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A report on an Arts Administration internship with the Arts Council of New Orleans, New Orleans, LA, Summer 1990: a thesis

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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
THE ARTS COUNCIL OF NEW ORLEANS
NEW ORLEANS, LA, SUMMER, 1990

An Internship Paper
Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Masters of Arts in Arts Administration

by
Mae A. Niolet
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CHAPTER I.

THE ARTS COUNCIL OF NEW ORLEANS

History

The Arts Council of Greater New Orleans was founded in 1975 in response to the recommendation of the City of New Orleans Cultural Resources Committee appointed by former Mayor Moon Landrieu. With primarily private support, the Arts Council initiated projects such as monumental sculpture exhibitions around the city, a weekly radio program, an arts hotline, and an arts program for the City's Downtown Development District, including six weeks of outdoor Brown Bag concerts at lunchtime and an annual downtown arts festival.

In 1978 Mayor Ernest N. Morial called together a broadly representative task force of citizens to develop arts policy for city government in an open planning process with artists, arts organizations, related agencies, and citizens. In May of 1979, the task force produced The Arts and City Government - A Unique Opportunity: Report and Recommendations of the Mayor's Task Force on Arts Policy for the City of New Orleans. At the recommendation of the task force, a cultural office was established as part of city

government, and the Mayor's Committee for Arts and Cultural Development provided leadership for that office.

In order to maximize resources, strengthen existing programs and services and capitalize on public/private partnerships, the Mayor's Committee for Arts and Cultural Development merged with the Arts Council of Greater New Orleans in 1980. The Arts Council's charter and by-laws were amended, and the Arts Council of Greater New Orleans became the Arts Council of New Orleans (ACNO).

Mission

The Arts Council of New Orleans has as its mission to create a stimulating cultural climate in which artists, audiences, arts organizations and the whole community may benefit. It provides a variety of grants, services, public art and cultural planning initiatives related to that mission and focused on its vision of New Orleans as a flourishing cultural center and a vibrantly livable city.

Long Range Goals

The long range goals for the Arts Council of New Orleans are as follows:

Goal I: To sustain and expand resources for artists and arts organizations that support their development and the cultural vitality of the community through grants and services.

Goal II: To make public art and design integral parts of the city's comprehensive planning process and capital improvement projects, thus enhancing the city's environment and image.

Goal III: To develop the full spectrum of the arts, encourage community development and the economic growth of New Orleans by actively planning, promoting, coordinating, managing and funding cultural projects and programs in partnership with public and private sector entities.

Goal IV: To carry out the Arts Council's objectives effectively and efficiently through planning, budgeting, fund raising, marketing, public relations and general sound management.

Programs and Services

The Arts Council continues to be a private nonprofit organization and is the City's officially designated arts agency. Among the programs the Arts Council currently offers are the following:

- Municipal Endowment Grants for the Arts (MEG/Arts) - ACNO administers the City of New Orleans' grants program for arts organizations

and projects.

- Management Services Program - ACNO offers grants for management training or for consultants to provide management audits and assistance in planning, budgeting, financial management, and other areas.
- Metropolitan Arts Fund/Arts Council of New Orleans (METRO/ACNO) Grants Program - ACNO administers a grants program funded by the Metropolitan Arts Fund, a corporate united fund for the arts, which serves a broad range of culturally diverse organizations in the metropolitan New Orleans area.
- Greater New Orleans Foundation/Arts Council of New Orleans Expansion Arts (GNOF/ACNO) Grants Program - ACNO administers, in cooperation with the Greater New Orleans Foundation, a grants program for small and mid-sized multicultural organizations, funded by a grant from the National Endowment for the Arts (NEA) Expansion Arts Program.
- Advocacy Efforts - ACNO leads advocacy efforts for support of the arts at the federal, state and local levels.
- Information - ACNO provides information about arts activities, funding opportunities, other

arts organizations, and resources for artists and arts programs.

- Volunteer Lawyers - ACNO provides referrals for arts-related problems through Louisiana Volunteer Lawyers for the Arts.
- New Orleans Arts Awards - ACNO produces the New Orleans Arts Awards recognizing individuals and organizations who have made significant contributions to the arts in New Orleans.
- Public Art - ACNO administers extensive public art programs, one for the City of New Orleans funded by a percent-for-art ordinance, and one for the Aviation Board funded by dedication of a portion of bond funds for the airport.
- Arts and Cultural Sector - ACNO created a comprehensive Arts and Cultural Sector Plan, focusing on economic development activities in the downtown area, which is in the beginning stages of implementation.
- Cultural Planning - ACNO is in the process of creating a comprehensive cultural plan for the City and a long-range plan for the agency.

Management Structure

Board of Directors

The Arts Council of New Orleans is governed by a

thirty-two member Board, half of whom are publicly appointed and the other half privately selected through a nominations and elections process quite normal for nonprofit organizations. The officers and their specific responsibilities are as follows:

Board Officers/Executive Committee

- I. President
Chairman, Executive Committee
Oversees the general activities of the board of directors
- II. Vice-President for Policy and Planning
Serves on the Cultural Planning Committee
- III. Vice-President for Development and Community Relations
Works with the Development Director on various fundraising activities
- IV. Vice-President for Grants and Services
Serves as chairman of all grant committees, including review, appeals and evaluation
- V. Vice-President for Public Art
Serves on the jury for various public art projects
- VI. Secretary
Gives monthly report on board and staff activities
- VII. Treasurer
Gives monthly financial report to the board

VIII. Nominating Committee Chairman

Serves as chairman of this committee in nominating board officers

There are six major areas of responsibility for trustees. Trustees are expected to:

1. Determine the mission of the organization and to set policies for its operation to establish its general course from year to year.
2. Establish the organization's fiscal policy and boundaries, including budgets and financial controls.
3. Provide adequate resources for the activities of the organization through direct financial contributions and a commitment to fund raising.
4. Select, evaluate, and if necessary, terminate the appointment of the chief executive.
5. Develop and maintain a communication link to the community.
6. Ensure that the provisions of the organization's charter and the law are being followed.¹

Board Policies

Meeting Attendance

Board members are expected to attend all regular and special meetings of the Board of Directors. Regular

¹Thomas Wolf, The Nonprofit Organization: An Operating Manual (New York, NY: Prentice Hall Press, 1984), p. 20.

meetings for the year are scheduled in advance, and meeting notices are sent by staff with an agenda at least one week prior to each meeting.

Board members who are unable to attend a meeting are responsible for calling the Arts Council office in advance of the meeting to notify the staff that they will be unable to attend. Absences of those members who do not provide prior notification will be counted as "unexcused." Members with unexcused absences for at least half of the meetings during a two-year period will be asked to leave the Board.

Financial Contribution

Each Board member is requested to make an annual cash contribution to support the programs and services of the Arts Council. There is no minimum contribution required; members are asked to give in accordance with their ability to do so. Full Board support demonstrates to the community that funding appeals are built on that foundation and commitment.

Committee Service

Much of the work of the Arts Council is undertaken by its working committees. Board members are expected to serve on one or more working committees of the Arts Council. Members of the community who are not on the Board but have talents and knowledge needed to meet committee objectives

are often asked to serve as well, and such members have made substantial contributions to Arts Council efforts.

Because ACNO is a small agency, serving as a board member requires a serious commitment of time. During the intern's tenure with ACNO, the usual thirty-two member board had been reduced to twenty-four due to eight resignations during the year. The ACNO Board Nominating Committee, with staff assistance, was seeking to fill these open board positions.

