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## A report on an Arts Administration Program internship with the Arts Council of New Orleans, LA, Spring, 2005

Jiang Meng Fang  
*University of New Orleans*

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**A Report on An Arts Administration Program Internship with  
the Arts Council of New Orleans, LA, Spring, 2005  
University of New Orleans**

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

**by  
Jiang Meng Fang  
April, 2005**



LA.COL.  
MASTERS  
REPORT  
2005  
Feb

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I would especially show my gratefulness to my major professor, Mr. A. Lawrence Jenkins, Jr. Without his thorough review of this report and constructive advice throughout the internship, this report couldn't be done. Also, I would like to thank my on-site supervisor, Ms. Barbara Workman. She not only allowed me to read all the files in her office, but also answered many questions regarding the Fresh Art Festival. Furthermore, she reviewed and corrected my report whenever I finished one part of it. Her corrections made the description about the Festival more clear and accurate. Finally, I would like to thank my excellent "private" English tutor, Miss Leslie White, from the Learning Resource Center at UNO. It was she who read most of my report and corrected my grammatical mistakes. Her efforts made this report easier to read and understand. Without these people's help, this report couldn't be done.

Here, I would like to show my great appreciation to all of them: Thank you, all.

Jiang Meng Fang  
April 29, 2005

## Introduction

From February 23 through May 10, 2005, I am an intern at the Arts Council of New Orleans in the Department of the Fresh Art Festival. The internship was approved by my Graduate Committee and confirmed by the Arts Administration Department at UNO. It fulfills the requirements for the degree of Master of the Arts in the Arts Administration Program at UNO.

My Graduate Committee is composed of one Major Professor and two committee members. The Major Professor is A. Lawrence Jenkins, Jr., who is a professor in the Fine Art Department at UNO. The other two committee members are Donald Kaye Marshall, who teaches in the Department of Arts Administration at UNO and Elizabeth Williams, who teaches in the Department of Hotel, Restaurant & Tourism at UNO as well.

My internship mainly focuses on the Fresh Art Festival; therefore, the Coordinator of the Festival, Barbara Workman, is my on-site supervisor. However, I only get one hour of work to do every day due to the fact that my time there is not the busiest time for the Festival. But with Ms. Workman's consent, I could read all the files about the Festival and got a chance to review and study the Festival. I also got a chance to assist one of the Arts Business Incubator's tenants, CubaNola Collective, with its lecture events.

Under the special condition of my internship (See Chapter 4 & 5), I decided to turn it into a studying process, instead of a working experience. Therefore, the following report profiles the Arts Council of New Orleans (most of it is cited from the Arts Council's Fact Sheets, "Agency Operations Narrative," and website under its consent), and details as well as analyzes the Fresh Art Festival.

Jiang Meng Fang  
April 29, 2005

## Chapter 1 Arts Council Of New Orleans

### History

The Arts Council of New Orleans (the Arts Council) is a private, nonprofit organization providing programs and services to artists, arts organizations, the business community, and the city government. Established in 1975 and designated the official arts agency for the City of New Orleans, the Arts Council works in partnership with the city government to meet the needs of the arts community. Working to identify the needs in the areas of artistic endeavor, economic development, and community service, the Arts Council provides resources, services, and programs to over 1,000 artists and arts organizations in the greater New Orleans area (Arts Council of New Orleans Fact Sheet; [www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org)).

The Arts Council began as the Cultural Resources Committee appointed by Mayor Moon Landrieu in 1970. In 1975 the group was incorporated under the name Arts Council of Greater New Orleans and was designated by the Mayor and City Council as the official arts agency for the City of New Orleans. Among its programs and services were fall and spring Brown Bag Concerts, an annual Arts Fest in downtown New Orleans, "Arts Report," a weekly radio program, the Mayor's Arts Awards, and "Seldom Seen" exhibits of artworks from private collections ([www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org)).

In 1978, Mayor Ernest N. Morial reinforced the commitment to the arts espoused in his campaign. The Mayor appointed a Task Force on Arts Policy to recommend policies to guide the role of the city government in the support and promotion of the arts in New Orleans. The Task Force, composed of thirty-six citizens representing a broad range of interests in the arts, completed its work in May, 1979. The resulting recommendations have formed a basis for subsequent city and Arts Council action. It is updated through ongoing planning with public agencies, nonprofit organizations, community groups, and interested individuals ([www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org)).

One recommendation of the 1979 Task Force was that the Mayor establish an Office of Arts and Cultural Affairs, and a Committee for Arts and Cultural Development was subsequently appointed. It soon became evident, however, that local government could not be the sole supporter of art development in New Orleans. A partnership between the public and private sectors would form a more promising vehicle for generating financial support, maintaining and expanding programs, and sustaining growth for all the arts in this community ([www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org)).

In 1981 the Arts Council of Greater New Orleans and the Mayor's Committee on Arts and Cultural Development merged to form the Arts Council. The thirty-two member Board of Directors is representative of the arts community and the community at large. The Arts Council works in partnership with the City of New Orleans, community groups, local and state governmental agencies, and other nonprofit art organizations to meet the art needs of the New

Orleans community through a diversity of programs and services ([www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org)).

## **Mission Statement**

The mission and vision of the Arts Council are the same in both its “2004 Annual Plan Summary (See Appendix 1.1)” and “2005 Annual Plan (See Appendix 1.2).”

“We believe that 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 (Arts Council of New Orleans, 2004 Annual Plan Summary; Arts Council of New Orleans, 2005 Annual Plan).”

## **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 (Arts Council of New Orleans, 2004 Annual Plan Summary; Arts Council of New Orleans, 2005 Annual Plan).”

## **Goals & Objectives**

In the Arts Council’s “2005 Annual Plan,” there are three goals and a number of objectives associated with each goal. The goals focus on sustaining and expanding resources for artists, arts organizations, and other nonprofit organizations, increasing growth of the cultural economy and expanded audiences, and executing Arts Council’s goals effectively through general management and planning.

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 integrated 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 at least \$1.00 by 2006.



- C. Objective: Manage a comprehensive public dollars grants funding process including outreach, panel reviews, appeals, allocation of funds, monitoring and evaluation.
- D. Objective: Provide and expand integrated services and resources of the Arts Business Incubator as 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: Increase public access to and participation in the arts by presenting the Fresh Art Festival as a quality contemporary craft/art festival.
- c. Objective: Launch the opening and operations of Louisiana ArtWorks, a multi-use visual arts center and cultural destination for artists and the general public.

Goal III: 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 10% through comprehensive development strategies involving staff and working development committees.
- 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: Complete Phase III construction of Louisiana ArtWorks and open professionally managed operational facility
- f. 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.
- g. Objective: Define and implement agency technology plan
- h. Objective: Outline plan and budget for 2006.

### **Organizational By-Laws (See Appendix 1.3)**

### **Organizational Chart (See Appendix 1.4) & Structure**

According to the "Bylaws", the Arts Council is directed by its Board of Directors. The Board of Directors has final responsibility for policy formation and overall management of the Arts

Council, and should conduct its activities according to the Charter and Bylaws of the Arts Council.

Based on the Bylaws, there shall be a paid President/CEO<sup>1</sup> selected and employed by the Board of Directors. The President/CEO shall carry out policies and programs established by the Board of Directors, employ full-time and part-time staff and consultants to carry out those policies and programs, and be in charge of the day-to-day operations of those policies and programs. Currently, the President/CEO is Ms. Shirley Trusty Corey, who has been in this position since 1991. Under the President/CEO, five staff members report to her directly: the Chief Operating Officer (COO), the Director of Louisiana ArtWorks, the Financial Manager, the Facilities Manager, and the Executive Assistant (see Administration of this chapter). The COO, Mr. Scott Hutcheson, oversees two big divisions: Administration and Community Programs. The Division of the Administration includes the Marketing Department, Development Department and Financial Department. The Division of Community Programs is composed of the Grant Department, Public Art Department, Arts Business Incubator Department and Fresh Art Festival Department. Generally, a director handles a department with one or two assistants/assistant managers under him/her. The Arts Council is a relatively flat organization with two or three chains of command.

## **Board, Committees and Staff**

### **The Board**

According to the "Bylaws of the Arts Council", the Board of Directors shall consist of not more than 32 members, half of whom shall be appointed by the mayor of the City of New Orleans and the other half shall be elected by the Board of the Arts Council. Both of the groups come from a slate of candidates submitted by the Arts Council's Nominating Committee. Directors shall serve two consecutive 3-year terms with membership rotating, so that approximately one third of the members are elected annually. Vacancies shall be filled for the remainder of unexpired terms in the same manner as for appointment or election to the Board of Directors. Directors are eligible for election to a second term of three years. After two consecutive terms, members must rotate off the Board upon expiration of their second term unless they hold or are elected to office of the Board (see bellow). Such members may continue to serve throughout their term of office (Arts Council of New Orleans, Bylaws). Currently, there are 32 board members at the Arts Council, with Ms. Pamela Reynolds Ryan as the Chairman, Mr. William H. Hines as the Vice-Chairman, Mr. Thomas B. Lemann as Secretary and Mr. Robert A. Vosbein as

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<sup>1</sup> In the "Bylaws of the Arts Council of New Orleans", President refers to the Chairman of the Board when it was first adopted in 1987. However, in the current documents, President refers to the Chief Executive Officer (CEO) of the Arts Council. In order to avoid confusion, throughout this report, Chairman is used to refer to the Chairman of the Board and President/CEO is for the Chief Executive Officer of the Arts Council.

Treasurer. Among these members, there are two Emeritus Members: the Honorable Lindy Boggs, and Mrs. P. R. "Sunny" Norman.

The Board of Directors shall have final responsibility for policy formation and overall management of the Arts Council and shall conduct its activities according to the Charter and Bylaws. To fulfill their duties, the Board of Directors shall meet at least quarterly. Currently, the Board meeting is held monthly. According to the Bylaws, Board's special meetings may be requested by two-thirds of its members in writing, and addressing such request to the President/CEO, or upon call of the President/CEO, provided that at least 48 hours notice is given to each Board member. Thirty percent of the total membership of the Board of Directors shall constitute a quorum.

Based on the Bylaws, the officers shall be the Chairman, one or more Vice Chairman, Secretary, and Treasurer. The officers shall be elected from a single slate of officers presented to the Board by the Nominating Committee at the regular meeting held during the last quarter of each year. Additional nominations may be made, in writing, by three board members, with the nominee's written consent to have her name placed in nomination likewise submitted with the nomination. These additional nominations must be received by the Nominating Committee at least fourteen days prior to the meeting of the Board of Directors called for the purpose of electing officers. The term of office shall be for two years, and no officer shall be eligible to serve for more than two consecutive terms in the same office. If a vacancy occurs in an elected office, it shall be filled by the Nominating Committee subject to the approval of the Board of Directors. Each of the officers of the Arts Council shall carry out the duties normally performed by officers of similarly constituted corporations. Currently, there are four Board officers at the Arts Council: the Chairman, the Vice-Chairman, Secretary and the Treasurer (Arts Council of New Orleans, Bylaws).

### **The Committees**

Much of the work of the Arts Council is undertaken by its standing committees and working committees. Board members are expected to serve on one or more committees. Members of the community who are not on the Board but have talents and knowledge needed to meet committee objectives are often asked to serve as well. The Chairman of the Board, upon the advice of the officers, shall appoint the Chairmen of the standing committees, except for the Financial Committee Chairman, who, in all cases, shall be the Treasurer of the Arts Council (Arts Council of New Orleans, Bylaws).

Based on the Bylaws of the Arts Council, each standing committee shall be composed of a minimum of four members of the Board of Directors, in addition to the Chairman. In the event a member of the committee serves in any capacity with a group or organization submitting a proposal for consideration, he/she will excuse himself/herself from the committee during the time

said proposal is being considered. The Chairman shall appoint other committees to expedite the work of the Arts Council.

Currently, there are a number of standing committees and working committees at the Arts Council. Two of the most important standing committees are the Executive Committee and the Nominating Committee. The working committees comprise of the Grants Panel Committee, Percent for Art Committee, Fresh Art Festival Committee, and Mayor's Arts Awards Committee.

### **Executive Committee**

According to the Bylaws of the Arts Council, the Executive Committee shall be composed of the board officers and the Chairmen of the standing committees. The Executive Committee shall have full authority to act on behalf of the Arts Council during the intervals between meetings of the Board of Directors, except that the Executive Committee is not authorized to spend or commit to spend sums in excess of one thousand dollars. Fifty percent of the Executive Committee shall constitute a quorum. Currently, the Executive Committee is composed of four board officers and the President/CEO.

### **Nominating Committee**

According to the Bylaws of the Arts Council, there shall be a Nominating Committee, consisting of a Chairman and no more than ten members. The function of this committee shall be:

1. Prepare a single slate of candidates for election to the various elective Board offices of the Arts Council;
2. Provide names to the Mayor of the City of New Orleans for his consideration as public section Board members.
3. Provide nominations for election by the Board private section names to fill private sector vacancies.

Presently, the Nominating Committee is active from October to January when the candidates for the Board are given to the Board and the City of New Orleans.

### **Grants Panel Committee**

Grants Review Panels, composed of Board members and community volunteers should reflect ethnic, demographic and geographic diversity in addition to having the artistic and administrative expertise needed to review applications. To avoid conflicts of interest, employees of applicant organizations will not be allowed to serve as panel members. Board members of applicant organizations may serve, but must recuse themselves when those applications are discussed. Other reasons for recusals are: a panelist's spouse is a board member, or the panelist has some other close affiliation with an applicant

organization. Non-voting representatives may serve on the review panels for Orleans Parish as appointed by each member of the New Orleans City Council, the Mayor's Office, and the Chief Administrative Office of the City (Arts Council of New Orleans Committees, 2005).

### **Percent for Art Committee**

There are six members of the Committee: one member each is named by the Mayor, City Council, and Chief Administrative Office of the city; three are named by the Arts Council. At least one member of the Committee (and preferably more) should be practicing visual artists. This Committee, as well as all other Arts Council's committees, is representative of the cultural diversity of the city. This Committee sets policies of the Percent For Art Program (Arts Council of New Orleans Committees, 2005).

### **Fresh Art Festival Committee**

Each year, one or two Board Members choose to serve on the Committee of the Fresh Art Festival. They become the Chair of the Committee. Then, the Chair chooses 20 to 25 committee members to work with him or her. The major responsibility of the Chair is organizing and planning the Collectors' Party. Beginning in April, the Chair meets with the Coordinator of the Fresh Art Festival, Ms. Workman, to discuss and decide how the Collectors' Party should be held. Most likely, the other Committee members help with the Collectors' Party and the following Festival as well (Interview with Ms. Workman, 2005 March).

### **Mayor's Arts Awards Committee**

In addition to the Board members, Mayor's Arts Awards committee members are selected individually and as a group for their broad knowledge of the arts and those working in the field, their objectivity, their comprehensive and diverse views and the validity their participation informs the selection. Previous recipients are frequently included (Arts Council of New Orleans Committees, 2005).

### **The Staff**

According to "Agency Operations Narrative (2004)," the Arts Council currently employs 28 staff members. The staff is augmented, as needed, by volunteers and interns.

Shirley Trusty Corey is the President/CEO of the Arts Council. Mrs. Corey administers a diverse range of programs with an annual budget of almost \$2 million. Since becoming President in 1991, she has begun a number of new initiatives, including an Arts Incubator, the Arts Tourism Partnership, and the Louisianan ArtWorks. Scott Hutcheson, COO, is responsible for the day-to-

day operations of the organization and the supervision of the program staff. He is also responsible for the public relations, publications, cooperative arts marketing initiatives and special events. Robbie L. Denny, Director of Development, is responsible for all fund development for the organization. Kimberlye Hunicke, Acting Director of Louisiana ArtWorks, is responsible for assisting with the projects final construction, inspiring program development, and establishing Louisiana ArtWorks as a unique cultural and retail destination. Joycelyn Reynolds, Director of Grants, is responsible for the Community Arts Grants and the Louisiana Decentralized Arts Funding Program. Mrs. Reynolds also coordinates local and state arts advocacy efforts to increase state dollars for the arts. Mary Len Costa, Director of Public Art, is responsible for the Percent for Art Program and all public art activities. Martha Little, Director of Arts Business Incubator, is responsible for the development and execution of business plans. Barbara Workman, Fresh Art Festival Coordinator, is responsible for all aspects of this two-day juried fine arts festival. John Vigo, Financial Manager, is responsible for accounting and financial record keeping for the Arts Council and the Arts Business Incubator (Agency Operations Narrative, 2004).

## **Management Styles**

### **Planning Management**

According to “Agency Operations Narrative (2004),” planning management, relationship management and financial management are the major focus when the Arts Council operates its day-to-day activities.

In the planning management, public participation in planning and implementing programs is an integral aspect of the operating policies of the Arts Council. All its guidelines and operating policies are informed by a diverse range of volunteer advisory committees, juries and open forums. Standing Board committees are expanded to include non-board members as appropriate. It is the policy of the Arts Council to insure that minorities and special constituencies are actively recruited to participate in all phases of its programs. Key examples of the Arts Council’s use of planning processes to inform its programming follow (Agency Operations Narrative, 2004).

In 1997, the Arts Council’s 32 board members were involved in a three-month planning process, during which teams of board members interviewed over 50 corporate and community leaders in the Metropolitan New Orleans area. Community leaders were asked to share their vision of key issues and changes in the next ten years in the following areas: education, demographics, regionalism, transportation, local and national politics, future leadership, economic development, tourism, telecommunication, and technology. Then, community leaders were asked to discuss their awareness of the arts industry and the role of the visual and performing arts. The insight and data collected by this research was studied by the Board’s Strategic Vision Committee and used as a meaningful context to formulate the Arts Council’s priorities for its ten-year Strategic Plan. The core principles of the Strategic Plan inform the

Board and staff when working to develop the Arts Council's yearly work plan developed through the Policy and Planning Committee of the Board. The core principles of the Strategic Plan are: 1) Development of the cultural economy; 2) Development of expanded audiences; 3) Development of the city as an international center for the arts (Agency Operations Narrative, 2004).

Each year starting in October, the full staff participates in the planning process for the following year. Each department review the previous year's plan and evaluates its successfulness. Then, each department meets to determine the focus for the next year's work plan based on the principles found in the 10-year Strategic Plan. These departmental plans are then combined and refined to formulate the final Annual Plan for the agency that is presented to the Board. From this agency Annual Plan, each department then creates detailed Work Plans and calendars that are monitored and evaluated throughout the year. Program Directors meet each week as a group with the COO to keep the entire team abreast of progress and challenges or opportunities that might affect the Plan or the agency operations. These meetings are then recapped for the President/CEO (Agency Operations Narrative, 2004).

In addition, the Arts Business Incubator has an annual open meeting inviting its Advisory Committee and members to participate in the planning. Usually, 30 to 40 individuals attend, and then the strengths and weaknesses of the previous year's programming are evaluated and recommendations are made for future programming (Agency Operations Narrative, 2004).

Evaluation mechanisms are built into all Arts Council programs as part of the planning process (Agency Operations Narrative, 2004).

- The Community Arts Grants Program is evaluated by the Grants Review Committee, consisting of Arts Council Board members and community representatives who have expertise and interest in arts programs and organizations. Also, an evaluation survey is sent to all applicants and grant recipients. A synthesis of suggested changes is put together by staff and presented to an Evaluation Committee made up of Arts Council Board members and community volunteers. Results of the evaluation process are then incorporated into revisions in the grant guidelines, and approved by the City Council. A similar process is used to evaluate all Arts Council grant programs (Agency Operations Narrative, 2004).
- The Public Art Program evaluates its programs in quarterly meetings of its Advisory Committee and through regular meetings with constituents (artists, galleries, and the general public) (Agency Operations Narrative, 2004).
- The Arts Incubator hosts an annual evaluation and quarterly planning meetings of the Advisory Committee. In addition, each workshop is followed by an audience evaluation and those results are taken into account when planning future programming (Agency Operations Narrative, 2004).



- The Fresh Art Festival is evaluated by the participating artists and through attendance surveys. The artists also send in evaluations to trade publications like *The Arts Fair SourceBook* that results in a public and national evaluation of the Festival (Agency Operations Narrative, 2004).

## **Relationship Management**

Designated by the Mayor and City Council as the city's official arts agency, the Arts Council works closely with the city government to provide needed arts services for New Orleans. Although the city has no dedicated general funding for the arts, the Arts Council's strong 29-year record of success attracts consistent support from city officials. Since 1983, the Arts Council has administered two significant programs through contracts with the city: the Community Arts Grants in support of arts organizations and projects, and the Percent for Art Program, allocating one percent of eligible city capital bonds to public art (Agency Operations Narrative, 2004).

The Arts Council is also constantly exploring opportunities for other sources of local dollars. By educating leaders that monies traditionally dedicated exclusively to economic development or job training can help fund the arts, the Arts Council has received several grants from the New Orleans Economic Development Trust Fund and from the City's Community Development Block Grant. This way, arts organizations in the city benefit from the Arts Council and find themselves competitive for funds once thought out of reach. In 2003, the City of New Orleans increased, for the first time since 1983, its support of the Arts Council's Community Arts Grant program by \$25,000 (Agency Operations Narrative, 2004).

As a result of the Arts Council's Capital Campaign to build Louisiana ArtWorks, local support of the Arts Council has become stronger and more diverse. With pledges totaling over \$23 million, many from individuals and corporations never solicited by the Arts Council before, a new group of donors are forming the base for continued growth of the Arts Council and its budget (Agency Operations Narrative, 2004).

## **Financial Management**

Currently, the Arts Council manages a yearly budget of almost \$2 million. The Arts Council works each year to add to its cash reserve. The cash reserve enables the agency to handle the cash flow demands of the many programs it administers that are funded on a reimbursement basis. Additionally, in 1995 the Arts Council began an endowment with a \$210,000 bequest (Agency Operations Narrative, 2004).

The proposed budget is based on a planning process that involves both Board and staff. Established programs are constantly reviewed to make sure that they are operated in an efficient and effective manner. New initiatives, such as Louisiana ArtWorks and the Fresh Art Festival, are gradually implemented as funds become available. Throughout the year, revenues and



expenses are tracked against projects and any needed adjustments are made in a timely manner (Agency Operations Narrative, 2004).

State operating dollars are critical to maintain and develop infrastructures for the arts. Moreover, as the Arts Council explores new funding sources for arts activities, such as the Economic Development Trust Fund and Community Development Block Grant monies, the State operating grant funds become increasingly vital as leverage (Agency Operations Narrative, 2004).

## **The Economic Impact**

The Arts Council's programs and activities have a significant and positive impact on the economy. Impact is measured in the following ways (Agency Operations Narrative, 2004).

- Employment, Goods and Services — the Arts Council spent over \$150,000 on artist fees in 2002 and 2003. In 2000, over \$200,000 was paid to artists as a part of the Arts Council's participation in the Festival of Fin — a public art project based on the Chicago Cows on Parade. This project also brought hundreds of thousands of visitor dollars to the city. The Arts Council employs 28 people with payroll of over \$400,000 annually. Louisiana ArtWorks staffing will add significantly to this amount (Agency Operations Narrative, 2004).
- The Arts Council's grant programs, including organizations and projects funding, extends the Arts Council's economic impact significantly. According to grantees' final reports, over 2 million people benefited from Arts Council sponsored programs (Agency Operations Narrative, 2004).
- Fresh Art Festival — An economic impact study of the Festival in 2002 showed an annual impact of \$1.9 million (Negel 2002, p. 7 & 18; Agency Operations Narrative, 2004).
- Capital Investment — In addition to the \$23 million already raised to build the facility, the Arts Council's Louisiana ArtWorks project will focus on creating employment and commercial opportunity for artists, new arts enterprises and businesses, and a center of heightened cultural activity attractive to both residents and tourists. The location of Louisiana ArtWorks was selected to contribute to the growing critical mass of cultural institutions in the Warehouse Arts District. A study by the University of New Orleans (UNO) economist Dr. Tim Ryan projects the economic impact of Louisiana ArtWorks, just on the tax level, to be \$13 million annually (Agency Operations Narrative, 2004).

## **Chapter 2 The Programs of the Arts Council**

Currently, the Arts Council provides a number of programs for the arts community in New Orleans. The Grant Program helps the Government distribute arts dollars to the artists and arts organizations, and the Arts Business Incubator Program assists the artists and arts organizations to do business. In addition, providing the public access to the arts is one of the Arts Council's tasks; therefore, three programs specifically address this need: Public Art, the Fresh Art Festival, and Louisiana ArtWorks. Moreover, Arts Council provides a Membership Program to the artists and arts organizations. Through this program, the Arts Council tries to build a closer as well as reciprocal relationship between the artists/arts organizations and the Arts Council.

### **The Grant Program**

The Arts Council operates 2 grant programs: the Community Arts Grants, made possible by funds from the City of New Orleans, and the Decentralized Arts Funding Program, made possible by the State of Louisiana. These two grants allocate over \$700,000 annually for the support of arts and cultural organizations and arts projects in Orleans, Jefferson, St. Tammany, St. Bernard, and Plaquemines Parishes. In order to expand and impact the availability of grant funds, the Arts Council organizes outreach and training workshops throughout the 5 parishes as well as one-on-one consultations by the staff (Agency Operations Narrative, 2004; Arts Council of New Orleans Fact Sheet).

### **The Arts Business Incubator**

Created in 1992, the Arts Business Incubator (formerly known as the Entergy Arts Business Center) was to respond to the need to grow the economic potential of artists and arts organizations while leveraging that growth to illustrate impact of the creative industry on the local economy. The Incubator offers a central source of practical business assistance through workshops, legal services, quality of life services, resident tenant program, etc, for over 1,000 artists, arts organizations, and the public to hone the skills needed to compete in a growing cultural marketplace. Quality of life services includes 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 (Agency Operations Narrative, 2004; Arts Council of New Orleans Fact Sheet).

The concept of the arts being a part of the business incubator movement was novel at the time, but the Arts Council's Incubator is now considered one of the national models for such programs (Agency Operations Narrative, 2004).

## **CubaNola Collective**

Currently, CubaNola Collective (CubaNola) is one of the Arts Council's Business Incubator's tenants. Founded in 1998, CubaNola is a non-profit arts organization focusing on research, presentation, and education. It works with a variety of scholars, artists, educators and everyday people to: 1) identify and analyze historical and contemporary connections between Cuba and New Orleans; 2) present and produce artistic programming; and 3) create educational materials relevant to the arts that complement its research and presenting efforts. Its mission "brings together artists, tradition bearers, scholars, educators, youth, community activists, media professionals, and everyday people to identify, understand, enrich, and expand ties between the cultural and musical traditions of Cuba and New Orleans (The CubaNola Brochure, 2004)."

## **The Public Art Program**

The Arts Council administers the Percent For Art Program on behalf of the City of New Orleans, which is funded by one percent of the revenues generated through the sale of city capital improvement bonds. Through site-specific commissions for public spaces, direct purchases from artists for the city's permanent rotating collection, and community outreach and education programs, the Arts Council forms partnerships with the community to improve areas around the city. The Public Art Program also maintains a visual artist registry of over 1,000 artists for commissions, competitions and public records (Agency Operations Narrative, 2004; Arts Council of New Orleans Fact Sheet).

## **The Fresh Art Festival**

The New Orleans Fresh Art Festival grew out of the public announcement of the successful Louisiana ArtWorks Capital Campaign in 1999. It was evident during that celebration that New Orleans had the need and could support a juried fine arts festival. In a city of many festivals, the Fresh Art Festival was designed to focus on artists and their art while offering public access free of charge. Held every October in the Warehouse Arts District, the Fresh Art Festival not only features artists (approximately 80 from around the country) selling their one-of-a-kind work, but also includes artist demonstrations, children's activities, and entertainment for over 15,000 locals and tourists (Agency Operations Narrative, 2004; Arts Council of New Orleans Fact Sheet).

## **Louisiana ArtWorks**

The Arts Council's newest and largest project, Louisiana ArtWorks (a visual arts complex with 90,000 square feet) is a combination of culture and commerce. Growing out of an identified need in the state to create an infrastructure for the professional growth of visual artists (many of

whom are low-to-moderate income), Louisiana ArtWorks was originally conceived in 1992 and will be opened soon in the near future. Located in the Warehouse Arts District, the facility will offer Louisiana artists access to state-of-the-art open shops, fully equipped for work in ceramics, metal, glass and printmaking as well as offer the public an opportunity to experience the creative process first-hand through interactions with working artists, artist demonstrations and a Discovery Room, full of hands on activities. Louisiana ArtWorks will be marketed as a facility not only for artists, but also for the general public as a major cultural destination for the residents and tourists (Agency Operations Narrative, 2004; Arts Council of New Orleans Fact Sheet).

## **The Membership Program**

The Arts Council started its Membership Program in 1996. Currently, there are 9 levels of memberships (See Appendix 2.1) at the Arts Council. They are Student (\$25), Individual (\$35), Dual (\$50), Household (75), Arts Advocate (\$125), Arts Patron (\$250), Arts Ambassador (\$500), Renaissance Circle (\$1,000), and the Pinnacle Club (\$5,000). All the members have the following benefits: express admission to Louisiana ArtWorks, the Arts Council newsletter, recognition in the Arts Council's 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, discounted or free Arts Incubator Workshops, free legal clinics, and opportunities for Entrepreneurial Training. In addition to the benefits mentioned above, the benefits of each higher level adds up, including a different number of free tickets to the Fresh Art Festival Collectors' Party, the Mayor's Arts Awards Luncheon, and the Major Donors Party and the Louisiana ArtWorks' Preview Gala, among others (The Arts Council of New Orleans Membership Benefits Sheet, 2004).

