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## KID smART nonprofit arts organization

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KID smART  
NONPROFIT ARTS ORGANIZATION

AN INTERNSHIP REPORT:

SUBMITTED TO  
THE GRADUATE FACULTY OF THE  
UNIVERSITY OF NEW ORLEANS  
IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS  
IN  
ARTS ADMINISTRATION

BY  
GINA T. CHARBONNET

AUGUST 2002



## TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....iii

INTRODUCTION.....iv

### Chapter

1.	Profile of the Arts Organization	1
2.	Description of the Internship	5
3.	Analysis of Management Challenges	8
4.	Recommendations for Improvement	12
5.	Intern's Contributions	25

CONCLUSION.....29

APPENDIX A. 501 (c)(3) Bylaws & Restated Articles of Incorporation

APPENDIX B. 2002 Projected Budget

APPENDIX C. Faculty Bios, Board of Trustees & Funders

APPENDIX D. Spring 2002 Session Dates

APPENDIX E. Board Meeting Information

APPENDIX F. Letter to Housing Board

APPENDIX G. Student Evaluation

APPENDIX H. Junior League Grant

APPENDIX I. Media Coverage

APPENDIX J. Newsletter

APPENDIX K. Art Jam Brochure

APPENDIX L. Arts Education Collaterals

Eloquent Evidence: Arts at the Core of Learning  
The Life Skills Inherent in an Education In the Arts

APPENDIX M. Jeffrey Cooke & Guste Students Art Project, *"Magic in our Neighborhood"*

BIBLIOGRAPHY.....30

VITA.....31

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## INTRODUCTION

This submission is an analytical report that chronicles and evaluates the internship experience of Gina Charbonnet at KID smART an arts nonprofit organization, in New Orleans, LA. The internship period commenced November 15, 2001 and concluded March 30, 2002.

As required by the University of New Orleans for fulfillment for the degree of Master of Arts in Arts Administration, this report will describe the organization and its programming, outline internship responsibilities, analyze management challenges, make recommendations and list recommended goals and discuss the contributions the intern made towards the organization.

## Chapter 1

### Profile of the Arts Organization

*"KID smART is a 501.c.3 organization created to teach  
under-served children positive life skills  
through hands-on arts activities."*

Local painter Allison Stewart and lawyer/artist Campbell Hutchinson founded KID smArt in 1999, at a time when art programs were being cut from the public school budget. Stewart and Hutchinson recognized a need to provide art instruction to the underserved children of the New Orleans community who were not able to attend arts integrated schools or privy to creative outlets.

In fall of 1999, KID smArt began its pilot program at Fischer Elementary School on the West Bank. The following year KID smART extended its program to Guste Elementary in Central City and began a long range planning process to ensure sustainable growth and to provide the best possible programming to Fischer and Guste students.

The primary purpose of the program is to enhance children's appreciation of the visual arts and to enhance their learning experience in all subjects. The primary goal of KID smART is to make students more successful in all areas of life: discipline, self-respect, teamwork, creative problem solving, and pride of accomplishment. KID smART has a dedicated, active board of directors and advisors, which includes educators, artists, and community leaders.

KID smART's administrative office is located at 3246 Magazine Street and shares its office with another non-profit, Louisiana Voices. KID smART's Managing Director is

Echo Olander who has 20 years of arts administration and educational experience.

Previous employers and clients include the New York State Council on the Arts, the Louisiana Division of the Arts, the Arts Council of New Orleans, the Mississippi Arts Commission, WWOZ-FM, and the Louisiana Alliance for Arts in Education. Elise Gallinot is KID smART's Program Coordinator. Elise has worked in the non-profit sector for 5 years and is a weekend artist.

The lead artist of the program is Nikki Jackson, who works with the artistic staff of Sean Haynes, Sarah Danforth, Wardell Picquet, Stanlyn Breve, Tracy Golightly and Allison Ostertag. Nikki Jackson oversees programming and the artists work in teams of three, with students at each location. Sean Haynes is the lead art instructor at Fischer Elementary and works with assistant instructors Tracy Golightly and Allison Ostertag. Sarah Danforth is the lead art instructor at Guste Elementary and works with assistant instructors Wardell Picquet and Stanlyn Breve.

KID smART provides visual arts training on Saturday mornings during the school year from 9:00 AM – 12:00 PM with children ages 9 – 12, with approximately 25 – 30 per school. Programming is based at Fischer Elementary on the West Bank and at Guste Elementary in Central City. Instruction includes painting and drawing, collage, sculpture and ceramics. While instruction is based at the schools, KID smART has a large fieldtrip component, working to expose children to experiences outside their normal lives. Transportation, breakfast, and snacks are provided for the children. Saturday morning programming is tuition-free to the students.

Saturday and after school programs begin by art instructors introducing children to the work of well known local and national artists, or by having the children read a story. KID smART students are given instruction on how to creatively approach project

assignments and art instructor's work one-on-one with students. At the end of each session, students write in their journals about their aspirations and experiences, present and discuss their work with the entire group. Not only do these activities reinforce language and communication skills, but they also benefit students' self-esteem.

This spring KID smART programming included:

#### *Saturday Program*

Students from Guste and Fischer Elementary participated in ceramic residencies at Xavier University and the NORD Lyons Center. At Xavier University, kids from Fischer worked with ceramist Rahsida Ferdinand and through a partnership with the Ogden Museum, kids from Guste participated in an in-school residency with artist Jeffery Cook.

#### *After School*

In collaboration with St. John the Baptist Community Center, KID smART provided a Tuesday afternoon arts program in where studies included yoga and sock puppet making.

#### *Summer Camps*

Through partnerships with various organizations in town, including Country Day Summer Art Camp, the Contemporary Art Center, St. John the Baptist, and most recently, the New Orleans Theater Association. KID smART secured scholarships and solicited funding to send most of the participating kids that participated to summer arts camps.

#### *Residencies*

This Spring KID smART began residencies in Guste and Fischer Elementary schools. Residences took place during the school day and supported integrating arts into school curriculum instruction. KID smART collaborated with the Ogden Museum of Southern Art to bring artist Jeffery Cooke to Guste. The focus was on the history and architecture of the Central City Neighborhood. KID smART is also working with Fischer Elementary to create

a residency curriculum that would require artists to work directly with schoolteachers in the classroom. With this residency KID smART hopes to work with teachers to give them tools to use this methodology even when the artist is not in the classroom.

### *ART JAM*

ART JAM is a free festival with professional artists (26 participated last year) doing hands-on arts activities for children. ART JAM calls attention to the fact that the arts are important for all children. This fall, KID smART is producing ART JAM in collaboration with the Kingsley House. Kingsley House is a non-profit organization that provides educational services to the community and has a strong leadership base. This partnership will help KID smART market the organization to a broader community.

KID smART programs emphasize the basic elements of art including -  
Line, shape, space, color, texture, and value. Through instruction, KID smART stresses verbal, written and oral communication skills, as well as individual confidence and respect for others.

The KID smART curriculum strives to provide each child with the proficiency to think creatively and the ability to access multiple solutions to a problem.



## Chapter 2

### Description of the Internship

As the intern, part of my job included assisting staff with office tasks and outreach duties with the schools and parents. At times it was a humbling experience because I was assigned some of the not-so-glamorous jobs such as making copies at Kinko's, assisting with end-of-the year fundraising mailings, and running to the post office and Fed Ex to meet grant deadlines. Overall I enjoyed the challenging and ever-changing work environment, and working with the kids.

I worked closely with the Managing Director, Echo Olander and the Program Coordinator, Elise Gallinot. I had the opportunity of researching foundations databases, creating correspondence with school principals and housing boards in each community. I would keep them informed about KID smART and ask them to participate in our programming. I booked buses for the kids to use on the weekends and made deals with schools and maintenance staffs, to make sure the schools were open on Saturdays. I also gained knowledge and experience in fixing office equipment, attended meetings with artistic staff, consultants, and the PTO's of each school. I also attended Board Meetings and special-held policy meetings.

In board meetings, I was asked to contribute my ideas on securing and maintaining student enrollment and encouraging more parent involvement. In KID smART's goal planning meetings, I had a chance to observe and interact with the board. Members voted on the types of committees and assigned themselves to these committee's based on their individual areas of expertise. As a result of my observations, I now understand the

importance of having committees; it helps the organization focus on pertinent issues that the board and staff may not have the time or energy to address.

At KID smART, I learned about the importance of evaluation. For example, the following are just a few questions the organization should address when evaluating its programming – Is programming producing the organization's expected results? Is the program serving the needs of the constituents? How is the organization evaluating the student success? What new programming is being developed and how will programming success or failure be measured?

I also learned more about the New Orleans Public School system's role in arts education and what obstacles a non-profit organization faces in getting programming approval from the School Board.

Attending Saturday morning programming was not required but I opted to attend anyway. This was beneficial because I had the opportunity to interact with kids and the art instructors as well as measure the programs' success. In general, the kids were open, smiling, and discussed their week with each other. They interacted with the art instructors on a creative and personal level. This creative, non-traditional academic environment allowed kids to interact with adults in a non-intimating manner in which they were able to be themselves and explore their thoughts.

At the end of semester, I put my festival coordination skills to work. I designed flyers, which served as invitations to the end-of-the-semester program. I mailed them to parents, community organizations, delivered them to the schools, and distributed them at Saturday morning programming. The end-of-semester program gave me the chance to put my festival coordination skills to work; I booked the storyteller, and hired the caterer. Handled the logistics with the Ashe' Cultural Center where the event was being held and

devised a production schedule for the run of the program. Logistics included laying out the space in terms of the number and location of the table and chairs as well as exhibiting the kid's artwork.

The program started with introductions of staff and board members, kids worked on an art project (creating Christmas paper puppets) with parents, staff and board members. After the art project was completed, students presented their semester's work to the audience. The storyteller presented a story which called for the kids participation and everyone was served lunch. The end-of-the-semester program was a bit hectic with its production but afterward, it felt wonderful knowing I was part of a non-profit, community-based organization that celebrated underprivileged children's accomplishments. Both the parents and the kids were proud.

With this internship, I have increased my understanding of the inner workings of a non-profit organization that offers creative services for underserved youth.

## Chapter 3

### Analysis of Management Challenges

KID smART is managed by a qualified staff, and dedicated board. KID smART starting its programming in 1999 and since then the majority of its funding has come from private donations. The organization's success in attracting private donors is attributed to the strong sense of ownership shared by the staff, board of trustees, donors and the community. By instilling a sense of ownership in actual and prospective donors, the organization enhances the likelihood of receiving contributions and grants. This funding will more than likely be renewed in subsequent years.

KID smART is presently well funded by committed contributions from private donations and grant support. The handful of fundraising events and the program itself have generated media attention and helped raise awareness about KID smART. Funding diversity is a growing issue, however, the initial pace of private donations may not be sustainable.

One of the challenges KID smArt faces is keeping donors informed about the program. Due to a lack of staff resources, multiple mail-outs could potentially drain staff of the energy needed to maintain daily operations. For example, coordinating a mail-out consumes a number of staff hours. The staff composes letters and these letters require approval and signatures by board members. The letters are placed in envelopes, sealed and transported to the post office. KID smART cannot afford to hire a service to specifically handle the mail-out process, it requires both employees a week or longer to coordinate the entire effort.

On the other hand, KID smART does produce a newsletter, which is sent to actual and prospective donors, community organizations, program partners, schools and parents.

KID smART does recognize this challenge and is working with the board to find a timely solution to this issue.

Major grant support and corporate funding sources need to be developed. This is a challenge as KID smART grows too old qualify for seed money but remains too young to be eligible for many federal and national foundation programs. Fundraisers and promotional events strain staff and volunteer resources. The level of effort required to engage in fundraising, monitor programming and operations, implement changes, engage in community outreach, and coordinate new programs may be too overwhelming for two staff people to handle.

KID smART's board and staff share a sense of ownership in the program based on their dedication and commitment. However, the program lacks awareness and ownership among the larger community, and its participants. The Board is resourceful and is committed to the organization, but it falls short when it comes to the diversity needed to ensure that it is serving its constituency well. Fischer and Guste Elementary schools are 100% African American and 90% of these students live on or below the poverty level.

KID SmART's board consists of 15 members: six men, one of whom is African-American and nine women, one of whom is African-American. This 15-member board includes educators, artists, and community leaders.

The board and staff have made some admirable efforts to create effective community connections to interact with and understand their constituency, yet a strong sense remains that more community awareness and support are required in order for the program's goals to be achieved.

Programming also presents a challenge. Since its inception, KID smART has been true to its mission statement of "teaching under-served children positive life skills through

hands-on art activities. “Through its long range planning session, the board decided not to expand KID smART to other communities. Instead, the concentration is on the two schools it currently serves. This decision developed after thorough discussion concerning evaluation methods. How is the organization evaluating its effect within the communities? How is the organization evaluating it’s programming in terms of addressing the needs of the children the program serves? How will the board measure the success of the program outside of implementing new programming? How does KID smART plan on sustaining student enrollment and more school/parent involvement? (The spring session Guste and Fischer enrollment was down to 10 – 12 students per location. KID smART must attract and maintain student interest, otherwise there is a possibility that it could lose its funding.) These are just a few questions the board needs to consider when addressing program expansion within and beyond the two communities it currently serves. The organization has enlisted the assistance of Dr. Charles Gifford of the University of New Orleans to help evaluate the program’s effectiveness and make recommendations regarding future development.

The lack of staff brings up the need for the board to subdivide themselves into committees to aid the process of governance (Carver, 1997, p. 147). Because KID smART is a new organization and the staff and board are dependent upon one another, the board is involved in staff-level issues. The deficiencies the organization faces may seem even greater in committees than in full boards because of the belief that committees should get involved in details because of traditional committee assignments. It is widely accepted that committees should delve into more detail than the board as a whole. Boards that focus primarily on staff-level issues, forming a subgroup to work through details would be more practical. The extent to which boards extricate themselves from staff work to board work

causes this need to evaporate. If the committee is to help the board do its work, having committees work at a lower level may prove neither appropriate nor helpful (Carver, 1997, p. 147).

Another issue the organization faces is availability of facility and office space. The school does not provide artists with the proper facilities to work on certain types of art projects. Assigned art projects are limited to those that are low maintenance and do not take up much storage space. KID smART has arranged with schools and their maintenance departments minimal storage spaces in which projects are stored. Another issue that KID smART's administrative staff faces is the expiration of the office lease in 2003, which means the administrative staff will have to plan a move soon.

## Chapter 4

### Recommendations for Improvement

*“The non-profit sector supplies diversity, a vital component of democracy and one that cannot be duplicated by government. Diversity is part of the substance of the non-profit sector. Quality or service for its own sake is part of the substance of the non-profit sector. The non-profit sector encourages personal participation in the betterment of society, thus permitting individual growth beyond that afforded by the for-profit and government sectors (Malaro, 1994, p. 5-6).”*

Based on the above definition, KID smART founders started the organization to provide artistic services to the underserved youth in the New Orleans area and have received accolades from arts and community organizations for their programming efforts. The board and staff are committed and dedicated to program evaluation and on-going assessment of student success. KID smART strengths are its board, its staff, its strong affiliations with other organizations and its success with private donors. However, the major challenge for KID smART is, sustaining organizational strengths, addressing their issues and maintaining their leadership role as the organization matures.

The issues non-profits have are many and complex. They are characterized by two super ordinate and related challenges, *sustainability* and *the ability to adapt to a rapidly changing world*. Non-profits must cope with increased competition, more diversity among constituents, higher expectations from the public and from funders, increasing costs, declining support, rapidly changing technology, and substantially different ways of conducting business. Surviving in such an environment (sustainability) depends upon the ability to adapt (Wolfe, 1999, p. 314).



I began my internship in November of 2001, shortly following the September 11 tragedy in New York City. After Thanksgiving, KID smART solicited private donors to raise funds. Due to the sensitive issues involved with September 11, the organization was not expecting to raise substantial funding, yet to everyone's surprise, checks began arriving shortly before Christmas and continued arriving into the New Year. This wave of private donations clearly exhibits that KID smART serves its constituency well and is effective. It has proven that it has taken advantage of pragmatic and proven business practices; its board and staff are accountable and display leadership qualities.

An organization should have three goals for every donor. The first goal is for that person or group to become a thoughtful annual donor and to give the biggest gift he or she can afford on a yearly basis. The source for an annual gift is the yearly income of the donor. The second goal is for as many donors possible to give capital or special gifts. Capital gifts are usually given from the donor's assets such as savings, inheritance, or property. Usually, a donor cannot afford to contribute assets every year and will only give these gifts for special purposes. The third goal is for every donor to remember the organization in his or her will or to arrange benefiting the organization from his or her estate. Most small organizations will do well if they can plan a broad range of strategies to acquire, maintain and upgrade annual gifts (Klein, 1996, p. 28).

A substantial and legitimate concern of the KID smART is that financial support is too heavily dependent on individual donors. Examined from a different perspective private donations could prove to be an advantage to the organization, non-profits are losing funding from major foundations and corporations as a result of September 11. KID smART, by keeping private donors informed about the organization could entice them to keep contributing funds to the KID smART cause. A sense of ownership can be developed

through donor services such as newsletters, priority ticket services, and receptions. All donors should be included on the organization's general mailing list, and information about exhibitions, programs and special events should be sent to them on a regular basis. Keeping donors informed is one of the most important, though often neglected activities in fundraising campaigns. To sustain their interest and encourage their involvement, donors should be kept aware of new activities and programs, new appointments to the board, staff changes, and grants received. Donors should also be invited to performances, exhibitions, lectures/demonstrations (Hopkins and Friedman, 1997, p. 50).

One recommendation I would make in regards to serving its constituency is, that KID smART seek out organizations located in the communities it services, in order to get a more realistic sense of the needs of the public it serves. This way the problems that these youths face could be addressed more effectively with the help of organizations that are based closer to the segment in need. Also, KID smART should find ways to connect with more with minority organizations, business leaders and community organizations within its programming communities in order to diversify its board so that it can be more reflective of the constituency it serves.