The ACNO staff was experiencing a period of apathy prior to its annual fundraiser. The annual fundraiser/arts awards was held on Friday, June 8, 1990. Each board member was expected to attend this event and to also fill a table. Each full table represented \$750 in ticket sales. However this event was poorly attended by the ACNO Board. There were only eight board members present.

In many of the weekly staff meetings the problem of ACNO's image was discussed. Thomas Wolf describes most nonprofit organizations as the "best kept secret in town," a phrase which accurately characterizes ACNO. Mr. Wolf places the blame for this condition partly with the trustees who do not realize that part of their responsibility is to promote their organization's activities not only to friends and associates but to the community at large. The annual arts awards sponsored by ACNO was an ideal way to provide advocacy on behalf of the organization as well as a way to

gather vital feedback from others on their feelings about the Arts Council and its place in the community. The board is a vital link with the public. If the Arts Council is to continue to expand its programs and services or to function at its present financial level, it must realize a more open show of support from its Board of Directors.²

Executive Director

The Executive Director bears overall responsibility for the organization's planning, budgeting and management and also serves as ACNO's contact with the community and national arts and service organizations. The Executive Director reports directly to the Executive Committee and the Board and directly supervises the Assistant Director, Public Art Director, the Community Projects Director and the Accounting Manager.

Staff

ACNO has a professional staff of seven and a clerical staff of three. Staff responsibilities are outlined below.

I. Assistant Director

Directs the Management Services Program, the MEG/Arts and METRO/ACNO grants programs, development and agency marketing, and supervises the following staff:

²Thomas Wolf, Managing A Nonprofit Organization (New York, NY: Prentice Hall Press, 1990), pp. 43-44.

A. Grants Coordinator

Administers grants programs and the LVLA

B. Development/Public Relations Coordinator

Responsible for ACNO development activities,
publications and press relations

The Assistant Director also supervises the three clerical staff members: the Administrative Secretary who manages office workflow, the Accounting/Development Secretary, who maintains the computer, and the Public Art/Grants Secretary.

II. Public Art Director

Responsible for planning, budgeting and implementing all public art related programs

III. Community Projects Director

Primarily responsible for planning and implementing projects outlined in the Arts and Cultural Sector Plan and carrying out public art projects in coordination with juries, artists and public officials

Financial Highlights

Financial statements and budget reports for ACNO are prepared on a monthly basis by the Accounting Manager. Preparation, review and monitoring of the financial statements and budget are overseen by the Finance and Executive Committees. All financial operations are

computerized. Fund accounting is used, and all activities are accounted for individually on a restricted or unrestricted basis. Included in the unrestricted fund are the unrestricted sources that are available for the general operations of ACNO. Included in the restricted fund are those resources restricted by the governing board.³ For instance, the cash for the City's MEG/Arts and Percent For Art programs are kept in separate accounts.

Expenses for staff time, postage, duplicating, and overhead are logged directly to projects. Monthly and quarterly budget to actual reports are prepared for staff and board review. The Assistant Director approves all vouchers before checks are issued. All checks over \$3,000 require the signature of a Board officer as well as that of the Executive Director. (A copy of the 1990 budget and 1991 proposed budget may be viewed in Appendix I.)

Salaries make up approximately twenty-five percent of the total budget for ACNO. Although this figure may seem high, the intern was informed by the Executive Director that this is low compared to the national average. According to Thomas Wolf, nonprofit organizations quite often practice false economy when it comes to staff salaries. Many times organizations hire executive directors at a salary they feel they can afford, sacrificing proper credentials and

³Gordon A. Hosch and Joseph R. Razek, Introduction to Governmental and Not-For-Profit Accounting (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1985), p. 429.

experience in the process. However, the organization that is willing to provide a higher salary for a well-trained, experienced executive director may be able to attract someone who can raise at least two times that amount in fund-raising efforts.⁴

Management Style

The tasks and responsibilities of the Arts Council staff are clearly spelled out. Staff meetings are held weekly, and each staff member gives an informal report on projects in progress. ACNO's small size allows its staff the opportunity for idea sharing and exchange of information in a friendly, relaxed atmosphere. However, because ACNO is understaffed many of its members are called upon to perform more than one task.

The staff members of ACNO are flexible enough to adapt to organizational change. The intern observed how successfully this system worked. However, because workloads are great and deadlines strict, inefficiency or irresponsibility on the part of any ACNO staff or clerical staff increases the workload and creates an atmosphere of tension for all members of the organization.

One such incident did occur repeatedly during the intern's tenure with the Arts Council. A member of the

⁴Thomas Wolf, Managing a Nonprofit Organization (New York, NY: Prentice Hall Press, 1990), pp. 90-91.

clerical staff who had only been with ACNO for five months proved incapable of doing the simplest of jobs without error. Her repeated absences during the busiest of times placed heavy workloads on the three staff members she worked for: the Grants Coordinator, the Public Art Director, and the Community Projects Director. Each of the three staff members had discussed the problem with the Assistant Director on numerous occasions. The Assistant Director repeatedly sympathized with the clerical person and urged the staff members to show more patience. The clerical person had also complained to the Assistant Director about the workload given her. When the Assistant Director failed to respond to this problem, the three staff members began to do their own clerical work in addition to managing their various programs. This caused a great deal of personal tension between the staff members and the Assistant Director. Finally, the three ACNO staff members met with the Executive Director and discussed the problem. This resulted in a confrontation among the Grants Coordinator, the Public Art Director and the Community Projects Director in the Executive Director's office. The clerical staff person was fired on the following day. The problem was solved only after the Director was forced to intercede.

It was evident during the second month of employment that the clerical employee did not have the sufficient job skills necessary for this position. The ACNO staff and

other clerical staff members had spent six weeks training her and still the simplest of tasks required close supervision. ACNO personnel policies clearly state new employees will have probationary status for six months. (See Appendix I.) Her employment could and should have been terminated after two months. By allowing this problem to continue for five months, the Assistant Director jeopardized her working relationship with other ACNO staff members and the Executive Director. The Executive Director lost confidence in the Assistant's ability to deal with management problems.

The Assistant Director and the Executive Director possessed dissimilar management styles. The Assistant Director received her training in development and program coordination and had been with the agency for a period of one year. The Director received her training in management and planning and had been with ACNO for approximately ten years.

The Director had seen the Arts Council grow in size and complexity and the need for an increasingly hierarchical structure. The Assistant Director felt decision making should be informal and unstructured. Both the Director and the Assistant Director were highly capable and creative administrators; however, this significant difference in management style left them both at times extremely frustrated and unhappy.

Thomas Wolf addresses this problem in his book, Managing a Nonprofit Organization. Because many nonprofit organizations do move toward more hierarchical structures as they grow, many times the organization is staffed with persons preferring less formal decision making, creating tension and dissension between administrators.⁵

On numerous occasions, the Assistant Director expressed her dislike of certain administrative duties such as the hiring and firing of clerical staff. She seemed stifled by the highly structured management style of the Executive Director and frustrated by the amount of paper pushing associated with her job.

Thomas Wolf summarizes the qualities an executive must look for in prospective employees.

1. Management skills related to the job to be performed
2. Character traits that reflect creativity, flexibility, an enthusiasm for solving problems, and an ability to work with others
3. An understanding of the need for authority in an organizational structure
4. A knowledge, sensitivity, and enjoyment of the nonprofit field in which they will be employed⁶

The Executive Director of ACNO carefully screened applicants for the position of Assistant Director. Based on personal interviews and management problem solving, she felt

⁵Ibid., p. 62.