Presently, the Arts Council has approximately 600 members, most of whom are on the Individual level. The relationship between the members and the Arts Council is reciprocal and beneficial. The Arts Council receives fees from the members while these members receive the benefits from the Arts Council. In addition to this, the Arts Council tries to use its membership list to solicit donors and sponsors. For the past five years, the Arts Council has been sending out the Fresh Art Festival Preview's Party Invitation (see Funding & Sponsorship, Chapter 3), among others, to these members, trying to solicit donations and sponsorships from them. For the Arts Council, the members are one of its important assets (Interview with the Membership Coordinator, Dolita Brown, 2005 April).

## Chapter 3 Fresh Art Festival

### History

The Fresh Art Festival grew out of the public announcement of the successful Louisiana ArtWorks Capital Campaign in 1999. During that celebration, it was obvious that New Orleans had the need and could support a juried fine arts festival (Agency Operations Narrative, 2004). However, the original idea of the Festival was not just to organize a festival for the public to enjoy art. It had multiple meanings behind it. First of all, the Arts Council intended to use the Festival to accustom the general public to the neighborhood of the Louisiana ArtWorks as a place to appreciate art, and then they would be more aware of the existence of ArtWorks. Second, they were hoping the Festival could bring a larger audience to ArtWorks once it was open. That is why the location of the Festival has been by the ArtWorks. In the past years, the interaction between the Festival and ArtsWorks has occurred from time to time. In 2004, the Festival artists were given a tour of ArtWorks while doing their shows there. This year, some ideas have already been formed about using the space for the Collectors' Party. In Chapter 5, I will talk about the possible collaboration between the Festival and the Louisiana ArtWorks.

### Goals & Objective

In the "2004 Annual Plan Summary" of the Arts Council (See Appendix 1.1), Goal II was written as follows:

"Increase growth of the cultural economy and expanded audiences for the arts through public/private partnership projects (p.2)."

Under this goal were two objectives, and one of which had to be achieved through the Fresh Art Festival. This objective was stated as follows,

"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 (p.2)."

In the "2005 Annual Plan" of the Arts Council (See Appendix 1.2), Goal II is still the same. But this time the objective related to the Fresh Art Festival changes to:

"Increase public access to and participation in the arts by presenting the Fresh Art Festival as a quality contemporary craft/art festival (p.3)."

Then, under this objective, there are three things that need to be done:

1. Assess and modify best practices for operation and execution of festival.

2. In conjunction with development office, increase revenue in alignment with agency funding goal.
3. Explore collaborative planning with Louisiana ArtWorks in order to advance goals of the festival (p.3).

From 2004 to 2005, although the wordings of the Festival's objective changed from "a premier contemporary craft/art festival in the South" to "a quality contemporary craft/art festival," the Festival Coordinator Ms. Workman told me that these two objectives are basically the same; the Fresh Art Festival is designed to be a high quality fine art and contemporary craft festival. What really changed here is that the Arts Council intends to put more efforts in "increas[ing] public access to and participation in the arts."

Another document in the 2004 Annual Plan File expressively states that "It's not the numbers of people that walk through that will put FAF (Fresh Art Festival) on the map; it's the number of people who purchase." Therefore, in this document, Ms. Workman stresses on the importance of marketing the Festival to people who are both interested in visual arts and have disposable income. Additionally, she wants to make the Festival more "buyer friendly" by "selecting a small percentage of artists who have quality crafts and art under \$100" to sell to the Festival goers.

To conclude, the Festival's two goals are 1) boosting the cultural economy, and 2) bringing together high quality artists nationwide and appreciative and acquisitive buyers. Although the possibility of the collaborative planning between the Festival and Louisiana ArtWorks was mentioned in one of the objectives, Ms. Workman told me that it wouldn't be discussed until the Louisianan ArtWorks is open and fully operational in one or two years.

The goals/objectives are extremely crucial for any festival and event because they justify their existence. Therefore, in Chapter 5, I will try to analyze if the Festival has already achieved its goals and objectives, and if not, what can be done to better achieve these goals and objectives.

## **Strategies**

In the "2005 Fresh Art Annual Plan" (See Appendix 3.1), a number of strategies for the Festival were mentioned, which can be grouped into the following 6 areas:

1. Call to Artist: "Continue to implement Call to Artist process nationally and increase the database of potential artists."
2. "Sustain publicity efforts." This strategy emphasizes publicity and marketing efforts through the Arts Council's website, [www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org), and [neworleansonline.com](http://neworleansonline.com), calendar listings, press releases. Meanwhile, it also stresses continuing the partnerships with publishing companies for the production of the Festival Program and so on.

3. "Assess and modify best practices for operation and execution of festival." This strategy emphasizes increasing effectiveness of the Festival Committee, securing Festival judges and jurors, continuing to refine logistical plans to maximize the available space, and conducting post-festival evaluation. Also, it stresses researching and learning from leading festivals nationwide, and continuing memberships in the National Association of Independent Artists (NAIA) and the International Festival and Event Association (IFEA).
4. "Work with Development Department to grow revenue according to overall budget goals."
5. "Modify procedures to increase and better utilize volunteer support."
6. "Explore collaborative planning with Louisiana ArtWorks in order to advance goals of the Fresh Art Festival."

Another document from Ms. Workman's 2004 Annual Plan File specified the collaboration between the Festival and the Louisiana ArtWorks. In this document, Ms. Workman was planning to use some of the space (such as bathrooms, foyer area, and so on) of Louisiana ArtWorks during the Festival. In addition, she was planning to incorporate the Festival sponsors into some category of membership in Louisiana ArtWorks. Again, the relationship between the Festival and Louisiana ArtWorks is shown in both documents. The collaboration efforts are not only considered in space, but also in membership and programming.

## **Administration**

Currently, the Coordinator of the Fresh Art Festival Department, Ms. Workman, is employed part-time by the Arts Council to handle every detail of the Festival. Miss Ballier, who works primarily in the Accounting Department, is assigned to help Ms. Workman with sending out approximately 3,500 applications to artists, soliciting local restaurants<sup>2</sup> for the Collectors' Party, getting permits from the Government for the Festival and other needs. As a Festival intern, I am helping the Festival with filing applications and other needs as well.

A November 1, 2004 document, "Preliminary Report on My Responsibilities for the FAF", specified Ms. Workman's responsibilities as a coordinator for the Festival. In this document, Ms. Workman stated her general administration responsibilities prior to the Festival, such as staying within the budget, forming a "working" committee. Also, she reported the improvement in the Demonstration Area and Children's Area, as well as the creation of the Young Collectors' Tent. Furthermore, she mentioned her publicity and other responsibilities for the 2005 Festival, such as printing Festival programs, being interviewed by TV/radio programs, adding a Standards Committee for on-site review and adding a second judge, etc. Finally, mailing out an evaluation form to all the participating artists was also her responsibility.

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<sup>2</sup>. According to Miss Ballier, March and April were the time for her to solicit local restaurants for the Preview Party. But this year, the Chairwoman of the Fresh Art Festival suggested bringing a caterer for the Party. Therefore, she didn't have to do any solicitation this year.

Although Ms. Workman is the primary person at the Arts Council who handles the Festival, the Development Department and Marketing Development are also involved. Also, the potential collaboration between the Festival and Louisiana ArtWorks will be increasing in the future<sup>3</sup>.

## **The Relationship between the Festival and Other Departments**

As mentioned above, the Department of the Fresh Art Festival receives help from other departments of the Arts Council. Currently, the Departments involved the most are the Development Department and the Marketing Department.

The Development Department is responsible for looking for sponsorships for the Festival. Generally, the revenues for the Festival come from two resources: the sponsorships and the Festival income. In the 2005 projected budget, the sponsor dollars account for 72% of the revenues while the Festival dollars only account for 28% (see the Budget section). The sponsorships for the Festival can be divided into the following categories: Medici donors, Collectors' Party ticket sales, on-site and event sponsors and in-kind sponsors (see Funding & Sponsorship). Every year, in order to get the sponsorships, the Development Department has to send out letters to prospective corporate, foundation, and individual sponsors. Generally, the process begins in April or May (approximately 6 months prior to the Festival).

The Marketing Department is responsible for marketing the Festival. However, since the Arts Council contracts Logan Marketing and Communications Company to do the publicity and marketing for it; the Marketing Department only coordinates the marketing issues between the Festival and Logan. The Festival Coordinator, Ms. Workman, has to prepare all the relevant information regarding the Festival, and then give it to the Marketing Department. Then, the Marketing Department Director, Mr. Hutcheson, sends the information to Logan and discusses related publicity and marketing issues with them.

## **Fresh Art Festival**

### **Artist Application Process & Eligibility**

Fresh Art Festival is a juried fine art and contemporary craft festival; therefore, the juried process for the artists is extremely important for the Festival. The jury process is written clearly in the Festival's applications (See Appendix 3.21, 3.22, 3.23, 3.24, 3.25, and 3.26).

The application process hasn't changed much since the first year of the Festival in 2000. Currently, each applicant is required to complete and sign an application and release form, submit

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<sup>3</sup> While doing the internship in the Arts Council, I was told by some employees that they were hoping the Building (Louisiana ArtWorks) would be opened this year.



four 2" x 2" standard 35mm slides, send a \$25 check payable to the Arts Council for non-refundable jury fee and a self-addressed business size envelope (The Fresh Art Festival Application 2005). This year, 5,300 applications (approximately 5,200 copies in 2004 and 5,000 in 2003) were sent out to the artists nationwide at the end of February. The deadline for this year's application is May 31 (The Fresh Art Festival Application 2005).

These artists' names came out from the Arts Council's artist database, which has been collecting artist information for years. While I was doing my internship at the Arts Council, Ms. Workman found some artists' names in the magazine *Gallery*, and asked me to send out the applications to these artists because they were not in the Arts Council's database. Later, these artists' names were put on the Arts Council's database by Miss Ballier. That's one of the ways they build up the database. In Chapter 5, I will talk about how important the Arts Council's database is for the Festival and its success.

There are certain media that are accepted in the Festival, including ceramics, drawing, fiber, glass, jewelry, leather, metalwork, mixed media, painting, photography, printmaking, sculpture and woodwork. During the Festival, artists are required to show only their own work made by their own hands. Also, the exhibited work for sale cannot be more than 5 years. Meanwhile, no commercial agents, dealers or manufacturers are allowed to enter. Kits, tumbled stones, embellished objects, manufactured objects, imported objects, and mass-produced goods are unacceptable for sale as well (The Fresh Art Festival Application 2005). All of these requirements are to make sure that the artwork exhibited in the Festival is "fresh" and made by the artist himself/herself. Finally, accepted artists should be present to exhibit their work for both days of the Festival and at the Collectors' Party the night before the Festival (The Fresh Art Festival Application 2005).

In 2001, 125 applicants applied to attend the Festival, of whom 67 applicants were accepted. The competition rate was 1.9 to be accepted: one applicant was accepted out of two (Lawler 2002, p. 258). In 2004, 340 artists applied for the Festival, only 85 were accepted. The competition rate was 4: only one artist was accepted out of 4 (Lawler 2004, p.259). During the past 4 years, the Festival grew rapidly in terms of the applications: from 125 to 340. But in order to maintain the quality of the Festival, the number of the accepted artists didn't grow accordingly: only increasing from 67 to 85. This year, there will be only 80 juried artists.

### **Jurying and Judging Process**

In order to maintain the quality of the Festival, a panel of jurors is chosen each year to make the selection of artists who will participate in the Festival. This year, there will be 5 jurors. An invitation to exhibit and sell is based upon quality and originality (Logan, Inc. 2003).

The jury consists of a panel of five professional artists, collectors, and community members. The majority of the panel rotates on a yearly basis to ensure objectivity (The Fresh Art Festival

Application 2005). Each year, Ms. Workman has to search for the prospective jurors and judges, submit the list to the President of the Arts Council, Ms. Shirley Trusty Corey, to make some suggestions. This is how the jurors and judge(s) are selected, where jurors are responsible for jurying artists in the show and the judge(s) are in charge of choosing Best of Show and Awards of Excellence. In the past years, there were a couple of jurors and one judge with different people serving as the jurors and judge. This year, the Arts Council has decided to bring one of the jury members to be one of the two judges to foster a better judgment on the artist awards.

The jury date is always in June. Four slides are required for jurying: three of them show their current work and one shows the booth they plan to display in the Festival. The booth slides will be used to determine scale of work, balance and overall presentation. On the application, each applicant is required to write a three-sentence description of his/her work to be read to the jury (anything longer than three sentences will not be read) on the jury date. During the jurying process, all slides are viewed anonymously, and no other information except for the slide description is considered. Each set of four slides submitted by an artist is viewed as a group and each group is viewed by category in the order received by the Arts Council (The Fresh Art Festival Application 2005).

Scoring is based on quality and creative original artwork executed with superior craftsmanship or technique. During the jurying process, jurors are instructed to score independently and they do not discuss their scores with other jurors. Prior to scoring each category, jurors review all of the slides within the category. During this time a member of the jury who is an expert or professional in the related field may be asked questions about certain techniques or problems related to the particular category by the rest of the jury. Next they begin the scoring process by giving 1-7 to each artist by each juror before a totaled cumulative score from each of them is obtained. At last, the highest cumulative scores are awarded spaces in the Festival. There are no quotas for categories unless an exceedingly high number of applications in a specific category is received. No consideration is given to artists who have been in previous shows. The Best of Show winner and Award of Excellence winners from the previous year are exempt from the jurying process (The Fresh Art Festival Application 2005). There are no other artists exempt from jurying. This year, the jury date is scheduled on June 16<sup>th</sup> and 80 artists will be selected for this year's Festival. However, in case not all of the selected artists come to the Festival, an alternative list will also be created at that time.

After the artists are selected, the Festival Coordinator sends out the invitations to the selected artists on July 1, inviting them to exhibit their artwork in the Festival. If they decide to join the Festival, they have to send a check with either \$225 (a 10" x 10" space) or \$300 (a 10" x 10" corner space) for the booth fee by August 1.

Since the first year, the Festival has given \$2,500 in cash awards. The awards are \$1,000 for the Best of Show, and \$500 each for the three Awards of Excellence. These artists are chosen by the judge(s), who give each artist a score by looking at individual artist's artwork and the overall

display of his/her booth on Saturday of the Festival. The awards are announced at the Artists' Awards Breakfast, free for every participating artist, on the Festival site on Sunday before the Festival opens to the general public (Logan Marketing and Communications, Inc. 2003).

### **The Responsibilities of the Participating Artists and the Arts Council**

Once the artists decide to attend the Festival, they have some responsibilities to the Festival and the Arts Council. First, they have to submit the booth fee. Secondly, they have to provide their own display booth, sides, and other necessary items. Thirdly, they must be present to exhibit their work for both days of the Festival and at the Collectors' Party the night before (The Fresh Art Festival Application, 2005). In return, the Arts Council provides security around the clock, an Artist Hospitality Tent, discounted parking, an Awards Breakfast, and the cash awards to the chosen artists (The Fresh Art Festival Application 2005). Table 1 contains the important dates for the application.

**Table 3.1: The Artists Application Calendar, 2005**

Source: The Fresh Art Festival Application, 2005

<b>The Important Dates</b>	<b>The Important Events</b>
February 8	Application materials mailed and available on line at <a href="http://www.artscouncilofneworleans.org">www.artscouncilofneworleans.org</a> .
May 31	Postmark deadline for applications
June 16	The jury selects up to 80 artists to exhibit.
July 1	Notification by mail and email.
August 1	Postmark deadline for artists to commit to show, return signed exhibitor contract and remit booth fee.
September 1	Booth fee refund deadline.
October 14, 15, 16	Fresh Art Festival

### **Activities & Events**

The Festival encompasses a ticketed outdoor Collectors' Party as well as a two-day outdoor arts festival that showcases one-of-a-kind works of art by approximately 80 juried artists from all over the country. Beginning in 2000, it has been held every October at the 700 block of St. Joseph Street, between St. Charles Avenue and Corondelet Street, in the historic Warehouse Arts District of New Orleans, next to Louisiana ArtWorks (See Appendix 3.3 for the Site Map; Logan Marketing and Communications, 2003). Marking its 6<sup>th</sup> anniversary, the Festival will take place on October 14 to 16 this year (2005). For the past 5 years, it was a free event for the public, but this year the Festival will charge \$2 dollars for adult admission, except for students. The main purposes of charging admission are: 1) to generate income for the Festival's operation; 2) to raise

the importance of the Festival among the general public due to a popular perception that “a free event is not a great event”; and 3) to estimate the number of the Festival goers more accurately.

### **Collectors’ Party**

Every year, the Preview Party is held the night before the public event. For the past 5 years, it was called Preview Party. Recognizing the importance of the art sales for the Festival, the Arts Council changed its name to Collectors’ Party this year. By using this name, the Arts Council hopes to raise the Party goers’ awareness that it is more than a party; they can actually purchase artwork there. The Collectors’ Party is an opportunity for the party goers to see and purchase artwork before it opens to the public. The major difference between the Collectors’ Party and the following public event is that the Party is considered as a thank-you party as well as a fund-raiser for the Festival.

As a thank-you party, the Festival gives out 2 to 4 free tickets to its various donors and sponsors. As a fundraiser, the Arts Council tries to send out invitations to the prospective party goers and have them purchase tickets to the Party. For the past years, the Party always took place in the same place as the Festival. In order to go to the Party, the Arts Council members had to pay \$25 dollars and non-members \$50. In mid September, approximately 3,500 invitations (See Appendix 3.4) were sent out by Ms. Workman. In 2004, approximately 400 people went to the Party, approximately 100 of whom purchased the tickets.

This year, the Fresh Art Festival Chairwoman has been planning to do the Party indoors and outdoors. The indoor Party is planned to take place in the Louisiana ArtsWorks (if it opens to the public by then), from 6 to 8 p.m., and the outdoor party will take place in the same place as the Festival, from 8 to 10 p.m. For the outdoor Party, the ticket prices will be \$50 for the Arts Council’s members and \$75 for non-members. The price for the indoor Party will be higher. However, even though the function of the Party as a fundraiser is emphasized this year by raising its ticket prices; the goal of raising money might not be achieved due to its expensive cost. In the past years, although all the food and drinks in the Party were sponsored by the local restaurants, the total cost of doing the Party was still approximately \$10,000, including entertainment fee and general expenses (such as electricity and security). This year, the Chairwoman of the Festival Committee suggested having a caterer to handle the food and drinks for the Party; therefore, the estimated cost for the Party will be \$35,000 (\$10,000 for general expense and \$25,000 for the catering). So if the Arts Council cannot sell more tickets this year, the function of the Party as a fundraiser might not be achieved.

### **Two-Day Public Event**

This year, the outdoor public event will take place from 10 am to 5 pm on October 15 and 16. There will be 80 booths for artists to showcase and sell their one-of-a-kind works of art. Also, there will be 1 Main Performing Stage, 3 Artist Demonstration Areas, 6 Children’s Tents, a Young Collectors’ Tent, an Artist Hospitality Tent, a Food Area, two Beverage Booths, an Arts

Council Booth, a Volunteer Tent, and three Information Booths (See Appendix 3.3 for the Site Map). All of these areas, tents and booths provide performances or services for both Festival days. In addition, most of these areas are sponsored by corporations, foundations or governmental agencies (see Funding & Sponsorship).

- Artist Booths: Accepted juried artists will showcase and sell their artwork here. This year, these artists have to pay either \$225 or \$300 for the booth space, but retain all the sales revenues. However, a sales tax will be collected by the State and City at the end of the Festival. Most of the Artist Booths are sponsored by Booth Angels (see Funding & Sponsorship). In 2004, 87 artists participated in the Festival.
- The Performing Stage: Music or dance performing groups are invited and paid by the Arts Council to do the performance. This stage is sponsored by a Performing Stage Sponsor. In 2004, 4 performances were scheduled for each of the Festival days.
- Artist Demonstration Areas: Local artists or arts organizations are invited and paid to do demonstrations. These areas are sponsored by the Artists Demonstration Sponsors. In 2004, 3 arts organizations performed demonstrations in 3 Demonstration Areas for both Festival days.
- Children's Tents: Local artists or arts organizations are invited to do activities for children. These areas are sponsored by the Children's Tent Sponsors. In 2004, 6 arts organizations provided hands-on activities for children on each of the Festival days.
- Young Collectors' Tent: Started in 2004, Young Collectors' Tent is designed to display artists' artwork costing less than \$50 for young collectors to purchase within their budget. The artists are not required to participate in this program, but if they intend to join it, the Young Collectors' Tent is a place for them to showcase their less-than-\$50 work. The Tent, however, is only a place to display artists' work. Young collectors don't buy the artwork from the Tent; instead, they get the name and booth number of their interested artist(s), and buy the artwork from the individual artist(s) directly. This way, it makes sure that the young collectors have an opportunity to interact with and pay the artist directly (see Form 3.1). This tent is also sponsored.
- Artist Hospitality Tent: A place that provides artists snacks, water, soft drinks, ice and so on. In addition, volunteers are placed here and sent to booth sit artists' tents based on their request. Again, this tent is sponsored as well.
- Food Area: An area where Festival goers can purchase food. The food vendors have to pay \$500 for their space. But they retain all of the proceeds from the sales, except for a sales tax to the State and City. In 2004, only 3 food vendors were permitted to sell food in the Festival to ensure they would have adequate sales. This year, 4 food vendors will be granted (See Form 3.2 for Vendor Information Sheet).
- Beverage Booths: The only places that Festival goers can purchase soft drinks and beer inside the Festival area. The Arts Council is the only beverage seller in the Festival, and all the revenues from the beverage sales go directly to the revenue of the Festival.
- Arts Council Area: A place where Festival goers can get information about the Arts Council and the Festival. Usually, the Arts Council staff members are placed here.

- Volunteer Tent: Where volunteers check in and get their job information. This spot is also sponsored.
- Info Booths: Located at each of the three entrances, the Info Booths provide programs and information about the Festival, and try to count how many people attend the Festival.

Starting in 2002, in order to encourage sales during the Festival, the Arts Council offers a special purchase program, know as Medici Dollars. Used as real money, the Medici Dollars are the tickets pre-sold to Medici Patrons who use the money at the Festival to purchase art. At the end of the Festival, the Medici Dollars are redeemed by the artists from the Arts Council (The Fresh Art Festival Application 2004 & 2005).

### **Volunteer Recruiting & Management**

Recruiting and managing volunteers is a big task for the Festival. For this three-day event, approximately 150 volunteers are needed. Usually, the process starts with Ms. Workman mailing letters soliciting members of the Arts Council. Recruiting volunteers usually starts in mid-September by sending a solicitation letter and form (see Form 3.3) to the members of the Arts Council, all past Festival volunteers and any new names in the Arts Council's database. After the volunteer forms are returned, Ms. Workman and Miss Ballier have to assign these volunteers in their requested area and time, send out up-dated confirmations, and call them to remind their commitment a couple of days before the Festival.

During the Festival, volunteers have to check in, get their job description (See Appendix 3.5) and T-shirt in the Volunteer Tent. At this moment, Miss Ballier has to make sure who really shows up for the following years' reference. Generally, the volunteers are needed for the Collectors' Party on Friday as well as for the public outdoor event on Saturday and Sunday in the Information Booths, Volunteer Booth, Beverage Booths, Artist Hospitality Tent, Children's Area, Young Collectors' Tent, and so on.

Generally, during the whole recruiting process, Ms. Workman and Miss Ballier have to oversee the placing of volunteers, mailing information to the volunteers as needed, among others. When the Festival is over, Ms. Workman has to sign thank-you letters to those who actually show up to help in the Festival.

### **On-Site Management**

For every festival, one of the major tasks is to make sure that everything runs well during the festival. Therefore, on-site management is extremely important in this sense. Usually, the Festival coordinator oversees everything that happens in the Festival with the help of job-specific volunteers. Generally, on-site management is composed of two parts: time management and site management.



For time management, making sure that everything runs on schedule is crucial. A document on "Schedule Overview" details what needs to be done during the Festival days (The Arts Council 2004).

Although the Fresh Art Festival doesn't start until Friday night at 6 p.m., the preparation for the Festival starts at 6:30 a.m. on Friday, when the security begins. From 6:30 a.m. to 6:30 p.m., a lot of set up has to be done, such as the drink trucks, food booths, tents, an ATM machine, port-o-lets, a dumpster, trash cans, electricity, other rentals and so forth. In the afternoon, signs and banners begin to go up, too. Staff and volunteers arrive in the evening before the Collectors' Party and help relocate tables and chairs and clean up the Site after the Party is over.

On Saturday, before the Festival opens to the public, a lot of preparation has to be done as well, such as pulling barricades to the side, opening drink trucks, setting up the Volunteer Tent, and so on. Meanwhile, staff and volunteers should arrive at the designated positions, too. On Sunday, similar but earlier preparation happens again due to the Artist Awards Breakfast before the Festival. From 5 p.m. to 9 p.m. on Sunday, all the rentals, and Festival items have to be dismantled. Also, general clean-up of the Site has to be done at this time.

Site management is another big task during the Festival. The Arts Council staff members are usually assigned in the important locations, trying to keep everything under control. The three entrances (St. Charles Entrance, Carondelet Entrance, and Park One Entrance; See Appendix 3.3 for the Site Map) are considered as important locations. In addition, the Volunteer Tent is also an important area due to the fact that the Festival is generally run by using over 100 volunteers. Making sure that volunteers actually show up and do their job is extremely important to the Festival. Therefore, the Arts Council staff are usually assigned here and oversee volunteer-related issues. Lastly, staff is assigned to go to the Beverage Booths to count and collect the money from the beverage sales to make sure the money doesn't go to any private pocket.

Parking is also an important element for on-site management. For the past three years, Ms. Workman successfully solicited an in-kind gift from one of the nearby parking lots. This free parking service somehow solves the potential traffic problem due to the large number of the Festival goers, approximately 10,000 every year. For the security issues, the policemen are around for the whole Festival and firemen are present from 10 a.m. to 5 p.m. on each of the Festival days. .

### **Monthly Planning Process**

Although the Festival takes place in October, the organizing and planning of the Festival takes almost a whole year. Every year in January, Ms. Workman starts to do the preparation. In January and February, the applications have to be edited, approved, printed and mailed to the artists. Approximately 5,000 invitations are sent to the artists. Also, the budget has to be reviewed and finalized with the Director of the Development Department, Ms. Denny, and

submitted to the President/CEO around this time. Moreover, the Chair for the Collectors' Party has to be selected. The marketing plan has to begin in February as well (F.A.F. Monthly Timelines, 2005).

In March, 5 jury members have to be selected and secured to review applicants' slides. In addition, Ms. Workman and her assistant, Miss Ballier, used to send out hundreds of soliciting letters to local restaurants, asking them to donate food and beverages in the Preview Party. This year, since the Chairwoman of the Fresh Art Festival Committee suggested having a caterer handle the food at the Party, soliciting restaurants didn't have to be done in March. In 2004, about 20 restaurants provided food and beverages to the Preview Party (F.A.F. Monthly Timelines, 2005).

In April, the three main tasks are soliciting activities for the Children's Areas, mailing letters to prospective Committee members, and targeting Medici Sponsors for mailing. In this month, Ms. Workman starts sending out letters to local arts organizations to see if they can provide children's activities in the Children's Area during the Festival. Also, the meeting with the Chair of the Festival's Committee is held to discuss the potential committee members for the Collectors' Party. Afterwards, letters to the prospective Committee members are sent out. Another big task in April is to target prospective Medici Sponsors for the Festival, which is mostly handled by the Director of the Development Department, Ms. Denny. Usually, she combines a list of the prospective Medicis from the Arts Council's database, and then sends soliciting letters to them for donations (F.A.F. Monthly Timelines, 2005).

The last day of May is the deadline for the artist application; therefore, most applications will arrive in this month. Thus, filing and keeping these applications organized is the major task throughout the month (F.A.F. Monthly Timelines, 2005).

In June, the major tasks are the jury process, site plan verification, and Booth Angels Solicitation. Since the beginning of the Festival, the jurying process has always taken place in June. Every year, the jury members come to the office of the Arts Council and spend a day jurying all the received applicants. This year, the jury date is scheduled on the 16<sup>th</sup> of June, and the Arts Council is expected to receive 300 applications. In this month, the site plan of the Festival has to be verified as well. Another task in this month is to target Booth Angels for the Artists Booths (see Funding & Sponsorship). Again, soliciting Booth Angels falls in Development Department's jurisdiction (F.A.F. Monthly Timelines, 2005).

In July, two main jobs have to be done: one is notifying the artists whether or not they have been accepted to the Festival, and the other is getting permits for the Festival. On July 1, Ms. Workman starts mailing out the acceptance letters to the accepted artists and returning slides to those who are not. Also, getting the permits from the City and State governments to hold this outdoor event is undertaken in this month. For the Festival, at least 5 permits (See Appendix 3.6 for the Liquor License from the city) have to be obtained, such as the permit for using the public



space, the permit for selling beer and food, and the permit for having firemen and policemen to safeguard the Festival.

A number of jobs have to be taken care of in August as well. First, August 1 is the last day for accepted artists to submit the booth fee. After this, Ms. Workman would find out how many accepted artists decide not to come to the Festival, and would go to the alternative list to bring other artists in. After finalizing those artists who decide to come to the Festival, Ms. Workman starts assigning spaces for the artists, food vendors, and arts organizations in the Children's Area, among others. In this month, the design of the invitations to the Collectors' Party has to be finalized. Also, the targeted mailing list for the invitations has to be reviewed as well. Approximately 3,500 invitations are sent out annually.

September is close to the Festival; therefore, the main task of this month is to confirm everything with everybody throughout the month. In addition, the artist packets have to be sent out in early September. These packets have all the information that participating artists have to know. Also, the invitations to the Collectors' Party (See Appendix 3.4) have to be sent out. At the end of this month, approximately 7,000 Festival postcards (See Appendix 3.7) also have to be sent out to the targeted audience from the Arts Council's database. The Festival postcard contains general information on the Festival and is designed to remind prospective Festival goers that the Festival is taking place in October. In order to make the Festival's Monthly Plan more clear, I modified Ms. Workman's "F.A.F. Monthly Timelines" and put it in Table 3.2; the original document can be seen in Appendix 3.8.