Through my work as the Parent/Student Liaison, I had the chance to speak with parents about KID smART programming, and converse about their child's participation and progress. As a result, these conversations allowed parents the opportunity to ask questions and inform me about their children. For example, once a comfort zone was established, a parents/guardian informed me of his/her child's behavioral problems. Based on this problem, the parent did not want to continue to send the child to KID smART sessions. This was just one conversation of many in which, by extending myself through KID smART's programming values, I established a sense of trust with parents. The parents felt

comfortable enough to express themselves and share a part of their personal lives with the KID smART organization and me. In order for KID smART to continue to be prudent toward its mission, it has to maintain a relationship with parents and students. In addition, contact with community organizations and schools should be a focal point of interest that board should pursue. By having a presence within the communities it serves, KID smART could connect with potential mentors and advisors and evaluate the services KID SmART provides more efficiently. As noted throughout this report, the two person administrative staff is a bit strained and to add another intense responsibility such as this would create additional stress for the staff. Therefore, I would suggest to the organization to hire a Parent/Community Liaison to help further the program's success.

Another important recommendation is to impress upon the board that it should continue to set policies that sustain the organization's growth and leadership abilities. I attended a board meeting in which long-range goals were discussed. The following were only a handful of issues that were addressed: the need for the board to subgroup themselves into committees, program evaluation; developing a criteria for an admissions policy and new program development; personnel policy development; corporate funding sources and target multi-year donations.

Immediate attention should be given to maintaining administrative and artistic staffs. Staff should be compensated with competitive salaries and a benefits package. The staff of this organization is committed and always goes the extra mile in getting the job done. However, in order to maintain a qualified staff, job descriptions should be evaluated and salaries based on competitive rates.

In Chapter 3, I addressed that subdividing the board into committees could potentially relieve the staff of some of its workload, but by doing so, it could prove to be

inappropriate for committees because it would imply that they work on a lower level than the board. KID smART's long-range goals meeting concluded that board was in need of the following key committees, Finance (financial oversight, budgeting), Human Resources or Personnel, Programming (also referred to as the Education Committee) and an Executive committee could relieve some staff strain by planning and carrying out fund raising events.

By establishing standing committee's the organization could better address its issues with program development and evaluation, policy development, and fundraisings. The suggested committees could target the following tasks:

The Finance Committee could oversee fiscal activities, budget projections, etc. Annually, the committee establishes a growth goal percentage and allocates sufficient resources (money, volunteers, consultant) to ensure that staff has time for conducting effective grant writing efforts, researching and applying for funding, and pursuing related development activities, including donor recognition and volunteer management. The committee could also develop a marketing plan and strategy and set annual fund-raising goals for both the board and staff based on annual budget projections.

The Human Resources/Personnel Committee would work on developing a personnel policy to maintain a qualified administration and artistic staff. The Personnel Committee would evaluate the staff and recommend specific salary levels, review benefits packages, and handle grievances when board involvement is necessary.

The Finance Committee and Personnel Committee and could meet every quarter to discuss funding for staff salaries and budget projections for hiring consultants to give staff needed administrative and developmental support.

Establishing an Education Committee could develop an effective system to measure program outcomes and methods of regular evaluation of KID smART programming. The

Education Committee could work with schools and art instructors on programming evaluations. This committee could possibly develop a criteria to evaluate proposed programming costs and additional resources needed. It would also evaluate current programming options and make recommendations to the Managing Director regarding implementation.

An Executive Committee could act for the full board in matters that require immediate action and as the chief coordinating committee for the board. This committee could map out how the board conducts its business, sets agendas, organizes the activity of the other committees, and troubleshoots - bringing rapid resolution to organizational problems (Wolfe, 1997, p. 69). It would work with the staff on a marketing research study, on developing a 3 – 5 year marketing plan/strategy and oversee a public relations approach. This committee could also oversee the planning and coordination of fund-raising efforts.

Kid Smart is also in need of a Building committee that can help with acquiring a new office space for the program. The office lease will expire in the summer of 2003, and forming a building committee, that would include board members, staff and an architect, contractor or someone with similar expertise could help secure a new and stable home for the KID smART administrative offices and space for programming activities.

In Carver's book, *Boards That Make A Difference*, he suggests that when boards work on a staff-level and create committees with titles that duplicate staff functions, those committees could be expected to drift into staff work. Carver argues that when a committee works at the staff level, the crisp board-CEO-staff chain of accountability disintegrates. The question becomes for whom does the staff work, the committee or CEO. If the staff works for the CEO, it cannot take direction from the committee (otherwise, the

CEO can hardly be held accountable for the outcome). This specific direction, more or less subtle, does take place. If the staff works for the committee, then there is no CEO because the board has chosen to delegate to staff through more than one channel. Carver's assessment is to form joint board-staff committees that can prepare legitimate options for the board to consider (1997, p. 148 – 149).

Thomas Wolf, *Managing a Non-profit Organization in the Twenty-First Century*, believes committees allowed for a detailed analysis of specific areas, such as fund raising, planning, budgeting and programs, before this issues are discussed by the full board. A committee structure offers several advantages. First, it allows for a division of the workload. Second, it promotes a more informational discussion of the pros and cons of various issues before they come to the board for a formal solution. Third, it allows an organization to bring experts into the deliberation process without putting them on board. Fourth, a committee is an excellent testing ground for prospective trustees, allowing an organization to assess commitment and performance. Wolfe as does Carver agrees that committees should consist of a group of individuals who have different roles in the organization, in order to address issues appropriately. In general, a trustee should chair a committee and the majority of committee members should be board members. Outside resource people and staff members can and should be included because they are often an asset (Wolfe1999, p. 70).

Having the board and staff subgroup into committees and by inviting the schools and community affiliates or specialists to participate could prove to be extremely beneficial to KID smART. By getting outside entities involved in the policy making process, KID smART would better serve its constituents. Committee formation would also help KID

smART evaluate its programming from a collective prospective and serve a broader community.

A key to any organization's success is the degree to which it aligns itself to its external environment (Thompson, 1967). As change unfolds, organizations prefer to examine alternative courses of action, logically determine their most effective strategy and take incremental steps to keep themselves in harmony with their environments, without over-reacting. Maintaining alignment to an external environment that is undergoing revolutionary change is difficult because of the abruptness of those environmental jolts (Meyer, 1981).<sup>1</sup>

KID smART has been successful in creating a strong positive image due to the commitment of its staff and board. Image is the sum total of beliefs, ideas, and impressions that people have of an organization or the programs, services, or products it offers. In the non-profit world, a strong, positive image is a critical element in gaining patients, clients, students, or audience. It is essential in gaining donors and broad community support (Wolfe, 1999, p. 156.) KID smART should continue building momentum through its programming, development and evaluation policies. A confident self-image will attract participants – donors, individuals and affiliations with other non-profits. The key to having a strong self-image is communication between the organization and the community. At both formal functions and informal gatherings, trustees should attempt to set up the two-way communications link with the public, they should provide free publicity and advocacy on behalf of the organization. They should also get feedback from people to find how others feel about what the organization is doing.

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<sup>1</sup> Fonts, P.A. and Smith, A.W., "Shaken and Stirred...", *International Journal of Arts Management*, Spring 1999.

Because part of the responsibility of the trustees is to provide a communications link with community, it should be clear that a diversity of backgrounds be represented on the board. When all segments of the community are represented, each group sees the organization as its own and this increases support in many tangible ways (Wolfe, 1999, p. 63).

Non-profit organizations exist to advance some beneficial purpose. Non-profit organizations have no owners, no shareholders, and no investors in the conventional sense, but they do have founders and board members who have a sense of ownership in the organization. As the challenges facing non-profits have increased, the differences between profit and non-profit sectors have shrunk in subtle ways (Wolfe, 1999, p. 330).

There is also more frequent consideration of mergers and consolidation among non-profit organizations. More non-profits are marketing themselves to larger audiences by collaborating with other non-profits that serve a similar constituency and share a similar mission statement. These partnerships help smaller non-profits use resources of larger non-profits such as personnel, equipment, continuing education seminars, promotional campaigns, etc. to gain more awareness and visibility in the community at large.

KID smART should continue to utilize its resources in ways similar to that of a commercial enterprise. In its 3-year existence KID smART has collaborated with reputable established non-profits and institutions such as the Odgen Museum of Southern Art, Xavier University, the New Orleans Museum of Art, Country Day, The Audubon Institute and the Contemporary Arts Center, among others. Through these partnerships, KID smART has retained a stellar report within the community as being a top-notch art organization that serves its constituents well.

Another major strength is KID smART's Board of Directors, which has brought an immeasurable amount of respect and influence to the organization. KID smART should



continue to utilize its board's connections to attract committed business, community and educational leaders.

KID smART should continue to form partnerships with other non-profits so that the organization can reach a broader audience and utilize partnership resources. These partnerships afford KID smART the opportunity to develop and share programming at a minimal cost to the organization. For example, the advantage of forming partnerships with Xavier's Community Arts Partnership Program gave Fischer students the opportunity of taking ceramics classes with Rashida Ferdinand on Xavier University's campus. Not only did Fischer students work with a well-known African-American ceramist but they also visited a college campus. By working with Ogden Museum, students at Guste Elementary worked with visual artist Jeffrey Cook on a residency that focused on Central City (Guste Elementary School neighborhood) and its past and present architecture. Most of the costs for this residency were paid by the Ogden Museum. Art Jam this year will be held in conjunction with the Kingsley House, a well-known non-profit agency that provides educational programming to underserved uptown residents of all ages. The Kingsley House is absorbing most of the costs by providing the facility and its amenities free of charge.

According to Thomas Wolfe, implementing a more business-oriented, entrepreneurial, and commercial approach in non-profit organizations is a trend that is on the increase and it has brought about major turnarounds for organizations that were struggling. *Sustainability* – is the watchword for twenty-first century non-profits (Wolfe, 1999, p. 333). KID smART has proven that it is a non-profit organization that has *sustainability* based on its programming, its Board of Directors, community partnerships, evaluation system and commitment toward developing organizational goals and policies.

Overall, KID smART needs to implement efficacious evaluation methods. Having Dr. Gifford of the University of New Orleans conduct the evaluation process is wonderful but KID smART should be equally concerned about how the programming measures-up with students who participate. KID smART needs to develop a tangible means of evaluating the program's success among its constituents – the Fischer and Guste communities, the schools, the students and the parents. The organization needs to work on its grassroots outreach within the areas it services in order to maintain its programming effectiveness.

The Board of Directors has proven it is committed to the success of KID smART, but the board lacks a unified sense of collective commitment to its constituents. During my internship, I participated in Saturday morning programming, and board member interaction was a rare sight. Only a handful of board members would make it to weekend programming to make observations. If board members did visit, only the same two or three would visit on a consistent basis. Based on my observations and interaction with the students, having visitors attend programming sessions was positive. Students invest a great deal of pride in their work and are anxious to discuss their design choices with anyone who took interest. These visits also provided students the opportunity to receive recognition for their creations and an outlet to express themselves, which are both important to a child's social development. As a result, interaction with adults from various backgrounds helped dismiss the kids expectations based on stereotypes - the color of someone's skin or socio-economic background – The kids were not intimidated and were eager to discuss their projects and ask questions. Again, by making personal observations of programming in action would help KID smART evaluate the success of it's programming in a proficient manner.

The overall recommendation is that KID smART continues to implement a planning process. They should set parameters that fall within the mission, formulate goals that provide the organization with a sense of direction, develop objectives, design a plan of action, put the plan of action in motion, evaluate actions, review actions and put the plan in action again.

Recommended Goals the organization should work toward:

- 1.) Establish working committees – Executive, Education, Finance, Personnel and Building Committees.
- 2.) Work with organizations/schools in the Fischer and Guste communities to nurture new and existing relationships. This will help the board to diversify and better evaluate programming within these two communities.
- 3.) Continue sustainability – build capacity by developing a vital organization, one that could be described as relevant to the needs of its constituents, financially healthy, well managed, and accountable (Wolfe, 1999, p. 316.)
- 4.) Develop effective systems to evaluate both programming and students' artistic, academic, and social development.
- 5.) Board and staff work together on fundraising efforts – establish best methods to keep donors and funders informed, budget for development consultant/position, target and secure multi-year grants and donations.
- 6.) Develop a personnel policy and devise a plan to add a competitive benefits package to maintain qualified administrative and artistic staff.
- 7.) Form an Executive Committee that will conduct strategy sessions dedicated to evaluating program expansion, consider programming evaluation results, budget projections, community support, office space and staffing needs.
- 8.) Examine partnership possibilities in expanding KID smART programming. Work with partners on programming possibilities whereby financing and developing of programming were not primarily dependent upon KID smART. By having two organizations collaborate on programming, structure, costs and planning are shared between partners.
- 9.) Continue to work with students, arts instructors, teachers and principals on program enrollment and development. Also, continue to work on and encourage parental involvement; identify specific ways parents can participate. Measure success by attendance at events and participation in programs.

- 10.) The organization should continue to work with Dr. Charles Gifford of the of New Orleans and others to help evaluate the program's effectiveness In addition, make recommendations regarding future evaluation.
- 11.) Develop personnel policies, research and allocate funds for offering competitive salaries and benefit packages to maintain KID smART's qualified staff. The Finance Committee and staff should meet every quarter to discuss funding for staff salaries and work budget projections for hiring consultants to give staff the needed developmental support.

## Chapter 5

### Intern's Contribution

Due to the fact, that I am not independently wealthy, the duration of my internship I spent mornings and early afternoons at KID smART and the rest of day working as the Coordinating Line Producer of the Essence Music Festival. These two completely different worlds allowed me to bring together the knowledge retained from my graduate studies and the management skills I used working at the festival office.

Working in the non-profit sector with disadvantaged kids was quite an extraordinary experience. As KID smART's first intern, the position was not structured but I got the hint early that I had to jump in, sometimes without instructions. Unlike other internships, I did not get boggled down doing minuscule tasks. I was a contributor to the organization rather than an assistant that just helped with administrative duties or ran errands. I did help with offices duties such as answering the phone, completing follow-up duties for the Managing Director, making copies at Kinko's and going to hardware and art & crafts stores to buy art supplies.

Immediately, I was embraced as a working staff member, and was asked to share my ideas and share in the decision making process. As an intern, I attended meetings with the Managing Director and Program Coordinator, participated in discussions, and helped facilitate partnerships and program development. I met with Guste and Fischer Elementary school principles about future programming development that included coordinating/implementing residency training with teachers and art instructors. These discussions helped bring to fruition Guste Elementary School's Residency done in collaboration with the Ogden Museum. This residency was lead by artist Jeffrey Cooke.

Jeffrey worked with students on Saturday mornings (second half of the spring semester) and during the school week on an art project based on the history and architecture of Central City Neighborhood.

While interning, KID smART formed new partnerships with several non-profits - NORD, Xavier University and The Kingsley House. It was during the initial partnership stage with Xavier that I was able to put my networking abilities to good use. I in attendance with the KID smArt staff met with Ron Bechet, Xavier University's Art Department Chair, and Kyshaun Webster, the Community Arts Program Coordinator. In these meetings partnership responsibilities and program benefits were discussed. My familiarity with Xavier's Art Department through my acquaintances with its professors and my association with Mr. Bechet, established a sense of trust and confidence that allowed the discussions to proceed on an informal level.

In order to become an official partner of Xavier's Partnership Program, KID smART had to apply to legitimize its participation. I worked on the Community Arts Partners (CAPS) application directly with the Managing Director and as a result, was given the opportunity to work on spring semester programming with Xavier's Art Department.

I also scheduled meetings with New Orleans Recreational Department and assisted in securing the Lyons Center on Louisiana Avenue as one KID smART's locations for spring programming.

When I interviewed with the KID smART's Managing Director and Program Coordinator for the intern position my main reason for seeking this internship was to acquire grant-writing skills. Echo Olander, the Managing Director is a well-known non-profit consultant who specializes in development and has worked in the arts administration field for a number of years. At KID smART I assisted with foundation research and writing

grants to the Junior League, the Weber Foundation, Bellsouth, the Arts Council of New Orleans, The Louisiana Division of the Arts and Xavier University. I helped compose program descriptions, create budgets and gather the addendum information. I also helped with filing reports and doing follow-up correspondence with grant-makers.

The end-of-semester program I put my producer and event management skills to work. The end-of-semester program was held at the Ashe' Cultural Center on Oretha Haley Castle Blvd. I did pre-event site-visits and coordinated the logistics with the Ashe' Cultural Center's Director of Operations. I planned the run of the show, hired Roscoe Ruddus, a dancer/storyteller, for the talent segment, contracted a caterer and exhibited the student work at the center. On the program day, I assisted with technical needs, helped set-up breakfast and lunch, assisted kids with their projects and helped do site clean-up.

My role as the Parent/Teacher Liaison added another dimension to the organization's connection with students and parents. This position helped the organization reach out to parents and better assess student needs. I also worked with Parent Teacher Organizers to help KID smART maintain their presence at both Guste and Fischer Elementary.

One of my biggest contributions was being an African-American working with African-American kids who were disadvantaged and underserved. KID smART as an organization lacks the constituents voice which directly effects their programming and evaluation processes. I added a different prospective to the program, based on me being able to identify with the constituency on some level. Even though I came from a different socio-economic background, I connected with the communities it served and related to the children through my experiences. I gave children insight to the benefits of using their

creative skills in conjunction with their imaginations to help them escape to a different world just by drawing a picture or telling a story.