⁶Ibid., p. 63.

the Assistant Director possessed the above characteristics. Possessing near perfect qualifications does not guarantee job satisfaction, however. Personnel management theories of motivation, satisfaction, and performance are all subject to the interdependent human factor affecting performance and productivity in organizations.

Statement of Personnel Policies

ACNO maintains a fairly comprehensive statement of personnel policies as formulated by the Executive Committee. It identifies terms of employment and benefits which include; annual leave, sick leave, leave without pay, maternity/paternity leave, holidays, insurance coverage, and compensatory time and overtime. (See Appendix I.)

Personnel Evaluations

All personnel employed by ACNO are evaluated yearly by their supervisors and the Executive Director prior to the drafting of the annual plan and budget. Decisions on salaries increases are made by the Executive Director as long as they remain within the salary range adopted by the Board. The Board evaluates the Executive Director and determines her compensation range, raises, etc. The evaluation period is a time set aside for the staff to discuss the various programs and offer suggestions for improvement or future development.

CHAPTER II.

INTERNSHIP

The intern served as assistant to the Grants Coordinator during a twelve-week residency, between May 21 and August 10, 1990, at the Arts Council of New Orleans. In this position, she performed the duties as necessary to assist the Grants Coordinator in administering all processes related to the Municipal Endowment Grants program. The intern was also responsible for the administration of the Louisiana Volunteer Lawyers for the Arts (LVLA) program.

Responsibilities

Principal responsibilities included:

- (1) Recruiting community and ACNO board members for service on the MEG/Arts Review Committee
- (2) Assisting the Grants Coordinator in screening the MEG/Arts Applications for complete information
- (3) Preparing MEG/Arts grant materials for review by the Review Committee
- (4) Monitoring the grants review process
- (5) Assisting the Grants Coordinator and the Assistant Director in drafting preliminary funding

recommendations

(6) Assisting the Grants Coordinator in an advocacy campaign in support of continued funding for the MEG/Arts program

(7) Conducting a follow-up study on assigned cases in the LVLA program

(8) Interviewing LVLA volunteers and writing an evaluation of the current program with suggestions for future improvements and development

Tasks

MEG/Arts Grants

The intern's primary assignment was the various tasks associated with the administration of the Municipal Endowment Grants for the Arts (MEG/Arts) program. MEG/Arts is a grants program of the City of New Orleans administered by the Arts Council. Funding for MEG/Arts grants comes from the City's Municipal Endowment Fund through an agreement with Cox Cable Television Corporation. MEG/Arts grants fund a broad range of arts activities that have their primary impact in Orleans Parish. Grants are made for programs and services that begin and end in the calendar year following the date of application.

The initial task of the intern during her residency at ACNO was to contact prospective members of the MEG/Arts Review Committee. The Grants Review Committee was made up

of sixteen voting members, including eight members from the ACNO Board of Directors and eight members from the community at large having knowledge of and interest in the arts. Selections were made with sensitivity to such factors as artistic discipline, profession, race, sex, and age.

ACNO follows the Louisiana State Ethics Committee Guidelines concerning review committees. Grant applicants are reviewed by a committee of their peers. Paid staff members of applicant organizations cannot serve on the MEG/Arts Review Committee; however, volunteer board members as well as their spouses are eligible to serve. Committee members affiliated with applicant organizations were recused from scoring those applications.

Non-voting members of the review committee were designated by Cox Cable New Orleans as well as each member of the City Council, the Mayor's Office, the Chief Administrative Office and the City Council staff.

Balancing the review committee racially proved to be quite a challenge for the intern as the ACNO board had recently decreased from thirty-two members to twenty-four. Most of the twelve board resignations had been black members. However, when the selection process was completed the review committee was both racially and artistically balanced. The 1991 MEG/Arts Grants Review Committee was made up of seven ACNO board members and nine members from the community at large.

Acknowledgments were then sent to committee members along with meeting dates and a summary of review procedures. (A copy of the MEG/Arts Review Process may be viewed in Appendix II.)

MEG/Arts applications were received on June 1, the 1990 deadline. Fifty-three applications were submitted for review, including seven applications for operating support and forty-six for project support. Nineteen of these organizations were first-time applicants.

The next major task for the intern was screening the grants for eligibility requirements. (A copy of the MEG/Arts Guidelines may be viewed in Appendix II.) Using a checklist, the intern examined each grant for the following:

1. Workshop Attendance - Workshop attendance was required for any applicant who did not receive 1990 funding. MEG/Arts grant applications were mailed to all prior and prospective applicants with guidelines that clearly state the workshop requirements. (See Appendix II.) In addition, the availability of 1991 applications with a statement about the workshop requirement was well publicized by the Arts Council through the local broadcast and print media. Three workshops were held at the Arts Council office.
2. Tax-Exempt Status - Applicant organizations are required to be nonprofit organizations holding

or seeking to acquire 501(C)(3) tax-exempt status as determined by the Internal Revenue Service. Documentation must be supplied with the application.

3. Board and Officers - Organizations are required to have an unpaid, voluntary board and officers responsible for governing the operation of the organization. A list of the board members must be submitted with the application.
4. Financial Statements - Organizations are required to submit financial information (actual cash revenues and expenditures) for the prior two completed fiscal years and a budget projection for the current year.
5. Amount of Grant Request - Applicants applying for operating support may apply for a grant amounting to no more than 50 percent of the organization's operating budget for the most recently completed fiscal year. MEG/Arts funds must be matched at least dollar for dollar with cash. Applicants applying for project support may apply for a grant amounting to no more than 50 percent of the project's total cost. MEG/Arts funds must be matched at least dollar for dollar with cash and allowable in-kind contributions.

6. Final Reports - Final reports for all previous MEG/Arts grants must be on file at the Arts Council.

In addition to screening the grants for required information, the intern prepared files on each applicant to be placed in ACNO's permanent files. Copies of relevant information were also made for input into the Hobie Computer System. Original grant applications were prepared for later printing to be given to the Grants Review Committee. Those applicants missing data were sent registered letters and given till June 20, 1990, to respond. The intern then read each project grant and prepared a written summary of the proposed project, its impact on the city, its cost effectiveness, etc.

Prior to the orientation meeting of the Grant Review Committee on June 27, 1990, the intern prepared the various documents for inclusion in the grant packets to be given to each member of the committee.

The Grants Review Committee was divided into four subcommittees of equal size, and the applications were separated into four groups, each group containing approximately the same number of applications and including applications for operating and project support. Members of each subcommittee were to review and score two groups of applications, using the Evaluation Criteria. As a result, each application was to be read and scored by eight

Committee members. Although voting committee members were responsible for scoring only two groups of grants, copies of all grants were included in the review packet, and members were encouraged to read even those they did not score in preparation for committee discussion at a later date.

Applications were to be scored using the following evaluation criteria:

Programs and Services (36 percent), artistic quality of programs; overall merit of project based on purpose and objectives (project support only); responsiveness to current arts needs; innovation and creativity; use of local artists; impact on special audiences.

Community Involvement (36 percent), level of community involvement shown through attendance and public participation; representation and participation by special audiences including minorities, the economically deprived, children, the elderly, and the disabled; willingness to make maximum use of resources through collaborative programs or services; evidence of financial support from the private sector.

Budgets and Financial Information (14 percent), appropriateness of organization/project budget; project costs compared to numbers served; ratio of administrative costs to program/project costs;

proportion of cash to in-kind services (Project Support only); balance of financial support from private and public sources; clarity and completeness of financial information.

Organizational Accountability (14 percent), record of effectiveness and efficiency of organization; ability to deliver services; clarity and completeness of application; quality of organizational development, including stability, growth, innovation and participation (Operating Support); quality of organization's planning process (Operating Support); completion of requirements for previous MEG/Arts grants, including final report. (A score sheet may be viewed in Appendix II.)