**Table 3.2: The Monthly Plan for the Fresh Art Festival**

Source: F. A. F. Monthly Timelines, The Arts Council of New Orleans, 2005

(Revised by Jiang Meng Fang)

Month	Things To Do
January	<ul style="list-style-type: none"> <li><input type="checkbox"/> Applications are edited, approved and sent to printer by the 31<sup>st</sup>.</li> <li><input type="checkbox"/> Begin workable draft for the Festival's Budget; meet with the Director of Development Department, Ms. Denny, to review.</li> <li><input type="checkbox"/> Designate Collectors' Party Chair; begin selecting Committee Chairs; review Committee Members.</li> </ul>
March	<ul style="list-style-type: none"> <li><input type="checkbox"/> Solicit restaurants and vendors for the Collectors' Party *.</li> <li><input type="checkbox"/> Select 5 jury members to review applicants' slides.</li> </ul>
April	<ul style="list-style-type: none"> <li><input type="checkbox"/> Solicit activities for children's areas.</li> <li><input type="checkbox"/> Mail letters to prospective Committee members by mid-April.</li> <li><input type="checkbox"/> Target Medici Patrons for mailing (The Development Department's Jurisdiction). Discuss more productive ways to implement Medici program</li> </ul>

	with Ms. Denny; solicitation letter to be mailed at her discretion.
<b>May</b>	<input type="checkbox"/> Most applications will arrive; keep slides, applications and checks organized. <input type="checkbox"/> Mail Jury information to Jury Members on May 16 <sup>th</sup> .
<b>June</b>	<input type="checkbox"/> Jury selects artists. <input type="checkbox"/> Verify site plan. <input type="checkbox"/> Target Booth Angels with solicitation (The Development Department's jurisdiction).
<b>July</b>	<input type="checkbox"/> July 1 <sup>st</sup> : Mail letters to accepted artists; return slides to those who are not accepted. <input type="checkbox"/> Begin "City Ordinance" drill and the 5 pursuit-of-permit activities.
<b>August</b>	<input type="checkbox"/> August 1 <sup>st</sup> : Deadline for artists to submit booth fee. <input type="checkbox"/> Finalize the design of the invitation to the Collectors' Party and review its targeted mailing list (5,000). <input type="checkbox"/> Assign artist spaces, activities, vendors, etc., by August 26 <sup>th</sup> .
<b>September</b>	<input type="checkbox"/> On September 7 <sup>th</sup> , mail artist packets. <input type="checkbox"/> Confirm everything with everybody throughout the month. <input type="checkbox"/> On September 14 <sup>th</sup> , mail invitations. <input type="checkbox"/> On September 28 <sup>th</sup> , mail postcards.

\* This didn't have to be done this year.

## Funding & Sponsorship

Funding and sponsorship are major components when organizing the Festival. Since its outset in 2000, the cost of the Festival has been approximately \$65,000. Given such a big expense, the Festival cannot be carried out without funding and sponsorship, which has been handled by the Arts Council's Development Department. Usually, the funding and sponsorships come from the following five main resources: Medici dollars, the Collectors' Party ticket sales, event sponsors, on-site sponsors, and in-kind sponsors.

## **Medici Dollars**

Medici program is a way that donors contribute money to the Arts Council and in return for benefits from the Arts Council. There are two levels of Medici Dollars: \$500 and \$1,000. By donating money to the Arts Council, the sponsors obtain \$250 and \$500, respectively, in Medici dollars in return for art purchase in the Festival. Also, the Medici sponsors will get 2 and 4 free tickets, respectively, to the Collectors' Party. In addition, their name will be shown in the invitation to the Collectors' Party as well as the Festival's Program. In 2004, there were about 20 Medici sponsors. In 2005, the projected revenue from Medici dollars is \$15,000.

## **Collectors' Party Ticket Sales**

The Collectors' Party, called Preview Party in the past years, is a preview of the Festival for the party goers to have a first glance at the Festival and purchase art. Food, drinks and performances are provided at the Party. This year, an outdoor and an indoor party have been planned (see the Collectors' Party in the Activities & Event Section).

Generally, the Party is viewed as a fundraiser for the Festival through the ticket sales. However, because the Party is also regarded as a thank-you party, as well as its high cost, makes the function of the Party as a fundraiser hard to be fulfilled. In 2004, in order to attend the Party, Arts Council members had to pay \$25 and non-members had to pay \$50. However, a number of free tickets were given to the Festival sponsors. Therefore, of the 400 tickets collected at the Party, approximately 100 tickets were paid, and \$5,000 dollars were raised. Since \$10,000 was spent for general expense, the balance from the Party was negative. This year, although the tickets prices have been increased (\$50 for Arts Council members and \$75 for non-members for the outdoor party and even higher for the indoor party), the cost of preparing the Party has also increased (approximately \$35,000 due to the estimated \$25,000 additional fee for the caterer). Therefore, if the Arts Council cannot sell more tickets to the targeted Party goers, the Party as a fundraiser might not fulfill its function.

## **Event Sponsors & On-Site Sponsors**

Generally, two similar categories of Festival sponsors can be distinguished: event sponsors and on-site sponsors. Both of them give a certain amount of money for the Festival while receiving a number of benefits from the Arts Council in return. However, event sponsors contribute their dollars to events while on-site invest theirs in the Festival areas.

During the Festival, a number of events take place, such as the Collectors' Party (Friday night), Artists Awards Breakfast where monetary prizes are given (Sunday morning). All of these events incur cost; therefore, getting sponsorships to cover the cost is extremely important for the Festival. Usually, the cost of the Collectors' Party (estimated \$30,000 for this year) is more than that of the Artists Awards Breakfast and Prize (total estimated \$5,000 this year); therefore, the

Director of the Development Department will ask a larger amount of sponsorship for the Party. Accordingly, the Collectors' Party sponsor will get more benefits from the Arts Council in return.

In addition to the events, the Festival is composed of a number of different areas, such as the Artists Area and Booths, Entertainment Stage, Children's Area, Artists Demonstration Area, Young Collectors' Tent, Artists Hospitality Tent, Volunteer's Tent, among others. For all these areas, different amounts of sponsorship are determined by their cost and popularity. The Entertainment Stage incurs a lot of cost, and it is a popular area; therefore, the Development Department asks for more amounts of sponsorship (\$7,500 for this year). The Children's Area doesn't really cost much, but it is another popular area in the Festival, so the same amount of money (\$7,500) is asked for this year. Some other areas, such as the Volunteer Tent, Artist Hospitality Tent and Young Collectors' Tent, are smaller and don't really get big crowds; therefore, a smaller amount of sponsorship (usually ranges from \$2,000 to \$3,000) is asked for these areas. Of all these sponsored areas, Artists Tents are an important area. Every year, there are approximately 80 Artists Tents, most of which are sponsored by "Booth Angels" for \$250 each. Due to a great number of these tents, the total sponsorship from "Booth Angels" is quite substantial (estimated 12,000 for this year).

Different levels of sponsorship receive different benefits from the Arts Council. Usually, they are the postings of the sponsors' name, Collectors' Party tickets, and Festival VIP passes and admissions, among others (See Appendix 3.9 & 3.10 for different benefits). Name postings are shown on-site and off-site. On-site posting shows sponsors' names on towers/signs/banners that are set up on the site throughout the Festival. Therefore, the bigger or more popular the area is, the more money the sponsor is willing to pay. Off-site posting is done in a number of different ways, such as advertising, official Festival Program, Festival posters, as well as Arts Council's Newsletters and Website, among others. Each year, the Arts Council does advertising for the Festival, and the sponsors' names are shown in all of the advertisements. Also, the sponsors' names are shown in the Festival Program (See Appendix 3.11 & 3.12), which is issued 10,000 copies and distributed to the Festival goers at the Festival. In addition, 350 Festival Posters are distributed in key retail locations in the CBD, French Quarter, Warehouse Arts District, Uptown, Metairie, Lakeview, West Bank and Covington prior to the Festival. The Arts Council's Newsletter and Website are another way to show the sponsors' names. 5,000 copies of the Newsletter are issued and mailed out quarterly. The advertising and publications are distributed in a large quantity; therefore, the exposure of the sponsors' names is quite substantial. This year, the projected revenue from these two sponsorship categories is \$82,000, accounting for 58% of the total projected Festival revenue (\$140,800).

### **In-Kind Sponsors**

In-kind sponsors are those who don't contribute money to the Festival, but donate their products or places instead. Therefore, the value of their products or places is considered as their contribution. In return, their names are shown in the Festival's publications, such as the Festival Program and others. These sponsors include parking companies, a beer company, and soft drink

companies, among others. In fact, most of these in-kind companies don't provide all the products needed to the Festival; they prefer to donate some and sell some to the Festival. This way, both of the sponsors and the Arts Council win; the sponsors make sales and the Arts Council pays less.

In sum, funding and sponsorship are major components for the Festival, and its importance can be seen more clearly in the following section: Budget. After all, without budget, no festivals can exist.

## Budget

Every year, there is a projected budget and a real budget for the Festival. The projected budget is estimated from the previous real budget. One of the Festival Coordinator's responsibilities is stay in the budget. In 2004, the projected revenue budget was \$128,000, and the actual revenue budget was \$106,250. The projected expense budget was \$80,525, and the actual expense budget was \$65,165.63. The actual excess of revenue over expenditure was \$41,084.37, all of which went to support the Arts Council and its other programs. Table 3.3 is revised from the actual Festival revenues and expenses in 2004.

**Table 3.3: The Actual Revenues and Expenses for the Festival in 2004**

Source: The Arts Council of New Orleans (Revised by Jiang Meng Fang)

(See Appendix 3.13 for the Original Budget)

Revenues			Expenses		
Revenues from Fundraising	Individual Contributions	350.00	Expenses for Fundraising and Festival	Professional Fees & Services	10,520.00
	Corporate Contributions	40,000.00		Printing & Duplicating	13,924.38
	Foundation Grants	5000.00		Postage & Mailing	2,901.97
	Medici Dollars	14,000.00		Artists Fees & Services	13,234.00
	Booth Angels	13,000.00		Advertising	348.00
	Preview Party Ticket Sales	3,320		Food & Beverages	122.09
<b>Subtotal</b>		<b><u>75,670.00</u></b>		Festival Insurance	1,000.00
Revenues from the Festival	Booth Fees	23,300.00		Equipment Rental & Maintenance	15,335.97
	Other Revenues	7,280.00		Misc. Fees	7,779.22
<b>Subtotal</b>		<b><u>30,580.00</u></b>			
<b>Total</b>		<b><u>106,250.00</u></b>			<b><u>65165.63</u></b>

From Table 3.3, we know that the revenue from the fundraising was \$75,670, which comprised 71.22% of the total revenue for the Festival. The revenue directly from the Festival, such as booth fees, vendors' fees, and application fees, was \$30,580, which only accounted for 28.78% of the total revenue. The Festival depended heavily on the fundraising for its operation.

For the expenses, the most expensive categories were Professional Fees & Services (\$10,520, 16.14% of the total expense), Printing & Duplicating (\$13,924.38, 21.37% of the total), Artists Fees & Services (\$13,234, 20.31% of the total), and Equipment Rental & Maintenance (\$15,335.97, 23.53% of the total). All of these expenses accounted for 81.35% of the total 2004 Festival expenses. The advertising expense was only \$348.00, which only comprised 0.53% of the total 2004 budget. In the following Publicity & Marketing section and the chapter of Recommendations to the Festival (5), I will discuss how the small advertising expense was possibly related to the limitation of the Festival's growth.

This year, the projected revenue budget is \$140,800.00, and the projected expense is \$102,025.00. The projected excess of revenues over expenses is \$38,775. Compared to the past years, there will be a new revenue and a new expense. The new revenue comes from the admission fees: \$2.00 per person. The new expense, \$20,000, goes to the caterer's fee for the Collectors' Party. Table 3.4 is revised from the original budget.

**Table 3.4: The Projected Budget for the Festival in 2005**

Source: The Arts Council of New Orleans (Revised by Jiang Meng Fang)

(See Appendix 3.14 for the Original Budget)

Revenues			Expenses		
Revenues from Fundraising	Medici Dollars	15,000.00	Expenses for Fundraising	Medici Dollars	7,500.00
	Collectors' Party Ticket Sales	5,000.00		Gifts to Sponsors	1,600.00
	Sponsors ("Event" Sponsors & On-Site Sponsors)	82,000.00		Signs for Sponsors	9,000.00
				Collectors' Party (Music)	2,000.00
				Collectors' Party (Caterer)	20,000.00
<b>Subtotal</b>		<b>102,000.00</b>	<b>Subtotal</b>		<b>40,100.00</b>
Revenues from the Festival	Application Fees	5,000.00	Expenses for the Festival	Printing & Mailing	11,800.00
	Booth Fees	19,000.00		Judge and Jury Fees	3,500.00
	Vendors' Fees	1,800.00		Design Fee (Invitation, Poster, etc.)	1,500.00

	Admission	10,000.00		T-Shirts	1,500.00
	The Sales of Beer & Coke	3,000.00		Advertising	1,500.00
				Artists Performance Fee	7,500.00
				Artists Prize Money	3,000.00
				Rentals (Barricades, Port-O-Lets, etc.)	11,125.00
				Security & Fireman	5,800.00
				Electrical	4,000.00
				Misc. Items	10,700.00
<b>Subtotal</b>		<b>38,800.00</b>	<b>Subtotal</b>		<b>61,925.00</b>
<b>Total</b>		<b>140,800.00</b>	<b>Total</b>		<b>102,025.00</b>

Based on the original budget, I regrouped the projected revenues and expenses into two categories, respectively. The revenues come from the following categories: the revenues from fundraising and revenues from the festival. Accordingly, the expenses are divided into two categories: the expenses for fundraising and the expenses for the Festival. However, the regrouping in expense is only estimated due to some expenses are hard to attribute to the individual category. For example, the printing and mailing fees for the application belong to the Festival expense while those for the Collectors' Party invitations and Medici Sponsors' solicitation go to the Festival expense. But by doing the overall classification, we know that the estimated revenue from fundraising accounts for 72.44% of the total revenue while the Festival income only comprises of 27.56%. Compared to the 2004 actual revenue from fundraising (71.22%) and from the Festival (28.78%), this year's projected budget doesn't make a big difference.

According to this table, expenses for fundraising account for 39.30% of the total expenses while the expenses for the Festival comprise of 60.70%. Of all the fundraising expenses, 49.88% goes to the caterer fee of the Collectors' Party. If the Festival doesn't bring a caterer for the Collectors' Party, the \$20,000 fee will be saved, and the fundraising expenses will be reduced from \$40,100 (39.30% of the total expenses) to \$20,100 (24.50% of the total expenses). This means if the Arts Council doesn't try to bring more ticket buyers to the Collectors' Party to cover its expensive cost, the goal of doing the Party as a fundraiser will be hard to achieve.

Based on this projected budget, the advertising fee will be raised to \$1,500 from \$348.00 in 2004. Although it is 4.3 times more than last year, the advertising expense is still relatively small; it only accounts for 1.47% of the total expenses. If we look at the way the advertising is handled for the Festival, the increased outlay in advertising doesn't necessarily mean an/ increase in advertising exposure (see the following Publicity & Marketing).



## Publicity & Marketing

The Arts Council contracts Logan Marketing and Communications Company (Logan) to do publicity and marketing for the whole organization. As part of the Arts Council, most of the Festival's publicity and marketing is also done by Logan. Usually, the Festival Coordinator, Ms. Workman, prepares and gives all the related materials to the Marketing Department. Then, the Director of the Marketing Department gives these materials and discusses publicity possibilities with Logan. Afterwards, Logan tries to find free news announcements or coverage on newspapers or magazines to release the news.

According to Logan's *Arts Council of New Orleans: Fresh Art Festival Public Relations Value Report* (2004), out of the 12 publicity opportunities, ten were (calendar) listings/happenings, one was a column, and one was an article coverage. Most of them came from local publications, such as *The Times-Picayune* (local newspaper), *Lagniappe* (insert magazine in Sunday's *The Times-Picayune*), *Gambit Weekly* (local weekly newspaper), and *CityBusiness* (local newspaper) (see Table 5 & Appendix 3.15 for the original data). For all the listings/happenings (See Appendix 3.16 for one of the listings), the information covered was when and where information of the Festival. The size of exposure was mostly 1"×1" or 2"×1", and the exposure time was from October 4<sup>th</sup> to October 17<sup>th</sup> of 2004. The media value<sup>4</sup> of these listings/happenings ranged from \$67.31 to \$523.53, and the total value was \$2,163.36. The column was featured in *The Times-Picayune* (October 7) while the article was in *Lagniappe* (October 15) (See Appendix 3.17). In these two news articles, more activities information was mentioned, especially the children's activities and performance schedule. The media value of the column was estimated to be \$634.89 and the value of the article was \$9929.45. In sum, the total media value for all the listings/happenings and column/article coverage for the Festival was \$12,727.70.

Even though the Arts Council contracted Logan to do the publicity for the Festival, what Logan did was find the "free" spaces in newspapers or magazines to release the basic information about the Festival. The volume, content and density of the listings/happenings or coverage were relatively low, and the media value of the "advertisement" was only \$12,727.70. If readers didn't pay attention, the chance of missing these listings/happenings or coverage was quite large.

**Table 5: Fresh Art Festival PR Value Report (2004)**

Source: *Fresh Art Festival Public Relations Value Report* (2004)

(See Appendix 3.15 for the Original Data)

Media	Date	Type	Measurements	Media Value (\$)	PR Value (\$)
CityBusiness	10/4	Calendar Listing	2 in. x 1 in.	523.53	785.30

<sup>4</sup> Logan distinguished media value from public relations (PR) value in their report. Although Logan or the Arts Council didn't spend money on these listings/happenings or column/article coverage, media value is considered as advertisement value in this report.



<b>CityBusiness</b>	10/11	Calendar Listing	2 in. x 1 in.	523.53	785.30
<b>The Times-Picayune (Thursday)</b>	10/7	Uptown Picayune-Stacy Day's Column	1 col. x 5.5 in.	634.89	952.34
<b>The Times-Picayune (Monday)</b>	10/11	Living-Kid's Stuff Listing	1 col. X 3 in.	346.38	519.57
<b>Gambit Weekly</b>	10/12	Hot Seven Listing	2 in. x 3 in.	229.41	344.12
<b>The Times-Picayune (Saturday)</b>	10/14	Orleans Picayune Calendar	1 col. X 1 in.	115.46	173.20
<b>Lagniappe</b>	10/15	Diversions Article-Page 1	8 in. x 7 in.	6465.69	16164.23
		Diversions Article-Page 2	6 in. x 5 in.	3463.76	8659.40
<b>The Times-Picayune (Saturday)</b>	10/16	Living-Special Events Calendar	1 col. X 1 in.	115.46	173.20
<b>The Times-Picayune (Saturday)</b>	10/16	Living-Home and Garden Happenings	1 col. X 1 in.	115.46	173.20
<b>The Times-Picayune (Sunday)</b>	10/17	Living-Special Events Calendar	1 col. X 1 in.	126.82	190.23
<b>The Advocate (Sunday)</b>	10/17	Magazine Section	2 col. X 1 in.	67.31	100.97
<b>Total</b>				<b>12,727.70</b>	<b>29,021.06</b>

Public Relations Value is derived using advertising cost per column inch x 1.5

Public Relations Value is derived using advertising cost per column inch x 2

Public Relations Value is derived using advertising cost per column inch x 2.5

However, except for the press listings and coverage, the Arts Council has a more direct and possibly more effective way to publicize and market the Festival. In August, approximately 3,500 invitations to the Collectors' Party are sent to the prospective party goers. In September, approximately 7,000 post cards are sent out to the potential Festival goers. Both the invitations and post cards contain the basic Festival information. The prospects are chosen from the Arts Council's database, and most of them have contributed donations or shown interest in the arts. This way of publicizing and marketing might explain why the Festival can attract approximately 10,000 attendees every year since its second year in 2001 in contrast to its relatively low expense in publicity and advertisement. Again, the Arts Council's original resources have been an important support for the Festival; however, its limited budget in publicity and marketing also

confine the growth of the Festival. This will be further discussed in SWOT Analysis to the Festival in Chapter 5.

## Economic Impact, Ranking & Evaluation

Since 1993 Greg Lawler has written a guide, *The Art Fair SourceBook — Guide to The Best Selling Fine Art & Craft Shows (The Art Fair SourceBook)*, to fine art and craft shows across the United States. In this guide, he surveys and reviews top-selling shows in the country. As an artist and exhibitor himself, Lawler travels to different festivals and reviews them. This guide is what a great number of artists refer to when deciding which show they will go or apply for.

According to *The Art Fair SourceBook*, the Fresh Art Festival was ranked 67<sup>5</sup> out of 300 art festivals across the Country based on the average gross sales<sup>6</sup> for each exhibitor in 2001 (Lawler 2002, p. 258). In 2001, each exhibitor's average sales in the Fresh Art Festival was \$3,971 while an estimated 10,000 people attended<sup>7</sup>. The sales went up in 2001 from 2000. In 2001, *The Art Fair SourceBook* gave the Fresh Art Festival a score of 8<sup>8</sup> on a scale of 1-10, 10 being the best. According to *The Art Fair SourceBook*, 8 means "A very good show...Worth traveling [for artists] over 1,000 miles for...Average 2001sale = \$3,001 - \$6,000." In *The Art Fair SourceBook*, the editor's critique about the Fresh Art Festival was "For a second year show, this event is outstanding, and shows great promise ... Event is extremely well run and organized ...They do a great publicity campaign and bring in a solid buying crowd ... Artists are treated like royalty by staff and clientele alike ... Many amenities are provided (as above)." In its second year, the Fresh Art Festival was already ranked 67 out of 300 art festivals across the Country, and was proximately attended by 10,000 visitors.

In 2002, the Arts Council of New Orleans commissioned the International Festival and Events Association (IFEA)<sup>9</sup> to conduct an economic impact study on the Fresh Art Festival (See Appendix 3.18 for the Festival Visitor Survey Questionnaire). This survey was based on a sample of 300 Festival goers, among whom 83 were out-of-town visitors and 217 local. Data from the event organizer, the Arts Council was collected prior to the Festival and then on the festival site from October 18 to 20, 2002 (Nagel 2002, p.p. 2-6).

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<sup>5</sup> This ranking indicates how events compared with each other in regard to income (gross less fair expenses) in 2001. Number 1 is the best event in *The Air Fair SourceBook* (Lawler 2002).

<sup>6</sup> The estimated average gross sales were based on per AFSB (*The Art Fair SourceBook*) Audit Card respondent, adjusted by various factors including length of event, cost of booth fees, etc (Lawler 2002).

<sup>7</sup> This number was usually an estimate given by event organizers, and then frequently adjusted for accuracy by the Publisher (Lawler 2002).

<sup>8</sup> This rating was also based on the estimated average gross sales from the AFSB Audit Card respondents, and then adjusted by various factors by the Publisher (Lawler 2002).

<sup>9</sup> With offices in the United States, Europe, and Australia, the International Festivals and Events Association (IFEA) is an association of worldwide festival and event professionals dedicated to the promotion and strengthening of the festival and events industry. IFEA has provided professional development for the special events industry since 1956 (Nagel, 2002).

According to this survey, the total estimated number of individual who attended to the Festival, including those who visited multiple times was 10,878. The total estimated number of individual visitors who came from over 50 miles away to attend the event, including those who attended multiple times, was 3,322. The percentage of visitors from more than 50 miles away was 27%. However, of all these attendees, 62% reported that this event was not important for them in making their decision to come to the area. Only 4% of them reported that this event was very important in making their decision (Nagel 2002, p. 4 & 15).

Among other profiles, 35% of the attendees were male, 65% were female. Among adults, the largest age group (40%) attending the event was between 36 and 50. The most common marital status among Festival-goers was married (56%). The most common level of education was grad school (47%). The most common occupational category was professional or technical (66%). The most common level of household income was \$125,001 and above (24%). 92% of the attendees had been to the Festival 0 to 2 times. For those who have attended the Festival in the past, the average number of years that people had attended the Festival was 2.23. However, the percentage of first time goers was 65% (Nagel 2002, p. 4 & 9-15). In sum, most of the Festival attendees were highly-educated married professionals/technicians with \$125,001 or more household income. However, the relatively high percentage of the first-time Festival goers (65% of all the attendees) warns the Festival that it should figure out a way to bring its previous attendees back to the Festival again and again, and not just as one-time attendees. This way, the Festival can grow based on its good foundation. All of these figures are shown in Table 6.

**Table 6: The Demographic Profile of the Festival Attendees in 2002**

Source: *Economic Impact of Fresh Art Festival*

Categories	Number/ Category	Percentage (%)
The Total Estimated Number of Individual Attendees	10,878	---
The Total Estimated Number of Individual Visitors Who Came from over 50 Miles Away	3,322	---
The Most Common Attendees	Locals	63
The Most Common Gender	Female	65
The Most Common Marital Status	Married	56
Among Adults, the Largest Age Group	36-50	40
The Most Common Level of Education	Grad School	47
The Most Common Occupation	Professional/ Technical	66
The Most Common Level of Household Income	125,001 and Above	24
The Most Common Transportation Method	Car	67
The Most Frequent Re-Visit the Festival	0-2 Years	92
The Most Common Opinion about the Importance of the Festival in Making their Decision to Come to the Area	Not Important	68

In this survey, IFEA distinguished two kinds of economic impact<sup>10</sup> of the Festival had: the New Money Model and the Overall Model. The first model calculated the total spending of visitors (on-site and local region spending), visiting vendors<sup>11</sup> (local region spending) and the regional tax rate. It deducted the amount of money that visiting vendors took away from the Festival's local area (Vendor Leak<sup>12</sup>) and then factored in a conservative 1.5 economic impact multiplier<sup>13</sup>. The usefulness of this model was that it focused on the money that was spent specifically by visitors to the area (Nagel 2002, p. 7 & 18). The direct economic impact of the Festival based on the New Money Model in 2002 was \$1,094,071 and the direct & indirect impact<sup>14</sup> was \$1,641,107. The economic impact from this model is shown in Table 7.

The second model calculated the total spending of visitors, visiting vendors, local attendees, the Festival organization, and the regional tax rate. It deducted the Vendor Leak from visitor and local spending, and then factored in a conservative 1.5 economic impact multiplier. This model represented the overall spending in the local economy that can be attributed to the Festival by locals (on-site and local region spending), visitors (on-site and local region spending), vendors and the Festival organization (Nagel 2002, p.7 & 18). The direct economic impact of the Festival in 2002 from the Overall Model was \$1,325,491 while the direct & indirect impact was \$1,988,237. The economic impact from this model is also shown in Table 7. Examined by these two models, the “festival’s contribution to the local economy is just as significant as any other type of local business or corporation (as above, p.18).”

**Table 7: The Economic Impact of the Fresh Art Festival in 2002**

Source: *Economic Impact of Fresh Art Festival*

New Money Impact		Overall Impact	
Function	Amount	Function	Amount
Visitor Spending (on-site and local region)	1,129,814	Visitor Spending (on-site and local region)	1,129,814
Vendor Spending	47,085	Vendor Spending	47,085
		Local Spending (on-site and local region)	294,650
Local Taxes	58,845	Taxes	73,577
		Festival Budget	120,000
Vendor Leak	141,673	Vendor Leak	339,635

<sup>10</sup> There was a third impact, called Retained Local Impact, which was designed to estimate the total number of local dollars that would have left the region had the festival not been held. However, Retention models were not yet an economic impact standard, and that was why the resulting amount was not added to the overall impact of the Festival (Nagel 2002, p.19).

<sup>11</sup> Most of the visiting vendors were artists in the Fresh Art Festival.

<sup>12</sup> The amount of money that leaves the local area due to the visiting vendors. These vendors earn money from festival goers, and then return to homes away from the area of the festival (Nagel 2002, p.23).

<sup>13</sup> A fixed calculation that expands economic impact figures to take into account how the impact circulates through many tiers of the local economy (Nagel 2002, p. 24).

<sup>14</sup> Indirect economic impact was the direct impact factored with an industry established universal multiplier of 1.5 (Nagel 2002, p.2).

Total after Leak	1,094,071	Total after Leak	1,325,491
<b><u>Direct Impact</u></b>	<b><u>\$1,094,071</u></b>	<b><u>Direct Impact</u></b>	<b><u>\$1,325,491</u></b>
Multiplier	1.5	Multiplier	1.5
<b><u>Direct &amp; Indirect Impact</u></b> <b><u>(including the 1.5 multiplier)</u></b>	<b><u>\$1,641,107</u></b>	<b><u>Direct &amp; Indirect Impact</u></b> <b><u>(including the 1.5 multiplier)</u></b>	<b><u>\$1,988,237</u></b>

From Table 7, the direct economic impact from the local spending (without tax) in 2002 was \$294,650, which only accounted for 22.23% of the total economic impact of the Festival. However, the direct economic impact from the visitor spending (deducts Vendor Leak, but does not include tax) was \$837,264, which comprised of 63.17 % of the total Festival economic impact. Visitor spending was 2.84 times the local spending.

In the same report, the average spending per person in the region and on-site, as well as the total spending in the region and on-site by the visitors, locals and vendors were surveyed. The average spending per person per day in the region was \$63.20 for visitors, \$1.05 for locals and \$183.90 for vendors. The average spending per person per day on-site was \$62.93 for visitors and \$32.37 for locals. The average spending in the region and on-site per person per day was \$126.13 for visitors and \$33.42 for locals (Nagel 2002, p. 5). These figures are show in Table 8 & 9.