My interaction with kids during Saturday morning programming helped me to create a comfort zone in which they could have open discussions. I assisted them with their art projects and counseled them at the same time. Students would talk about school, their home environment, their vulnerabilities, and about experiences that had affected their lives. My participation in Saturday morning programming gave me the chance to observe the students and evaluate the effectiveness of KID smART's programming first hand. Based on my observations, I found children to exude more confidence in their work and themselves as sessions progressed. As they accomplished more they exhibited an increased amount of respect toward their peers and became more disciplined in their work.



## CONCLUSION

In conclusion, my intern experience has taught me many lessons. Most of all, I have learned that the success of a non-profit is measured by a board and a staff that is proactive rather than reactive, and also considers the bottom line and makes informed decisions in accordance with the organizations' mission.

From a business and managerial perspective, the most important lesson that I have learned is planning when it comes to programming, expansion and creating long-range goals and objectives. In order for any system of management to work, it is necessary to assess the situation, plan the course of action and follow-up to effectively evaluate the actions taken. I have had an invaluable experience at KID smART. I became a part of a working non-profit and put my Arts Administration skills to work. At KID smART, I learned how a non-profit organization functions from an administrative and managerial perspective. The bottom line in any non-profit is that as a staff member you have to be a quick thinker, problem solver, a shrewd manager and a team player. In a non-profit organization, you are part of a community where everyone is responsible for the success of the program. Working for a non-profit you take on many roles – diplomat, program ambassador, computer whiz in the office, fundraiser, grant writer and developer – but the most important role is that of making a difference within the community it serves.

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## VITA

Gina T. Charbonnet has a local, regional, and national reputation as an effective, creative, and highly successful producer of films, festivals, political productions, and special events from 1995 to the present. Her innovative vision, growing from her roots in New Orleans and its unique and renowned multi-cultural heritage, has cast her as an emerging leader in the cultural, entertainment and talent management, public relations, and special events.

Ms. Charbonnet currently serves contractor for Festival Productions, Inc. on the production of the Essence Music Festival, one of the most highly regarded and well-attended music festivals hosted by and dedicated to African-Americans. She also serves as an artist relations liaison for the New Orleans Jazz and Heritage Festival.

She has also worked on films, including *Eve's Bayou*, *War Zone II*, and *Fait Accompli*, as well as the television pilot *Orleans*. In addition, Ms. Charbonnet has participated in a production management capacity for music videos for Mystikal and John Boutté, and commercials for Barq's Root Beer (a Coca-Cola brand) and Texaco. Her professional history includes production coordination on special events for MTV, the Fashion Café, the Thelonious Monk Institute of Jazz, International Association of Jazz Educators Conference, and is complemented by lighting and management for both stage and theatre.

Consultant projects include Community Outreach for Treme Documentary Project, researcher and developer for The Beautiful Foundation, as a developer of the Lagniappe Summit, and on talent development and management for the musical artists Soul Remedy. She has also worked with political powerhouses such as the NAACP and the National Democratic Committee.

Ms. Charbonnet has currently incorporated her skills, contacts, and experience into GeChar, L.L.C., a consulting firm specializing in arts administration, artist management, public relations, and producing independent projects and special events.

She is a graduate of Southern University and the University of New Orleans, with a B.A. Degree in Journalism, (minor in Communications, emphasis in Film Studies), a candidate for an M.A. in Arts Administration, and is a Certified Grant Writer. Ms. Charbonnet is a Marcus B. Christian Graduate School Scholarship recipient and has just completed an arts administration internship with KID smART, a nonprofit organization whose mission is to teach under-served children positive life skills through hands-on art activities. She also serves on the Advisory Board of the New Orleans Video & Film Festival.

As a native New Orleanian with extensive contacts in the arts, film, government, non-profit, and business communities, Ms. Charbonnet is poised and well equipped, academically, intellectually and culturally, to achieve even greater accomplishments in the future.

**APPENDIX A.**

**501 (c) (3) Bylaws**

**&**

**Restated Articles of Incorporation**

INTERNAL REVENUE SERVICE  
DISTRICT DIRECTOR  
P. O. BOX 2608  
KINGSTON, OH 45201

DEPARTMENT OF THE TREASURY

Date: MAY 07 1999

KID SMART FOUNDATION  
C/O CAMPBELL C HUTCHINSON  
546 CARONDELET ST  
NEW ORLEANS, LA 70130-3588

Employer Identification Number:  
72-1437385  
OLN:  
17053074002009  
Contact Person:  
ROBERTA VAN METEK ID# 52624  
Contact Telephone Number:  
(404) 388-8224  
Accounting Period Ending:  
December 31  
Foundation Status Classification:  
509(a)(2)  
Advance Ruling Period Begins:  
February 10, 1999  
Advance Ruling Period Ends:  
December 31, 2003  
Addendum Applies:  
No

Dear Applicant:

Based on information you supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).

Because you are a newly created organization, we are not now making a final determination of your foundation status under section 509(a) of the Code. However, we have determined that you can reasonably expect to be a publicly supported organization described in section 509(a)(2).

Accordingly, during an advance ruling period you will be treated as a publicly supported organization, and not as a private foundation. This advance ruling period begins and ends on the dates shown above.

Within 90 days after the end of your advance ruling period, you must send us the information needed to determine whether you have met the requirements of the applicable support test during the advance ruling period. If you establish that you have been a publicly supported organization, we will classify you as a section 509(a)(1) or 509(a)(2) organization as long as you continue to meet the requirements of the applicable support test. If you do not meet the public support requirements during the advance ruling period, we will classify you as a private foundation for future periods. Also, if we classify you as a private foundation, we will treat you as a private foundation from your beginning date for purposes of section 507(d) and 4940.

Grantors and contributors may rely on our determination that you are not a private foundation until 90 days after the end of your advance ruling period. If you send us the required information within the 90 days, grantors and contributors may continue to rely on the advance determination until we make a final determination of your foundation status.

If we publish a notice in the Internal Revenue Bulletin stating that we

Letter 1045 (DD/CG)

## KID SMART FOUNDATION

will no longer treat you as a publicly supported organization; grantors and contributors may not rely on this determination after the date we publish the notice. In addition, if you lose your status as a publicly supported organization, and a grantor or contributor was responsible for, or was aware of, the act or failure to act, that resulted in your loss of such status, that person may not rely on this determination from the date of the act or failure to act. Also, if a grantor or contributor learned that we had given notice that you would be removed from classification as a publicly supported organization, then that person may not rely on this determination as of the date he or she acquired such knowledge.

If you change your sources of support, your purposes, character, or method of operation, please let us know so we can consider the effect of the change on your exempt status and foundation status. If you amend your organizational document or bylaws, please send us a copy of the amended document or bylaws. Also, let us know all changes in your name or address.

As of January 1, 1984, you are liable for social security taxes under the Federal Insurance Contributions Act on amounts of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the private foundation excise taxes under Chapter 42 of the Internal Revenue Code. However, you are not automatically exempt from other federal excise taxes. If you have any questions about excise, employment, or other federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Internal Revenue Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Donors may deduct contributions to you only to the extent that their contributions are gifts, with no consideration received. Ticket purchases and similar payments in conjunction with fundraising events may not necessarily qualify as deductible contributions, depending on the circumstances. Revenue Ruling 67-246, published in Cumulative Bulletin 1967-2, on page 104, gives guidelines regarding when taxpayers may deduct payments for admission to, or other participation in, fundraising activities for charity.

You are not required to file Form 990, Return of Organization Exempt From Income Tax, if your gross receipts each year are normally \$25,000 or less. If you receive a Form 990 package in the mail, simply attach the label provided, check the box in the heading to indicate that your annual gross receipts are normally \$25,000 or less, and sign the return. Because you will be treated as a public charity for return filing purposes during your entire advance ruling period, you should file Form 990 for each year in your advance ruling period that you exceed the \$25,000 filing threshold even if your sources of support do not satisfy the public support test specified in the heading of this letter.

KID SMART FOUNDATION

If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. A penalty of \$20 a day is charged when a return is filed late, unless there is reasonable cause for the delay. However, the maximum penalty charged cannot exceed \$10,000 or 5 percent of your gross receipts for the year, whichever is less. For organizations with gross receipts exceeding \$1,000,000 in any year, the penalty is \$100 per day per return, unless there is reasonable cause for the delay. The maximum penalty for an organization with gross receipts exceeding \$1,000,000 shall not exceed \$50,000. This penalty may also be charged if a return is not complete. So, please be sure your return is complete before you file it.

You are not required to file federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T, Exempt Organization Business Income Tax Return. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You are required to make your annual return available for public inspection for three years after the return is due. You are also required to make available a copy of your exemption application, any supporting documents, and this exemption letter. Failure to make these documents available for public inspection may subject you to a penalty of \$20 per day for each day there is a failure to comply (up to a maximum of \$10,000 in the case of an annual return).

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, we will assign a number to you and advise you of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

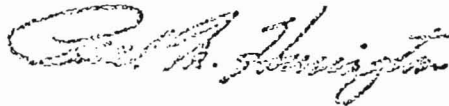
If we said in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Because this letter could help us resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

KID SMART FOUNDATION

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "R. A. Haight". The signature is fluid and cursive, with the first name "R. A." being more distinct than the last name "Haight".

District Director

Enclosure(s):  
Form 872-C



**BY-LAWS  
OF  
KID smART**

**ARTICLE I.  
MEMBERSHIP**

**1.1    Qualification.** The members of this corporation shall consist of adult citizens of the United States of America who desire to improve the condition of children through instruction and education in the visual arts.

**1.2    Dues.** Unless the Board of Directors determines otherwise by amending these by-laws, there shall be no membership dues.

**ARTICLE II.  
MEMBERSHIP MEETINGS**

**2.1    Time and Place.** An annual meeting of the members shall be held at such date, time, and place as may be determined by the Board of Directors, by resolution, and designated in the notice of meeting, for the purpose of electing directors and transacting such other business as may properly be brought before the meeting.

**2.2    Special Meetings of Members.** A special meeting of the members may be called at any time by the Chairman of the Board, or by a majority of the Board of Directors or the Executive Committee. The method by which such meeting may be called is as follows: upon receipt of a specification in writing setting forth the date and objects of such proposed special meeting, signed by the President, or by a majority of the Board of Directors or the Executive Committee, the Secretary shall prepare, sign and mail the notices requisite to such meeting. Such notice may be signed by stamped, typewritten or printed signature of the Secretary.

**2.3    Notice of Special Meeting of Members.** At least three days prior to the date fixed for the holding of any special meeting of members, written notice of the time, place and purposes of such meeting shall be mailed, as provided in Section 2.2 above, to each member entitled to vote at such meeting. No business not mentioned in the notice shall be transacted at such meeting.

**2.4    Quorum.** A quorum of the members shall consist of ten (10) members who are in good standing and are present at the meeting, in person or by proxy, unless there are fewer than ten members of the corporation, in which event a quorum shall consist of a majority of members who are in good standing and are present at the meeting in person or by proxy. A quorum is necessary to conduct official business.

**2.5 Voting.** When a quorum is present at a meeting, the vote of a majority of the members, present in person or represented by proxy, shall decide any question properly brought before such meeting unless the question is one upon which by express provisions of the statutes of Louisiana or the Articles of Incorporation or these By-Laws a different vote is required, in which case such express provision shall govern and control the decision of such question.

**2.6 Voting Power.** Except as the Articles of Incorporation or an amendment, or amendments, thereto otherwise provide, each member of this corporation shall, at every meeting of the members, be entitled to one vote in person or by proxy upon each subject properly submitted to vote.

**2.7 Proxy.** At all meetings of the members, each member having the right to vote shall be entitled to vote in person or by proxy appointed by an instrument in writing subscribed by such member and bearing a date not more than eleven (11) months prior to the meeting, unless the instrument specifically provides for a longer period (not to exceed three (3) years).

**2.8 Removal of Directors, Officers and Agents.** Any director, officer or agent may be removed by vote of the members whenever, in the judgment of the members, the best interests of the corporation will be served thereby.

**2.9 By-Laws.** The members shall have the power to make, amend, and repeal By-Laws to govern this corporation provided they are in accordance with and do not conflict with the Articles of Incorporation. A resolution of the members altering these By-Laws must be approved by a two-thirds (2/3) vote of the members present or represented at any regular or special meeting convened after notice of the purpose thereof.

### **ARTICLE III. BOARD OF DIRECTORS**

**3.1 Regular Meeting.** Regular meetings of the Board may be held without notice at such time and place as shall be from time to time determined by the Board.

**3.2 Special Meeting.** Special meetings of the Board may be called by the Chairman on forty-eight (48) hours' notice to each director. Special meetings shall be called by the Chairman or the Secretary in like manner and on like notice upon the written request of any two directors, provided that, if the Chairman and Secretary fail to give such notice within two business days after receipt of the written request, the directors calling the meeting may themselves give the notice.

**3.3 Quorum.** A majority of the Board members present either physically or by telephone shall constitute a quorum of the Board of Directors, except as otherwise provided

by statute or in the Articles of Incorporation. A quorum is necessary for the Board to conduct official business.

**3.4 Voting.** The affirmative vote of a majority of the directors, present in person or represented by proxy, shall be required for any act of the Board of Directors.

**3.5 Director's Proxies.** Any director absent from a meeting of the Board of Directors or any committee thereof, or unable to sign any unanimous written consent to action of the Board or any committee thereof, may be represented at such meeting or in the execution of such unanimous consent to action by any other director, who may cast the vote or votes of the absent director, or execute any consent on his or her behalf, according to the written instructions, general or specific, of the absent director. The proxy or written instructions may be provided in a document signed by the director, in a telecopier/fax transmittal or in any other means of written communication. A proxy granted in writing shall be terminable at will, but shall remain in effect indefinitely until terminated by the granting director or until it terminates under the terms of the written instructions.

**3.6 Written Consent.** Unless otherwise restricted by the Articles of Incorporation or these By-Laws, any action required or permitted to be taken at any meeting of the Board of Directors or of any committee thereof, may be taken without a meeting if all members of the Board or committee, as the case may be, consent thereto in writing, and the writing or writings are filed in the minutes of proceedings of the Board or committee.

**3.7 Number and Term of Directors.** There shall be not less than three (3) nor more than fifteen (15) members of the Board of Directors. The first Board of Directors shall consist of those persons named in the Articles of Incorporation. The term of office shall be one year and until a successor director is appointed or elected. Office holders may succeed themselves. The Board of Directors may create additional seats, not to exceed fifteen (15) total directorship seats, by appointing qualified individuals to fill the new seats.

**3.8 Vacancies.** Vacancies in any seat of the Board of Directors shall be filled by appointment made by the remaining directors or shall be eliminated by resolution of the Board. Each individual so appointed to fill a vacancy shall remain a director for the remainder of the vacated term or until his/her successor has been elected by the members.

**3.9 Chairman.** The Board of Directors shall elect a director to serve as Chairman of the Board. The Chairman shall preside over meetings of the Board of Directors.

**RESTATED ARTICLES OF INCORPORATION  
OF  
KID smART  
[Restated as of June 7, 1999]**

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

**ARTICLE I  
NAME**

The name of this corporation is: KID smART.

**ARTICLE II  
DURATION**

This corporation shall enjoy perpetual existence.

**ARTICLE III  
DOMICILE**

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

546 Carondelet Street  
New Orleans, Louisiana 70130

**ARTICLE IV  
POWERS AND PURPOSES**

(1) This corporation shall possess generally all of the powers, rights, privileges, capacities and immunities of a nonprofit corporation organized under the laws of the State of Louisiana, subject to any limitations imposed by the provisions of the Internal Revenue Code of 1986, as amended (the "Code") on this corporation as an organization described in Section

501(c)(3) that qualifies as exempt from federal income taxation under Section 501(a) of the Code.

(2) This corporation is organized and shall be operated exclusively for charitable, and educational purposes, including generally, in addition to the activities enumerated in the next paragraph, the making of distributions to organizations that qualify as exempt organizations under Section 501(c)(3) of the Code.

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

#### ARTICLE V TAX EXEMPTION

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

(2) No substantial part of the activities of this corporation shall be the carrying on of propaganda or otherwise attempting to influence legislation, and this corporation shall not par-

ticipate or intervene in (including the publishing or distributing of any statements) any political campaign on behalf of or in opposition to any candidate for public office.

(3) This corporation shall distribute its income for each taxable year at times and in a manner so as not to subject it to the tax on failure to distribute income under Section 4942 of the Code or the corresponding provision of any successor federal tax laws.

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

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

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

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

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

## ARTICLE VI MEMBERS

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

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

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

- (a) Campbell C. Hutchinson  
546 Carondelet St.  
New Orleans, LA 70130
- (b) Allison Stewart  
2030 Palmer Ave.  
New Orleans, La. 70118
- (c) Claudia Garofalo  
922 Adams St.  
New Orleans, LA 70118
- (d) Clancy DuBos  
30 Tern St.  
New Orleans, LA 70124

(4) The Board of Directors may levy such dues and assessments on the members of the corporation as it, in its discretion, deems appropriate; provided, however, that anyone who contributes \$100 or more to the corporation shall be exempt from membership dues.

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

## ARTICLE VII DIRECTORS

(1) The corporate powers and management of this corporation shall be vested in and exercised by a board of directors consisting of not fewer than three or more than 15 directors,

except that if there are fewer than three members, there need be only as many directors as there are members. The names and addresses of the initial directors are:

- (a) Campbell C. Hutchinson  
546 Carondelet St.  
New Orleans, LA 70130
- (b) Allison Stewart  
2030 Palmer Ave.  
New Orleans, LA 70118
- (c) Clancy DuBos  
30 Tern St.  
New Orleans, LA 70124
- (d) Claudia Garofalo  
922 Adams St.  
New Orleans, LA 70118

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

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

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

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



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

(6) The board of directors shall, prior to the annual meeting of the membership, fix the number of directors to serve for the ensuing year. the board shall be entitled to appoint or reappoint qualified individuals to fill a manority of the board seats. The remaining directors shall be elected by the members of the corporation.