In addition to the grants and score sheets, the packet also contained a chart listing 1991 budgets, grant requests, and status of application for Operating Support Grants. A similar chart for Project Support Applicants was prepared listing total project cost, amount of grant request, and status of application. Grant requests totaled \$952,049, of that total \$465,000 were operating requests, and \$487,049 were for project requests. (A copy of this document is available for review in Appendix II.) A summary of funding history was prepared from the Hobie Data Base System. (See Appendix II.)

The review packets prepared by the intern were

distributed to the committee members in the orientation meeting on June 27, 1990. The meeting was chaired by the Grants Chairman (Vice-President for Grants and Services). The Grants Coordinator instructed the committee in the review process. The committee was also reminded of the deadline for returning score sheets. Voting members of the Grants Review Committee were instructed to return all score sheets to the Arts Council office by July 20, 1990, and non-voting members were asked to return all comment sheets to the Arts Council by July 27, 1990.

After the score sheets were received by the Grants Coordinator, the intern calculated the average score for each applicant organization. Preliminary funding recommendations were drafted by the Grants Coordinator, the Assistant Director and the intern. Consideration was given to the score averages and the written comments by the review committee. Each organization was discussed and information shared on organization history, programming and other vital data. Recommendations were made with attention given to the money available for regranting in the MEG/Arts account. The total amount available for 1991 grants was \$265,000, including \$225,000 from the Municipal Endowment Fund, \$23,000 secured by the Arts Council from the Louisiana Division of the Arts and \$17,000 from returned grants and interest. (A copy of the Mayor's Report may be viewed in Appendix II.)

The intern then prepared a chart listing the applicant organizations in rank order, the grant request, the score average, and the preliminary funding range recommended by the staff. Funding ranges are calculated using a 15 percent margin in order to set aside this percentage for appeals. (See Appendix II.)

The Grant Review Committee met again on August 1, 1990. The staff presented its recommended funding ranges at this time. Each grant was summarized by the staff with a brief description of the applicant organization and the project. The committee discussed each organization and the grant request. This committee meeting was not a time for decisions on funding, but rather was a forum for discussion and a time for questions and as well as information-sharing by committee members. At the request of the Executive Director, the intern took very detailed notes on committee questions and comments for review by the staff.

Prior to the final Review Committee meeting on August 4, 1990, the Grants Coordinator, Assistant Director and the intern met again to revise the recommended funding ranges with consideration now being given to committee comments from the previous meeting. The review committee voted to accept many of the recommended ranges. This final process proved to be quite lengthy. Of the fifty eligible applicants requesting \$952,049, thirty-six were recommended for funding. Due to the limited funds available only two

organizations received full funding of their requests. Ten of the thirty-six organizations recommended had not previously received funds through the MEG/Arts program.

(See Mayor's Report, Appendix II.)

Applicants were notified of the preliminary recommendations of the Grants Review Committee by certified mail. Applicants wishing to appeal the preliminary funding recommendations were instructed to submit their appeals in writing to the Arts Council office. Specific comments and concerns expressed by the Grants Review Committee were summarized and sent with the preliminary funding recommendations to all applicants. Arts Council staff also discussed concerns of the Committee with applicants who requested assistance. In addition, all applicants received an evaluation questionnaire regarding the 1990 process along with their preliminary recommendation letters. (See Appendix II.) The appeals deadline was August 22, 1990.

Upon completion of the final Grants Review Committee meeting, each member was given the opportunity to evaluate the review process, including City Council appointed representatives and City and Cox Cable liaisons. The evaluation process took place concurrent with the appeals process. The Appeals/Evaluation Committee was composed of members of the Arts Council Executive Committee and selected members of the Grants Review Committee. This Committee met on August 29, 1990, to review appeals and to discuss

suggested changes in the MEG/Arts guidelines and review process.

There were eight appeals in the 1991 MEG/Arts granting period. Two of these organizations were recommended for additional funding by the Appeals/Evaluation Committee. One organization was recommended to receive the high end of its preliminary range. Appeals from five other organizations were turned down, and the Grants Review Committee's original recommendations were upheld.

Arts Council staff involved in the MEG/Arts process, applicants and Grants Review committee members responded to the evaluation of the 1990 process. At the August 30, 1990, meeting of the Appeals/Evaluation Committee only the following change was recommended for the 1991-92 MEG/Arts guidelines: In an effort to attract more appropriate proposals in the Project Support category, a statement instructing applicants to more clearly define the arts component of their projects will be added to the guidelines.

The 1991 MEG/Arts grants have not yet been approved by the New Orleans City Council. Once the grant recommendations have been accepted, contracts for services will be written by the Grants Coordinator and signed by the receiving organization. (A MEG/Arts service contract may be viewed in Appendix II.)

MEG/Arts Advocacy

Another major task of the intern involved MEG/Arts advocacy. Funds specified for MEG/Arts were part of a franchise agreement with Cox Cable Company in 1982. In winning the franchise agreement Cox Cable agreed to contribute a yearly sum of \$450,000 to the Municipal Endowment Fund. The City Council legislated that \$225,000 would go to Municipal Endowment Grants for arts and cultural projects and \$225,000 to Community Access Producers and User Groups for production on Cable Access Channels. The original agreement stated that Cox's contribution to the fund would increase proportionate to any rate increases, but this provision was deleted when Cox and the City Council renegotiated the cable franchise agreement in 1984.

In 1988, a report commissioned by the City Department of Utilities challenged the legality of using cable funds for arts projects. New Orleans City Councilman Lambert Bossiere encouraged ACNO to lobby for these funds during an October City Council meeting. ACNO led a strong show of support for MEG/Arts, and the council chamber was filled with 250 supporters. The study was buried until April 1990. At this time, Cox Cable was seeking a reduction in its payments to offset the more than \$2 million given to the arts through the Arts Council since 1982.

Councilman Bossiere again encouraged ACNO to lead advocacy efforts on behalf of MEG/Arts. The intern worked

with the Grants Coordinator sending letters to past MEG/Arts applicants and recipients as well as area arts organizations. The first letter was sent on June 1, 1990, explaining the current crisis and encouraging arts advocates to once again rally in City Council chambers on July 19, 1990. Organizations were reminded of the almost \$2 million dollars distributed through MEG/Arts since 1982. In addition to rallying in council chambers, arts advocates were asked to write letters to council members thanking them for their past support of this program. (See Advocacy Letter I, Appendix II.)

The second letter was sent on June 29, 1990, along with postcards to council members. This time the message included a reminder that MEG/Arts supporters would be present in council chambers on July 19, 1990. (See Advocacy Letter II, Appendix II.)

In preparation for the meeting, the intern called approximately ten granting organizations in cities of comparable size to New Orleans to gather statistics for use in presentations by the Executive Director, the President of the ACNO Board and the Grants Coordinator. Almost without exception, the granting organizations surveyed were given millions of dollars as part of local arts and culture taxes tied in with hotel and entertainment tax packages. The City of New Orleans contributes \$40,000 from its general fund for the administration of the MEG/Arts program. The total

amount of that fund has actually decreased as the interest is now used for other purposes.

The entire ACNO staff was present on July 19, 1990, along with fifty MEG/Arts supporters representing thirty-eight arts organizations. ACNO had hoped for a resolution by the City Council to show its commitment to the continuance of the MEG/Arts program. Instead, a proclamation was read recognizing the various groups and thanking them for their cultural contributions to the city. Once again the council refused to take a stand in support of MEG/Arts. The ACNO staff and board felt that the situation was still unresolved.