**Table 8: The Average Spending Per Person Per Day & the Total Spending in the Region and On-site Per Day by Visitors, Locals and Vendors, 2002**

Source: Source: *Economic Impact of Fresh Art Festival*

	Spending in the Region		Spending On-site	
	Average Spending Per Person Per Day	Total of Spending	Average Spending Per Person Per Day	Total of Spending
<b>Visitors</b>	63.20	897,801	62.93	232,012
<b>Locals</b>	1.05	9,351	32.37	285,299
<b>Vendors</b>	183.90	47,085		
<b><u>Total</u></b>		<b><u>\$954,237</u></b>		<b><u>\$517,311</u></b>

**Table 9: The Total Spending of Visitors, Locals & Vendors Per Day, 2002**

Source: Source: *Economic Impact of Fresh Art Festival*

	Spending in the Region	Spending On-Site	<b><u>Total Spending of</u></b>
	Average of Spending Per Person in the Region	Average of Spending Per Person On-site	<b><u>Visitors, Locals &amp; Vendor Per Day</u></b>
<b>Visitors</b>	63.20	62.93	<b><u>\$126.13</u></b>
<b>Locals</b>	1.05	32.37	<b><u>\$33.42</u></b>
<b>Vendors</b>	183.90		<b><u>\$183.90</u></b>

From these two tables, we note that locals only spent \$1.05 per person per day in the region, which was due to the fact that many off-site spending categories did not apply to them in this

survey. However, if we look at their on-site spending, visitors (\$62.93 per person per day) spent 1.94 times the money spent by locals (\$32.37 per person per day).

Furthermore, when looking at how visitors and locals spent their money on-site, each visitor spent \$45.64 on arts/crafts, and \$17.29 on food per day while locals spent \$26.68 on arts/crafts and \$5.69 on food per day (Nagel 2000, p. 6). These figures are shown in Table 10. Again, visitors spent more money than locals on arts/crafts and food: 1.71 times of money on arts/crafts and 3 times on food.

**Table 10: The Average On-site Spending Per Person Per Day  
& the Total On-Site Spending Per Day by Categories by Visitors/Locals**

Source: *Economic Impact of Fresh Art Festival, 2002*

	<b>Visitors, Per Person Per Day</b>	<b>Total Spending by the Visitors</b>	<b>Locals, Per Person Per Day</b>	<b>Total Spending by the Locals</b>	<b><u>Total Spending by Categories</u></b>
Food	17.29	63,754	5.69	50,190	<b>\$ 113,944</b>
Arts/Crafts	45.64	168,258	26.68	235,109	<b>\$ 403,367</b>
<b><u>Total</u></b>	<b><u>\$ 62.93</u></b>	<b><u>\$ 232,012</u></b>	<b><u>\$ 32.37</u></b>	<b><u>\$ 285,299</u></b>	<b><u>\$ 517,311</u></b>

From this 2002 survey, several issues need our attention in terms of the economic impact of the Festival. First of all, the Festival did create a great amount of cultural economic impact in its region. The total direct economic impact in 2002 was \$1,325,491 while the total direct and indirect impact was \$1,641,107. Furthermore, of all the economic impact, the visitors (\$837,264 direct impact) contributed 2.84 times of the locals' (\$294,650 direct impact). Lastly, the visitors' on-site spending (\$62.93 per person per day) was 1.94 times of locals' (\$32.37 per person per day). Although these figures seem really promising, two things need to be pointed out. First, only 4% of the 2002 attendees considered the Festival as a very important factor when they decided to come to the area; the Festival was not a major reason for them to come. Accordingly, the total economic impact of the Festival might be overestimated. Therefore, raising the importance of the Festival in order to increase its economic impact in the region needs to be taken into account in its planning. Secondly, locals comprised the majority of the Festival goers (73% of the total); however, their spending was relatively low compared to the visitors. Thus, boosting their consumption desire or attracting a solid crowd with higher disposable income to the Festival in order to increase its economic impact becomes a crucial issue for the Festival organizer, the Arts Council of New Orleans. After all, "increas[ing] growth of the cultural economy ... through public/private partnership projects" has been one of the Arts Council's goals, and the Fresh Art Festival was one of its programs designed to help achieve it.

In 2004, the Fresh Art Festival was rated 7<sup>15</sup> by *Greg Lawler's Art Fair SourceBook: The Complete Guide to Fine Art & Craft Events Nationwide*. The rating of 7 means "An average show

<sup>15</sup> The ratings were based on the average net revenues per survey respondent, and adjusted for two factors: length of event and cost in booth fees (Lawler 2005).



... Worth traveling [for artists] up to 750 miles for ... average 2004 net revenues of \$2,000 - \$2,999 (Lawler 2005, p.259).” The average gross sales per exhibitor was \$3,411 while the net sales<sup>16</sup> was \$2,866. The return on investment (R. O. I.)<sup>17</sup> was \$6.26: every dollar the exhibitor spent on the show generated 6.26 dollars of income. The estimated number of people attending in 2004 was 12,000. In *The Art Fair SourceBook* (2005), the comment about the Fresh Art Festival was “Although it is generally [well] run and organized, this show suffers from low attendance for a city the size of New Orleans ... This event shows promise and has the potential to become very good ... [but] they just haven’t gotten enough of the community involved yet ... Allowing the sale of reproductions might help bring in more folks ... Exhibitors love the preview party ... Artists are treated like royalty by staff and clientele alike ... Exhibitors receive good treatment by the volunteers (as above).”

According to *The Art Fair SourceBook* (2002 & 2005), the average gross sales per exhibitor dropped from \$3,971 in 2001 to \$3,411 in 2004 while the attendance grew from 10,000 in 2001 to 12,000 in 2004. Meanwhile, although the Festival was well run and organized, it “suffers from low attendance for a city the size of New Orleans [and it also hasn’t] gotten enough of the community involved yet (Lawler 2005, p.259).” However, the composition of the Festival goes as well as its importance to them explains why the attendance at the Festival increased slowly. According to the *Economic Impact of Fresh Art Festival* (2002), 73% of the Festival attendees came locally, and only 27% came from outside of the region. Also, only 4% of the total attendees found the Festival a very important reason for them to visit the area. As a result, the Festival’s low level of importance might be a reason why it couldn’t bring a big out-of-town crowd. This can be further evidenced by comparing it to the New Orleans Jazz and Heritage Festival (Jazz Fest). In 2001, Jazz Fest brought 200,000 visitors, and in 2004, it brought 188,000 on each of its two weekends (Lawler 2002 & 2005, Attendance Index). Jazz Fest, brought approximately 20 times the crowds to the city of New Orleans, and its importance might be the main reason why it could bring such a big crowd here. Furthermore, the lack of community involvement might be another reason why the Festival couldn’t increase its attendance more quickly. Since the majority of the Festival goers are locals, getting more community involvement is extremely important and this also fits one of the Arts Council’s goals: “expanded audiences for the arts through public/private partnership projects.” However, as mentioned above, because of the Festival’s small budget for publicity and marketing, the majority of the Festival goers knew about the Festival through their personal relationship with the Arts Council of New Orleans by receiving the Preview Party’s invitation and Festival postcards. In contrast, for those who haven’t had relationship with the Arts Council, the chances they might know about the Festival are quite slim. Therefore, if the Arts Council really wants to achieve its goal of expanding its audience for the arts through the Festival, it should do more publicity or a marketing campaign, or figure out other ways to reach the communities.

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<sup>16</sup> Net sales equal to gross sales minus space fee and jury fee as well as minus duration of show times \$100 per day.

<sup>17</sup> R.O.I is sales divided by expenses (fees plus \$100 per day).

## **Chapter 4 The Internship**

### **Duties**

When I started the internship with the Arts Council, I intended to spend most of my time assisting the Fresh Art Festival Department. However, since my time there was not the busiest time for the Festival, I hoped that I could help with the Arts Council's Development Department and Marketing Development as well. My intention was understood and confirmed by the Arts Council's COO, Mr. Hutcheson at the very beginning. However, after two months of doing my internship there, most of the things assigned to me came from the Fresh Art Festival, but not so much from the Development Department and Marketing Department. Most of the job for the Festival were sending the invitations to the artists, filing the applications, revising the judge's resume, making phone calls to the potential participating restaurants, most of which was done in less than one hour per day. Most of the job from the Development Department was data entry and mail stuffing work. So far, I haven't got anything from the Marketing Department. In the Recommendations to the Arts Council in Chapter 5, I'll discuss how the Arts Council can better use its interns through a better internal communications and sharing system.

In addition to helping the Arts Council, I got a chance to help one of its Business Incubator's tenants, CubaNola. CubaNola held three lectures and post-lecture receptions in a local bar in March and early April, 2005. I helped with these three lectures and one of the receptions. Although my task for these events was quite simple, such as revising and sending notification letters to the events' sponsors, arranging the seats in the events' venue, taking dinner tickets from the events goers, I learned a lot by observing how these events were organized.

Since I couldn't really get to do the real job from the very beginning, I decided to turn my internship into a "studying" process by reading the Festival files and asking Ms. Barbara questions regarding organizing and planning it. Therefore, analyzing what worked and what didn't work for the Festival became the major component of this report.

### **Administrative Skills Acquired**

The administrative skills acquired for the internship were communication skills with other staff in the Arts Council/CubaNola, writing skills when dealing with paper work/letters required for the festival and event planning, computer skills, such as using Microsoft Word, Excel, and database. In addition, basic analytic skill, such as statistics analysis, is also required.

### **Contributions**

Most of my contributions were helping the Festival and CubaNola based on their needs. In addition, I hope this report can contribute constructive recommendations for a better administration and management for the Festival and bring more people to the event.



## **Chapter 5 Recommendations & Conclusion**

### **Recommendations**

#### **The Arts Administration Program of UNO & The Arts Council of New Orleans**

Based on my internship with the Arts Council of New Orleans from February to May of 2005, I observed some things that can be changed to make both the Arts Administration Program at the University of New Orleans (UNO) and the Arts Council of New Orleans better places to study and intern in.

The internship is one of the requirements for the Arts Administration majors at UNO to earn their Master's degree. Every student has to spend three months, or a semester, to do a 480-hour full time internship. The internship is a major part of the students' study in the Arts Administration Program due to its length. During the internship, students are required to form an internship committee, submit an internship proposal and other needed paper work. The major responsibility of the internship committee is to oversee the progress of the internship report, while the purpose of the internship proposal is to describe the host organization, the intern's duties, responsibilities and possible contributions for the host organization.

Throughout the internship, however, the communication and interaction between the Arts Administration Program and the host organization is minimal. First of all, the Arts Administration students are required to find their own internship. Program assistance in finding an internship is minimal. Secondly, since Arts Administration is a multidisciplinary program, its faculty is dispersed in several related departments, such as the Fine Art Department, and Business Administration Department, among others. Thus, interns' committee members may contain no faculty members directly from the Arts Administration Program itself. Third, although an on-site supervisor from the host organization is required to do an evaluation on the intern's performance for the Program in the middle of the internship, there is no evaluation designed to evaluate the host organization's performance by the intern. Due to the lack of communication and interaction between the Arts Administration Program and the host organization, the quality and quantity of the jobs assigned to the intern cannot be overseen by the Program. The quality of the internship depends heavily on the individual intern's luck. While doing my internship with the Arts Council of New Orleans, I was seriously affected by this lack of communication and interactions between the Program and the Arts Council.

In early February of 2005, I interviewed with the COO of the Arts Council, Mr. Hutcheson, to talk about the internship opportunity. In this interview, I clearly told him that I had to do a full time internship and was interested in doing it with the Fresh Art Festival or the Marketing Development. I also told him that I didn't mind doing basic administrative work, such as copying, filing, mailing, but that shouldn't comprise the major part of the internship. I wanted to learn skills and acquire knowledge that I could use in my future jobs. In reply, he told me that he was

not sure if the Fresh Art Festival would need help. However, he oversaw the Marketing Department and Development Department, so he could easily place me in either of them. He told me the Development Department really needed somebody to handle the database, so it wouldn't be hard to fulfill the 40-hour-per-week internship requirement from my Program. Several days later, I got a chance to talk to the Fresh Art Festival Coordinator, Ms. Workman, and she told me she would have one hour of work per day for me, but I was welcome to view all the Festival files in her office. Based on what Mr. Hutcheson told me and Ms. Workman's consent, I decided to do my internship with the Arts Council.

However, after starting my internship with the Arts Council, I asked Mr. Hutcheson if the Development and Marketing Department had tasks for me since I only got one hour of work for the Festival. This time, he told me I had to talk to the Director of the Development Department, Ms. Denny, to see if she would agree to my working on the database because she had final say. Also, the marketing task wouldn't be available until late April.

Therefore, I went to see Ms. Denny and explained my interests in learning how to manage the database. Although Ms. Denny was willing to show me how to use it in the very beginning of my internship, the idea of working on database didn't really work out for the following reasons. First, the Arts Council just bought sophisticated database software last year. Ms. Denny was the only person who knew how to use it well, but she barely had time to teach me due to her busy schedule. Secondly, since the Arts Council had been collecting and updating their database, there was not much for me to do. Therefore, I only got a chance to put some entries into the database in the very beginning of my internship. With a lot of extra time left, I started asking around different departments of the Arts Council and its tenant organizations, such as CubaNola and National Performing Network, to see if they had anything for me. My on-site supervisor, Ms. Workman, was also trying to find tasks for me. However, nothing meaningful really came out after the first two weeks of searching. After realizing that I probably couldn't find anything meaningful to do, I decided to study the Festival in the spare time of my internship, with Ms. Workman's consent. Thus, writing an analytic report on the Festival, instead of a report on my internship became my main task at the Arts Council.

Despite the fact of my initial intention for my internship at the Arts Council failed, I still learned a lot during my internship. First, I got a chance to observe how the Arts Council operated its day-to-day activities and programs. Also, by reviewing the Festival files, I got to know how the Festival had been organized and planned in the past. Furthermore, by discussing with Ms. Workman and other staff, I got to know more details and concepts about the Festival. Finally, Ms. Workman reviewed most of my internship report, which helped me clarify some points when studying the Festival files.

My internship could have meant more to me if both of the Arts Administration Program and the Arts Council had a better process of sending and taking interns.

First of all, more direct communication or interaction between the Arts Administration Program and the host organization (Arts Council in my case) should be established in order to avoid confusion about the internship requirements. For example, the Arts Administration Program can send a letter to the host organization, specifying what the duties and responsibilities required for the intern and what the Arts Administration Program expects its students learn from their internship. If the host organization cannot provide a quality internship opportunity, it shouldn't offer it. This way, the quality of the internship can be monitored. Another example is that Arts Administration Program can design an evaluation form for the students to evaluate their host organizations in terms of the quality and quantity of the job provided. Then, make these results available to the internship-searching students. This way, the students can have a better idea about how their interested organization(s) treat the interns. Meanwhile, the host organizations would be more serious about their free labor since they probably wouldn't get one if they keep providing low-quality or meaningless jobs to their interns.

Secondly, more effective internal communication at the Arts Council of New Orleans should be established. In my case, if Mr. Hutcheson had talked to Ms. Denny about the database management job before he promised it, he would know the real possibilities of an intern handling this job. Accordingly, I would know how much time I would actually spend doing real jobs before I decided to take this internship opportunity. If I had known I would only have one hour of work per day at the Arts Council, I would have kept looking for other internship opportunities.

Thirdly, the internship coordinator at the Arts Council should try to initiate and implement internship evaluation and sharing programs. The evaluation program should stress supervising the performance of the Arts Council in terms of how much qualitative and quantitative work provided to the intern. This program should work closely with the sharing program: once the intern couldn't get enough quality jobs from a specific department, other departments at the Arts Council should and have the responsibilities to assign jobs to the intern. Through these programs, both the Arts Council and the intern win. After all, most interns are spending their valuable time hoping to learn skills and take something meaningful from their internship as preparation for future jobs, which is also the original design of the internship. Therefore, by letting every employee at the Arts Council know that there is an intern who is willing to learn something meaningful, he/she can assign the intern work with the consent of the intern's supervisor. In sum, taking interns is a big commitment and responsibility for any organization due to the fact that most interns are seeking meaningful jobs. Therefore, if these organizations really need interns, they should try to provide quality jobs for them; otherwise, they will lose the opportunities of getting future interns eventually. If these organizations don't need interns at a particular time, they should try not to take interns because offering an internship with nothing to assign doesn't do good for anybody.

## **The Fresh Art Festival**

For the Fresh Art Festival, I want to do a SWOT (strength, weakness, opportunity and threat) analysis first, and then make recommendations to see what could be done to make it a better event.

### **SWOT Analysis**

#### **Strengths**

The strength of the Festival comes from the fact that it is presented and supported by the Arts Council of New Orleans. This strength is reflected in the following areas. First of all, although Ms. Workman is the major person who coordinates the Festival, she receives assistance from other departments, such as the Development Department and Marketing Department. These departments have been doing jobs in their areas for years, so they have enough experiences and capabilities to help with this young event. Therefore, the Festival has enough budget for operation and general support for publicity and marketing. Secondly, the Arts Council's database plays a key role on the Festival's success. For years, the Arts Council has been collecting, updating and expanding the lists of artists, arts supporters, and arts organizations, among others, in their database. These people or organizations become the targeted audience for the Festival. For the past years, the Arts Council has been able to send a large number of applications to the artists as well as of Collectors' Party invitations and Festival postcards to the prospective Party and Festival goers thanks to the large volume of the database. All of this partly explains how the Festival has attracted approximately 10,000 people to the Festival every year since its second year in 2001 in terms of its relatively low publicity and marketing expenses. Without the Arts Council's resources and support, the Fresh Art Festival would not have its current scale.

#### **Weaknesses**

However, the Festival's weakness comes from the same cause: being presented and supported by the Arts Council. Although the Festival is assisted by the Development Department and Marketing Department, the Festival Coordinator, Ms. Workman, cannot decide how much budget or publicity she thinks might be adequate for the Festival. The revenue budget mostly comes from the Development Department, and one of Ms. Workman's responsibilities is to stay within the budget. The publicity is handled by the Marketing Department; Ms. Workman doesn't even get a chance to discuss possible publicity opportunities with the Marketing Department's Director or the Arts Council's marketing contractor, Logan Marketing and Communications. The success of an event depends on a lot of factors; however, one of the most important factors is how much budget can be used in promotion and marketing. With these two major components being

controlled by the Development Department and Marketing Department, the room for Ms. Workman to promote the Festival is limited.

In addition, the management styles of the Arts Council further confine the growth of the Festival. At the Arts Council, everything has to be submitted to and approved by the President/CEO, Ms. Shirley Trusty Corey. As part of the Arts Council, all the affairs concerned about the Festival have to be reported and confirmed by Ms. Shirley Trusty Corey as well. An example is that the Chairwoman of the Festival Committee suggested having a caterer to handle the food of this year's Collectors' Party. Knowing that this expensive cost might weaken the Party's role as a fundraiser, Ms. Workman didn't think it was a good idea. However, she was told that respecting the Chairwoman's suggestion was really important. Therefore, Ms. Workman's role in the Festival is just like what her title suggests: coordinating the Festival, but not initiating programs or campaigns to direct the Festival to a larger scale or a more unique event. This in part explains why the growth of the Festival has been limited in the past years given the total number of the Festival goers: approximately 10,000 every year.

In management, there are two broad kinds of management styles: goal oriented or process oriented. The first style emphasizes goal achievement regardless of how it is fulfilled. The second style stresses measuring and monitoring processes of achieving goals by managers. According to a number of studies, the first style motivates and encourages employees to do a better job while the second style does not. Thus, reducing unnecessary process monitoring and giving employees more room to apply their expertise in their areas might be a good way for the Arts Council to play a more active and dynamic role in the arts community in general.

## **Opportunities**

Despite its weaknesses, the Fresh Art Festival still has a lot of opportunities to achieve its goal of being a high quality fine art and contemporary craft show. First of all, according to the *The Art Fair SourceBook*, the Fresh Art Festival was ranked 67 out of 300 art festivals across the Country based on the average gross sales (\$3,971) each exhibitor made in 2001 (Lawler 2002, p.258). Also, this well run and organized show was rated 8 by this book, which means a very good show worth artists traveling over 1,000 miles for. According to the same book, although the ranking of the Festival dropped in 2004, it was still rated 7, which means an average show worth artists traveling up to 750 miles for (Lawler 2005, p.259). In 2004, its estimated number of attendees increased from 10,000 in 2001 to 12,000. As a young festival, the Fresh Art Festival has already had its competitive advantage with other festivals nationwide in terms of art sales and a steady increase of attendees.

In addition, the Fresh Art Festival is the only festival dedicated to fine art and contemporary crafts in Louisiana. In *The Art Fair SourceBook*, although the New Orleans Jazz and Heritage Festival (Jazz Festival) is one of the two listed fine art and contemporary crafts shows in Louisiana, the craft show is not its major component. The lack of similar types of festivals in

Louisiana makes the Fresh Art Festival more special and unique, which may become its competitive advantage in a city of many festivals.

Finally, the Louisiana ArtWorks is scheduled to open this year. Once it opens, the potential collaboration between the Louisiana ArtWorks and the Festival can be discussed and established. Thus, the joint efforts between them might boost the growth of the Festival.

## Threats

The Fresh Art Festival also faces threats. Compared to other major cities in the Country, New Orleans is relatively a small and poor city. However, the Fresh Art Festival goers are primarily composed of locals (63% in 2002). According to a 2002 survey conducted by the International Festival and Events Association (IFEA), the average expenditure on crafts per person per day from the locals was \$26.68 while from the visitors was \$45.64. The relatively low expenditure on crafts from locals made the art sales in the Festival hard to be increased. In fact, the average artist gross sales dropped from \$3971 in 2001 to \$3,411 in 2004. However, the ranking and ratings from *The Art Fair SourceBook* are all based on the sales, and this book is what most artists refer to in terms of making their decision to attend an art show. Therefore, if the Fresh Art Festival cannot increase its art sales, the quality, charm and uniqueness of the event might be affected due to the fact that some outstanding artists might decide not to join the show. In this sense, drawing more high income locals to attend the Festival and purchase art becomes one of the Festival's biggest challenges.

Another challenge of the Festival is its slow growth of attendees. The Editor of the *Air Fair SourceBook (2005 National Edition)* observed this phenomenon, "Although it is generally well run and organized, this show suffers from low attendance for a city the size of New Orleans ... They just haven't gotten enough of the community involved yet." The attendance in part determines art sales; if the Festival cannot bring more buying crowds in, the sales will remain stagnant. Again, bringing crowds requires a great deal of publicity and marketing. If the Arts Council cannot increase the budget or find an alternative way to achieve it, the relatively low attendance might affect the Festival's goal of being a high quality event.

In sum, in order to be a high quality fine art and contemporary craft festival, the Fresh Art Festival has already established a good foundation; however, there is still room for improvements.

## Recommendations

As a six-year-old event, the Fresh Art Festival embraces some strengths and opportunities, but it also suffers some weaknesses and threats. How can the Festival convert its weaknesses and threats into a competitive advantage is one of the biggest challenges it has to face if it hopes to achieve its goals of "increase[ing] growth of the cultural economy and expanded audiences for the arts" and "increase[ing] public access to and participation in the arts." In order to achieve



these goals, the Arts Council needs to increase art sales, involve more local communities, and bring more regional and national attendees to the Festival.

Art sales are extremely crucial to the survival of a juried art show. Without them, outstanding artists won't apply for the show. Without outstanding artists, a show loses its charm, character, quality, and its visitors eventually, due to the fact that artists are the "products" of the show. If the products are mediocre, nobody comes. Therefore, boosting art sales at the Fresh Art Festival is the most important thing for this young event. Some established programs can be strengthened here: encourage more people to buy Medici dollars, promote the Young Collectors' Tent to people who cannot afford high-priced artwork, among others. Some new programs can be initiated, such as launching an auction with unique items at the Collectors' Party, or design a discount plan to the Festival's sponsors and Arts Council's members.

Boosting art sales in the Festival is closely related to the other two key issues: involving more local communities and bringing more regional and national attendees to the Festival. The more the local communities are involved with the event, the more attendees the Festival might draw due to the fact that involvement fosters identity. If local communities identify this event, they would come to the event and probably bring their families and friends as well. Given the fact that the Festival has only a limited publicity and marketing budget, this might be an effective alternate way to draw local crowds to the Festival. To achieve this, more collaboration between different departments of the Arts Council should be established and strengthened. For example, collaborative planning and joint promotion between the Festival and Louisiana ArtWorks should be launched. A good use of the resources in other departments, such as announcing the Festival's news at their workshops, outreach programs and so on, should be initiated and implemented as well.

Lastly, bringing more regional and national crowds to the Festival is also crucial. Higher attendance means more potential art sales and economic impact of the Festival. In order to achieve this, a larger budget for publicity and marketing in the regional or national media is required since it is one of the most effective ways to reach a large audience. Since its first year, the Arts Council's publicity and marketing budgets for the Festival has been relatively low, and most of them went to the local press. This partially explains why out-of-town visitors in 2002 only comprised of 27% of the total attendees. However, if the Festival intends to boost its economic impact and establish itself as a high quality event in the South, bringing regional or national attendees is extremely important because of their relatively higher purchasing power and the City's relatively small population compared to other major cities in the country. Again, to expand the publicity and marketing budget, the Marketing and Development Department should work together with the Fresh Art Festival Department as a team. They should set a goal for the number of attendees they want to bring each year, and then discuss how much of a budget for publicity and marketing is needed in order to achieve this goal. Afterwards, they should share their responsibilities to increase the budget and launch a publicity/marketing campaign based on this goal. This would work quite differently from the current mode: the budget is set up based on the minimal Festival operational expenses and the marketing is limited to free, local media space.

In sum, if the Fresh Art Department doesn't have a leading role in directing the Festival's future, or if a collaboration among Arts Council's departments is only routine and not a proactive initiative, the growth of the Festival might remain stagnant in the future.



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**Interview**

Interview with Barbara Workman, the Fresh Art Festival Coordinator  
March 31, 2005 in the Office of the Arts Council of New Orleans.

Interview with Dolita Brown, the Membership Coordinator  
April 20, 2005 in the Office of the Arts Council of New Orleans



## **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.*
- F. Objective: Implement the agency's comprehensive national marketing plan for the opening of LOUISIANA ARTWORKS.*
- G. 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.*



## **2005 Annual Plan**

*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 8, 2004**

## ARTS COUNCIL OF NEW ORLEANS 2005 ANNUAL PLAN

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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 integrated advocacy, public information and strategic alliances.*

1. Provide agency leadership in local, regional, statewide and national projects to promote and fund the arts through active participation in change agents' organizations (i.e. Americans for the Arts, Greater New Orleans Inc., Greater New Orleans Foundation, NOCCA/Riverfront State Board, etc.)
2. Create an Advocacy Toolkit available to the public through the Arts Council website.
3. Assess, redesign as necessary, and disseminate information to the public via newsletters, website, Arts Directory, kiosk and e-mail alerts.

*B. Objective: Increase support to arts organizations and artists and raise City per capita investment in the arts from current \$.49 to at least \$1.00 by 2006*

1. Form an advocacy committee composed of Board members, community leaders and staff aligned to public dollar grants process.
2. Educate city officials and business leaders about the importance of public policy and funding to support the arts.
3. Provide leadership and support to regional and national cultural tourism initiatives to promote the City through the arts.

*C. Objective: Manage a comprehensive public dollars grants funding process including outreach, panel reviews, appeals, allocation of funds, monitoring and evaluation.*

1. Update and disseminate grant guidelines, application forms and final reports as necessary.
2. Continue outreach efforts, with specific focus to minority arts organizations and rural communities, through one-on-one consultations, meetings, website and direct mail.

3. Secure and train/orient review panelists based on review and adjustment of panel review process.
4. Implement review panels in June and July. Hold appeals panel in August.
5. Hold mandatory compliance workshop for all first time grant recipients and new project directors.
6. Administer grants allocation process through distribution and execution of contracts, checks, and reports.
7. Actively monitor grant funded activities and report accordingly with more on-site visits by both grants staff members.
8. Evaluate all elements of process and adjust as necessary for 2006/2007 deadline.

*D. Objective: Provide and expand integrated services and resources of the Arts Business Incubator as an arts management and business development resource for arts organizations and individual artists.*

1. Assess need and deliver responsive services to arts organizations.
2. Assess need and deliver responsive services to individual visual and performing artists.
3. Assess and deliver responsive services to promote excellence in the Tenant Incubation Program.
4. Complete organization of Arts Business Incubator Resource Library begun in 2004
5. Create a web-based delivery system offering basic information on services, forms, and links pertinent to clients.
6. Assess and maintain Louisiana Volunteer Lawyers for the Arts program.
7. Assess, maintain, and evaluate on-going general operations of Business Incubator.

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.*

1. Provide and expand administration of Arts Council of New Orleans' Public Art Program.
2. Complete Percent Projects begun in 2004.
3. Initiate 2005 Percent For Art Plan as refined by staff, Percent For Art Committee, and City's Capital Projects Director.
4. Initiate and manage private partnerships for the advancement of Public Art throughout New Orleans.



*B. Objective: Increase public access to and participation in the arts by presenting the Fresh Art Festival as a quality contemporary craft/art festival.*

1. Assess and modify best practices for operation and execution of festival.
2. In conjunction with development office, increase revenue in alignment with agency funding goal.
3. Explore collaborative planning with Louisiana ArtWorks in order to advance goals of the festival.

*C. Objective: Launch the opening and operations of Louisiana ArtWorks, a multi-use visual arts center and cultural destination for artists and the general public.*

1. Implement program experiences/services for general public visitors.
2. Maintain fiscally responsible and safe shared studios that serve artists at all levels of accomplishment.
3. Recruit, train, and maintain a roster of volunteers to staff critical points throughout the facility.
4. Develop and systematize professional standards of practice for Front Desk and Visitor Services to ensure effective execution of day-to-day individual and group sales.
5. Establish and maintain procedures/best practices among individual artist studio tenants for effective stewardship of the creative process and individual artist growth and development.
6. Meet and exceed projections for Artful Objects, The Store at Louisiana ArtWorks, as identified in the Yale Business Plan.
7. Maintain an ongoing solicitation, scheduling, and coordination of identified rental spaces in the facility.
8. Establish coordinated agency operating policies and procedures, and financial monitoring and controls, for Louisiana ArtWorks internal operations.