#### ARTICLE VIII OFFICERS

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

#### ARTICLE IX REGISTERED AGENT

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

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

#### ARTICLE X INCORPORATOR

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

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

#### ARTICLE XI

## LIMITED LIABILITY

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

## ARTICLE XII INDEMNIFICATION

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

## ARTICLE XIII DISSOLUTION

Upon the dissolution of this corporation, its assets shall be distributed for one or more exempt purposes within the meaning of Section 501(c)(3) of the Code, or the corresponding provision of any successor federal tax laws, or shall be distributed to the federal, state or local government exclusively for public purposes. Any such assets not so disposed of

shall be disposed of by a court of competent jurisdiction of the parish in which the principal office of the corporation is then located, exclusively for such purposes.

ARTICLE XIV  
AMENDMENTS

These Articles of Incorporation may be amended by the affirmative vote of not less than a majority of the total voting power of the membership, at any annual or special meeting, the notice of which sets forth the proposed amendment or a summary of the changes to be made thereby.

ARTICLE XV  
SEVERABILITY

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

IN WITNESS WHEREOF, the incorporator has signed and acknowledged these Articles of Incorporation on this \_\_\_\_\_ day of February, 1999, **as amended on June 7, 1999.**

WITNESSES:

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

\_\_\_\_\_  
Campbell C. Hutchinson, Incorporator

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

ACKNOWLEDGMENT

STATE OF LOUISIANA

PARISH OF ORLEANS

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

Campbell C. Hutchinson,

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

\_\_\_\_\_  
Campbell C. Hutchinson

Sworn to and subscribed before me  
this \_\_\_\_ day of February, 1999.

\_\_\_\_\_  
Notary Public  
My commission is issued for life.

**APPENDIX B.**

**2002 Projected Budget**

## KID smART Projected Budget FY 2002

	Budget 2001	Actual 2001	Variance	Budget '02
<b>Income</b>				
Donation	28,700	<b>58,025</b>	29325	<b>60,000</b>
Foundation	17,000	<b>17,500</b>	500	<b>40000</b>
Grant	24,750	<b>8,008</b>	-16742	<b>25000</b>
Corporation	4,000	<b>3,000</b>	-1000	<b>5000</b>
Art Jam	2,000	<b>1,661</b>	-339	<b>3500</b>
Investment Income	1,000	<b>5,489</b>	4489.49	<b>300</b>
Refund		<b>300</b>	300	<b>0</b>
Total Income	<b>\$77,450.00</b>	<b>\$93,983.49</b>	<b>\$16,533.49</b>	<b>\$133,800.00</b>
<b>Expenses</b>				
<b>Fixed Expenses</b>				
Office Expense				
Maintenance	0	<b>248.63</b>	248.63	<b>250</b>
Rent	0	<b>3250</b>	3250	<b>2625</b>
Repairs	0	<b>1862.46</b>	1862.46	<b>1000</b>
office exp - Other	0	<b>520.79</b>	520.79	<b>0</b>
Total Office Expenses	0	<b>5881.88</b>	5881.88	<b>3,875.00</b>
Computer Expense	0	<b>627.50</b>	627.5	<b>500</b>
DSL	0	<b>224.79</b>	224.79	<b>600</b>
Utilities				
Gas & Electric	0	<b>547.67</b>	547.67	<b>648</b>
Water	0	<b>361.20</b>	361.2	<b>420</b>
Utilities - Other	0	<b>-463.66</b>	-463.66	<b>-540</b>
Total Utilities		<b>445.21</b>	445.21	<b>528</b>
Telephone	0	<b>2003.82</b>	2003.82	<b>1800</b>
Insurance	2010	<b>2914.00</b>	904	<b>2900</b>
Total Fixed Expenses	<b>2,010</b>	<b>12097.20</b>	<b>10,087.20</b>	<b>10,203.00</b>
<b>Personnel</b>				
Salary	27000	<b>27691.75</b>	691.75	<b>44500</b>
Payroll Fees	0	<b>61.50</b>	61.5	<b>600</b>
Payroll Taxes	0	<b>449.00</b>	449	<b>4050</b>
Health Insurance	0	<b>462.77</b>	462.77	<b>1740</b>
Professional Fees	1500	<b>1795.00</b>	295	<b>2000</b>
Total Contract Labor	0	<b>5910.49</b>	5910.49	<b>5500</b>

Art instruction	31940	<b>15340.12</b>	-16599.88	<b>40000</b>
Total Personnel	<b>\$60,440.00</b>	<b>51710.63</b>	-8729.37	<b>98390</b>
Advertising	1050	<b>718.58</b>	-331.42	<b>1500</b>
Bank Charge	0	<b>25.00</b>	25	<b>50</b>
Dues	0	<b>130.00</b>	130	<b>100</b>
Entertainment	0	<b>179.10</b>	179.1	<b>200</b>
Equipment	0	<b>446.84</b>	446.84	<b>500</b>
Fundraising				
AJ-artist fees		<b>1600</b>	1600	<b>1800</b>
AJ-artsupplies		<b>895.73</b>	895.73	<b>300</b>
AJ-contract		<b>3069</b>	3069	<b>3000</b>
AJ-production		<b>864.12</b>	864.12	<b>975</b>
AJ-publicity		<b>1158.50</b>	1158.5	<b>450</b>
AJ-spacerental		<b>500</b>	500	<b>0</b>
Portfolio		<b>1290</b>	1290	<b>50</b>
Total Fundraising	1500	<b>9377.35</b>	7877.35	<b>6575</b>
Gifts	0	<b>316</b>	316	<b>500</b>
Meetings	0	<b>1086.84</b>	1086.84	<b>960</b>
Postage	600	<b>1167.30</b>	567.3	<b>1500</b>
Print & copy	575	<b>2002.44</b>	1427.44	<b>1500</b>
Student Activities	0	<b>135</b>	135	<b>200</b>
Subscriptions	0	<b>12</b>	12	<b>150</b>
Supplies				
Supplies - art	925	<b>1224.80</b>	299.8	<b>2300</b>
Supplies - food	2900	<b>439.68</b>	-2460.32	<b>500</b>
Supplies - ofc	650	<b>2398.74</b>	1748.74	<b>2200</b>
Supplies - Other	0	<b>643.81</b>	643.81	<b>500</b>
Total Supplies		<b>4707.03</b>	4707.03	<b>5500</b>
Travel	2700	<b>601.50</b>	-2098.5	<b>2000</b>
Uncategorized Expenses	0	<b>0</b>	0	<b>0</b>
<b>TOTAL EXPENSE</b>	<b>\$73,350.00</b>	<b>\$84,713</b>	<b>\$11,362.81</b>	<b>\$129,828.00</b>
Net Ordinary Income	<b>\$4,100.00</b>	<b>\$9,270.68</b>	5170.68	<b>\$3,972.00</b>
Other Income/Expense				
Dividend Income		4	3.6	
<b>Net Income</b>	<b>\$4,100.00</b>	<b>\$9,274.28</b>	<b>\$5,174.28</b>	<b>\$3,972.00</b>

## **APPENDIX C.**

**Faculty Bios**

**Board of Trustees**

**Funders**



### BOARD OF DIRECTORS

### FACULTY

**Echo Olander** is Managing Director of **KID smART**. With her background of almost 20 years in arts administration and her educational focus, Echo brings to the position the ability to manage the day to day logistics of the organization, and the capacity to give direction and planning for the organization on a long range basis. Previous employers and clients include the New York State Council on the Arts, the Louisiana Division of the Arts, the Arts Council of New Orleans, the Mississippi Arts Commission, WWOZ-FM, and the Louisiana Alliance for Arts in Education.

**Elise Gallinot** is KID smART's Program Coordinator. She received her B.A. in Anthropology from the University of Georgia in Athens and is working on her Masters of Arts Administration at the University of New Orleans. Her background is in education and administration. She is a weekend artist and has worked in the non-profit sector for five years, first as a Montessori teacher and most recently as Logistics Coordinator for the New Orleans Film Festival.

With her strong background in curriculum development and her creative approach to problem solving, **Nikki Jackson** is a natural as lead artist for the **KID smART** program. From birth Nikki has been steeped in the arts and currently continues to create in her preferred medium of clay. A native of England, she holds a BA in Three Dimensional Design from the Bath College of Higher Education. Nikki has been teaching in the New Orleans Public Schools and in private and parochial schools since 1994. She is currently teaching at the New Orleans Center for the Creative Arts.

A native of New Orleans, **Sean Haynes** completes our teaching faculty. Sean has been teaching in the New Orleans Public Schools as an art teacher for four years, and has worked on a variety of arts training programs for at-risk students for six years. In addition to the JTPA, Sean has also worked with organizers such as Tambourine and Fan, Young Audiences/NORD Summer Camp and St. Mark's Street Academy.

### BOARD OF DIRECTORS

**Sarah Danforth Eaton** is Artist/Instructor at Guste Elementary School. Sarah has lived in New Orleans for seven years and has worked with populations of at-risk children and adults around the world. Having taught in a variety of children's arts programs, Sarah recently completed work with NORD camps through the Young Audiences programs, and volunteers at the Louisiana Correctional Institute for Women. The combination of Sarah's experience, creativity, and passion for the arts and education prove that she is up to the challenge of working with KID smART students at Guste Elementary!

**Stanlyn Breve** is a new addition to the KID smART staff as Artist Assistant at Guste Elementary. Stanlyn graduated from the School of the Art Institute of Chicago. She is full of fresh ideas and enthusiasm. In addition to her interest in education and working with at-risk youth, she is an accomplished multimedia artist. Stanlyn personifies the think-out-of-the-box attitude that we try to instill in our students.

New to the New Orleans area, **Tracy Golightly** shares her knowledge and love of art with students of all ages and backgrounds. Using Discipline Based Arts Education as her teaching philosophy, Tracy will help to bring art history, criticism, and aesthetics into the instruction at Fischer Elementary as an Artist Assistant.

**Wardell Picquet** rejoins KID smART as an Artist Assistant at Guste School. Wardell is a prolific New Orleans artist with a background in fine art and graphic design. A proud parent, Wardell loves to influence children through the arts, helping them grow to become productive adults. Currently Wardell is also an Arts Connection teacher at McDonogh 15.

A multi-disciplinary artist, **Allison Oestertag** joins the KID smART program this year as an Artist Assistant. Her background includes time teaching with AmeriCorp in Literacy and Responsible Earth Education, and arts instruction in Philadelphia, PA, Wellsville, NY and Hillsboro, New Hampshire. Allison works in photography, sculpture, painting, fabricating, multi-media, and writing.

## BOARD OF DIRECTORS

## KID smART Board of Directors

<b>Adrienne Altman</b>	Teacher, NOPS (currently non-practicing); founder Summerbridge Program
<b>Troi Bechet</b>	Director, New Orleans Theater Association, jazz musician, actor and community leader
<b>Dathel Coleman</b>	Community activist
<b>Clancy DuBos</b>	Lawyer; co-owner and publisher of <i>Gambit-Weekly</i>
<b>Angela Francis</b>	Community activist
<b>Campbell Hutchinson</b>	Lawyer/artist; of counsel, Stone, Pigman, Walther, Wittmann & Hutchinson, LLP; co-founder and Chairman of the Board of KID smART
<b>Sam LeBlanc III</b>	Lawyer; senior partner, Adams & Reese; community activist
<b>Myra Menville</b>	Community activist, artist
<b>Marie O'Neill</b>	Certified Public Accountant (non-practicing); MBA; community activist
<b>Stephen Sontheimer</b>	Consultant; community activist
<b>Sandi Johnson Shaw</b>	Certified Public Accountant, community activist
<b>Allison Stewart</b>	Artist; Art Teacher; member of faculty, New Orleans Academy of Fine Art; co-founder and secretary of KID smART

<b>Dr. Nia Terazakis</b>	Dermatologist; community activist
<b>Clifton G. Webb</b>	Artist/Teacher; member of faculty, McMain Magnet School
<b>Sarah Usdin</b>	Education consultant, previous director of regional Teach for America

### **KID smART Advisory Board**

<b>Lucianne and Joe Carmichael</b>	Ceramic, wood and metal sculptors; journalist; past NOPS system principal (McDonogh 15)
<b>Leah Chase</b>	Restaurateur, art collector, community activist
<b>Lake Douglas</b>	Art consultant
<b>Kristina and Richard Ford</b>	Urban planner and Author
<b>Sally Forman</b>	Community Activist
<b>Claudia M. Garofalo</b>	Arts business and management consultant; Director of Development, Jefferson Performing Arts
<b>Larry Nevil</b>	Painter, ceramist and printmaker

# FUNDING

## GRANTS

Arts Council of New Orleans

## FOUNDATIONS

The Azby Fund

The Azby Art Fund

Burkenroad-Selber Foundation

The Coleman Foundation

The Helis Foundation

Eugenie and Joseph Jones Family Foundation

The James R. Moffett Family Foundation

Tipitina's Social Aid and Pleasure Club

Tulane Educational Fund

Webber Family Foundation

## CORPORATIONS

Crescent City Physical Therapy

Fountain Services of Louisiana Inc.

A Gallery for Fine Photography

Hanson Gallery

Orient Expressed

Prytania Inn

White Smith Land Co.

WLN Inc./DBA Interiors and Extras

## \$5,000 and Over

Campbell Hutchinson and Allison Stewart

## \$1,000 - \$4,999

Margo and Clancy DuBos

Ms. Sheldon Eustis

Sandi Johnson-Shaw

Marion and David Lifsey

Ms. Myra Menville

Dr. and Mrs. Patrick Quinlan

Caroline and Stephen Sontheimer

Sophia and David Stone

## \$500 - \$999

Terry and Michael Fontham

Mr. Gregory Holt

Marie and Jim O'Neill

Barbara and Gary Sorenson

Dr. Nia Terazakis

Melanee and Steve Usdin

Sarah and Tommy Usdin

Katherine and Ken White

## \$250 - \$499

Lynda and Don Ernest

Noelle and Sam LeBlanc

Mr. Joe Norman and Ms. Gail Morgan

Aimee and Mike Siegel

Mrs. Saul Stone

## \$100 - \$249

Mimi and Hirschel Abbott

Barbara and Wayne Amedee

Ms. Judy Y. Barrasso and Mr. Brent Barriere

Jane and Harold Block

Mrs. Jackie Boh

Mr. E. John Bullard

Lucianne and Joe Carmichael

Mr. Louis Carville

Mrs. Ellenor Roger Clay

Charles and Kent Davis

Mr. and Mrs. Douglas D. Dodd

Diane and Wayne Ducote

Mary Dumestre and Guy Johnson

Ms. Kay Eagan

Dr. and Mrs. Ollie Edmunds

Ms. Lin Emery

Sally and Ron Forman

Allison and George Freeman

Ms. Lynda C. Friedman

Janice and John Gallinot

Peggy and Julian Good

Ms. Jo Ann Flom Greenberg

Ms. Susan Gundlach

Ms. Adele Hutchinson

R. Campbell Hutchinson and Tamara

Bloomer

Dr. and Mrs. Calvin Johnson  
Mrs. Martha Kabacoff  
Nancy and Keith Katz  
Michael and Suzanne Kearney  
Mr. and Mrs. Randy Kleinman  
Mr. and Mrs. Hugh Lambert  
Dr. and Mrs. Robert Lancaster  
Pam and Wayne Lee  
Mr. and Mrs. John Lewis  
Mr. and Mrs. Michael Mesteyer  
Ms. Nancy Moss  
Mr. Jim Mounger  
Linda and Gene Newton  
Mr. Roger Ogden  
Ms. Nancy Picard and Mr. Cliff St.  
Germain  
Hon. Eddie Sapir  
Kate and Steve Sidwell  
Mr. and Mrs. Rodney Smith  
Nancy and Tom Snedeker  
Bruce and Margaret Soltis  
Susan and Andrew Stall  
Mr. Wayne Troyer  
Deanie and Vern Twombly  
Dr. Linda Usdin and Mr. Steven Bingler  
Dr. Gene Usdin  
Sarah and Pat Vance  
Stevia Walther and Butch Slawson  
Ms. Betty Wisdom  
Mr. Phil Wittman

**Below \$100**

Dr. and Mrs. Arthur J. Axelrod  
Mr. Jason Berry  
Dr. and Mrs. Charles Brown  
Jackie and Steve Bullock  
Sarah and Curt Burnette  
Ms. Jean Cassels  
Dianne and Joe Caverly  
Adrian Deckbar and Mike Smith  
Mr. William Fagaly  
Mr. and Mrs. John P. Farnsworth

Mr. Jason Finney  
Mrs. Bee Fitzpatrick  
Ms. Claudia Garofalo  
Mr. Alan Gerson and Ms. Beth Meyer  
Karin Giger  
Ms. Louise Hoffman  
Ms. Lesley Jernigan  
Ms. Ellen Johnson and Dr. Ronnie  
Swartz  
Ms. Francine Judd  
Mr. and Mrs. Marc Kligman  
Mr. and Mrs. Harry Kuhner  
Karen and J. Monroe LaBorde  
Ms. Jule Lang  
Mary and Robert Lupo  
Mr. and Mrs. Thomas Lutkewitte  
Ms. Barbara McPhee  
Susan and Charles Mittendorf  
Ms. Betty Moran  
Melora and Josh Parish  
Hunter and Cathy Pierson  
Denise M. Pilie  
Jill and Minor Pipes  
Cate and Trey Redmond  
Mr. Garland Robinette and Ms. Nancy  
Rhett  
Josephine Sacabo and Dalt Wonk  
Mr. and Mrs. Thomas Sands  
Sue and Rick Sarver  
Mr. and Mrs. Stanley Schwam  
Ms. Cassandra Sharpe and Mr. Rich  
Look  
Georgia and Larry Simpson  
Rebecca and Patrick Singley  
Ms. Willa Slater  
Mr. and Mrs. Poco Sloss  
Dr. and Mrs. Charles Rodney Smith  
Ms. Jane Pharr Stewart  
Ms. Susan Tucker  
Lynne and Hugh Uhalt  
Mrs. Herbert Van Horn, Jr.  
Jo and Clifton Webb

**APPENDIX D.**

**Spring 2002 Session Dates**

## Spring 2002 KID smART session dates

Session 1: February 23, March 2, 9, 16, 23

Session 2: April 6, 13, 20, 27, May 4

	Guste	Fischer
2/23	Lyons w/ Sarah Eaton	Trip to NO Museum of Art
3/2	Lyons w/ Sarah Eaton	Xavier w/ Rashida Ferdinand
3/9	Lyons w/ Sarah Eaton	Xavier w/ Rashida Ferdinand
3/16	Lyons w/ Sarah Eaton	Xavier w/ Rashida Ferdinand
3/23	Lyons w/ Sarah Eaton	Xavier w/ Rashida Ferdinand
3/30	No Meeting	No Meeting
4/6	School w/ Jeffrey Cook	Lyons w/ Sarah Eaton
4/13	School w/ Jeffrey Cook	Lyons w/ Sarah Eaton
4/20	School w/ Jeffrey Cook	Lyons w/ Sarah Eaton
4/27	School w/ Jeffrey Cook	Lyons w/ Sarah Eaton
5/4	School w/ Jeffrey Cook	Lyons w/ Sarah Eaton

### Board of Directors

Lucianne Carmichael  
Dathel Coleman  
Clancy DuBos  
M. Claudia Garofalo  
Campbell Hutchinson  
Dr. Al Kennedy  
Sam A. LeBlanc III  
Myra Menville  
Marie O'Neil  
Stephen Sontheimer  
Sandi Johnson Shaw  
Allison Stewart  
Nia Terazakis  
Clifton G. Webb

### Advisory Board

Joe M. Carmichael  
Lake Douglas  
Kristina Ford  
Richard Ford  
Sally Forman  
Larry Nevil  
Ama Rogan  
Sarah Usdin

### Managing Director

Lino Olander

Rashida Ferdinand is a ceramicist currently working with the Amistad Research Center. She received her MFA from Syracuse University and has taught ceramics as a visiting faculty member at Xavier University. Rashida's time is being paid for by Xavier University through their Community Arts Partners Program.