The behavior of the City Council during this meeting seemed demeaning and insulting. Councilman Bossiere and Councilwoman Jackie Clarkson were the only council members who listened to the presentations by the Arts Council. Peggy Wilson took this opportunity to come onto the floor and discuss with the Public Art Director her annoyance over a recent installation. Most of the other members of the City Council laughed and talked with colleagues. Having witnessed previous City Council meetings, the intern was not surprised at this behavior. This display of absolute apathy is perhaps a symptom of the real problem the City of New Orleans faces in arts advocacy.

In September 1965, Alvin Toffler wrote an article for the newsletter, Arts Management. In this article he made

many predictions about the role cities would play in the arts by the year 1980. His predictions were relative to cities the size of New Orleans (approximately 500,000.)

He conjectures:

Any such city without professional theater, or music, or dance, without a first-rate art gallery, or bookshops, museums and a culture-oriented radio or television station, will be regarded as an embarrassing relic of the past. States and, perhaps, the federal government will rush to provide technical assistance to these culturally underdeveloped areas....

Every city will have a culture lobby that will parallel and often work together with a local education lobby. Arts lobbies will pressure city councils for various subventions and concessions. City officials will be increasingly receptive to them because by 1980 arts lobbies will enjoy the active support of business, labor, and other politically potent groups in the community....

Virtually every city government will have some agency devoted primarily to the coordination and encouragement of artistic activity or to maintaining liaison with private groups performing these functions. This agency will channel funds from counterpart state and federal agencies into the arts institutions of the city, most likely in support of riskless culture, the safe, and the traditional. It will also compile detailed data about local arts activity and review all contemplated municipal decisions from the point of view of their potential impact on the arts. Cities can also be expected to levy a variety of imaginative taxes and charges to raise money for the arts.⁷

Mr. Toffler might acknowledge the present state of the arts in New Orleans as culturally developed but financially stagnant. New Orleans does enjoy professional theater, music, dance, first-rate art galleries, bookshops, museums, and culturally-oriented radio and television

⁷Alvin Toffler, "Cities to Play More Important Role in Arts," in The Arts Management Reader, ed. Alvin H. Reiss (New York, NY: Marcel Dekker, Inc., 1979), pp. 218-219.

stations. However, the very survival of many of our arts organizations is questionable from year to year. Unfortunately, Mr. Toffler's other predictions have fallen exceptionally short.

Perhaps if arts and education advocates had begun to work together by 1980, as Mr. Toffler predicted, New Orleans would have been a cultural paragon by 1990. However, the advocates of art and education are now collaborating to demand programs in arts and education for our city. In fact, recently, arts and education advocates were successful in their lobbying efforts to reinstate arts programs in the public schools which had been eliminated due to budget cuts.

ACNO has adopted the theme of "collaboration and leadership" for its 1991 plan. One of its goals is to develop the full spectrum of the arts, encourage COMMUNITY DEVELOPMENT and the ECONOMIC GROWTH of New Orleans by actively PLANNING, promoting, coordinating, managing and funding CULTURAL PROJECTS and programs in partnership with public and private sector entities. A specific objective under this goal is to act as a catalyst for specific arts education initiatives involving the community and other organizations beyond the school system, as outside funding allows. (A copy of the 1991 Plan may be viewed in Appendix II.)

A major argument for City support of the arts is that cultural amenities as well as a quality education system are

a proven magnet for jobs and people. The current census showed a population decrease for the City of New Orleans. The theories of urbanization originally evolved with the underlying premise that people follow jobs. More recent studies analyzing both business and population shifts conclude that jobs follow people (markets and labor.) Populations tend to shift in search of a better quality of life. The service industry and innovative manufacturing in particular tend to be following the population shifts to urban areas.

The arts serve to enhance the quality of urban life.⁸ Interviews of business executives in the Baltimore area reveal these quality-of-life issues to be more important to firms that employ highly trained, salaried, and mobile personnel and that a mix of cultural, recreational, and educational opportunities are of major concern for the employee and his family.⁹

The arts are generally difficult to quantify in economic terms alone; however, certain facts speak for themselves. Eighty-eight percent of Americans who consider themselves artists live in urban areas. New Orleans is home for a sizeable arts bureaucracy, including the various

⁸James L. Shanahan, "The Arts and Urban Development," in Economic Policy for the Arts, ed. William S. Hendon, Alice J. MacDonald and James L. Shanahan, (Cambridge, Mass.: Abt Books, 1980), pp. 302-303.

⁹Ibid., pp. 303-304.

employees of cultural institutions, such as the opera, ballet, symphony, theaters, galleries, and museums. These institutions employ performers, managers, directors, personnel officers, accountants, agents, etc. There are also those secondary cultural institutions concerned with artistic education and criticism: schools, colleges and universities, and libraries. There are also the consumers of culture, patrons and audiences. This is a sizeable group and they are a vital part of the electorate.¹⁰

Maynard Jackson, former mayor of Atlanta, explained the connection between culture and the city as follows:

The arts are the very highest expression of urban life; and the cultural enrichment that is only possible in an urban setting is the highest and most eloquent justification of the city itself; for the arts and the city are inseparable.... The arts reveal us to ourselves. They show us who we are and where we are going, whether as a neighborhood, a city, or a nation. The arts are an expression of community identity in its highest form.¹¹

Another 1991 goal for ACNO is to sustain and expand resources for artists and arts organizations that support their development and the cultural vitality of the community through GRANTS and SERVICES. A specific objective of this goal is: within budget constraints and in collaboration with other arts organizations, enlist volunteers in advocacy campaigns to expand City arts support through MEG/Arts, to

¹⁰Kevin V. Mulcahy, "Culture and the Cities," in Public Policy and the Arts, ed. Kevin V. Mulcahy and C. Richard Swain (Boulder, Colorado: Westview Press, Inc., 1982), pp. 218-219.

¹¹Ibid., p. 235.

preserve state funding for the Division of the Arts and to preserve the National Endowment for the Arts (NEA) as a federal agency and sustain its funding. (See Appendix II.)

CHAPTER III.

Louisiana Volunteer Lawyers for the Arts

While the Grants Coordinator was on a one-week vacation in July, the intern was assigned the Louisiana Volunteer Lawyers for the Arts (LVLA) project. LVLA is a program in which volunteer attorneys and professionals donate their time and knowledge to individual artists (with yearly incomes of \$15,000 or less) and organizations (with annual budgets of \$100,000 or less) with arts-related legal problems. LVLA clients are matched with volunteer attorneys who specialize in specific arts-related areas.

In the past, the responsibility for LVLA had been assigned by the Grants Coordinator to either clerical staff or arts administration students serving practicums with ACNO. Due to an increased workload and a shortage of available staff, the Grants Coordinator had been unable to either assign the LVLA project to anyone or to assume the responsibility for this program herself. Therefore there had been no cases assigned since December 1989.

The intern first conducted a follow-up on cases assigned in the year 1989. While interviewing the volunteers the intern encountered many complaints and

problems concerning the LVLA program. During the weekly staff meeting the intern relayed these various criticisms to the staff. The Executive Director requested the intern perform a study in which problems were identified and solutions proposed. The intern spoke with volunteers as well as the administrator of the Pro Bono Project sponsored by the Louisiana Bar Association. The following is a summary of the problems and solutions suggested by the intern:

1. Problem: The LVLA program is not staffed adequately.
 Solution: Hire a part-time administrative person or reassign the LVLA program to other ACNO staff persons. Consideration of the staff person's available work time is essential. Initially, the administration of this program would require most of the forty-hour work week because of the current backlog of cases and the lack of available volunteers.
2. Problem: At present there is little or no follow-up on assigned cases.
 Solution: Assigned cases should be followed up with an attorney-client memo within three weeks of assignment.
3. Problem: There are numerous instances of miscommunication between attorneys and

clients. Attorneys do not have the time to repeatedly contact clients when requested material is not forwarded.