Goal III: 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 10% through comprehensive development strategies involving staff and working development committees.

1. Private Sector Funding
2. Public Sector Funding
3. Community-wide Activities Appeals

*B. Objective: Develop staff and organizational best practices for internal planning and coordination.*

1. Evaluate and adjust agency policies and procedures into written manual.
2. Each department will develop and formalize training procedures for new staff and continuing education for existing staff.
3. Continue weekly in-house Program Director's meetings to assess progress on Annual Plan.
4. Monthly evaluations on program activities with reports by COO to CEO.

*C. Objective: Implement effective financial support system.*

1. Prepare quarterly financial statements/reports for ACNO and LAW.
2. Coordinate information sharing between CEO, COO, LAW Director and Financial Manager.

*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.*

1. Review and revise Arts Council comprehensive marketing plan on a quarterly basis with Logan Marketing.
2. Execute campaign for the promotion of Louisiana ArtWorks.

*E. Objective: Complete Phase III construction of Louisiana ArtWorks and open professionally managed operational facility*

1. Outsource vendors for security, janitorial, waste removal, etc.
2. Establish policies and procedures for building use.
3. Monitor progress of State funding reimbursements and reporting.
4. Initiate post-occupancy survey to set benchmarks for modifications and improvements.

*F. 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.*

*G. Objective: Define and implement agency technology plan*

1. Assess, office staff, equipment, and technology on a quarterly basis with IT contractor, CEO and COO.
2. Create technology handbook in conjunction with IT contractor for agency employees.

*H. Objective: Outline plan and budget for 2006.*

## Appendix 1.3 Bylaws of the Arts Council of New Orleans

### Arts Council of New Orleans By-Laws

#### Article I. Purpose

**Section I.** To plan, create, encourage, promote, nurture and produce cultural and arts activities in the City of New Orleans; to advocate and promote the improvement of the social and economic environment for both individual artists and arts organizations; to provide the City government with services and citizen participation in support of the City government's role in the arts, including advice to the Mayor and to other public officials and bodies on matters concerning the arts; to demonstrate concern for the physical environment of the city; to build support and constituency for the arts, both city-wide and in neighborhoods; to enhance the image of the City through the arts; and to interpret through educational means the activities of individual artists and cultural organizations to the general public.

**Section 2.** No matter what other purposes are enunciated in the Articles of Incorporation or in these Bylaws, it is specifically inherent in the organization and operation of this corporation that the corporation shall be organized exclusively for charitable and educational purposes and that at all times this corporation shall act as a nonprofit corporation as that term is defined in Section 501 c (3) of the Internal Revenue Code of 1954 (or corresponding provision of any future United States Internal Revenue Code).

#### Article II. Board of Directors

**Section I. Composition.** The Board of Directors shall consist of not more than 32 members, half of whom shall be appointed by the mayor of the City of New Orleans from a slate of candidates submitted by the Nominating Committee (those referred to herein as "public sector" members) and, the other half of whom (referred to as "private sector" members) shall be elected by the Board.

**Section 2. Term of Office.** Directors shall serve 3-year terms with membership rotating so that approximately one third of the members are elected annually. Vacancies shall be filled for the remainder of unexpired terms. Directors are eligible for election to a second term of three years. After two consecutive terms, members must rotate off the Board upon expiration of their second term unless they hold or are elected to office. Such members may continue to serve throughout their term of office. (Partial terms served to fill unexpired terms of resigning members shall not be considered as part of the two-term limitation.)

**Section 3. Vacancies.** Vacancies shall be filled in the same manner as for appointment or election to the Board of Directors, that is, the Nominating Committee shall propose candidates to the Board of Directors to fill Board vacancies. Nominations for public sector Board vacancies shall be submitted by the Board of Directors to the Mayor for appointment. Nominations for private sector Board members shall be brought to the Board for election.

**Section 4. Duties.** The Board of Directors shall have final responsibility for the formation of the policies and overall management of the corporation and shall conduct its activities according to the Charter and Bylaws.

**Section 5. Meetings.** The Board of Directors shall meet at least quarterly. Special meetings of the Board of Directors may be requested by two-thirds (2/3rds) of the members of the Board of Directors evidencing their request in writing, and addressing such request to the President of this corporation, or, upon call of the President, provided that at least 48 hours notice is given each member of the Board of Directors. Thirty percent (30%) of the total membership of the Board of Directors shall constitute a quorum of the Board.

**Section 6. Meeting Attendance.** Upon the expiration of a full term as Directors of the Council, those members of the Board who, without good cause, have attended less than fifty percent (50%) of the called meetings during the last two years preceding the expiration of their terms, shall not be eligible for re-election until a period of one year has elapsed.

**Section 7. Appointment and Election.** Directors whose terms of office commence on January, 1985, shall be appointed/elected as follows: 10 members (5 public sector, 5 private sector) elected for a one-year term. 11 members (5 private sector, 6 public sector) elected for a 2-year term, and 11 members (6 private sector, 5 public sector) elected for a 3-year term.

### **Article III. Executive Committee**

**Section 1. Composition.** The Executive Committee shall be composed of the officers and the Chairmen of the standing committees.

**Section 2. Duties and Meetings.** The Executive Committee shall have full authority to act on behalf of the corporation during the intervals between meetings of the Board of Directors, except that the Executive Committee is not authorized to spend or commit to spend sums in excess of One Thousand Dollars (\$1,000). Fifty percent (50%) of the Executive Committee shall constitute a quorum

### **Article IV. Officers**

**Section 1. Composition.** The officers of the corporation shall be the President, one or more Vice-Presidents, Secretary, and Treasurer.

**Section 2. Nomination and Election.** The officers shall be elected from a single slate of officers presented to the Board by the Nominating Committee at the regular meeting held during the last quarter of each year. Additional nominations may be made, in writing, by three (3) board members, with the nominee's written consent to have her name placed in nomination likewise submitted with the nomination. These additional nominations must be received by the Nominating Committee at least fourteen (14) days prior to the meeting of the Board called for the purpose of electing officers.

**Section 3. Term of Office.** The term of office shall be for two (2) years, and no officer shall be eligible to serve for more than two (2) consecutive terms in the same office. If a vacancy occurs in an elected office, it shall be filled by the Nominating Committee subject to the approval of the Board of Directors.

**Section 4. Duties.** Each of the officers of this corporation shall carry out the duties normally performed by officers of similarly constituted corporations.

### **Article V. Advisory Board**

**Section 1. Appointment.** The Board of Directors may appoint such persons as it deems desirable to act as the Advisory Board of the Arts Council of New Orleans. The Advisory Board shall be composed of person whose knowledge, interest, and abilities can be of benefit to the Arts Council. The number of persons appointed to constitute the Advisory Board shall be determined at the sole discretion of the Board of Directors.

**Section 2. Purpose.** It shall be the purpose of the Advisory Board to provide advice and assistance to the Board of Directors on matters relating to the Arts Council as the Board of Directors deems necessary. Members of the Advisory Board may serve as active or ex-officio members of Arts Council committees.

**Section 3. Nomination and Election.** Nominations for membership on the Advisory Board shall be made by the Nominating Committee, and members shall be elected by the Board.

**Section 4. Meetings.** The Advisory Board shall meet at least once a year.

## **Article VI. Executive Director**

There shall be a paid Executive Director selected and employed by the Board of Directors. The Executive Director shall carry out policies and programs established by the Board of Directors; shall employ such full-time and part-time staff and consultants as are appropriate to carry out those policies and programs; and shall be in charge of the day-to-day operations of those policies and programs.

## **Article VII. Committees**

**Section 1.** The President, upon the advice of the officers, shall appoint the Chairmen of the following standing committees, except for the Financial Committee Chairman, who, in all cases, shall be the Treasurer of the corporation.

- a. The Nominating Committee. There shall be a Nominating Committee, consisting of a Chairman and no more than ten (10) members. The function of this committee shall be:
  1. Prepare a single slate of candidates for election to the various elective offices of the corporation;
  2. Provide names to the Mayor of the City of New Orleans for his consideration as public section Board members.
  3. Provide nominations for election by the Board private section names to fill private sector vacancies.

**Section 2.** Each standing committee shall be composed of a minimum of four (4) members of the Board of Directors, in addition to the President. In the event a member of the Committee serves in any capacity with a group or organization submitting a proposal for consideration, he/she will excuse himself/herself from the Committee during the time said proposal is being considered.

**Section 3.** The President shall appoint other committees to expedite the work of the corporation.

## **Article VIII. Earnings**

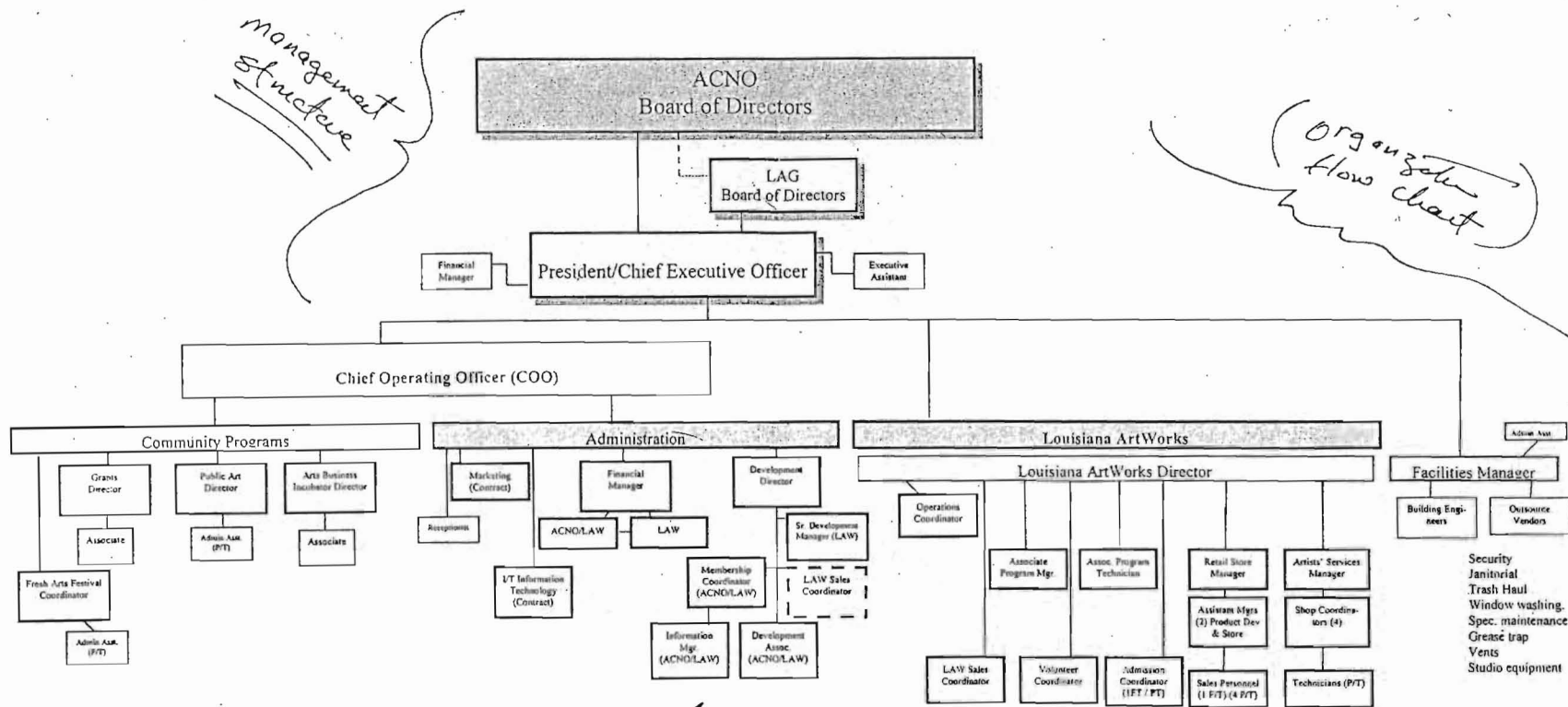
**Section 1.** As is provided in the Articles of Incorporation, no part of the net earnings of this corporation shall inure to the benefit of or be distributable to members, officers or other private persons, except that this corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth above.

**Section 2.** Any sums which shall accumulate in the Treasury shall be used exclusively for the accomplishment of the purposes of this corporation as stated in the Articles of Incorporation and amplified in these By-laws.

## **Article XI. Amendments**

These By-laws may be amended at any regular or special meeting of the Board of Directors, which shall be attended by not less than 1/3 of the members of such Board of Directors, by a vote of two thirds (2/3rds) of those present provided that fifteen (15) days' notice of such meetings shall be given, advising that amendments to the By-laws are to be considered at such meeting.

Appendix 1.4 The Organizational Chart of the Arts Council of New Orleans



ORGANIZATIONAL CHART  
9-23-04

## Appendix 2.1 The Arts Council of New Orleans Membership Benefits Sheet



Enjoy these great membership benefits all year long!

### BENEFITS FOR ALL MEMBERS:

- 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
- Discounted or free Arts Incubator Workshops
- Free Legal Clinics
- Opportunities for Entrepreneurial Training



*Nurturing creativity, enriching lives*

225 Baronne St., Suite 1712  
New Orleans, LA 70112-1712

phone 504.523.1465

fax 504.529.2430

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

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

### STUDENT \$25

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

### INDIVIDUAL \$35

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

### DUAL \$50

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

### HOUSEHOLD \$75

- 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

### ARTS ADVOCATE \$125

- 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

### ARTS PATRON \$250

- 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

### ARTS AMBASSADOR \$500

- 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

### ARTS AMBASSADOR \$500 (cont):

- 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

### RENAISSANCE CIRCLE \$1,000

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 kids and 6 one-time guest passes
- Tickets to Preview Gala (a \$300 value)
- Free invitation to Members-Only Opening Day of Louisiana ArtWorks
- 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

### THE PINNACLE CLUB \$5,000

- Free admission to Louisiana ArtWorks and benefits for 2 adults and up to 6 kids and 8 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
- 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



## Appendix 3.1 2005 Fresh Art Annual Plan

### 2005 Fresh Art Festival Annual Plan

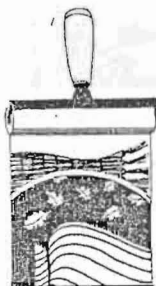
- B. Objective: Establish the 2005 *Fresh Art Festival* as a premier fine art/contemporary craft festival in the South while growing revenue.

#### Strategies:

1. Continue to implement Call to Artist process nationally and increase the database of potential artists.
2. Sustain publicity efforts.
  - a. Continue to work with NOTMC for publicity on neworleansonline.com
  - b. Maintain information on website and with Marketing to maximize exposure.
  - c. Work with Logan Marketing/COO to maximize publicity via calendar listings, press releases, etc.
  - d. Continue sponsorship with WDSU for the production of the PSA's.
  - e. Continue partnership with NOPG for the production of Festival program, while allowing exploration of other venues that may behoove the Festival.
3. Maintain high standards of best practices as the Festival grows.
  - a. Explore areas for increased effectiveness of the Festival Committee.
  - b. Secure 2 Judges of regional &/or national prominence.
  - c. Secure 5 distinguished Jurors.
  - d. Continue memberships in NAIA, IFEA, and print publications such as *Sunshine Artist*
  - e. Continue on-going research on leading festival materials to establish best practices/recommendations; write a report on suggestions for areas of improvement.
  - f. Conduct post-festival evaluation based on best practices and recommendations from artists and the Committee; compile results and file a written report.
  - g. Continue to refine logistical plan to maximize space available.
4. Work with Development Department to grow revenue according to overall budget goals.
5. Continue to modify procedures to increase and better utilize Volunteer support.
6. Explore best approach for coordination of Louisiana ArtWorks programming and space with *Fresh Art Festival*.



NON PROFIT  
ORGANIZATION  
U.S. POSTAGE  
PAID  
Permit No. 858  
New Orleans, LA



*Fresh Art Festival*

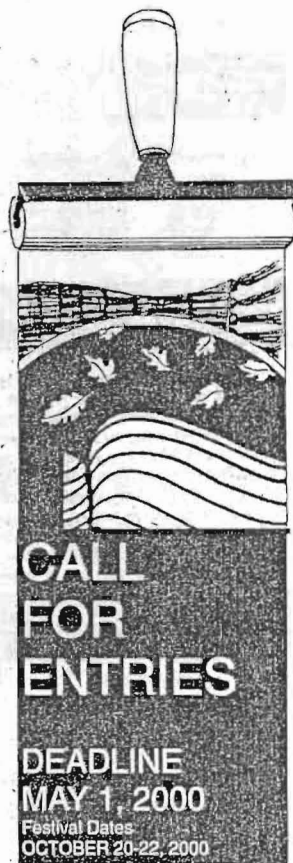
C/O Arts Council of New Orleans  
295 Baronne St., Ste. 1712, New Orleans, LA 70112

FALL 2000

CALL FOR APPLICATIONS  
October 20-22, 2000

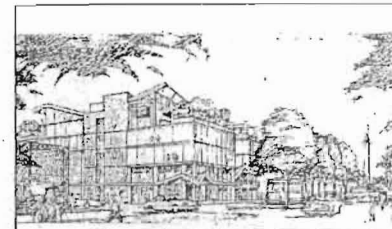
DEADLINE MAY 1, 2000

*Fresh Art Festival*



The ARTS COUNCIL OF NEW ORLEANS invites you to join as one of the juried exhibitors at the first annual FRESH ART FESTIVAL on Saturday and Sunday, October 21 & 22, in New Orleans' vibrant WAREHOUSE ARTS DISTRICT. A two day outdoor event, the Fresh Art Festival is specifically designed to showcase high quality artwork to the legions of visitors who make New Orleans their favorite destination—and for local New Orleanians, who have embraced the Warehouse Arts District as an exciting new center of arts and culture. Artist demonstrations, hands-on art activities for children, music performances and plenty of food and drink complete this celebration of the creative spirit. The assistance of the LOUISIANA CRAFT GUILD, a special partner in the planning and preparation of this event is gratefully acknowledged.

**APPLICATION DEADLINE**  
**May 1, 2000**  
**FESTIVAL DATES**  
**OCTOBER 20-22**



Louisiana ArtWorks

## Background

The year 2000 marks the twenty-fifth anniversary of the Arts Council of New Orleans, a non-profit organization which supports the development of the cultural economy, the creation of opportunities for expanding audiences and promotion of the city as an international center for the arts. The Arts Council provides an extensive list of services including advocacy, economic development, arts education, and grant and service initiatives.

The organization's newest project is LOUISIANA ARTWORKS, a state-of-the-art facility that will house major studios in glass, printmaking, metal and ceramics, as well as individual studios, an arts marketplace, learning center and offices for arts-related businesses. Scheduled to open in the Fall of 2001, Louisiana ArtWorks will be located in the Warehouse Arts District directly adjacent to the Fresh Art Festival site.

## Festival Information

Show Dates  
October 20-22, 2000

Where  
In the Historic Warehouse Arts District  
On St. Joseph St. between Howard and St. Charles Avenues  
New Orleans, Louisiana

Time

Friday: Set-Up 9 a.m.-5 p.m.  
Preview Party 7-10 p.m.  
10 a.m. to 6 p.m., Saturday  
10 a.m. to 6 p.m., Sunday

Application Fee\* \$15.00  
Booth Fee \$200.00  
Booth Size 10' x 10'

\*The application fee of exhibiting members of the Louisiana Craft Guild will benefit the Guild. A separate application fee will be charged for artists that work in multiple categories.

Exhibiting Members  
of the  
Louisiana Craft Guild  
will have the LCG logo  
on their booth.



## Eligibility

All works created must be originals. Printed works for which the artist hand manipulated the plates, stones or screens and which have been properly hand numbered and signed as limited editions may be entered in the print-making category. Photographic prints made from artist's original negative which have been processed by the artist are included in the photography category. No machine made or mass produced, commercial cast work will be permitted. Work that has been produced with commercial kits, molds, patterns, plans or prefabricated forms or other commercial methods are not permitted.

## Judge

We are privileged to welcome Janet Koplos, Senior Editor of *Art in America*, New York City. Janet Koplos, writer, editor and art critic, has contributed more than 1,500 reviews and articles to dozens of periodicals including *American Ceramics*, *American Craft*, *Fiberarts*, *FlashArt*, *Glass*, *Metalsmith*, and *Sculpture* during the course of her career. A senior editor for *Art in America*, she is currently serving as a jury member for the Colorado Council on the Arts and the Colsen Prize for Contemporary Basketry in Tokyo. It is an honor to have such an internationally distinguished judge for the Fresh Art Festival.

## Awards

Best of Show \$2,000  
Outstanding Achievement \$1,500  
Distinguished Recognition \$1,000  
*The People's Choice Award*

Exhibitors must be present for the Friday Night Preview Party from 7 p.m. to 10 p.m.

## Rules & Regulations

- Artists must be present to exhibit their work for both days of the festival.
- Artists must provide their own display booth, weights to anchor tents, tables and chairs. The site will not allow stakes or nails into the concrete. Arrangements must be made to anchor tents.
- Booth space cannot be shared, but you may request a double booth at an additional booth cost.
- Sales tax must be reported. Packets will be distributed at registration and a representative will be present to collect tax checks and information.
- An accepted application is a commitment to exhibit. No refunds will be made for cancellation or in case of inclement weather.
- At least 75% of artwork displayed must be for sale.

## Checklist

- Application
- Check/money order made payable to the Arts Council of New Orleans for \$15 non-refundable application/jury fee
- Separate check/money order for \$200 booth fee
- Booth fee will be returned with slides if not accepted.
- Four 2" x 2" standard 35 mm slides: Three slides of work to be exhibited and one slide of tent display.
- Please label slide according to drawing below to correspond with this application.



- Applications must include SASE with sufficient postage for return of slides with acceptance notification.

Slide #1 Description Title/Price

Slide #2 Description Title/Price

Slide #3 Description Title/Price

Slide #4 Display

## General Release

I hereby release and forever discharge the Arts Council of New Orleans, all sponsoring organizations, the City of New Orleans, boards, employees, agents and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with my application to or participation in the Fresh Art Festival which is not responsible for any injury sustained by exhibitors or guests while within space designated for exhibits. Further, I understand that I store my art at any given risk without exception or limitation. By signing this application form, Applicant acknowledges having received artist application and agrees to abide by rules set forth herein. Applicant agrees that slides submitted for judging are representative of the work to be exhibited and that ACNO reserves the right, in its sole discretion to advise Applicant of any work that does not meet the standards set forth and that the Applicant agrees that such work will be immediately removed upon request by officials. Failure to remove such work may result in removal of Applicant from show as well as prohibited from future participation. If accepted I hereby grant ACNO permission to use slides I have submitted, to produce one duplicate copy of each slide to be used for public relations and advertising.

Applicant Signature

Date

## Application Form

Postmark DEADLINE May 1, 2000.

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

Artist Name (please print or type)

Social Security # (required in the event that prize money is awarded)

Business Name

Address

City

State

Zip

Home Phone

Studio Phone

Fax

email

PLEASE CHECK CATEGORY THAT BEST DESCRIBES THE WORK YOU ARE ENTERING  
Please note that a separate application, set of slides, and jury fee must be submitted for each different body of work.

- |                                    |                                      |                                      |
|------------------------------------|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Baskets   | <input type="checkbox"/> Glass       | <input type="checkbox"/> Photography |
| <input type="checkbox"/> Ceramics  | <input type="checkbox"/> Jewelry     | <input type="checkbox"/> Printmaking |
| <input type="checkbox"/> Drawing   | <input type="checkbox"/> Metal       | <input type="checkbox"/> Sculpture   |
| <input type="checkbox"/> Fiber     | <input type="checkbox"/> Mixed Media |                                      |
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Painting    | <input type="checkbox"/> Wood        |
| <input type="checkbox"/> Folk Art  | <input type="checkbox"/> other _____ |                                      |

☐ CHECK HERE IF YOU ARE A MEMBER OF THE LOUISIANA CRAFT GUILD.

☐ CHECK HERE IF YOU ARE INTERESTED IN DEMONSTRATING.

## Judge

The New Orleans Fresh Art Festival committee is pleased to welcome David Revere McFadden, Chief Curator and Vice President for Programs and Collections at the American Crafts Museum in New York City. Previously, Mr. McFadden was Executive Director of the Millicent Rogers Museum of Northern New Mexico in Taos; Curator of Decorative Arts at the Cooper-Hewitt National Design Museum of the Smithsonian Institution; and, a founding member and professor of the Cooper-Hewitt Museum Parson School of Design M.A. program. During his outstanding career, Mr. McFadden has organized over one hundred exhibitions on decorative arts, design and craft, covering the arts from ancient to contemporary times.

## Jury

A panel of distinguished artists will meet in May to review the submitted slides. Selection is based on quality and originality. Notification letters will be mailed no later than May 30, 2001. Additional information will be sent regarding parking, preferential hotel rates and other pertinent information.

## About Us

The year 2001 marks the twenty-sixth anniversary of the Arts Council of New Orleans, a non-profit organization which supports the development of the cultural economy, the creation of opportunities for expanding audiences and promotion of the city as an international center for the arts. The Arts Council provides an extensive list of services including advocacy, economic development, arts education, and grant and service initiatives.

The newest Arts Council project is Louisiana ArtWorks. This is a state-of-the-art facility that will house major studios in glass, printmaking, metal and ceramics, as well as individual studios, an arts marketplace, learning center, and offices for arts-related businesses. Scheduled to open in 2002, Louisiana ArtWorks will be located in the Warehouse Arts District directly adjacent to the Fresh Art Festival site.

## An Invitation

You are invited to apply to be one of the juried exhibitors at the annual FRESH ART FESTIVAL sponsored by the Arts Council of New Orleans on Saturday and Sunday, October 20 and 21 in New Orleans' vibrant Warehouse Arts District. This new two day outdoor event showcases high quality artwork to the thousands of visitors who make New Orleans their favorite destination—and for local New Orleanians, who have embraced the Warehouse Arts District as an exciting area of arts and culture.

Preview Party, artist demonstrations, hands-on art activities for children, and of course, great New Orleans music and food make this one of the finest and most fun festivals.

### PREVIEW PARTY

Friday, October 19, 2001 5:00 pm to 10:00 pm  
Additional artists, please be on site at the Preview Party. Set-up and on-site sales between 9:00 am and 5:00 pm.

### FRESH ART FESTIVAL

Saturday, October 20 and Sunday, October 21  
10:00 am to 6:00 pm

Artwork for sale, artist demonstrations, food, and more. The festival is held in the historic Warehouse Arts District, a vibrant area of arts and culture. Public collections, food, and more are also included.

## Awards

Prize money will be available for awards, based upon on-site show judging.

Best of Show	\$2,000
Outstanding Achievement	\$1,500
Distinguished Recognition	\$1,000

Additionally, several Purchase Awards will be distributed.



## CALL FOR ENTRIES

New Orleans  
Fresh Art Festival  
October 19.20.21, 2001

Sponsored by the  
Arts Council of New Orleans

APPLICATION DEADLINE  
MAY 1, 2001



Arts Council of New Orleans  
225 Baronne Street, Suite 1712  
New Orleans, LA 70112

New Orleans  
Fresh Art Festival  
Call For Entries

NON-PROFIT  
ORGANIZATION  
U.S. POSTAGE  
PAID  
Permit No. 858  
New Orleans, LA

## Fees

Application Fee .....\$15.00  
10 x 10 Booth .....\$200.00

Each application must be accompanied by two checks made payable to the Arts Council of New Orleans, one for \$15.00 and the other for \$200.00 (\$225 for corner booth.)

- The \$15 application fee is non-refundable and will be deposited upon receipt.
- The \$200 exhibition fee will be held until acceptance of the applicant. The check will be deposited ten days after notification letters are mailed.

## Rules

1. Artists must be present to exhibit their work for both days of the festival and at the Preview Party.
2. Artists must provide their own display booth and sides, weights to anchor tents, tables and chairs. The site will not allow stakes or nails into the concrete. Arrangements must be made to anchor tents. Corner booths are available for a higher fee. (See Fees section)
3. Booth space cannot be shared, but you may request a double booth.
4. Artists retain all revenues from the sale of their work; however, a sales tax must be collected and reported. Appropriate forms will be distributed at check-in.
5. An accepted application is a commitment to exhibit. The slides of selected artists will be kept for publicity purposes. No refunds will be made for cancellation or in case of inclement weather.
6. At least 75% of artwork displayed must be for sale.

For more information  
please direct questions to Martha Landrum  
(504) 523-1465  
Fax: (504) 529-2430  
Web site: [artscouncilneworleans.org](http://artscouncilneworleans.org)  
E-mail: [acno@acadiancom.net](mailto:acno@acadiancom.net)

## Eligibility

All works created must be originals. Printed works for which the artist hand manipulated the plates, stones, or screens and which have been properly hand numbered and signed as limited editions may be entered in the printmaking category. Photographic prints made from artist's original negative which have been processed by the artist are included in the photography category. No machine made or mass produced, commercial cast work will be permitted. Work that has been produced with commercial kits, molds, patterns, plans or prefabricated forms or other commercial methods are not permitted.

MEMBER



### CHECKLIST

- Completed and signed application and release form.
- \$15 check payable to Arts Council of New Orleans for non-refundable jury fee.
- Check for \$200 exhibitor fee. Check and slides returned if not selected.
- Four 2" x 2" standard 35mm slides. Three slides of work to be exhibited and one slide of tent display.
- Resume

## Application Form

POSTMARKED DEADLINE MAY 1, 2001  
MAIL TO Fresh Art Festival, Arts Council of New Orleans  
225 Baronne Street, Suite 1712 • New Orleans, LA 70112

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Business/Studio Name (Please circle how you wish your booth sign to read.) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ Studio Phone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail address \_\_\_\_\_

☐ Check here if you would be willing to demonstrate.

☐ Check here the category which best describes your work.