Jeffrey Cook has studied painting, drawing and sculpture at Xavier University with artists John Scott and Martin Peyton. He has also been principal dancer with the Los Angeles Repertory Company. In addition to leading the Saturday program, Jeffrey will be working with KID smART and the Ogden Museum of Southern Art as an Artist in Residence at Guste Elementary School during the second session. Jeffery's time is being paid for by the Ogden Museum.



## **APPENDIX E.**

### **Board Meeting Minutes**

## **APPENDIX E.**

### **Board Member Information**

## KID smART Board Member Responsibilities

A board of directors for a not-for-profit organization holds in trust the welfare of the organization and is responsible for seeing to it that the mission of the organization, as determined by the board, is adhered to. The board members as the final policy makers are chosen because of their commitment to the organization and its long-term vision.

The board of KID smART is a *working* board as opposed to merely a policy board. Each member brings to the board special interests and skills, which they offer to the organization to support the mission.

Those who serve on the board of a nonprofit organization have responsibilities that are considerable – and extend well beyond the basic expectations of attending meetings and participating in fundraising initiatives and personal giving.

Prospective and incumbent board members should commit themselves to the following tasks which will be supported by work done by the staff:

### General Expectations

- Know the organization's mission, purposes, goals, policies, programs, services, strengths and needs.
- Suggest possible nominees to board who are clearly women and men of achievement and distinction and who can make significant contributions to the work of the board and the organization's progress.
- Serve in leadership positions or undertake special assignments willingly and enthusiastically when asked.
- Follow trends in the organization's field of interest.
- Bring a sense of humor to the board's deliberations.
- Oversee KID smART's operations.
- Evaluate KID smART's progress.
- Participate in strategic and organizational planning.
- Unleash the power of the passionate ambassador – advocate unabashedly!

### Meetings

- Participate in board and committee meetings, including appropriate organizational activities, and be available for phone consultation.

- Ask timely and substantive questions at board and committee meetings consistent with your conscience and convictions, while supporting the majority decision on issues decided by the board.
- Maintain confidentiality of the board's executive sessions, and speak for the board or organization only when authorized to do so.
- Suggest agenda items periodically for board and committee meetings to ensure that significantly policy-related matters are addressed.
- Participate in at least one committee.

#### Relationship with Staff:

- Hire, evaluate and fire, if necessary, the Managing Director.
- Council with the manager as appropriate to offer support in his or her relationships with groups or individuals.
- Avoid asking for special favors of the staff, including special requests for extensive information, without at least prior consultation with the executive, board or appropriate committee chairperson.

#### Avoiding Conflicts

- Serve the organization as a whole rather than any special interest group or constituency,
- Avoid even the appearance of a conflict of interest that might embarrass the board or the organization, and disclose any possible conflicts to the board in a timely fashion.
- Maintain independence and objectivity and do what a sense of fairness, ethics and personal integrity dictate even though not necessarily obliged to do so by law, regulation or custom.

#### Fiduciary Responsibility

- Exercise prudence with the board in the control and use of funds.
- Faithfully read and understand the organization's financial statements and otherwise help the board fulfill its fiduciary responsibility.
- Work to ensure adequate internal controls.
- Build a cash reserve equal to three month's of operating funds (??)

#### Fundraising

- Give an annual donation, according to personal means.
- Assist the development committee and staff by implementing fund-raising strategies through personal influence with others (corporations, individuals, foundations).

The board of directors of KID smART is composed of some very special people. We thank you for agreeing to support KID smART, and bringing your talents to furthering the mission of the organization!

Minutes of the meeting of the Board of Directors of KID smART  
January 12, 2002

The meeting of the KID smART Board of Directors was held at Allison Stewart's studio, 1135 Coliseum Street, at 9:00 a.m. on Saturday, January 12, 2002. Present were Stephen Sontheimer, Marie O'Neill, Allison Stewart, Campbell Hutchinson, Clancy Dubos, Clifton Webb, Lucianne Carmichael, Sarah Usdin, Adrienne Altman, and staff member Echo Olander, UNO intern Gina Charbonnet, and consultant Missy Bowen.

The board welcomed new member Adrienne Altman.

Last meeting's minutes were approved.

PROGRAM REPORT

The board reviewed progress the organization has made that was outlined in the KID smART update.

FINANCIAL REPORT

The board reviewed the financials.

An overview of grants submitted, pending, and to be submitted was handed out along with a list of recent individual donors to the organization.

LONG RANGE PLANNING

Missy Bowen reviewed the draft of the long range plan with the board, discussed its content and made changes as directed by the board.

The board agreed to cancel the February board meeting and convene again on March 5, 2002.

2002 BOARD MEETING DATES

Tuesday, March 5, 2002

Tuesday, April 2, 2002

Tuesday, May 7, 2002

Tuesday, June 4, 2002

The meeting adjourned at 12:30 p.m.

Respectfully submitted,

Echo Olander  
Acting Secretary

## **APPENDIX F.**

### **Letter to Housing Board**

December 7, 2001

Fischer Housing Council  
President  
Constance J. Haynes  
2035 Whitney Blvd., 1-D  
New Orleans, LA  
70114

Dear Ms. Haynes:

KID smART has been working with kids from the ages of 9 to 12 years old, in both Fischer and Guste Elementary Schools for the past few years. It is our mission is to engage at-risk children in visual arts activities in a safe, nurturing setting in which to learn valuable skills that will make them more successful in all walks of life: discipline, respect, self-esteem, teamwork, creative problem solving and pride of accomplishment.

We would like to cordially invite you to our holiday/end of the year program on Saturday, December 15 from 9:00 AM - 12:00 PM, at the Ashe' Cultural Center located at 1712 Oretha Castle Haley Blvd. Here the kids get a chance to exhibit their artwork to their parents, peers and their community. We would also like the opportunity to start a dialogue with your Housing Council to discuss future possibilities of Kid smART being more involved in the your Community. We look forward to seeing you at our end of the year event and speaking with you soon.

Warmest Regards,

Echo Olander  
Managing Director

## **APPENDIX G.**

### **Student Evaluation**



**This Section to be completed by your child**

Tell us about your previous arts experience (it's okay if you don't have any) and why you would like to be accepted into the Summer Arts Institute.

~~What do I like about Kidsmart~~ What do I like about Kidsmart  
having Fun working with clay sharing secrets playing  
with friends and talking about stuff with grown ups Kidsmart  
is Fun I like to go to Kids smart I like to ride  
on buses when we need help they was always there for  
us I Love to talk about stuff that I don't know about  
I like to go on Field trip with Kidsmart and working  
together with other people we always have Fun with Kidsmart  
people I Love to make bowls and stuff out of clay we do  
a great Job they work with us when we need help I have  
to go to Kidsmart I Love to do the Activities with them  
when we get ready to dance we do a lot of exercise

**Applicant contract:**

If I am accepted into the Summer Arts Institute, I understand that I will be expected to:

- Be respectful of staff, volunteers, and fellow participants at all times.
- Dress appropriately for activities
- Turn off all pagers and cell phones during institute activities
- Participate fully and to the best of my ability in all activities
- Leave all valuables, including jewelry, video games, cd players, etc. at home
- I understand that if I break this pledge I can be dismissed from the Institute.

Applicant signature: Annisha McIntyre

**Include a copy of your child's most recent report card and a \$25 application fee (check or money order) and mail this application to:**

**New Orleans Theatre Association  
P.O. Box 70544  
New Orleans, LA 70172-0544**

## **APPENDIX H.**

### **Junior League Grant**

## **I. Description of Program**

### **A. Background and purpose**

KID smART is a non-profit 501 (c)(3) organization founded in February 1999 whose mission is **to teach under-served children positive life skills through hands-on art activities**. The primary purpose of the program is to enhance children's appreciation of the visual arts and to enhance their learning experience in all subjects. The skills they learn in KID smART will make them more successful in all areas of life: discipline, self-respect, teamwork, creative problem solving, and pride of accomplishment. KID smART has a dedicated, active board of directors and advisors, which includes educators, artists, and community leaders.

In the fall of 1999 KID smART began its pilot program at Fischer Elementary School on the West Bank. The program currently serves two schools and is completing a long range planning process to assist with growth and expansion of programming in a sustainable manner. By maintaining quality programming, we can have the greatest effect on the children.

### **B. Staff**

**Echo Olander** is Managing Director of KID smART. With her background of almost 20 years in arts administration and her educational focus, Echo brings to the position the ability to manage the day to day logistics of the organization, and the capacity to give direction and planning for the organization on a long-range basis. Previous employers and clients include the New York State Council on the Arts, the Louisiana Division of the Arts, the Arts Council of New Orleans, the Mississippi Arts Commission, WWOZ-FM, and the Louisiana Alliance for Arts in Education. The Managing Director position is part-time.

**Elise Gallinot** is KID smART's full-time Program Coordinator. She received her BA in Anthropology from the University of Georgia in Athens and is working on her Masters in Arts Administration at the University of New Orleans. Her background is in education and administration. She is a weekend artist and has worked in the non-profit sector for five years, first as a Montessori teacher and most recently as Logistics Coordinator for the New Orleans Film Festival.

The lead artist of the program is **Nikki Jackson**, who works with the artistic staff of **Sean Haynes, Sarah Danforth Eaton, Wardell Picquet, Stanlyn Breve, Tracy Golightly, and Allison Ostertag**. Artists are responsible for creating a curriculum to instruct children, ages 9 – 12, in the visual arts. Instruction must be creative and intensive, should have as its goal the encouragement of creative thinking for the students, and must be carried out with artistic integrity. See Attachment B for full bios.

### **C. Board of Directors**

KID smART is fortunate to have a dedicated, engaged board of directors. See Attachment C.

## D. Funding

### 1. Current sources of funding

a. Grants	\$42,000
b. Corporate	\$5,000
c. Private	\$60,000
d. Earned	0
e. Other	\$3,300
f. Total	\$110,300

2. KID smART has never previously applied for funding from the Junior League of New Orleans.

## E. Incorporation

See attached 501 (c)(3) Internal Revenue Service authorization letter. (Attachment E)

## F. Financials

See attached. (Attachment F)

## II. Specific program

### A. Purpose of program

Since it's inception, KID smART has been providing visual arts training on Saturday mornings during the school year, from 9 a.m. – 12 noon. Programs are currently based out of Fischer and Guste Elementary Schools and have a strong field trip component – maintaining a base in the children's neighborhoods, but providing them with access to area museums and galleries, artists' studios, and other culturally interesting venues like Audubon's Wilderness Park and Longue Vue House and Garden. In addition to our Saturday programs, KID smART has been working with students at the St. John the Baptist Community Center on Tuesday afternoons and has arranged for more than 50 students to attend summer art camp at the Contemporary Art Center, St. John the Baptist and Country Day Summer Art Camps.

Through our long range planning process, KID smART's board determined that in order to affect change in our student's lives, we would need to work deeper within the existing communities, rather than extending our program to other areas. Towards that end, KID smART will be providing Artist Residencies at both of our schools in the spring of 2002. **This application is to support an artist residency at Fischer Elementary School on the West Bank.**

During this four-week residency, a professional Artist/Instructor will work with teachers and students to reinforce lessons and expand learning through comprehensive arts education. The purpose of the pilot program is to begin working and training teachers in arts integration, set up the framework for an artist residency, determine evaluation techniques, and assess the needs and challenges to prepare KID smART and the schools for artist residencies of longer lengths.

During the KID smART Artist Residency Program, Schools would host a part time artist in residence to work with classes in the school on integrating the arts into the curriculum. KID smART will supply administrative, artistic, and material resources for the program. In return, the schools pledge their commitment to work with KID smART, provide classroom space in which the artist in residence can work, and provide teacher-planning time for integration of the arts into core curriculum. By working with the school's regular curriculum, KID smART's Saturday program, and an artist in residence, KID smART will be able to reach a maximum number of children with the maximum amount of impact, while supporting the curriculum.

By the end of the residency, we expect students to have increased attention, fewer behavioral issues, and heightened self-confidence. We also hope to see teachers feeling more confident with using the arts in instruction and taking the process to the next level by building lesson plans that incorporate the arts on their own. Because we will have an efficient evaluation framework in place, and have the full cooperation of the school's teachers and administrators, outcomes will be easily measured and allow for KID smART to continually adjust the program according to student achievement and teacher feedback.

Evaluation is the cornerstone of an effective program. We realize that in education *you get what you assess*. This year we are excited to have Dr. Charles S. Gifford, Director of the Bachelor of General Studies Degree Program at the University of New Orleans and his team of highly qualified masters and doctoral interns design and implement an extensive evaluation of our students and program. Dr. Gifford and his team will work with the schools, students, KID smART employees, and Board of Directors to establish the existing quality of the program, pinpoint issues we need to address, and pair hard data with products and outcomes to determine how KID smART is changing children's attitudes toward learning and the world around them.

## **B. Community Need**

This year Fischer Elementary pulled itself out of the "Academically Unacceptable" category (ranking 18.8, compared to Lusher Elementary's score of 132.9) and currently is in the "Academically Below Average" category with a score of 33.9. While other schools have art teachers on staff to provide required (by the Louisiana Department of Education) training in the arts, Fischer this year obtained a part time music teacher – after going for several years with no art teacher on staff. The school is adjacent to one of the most economically deprived housing developments in the city. In addition, the focus of most teaching at underachieving schools such as Fischer is geared towards high stakes standardized testing such as the Louisiana Educational Assessment Program (LEAP).

Countless studies support our belief that the arts reach students who are not otherwise being reached; provide new challenges for those students already considered successful; connect students to themselves and each other; transform the environment for learning; support extended engagement in the artistic process; encourage self-directed learning; promote complexity in the learning experience;

allow management of risk by the learners; and engage community leaders and resources. (Attachment H). The arts teach to the “whole” child, and reach those children who traditional educational models have difficulty reaching. Traditional educational models teach to and test on the linguistic and mathematical intelligences. The arts engage students through visual-spatial, intra and inter-personal, musical-rhythmic and bodily-kinesthetic methods, many children respond to arts-infused instruction that do not respond to traditional methodology.

Many teachers know that learning in and through the arts increases achievement in all subject areas, but have no idea how to begin arts integration or the structure and knowledge base to support it. With this residency, KID smART will work closely with teachers to give them the tools to use this methodology even when the artist is not in the classroom. The **Ogden Museum of Southern Art** (Ogden) and the **New Orleans Museum of Art** (NOMA) have agreed to provide museum materials and resources. The **Louisiana Institute for Education in the Arts** (LAIEA) has agreed to assist with training for the teachers and artists in how to successfully integrate the arts into curriculum. **Ms. Kathy Reidlinger, principal of Lusher Elementary**, New Orleans’ highest achieving school (an arts integrated, Annenberg Grant School) has agreed to act as a mentor to our principals, and to allow our teachers to work with Lusher teachers to learn to the process of arts integration and using an artist in the classroom.

**C. New or extended service**

KID smART is expanding our scope of services to include artists in residence at Fischer Elementary. By placing an artist in residence we hope to accomplish several goals. 1) students will become more engaged in the learning process 2) students will benefit from the life skills inherent in an education in the arts 3) students’ creative ability will be enhanced 4) teachers will see the impact of arts infusion and begin incorporating the arts into lesson plans 4) administrators will want to make a long term commitment to arts integration.

**D. Other agencies providing similar services**

We are not aware of other programs that provide a service similar to the KID smART Artist in Residence program. Young Audiences provides exposure-based arts performances. Arts Connection, a wonderfully successful program of the NO Public School System, is slowly being dismantled. Arts Intervention provides residencies at a few schools, but has not made a long-term commitment to a particular school, and the artist instruction does not support the regular classroom curriculum.