Solution: A prompt follow-up by ACNO would result in cases being reassigned or closed within a designated time period if either party does not respond to requests for information, etc.

4. Problem: LVLA needs to recruit more attorneys in the various specialized fields such as incorporation and tax-exemption. LVLA has not actively recruited attorneys for some time. Attorneys presently working in the LVLA program have more than doubled their assignments in addition to handling their private clients. Understandably, they are burned out with this program. LVLA offers no recognition for attorneys in this program, nor does it offer pro bono credit or continuing education credit.

Solution: ACNO can recruit more attorneys by offering continuing education credit through seminars on arts-related subjects. These credits are required by the Louisiana Bar Association. In order for the attorney to receive this credit he/she would be

required to attend the seminar and a take a case for LVLA. Once the case is closed, credit would be given. In addition to letters of thanks, LVLA should offer some other formal recognition and appreciation such as a reception, luncheon, or some form of credit system.

5. Problem: Attorneys question whether individual clients are actually qualified for this program as it is assumed that many artists may not file what they actually earn.

Solution: LVLA should reevaluate its current minimum income level for self-employed artists.

 The ACNO Board has recently reassessed the present organizational structure. A new administrative position will be added to the ACNO staff in 1991. The LVLA program will be one of the responsibilities of this new staff person. The problems identified by the intern will be addressed once this position is filled.

CHAPTER IV.
INTERN'S SHORT AND LONG TERM EFFECTS
ON THE ARTS COUNCIL OF NEW ORLEANS

The intern served during a critical time for the Grants Coordinator. The intern was involved in all phases of the MEG/Arts process beginning with the enlisting of the Review Committee. The intern was given the responsibility of preparing, assembling and distributing all materials concerning the review process. This enabled the Grants Coordinator to administer other grant programs.

In addition, the intern monitored the MEG/Arts Review Committee meetings and took detailed notes of committee comments and questions. These notes were used in making the preliminary funding decisions. The intern played an active role in the preliminary funding process and was frequently asked to give an objective opinion on funding issues.

The intern also participated in the MEG/Arts Advocacy Campaign, coordinating mailings in a timely fashion. The intern conducted a survey among comparable regrantee organizations in other cities for use in the advocacy campaign.

In addition to assisting the Grants Coordinator in the MEG/Arts program, the intern worked with the LVLA

program conducting a follow-up study on previously assigned cases. Her findings led to an evaluation of the program with suggestions for future improvement and development.

The internship with ACNO was mutually beneficial. The intern was given the opportunity to objectively assess and evaluate many of the grants review procedures. The Grants Coordinator included the intern in all Grants Review Committee Meetings as well as preliminary funding meetings with staff. The ACNO staff sought the intern's opinions on other programs and services as well. The intern was treated as a fellow staff member, and the ACNO staff was helpful in answering questions and offering advice and instruction.

The internship with ACNO presented a rare educational opportunity to work with dedicated arts administration professionals, possessing a unique working relationship and an intense dedication to the arts in the metropolitan New Orleans area.

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APPENDIX I

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PREPARED 16-Oct-90

ARTS COUNCIL OF NEW ORLEANS 1991 BUDGET DRAFT

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CONSOLIDATED ACCOUNT TOTALS

	1990 Budgeted Amount	1991 Budgeted Amount
OPERATING REVENUES		
Contributions	\$215,000	\$300,000
Aviation Board Contract	50,000	35,000
Expansion Arts Administration	5,000	0
MAF Administration	30,000	50,000
MAF Re grants	200,000	250,000
City: MES/Arts Administration	40,000	50,000
City: MES/Arts Re grants	256,150	225,000
City: Percent For Art 90-91 Bond Issue - Percent Funds	45,000	110,000
City: Percent For Art/Cultural Planning - Mayor's Office	0	20,000
City: Arts & Cultural Sector - Mayor's Office	0	0
City: Operating Fund Support	57,000	0
State: State & Residual Monies Used For MES/Arts Re grants	26,900	40,000
State: Operating Grant	30,950	35,000
NEA Locals Program	100,000	153,140
NEA/LDDA Deferred Support	27,500	0
Interest & Other Misc. Revenue	5,000	5,000
	<u>1,088,500</u>	<u>1,273,140</u>
OPERATING EXPENDITURES		
Salaries	294,450	340,125
Payroll Taxes	25,500	34,010
Employee Group Insurance	26,940	35,710
Dues and Membership	3,650	2,685
Entertainment	1,750	750
Insurance	3,800	4,000
Artist Fees and Services	4,900	2,400
Other Prof'l Fees and Services	111,810	169,400
Postage	11,200	13,000
Telephone	5,710	6,510
Printing and Duplicating	34,950	38,000
Advertising	500	4,000
Equipment Rental and Maintenance	12,700	17,200
Subscriptions and Publications	1,550	1,250
Supplies and Materials	14,625	20,000
Travel	14,500	14,500
Meetings, Conferences & Courses	7,795	12,500
Rent and Utilities	12,720	30,100
Re grants	463,050	515,000
Depreciation	11,500	12,000
Overhead	0	0
	<u>1,073,500</u>	<u>1,273,140</u>
EXCESS OF REVENUES OVER EXPENDITURES	<u>15,000</u>	<u>0</u>
CAPITAL EXPENDITURES - Computer Equipment	<u>15,000</u>	<u>0</u>
PERCENT FOR ART CAPITAL REVENUES & EXPENDITURES	<u>290,000</u>	<u>430,000</u>
TOTAL BUDGET	<u>\$1,378,500</u>	<u>\$1,703,140</u>

DRAFT

1/20/87

ARTS COUNCIL OF NEW ORLEANSPERSONNEL POLICIESEMPLOYMENT

1. Candidates for employment will be considered without regard to race, age, religion, national origin, political affiliation, marital status, sex or sexual orientation. Physical handicaps will be considered only as they relate to job requirements.
2. The Executive Director bears the responsibility for hiring and firing and must approve all offers for staff employment, including salary level, before a commitment is made to a prospective employee.
3. New employees will have probationary status for 6 months. Upon demonstrating satisfactory job performance, they will automatically become regular employees at the end of their probationary period, unless given prior notice to the contrary.
4. Only full-time employees are eligible for employee benefits.

BENEFITS1. ANNUAL LEAVE

- a. Annual leave shall be defined as leave with pay taken by an employee for vacation or personal reasons. One day of annual leave equals 7 hours.
- b. Annual leave with pay is earned on a monthly basis at the rate of one day per month, or 12 days yearly. (An employee who begins work on or before the 15th of the month may earn annual leave for that month.)

- c. Additional days are granted at the beginning of the calendar year based on an employee's length of service as of January 1 of that year, according to the following scale:

Length of employment

5 to 9 years

10 to 19 years

20 years

Additional leave

1 additional day

2 additional days, plus one additional day for each year beyond 10 years and up through 19 years

13 additional days

- d. Annual leave may be used only after 6 months of continuous employment.
- e. Annual leave to be earned through the end of the calendar year may be taken in advance with permission of the Executive Director.