- |                                      |                                    |                                  |                                      |                                    |
|--------------------------------------|------------------------------------|----------------------------------|--------------------------------------|------------------------------------|
| <input type="checkbox"/> Baskets     | <input type="checkbox"/> Ceramics  | <input type="checkbox"/> Drawing | <input type="checkbox"/> Fiber       | <input type="checkbox"/> Furniture |
| <input type="checkbox"/> Gloss       | <input type="checkbox"/> Jewelry   | <input type="checkbox"/> Metal   | <input type="checkbox"/> Mixed Media | <input type="checkbox"/> Painting  |
| <input type="checkbox"/> Photography | <input type="checkbox"/> Sculpture | <input type="checkbox"/> Prints  | <input type="checkbox"/> Wood        | <input type="checkbox"/> Other     |

Please note that a separate application, set of slides, and jury fee must be submitted for each different category.

### Slides

The following descriptions must be provided and correlated to the appropriately numbered slides.

Slide #1 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #2 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #3 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #4 Display \_\_\_\_\_

### Release

I hereby release and forever discharge the Arts Council of New Orleans, all sponsoring organizations, the City of New Orleans, boards, employees, agents and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with my application to or participation in the Fresh Art Festival which is not responsible for any injury sustained by exhibitors or guests while within space designated for exhibits. Further, I understand that I share my art at any given risk without exception or limitation. By signing this application form, Applicant acknowledges having received artist application and agrees to abide by rules set forth herein. Applicant agrees that slides submitted for jurying are representative of the work to be exhibited and the ACNO reserves the right in its solution to advise Applicant of any work that does not meet the standards set forth and that the Applicant agrees that such work will be immediately removed upon request by officials. Failure to remove such works may result in the removal of Applicant from show as well as prohibited from future participation. If accepted I hereby grant ACNO permission to use slides I have submitted, to produce one duplicate copy of each slide to be used for public relations and advertising.

Applicant's Signature \_\_\_\_\_ Date \_\_\_\_\_

Social Security Number (Required if prize money awarded) \_\_\_\_\_

Arts Council of New Orleans  
225 Baronne Street, Suite 1712  
New Orleans, LA 70112

**FRESH**  
ART  
FESTIVAL  
ARTS COUNCIL  
OF NEW ORLEANS

## third annual new orleans



ARTS COUNCIL  
OF NEW ORLEANS

# 2002 application

NEW ORLEANS  
FRESH ART FESTIVAL  
OCTOBER 18, 19 & 20, 2002

**APPLICATION DEADLINE:  
POSTMARKED BY JUNE 1, 2002**

NON-PROFIT  
ORGANIZATION  
U.S. POSTAGE  
PAID  
Permit No. 858  
New Orleans, LA

## an invitation

You are invited to apply to be one of the juried exhibitors at the 2002 NEW ORLEANS FRESH ART FESTIVAL sponsored by the Arts Council of New Orleans on Saturday and Sunday, October 19 and 20 in New Orleans' vibrant Warehouse Arts District. This new two day outdoor event showcases high quality artwork to the thousands of visitors who make New Orleans their favorite destination—and for local New Orleanians, who have embraced the Warehouse Arts District as an exciting area of arts and culture.

Preview Party, artist demonstrations, hands-on art activities for children, and of course, great New Orleans music and food make this one of the finest and most fun festivals.

## awards

Prize money will be available for awards, based upon on-site show judging.

Best of Show .....\$1,000  
3 Awards of Excellence.....\$500 each

## judge

The Judge of the 2002 New Orleans Fresh Art Festival is Kenneth Trapp. Mr. Trapp is the curator-in-charge at the Renwick Gallery/Smithsonian American Art Museum in Washington, DC. He specializes in twentieth-century craft, industrial design and decorative arts.

## jury

A panel of three distinguished advisors will meet in June to review the submitted slides. Selection is based on quality and originality. Notification letters will be mailed no later than June 15, 2002. Additional information will be sent regarding parking, preferential hotel rates and other pertinent information.

## about us

The year 2002 marks the twenty-seventh anniversary of the Arts Council of New Orleans, a non-profit organization which supports the development of the cultural economy, the creation of opportunities for expanding audiences and promotion of the city as an international center for the arts. The Arts Council provides an extensive list of services including advocacy, economic development, arts education, and grant and service initiatives.

The newest Arts Council project is Louisiana ArtWorks. This is a state-of-the-art facility that will house major studios in glass, printmaking, metal and ceramics, as well as individual studios, an arts marketplace, learning center, and offices for arts-related businesses. Scheduled to open in 2003, Louisiana ArtWorks will be located in the Warehouse Arts District directly adjacent to the Fresh Art Festival site.

## fees

Application Fee .....\$15.00  
10 x 10 Booth .....\$200.00  
Corner Booth .....\$225.00

Each application must be accompanied by two checks made payable to the Arts Council of New Orleans, one for \$15.00

and the other for \$200.00 (\$225 for corner booth.)

- The \$15 application fee is non-refundable and will be deposited upon receipt.
- The \$200 exhibition fee will be held until acceptance of the applicant. The check will be deposited ten days after notification letters are mailed.

## returning artists

- Those who do not have to re-jury for 2002.
- Please return application and signed contract by June 1, 2002.
  - Include booth fee of \$200 or \$225 (corner booth).
  - Returning artists are not required to pay the \$15 application fee.
  - For promotional use, send one or more slides of work.

*ArtFair Sourcebook  
ranks the New Orleans  
Fresh Art Festival #67  
(out of 100) gives it a  
rating of 8 (out of 10)  
and says for a second  
year that the event is  
outstanding and brings  
in a solid buying crowd."*



## rules



1. Artists must be present to exhibit their work for both days of the festival and at the Preview Party.
2. Artists must provide their own display booth and sides, weights to anchor tents, tables and chairs. The site will not allow stakes or nails into the concrete. Arrangements must be made to anchor tents. Artists provide their own interior lighting. Electricity is provided.
3. Booth space cannot be shared, but you may request a double booth.
4. Artists retain all revenues from the sale of their work; however, a sales tax must be collected and reported. Appropriate forms will be distributed at check-in.
5. An accepted application is a commitment to exhibit. The slides of selected artists will be kept for publicity purposes and returned at check-in. No refunds will be made for cancellation or in case of inclement weather.

## eligibility



All works created must be originals. Printed works for which the artist hand manipulated the plates, stones, or screens and which have been properly hand numbered and signed as limited editions may be entered in the printmaking category. Photographic prints made from artist's original negative which have been processed by the artist are included in the photography category. No machine made or mass produced, commercial cast work will be permitted. Work that has been produced with commercial kits, molds, patterns, plans or prefabricated forms or other commercial methods are not permitted.

## contact us



For more information call Martha Landrum  
(504) 523-1465 Fax: (504) 529-2430  
E-mail: mlandrum@artscouncilofneworleans.org  
www.artscouncilofneworleans.org

## preview party

Friday, October 18, 2002

7 pm to 10 pm

As a participating artist, please be our guest at the Preview Party. You will receive a pre-scheduled set-up time on Friday between 9:00 am and 2:00 pm.

## fresh art festival

Saturday, October 19 &

Sunday, October 20

10 am to 5 pm

700 Block of St. Joseph Street, between Carondelet and St. Charles Avenue in the historic Warehouse Arts District. The festival is free and open to the public. Delicious food, security and booth sides provided.

MEMBER



ARTIST NAME

IMAGE

MEDIUM

## checklist

- Completed and signed application and release form.
- \$15 check payable to Arts Council of New Orleans for non-refundable jury fee.
- Check for \$200 exhibitor fee. Check and slides returned if not selected.
- Four 2" x 2" standard 35mm slides. Three slides of work to be exhibited and one slide of tent display.
- Resume

## application form



Postmarked deadline June 1, 2002

Mail to: Fresh Art Festival, Arts Council of New Orleans • 225 Baronne Street, Suite 1712 • New Orleans, LA 70112

First Name

Last Name

Business/Studio Name (Please circle how you wish your booth sign to read.)

Address

City

State

Zip

Home Phone

Studio Phone

Fax

E-mail address

website address

☐ Check here if you would be willing to demonstrate.

☐ Check here the category which best describes your work.

☐ Baskets

☐ Ceramics

☐ Drawing

☐ Fiber

☐ Furniture

☐ Glass

☐ Jewelry

☐ Metal

☐ Mixed Media

☐ Painting

☐ Photography

☐ Sculpture

☐ Prints

☐ Wood

☐ Other

Please note that a separate application, set of slides, and jury fee must be submitted for each different category.

## slides

The following descriptions must be provided and correlated to the appropriately numbered slides.

Slide #1 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #2 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #3 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #4 Display

## release

I hereby release and forever discharge the Arts Council of New Orleans, all sponsoring organizations, the City of New Orleans, boards, employees, agents and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with my application to or participation in the Fresh Art Festival which is not responsible for any injury sustained by exhibitors or guests while within space designated for exhibits. Further, I understand that I store my art at any given risk without exception or limitation. By signing this application form, Applicant acknowledges having received artist application and agrees to abide by rules set forth herein. Applicant agrees that slides submitted for jurying are representative of the work to be exhibited and the ACNO reserves the right in its solution to advise Applicant of any work that does not meet the standards set forth and that the Applicant agrees that such work will be immediately removed upon request by officials. Failure to remove such works may result in the removal of Applicant from show as well as prohibited from future participation. If accepted I hereby grant ACNO permission to use slides I have submitted, to produce one duplicate copy of each slide to be used for public relations and advertising.

Applicant's Signature \_\_\_\_\_

Date \_\_\_\_\_

Social Security Number (Required if prize money awarded) \_\_\_\_\_



Arts Council of New Orleans  
225 Barrine Street, Suite 1712  
New Orleans, LA 70112

## fourth annual new orleans



ARTS COUNCIL  
OF NEW ORLEANS

## 2003 application

NEW ORLEANS  
FRESH ART FESTIVAL  
OCTOBER 17, 18, & 19, 2003

**APPLICATION DEADLINE:  
POSTMARKED BY MAY 31, 2003**

NON PROFIT  
ORGANIZATION  
U.S. POSTAGE  
PAID  
Permit No. 858  
New Orleans, LA

### an invitation



You are invited to apply to be one of 85 juried exhibitors at the 2003 NEW ORLEANS FRESH ART FESTIVAL presented by the Arts Council of New Orleans on Saturday and Sunday, October 18 and 19 in New Orleans' vibrant Warehouse Arts District. This two day outdoor event showcases high quality artwork to the thousands of visitors who make New Orleans their favorite destination—and for local New Orleanians, who have embraced the Warehouse Arts District as an exciting area of arts and culture.

A Preview Party, artist demonstrations, hands-on art activities for children, and great New Orleans music and food make this one of the finest and most fun festivals.

### awards



Prize money will be available for awards, based upon on-site show judging.

Best of Show .....\$1,000  
3 Awards of Excellence.....\$500 each

### judge



The judge of the 2003 New Orleans Fresh Art Festival is Diane Magie, the Executive Director at the Center for Craft, Creativity, and Design. The Center is located in Hendersonville, North Carolina at the Regional Center of the University of North Carolina.

### jury



A panel of three distinguished advisors will meet in June to review the submitted slides. Selection is based on quality and originality. Notification letters will be mailed no later than July 1, 2003. Additional information will be sent regarding parking, preferential hotel rates and other pertinent information to those juried into the show.

### about us



The year 2003 marks the twenty-eighth anniversary of the Arts Council of New Orleans, a non-profit organization which supports the development of the cultural economy, the creation of opportunities for expanding audiences and promotion of the city as an international center for the arts. The Arts Council provides an extensive list of services including advocacy, economic development, arts education, and grant and service initiatives.

The newest Arts Council project is Louisiana ArtWorks. This is a state-of-the-art facility that will house major studios in glass, printmaking, metal and ceramics, as well as individual studios, an arts marketplace, learning center, and offices for arts-related businesses. Scheduled to open in 2004, Louisiana ArtWorks will be located in the Warehouse Arts District directly adjacent to the Fresh Art Festival site.

### fees



Application Fee .....\$20.00  
10 x 10 Booth .....\$225.00  
Corner Booth .....\$250.00

- Each application must be accompanied by a check made payable to the Arts Council of New Orleans, for \$20.00.
- The \$20 application fee is non-refundable and will be deposited upon receipt.

### deadlines



- February 28, 2003: Application materials mailed, and available on-line at [www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org).
- May 31, 2003: Postmark deadline for applications.
- June, 2003: The jury selects up to 85 artists to exhibit.
- July 1, 2003: Notification (by mail and e-mail. Please do not call.) Alternates will be notified of status.
- August 1, 2003: Postmark deadline for artists to commit to show, return signed exhibitor contract, and remit booth fee.



## rules



1. Artists must be present to exhibit their work for both days of the festival and at the Preview Party.
2. Artists must provide their own display booth and sides, weights to anchor tents, tables and chairs. The site will not allow stakes or nails into the concrete. Arrangements must be made to anchor tents. Artists provide their own interior lighting. Electricity is provided.
3. Booth space cannot be shared, but you may request a double booth.
4. Artists retain all revenues from the sale of their work; however, a sales tax must be collected and reported. Appropriate forms will be distributed at check-in.
5. An accepted application is a commitment to exhibit. The slides of selected artists will be kept for publicity purposes and returned at check-in. No refunds will be made for cancellation or in case of inclement weather.

## eligibility



All works created must be originals. Printed works for which the artist hand manipulated the plates, stones, or screens and which have been properly hand numbered and signed as limited editions may be entered in the printmaking category. Photographic prints made from artist's original negative which have been processed by the artist are included in the photography category. No machine made or mass produced, commercial cast work will be permitted. Work that has been produced with commercial kits, molds, patterns, plans or prefabricated forms or other commercial methods are not permitted.

The FTC imposes stiff fines and penalties for defrauding the public with goods that claim to have been hand-made in the USA but are actually imports.

## contact us



For more information call Barbara Workman  
(504) 523-1465 Fax: (504) 529-2430  
E-mail: bworkman@artscouncilofneworleans.org  
www.artscouncilofneworleans.org

## preview party

Friday, October 17, 2003

7 pm to 9 pm

As a participating artist, please be our guest at the Preview Party. You will receive a pre-scheduled set-up time on Friday between 9:00 am and 2:00 pm.

## fresh art festival

Saturday, October 18 &

Sunday, October 19

10 am to 5 pm

700 Block of St. Joseph Street, between Carondelet and St. Charles Avenue in the historic Warehouse Arts District. The festival is free and open to the public. Food vendors, security and booth siters provided.

MEMBER



ARTIST NAME

IMAGE

MEDIUM

## checklist

- Completed and signed application and release form.
- \$20 check payable to Arts Council of New Orleans for non-refundable jury fee.
- Four 2" x 2" standard 35mm slides. Three slides of work to be exhibited and one slide of tent display.
- 25 word (maximum) artist information statement of technique, materials, or other pertinent information about your work, to be read to jurors.
- #10 self-addressed stamped envelope for slide return.

## application form



Postmarked deadline May 31, 2003

Mail to: Fresh Art Festival, Arts Council of New Orleans • 225 Baronne Street, Suite 1712 • New Orleans, LA 70112

First Name

Last Name

Business/Studio Name (Please circle how you wish your booth sign to read.)

Address

City

State

Zip

Home Phone

Studio Phone

Fax

E-mail address

website address

☐ Check here if you would be willing to demonstrate.

☐ Check here the category which best describes your work.

☐ Baskets

☐ Ceramics

☐ Drawing

☐ Fiber

☐ Furniture

☐ Glass

☐ Jewelry

☐ Metal

☐ Mixed Media

☐ Painting

☐ Photography

☐ Sculpture

☐ Prints

☐ Wood

☐ Other

Please note that a separate application, set of slides, and jury fee must be submitted for each different category.

## slides

The following descriptions must be provided and correlated to the appropriately numbered slides.

Slide #1 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #2 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #3 Description/Title \_\_\_\_\_ Price \$ \_\_\_\_\_

Slide #4 Display

## release

I hereby release and forever discharge the Arts Council of New Orleans, all sponsoring organizations, the City of New Orleans, boards, employees, agents and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with my application to or participation in the Fresh Art Festival which is not responsible for any injury sustained by exhibitors or guests while within space designated for exhibits. Further, I understand that I store my art at any given risk without exception or limitation. By signing this application form, applicant acknowledges having received artist application and agrees to abide by rules set from herein. Applicant agrees that slides submitted for jurying are representative of the work to be exhibited and the Arts Council of New Orleans reserves the right in its solution to advise Applicant of any work that does not meet the standards set forth and that the Applicant agrees that such work will be immediately removed upon request by officials. Failure to remove such works may result in the removal of Applicant from show as well as prohibited from future participation. If accepted I hereby grant permission to use slides I have submitted, to produce one duplicate copy of each slide to be used for public relations and advertising.

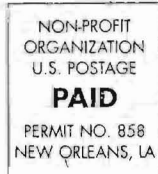
Applicant's Signature \_\_\_\_\_ Date \_\_\_\_\_

Your Social Security Number will be required if prize money is awarded.



225 Baronne Street  
Suite 1712  
New Orleans, LA  
70112-1712

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



# FIFTH ANNUAL NEW ORLEANS



ARTS COUNCIL  
OF NEW ORLEANS

**2004 APPLICATION**  
**OCTOBER 15, 16 & 17, 2004**

## SHOW INFORMATION

You are invited to apply to be one of the 85 juried exhibitors at the 2004 NEW ORLEANS FRESH ART FESTIVAL presented by the Arts Council of New Orleans on Saturday and Sunday October 16th and 17th in New Orleans' vibrant Warehouse Arts District. This two-day outdoor event showcases high quality artwork to the thousands of visitors who make New Orleans their favorite destination—and for local New Orleanians, who have embraced the Warehouse Arts District as an exciting area of arts and culture. To encourage sales during the Festival, the Arts Council offers a special purchase program. Known as Medici Dollars, these are pre-sold to Medici Patrons who use the money at the Festival to purchase art. Medici Dollars are used as real money and they are redeemed by the artist at the end of each Festival day. A Preview Party, artist demonstrations, hands-on art activities for children, and great New Orleans music and food make this one of the finest and most fun festivals.

## ELIGIBILITY

Artists in all fine art and fine craft disciplines are welcome to apply. Artists agree to be present during all show hours, all three days, and will show only their own work made by their own hands in the category in which they are accepted. We request that exhibited work for sale not be older than five years. No commercial agents, dealers or manufacturers may enter. Kits, tumbled stones, embellished objects, manufactured objects, imported objects, mass-produced goods, exhibitor posters and edible items, candles and personal care items are unacceptable for sale during the Festival. If two or more persons collaborate to produce original work, all must be identified on the application. If applying to sell more than one type of work (i.e. two different media categories) you must submit a separate application and fee for each medium. Artists who submit slides containing images for more than one category per application are subject to disqualification from the jury process. The categories are defined as follows:

**Ceramics** - All original clay work is acceptable in this category (wheel-throwing, slab, etc.). No machine-made molds or mass produced work permitted.

**Drawing** - Pencil, charcoal, chalk, pastels, pen, and ink.

**Fiber** - No machine tooling, machine-screened patterns or miscellaneous forms of mass production are permitted.

**Glass** - No molds or other forms of mass production.

**Jewelry** - Any object that can be worn as a removable ornament or decoration upon the human body. This does not include objects that are wearable as apparel or accessories.

**Leather** - Only hand-crafted leather items of original design are permitted.

**Metalwork** - Functional, non-sculptural metalwork.

**Mixed Media** - Includes collage, handmade paper and works with more than 1/8 inch of relief depth, incorporating more than one type of material.

**Painting** - Oil, acrylics, watercolor, tempera, etc.

**Photography** - Prints made from the artist's original negative must be processed by the artist or under artist's supervision.

**Printmaking** - Prints made directly by the artist (intaglio, relief printing, planographic printing, serigraphs, monotype, monoprint) are accepted. Work in this category must be in limited editions of 500 or less on archival quality material, and properly signed and numbered. All photocopy and/or offset reproductions will be rejected.

**Sculpture** - 3-dimensional original work done in any medium.

**Woodwork** - Original hand-tooled, machine worked or carved wood. Includes furniture.

## JURY PROCESS

Three (35 mm mounted) slides and one booth slide of your current work that you plan to display are required for jurying. Do not use glass slides or affix any tape or labels as it causes them to jam in our projectors. A booth slide is mandatory and must be representative of presentation and work to be displayed. The jury prefers a booth shot of whole booth. Booth slides will be used to determine scale of work, balance and overall presentation. Please make sure that your name does not appear in the booth shot. We request a three-sentence description of your work that will be read to the jury. Anything longer than three sentences will not be read. No other information is considered during the jurying process, except what is given in your slide description. All slides are juried anonymously. Each set of four slides submitted by an artist is viewed as a group. Each group of four slides is viewed by category in the order received by the Arts Council. Scoring is based on quality and creative original artwork executed with superior craftsmanship or technique. Scores are given to each artist by each juror, then totaled for one cumulative score. Scoring is 1-7. The highest cumulative scores are awarded spaces in the Festival. There are no quotas for categories unless we receive an exceedingly high number of applications in a specific category. No consideration is given to artists who have been in previous shows. 322 applications were received last year. We will jury for approximately 85 artists. The Best of Show winner and Award of Excellence winners from the previous year are exempt from the jurying process. The winners are eligible to participate as a jury member for the following year. There are no other artists exempt from jurying. The jury consists of a panel of five professional artists, collectors, and community

members. The majority of the panel rotates on a yearly basis to ensure objectivity. Jurors are instructed to score independently and they do not discuss their scores with other jurors during the jurying process. Prior to scoring each category, jurors review all of the slides within the category. During this time a member of the jury who is an expert or professional in the related field may be asked questions about certain techniques or problems particularly related to said category by the rest of the jury.

## RULES

- Artists must be present to exhibit their work for both days of the festival **and at the Preview Party.**
- Artists must provide their own display booth and sides, weights to anchor tents, tables, and chairs. The site will not allow stakes or nails into the concrete. Artists provide their own interior lighting. Electricity is provided at no charge.
- Booth space cannot be shared, but you may request a double booth.
- Artists retain all revenues from the sale of their work; however, a sales tax must be collected and reported. Appropriate forms will be distributed at check-in.
- An accepted application is a commitment to exhibit. The slides of selected artists will be kept for publicity purposes and returned at check-in. No refunds will be made for cancellation or in case of inclement weather.

## FEES

Application Fee .....	\$20.00
10 x 10 Booth .....	\$225.00
Corner Booth .....	\$300.00

- Each application must be accompanied by a check made payable to the Arts Council of New Orleans for \$20.00.
- The \$20.00 application fee is non-refundable and will be deposited upon receipt.

## ARTIST SERVICES

- Scheduled set-up times
- Festival program printed by the New Orleans Publishing Group and distributed to all festival-goers
- Security is provided around the clock, beginning at 7:00 a.m. October 15th through 9:00 p.m. October 17th
- Booth-sitters
- Artist Hospitality Tent
- Discounted parking
- Delicious food from 12 local restaurants at the Preview Party, and an Awards Breakfast on Sunday morning
- Best of Show Award for \$1000; 3 Awards of Excellence for \$500 each
- All award winners receive automatic acceptance the following year
- Half-price for on-site food

## ARTIST CALENDAR

- **February 27, 2004:** Application materials mailed and available on-line at [www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org)
- **May 31, 2004:** Postmark deadline for applications
- **June 2004:** The jury selects up to 85 artists to exhibit
- **July 1, 2004:** Notification (by mail and e-mail. Please do not call.) Alternates will be notified of status.
- **August 1, 2004:** Postmark deadline for artists to commit to show, return signed exhibitor contract and remit booth fee.
- **September 1, 2004:** Booth fee refund deadline.
- **October 15,16,17, 2004:** Fresh Art Festival

## ARTS COUNCIL OF NEW ORLEANS

2004 marks the twenty-ninth anniversary of the Arts Council of New Orleans, a non-profit organization which supports the development of the cultural economy, the creation of opportunities for expanding audiences and promotion of the city as an international center for the arts. The Arts Council provides an extensive list of services including advocacy, economic development, arts education, and grant and service initiatives.

## APPLICATION CHECKLIST

- Completed and signed application and release form.
- \$20 check payable to Arts Council of New Orleans for non-refundable jury fee.
- Four 2" x 2" standard 35mm slides. Three slides of work to be exhibited and one slide of tent display.
- Self-addressed business size envelope stamped for 60 cents.

# 2004 FRESH ART FESTIVAL APPLICATION

Postmark deadline May 31, 2004

Mail to: Fresh Art Festival, Arts Council of New Orleans • 225 Baronne Street, Suite 1712 • New Orleans, LA 70112

Legal Name of Artist (this is the name we use in the Festival program)

Studio/Business Name

Address

City

State

Zip

Day Phone

Evening Phone

Fax #

E-mail Address and website (may be published on our website)

Check here the category which best describes your work.

☐ Ceramics

☐ Drawing

☐ Fiber

☐ Glass

☐ Jewelry

☐ Metal

☐ Mixed Media

☐ Printing

☐ Photography

☐ Sculpture

☐ Prints

☐ Wood

☐ Other

☐ Leather

## Release

I hereby release and forever discharge the Arts Council of New Orleans, all sponsoring organizations, the City of New Orleans, boards, employees, agents and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with my application to or participation in the Fresh Art Festival which is not responsible for any injury sustained by exhibitors or guests while within space designated for exhibits. Further, I understand that I store my art at any given risk without exception or limitation. By signing this application form, applicant acknowledges having received artist application and agrees to abide by rules set forth herein. Applicant agrees that slides submitted for jurying are representative of the work to be exhibited and the Arts Council of New Orleans reserves the right in its solution to advise Applicant of any work that does not meet the standards set forth and that the Applicant agrees that such work will be immediately removed upon request by officials. Failure to remove such works may result in the removal of Applicant from show as well as prohibited from future participation. If accepted I hereby grant permission to use slides I have submitted, to produce one duplicate copy of each slide to be used for public relations and advertising.

Applicant's Signature

Your Social Security Number will be required if prize money is awarded.

We ask that you provide a three sentence statement describing your work that will be read to the jury:

## Slides

Send three (3) 35mm slides of your current work and one of your booth display. A booth slide is mandatory and must be representative of presentation work to be displayed. The jury prefers a booth shot of the whole booth in a show setting. Please make sure that your name does not appear in the booth shot. Booth slides will be used to determine the scale of the work, balance and overall presentation. If you would like to enter in more than one category, you may copy this application. Each number on the lower right corner of the slide should correspond with your slide descriptions on the application and send in a separate application, fee, and slides. Please print or type a brief description including dimensions (HxWxD), medium, technique and price range for each slide submitted. Slides belonging to the artists selected to exhibit will be held until after the show for purposes of verification.

Dimensions

Medium

Technique

Price

Slide #1

Slide #2

Slide #3

Slide #4 Booth slide, mandatory. Please make sure your name does not appear on your booth slides.

The FTC imposes stiff fines and penalties for defrauding the public with goods that claim to have been handmade in the USA but are actually imports.

Artist Name:



Medium:



225 Baronne Street  
Suite 1712  
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70112-1712

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

NON-PROFIT  
ORGANIZATION  
U.S. POSTAGE  
**PAID**  
PERMIT NO. 858  
NEW ORLEANS, LA

# SIXTH ANNUAL NEW ORLEANS



ARTS COUNCIL  
OF NEW ORLEANS

**2005 APPLICATION**  
**OCTOBER 14, 15 & 16, 2005**



## SHOW INFORMATION

You are invited to apply to be one of the 80 juried exhibitors at the 2005 NEW ORLEANS FRESH ART FESTIVAL presented by the Arts Council of New Orleans on Saturday and Sunday October 15th and 16th in New Orleans' vibrant Warehouse Arts District. This two-day outdoor event showcases high quality artwork to the visitors who make New Orleans their favorite destination—and for local New Orleanians, who have embraced the Warehouse Arts District as an exciting area of arts and culture. To encourage sales during the Festival, the Arts Council offers a special purchase program. Known as Medici Dollars, these are pre-sold to Medici Patrons who use the money at the Festival to purchase art. Medici Dollars are used as real money and they are redeemed by the artist at the end of the Festival. A Collectors' Party on October 14, artist demonstrations, hands-on art activities for children, and great New Orleans music and food make this one of the finest and most fun festivals.

## ELIGIBILITY

Artists in all fine art and fine craft disciplines are welcome to apply. Artists agree to be present during all show hours, all three days, and will show only their own work made by their own hands in the category in which they are accepted. **We request that exhibited work for sale not be older than five years.** No commercial agents, dealers or manufacturers may enter. Kits, tumbled stones, embellished objects, manufactured objects, imported objects, mass-produced goods, exhibitor posters and edible items, candles and personal care items are unacceptable for sale during the Festival. If two or more persons collaborate to produce original work, all must be identified on the application. If applying to sell more than one type of work (i.e. two different media categories) you must submit a separate application and fee for each medium. Artists who submit slides containing images for more than one category per application are subject to disqualification from the jury process. The categories are defined as follows:

**Ceramics** - All original clay work is acceptable in this category (wheel-throwing, slab, etc.). No machine-made molds or mass produced work permitted.

**Drawing** - Pencil, charcoal, chalk, pastels, pen, and ink.

**Fiber** - No machine tooling, machine-screened patterns or miscellaneous forms of mass production are permitted.

**Glass** - Functional and non-functional objects made by the artist. No forms of mass production are permitted.

**Jewelry** - Any object that can be worn as a removable ornament or decoration upon the human body. This does not include objects that are wearable as apparel or accessories.

**Leather** - Only hand-crafted leather items of original design are permitted.

**Metalwork** - Functional metalwork.

**Mixed Media** - Includes collage, handmade paper and works with more than 1/8 inch of relief depth, incorporating more than one type of material.

**Painting** - Oil, acrylics, watercolor, tempera, etc. CAFÉ rules apply ([www.cafe-artists.org](http://www.cafe-artists.org)); editions limited to 500.