**E. Other funding sources**

KID smART is not seeking funding for the Artist Residency Pilot Program from any other sources. Additional funding for the pilot program will come from KID smART.

**F. Are you requesting funding from other sources for this program? If yes, please Indicate sources and amount requested.**

KID smART is not seeking funding for the Artist Residency Pilot Program from any other sources.



**G. Financial Information**

**1. Program Cost**

a.	<u>\$ 4,000</u>	Specific amount requested from Junior League Community Assistance Fund.
b.	<u>\$ 2,365</u>	Other sources of funding.
c.	<u>\$ 6,365</u>	Total cost of program for which Junior League Community Assistance Funds Are being sought.

**H. What is the funding specifically for?**

Funding would pay for artist and teachers fees, materials, insurance and transportation (for two field trips) for the KID smART Artist Residency Pilot Program.

To make the residency work well, and to lay the groundwork for additional work within the schools, a significant amount of planning will need to take place. Planning will happen in a series of professional developmental sessions with our schools, Lusher Elementary and the Ogden Museum. This planning would include artists, teachers and principals visiting Lusher to observe classroom techniques and working with art education teachers, taking a teacher training session with the Ogden Museum staff, and meetings between artists and teachers to synchronize curriculum.

The artist would work on a part time basis in the school, at 20 hours per week (16 contact hours, 4 planning and prep.) Focus on training and residencies will be on grades two and three, but could expand both upward and downward to include additional grade levels/classes.

Proposed Budget

Artist/Instructors (1) .....**\$2,120**  
Teaching time: \$25/hour, 4 hours/day, 4 days/week, 4 weeks= \$1600  
Planning and Evaluation time: \$20/hour, 4 hours/week, 4 weeks= \$320  
Training time: \$20/hour, 10 hours= \$200

Teacher Release  
Time.....**\$1,400**  
7 teachers @ \$20/hour x 10 hours (outside classroom time) = \$1400  
Principal – time donated to project

Administration and Programming.....**\$1,060**  
Project Director: \$25/hour x 28 hours= \$700  
Program Coordinator: \$18/hour x 20 hours= \$360

Training Consultants.....**\$375**

Teacher and Artist Training through the Louisiana Institute for Arts in Education: \$250/day=  
\$250

Social Worker: \$25/hour, 5 hours/session= \$125

Evaluation.....\$400

Dr. Charles Gifford to design an evaluation framework and oversee interns: \$400

3 interns from the University of New Orleans: free

Materials.....\$200

Art supplies: \$50/week, 4 weeks/session= \$200

Insurance.....\$200

Transportation.....\$360

2 trips x 2 buses x \$90/trip

Marketing/Publicity.....\$250

TOTAL.....\$6,365

### **III. How did you hear about the Junior League Community Assistance Fund?**

Former Junior League President Melanee Usdin has been a great friend and contributor to KID smART. She recommended we look into the Community Assistance Fund.

### **How do you feel this fits into the Junior League guidelines for Community Assistance Funding?**

KID smART is a nonprofit organization that provides creative educational programming to at-risk youth in two of the most under-served communities of the Greater New Orleans area. The artist in residence program would help the Junior League further its contribution to young people and commitment to the New Orleans community.

### **If your organization receives this funding, how can your organization give recognition to the Junior League of New Orleans?**

If KID smART receives funding, we can provide recognition in the KID smART newsletter with direct mailing to over 1000-member database. In addition, donors are recognized on the KID smART website ([www.kidsmart.org](http://www.kidsmart.org)) and in any of the public relations efforts we do for the residencies.



## **APPENDIX I.**

### ***Media Coverage***

# The Times-Picayune

THURSDAY, OCTOBER 26, 2000

## Program brings art to city kids

*Children, parents get hands-on experience*

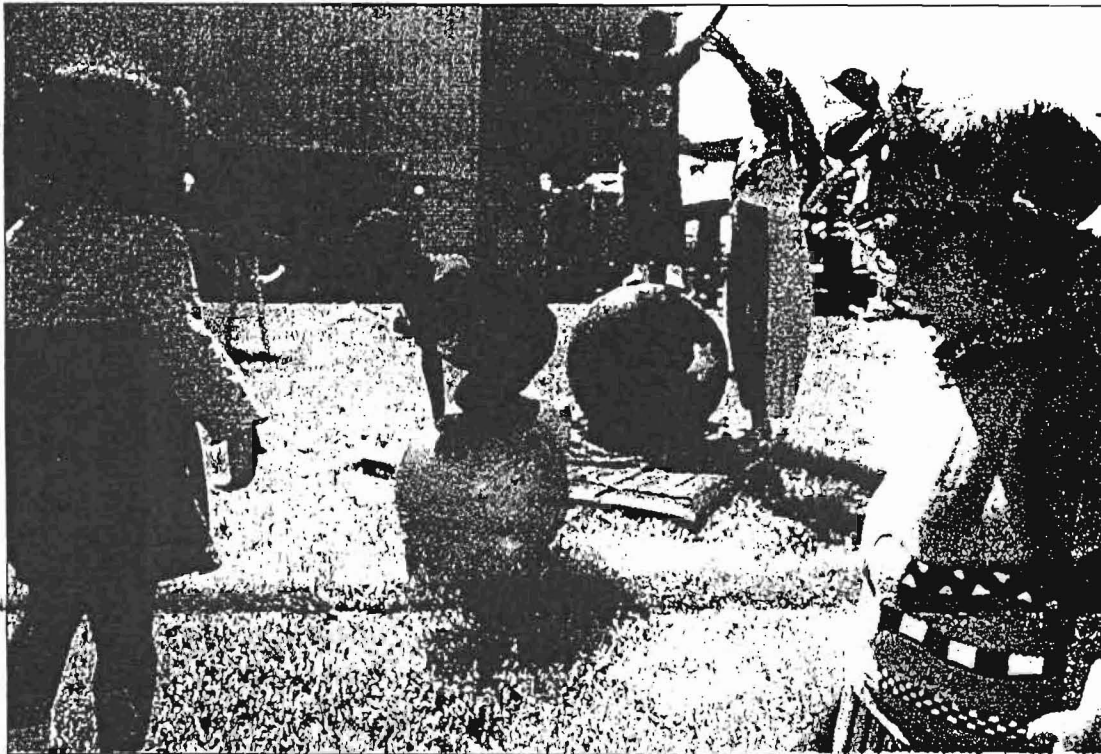
By Lili LeGardeur  
Contributing writer

Four-year-old Colleen Ryan shyly modeled the white satin ~~cat and cape~~ that she had just decorated, then ran away while her grandmother, Patricia Ryan, pulled several of the child's other art projects out of the brown paper sack she was carrying.

"Isn't this beautiful?" asked the elder Ryan, holding to the light a small box encrusted with crystal and metallic beads. Wooden letters spelled out C-O-L-L-E-E-N across the cover.

At Ryan's elbow, Alyssa Blanchard, 8, another grandchild, clutched a stately square box embellished with watercolors and adorned with seashells.

"We'll definitely be back."



STAFF PHOTO BY T.K. GOODELL

Meret Ryhiner, rear, helps balance the children as they climb on circus balls during her hands-on demonstration for the New Orleans School for Circus Arts at the event.

Campbell Hutchinson, was responsible for the afternoonlong arts festival Ryan and her family attended.

Art Jam 2000: A Hands-On Art Festival for Children was held Oct. 14 at the New Orleans Center for the Creative Arts. The grounds were turned into

juggling. Children and their parents were free to splash watercolor onto sheets of high-quality watercolor paper, sketch a live model with charcoal pencils, make collages with magazine photos, dangle drawings from clothes hanger mobiles, and try their hand at other mediums and methods of fine art.

A year and a half ago, artists Stewart and Hutchinson decided to devote their love of the arts to a social end. After attending an inspiring talk by Bill Strickland, the energizing force behind the Manchester Guild, an inner-city training program in Pittsburgh, Pa., the couple

# The Times-Picayune

THURSDAY, OCTOBER 26, 2000

## Artist duo launches KIDsmART

**ARTS,** *from Page 1*

would bring the arts to inner city children in New Orleans.

"Art programs were being eliminated from the curriculum of public schools, so we decided to start an extracurricular program to provide kids with training in the visual arts and expose them to nature and the environment," Hutchinson said. Six months later, the couple launched KIDsmART, a nonprofit arts education organization, with a Saturday morning arts program for students at Fischer Elementary School.

The program worked with about 20 Fischer children throughout the 1999-2000 school year and expanded to include 30 more children at Guste Elementary School in Central City this month.

Art Jam 2000 carried KIDsmART's central message beyond the Fischer and Guste communities. The message, that creativity is essential to learning and needs to be available to all children, not just those who at-

children and adults dabbed in watercolors, watched glass artist Josh Benefield blow molten glass into vessels and succumbed to the pied piper antics of mikko, a performance artist who coaxed passers-by into performing his "20-second character improvisation."

"Basically, you pick up on one gesture and you develop it into a character study," said mikko during a break in the action. "You get someone to stick out their neck and you say, 'What animal moves like that?' A duck. Then you build that gesture into a study of a duck."

One young girl who participated was so enthusiastic, said mikko, that he gave her his agent's telephone number.

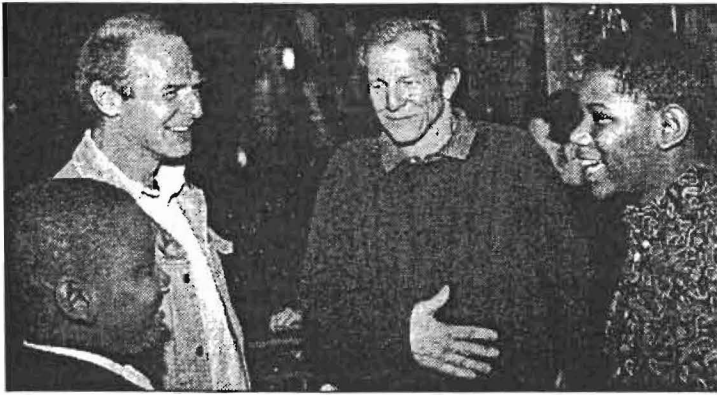
Meanwhile, artist Terrance Osborne said he was impressed by the artistic ability exhibited by the children — some of them as young as 8 — who joined the circle of people drawing the model.

Some adults were just as taken as the children by the festival. At the table where plain cardboard boxes were being turned into artistic wonders, two young men in their 30s labored painstakingly over their art project.

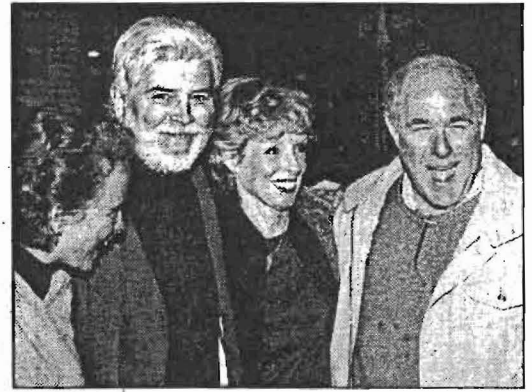
It is hoped that the event will help in future efforts to raise money for KIDsmART by raising awareness of the importance of art for children in the commu-

## PETER BEARD'S SHOW-AND- TELL

Photographer **Peter Beard** (pal of Truman Capote, Andy Warhol, ex of Cheryl Tiegs) celebrated '50 Years of Portraits' with a book and an exhibit at A Gallery for Fine Photography. Beard also focused attention on the KidsmArt organization, greeting budding artists at the House of Blues.



Anthony Hunter, gallery owner Joshua Pailei, honoree Peter Beard, Almichael Taylor at the House of Blues



KidsmArt's Echo Olander, Campbell Hutchinsor and Allison Stewart, Stephen Sontheimer

# Big Easy

# Education & Outreach

Education and community involvement are at the very core of what the Ogden Museum of Southern Art is all about. In partnership with the University of New Orleans, the Ogden Museum is a teaching institution with programs for students of every age and ability.

The Ogden Museum will be integral to the University of New Orleans College of Liberal Arts curriculum. Classes are already offered at the gallery through the Department of Fine Arts. In the Spring 2000 semester, Director Richard Gruber offered a course entitled "Visual Arts Overview," and Associate Director Bev Sakauye taught "Development Strategies" for the Arts Administration graduate program. In addition to fine arts, the museum will integrate with the College of Education to prepare future and current educators about teaching the arts and using community resources as part of classroom teaching.

Outreach into the community takes a variety of forms including working closely with schools and other community agencies. As part of "The Art of Family" opening, Andrews and Humphrey invited children from the KidsmArt program, founded by local artist Allison Stewart, to the gallery to participate in a hands-on workshop. The inner city kids brought members of their family to work with them on collages, and their work was incorporated into the exhibition.

In addition, local schools, including principals and teachers from Jefferson, Orleans and St. Bernard public schools, partner with the museum to establish tour programs, curriculum resources and professional development opportunities. An emphasis on aligning museum programs with state educational standards will ensure that all are meaningfully connected to student learning.



*KidsmArt students work with nationally acclaimed artists at the Julia Street Gallery.*

*Ann Rowson Love  
Curator of Education  
The Ogden Museum  
of Southern Art*

"Our educational mission is to make the Ogden Museum of Southern Art



*Ann Rowson Love*

your museum, a place where you can engage in and reflect upon how works of

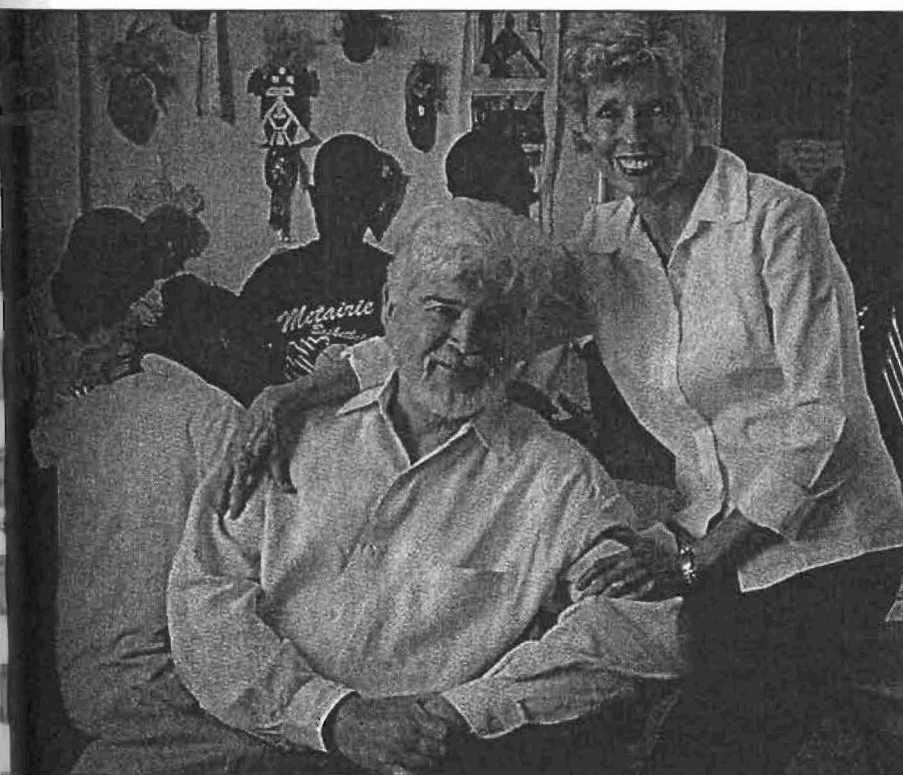
art express the many identities found in our community, region, and nation. We wish to work directly with schools to provide substantial learning beyond the yearly field trip. Learning in context will integrate the collection, music and literature of the South in ways that are directly tied to state curriculum goals."

# artistic

Campbell Hutchinson and his wife Allison Stewart find inspiration in their three greatest passions: children, art and New Orleans. So it seemed only natural that when they were looking for a philanthropic venue, that they combine the three. What resulted is now KID smART, an organization dedicated to teaching under-served children positive life skills through hands-on art activities.

After the Hutchinsons attended an "Arts in the New Millennium" workshop in Colorado in 1998, they returned home, and made a commitment to make a difference right here, in their own community.

"I think art is a vital part of education," says Campbell. "And who needs it more than our own inner city kids?"



CAMPBELL AND ALLISON HUTCHINSON AND KID smART STUDENTS.



Through KID smART, children spend their Saturday mornings creating art and learning about life. "We strive to give each child the ability to think creatively and to be able to find more than one solution to a problem," says

Campbell. "Studies indicate that art education greatly improves a student's ability to perform in other studies. The KID smART program is designed to introduce children to the skills that will make them more successful in all walks of life: discipline, self respect, teamwork, creative problem solving and pride of accomplishment." The classes are free, and transportation and snacks are provided.

The Hutchinsons chose The Greater New Orleans Foundation for the management of this fund at the recommendation of a friend who serves on one of the Foundation's committees.

The pathway created by Campbell and Allison will enhance the lives of students today, and will ultimately lead to a better future for New Orleans' children.

**CAMPBELL AND**

**ALLISON STEWART**

**HUTCHINSON FUND**





# New Orleans CITY BUSINESS

## Nonprofit SPOTLIGHT

KidsmArt

By Ian McNulty  
Staff Writer

SCHOOL CHILDREN participating in KidsmArt programs might assemble photo collages, draw the interpretive sound of a saxophone or make a papier-mâché mask of their own faces.

But it's not art for art's sake. The programs use visual arts as a means for students to better appreciate the subjects they study during the school day.

"We use art to unlock their intelligence. Arts reach kids in a way that traditional (teaching) methods cannot," says Echo Olander, managing director of KidsmArt.

So when students learn about the insect world, for example, artists in the program have the students fashion from clay the thorax, wings and antennae they studied in class. Field trips take them to artists' studios, museums and nature centers, and the students keep journals recording the work they do to reinforce

art," Olander says. "While they're looking at art concepts, they're also looking at the world and what's in their environment."

