOLA) (8am- noon)	4
5	6	7	8	9	10 Mid City (unconfirmed) Baton Rouge Arts Market (8am-noon) Festivus (NOLA) (8am-noon)	11
12	13	14	15	16	17 Baton Rouge Arts Market (8am-noon) Festivus (NOLA) (8am-noon) Bywater Art Market (9am-4pm)	18
19	20	21	22	23 2006 Austin Fine Arts Fest- val Applications Due Austin, TX (not confirmed)	24	25 Christmas
26	27	28	29	30	31	

2005

Vita

Marianna Roll graduated from Ball State University with a B.S. in Music Education in 2000. While attending Ball State University, Ms. Roll served as President of the collegiate chapter of Music Educators National Conference and Vice President of Membership for Ball State's chapter of Sigma Alpha Iota. Her primary instruments were bassoon and saxophone.

In the fall of 2000, Ms. Roll began teaching in the Fort Wayne Community Schools System. She taught 6th-8th grade band, strings and general music. During this time, Ms. Roll began to learn about nonprofit organizations while serving on the Fort Wayne Jazz Society Board of Directors.

Seeking a Master's Degree and a warmer climate, Ms. Roll moved to New Orleans in the Fall of 2002. While pursuing her degree in Arts Administration, Ms. Roll completed a practicum with the New Orleans Center for Creative Arts Institute worked for the New Orleans Chamber Music Festival as Development Assistant and taught private instrumental music lessons.