- 2 -

- f. Accumulated annual leave may be carried forward, provided that it does not exceed 30 days.
- g. Upon separation of service, an employee will be paid for accrued annual leave.
- h. Upon separation of service, if an employee has taken annual leave not yet accrued, payment for those days taken but not earned will be deducted from compensation due employee.
- i. All requests for annual leave must be made on the annual leave form and submitted to the Executive Director for approval.
- j. Requests for annual leave shall be submitted to the Executive Director at least one month prior to the first day of leave requested.

2. SICK LEAVE

- a. Sick leave shall be defined as leave with pay taken by an employee due to his/her illness, or illness or death in the immediate family.
- b. All employees shall be granted 10 days of sick leave with pay per calendar year.
- c. After taking sick leave, employees must submit a sick leave form to the Executive Director stating the reason for the sick leave taken.
- d. Upon separation of service, an employee will not be paid for accrued sick leave.
- e. A doctor's statement may be required by the Executive Director to document the need for sick leave.

3. LEAVE WITHOUT PAY

- a. Leave without pay may be granted for maternity/paternity, illness or other reason at the discretion of the Executive Director for a specified period of time not to exceed six months.
- b. Request for leave without pay must be made in writing to the Executive Director at least two months prior to the first day of leave requested.
- c. An employee on leave without pay will not accrue annual or sick leave benefits until he/she returns to work. However, insurance coverage for the employee will continue. Insurance coverage for dependents will continue subject to payment of monthly premiums in advance by employee.

- 3 -

- d. Every effort will be made to retain the employee's position while he/she is on leave status. However, should circumstances deem it necessary to fill the employee's position, further effort will be made to place him/her in another job similar to the one held previously.
- e. If comparable employment is not immediately available, the employee will continue on leave without pay until an appropriate vacancy occurs. Should the employee decline to accept a comparable position offered he/she will be considered to have resigned on the date leave commenced.
- f. When the employee returns to work he/she will immediately resume all rights and benefits as a regular employee.

4. MATERNITY/PATERNITY LEAVE

a. Eligibility and Documentation

Maternity leave is a period of approved absence for permanent full-time employees for incapacitation or responsibilities related to pregnancy and childbirth. Request for maternity/paternity leave shall be made in writing to the Executive Director and shall include date leave is to commence as well as anticipated date of return. A pregnant employee is required to present a statement from her physician noting expected date of delivery and recommended date of commencement of leave. A person must be employed a minimum of twelve (12) months before being granted maternity/paternity leave of absence.

b. Duration of Maternity Leave

Leave for maternity reasons shall be allowed for a period of up to 4 months and, upon the advice of attending physician, may commence at any time prior to the expected date of delivery. At the discretion of the Executive Director, an additional 2 months' leave may be granted. Leave for maternity/paternity reasons shall be recorded as leave without pay, except that an employee may choose to charge maternity/paternity leave against accumulated sick and/or annual leave, or may use a combination of sick leave, annual leave, and/or leave without pay. An employee granted leave without pay for maternity/paternity reasons shall be subject to all policies governing leave without pay from the date leave without pay commences.

c. Return to work

An employee may return to work at any time following childbirth provided that she has the permission of her attending physician. The Executive Director may require a statement from the physician certifying that the employee is able to resume her duties.

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HOLIDAYS

1. The Arts Council will observe the following holidays:
New Year's Day
Martin Luther King's Birthday
Mardi Gras
Good Friday
Memorial Day
Fourth of July
Labor Day
Thanksgiving
Veteran's Day (day after Thanksgiving)
1/2 day Christmas Eve
Christmas Day
2. If a designated holiday falls on a Saturday, it is celebrated on Friday. If it falls on a Sunday, it is celebrated the following Monday.
3. Additionally, each employee will be granted a paid holiday on his/her birthday.

INSURANCE COVERAGE

1. All full-time employees are offered full health and dental insurance benefits under a group insurance plan.
2. Coverage for dependents may also be secured, with employees making the necessary premium payments.

COMPENSATORY TIME AND OVERTIME

1. Regular working hours are 9 a.m. to 5 p.m., Monday through Friday, with one hour for lunch. (If an employee chooses not to take a lunch hour, that hour cannot be counted toward compensatory or overtime.)
2. Administrative staff may request compensatory time for all hours worked over 40 in a regular week due to meetings or other circumstances necessitating work outside of regular working hours.
3. Clerical staff shall receive compensatory time or overtime pay for all hours worked over 35 in a regular week. Clerical staff members shall receive approval from the Assistant Director before working overtime. Clerical staff may request either to be paid for overtime worked or to take compensatory time.
4. Compensatory time must be taken within 30 days of the date it is acquired. Staff requesting compensatory time shall submit the appropriate form to the Executive Director for approval.

APPENDIX II

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June 1990

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

REVIEW PROCESS

REVIEW BODIES

Applications will initially be reviewed by a Grants Review Committee. The Grants Review Committee will have sixteen voting members, including eight members from the Board of Directors of the Arts Council of New Orleans and eight representatives from the community at large having knowledge of and interest in the arts, to be appointed by the Arts Council President and Executive Director. The Grants Review Committee will be broadly representative of the arts community and the community at large, with sensitivity to such factors as artistic discipline, profession, race, sex, and age.

Cox Cable New Orleans and each member of the City Council may designate a non-voting representative to the Grants Review Committee. Non-voting members of the Committee will also include representatives from the Mayor's Office, the Chief Administrative Office and the City Council staff. The Arts Council staff members facilitate meetings and serve as technical advisors to the Committee.

An Appeals Committee, comprised of the Executive Committee of the Arts Council and selected members of the Grants Review Committee, will hear appeals from the preliminary recommendations and make final funding recommendations.

No person employed by an applicant organization shall serve as a member of the Grants Review or Appeals Committees. Committee members who serve on boards of applicant organizations or have some other significant affiliation must recuse themselves and leave the room when those applications are discussed.

PROCEDURES

Applications will be accepted and screened for eligibility by the Arts Council staff. The Grants Review Committee will be divided into four subcommittees of equal size, and the applications will be separated into four groups, each group containing approximately the same number of applications and including applications for operating and project support. Members of each subcommittee will then review and score two groups of applications, using the stated Evaluation Criteria. As a result, each application will be read and scored by eight Committee members. Committee members will not review applications of organizations with which they are affiliated.

Average scores for each application will be calculated. These will be used by the Arts Council staff and the Grants Review Committee in ranking applications and making preliminary funding recommendations.

After preliminary funding recommendations are made by the Grants Review Committee, applicants will be notified of their recommended funding ranges. Applicants will be given the opportunity to make formal written appeals of the preliminary recommendations to the Appeals Committee. After considering all responses, the Appeals Committee will present final recommendations to the Mayor, the Chief Administrative Officer, and finally to the City Council for final passage.