Merging art with classroom curriculum is standard practice at some schools. But budget constraints have made arts instruction of any kind a rarity within New Orleans public schools. In 1999, local artists Allison Stewart and Campbell Hutchinson formed KidsmArt to help reintroduce a style of creative learning to students through the arts.

They began with weekly programs held each Saturday during the school year at Fischer Elementary School on the West Bank, and later added Guste Elementary School in Central City. The schools primarily serve residents of the Fischer and Guste housing developments.

Artists hired by KidsmArt work with teachers and principals to coordinate the art programs with classroom lessons. During summer vacation, the group continues its programs through other arts and youth organizations, and each year it organizes a children's art festival.

Last week, the group started an artist-in-residence program at Fischer in hopes of further integrating arts into the school experience. In this four-week pilot program, the group pays an artist to be on

four teachers and their classes. Olander says KidsmArt wants to expand the program next year to a pair of five-week programs while its board evaluates the potential for further growth.

"We want to make sure our programming will always be there. We want to connect with the kids we're working with," she says.

For its Saturday and summer programs, the group organizes classes of between 20 and 30 students from each school. Elise Gallinot, KidsmArt's program coordinator, says parents and students have learned of the group through

word of mouth as more children experience the program. Recommendations also come from teachers and principals who believe a particular student could be doing better in class with a different teaching approach. The students must be willing to participate and the parents must also sign on to

support them. The families must have no financial means of getting arts instruction.

"The kids really want to come, the trick is getting the information out to them. The kids are eager to do something," Olander says. Funding for the programs comes largely from individual donations and state and city grants. Now that KidsmArt is in its third year of operations, it will also become eligible for federal funding from groups such as the National

### KidsmArt

3246 Magazine St.  
New Orleans, La. 70115  
Contact: Echo Olander,  
managing director  
504-891-9339

### Nonprofit Notebook

**Diana Lewis**, chairwoman of the New Orleans Neighborhood Development Collaborative, was one of six women recognized statewide for leadership in philanthropy by the Louisiana Philanthropy Initiative on April 10. Lewis, a past chairwoman of the Greater New Orleans Foundation, helped form the collaborative as a coordinating and funding body for neighborhood revitalization groups around the city. The Louisiana Philanthropy Initiative is a project intended to encourage support of nonprofit organizations around the state.

**The New Orleans Museum of Art** broke ground on its planned Sydney and Walda Besthoff Sculpture Garden in City Park. NOMA expects to complete the \$7.5 million project within 14 months. When finished it will contain up to 60 modern and contemporary sculptures on five acres adjacent to its main building. The Besthoff Foundation is the project's major supporter.

**The Ogden Museum of Southern Art** has restored and re-hung the portraits of 20 past New Orleans mayors in Gallier Hall, the former City Hall. The exhibit, called the Hall of Mayors, also includes a new portrait of outgoing Mayor Marc Morial. The portrait, painted by local artist Michelle Kondos, was commissioned by the University of New Orleans Foundation, which also helps fund the Ogden Museum.

# METRO

Monday,  
December 6, 1999

## Outings blend nature and art

Boys learn how  
look and learn

By Sandra Barbier  
West Bank bureau

Every Saturday morning, about 100 youngsters trade the grassy courtyards of the Fischer housing complex for the red earth and gray squirrels of the Coast Algiers' Wilderness

area, the students from Wilmette Fischer Elementary School are surrounded not only by the abundance of wildlife and nature but also by paints, pencils, and other artists' tools.

From 9 a.m. until noon, the students are steeped in nature; the outdoors is their classroom and the subjects and animals there to be touched are the curriculum. It's part of a pilot program that brings art education to inner-city

schoolchildren.

The program, KIDsmART, was founded this year by New Orleans artist Allison Stewart and her husband, Campbell Hutchinson, an attorney and artist. The goal is to increase the number of inner-city New Orleans kids who participate in the program.

"We love New Orleans. We love kids and we love the arts," Hutchinson said this week. "We figured combining the three together would be something we would really want to do."

Hutchinson and Stewart made their decision after a conference on art in education last year where speaker after speaker described the shrinking support nationwide for art education.

"It's a very vital part of our curriculum," Hutchinson said. "We're really not out to produce artists, but to produce better students. We feel — and studies back this — that the more kids are taught the visual arts, the better their performance in all of school."

Others agree. Artist and former McDonogh 15 Elementary School Principal Lucianne Carmichael said art is a means of understanding and visualizing information in history, math, reading and other subjects.

It also is a source of satisfaction to students who may be unsuccessful in other areas, she said.

"There is no right and wrong" in art, Carmichael said. "Young children are great artists. That is one thing they are really good at."

When they succeed in art, "it absolutely carries over to the other areas."

Hutchinson and Stewart formed an advisory committee, and in February formed a nonprofit organization.

The group won a Community Arts grant from the city, a Greater New Orleans Foundation Grant, and got decentralized art financing from the state. They also raise money from private donors and are projecting a \$70,000 budget for the year.

"It's an excellent program," Fischer Elementary teacher and program volunteer Eric Hill said. What matters more than money is the time program officials give to kids, he said.

"It's all about caring. It's very positive for them to get away to a different environment, and to be successful."

The staff consists of four art teachers and coordinator Echo Olander, an arts administrator with experience working with the Louisiana Division of the Arts and the Mississippi Arts Commission.

The teaching staff is top-notch, including certified art teachers, artists and graduate students in art and art education, Olander said.

KIDsmART is open to children ages 9 to 12. The pilot program at Fischer Elementary combines art instruction, art experiences and learning about nature. Five teachers volunteer as chaperones.

The group hopes to increase the number of students to 60 next semester, probably children from the neighborhood in and around the Guste public housing complex, Hutchinson said.



"Our way is to teach a very creative method with a small pupil-to-teacher ratio, and to hire very good artists and teachers," he said. That way, the students have more hands-on experience and more personal instruction.

"We will spend a large amount of time and energy on a limited number of kids. We think that's where we will do more good."

The program started with only 10 students, but has grown to 20, Hill said. Students spend 12 Saturdays at the park and on field trips to places such as art galleries.

They are served breakfast at school, board a bus and take the 15-minute ride to the Wilderness Park. They also get a picnic lunch provided by House of Blues.

Teachers selected participants based on their artistic ability and behavior, Hill said.

"We tried to get kids on the borderline" for succeeding in school, he said. Teachers say the program has helped improve behavior.

In the park, the students and teachers use nature as a teaching tool. "One of the artists has been working with the students, going around picking up branches and different materials, and coming back and creating sculpture," Olander said.

They look for patterns in the bark of a tree and for similarities in color and texture, then draw what they see, she said.

It provides the students with different ways of looking at the world, Olander said. It helps them to "think outside the box," to recognize symbols and to realize there can be more than one answer to a problem.

It also gives them experiences they've never had before.

Many of the students can see the city skyline from their homes, but most had never crossed the Mississippi River before, Hutchinson said. "They had never been to an art gallery. They loved it."

They got to use a printing press at Stewart's studio, sixth-grader Elmichael Taylor said. "It's a big machine. We got a chance to turn it," he said.



STAFF PHOTO BY BRETT DUKE

Fischer Elementary student Jerome Williams, 9, uses the back of classmate Torriana Clark, 9, to write the things he sees at the Freeport-McMoran Audubon Species Survival Center Saturday morning in lower Algiers. Williams and Clark later will draw the plants and creatures they observed as part of KIDsmART, a program combining arts and nature. About 18 students participate in the program.

Part of the excitement is exposure to the simple beauty of nature in the park.

Student Torriana Clark, 9, said he liked "hunting stuff that we can draw: trees, plants and armadillos."

"Two weeks ago, we found an armadillo," Hutchinson said. It was about 10 feet off the trail. The kids gathered around and watched it burrow.

It looked "like a big rat with a shell," Elmichael said.

The program is giving students opportunities to appreciate nature and art, Hutchinson said.

"A world without art would be a world with one hell of a lot less humanity. There is something about art that makes people dream, that makes them more creative, that makes life more pleasant for them," he said. "There is something really humanizing about the arts that everyone needs."

## KIDS WITH CAMERAS



STAFF PHOTOS BY MATT ROSE

Folk artist Roger Conner, right, is photographed by visiting students of Jeffrey Cook, artist-in-residence at Guste Elementary.



Guste Elementary student Jasmine Williams, 9, left, prepares to take a photo of schoolmates, from left, Danisha Robinson, 10, Faith Petite, 9, and Ashley Johnson, 10.

**L**ocal artist Jeffrey Cook teaches art in the New Orleans public schools through an Ogden Museum of Southern Art grant, with funds provided by New Orleans area Tourism and Economic Development Fund with assistance from Rep. Karen Carter. On a recent Saturday, the children took a walking tour of their neighborhood to document it with photos to be incorporated into future artworks.

The Times-Picayune

## **APPENDIX J.**

### **Newsletter**

*Yes!* I would like to support **KID smART** at the following level:

☐ \$1,000    ☐ \$500    ☐ \$250    ☐ \$100    ☐ \$50    ☐ Other

*Please add me to your mailing list:*

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

Address/Phone: \_\_\_\_\_

Phone and E-mail: \_\_\_\_\_

I am interested in assisting the **KID smART** program. I have the following information, resources/materials which I would like to donate:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**KID smART - 3246 Magazine Street - New Orleans, LA 70115 - (504) 891-9339**



**KID smART**  
**3246 Magazine Street**  
**New Orleans, LA 70115**

phone (504) 891-9339 - fax (504) 891-9303  
[www.kidsmart.org](http://www.kidsmart.org) - [heylobo@email.msn.com](mailto:heylobo@email.msn.com)

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## APPENDIX K.

Art Jam Brochure



KIDsmART



NOCCA Riverfront  
12-5pm  
2800 Chartres Street

NOCCA Riverfront  
12-5pm  
2800 Chartres Street

# Activities Artists

1. Water Color Postcards .....Karl Hoffman
2. Drumming Workshop .....Michael Skinkus
3. Folk Art 45s .....Leslie Kleibert
4. Shadow Boxes .....Patrick Perret
5. Spin Art .....Ashley Mills
6. Recycled Sculpture .....Mark Kirk
7. Body Art .....Heather Macfarlane
8. Mobile Making .....Clayton Colvin
9. Photography .....Michelle Elmore
10. Live Model Drawing .....Terence Osborne
11. Fan Decorating .....Various artists
12. Mr. Imagination's Spoons ... .Todd Schaffer
13. Paper Mosaics Workshop .....Kappa Horn
14. Cubism Workshop .....David Joyner
15. Acting Workshop .....Mikko
16. Gator Sculpture .....Elizabeth Shannon
17. Costuming .....Tora Lopez
18. Van Go (NOMA) .....Kojo Nkrumah
19. Glass Blowing Demonstration ..Studio Inferno
20. RoadMaster Bike Raffle ..All Day long

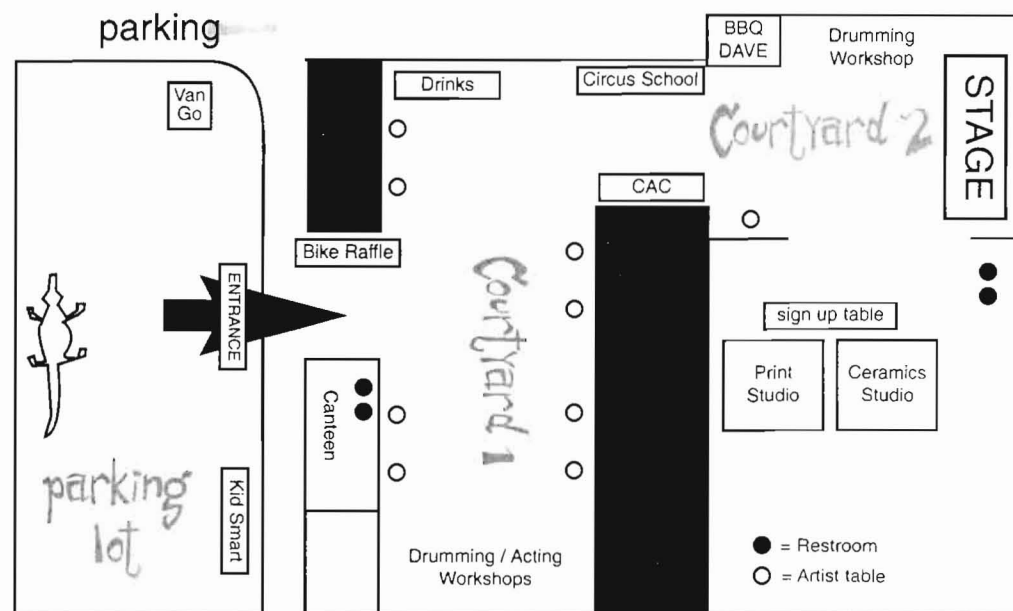
## Live Music

- James Andrews & Trombone Shorty  
with special guest Tad Mondale
- Los Vecinos

# Schedule of Events

12:00 - 2:00 ...Tight Rope Workshop .....Courtyard 2  
 12:30 - 1:30 ...Drumming Workshop .....Courtyard 2  
 12:30 - 1:30 .....Acting Workshop .....Courtyard 1  
 1:00 -2:00 ...Paper Mosaics Workshop ...Ceramics Studio  
 1:00 - 4:00 ....Body Art Workshop .....Print Studio  
 2:00 .....Drumming Workshop .....Courtyard 1  
 2:00 ....James Andrews & Trombone Shorty ..Courtyard 2  
 3:00 .....Cubism Workshop .....Ceramics Studio  
 3:30 .....Los Vecinos .....Courtyard 2  
 3:30 - 4:30 .....Acting Workshop .....Courtyard 1  
 4:30 .....Bike Raffle Drawing .....Courtyard 2

Artist tables, Van Go, and Studio Inferno's glass demonstration are ongoing and will be open from 12 noon until 5pm.  
 BBQ Dave and Deep Fry Dave will be cooking all day. Vegetarians welcome. Drinks and sweets will be available all day.



Chartres Street



# KIDsmART

KID smART is a 501.c.3 organization created to introduce a targeted group of inner city children to quality after school art activities in natural and interesting settings. The primary purpose of the program is to enhance the children's understanding and appreciation of the visual arts and to enhance their learning experience for all subjects. By introducing children to the visual arts, KID smART intends to provide a safe, nurturing place for the children to learn valuable skills that will make them more successful in all walks of life: discipline, self respect, teamwork, creative problem solving and pride of accomplishment. The secondary purpose is to teach the children the fundamentals of nature and environment.

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3 Ring Circus is a grass roots arts organization which seeks to promote new and emerging artists in nontraditional settings by producing guerrilla style shows with affordable art throughout the community with moving sites and changing themes involving as many artists, musicians and art lovers as possible. 3 Ring Circus is also available for hire for event production and "artmosphere" for your special event.

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## T H A N K Y O U !

NOCCA, NOCCA Institute, Jill Dupre, Dave Miss, BBQ Dave, Martin Robinson, Civil Sheriff Paul Valteau, Jr., Patrick Perret, Dan Weiner, Becky Gottsegen & Necessities, a Home Furnishings Gallery, Bertman Design Studios, Southern Candymakers, Studio Inferno, NOMA, the CAC, Scott Lynch & Coca-Cola, Jimmy Glickman & N.O. Music Exchange, National Art & Hobby, Dunbart Art Supplies, Dixie Art Supply, Recycling of the Arts, N.O. School of Circus Art, Montgomery Roth, Jane Howard, T.L.C. Linen Service, Leo Basille, Lee Frank, Ashley Mills, MJ Robitaille, Lisa Farris, Jeffrey Clemens, Mike Grozier, Leon Sheffield, Tom at d.b.a., the Hideout, Chris Lane and all the fabulous volunteers and participating artists.



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## **APPENDIX L.**

### **Arts Education Collaterals**

## The Life Skills Inherent in an Education in the Arts

1. The arts help students perceive relationships and recognize that components within a work interact and influence each other.
2. The arts teach an attention to nuance and help students to see that small differences can have a large effect.
3. The arts foster an awareness that problems can have multiple solutions – that good things can be done in different ways.
4. The arts develop the ability to shift aims in process – to pursue goals that were not conceptualized at the outset.
5. The arts foster the ability to make decisions in the absence of rules.
6. The arts cultivate imagination and the ability to visualize situations and consider the rightness of a planned action.
7. The arts develop the ability to operate within the constraints of a medium and to exploit the constraints productively.
8. The arts enable students to frame the world from an aesthetic perspective – to see the world from new perspectives with fresh eyes.

Source: *Educating for Tomorrow's Jobs and Life Skills*, by Eliot Eisner, Arts Education for Life and Work, The Getty Education Institute for the Arts.

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504.891.9339 fax 504.891.9303  
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# Eloquent Evidence: Arts at the Core of Learning



*There is a growing consensus among policy makers and parents that the arts should be an integral part of education.*



The National Conference of State Legislatures emphasized the importance of the arts in all aspects of education in its 1992 comprehensive study, *Reinventing the Wheel: A Design for Student Achievement in the 21st Century*.

In *Goals 2000: Educate America Act*, the arts are recognized as part of the core curriculum, alongside other challenging subject matter like English, mathematics, science, foreign languages and history.

The *Improving America's School Act*, approved by Congress in 1994, reinforced the importance of the arts in relation to other subjects and as vital subjects in themselves.

Twenty-eight states now require some study of the arts for high school graduation, a dramatic increase since 1980 when only two states included the arts. In some states, study in the arts is a requirement for college entrance and graduation requirements.

*National Conference of State Legislatures, 1992*

Surveys show that a majority of parents think that the arts are as important as reading, writing, math, science, history or geography.

More than half said they favored cuts in administration or sports in order to pay for arts classes. The vast majority of parents want their children to have more experience with the arts than they had when they were young.