**Photography** - Prints made from the artist's original negative must be processed by the artist or under artist's supervision. All images are issued in limited editions of no more than 300, signed and numbered by the artist. All prints are of archival quality.

**Printmaking** - Prints made directly by the artist from an original plate (intaglio, relief, lithography, silk-screens, letterpress, and monoprints). Only prints originally created in the printmaking medium allowed. Work in this category must be limited editions of 500 or less, properly numbered and signed by the artist.

**Sculpture** - 3-dimensional original work done in any medium.

**Woodwork** - Original hand-tooled, machine worked or carved-wood. Includes furniture.

## JURY PROCESS

Three (35 mm mounted) slides and one booth slide of your current work that you plan to display are required for jurying. Do not use glass slides or affix any tape or labels as it causes them to jam in our projectors. A booth slide is mandatory and must be representative of presentation and work to be displayed. The jury prefers a booth shot of whole booth. Booth slides will be used to determine scale of work, balance and overall presentation. Please make sure that your name does not appear in the booth shot. We request a three-sentence description of your work that will be read to the jury. Anything longer than three sentences will not be read. No other information is considered during the jurying process, except what is given in your slide description. All slides are juried anonymously. Each set of four slides submitted by an artists is viewed as a group. Each group of four slides is viewed by category in the order received by the Arts Council. Scoring is based on quality and creative original artwork executed with superior craftsmanship or technique. Scores are given to each artist by each juror, then totaled for one cumulative score. Scoring is 1-7. The highest cumulative scores are awarded spaces in the Festival. There are no quotas for categories unless we receive an exceedingly high number of applications in a specific category. No consideration is given to artists who have been in previous shows. 322 applications were received last year. We will jury for approximately 80 artists. The Best of Show winner and Award of Excellence winners from the previous year are



exempt from the jurying process. The winners are eligible to participate as a jury member for the following year. There are no other artists exempt from jurying. The jury consists of a panel of five professional artists, collectors, and community members. The majority of the panel rotates on a yearly basis to ensure objectivity. Jurors are instructed to score independently and they do not discuss their scores with other jurors during the jurying process. Prior to scoring each category, jurors review all of the slides within the category. During this time a member of the jury who is an expert or professional in the related field may be asked questions about certain techniques or problems particularly related to said category by the rest of the jury.

## RULES

- Artists must be present to exhibit their work for both days of the festival **and at the Collectors' Party on Friday night.**
- Artists must provide their own display booth and sides, weights to anchor tents, tables, and chairs. The site will not allow stakes or nails into the concrete. Artists provide their own interior lighting. Electricity is provided at no charge.
- Booth space cannot be shared, but you may request a double booth.
- Artists retain all revenues from the sale of their work; however, a sales tax must be collected and reported. Appropriate forms will be distributed at check-in.
- An accepted application is a commitment to exhibit. The slides of selected artists will be kept for publicity purposes and returned at check-in. No refunds will be made for cancellation or in case of inclement weather.

## FEES

Application Fee .....	\$25.00
10 x 10 Booth .....	\$225.00
Corner Booth .....	\$300.00

- Each application must be accompanied by a check made payable to the Arts Council of New Orleans for \$25.00.
- The \$25.00 application fee is non-refundable and will be deposited upon receipt.

## ARTIST SERVICES

- Scheduled set-up times
- Festival program printed and distributed to all festival-goers
- Security is provided around the clock, beginning at 7:00 a.m. October 14th through 9:00 p.m. October 16th
- Booth-sitters
- Artist Hospitality Tent
- Discounted parking
- Delicious food from local restaurants at the Collectors' Party, and an Awards Breakfast on Sunday morning.
- Best of Show Award for \$1000; 3 Awards of Excellence for \$500 each
- All award winners receive automatic acceptance the following year
- Half-price for on-site food

## ARTIST CALENDAR

- **February 8, 2005:** Application materials mailed and available on-line at [www.artscouncilofneworleans.org](http://www.artscouncilofneworleans.org)
- **May 31, 2005:** Postmark deadline for applications
- **June 2005:** The jury selects up to 80 artists to exhibit
- **July 1, 2005:** Notification (by mail and e-mail. Please do not call.) Alternates will be notified of status.
- **August 1, 2005:** Postmark deadline for artists to commit to show, return signed exhibitor contract and remit booth fee.
- **September 1, 2005:** Booth fee refund deadline.
- **October 14,15,16, 2005:** Fresh Art Festival

## ARTS COUNCIL OF NEW ORLEANS

2005 marks the thirtieth anniversary of the Arts Council of New Orleans, a non-profit organization which supports the development of the cultural economy, the creation of opportunities for expanding audiences and promotion of the city as an international center for the arts. The Arts Council provides an extensive list of services including advocacy, economic development, arts education, and grant and service initiatives.

## APPLICATION CHECKLIST

- Completed and signed application and release form.
- \$25 check payable to Arts Council of New Orleans for non-refundable jury fee.
- Four 2" x 2" standard 35mm slides. Three slides of work to be exhibited and one slide of tent display.
- Self-addressed business size envelope stamped for 60 cents.

# 2005 FRESH ART FESTIVAL APPLICATION

Postmark deadline May 31, 2005

Mail to: Fresh Art Festival, Arts Council of New Orleans • 225 Baronne Street, Suite 1712 • New Orleans, LA 70112

Legal Name of Artist (this is the name we use in the Festival program)

Studio/Business Name

Address

City

State

Zip

Day Phone

Evening Phone

Fax #

Email Address and website (may be published on our website)

Check here the category which best describes your work.

☐ Ceramics

☐ Drawing

☐ Fiber

☐ Glass

☐ Jewelry

☐ Leather

☐ Metal

☐ Mixed Media

☐ Painting

☐ Photography

☐ Printmaking

☐ Sculpture

☐ Wood

☐ Other

## Release

I hereby release and forever discharge the Arts Council of New Orleans, all sponsoring organizations, the City of New Orleans, boards, employees, agents and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with my application to or participation in the Fresh Art Festival which is not responsible for any injury sustained by exhibitors or guests while within space designated for exhibits. Further, I understand that I store my art at any given risk without exception or limitation. By signing this application form, applicant acknowledges having received artist application and agrees to abide by rules set forth herein. Applicant agrees that slides submitted for jurying are representative of the work to be exhibited and the Arts Council of New Orleans reserves the right in its solution to advise Applicant of any work that does not meet the standards set forth and that the Applicant agrees that such work will be immediately removed upon request by officials. Failure to remove such works may result in the removal of Applicant from show as well as prohibited from future participation. If accepted I hereby grant permission to use slides I have submitted, to produce one duplicate copy of each slide to be used for public relations and advertising.

Applicant's Signature

Your Social Security Number will be required if prize money is awarded.

We ask that you provide a three sentence statement describing your work that will be read to the jury:

## Slides

Send three (3) 3.5mm slides of your current work and one of your booth display. A booth slide is mandatory and must be representative of presentation work to be displayed. The jury prefers a booth shot of the whole booth in a show setting. Please make sure that your name does not appear in the booth shot. Booth slides will be used to determine the scale of the work, balance and overall presentation. If you would like to enter in more than one category, you may copy this application. Each number on the lower right corner of the slide should correspond with your slide descriptions on the application and send in a separate application, fee, and slides. Please print or type a brief description including dimensions (HxWxD), medium, technique and price range for each slide submitted. Slides belonging to the artists selected to exhibit will be held until after the show for purposes of verification.

Dimensions

Medium

Technique

Price

Slide #1

Slide #2

Slide #3

Slide #4 Booth slide, mandatory. Please make sure your name does not appear on your booth slides.

The FTC imposes stiff fines and penalties for defrauding the public with goods that claim to have been handmade in the USA but are actually imports.

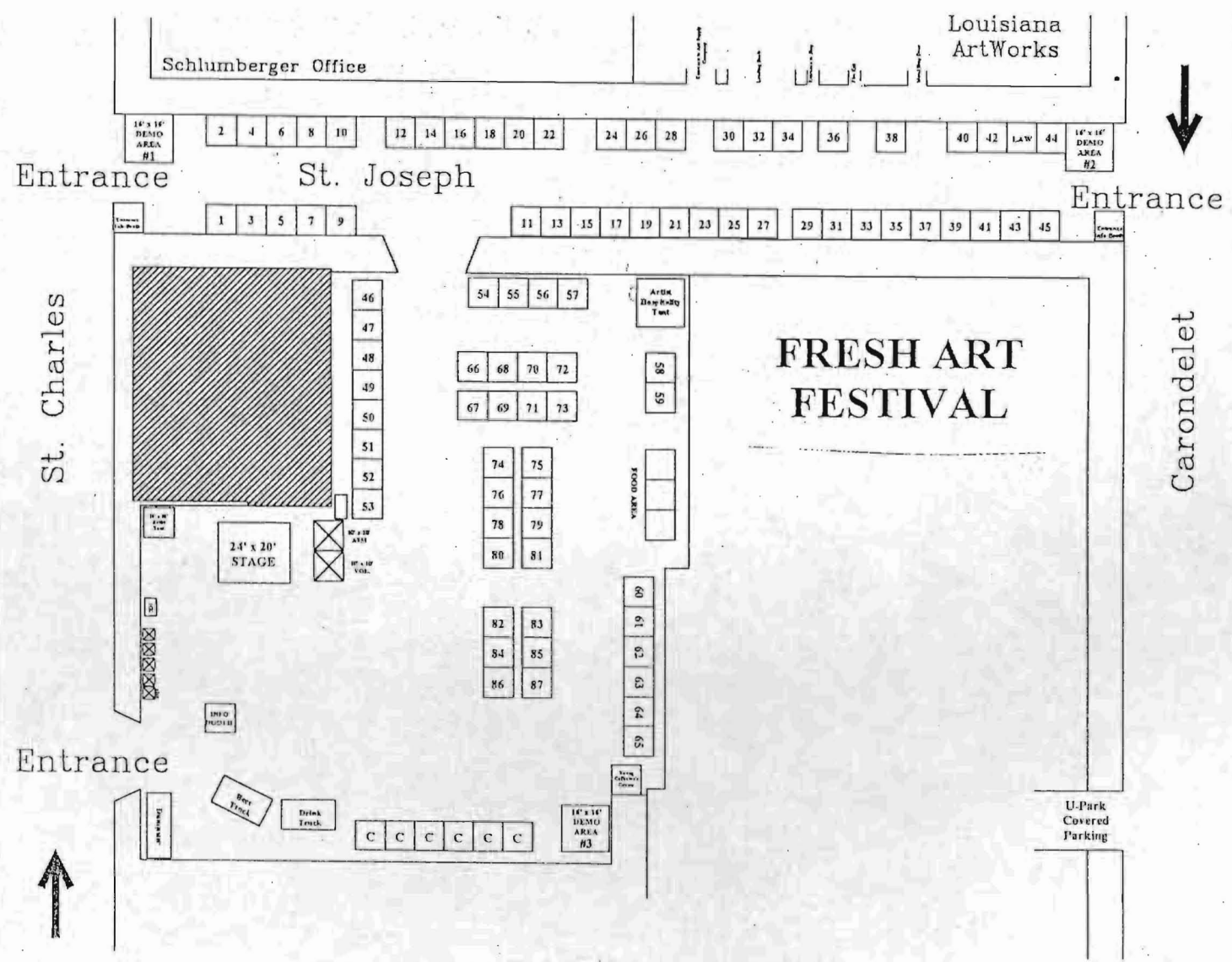
Artist Name:



Medium:

Top of slide

Slides must be labeled this way in accordance with NAIA standards.



## 2004 FRESH ART FESTIVAL COMMITTEE

Jata Brown  
Preview Party Chairman

Gloria Dariak  
Mavis Early  
Stephanie Feoff  
Donna Gardner  
Donna Gibson  
Candace Haas  
Shelley Landrieu  
Suzanne Lossi  
Brian McCallon  
Ron Marlow  
Wendy Newlin  
Kitty O'Dwyer

Anna Pepper  
Nyree Ramsey  
Paul Richard  
Lisa Schlesinger  
Susan Shepherd  
Sandi Smith  
Susu Stall  
Sheryl Thompson  
Yvette Trahant  
Barbara Workman, Coordinator

## 2004 BOARD OF DIRECTORS ARTS COUNCIL OF NEW ORLEANS

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Jata M. Brown  
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Marianne M. Cohn  
Randord Darensburg  
Sheila Davlin  
Mary B. Dokiahos  
Stephanie Feoff

William H. Hines  
Campbell C. Hutchinson  
Beth Lambert  
Anthony P. McHale  
Tina A. Meilleur  
Sarah Moody-Thomas  
Wendy Newlin  
Judith S. Newman  
A. Michele Jean Pierre  
Dr. Joan Rhodes

Paul G. Richard  
Francoise B. Richardson  
Susu Stall  
Leslie S. Stokes  
Phyllis M. Taylor  
Melanee Gaudin Usdin  
Virginia W. Voelker  
Robert A. Vosbein  
Denise Williams

## 2004 MEDIC'S

Mr. and Mrs. Christian T. Brown  
Rebecca Gallander  
Mrs. Joseph Haspel, Jr.  
Dr. and Mrs. Robert B. Haspel  
Mr. and Mrs. H. Merritt Lane, III  
Mr. Paul J. Leaman, Jr.  
Mr. Charles A. Levy, III  
Mr. and Mrs. James Monroe, III

Wendy Newlin and Michael D. Allday  
David and Susan Ridgeway  
George and Wendy Rodrigue  
Mrs. Rhonda Sharkaw  
Mr. and Mrs. Moise S. Steeg, Jr.  
Patrick F. Taylor Foundation  
Mrs. Virginia W. Voelker  
Dr. and Mrs. Mark B. Workman

Arts Council  
of New Orleans  
PRESENTS

Fresh  
ART  
FESTIVAL  
PREVIEW  
PARTY

5TH  
ANNUAL

DESIGN: TOM VARISCO DESIGNS



**Fresh Art Festival  
Winners 2003**

Angela Bernard  
Mixed Media  
Best of Show

Lin Christopher  
Photography  
Award of Excellence

Dale Rayburn  
Prints  
Award of Excellence

Janis Tate  
Jewelry  
Award of Excellence

SPECIAL THANKS TO OUR PREVIEW SPONSOR @ BELL SOUTH

**ARTY PREVIEW**  
**The Arts Council of New Orleans**  
invites you to a premier exhibition and sale  
of fine art and contemporary crafts at the  
5th annual Fresh Art Festival Preview Party

**OCTOBER 15, 2004**

7:00-9:00 PM  
700 block of St. Joseph Street  
Warehouse Arts District  
Adjacent to  
Louisiana ArtWorks

Be the first to view artwork by 85 artists from 26 states.

Entertainment by  
**THE CHARMAINE  
NEVILLE BAND**

**Cuisine & Libations**  
generously provided by:

Aramark	Michaul's
Best of Susan	NOLA Foods
Cafe Adelaide	Palace Cafe
Ditcharo	Pigeon Caterers
Restaurant Cuvée	The Ritz-Carlton, New Orleans
Hard Rock Cafe	Rock-N-Sake
Galatoire's	Sonny's Place
Langenstein's	Southern Hospitality
Louisiana Specialty Drinks	Trinchero Wines
Martin Wine Cellar	Windsor Court/New Orleans Grill

## Appendix 3.5 2004 Fresh Art Festival Volunteer Up-Date



2004 *FRESH ART FESTIVAL*  
October 16<sup>th</sup> & 17<sup>th</sup>  
700 Block of St. Joseph near Lee Circle  
Volunteer Up-date

THANK YOU for agreeing to help us at the *Fresh Art Festival*! We depend on your commitment to participate. Your presence and prompt arrival for your scheduled shift help ensure a successful Event!

Your assigned day is:    Saturday            Sunday

Your shift-time is:    9:45 a.m. – 1:00 p.m.  
                                 12:30 p.m. – 3:00 p.m.  
                                 2:30 p.m. – 5:00 p.m.

- Metered Parking is 'free' on Saturday & Sunday.
- Discounted parking is available at 840 Carondelet for \$4.
- Please check-in at the VOLUNTEER CHECK-IN Tent located next to the stage.
- Every Volunteer receives the Official *Fresh Art Festival* Volunteer T-shirt. This shirt must be worn while you are working as a Volunteer.
- Please do not make any alterations to your T-shirt while you are volunteering for the Festival.
- Please review the brief instructions pertaining to your assignment on the other side of this sheet.

Questions? Call Barbara or Mariellen @ 523-1465



## Fresh Art Festival

*All Volunteers receive a commemorative t-shirt which must be worn while volunteering at the Festival site.*

### Volunteer Committee Descriptions

#### Information Booths

Volunteers act as ambassadors, welcome visitors to the festival, and distribute programs and information. There are three information booths at the festival strategically located by the three entrances.

#### Artist Relations

##### Artist Hospitality Tent:

Help serve and host the artists in the Hospitality Tent. This job involves some set-up and minimal clean up.

##### Artist Helpers:

Volunteers are responsible for assisting the artists, watching their booths during breaks and distributing refreshments.

#### Children's Area

This area features interactive arts projects for children. Be prepared to help kids create masterpieces while organizing materials and helping kids have a wonderful time.

#### Beverages

There are two beverage booths – selling soft drinks and beer. Volunteers who work for the beer booth must be at least 21 years of age.

#### Volunteer Coordination

Assist with set-up, help check in volunteers, give information to Volunteers and distribute T-shirts.

#### Young Collectors' Corner

A new addition to the Festival, this tent will display art priced at \$50 or less so that students can have an opportunity to participate in the joy of owning art.



## Appendix 3.6 Temporary ABO Permit (Liquor License)

DEPARTMENT OF FINANCE  
CITY OF NEW ORLEANS

C. RAY NAGIN  
MAYOR

REGINALD ZENO  
DIRECTOR

27 August 2004

Ref: Temporary ABO Permit  
Arts Council of New Orleans

TO WHOM IT MAY CONCERN:

In accordance with Section 10-02 and/or 10-52 of the code of the City of New Orleans, permission has been granted to the Arts Council of New Orleans to sell beverages of low-beer content on October 15-17, 2004 in connection with their Fresh Art Festival to be held in the 700 block of St. Joseph Street in New Orleans, Louisiana. The fee for this event does not apply to non-profit organizations.

This permission is granted by the Director of Finance in accordance with Ordinance Number 15,414, M.C.S. as amended.

This letter shall suffice as a beer permit valid October 15-17, 2004, only. Please contact the State Office of Alcoholic Beverages to obtain a State permit.

Sincerely yours,



Reginald Zeno  
Director of Finance

/vch

1300 PERDIDO STREET | SUITE 3E06 | NEW ORLEANS, LOUISIANA | 70112  
PHONE 504.565.6600 | FAX 504.565.6603





State of Louisiana  
Department of Revenue  
Office of Alcohol and Tobacco Control  
1885 Wooddale Boulevard  
P. O. Box 66404, Baton Rouge, LA 70896-6404  
Telephone (225) 925-4041 • Fax (225) 925-3975

For office use only.  
Permit number \_\_\_\_\_  
Seq. Number \_\_\_\_\_

## Application for Special Event Permit

1. Class of permit: <input checked="" type="checkbox"/> Type A Nonprofit tax-exempt status under IRS Code Sections 501(c)(3) and 501(c)(8) (Must provide written proof of tax exempt status.) (No fee required.)	
<input type="checkbox"/> Type B Nonprofit organization (Must provide written proof of nonprofit status.) (\$10 fee)	
<input type="checkbox"/> Type C All others (\$100 fee)	
2. Name of business, individual, or organization <u>Arts Council of New Orleans</u>	3. Name of event <u>Fresh Art Festival</u>
4. Event location (street/city/state/ZIP) <u>700 Block of St. Joseph</u>	5. Parish <u>Orleans</u>
6. Event organizer's mailing address (P. O. Box/street number/city/state/ZIP) <u>225 Baronne St. Ste. 1712 N.O. LA 70112</u>	
7. Telephone numbers: Work (504) <u>523-1465</u> Home ( ) <u>N/A</u>	
8. Type of alcoholic beverage to be served: <input type="checkbox"/> Wine <input checked="" type="checkbox"/> Beer <input type="checkbox"/> Liquor	
9. Dates permit needed: (See instructions.) <u>Oct. 15, 16, 17, 2004</u>	
10. Is premises owned by applicant? <input type="checkbox"/> Yes <input type="checkbox"/> No. If no, attach copy of lease or permission from owner. (See instructions.)	
11. Is local permit or written permission from local government attached? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (Required)	
12. Your name and address (P. O. Box/street/city/state/ZIP) <u>Arts Council of N.O., Shirley T. Corey, President &amp; CEO</u>	
13. Race <u>W</u>	14. Sex <input type="checkbox"/> Male <input checked="" type="checkbox"/> Female
15. Date of birth <u>1-1-23</u>	16. Driver's license number <u>4-75782</u>
17. Social Security Number <u>1-1-1-1-1-1-1-1-1-1</u>	
Applicants eligible for a type "A" or type "B" permit need not answer Questions 18 through 31. Proceed to affidavit. Type "C" applicants shall complete this application. Must be completed and signed by owner, partner, or officer.	
18. Have you or your spouse ever used any name(s) other than the one stated above? (Alias, nickname, maiden name) <input type="checkbox"/> Yes <input type="checkbox"/> No. If yes, give details as to when and where used.	
19. Naturalization number, if applicable	20. Are you a citizen of the U.S.? <input type="checkbox"/> Yes <input type="checkbox"/> No
21. Are you a citizen of LA? <input type="checkbox"/> Yes <input type="checkbox"/> No	
22. Have you continuously resided in Louisiana for the past two years? <input type="checkbox"/> Yes <input type="checkbox"/> No	
23. Do you or your spouse own or hold interest in any other business holding a state retail beer and/or liquor permit? <input type="checkbox"/> Yes <input type="checkbox"/> No. If yes, enter permit number _____	
23a. Trade name of business _____	
23b. Location of business (street/city/state/ZIP) _____	
24. Do you or your spouse own or hold interest in any business holding a wholesaler beer or liquor permit? <input type="checkbox"/> Yes <input type="checkbox"/> No. If yes, enter name of business.	
25. Have you or your spouse ever been convicted of a felony? <input type="checkbox"/> Yes <input type="checkbox"/> No If yes, a copy of the pardon or restoration of rights must be attached to this application.	
26. Have you or your spouse ever been convicted of violating any liquor or beer regulatory statute or rule? <input type="checkbox"/> Yes <input type="checkbox"/> No	
27. Have you or your spouse ever been convicted of soliciting for prostitution, pandering, letting premises for prostitution, contributing to the delinquency of a juvenile, keeping a disorderly place, or dealing in narcotics? <input type="checkbox"/> Yes <input type="checkbox"/> No	
28. If the response to Questions 25, 26, or 27 is "yes", list the offense, date, location, and disposition.	
29. Have you or your spouse ever been denied an alcoholic beverage permit? <input type="checkbox"/> Yes <input type="checkbox"/> No	
30. Have you or your spouse had a license or permit to sell or deal in alcoholic beverages revoked within the last two years prior to the filing of this application? <input type="checkbox"/> Yes <input type="checkbox"/> No	
31. Is this application being made by you to permit any person other than yourself to secure a beer/liquor permit in your name for his/her benefit? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Affidavit	
I swear that I have read each of the above questions and that the answers that I have given are true and correct to the best of my knowledge; and that I meet the qualifications and conditions set out in Louisiana Revised Statutes 26:80 and 290.	
Signature <u>Shirley Trusty Corey</u>	Title <u>President &amp; CEO</u>
Print your name <u>Shirley Trusty Corey</u>	
Sworn to and subscribed before me this _____ day of _____, year _____	
in the parish of _____ State of _____	
Notary public's signature _____ Print name of Notary Public _____	

### Appendix 3.7 The Festival Postcard, 2003 & 2004

4<sup>th</sup> Annual  
*FRESH ART FESTIVAL 2003*

- 700 Block of St. Joseph Street  
in the Warehouse Arts District
- Saturday and Sunday  
October 18<sup>th</sup> & 19<sup>th</sup>
- 10:00 a.m. – 5:00 p.m.
- 85 artists from 26 states
- Food, beverages, music
- Children's activities
- Artist Demonstrations
- **FREE ADMISSION**



NON PROFIT  
ORGAN.  
U.S. POSTAGE  
PAID  
PERMIT NO. 858  
NEW ORLEANS, LA

*A program of the Arts Council of New Orleans*



5<sup>th</sup> Annual  
**FRESH ART FESTIVAL** 2004



NON PROFIT  
 ORGAN.  
 U.S. POSTAGE  
 PAID  
 PERMIT NO. 858  
 NEW ORLEANS, LA

- 700 Block of St. Joseph Street  
 next to *Louisiana ArtWorks*
- Saturday and Sunday  
 October 16<sup>th</sup> – 17<sup>th</sup>
- 10:00 a.m. – 5:00 p.m.
- 85 artists from 25 states  
 selling fine art and crafts
- Food, beverages, music
- Children's activities
- Artist Demonstrations
- **FREE ADMISSION**

*A program of the Arts Council of New Orleans*



THE ARTS COUNCIL OF NEW ORLEANS

**2004 Fresh Art Festival**

October  
 16 & 17



## Appendix 3.8 F.A.F. Monthly Timelines

### F.A.F. Monthly Timelines

#### JANUARY

- Applications are edited and approved; sent to printer by the 31<sup>st</sup>.
- Begin workable draft for FAF Budget; meet with Robbie to review.
- Designate P.P. Chair; begin selecting Committee Chairs; review Committee Members.

#### FEBRUARY

- Applications are mailed (approx. 5,000) and posted on web-site by the 28<sup>th</sup>
- Finalize budget and submit.
- Work with Logan on a Marketing plan that will target disposable income zip codes.

#### MARCH

- Solicit restaurants, vendors, beverages.
- Select 5 judges to review applicants' slides.

#### APRIL

- Solicit activities for children's areas.
- Mail letters to prospective Committee members by mid-April
- Target Medici for mailing (Robbie's jurisdiction). Discuss more productive ways to implement Medici program with Robbie; solicitation letter to be mailed at her discretion.

#### MAY

- Most applications will arrive in May; keep slides/apps./checks organized.
- Mail Jury information to Jury Members on May 16<sup>th</sup>

#### JUNE

- Jury selects artists. suggested date: June 14, 15, or 16.
- Verify site-plan (Home-Team, Frischhertz, etc.).
- Target Booth Angels with solicitation (Robbie's jurisdiction).

#### JULY

- July 1<sup>st</sup> – mail letters to artists, & return slides to those not accepted
- Begin "City Ordinance" drill and the 5 pursuit-of-permit activities (Mariellen's to-do).

#### AUGUST

- Aug. 1<sup>st</sup> : Deadline for artists to submit booth fee.
- Finalize invitation design and review targeted mailing list (5,000).
- Assign artist spaces, activities, vendors, etc., by August 26<sup>th</sup>

#### SEPTEMBER

- Mail artist packets on September 7<sup>th</sup>
- Confirm EVERYTHING with EVERYBODY throughout September.
- Mail invitations on September 14<sup>th</sup>
- Mail postcards on September 28<sup>th</sup>

## Appendix 3.9 Official Entertainment Stage Sponsor Benefits Sheet

### Official Entertainment Stage Sponsor



#### Benefits:

- ♦ **Signage**  
Your company's will have a large sign prominently displayed on the Entertainment Stage with your company's logo.
- ♦ **On Site Marketing Opportunity**  
To be agreed upon by Sponsor and the Arts Council of New Orleans
- ♦ **Advertising**  
Your company's name will appear in all advertising and your logo will be featured on the sponsorship page of our official program.
- ♦ **Press Releases**  
In all printed materials, your company will be referred to as the Official Entertainment Sponsor.
- ♦ **Posters**  
Your company's logo will appear on 350 posters distributed prior to the festival in key retail locations in the CBD, French Quarter, Warehouse Arts District, Uptown, Metairie, Lakeview, West Bank and Covington and including all your company's locations.
- ♦ **Collectors Party Tickets**  
Your company will receive 4 tickets to the Collectors Party held on Friday, October 14, 2005. This party offers enthusiastic collectors first opportunity to purchase their favorite works of art in a festive atmosphere and without the hustle and bustle of the crowds typical of the public days. Advance tickets are \$100 for Arts Council members and \$150 for non-members. Value: \$600
- ♦ **Festival VIP passes**  
The VIP area offers a quiet respite from the crowds. Your company will receive six access passes to enjoy light refreshments and ample seating.
- ♦ **Festival Admission**  
Your company will receive 50 tickets for admission to the Fresh Art Festival's public days on Saturday and Sunday. Value: \$100
- ♦ **Newsletter and Web site listing**  
Your company's logo will be listed in all newsletters of the Arts Council of New Orleans for one year (3,000 mailed quarterly), and your company's logo will be featured on sponsor page of the Arts Council of New Orleans web site under Fresh Art Festival sponsors.

**Investment: \$7,500**

## Appendix 3.10 Volunteer Sponsor Benefits Sheet

### Volunteer Sponsor



#### Benefits:

- ♦ **Signage**  
One large sign hanging across the Volunteer Tent with Lakeside Shopping Center's logo.
- ♦ **T-Shirts**  
Lakeside Shopping Center's logo and slogan will appear on 200 volunteer t-shirts assuring that your company will receive recognition as a community arts partner every time the t-shirts are worn both at the festival and afterwards.
- ♦ **Advertising**  
Lakeside Shopping Center's name will appear in all advertising and will also be featured on the sponsorship page of our official program.
- ♦ **Press Releases**  
All printed materials will refer to Lakeside Shopping Center as the Volunteer Sponsor.
- ♦ **Collectors Party Tickets**  
Your company will receive 2 tickets to the Collectors Party held on Friday, October 14, 2005. This party offers enthusiastic collectors first opportunity to purchase their favorite works of art in a festive atmosphere and without the hustle and bustle of the crowds typical of the public days. Advance tickets are \$100 for Arts Council members and \$150 for non-members. Value: \$300
- ♦ **Festival VIP passes**  
The VIP area offers a quiet respite from the crowds. Lakeside will receive four access passes to enjoy light refreshments and ample seating.
- ♦ **Festival Admission**  
Lakeside Shopping Center will receive 15 tickets for admission to the Fresh Art Festival's public days on Saturday and Sunday. Value: \$30
- ♦ **Newsletter and Website Listing**  
Lakeside Shopping Center's logo will appear in all newsletters of the Arts Council of New Orleans for one year (5,000 mailed quarterly), and will appear on the sponsor page of the Arts Council's website under Fresh Art Festival sponsors.