*Americans and the Arts VI, by Louis Harris, 1992*



## ELOQUENT EVIDENCE

### Arts at the Core of Learning

A dramatic revolution in cognitive understanding began in the 1970's. Research now substantiates what some teachers and parents already knew intuitively — that the arts are critical to education and learning.

Most of the studies cited here are summarized in the recently completed *Schools, Communities and the Arts: A Research Compendium*, developed by the National Endowment for the Arts in cooperation with the Morrison Institute for Public Policy. Using set selection criteria, this compendium focuses on studies published since 1985 which employed sound methodologies.

*"During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts can not only bring coherence to our fragmented academic world, but through the arts, students' performance in other academic disciplines can be enhanced as well."* Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching

More than a quarter million Americans serve on nearly 14,500 independent school boards and approximately 40,000 town, city and county councils across the country. The evidence presented here is addressed to this key audience. It is also addressed to anyone concerned about how children learn.

Although the arts remain undervalued in many school districts, this is changing as the connection between the arts and learning becomes clear and evident. Well-known and respected leaders now advocate the view put forth in 1984 by John I. Goodlad in *A Place Called School*, when he concluded that, "The arts are not an educational option; they are basic."

The value of arts education is now firmly grounded in theory and research. Although the hard-nosed, scientific language used in studies is often lacking in literary eloquence, the evidence accumulated is eloquent testimony to the remarkable relationship between learning, knowing, and the arts.

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**The arts are serious and rigorous academic subjects. They are an essential aspect of human knowing.**

*"Science will...produce the data..., but never the full meaning. For perceiving real significance, we shall need...most of all the brains of poets, [and] also those of artists, musicians, philosophers, historians, writers in general."* Lewis Thomas, Scientist

The arts convey knowledge and meaning not learned through the study of other subjects. They represent a form of thinking and a way of knowing that is based in human imagination and judgment.

The arts delight students, but they are also intellectual disciplines of substance. Like language or mathematics, the arts involve the use of complex symbols to communicate. To attain competence in the arts, it is necessary to gain literacy with these symbol systems. Some, like music and painting, use non-verbal symbols; others, like poetry and song, use language in particular ways.

Arts teachers daily ask their students to engage in learning activities which require use of higher-order thinking skills like analysis, synthesis and evaluation. Arts education, then, is first of all an activity of the mind.

Creative activity is also a source of joy and wonder, while it bids its students to touch and taste and hear and see the world. Children are powerfully affected by storytelling, music, dance, and the visual arts. They often construct their understanding of the world around musical games, imaginative dramas and drawing.

This view of the arts as important ways of knowing and constructing knowledge finds its roots most notably in the philosophical work of Ernst Cassirer, Susanne Langer and Nelson Goodman and in the theories of many cognitive scientists.

*Theories and Research That Support Art Instruction for Instrumental Outcomes, by Karen A. Hamblen, 1993*



**The arts have far-reaching potential to help students achieve education goals.**

The groundbreaking theory of multiple intelligences, developed by Howard Gardner of Harvard University, broadens our view of how humans learn and realize their potentials. It shows that the arts can play a crucial role in improving students' ability to learn because they draw on a range of intelligences and learning styles, not just the linguistic and logical-mathematical intelligences upon which most schools are based.

Schools that incorporate music, art, drama, dance, and creative writing into the basic curriculum have found that teaching the arts has a significant effect on overall success in school. Because the arts are closely associated with important ideas and events in history, students who have a good background in the arts are likely to have a richer source of information and insight to draw upon, compared to those who do not study the arts.

For example, **students of the arts continue to outperform their non-arts peers on the Scholastic Assessment Test**, according to The College Entrance Examination Board. In 1995, SAT scores for students who studied the arts more than four years were 59 points **higher on the verbal** and 44 points **higher on the math** portion than students with no coursework or experience in the arts. *The College Board, Profile of SAT and Achievement Test Takers, 1995*

It has also been documented that the arts have the potential to aid learning in specific areas, such as reading, writing, math and creativity. Each study has its own context and complexities that cannot be presented in this brief format. Readers are encouraged to seek more information.



## Reading, Writing and Math Skills Can Be Enhanced Through the Arts

Many studies document the role of the arts in improving basic skills, the 3'Rs. Because of the mounting evidence linking the arts to basic learning, some researchers refer to the arts as "The Fourth R."

■ **Students improved an average of one to two months in reading for each month they participated in the "Learning to Read Through the Arts" program in New York City.** Students' writing also improved, the study revealed. "Learning to Read Through the Arts," an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

*Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978*

■ **"Humanitas Program" students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history and made more interdisciplinary references than non-Humanitas students.** Low-achieving students made gains equivalent to those made by high-achieving students. The Humanitas program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in twenty high schools.

*The Humanitas Program Evaluation 1990-91, by Pamela Aschbacher and Joan Herman, 1991*

■ **The most gains in total reading, reading vocabulary and reading comprehension were made by elementary students in the "Spectra+" arts program in Ohio,** compared to the control group. The students also scored better in math comprehension.

*The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93, by Richard L. Luftig, 1994*

■ **Vocabulary and reading comprehension were significantly improved for elementary students in the "Arts Alternatives" program in New Jersey.** A strong connection between drama skills and literacy was found in this program, which involved role-playing, improvisational techniques and story writing activities.

*The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement, by Annette F. Gourgey, Jason Bosseau, and Judith Delgado, 1985*

■ **The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques,** compared to the control group, which used only the discussion approach. Drama and drawing techniques allowed the student writer to test-out, evaluate, revise and integrate ideas before writing begins, thus significantly improving the results.

*Drama and Drawing for Narrative Writing in Primary Grades, by Blaine H. Moore and Helen Caldwell, 1993*

■ **Students made significant gains over the control group in language mechanics, total language and writing on the California Achievement Tests after participating in a special music and poetry program.**

*The Cognitive and Behavioral Consequences of Using Music and Poetry in a Fourth Grade Language Arts Classroom, by Carolyn Carter Hudspeth, 1986*







## Creativity Is Naturally Developed Through the Arts

Every child has the innate urge and capacity to be artistically expressive. Arts education requires students to draw upon their creative abilities and to deepen them, as well. The benefit is that creative thinking, once learned early, lasts for a lifetime and can be applied in other endeavors.

■ **Total creativity measures were four times higher for elementary students in an arts curriculum** than for the control groups in two Ohio school districts. Gains were maintained and continued to improve in a second year evaluation.

*The Schooled Mind: Do the Arts Make a Difference? An Empirical Evaluation of the Hamilton Fairfield SPECTRA+ Program, 1992-93, by Richard L. Luftig, 1994*

■ **Originality and imagination scores were significantly higher for preschool children with disabilities after participation in a dance program** than for those participating in the adapted physical education program.

*Effect of a Dance Program on the Creativity of Preschool Handicapped Children, by Danielle Jay, 1991*

*"Pyramids, cathedrals and rockets exist not because of geometry, theories of structures or thermodynamics, but because they were first a picture — literally a vision — in the minds of those who built them." Historian Eugene Ferguson*



## Student Engagement and Persistence Improve with an Arts-Based Curriculum

The arts can transform the classroom environment, making learning a lively, invigorating experience. With their emphasis on creative discovery and their ability to stimulate a variety of learning styles, the arts engender enthusiasm and motivation for learning. The arts also teach discipline, the value of sustained effort to achieve excellence, and the

concrete rewards of hard work. All these factors can encourage higher attendance and decrease drop-out rates.

*"The process of studying and creating art in all of its distinct forms defines those qualities that are at the heart of education reform in the 1990's — creativity, perseverance, a sense of standards, and above all, a striving for excellence."*

U.S. Secretary of Education, Richard W. Riley

■ **Classes were more interactive, there were more student-initiated topics and discussions, more time was devoted to literacy activities and problem-solving activities in schools using the arts-based "Different Ways of Knowing" program.** The program also produced significant positive effects on student achievement, motivation and engagement in learning.

*Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by James S. Catterall, 1995*

■ **Students see relationships, question and analyze material, and clearly articulate thoughts through the "Humanitas Program."** These students also had significantly higher class attendance and were significantly less likely to drop out of school. They reported more positive perceptions about their academic abilities than did a comparison group. Teachers reported an overall new enthusiasm for teaching.

*The Humanitas Program Evaluation 1990-91, by Pamela Aschbacher and Joan Herman, 1991*

■ **The open and exploratory nature of the arts lessons in New York City's "Arts Partners" program allowed students to explore their "regular" subject areas more actively.** The students drew upon their learning from the "core" disciplines for much of the content for their art works, thus reinforcing academic achievement.

*Arts and Cognition: A Study of the Relationship Between Arts Partners Programs and the Development of Higher Level Thinking Processes in Elementary and Junior High School Students, by Carol Fineberg, 1991*





## High-Risk Students Helped Through the Arts

*"When I examine myself and my method of thought, I come to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge."* Albert Einstein

Many students find that the arts help them master academic skills. Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable. This is doubly true for the high-risk student, who often excels for the first time in an arts program.

Sometimes, the student who is not doing well in traditional academics might have an artistic talent that has not yet flowered. As the writers of *The Fourth R* point out: "Imagine what might happen to Leonardo da Vinci today if he were placed in the average American public school. This illegitimate son of a poor woman, a left-handed writer who loved to draw and challenge conventional thought, would be labeled an at-risk special education candidate..." Schools with an integrated arts curriculum might be better able to address the needs of students like da Vinci.

■ **High-risk elementary students with one year in the "Different Ways of Knowing" program gained 8 percentile points on standardized language arts tests; students with two years in the program gained 16 percentile points.** Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, math, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in 52 classrooms were studied in this national longitudinal study in Los Angeles, south Boston and Cambridge, Massachusetts.

*Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by James S. Catterall, 1995*

■ **Seventy-five percent of Manchester Craftsmen's Guild students go on to college.** An after-school program for at-risk high school students at a community arts center in Pittsburgh, the Guild's extraordinary success shows how valuable community arts groups can be to school districts.

*Safe Havens. Portraits of Educational Effectiveness in Community Art Centers that Focus on Education in Economically Disadvantaged Communities, by Jessica Davis, 1993*

■ **Fifth grade remedial readers using creative drama as a learning strategy scored consistently higher on the Metropolitan Reading Comprehension Test.** The drama readers' scores also showed a steady increase over the six-week period. The comparative group engaged in the same reading activities, followed by vocabulary lessons and discussion of the story.

*The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers, by Sherry DuPont, 1992*

■ **Drama techniques were an effective method for promoting facility in English as a second language among young children.** The "drama group" exhibited significantly greater improvement than the control group in total verbal output.

*Enhancing the Practice of Drama in Education Through Research, by Lawrence O'Farrell, 1993*



## Understanding of One's Self and Others Expands with Arts Education

Based on what we know, what do students need in order to do well in school? Belief that success in school is possible is one of the most important factors for students. Positive self-perceptions have been shown repeatedly to aid the development of skills and learning.

Related to self-concept is an understanding of others. Cultural studies challenge students to respond to the world, to look beyond themselves and to see the connectedness of human society. The arts foster understanding of other cultures, their histories, symbols, myths, values and beliefs.



Projections about the demographic composition of the United States in the next 40 years show that the "minority" population will soon be the majority population. These projections have profound implications for educators, as they prepare our children for tomorrow's world.

■ **Students reported significantly improved attitudes relating to self-expression, trust, self-acceptance and acceptance of others in the "Arts Alternatives" program in New Jersey.**

*The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement, by Annette F. Gourgey, Jason Bosseau and Judith Delgado, 1985*

■ **Attitudes and perceptions toward Native Americans were changed through arts instruction.** In Arizona, music and cultural experiences were effective in diminishing fourth grade students' stereotypical views toward minority cultures.

*North American Indian Music Instruction: Influences upon Attitudes, Cultural Perceptions, and Achievement, by Kay Louise Edwards, 1994*

■ **Self-concept is positively enhanced through the arts, according to a review of 57 studies,** as are language acquisition, cognitive development, critical-thinking ability and social skills. The authors examined studies of measurable results in the emotional and social development of children. The relationship between music participation and self-concept was strongly in evidence.

*The Effects of Arts and Music Education on Students' Self-Concept, by Jerry Trusty and Giacomo M. Oliva, 1994*

■ **Fifth grade students derived satisfaction from their band experience regardless of their perception of their talents.** In a study of six elementary schools in a large suburban school district, students viewed their role as band members as part of their identity and benefited from both peer and adult recognition.

*The Elementary Band Experience as Viewed by Students, Parents, Teachers and Administrators, by Cynthia Anne Leblanc, 1990*

## **The Arts Prepare Students for Jobs**

Skill requirements for all workers are going up, including those in production and support jobs. In the modern business environment, the ability to communicate, adapt, diagnose problems and find creative solutions is more important than ever before. These attributes can be nurtured and honed through studying the arts.

Arts education also plays a role in improving and maintaining a community's business climate. In a study of 142 businesses, most agreed that cultural amenities, including *arts education*, were important "quality of life" factors in their location decisions. Businesses say that schools are the most important vehicle for enhancing awareness of and interest in the arts.

*A Study of the Perceptions of Business and Community Leaders Regarding the Economic Importance of the Arts and Arts Education in Mississippi, by Jorju Pound Turnipseed, Giacomo M. Oliva, Charles A. Campbell and Steven C. Hardin, 1991*

■ **Communications skills were ranked as the second most important factor in hiring, a national employer study reveals.** Employers look at educational levels and certificates, but what is more important to employers is how the applicant presents himself or herself, in terms of attitude and communication skills.

*Educational Quality of the Workforce National Employer Survey: First Findings, by Lisa Lynch and Robert Zemsky, 1995*

■ **Arts education aids achievement of "core competencies" needed for employment,** according to a U.S. Labor Department's report (Secretary's Commission on Achieving Necessary Skills, SCANS). The arts are cited as important for certain "foundation" skills which include thinking creatively, problem solving, exercising individual responsibility, sociability and self-esteem.



## The \$36 Billion Nonprofit Arts Industry Is A Source of Future Employment for Students

There are jobs in the arts! It is an industry that provides substantial employment opportunities, about 1.3 million jobs per year, a fact sometimes overlooked by educators. The economic dimensions of the nonprofit arts sector are extensive at \$36 billion. It jumps to \$314 billion when the commercial arts sector is added.

*Arts in the Local Economy, National Assembly of Local Arts Agencies, 1994*  
*1992 State of the Arts Report, National Endowment for the Arts*

"Out of a classroom of 30 children, maybe 10 will be employed in an arts-related occupation someday," says Rexford Brown of the Education Commission of the States. This factor alone shows the necessity of arts education in each and every one of our nation's schools.



### Arts Education Partnership

The Arts Education Partnership is a private, nonprofit coalition of education, arts, business, philanthropic and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life and work.

The Partnership is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies. It is supported by a cooperative agreement with the National Endowment for the Arts and the U.S. Department of Education, and by the contributions of its participating organizations.

For more information, contact the Arts Education Partnership, One Massachusetts Avenue, NW, Suite 700, Washington, DC 20001, 202-326-8693, or see its Web site at <http://aep-arts.org>.



## RESOURCES FOR EDUCATORS AND PARENTS

*Eloquent Evidence, Arts at the Core of Learning*, by Elizabeth Murfee. We encourage broad distribution of this guide. Feel free to reproduce it and make it available to anyone who would benefit from it. Each study has its own context and complexities that cannot be presented in this brief format. Readers are encouraged to seek more information. Additional copies can be obtained from the National Assembly of State Arts Agencies, 1029 Vermont Avenue NW, Second Floor, Washington, DC 20005. Tel: 202-347-6352; fax: 202-737-0526. Email: [nasaa@nasaa-arts.org](mailto:nasaa@nasaa-arts.org). Web: <http://www.nasaa-arts.org>.

*Schools, Communities, and the Arts: A Research Compendium*, developed by the National Endowment for the Arts in cooperation with the Morrison Institute for Public Policy, can be purchased in print and diskette versions by contacting the Kennedy Center Alliance for Arts Education Network, Education Department, the John F. Kennedy Center for the Performing Arts, Washington, DC 20566-0001, 202-416-8845.

*Arts Education in Public Elementary and Secondary Schools*, the most current survey of the conditions of arts education, can be obtained from the National Center for Education Statistics, U.S. Department of Education, Rm. 418, 555 New Jersey Avenue NW, Washington, DC 20208; or contact Judi Carpenter 202-219-1333.

*The Basic School, A Community for Learning*, by Ernest Boyer, in which the arts are considered an essential understanding for all elementary school students, can be purchased from California Princeton Fulfillment Services, 1445 Lower Ferry Road, Ewing, NJ 08618, 800-777-4726.

*Be Smart, Include Art: A Planning Kit for PTAs*, can be obtained from The National PTA, 330 North Wabash Avenue, Suite 2100, Chicago, IL 60611.

State and local arts agencies and state alliances for arts education are important, useful resources. They often have abundant materials, resources, and expertise in arts education.



APPENDIX M.

Jeffrey Cooke & Guste Students

*"Magic In Our Neighborhood"*



*"Magic in our Neighborhood"*

Jeffrey Cook with Mr. May's 1st grade class and  
the students of Guste Elementary

During one of three residencies dealing with **Artists and Sense of Place**, Jeffrey Cook spent one month at Guste Elementary in Central City. The program focused on placing a nationally-recognized artist in the Ogden Museum's collection in his own neighborhood to work with the students.

Calling his project "*Magic in Our Neighborhood*", **Jeffrey Cook** encouraged students to see the beauty that exists in their neighborhood buildings. After discussion and research, students created works of art dealing with abandoned buildings that will be exhibited at the museum.

Funding for the residencies was provided by the New Orleans Area Tourism and Economic Development fund with the assistance of State Representative Karen Carter, District 93.

Opening Reception  
Saturday, June 1, 2002  
6-8 P.M.  
On view until June 15



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university of new orleans

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