**Investment: \$3,000**



**NOUMC**

New Orleans Tourism Marketing Corp.  
NEWORLEANSONLINE.COM

Children's Area Sponsor



Preview Party Sponsor



Entertainment Sponsor



Artists Area Sponsor

Lambeth House - A Continuing Care Retirement Community  
Hibernia  
Sewell Cadillac Chevrolet

Volunteer Sponsor  
Lakeside Shopping Center

Artists Demonstration Sponsor  
LaQuinta Inn  
New Orleans City Business

Children's Tent Sponsors  
Eugenie & Joseph Jones Family Foundation  
Gambit Weekly  
Mr. and Mrs. Lester E. Kabacoff  
Mervyn's  
Gibbs Construction  
Dr. and Mrs. Robert B. Haspel

Hospitality Tent Sponsor  
City of New Orleans

Artist Demonstration Co-Sponsor  
Adams and Reese  
Sizeler Architects

Artist Breakfast Sponsor  
Hilton Riverside

Radio Sponsor  
Peake BMW

Soft Drink Sponsor  
Coca-Cola Enterprises

Beer Sponsor  
Crescent Crown, LLC

Site Sponsor  
Central Parking System

Artists Prize Sponsor  
Renaissance Arts Hotel

## Committee

Nancy Reuther, Chairman

Sara Barkley  
Maurice Brown  
Lucy Chun  
Laura Claverie  
Gloria Darlak  
Mavis Early  
Stephanie Feoli  
Cynthia Fransen  
Donna Gardner  
Monica Sanusi Gele

Candace Haas  
Campbell Hutchinson  
Shelley Landrieu  
Diane Lyons  
Erin Regan MacInnes  
Ron Marlow  
Sue Meyer  
Kitty O'Dwyer  
Anna Pepper  
Paul Richard

Susan Shepherd  
Sandra Shulstone  
Sandi Smith  
Susu Stall  
Nyree Ramsey  
Joanne Abbott Thaxton  
Sheryl Thompson  
Yvette Trahan  
Barbara Workman,  
Coordinator

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Courtney D. Freeman  
William H. Hines  
Campbell C. Hutchinson  
Dr. Sarah Moody-Thomas  
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D. Joan Rhodes  
Paul Richard  
Francoise Richardson

Pam Ryan  
Susu Stall  
Leslie S. Stokes  
Phyllis M. Taylor  
Melanee G. Usdin  
Mrs. Virginia Voelker  
Shirley Trusty Corey,  
President and CEO

# Donors

## Children's Area Sponsor



## Preview Party Sponsor



## Artists Area Sponsors

Hibernia National Bank  
Lambeth House - A Continuing Care Community

## Volunteer Sponsor

Lakeside Shopping Center

## Artists Demonstration Sponsors

LaQuinta Inn  
New Orleans Tourism Marketing Corporation

## Artists Hospitality Tent

Gibbs Construction

## Children's Tent Sponsors

City of New Orleans  
Eugenie & Joseph Jones Family Foundation  
Latter & Blum/Realtors Inc.  
Mervyn's  
Regions Bank

## Young Collector's Tent Sponsor

Brown's Dairy

## Artists Breakfast Sponsor

Hilton Riverside

## Radio Sponsor

Peake BMW

## Soft Drink Sponsor

The Louisiana Coca-Cola Bottling Company, LLC

## Deer Sponsor

Crescent Crown, LLC

## Site Sponsor

Central Parking System

## Parking Sponsor

U-Park Garage

## Prize Sponsor

Renaissance Arts Hotel

## Dooch Angels

Acme Widow Cleaners, LLC  
Aramark Sports & Entertainment Services, Inc.  
Baldwin & Haspel, LLC  
Calligraphics, Inc.  
Dr. & Mrs. Isidore Cohn, Jr.  
Continental Asset Management  
Correro, Fishman, Haygood, Phelps, Welmsley & Casteix, LLP  
Cypress Capital Corporation  
Diamond Data Systems  
Dixie Art Supplies  
DocuMan Copies & Printing  
Fidelity Homestead Association

French Quarter Hotels  
Nancy & Stephen Hales  
Hampton Inn & Suites  
Harrah's New Orleans Casino  
Hi-Tech Electric, Inc.  
Hyatt Regency New Orleans  
Karen M. Kersting  
Laitram, LLC  
Beth & Hugh Lambert  
McDermott International, Inc.  
Middleberg, Riddle & Gianna  
Moses Engineers, Inc.  
New Orleans Gay Men's Chorus  
New Orleans Metropolitan

Wendy Newlin & Michael Allday  
PR Graphics  
Peter A. Mayer Advertising, Inc.  
AJ Petrie Investor & Media Relations  
Regions  
Pam & Bill Ryan  
Susu & Andrew Stall  
Standard Parking  
Kirk Storton  
Tom Varisco Designs  
Mr. & Mrs. Robert A. Vosbein  
Denise & Jerry Williams  
Michael & Aimee Siegel

## 2004 Fresh Art Festival Committee

Jata Brown, Preview Party Chairman

Gloria Darlak  
Mavis Early  
Stephanie Feoli  
Donna Gardner  
Donna Gibson  
Candace Haas  
Shelley Landrieu  
Suzanne Lossi

Brian McCallon  
Ron Marlow  
Wendy Newlin  
Kitty O'Dwyer  
Anna Pepper  
Nyree Ramsey  
Paul Richard

Lisa Schlesinger  
Susan Shepherd  
Sandi Smith  
Susu Stall  
Sheryl Thompson  
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Judith S. Newman  
A. Michele Jean-Pierre  
D. Joan Rhodes  
Paul G. Richard  
Francoise B. Richardson

Susu Stall  
Leslie S. Stokes  
Phyllis M. Taylor  
Melanee Gaudin Usdin  
Virginia W. Voelker  
Robert A. Vosbein  
Denise Williams

Emeritus Members  
The Honorable Lindy Boggs  
Mrs. P.R. "Sunny" Norman

Shirley Trusty Corey, President and CEO

# Appendix 3.13 2004 Festival Actual Revenue and Expense Budget

Center 45 FRESH ART

## Support and Revenue

## PROJECTED

## ACTUAL

45 4001 INDIVIDUAL CONTRIBUTIONS	350.00	
45 4002 CORPORATE CONTRIBUTIONS	39,000.00	40,000
45 4003 FOUNDATION GRANTS	5,000.00	
45 4501 FAF Medici Collectors Circle	13,500.00	14,000
45 4502 FAF Booth Angel	14,250.00	13,000
45 4701 TICKET SALES	3,320.00	
45 4901 OTHER REVENUE	7,280.00	
45 4911 Booth Fees	23,300.00	
Total Support and Revenue	\$128,000	\$106,000.00 106,250.00

## Expenditures

45 5115 DUES & MEMBERSHIPS	55.00	
45 5125 INSURANCE	1,000.00	
45 5130 ARTIST FEES & SERVICES	13,234.00	
45 5134 Professional fees-computers	40.00	
45 5135 OTHER PROF'L FEES & SERVICES	10,480.00	
45 5140 POSTAGE	1,875.23	
45 5141 BULK MAIL SERVICES	1,026.74	
45 5145 PRINTING & DUPLICATING	13,924.38	
45 5150 ADVERTISING	348.00	
45 5155 EQUIPMENT RENTAL & MAINTENANCE	15,335.97	
45 5160 SUBSCRIPTIONS & PUBLICATIONS	69.90	
45 5161 books	193.92	
45 5165 SUPPLIES & MATERIALS	4,336.51	3325.45
45 5167 FOOD & BEVERAGES	248.65	122.09
45 5170 TRAVEL	3,629.38	3389.13
45 5175 MEETINGS, CONFERENCES & COURSES	724.82	
45 5195 clearing account	0.00	21.00C MISC EXP
Total Expenditures	\$80,525	\$66,522.50 65,165.6
Excess of Support and Revenue over Expenditures		\$39,477.50 41,084.3

## Appendix 3.14 2005 Projected Budget

### Projected Budget 2005

#### REVENUE

new revenue *	Admission	10,000.00
	Sponsors	60,000.00
	Preview/Collector's Party	5,000.00
	Jury Fees	5,000.00
	Booth Fees	19,000.00
	Vendors	1,800.00
	Beer/Coke	3,000.00
	Medici Dollars	15,000.00
	Booth Angels	12,000.00
	Azby Foundation	5,000.00
	<b>Total</b>	<b>135,800.00</b>

Admission \* \$2 for adults  
Free for students 18 and under

\* This will give us an accurate number of adult visitors

#### EXPENSES

	Barricades	125.00
	Firemen	300.00
	Ice	500.00
	Committee Meetings (Food)	200.00
	Patron Gifts	400.00
	Postcards	700.00
	Booth Angel Gifts	1,200.00
	T. Varisco Designs	1,500.00
	Applications	1,600.00
	(Preview) Collector's Party Music	2,000.00
	Artist Demonstration Fees	2,000.00
	Children's Area supplies & artists	2,000.00
	Performers Fees	3,500.00
	Prize Money & Ribbons	3,000.00
	Judges, Jury Fees, Misc.	3,500.00
	Port-O-Lets & Dumpster	3,000.00
	Electrical	4,000.00
	T-shirts	1,500.00
	Postage	3,500.00
	Security	5,500.00
	Medici Dollars	7,500.00
	Advertising	1,500.00
	Other Printing (Invitations, etc.)	6,000.00
	Rentals (Home Team)	8,000.00
	Signs	9,000.00
	Misc. Items	10,000.00
new expense *	Caterer for Collector's Party	20,000.00
	<b>Total</b>	<b>102,025.00</b>

# Fresh Art Festival PR Value Report

## Appendix 3.15 Fresh Art Festival PR Value Report

Media	Date	Type	Measurements	Media Value	PR Value
Print					
CityBusiness	10/4/04	Calendar Listing	2 in. x 1 in.	\$523.53	\$785.30
CityBusiness	10/11/04	Calendar Listing	2 in. x 1 in.	\$523.53	\$785.30
The Times-Picayune (Thursday)	10/7/04	Uptown Picayune-Stacy Day's Column	1 col. x 5.5 in.	\$634.89	\$952.34
The Times-Picayune (Monday)	10/11/04	Living-Kid's Stuff Listing	1 col. x 3 in.	\$346.38	\$519.57
Gambit Weekly	10/12/04	Hot Seven Listing	2 in. x 3 in.	\$229.41	\$344.12
The Times-Picayune (Saturday)	10/14/04	Orleans Picayune Calendar	1 col. x 1 in.	\$115.46	\$173.20
Lagniappe**	10/15/04	Diversions Article-Page 1	8 in. x 7 in.	\$6,465.69	\$16,164.23
		Diversions Article-Page 2	6 in. x 5 in.	\$3,463.76	\$8,659.40
The Times-Picayune (Saturday)	10/16/04	Living-Special Events Calendar	1 col. x 1 in.	\$115.46	\$173.20
The Times-Picayune (Saturday)	10/16/04	Living-Home and Garden Happenings	1 col. x 1 in.	\$115.46	\$173.20
The Times-Picayune (Sunday)	10/17/04	Living-Special Events Calendar	1 col. x 1 in.	\$126.82	\$190.23
The Advocate (Sunday)	10/17/04	Magazine Section	1 col. x 1 in.	\$67.31	\$100.97
<b>Total</b>				<b>\$12,727.70</b>	<b>\$29,021.06</b>
Public Relations Value is derived using advertising cost per column inch x 1.5					
*Public Relations Value is derived using advertising cost per column inch x 2					
**Public Relations Value is derived using advertising cost per column inch x 2.5					

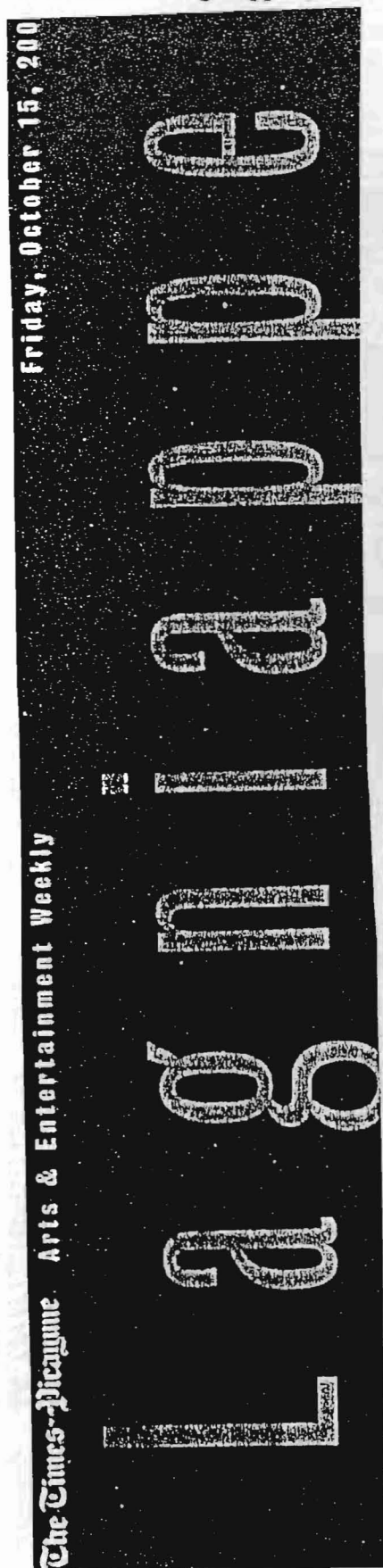
# Gambit Weekly

Appendix 3.16 News Listing in *Gambit Weekly* (October 12, 2004)

- Fresh Arts Festival
- 10 a.m. to 5 p.m. Saturday-Sunday,  
Oct. 15-16
- 700 block of St. Joseph St.,  
523-1465

Five years ago, the Arts Council of New Orleans sought to capitalize on the festive air of October in New Orleans by creating the Fresh Arts Festival. Now its own annual highlight, the two-day event spotlights the art and crafts of artists from around the nation and also creates a fun, family-friendly atmosphere in the Warehouse Arts District. At Fresh Arts, held on the block of St. Joseph Street between St. Charles Avenue and Carondelet Street, fest-goers can stroll through booths of artists chosen by a jury of local arts patrons, with diverse mediums such as paintings, glasswork, photography, ceramics, jewelry, sculpture, furniture, metal and woodwork represented. A jury judges the artwork on display, with \$2,500 awarded to the winner. Artists hold demonstrations, and for children there are hands-on activities, plus the Ochsner for Children Art Zone. Both days feature live music, catered local cuisine and drinks. Free admission. — *Etheridge*

Appendix 3.17 News Article in *Lagniappe* (October 15, 2004)







# FRESH ART, FRESH AIR

*There's art for everyone  
at annual outdoor event*

By Doug MacCash  
Art critic

**J**ust catching the art collecting bug? This year's Fresh Art Fest may be a good place to start. It features a "Young Collector's Tent," stocked with items for less than \$50 and staffed by the artists, who will explain their proses.

The fifth annual festival takes place on Saturday and Sunday

from 10 a.m. to 5 p.m. in the 700 block of St. Joseph Street between St. Charles Avenue and Carondelet Street. Eighty-seven artists from 20 states will exhibit ceramics, drawings, glass, jewelry, mixed-media, leather, painting, photography, prints, sculpture and wood carving.

And for the younger folk, the Fresh Art Fest includes nonstop craft activities. On Saturday, representatives of the Ogden Museum of Southern Art will help youngsters create paper and fabric houses. The folks from Kid Smart will oversee animal assem-



STAFF PHOTO BY MATT ROSE

blages. Contemporary Arts Center staffers will assist in the making of a journey wheel (autobiographical pinwheel).

National D-Day Museum enlistees will help kids create Victory Garden planters, while Louisiana Children's Museum reps will instruct in the making of paper tape masks and historians from the Historic New Orleans Collection will help kids produce a mural.

The Elmer's glue and tempera paint extravaganza continues on Sunday, featuring craft hats with Accent on Children's Arrangements, fans with Rhino Contem-

## THE FRESH ART FESTIVAL

**What:** A free outdoor arts and crafts festival with demonstrations, kids' activities, live music and food, presented by the Arts Council of New Orleans.

**Where:** The 700 block of St. Joseph Street in the Warehouse Arts District.

**When:** Sat-Sun, 10 a.m. to 5.

**Tips:** First-time festival-goers should be sure to apply sunscreen and bring a hat because there is not much shade outside of the craft booths. They should wear comfortable shoes, because everything's on blacktop, and be sure to dress the kids in play clothes because the craft activities can be messy. Neighborhood parking should be fairly prevalent.

See FRESH, Page 34

Art lovers  
flocked to last  
year's Fresh  
Art Fest, the  
city's fourth.



STAFF PHOTO BY MATT ROSE

## FRESH, from Page 33

porary Crafts, junk jewelry with Recycle for the Arts, puppet-making with The House of Blues Foundation, collage picture frames with 3 Ring Circus Productions and mask making with the Krewe of Muses.

And in between bouts of creativity and shopping, fest-goers can relax in front of the Fresh Art stage, and soak in the contin-

uous midday musical performances.

Saturday's lineup includes: "Spain Through Dance" with Alianza Flamenca at 11:30 a.m., "Around the World in Rhythm" with the Panorama Jazz Band at 1 p.m., The Earthtones at 2:30 p.m. and "Dancing Hands, Singing Feet" with Carl LeBlanc at 4. Sunday's acts are: "Who Loves Jazz?" with Kim Prevost and Bill Solley at 11:30 a.m., the Patrice

Fisher Trio at 1 p.m., The New Orleans Gay Men's Chorus at 2:30 p.m. and "Dances of the World" with Komenka at 4 p.m.

There are also ongoing demonstrations by Studio Inferno (fiery glass making), Bruce O'Dell (smoky raku ceramic firing) and Ya/Ya (urban art designs). Of course there's food, beer, smoothies and soft drinks.

And here's the best part: The whole shebang is free.

## special events

**Fresh Arts Festival** 700 Block of St. Joseph Street, next to Louisiana ArtWorks. Eighty-five artists from 25 states sell fine art and crafts; event includes artist demonstrations, food, music and children's art activities, 10 a.m.-5 Sat.-Sun. Free.

## Appendix 3.18 Festival Visitor Survey Questionnaire



### NEW ORLEANS FRESH ART FESTIVAL & INTERNATIONAL FESTIVAL & EVENTS ASSOCIATION Festival Visitor Survey

1. Including yourself, how many people are in your group today? \_\_\_\_\_ (1)
    - 1a. Your group includes: (✓ check all that apply)
      - \_\_\_\_ (2) Your children
      - \_\_\_\_ (3) Friends/relatives (18 years or older)
      - \_\_\_\_ (4) Child(ren) of friends/relatives
      - \_\_\_\_ (5) Spouse/partner
  2. What was the main transportation method you used to get to the Festival? (check one)
 

☐ Car   ☐ Car-pool   ☐ Bike/Walk   ☐ Bus   ☐ Airplane   ☐ Other(s) \_\_\_\_\_ (7)
  3. Please check one. You live....
    - 3a. Within 50 miles of the Festival grounds ☐ (Go to 4a and 4b below)
    - 3b. Farther than 50 miles from the Festival grounds ☐ (Go to 5a and 5b below) (8)
  4. If you marked 3a. above only, (live within 50 miles of the Festival grounds), answer 4a-4b, then skip to 6. *If visiting farther away than 50 miles, skip to question 5a and 5b*
    - 4a. If the festival did not happen, would you have left the area for other entertainment?
 

☐ Yes   ☐ No   ☐ Don't know (If "No" or "Don't" Know, skip to question 6) (9).
    - 4b. If you left for other entertainment, how long would you have been gone? \_\_\_\_\_ days. (10)
5. If you marked 3b. above only, (live farther away than 50 miles from the Festival grounds), answer 5a-5b, then continue with question 6.
    - 5a. How important was the Festival in your decision to come to the area?
 

☐   ☐   ☐   ☐

Not important   Neutral   Very important (11)
    - 5b. How many nights will you stay in this area? \_\_\_\_\_ (12) *If you are not staying overnight, please indicate "0"*
6. Are you attending with friends/family who live 50 miles or farther from you? ☐ Yes ☐ No (13)
  7. How many hours do you plan on spending at the Festival today? \_\_\_\_\_ (14)
  8. How many total days do you plan to attend this Festival this year? \_\_\_\_\_ (15)
  9. How many years have you attended the Festival? \_\_\_\_\_ (16) *If you have never attended, please indicate "0".*
  10. Where do you reside? City \_\_\_\_\_ (17) \_\_\_\_\_ County (18)  
State/Province \_\_\_\_\_ (19) Zip/Postal Code \_\_\_\_\_ (20)
  11. Your age? ☐ 18-25   ☐ 26-35   ☐ 36-50   ☐ 51-64   ☐ 65 and above (21)
  12. Your gender? ☐ Male   ☐ Female (22)
  13. Your marital status? ☐ Single   ☐ Married   ☐ Partnered   ☐ Divorced   ☐ Widow/er (23)

Please turn to the back side!

14. How much money did your group spend within 24 hours in preparing to attend the Festival?  
Please estimate, even if it is just a few dollars. If you spent no money, please report "0."

a. Parking (including Festival parking)..... \$ \_\_\_\_\_ (Within 24 hours)(24)  
b. Public transportation (bus, cab, rental car, etc.)..... \$ \_\_\_\_\_ (Within 24 hours)(25)  
c. Gasoline, repairs, etc (inc. drive to Festival)..... \$ \_\_\_\_\_ (Within 24 hours)(26)  
d. Child care..... \$ \_\_\_\_\_ (Within 24 hours)(27)

*If you live within 50 miles of the Festival, please skip to question 15, if you live farther than 50 miles from the Festival, please answer the questions in the box (item 14e-14o)*

Within the past 24 hours of your visit to this area, how much money has your entire group spent outside of the Festival grounds. If you don't remember exact amounts, estimates will be helpful. If you have spent no money in the area, please indicate "0."

*Note- These questions help us to determine the economic impact of the Festival.*

Round all amounts to nearest dollar

14 e. Motels/hotels/bed and breakfast..... \$ \_\_\_\_\_ (Cost for 1 night)(28)  
f. Campgrounds..... \$ \_\_\_\_\_ (Cost for 1 night)(29)  
g. Stayed with friends/relatives/personal apt./condo \_\_\_\_ Yes \_\_\_\_ No (30)  
h. Non-Festival entertainment (movies, sports, etc.)..... \$ \_\_\_\_\_ (Within 24 hours)(31)  
i. Restaurants *not* at Festival..... \$ \_\_\_\_\_ (Within 24 hours)(32)  
j. Bars and lounges *not* at Festival..... \$ \_\_\_\_\_ (Within 24 hours)(33)  
k. Clothing *not* purchased at Festival..... \$ \_\_\_\_\_ (Within 24 hours)(34)  
l. Arts or crafts *not* purchased at Festival..... \$ \_\_\_\_\_ (Within 24 hours)(35)  
m. Personal items (postcards, photo supplies, etc.)..... \$ \_\_\_\_\_ (Within 24 hours)(36)  
n. Groceries *not* for the festival..... \$ \_\_\_\_\_ (Within 24 hours)(37)  
o. Other non-Festival expenses, please list \_\_\_\_\_ (39) \$ \_\_\_\_\_ (Within 24 hours)(38)

15. Not including admission, how much do you estimate you'll spend as a **GROUP** today at the Festival:

15a. On food/beverages? \$ \_\_\_\_\_ If "\$0", please indicate (40)

15b. On arts and crafts? \$ \_\_\_\_\_ If "\$0", please indicate (41)

15c. Other \$ \_\_\_\_\_ If "\$0", please indicate (42)

16. What is your highest level of education? (check appropriate category)

☐ (1) Less than High School Graduate ☐ (3) Trade/Vocational School ☐ (5) College Graduate  
☐ (2) High School Graduate ☐ (4) Some College ☐ (6) Graduate School (43)

17. What category best describes your occupation? (check appropriate category)

☐ (1) Professional/Technical ☐ (4) Sales/Clerical ☐ (7) Local/National Gov.  
☐ (2) Homemaker/Retired ☐ (5) Skilled/Semi Skilled Labor ☐ (8) Other (44)  
☐ (3) Student ☐ (6) Not employed

18. What is your total household income? (check appropriate category)

☐ (1) under \$24,000 ☐ (4) \$50,001-\$75,000 ☐ (6) \$100,001-\$125,000  
☐ (2) \$24,001-\$35,000 ☐ (5) \$75,001-\$100,000 ☐ (7) \$125,001 and above (45)  
☐ (3) \$35,001-\$50,000

Time: (10-2) (2-4) (4-8) Interviewer \_\_\_\_\_ Survey No: \_\_\_\_\_

Revised: 01/15/02

### Form 3.1 Young Collectors' Tent



## *Young Collectors' Tent*

Artwork in the Y.C.T. must be reflective of the Festival standards and represent the body of work in the exhibiting artist's booth.

Please print

Artist name: \_\_\_\_\_

Booth #: \_\_\_\_\_ Medium: \_\_\_\_\_

ITEM #1: \_\_\_\_\_ price: \$ \_\_\_\_\_

Approx. size in inches: \_\_\_\_\_

ITEM #2: \_\_\_\_\_ price: \$ \_\_\_\_\_

Approx. size in inches: \_\_\_\_\_

Due to space limitations, no more than 2 pieces of art may be displayed.

My art looks best when:

- \_\_\_\_\_ on a table
- \_\_\_\_\_ on an easel
- \_\_\_\_\_ on a hanger
- \_\_\_\_\_ standing on the floor
- \_\_\_\_\_ suspended from the tent frame

I, \_\_\_\_\_, understand that the Arts Council of New Orleans will display the above item(s), free of charge, during the Festival weekend. The Arts Council will not sell any item on display; the interested student will be directed to the artist who created the item. The Arts Council will not be responsible for any damage or theft that may occur while the item is on display.

By signing this form, the artist acknowledges and agrees to the above.

Artist signature: \_\_\_\_\_

Return to: *Fresh Art Festival* 225 Baronne St. Suite 1712 N.O. LA 70112

Form 3.2 Vendor Information Sheet



ARTS COUNCIL  
OF NEW ORLEANS

~700 BLOCK OF ST. JOSEPH STREET ~

PREVIEW PARTY: FRIDAY, OCTOBER 15, 2004, 7:00-9:00 P.M.

FESTIVAL DAYS: SATURDAY/SUNDAY, OCTOBER 16 & 17, 10:00-5:00 P.M.

2004 FOOD VENDOR INFORMATION SHEET

Name of Business \_\_\_\_\_

Contact \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

Dish you will be serving at Preview Party:

1) \_\_\_\_\_

Dish you will be serving at Festival

Retail price of each item\*

1) \_\_\_\_\_ / \_\_\_\_\_

2) \_\_\_\_\_ / \_\_\_\_\_

3) \_\_\_\_\_ / \_\_\_\_\_

\*When pricing your items, please keep in mind that the City Revenue Office will be on site to collect 9% sales tax on the gross revenue you receive. Remember to price your items to include tax.

THE ARTS COUNCIL OF NEW ORLEANS WILL PROVIDE YOU WITH THE FOLLOWING ITEMS:

- ☐ Electricity (limited): \_\_\_ Yes. If yes, how many outlets? \_\_\_ 110 or \_\_\_ 220 How many amps? \_\_\_\_\_  
\_\_\_ No, I do not need electricity
- ☐ Ice \_\_\_ Yes \_\_\_ No If yes, how many pounds? \_\_\_\_\_
- ☐ A 10 x10 Covered Vendor Booth
- ☐ One Trash Can and Trash Removal
- ☐ 1 - 2 Preparation Tables if desired
- ☐ Signage

As this is an outside event, we apologize; however the following items are not available:

Refrigeration, Running Water or Direct Water Line.

Questions? Contact Barbara Workman @ 523-1465



Form 3.3 Fifth Annual Fresh Art Festival Volunteer Sign-up Sheet, 2004

Fifth Annual *Fresh Art Festival*

Saturday, October 16 and Sunday, October 17, 2004

10:00 a.m. - 5:00 p.m.

700 Block of St. Joseph between St. Charles and Carondelet  
(behind Louisiana ArtWorks)

I want to be a VOLUNTEER at the  
New Orleans *Fresh Art Festival!*

Please Print

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

E-mail: \_\_\_\_\_

Cell: \_\_\_\_\_

Please check your first and second choice:

\_\_\_\_ Information Booths

\_\_\_\_ Artist Relations

\_\_\_\_ Children's Area

\_\_\_\_ Beverage Sales: Soft drinks; Beer (must be at least 21)

\_\_\_\_ Volunteer Coordination

\_\_\_\_ Young Collector's Tent

Please check the day(s) you wish to volunteer:

\_\_\_\_ Saturday, October 16

\_\_\_\_ Sunday, October 17

\_\_\_\_ Friday Night, Oct. 15

\_\_\_\_ 6:45 - 7:45 pm

\_\_\_\_ 7:45 - 9:00 pm

What time of day do you prefer? You may sign up for more than one shift:

\_\_\_\_ 9:45 a.m. - 1:00 p.m.

\_\_\_\_ 12:30 - 3:00 p.m.

\_\_\_\_ 2:30 - 5:00 p.m.

We will do our best to place you where you would like to be. However, we may place you where we need you most.

Please return this page to:

Arts Council of New Orleans

Attn: Fresh Art Festival Committee

225 Baronne Street Suite 1712

New Orleans, LA 70112

or fax to : 529-2430