June 1990

ARTS COUNCIL OF NEW ORLEANS

MEG/ARTS REVIEW PROCESS

ROLES AND RESPONSIBILITIES OF PARTICIPANTS

Grants Review Committee (voting members)

- Attend all meetings of the Grants Review Committee
- Review and score grant applications (Each Committee member will review and score half of the total number of applications.)
- Discuss all applications and vote on preliminary recommendations for funding
- Follow recusal policy

City Council and Cox Cable Appointed Representatives (non-voting members)

- Attend meetings of Grants Review Committee and Appeals Committee
- Review all grant applications and make written comments as appropriate
- Participate in discussions about applications and funding amount (with the exception of those from which representatives must recuse themselves)
- Function as a liaison, bringing concerns of the City Council and Cox Cable to the attention of the Committee and vice-versa

Liaisons from the Office of the Mayor, the Chief Administrative Office and the Council Fiscal Office (non-voting members)

- Attend meetings of Grants Review Committee and Appeals Committee
- Review all grant applications and make comments as appropriate
- Participate in discussions about applications, representing concerns of City administration and City Council
- Function as a liaison with City government

Arts Council Staff

- Provide technical assistance as needed to grant applicants
- Provide staff support to the Grants Review Committee
- Review applications
- Determine whether applicants meet eligibility requirements
- Facilitate Committee meetings
- Facilitate review process by assembling materials, compiling application scores, providing resources and information throughout the process

Appeals Committee (composed of the Executive Committee of the Arts Council Board and members of the Grants Review Committee who are designated by the President)

- Review written appeals of applicants choosing to challenge preliminary funding recommendations
- Discuss and approve final funding recommendations that are then forwarded to the Mayor, the Chief Administrative Officer and ultimately the City Council for passage
- Review evaluations and recommend any changes in the guidelines or process

Arts Council Board

- Although the Grants Appeals Committee makes the final revisions to the recommendations before they are sent to the City administration and City Council, the Arts Council Board has the opportunity to review the recommendations and to attach any comments it deems appropriate.

ATTACHMENT B

GUIDELINES
for
**MUNICIPAL ENDOWMENT GRANTS
FOR THE ARTS**

for 1991

a program administered by the

ARTS COUNCIL OF NEW ORLEANS

Ronald C. Filson
President

Marion Andrus McCollam
Executive Director

for the

CITY OF NEW ORLEANS

Sidney J. Barthelemy, Mayor

Stewart Walker, Chief Administrative Officer

Dorothy Mae Taylor, Councilmember-at-large

Joseph I. Giarrusso, Councilmember-at-large

Peggy Wilson, District A Councilmember

James Singleton, District B Councilmember

Jackie Clarkson, District C Councilmember

Lambert Boissiere Jr., District D Councilmember

Johnny Jackson Jr., District E Councilmember

Application Deadline: Friday, June 1, 1990

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

**Administered by the Arts Council of New Orleans
for the City of New Orleans**

WHERE THE FUNDING COMES FROM

The Municipal Endowment Grants for the Arts (MEG/Arts) is a grants program of the City of New Orleans. Funding for MEG/Arts grants comes from the Municipal Endowment Fund through an agreement with Cox Cable Television Corporation. MEG/Arts grants fund a broad range of arts activities which have their primary impact in Orleans Parish. Grants are made for programs and services which begin and end in the calendar year following the date of application.

APPLICATION DEADLINE

THE APPLICATION DEADLINE FOR 1991 GRANTS IS FRIDAY, JUNE 1, 1990, on or before 5:00 p.m. Late applications will not be considered for funding.

WHAT IS THE ARTS COUNCIL?

The Arts Council of New Orleans is an independent, nonprofit organization designated by Mayor Sidney J. Barthelemy and the City Council as the official arts agency for the City of New Orleans. The Arts Council has a board of 32 local citizens representing a broad range of artistic disciplines as well as volunteer and professional backgrounds. Because it developed the MEG/Arts allocation process and administers the MEG/Arts program under a contract with the City, the Arts Council is therefore ineligible to receive MEG/Arts funding.

A voice for the arts and a catalyst for action, the Arts Council provides grants, services, public art and cultural planning initiatives serving artists, arts organizations and the community. From public art projects and arts forums to cultural planning, three separate grants programs to extensive management and legal services, the Arts Council brings together the public and private sectors to make the arts work better for New Orleans—its people and its future.

ROLE OF THE GRANTS REVIEW COMMITTEE

Applications will be reviewed by a Grants Review Committee made up of sixteen voting members, including eight members of the Board of Directors of the Arts Council of New Orleans and eight representatives of the community at large having knowledge of and interest in the arts, to be appointed by the Arts Council President and Executive Director. The Grants Review Committee will be broadly representative of the arts community and the community at large, with sensitivity to such factors as artistic discipline, profession, race, sex and age.

Cox Cable New Orleans and each member of the City Council may designate a non-voting representative to the Grants Review Committee. Non-voting members of the Committee will also include representatives from the Mayor's Office, the Chief Administrative Office and City Council staff. Arts Council staff members facilitate meetings and serve as technical advisors to the Committee.

Applicants will be notified in early August of the preliminary funding recommendations made by the Grants Review Committee.

ROLE OF THE APPEALS/EVALUATION COMMITTEE

When notified of the preliminary funding recommendation in August, applicants will receive information on how to submit a written appeal. Applicants not recommended for funding or recommended for substantially less than previously granted will also receive comments and concerns voiced by the Grants Review Committee. Appeals should address concerns of the Grants Review Committee and/or include new information not in the original application.

All applicants will also receive an evaluation survey and are encouraged to make comments about any part of the MEG/Arts process or suggest changes they feel might improve the review process.

An Appeals/Evaluation Committee, comprised of members of the Executive Committee of the Arts Council and selected members of the Grants Review Committee, will review appeals from organizations in response to preliminary funding recommendations, make final funding recommendations and evaluate changes to be made for the next funding cycle.

HOW TO APPLY:

1. Attend one of the three MEG/Arts workshops given by the Arts Council in May 1990. Dates and times are listed below. **Workshop attendance is required for any applicants who did not receive 1990 funding and is strongly recommended for all applicants.**

Wednesday, May 9 at 10:00 a.m.

Thursday, May 17 at 4:00 p.m.

Thursday, May 24 at 10:00 a.m.

**All workshops will be held at the
Arts Council Office, 821 Gravier Street, Suite 600.**

2. Study the Municipal Endowment Grants for the Arts Guidelines. Select the grant category and application form appropriate for your organization. Project support applications are on white paper, and Operating Support applications are on yellow paper.
3. Complete the application for the grant category you have selected. **TYPE** in all information requested and include all required attachments. (Failure to do so may cause your organization to become ineligible for funding.) Make sure the application is **SIGNED** by the appropriate persons.
4. All information must be contained on the grant application form, except where attachments are indicated.
5. Submit the original and two copies of your completed application to:
Joycelyn L. Reynolds, Grants Coordinator
Arts Council of New Orleans
821 Gravier Street, Suite 600
New Orleans, LA 70112

DEADLINE: Applications must be in the office of the Arts Council on or before 5:00 P.M. ON FRIDAY, JUNE 1, 1990, if they are to be considered in the current funding cycle.

6. A scrapbook or one set of materials documenting an organization's recent programs and services may be submitted with the application form. Supporting materials may include brochures, news clippings, programs and photographs.
7. Direct any questions about the application forms or the process to Joycelyn L. Reynolds, Grants Coordinator, or Claudia Barker, Assistant Director, at the Arts Council, 523-1465.

GUIDELINES

Eligible organizations may apply for funding under **OPERATING SUPPORT** (yellow form) and/or **PROJECT SUPPORT** (white form), but only one grant per organization will be funded.

ELIGIBILITY REQUIREMENTS FOR OPERATING SUPPORT:

1. **WORKSHOP ATTENDANCE**
Workshop attendance is required for any applicants who did not receive 1990 funding.
2. **TAX-EXEMPT STATUS**
Applicant must be a nonprofit organization holding 501(c)(3) or equivalent tax-exempt status as determined by the Internal Revenue Service. Applicant shall have had such status for a period of not less than two years prior to the date of application. Documentation must be supplied with the application.
3. **ARTS PURPOSE**
The primary purpose of an applicant organization must be the production of arts programs and services.
4. **BOARD AND OFFICERS**
Organization must have an unpaid, voluntary board and officers responsible for governing the operation of the organization. A list of these must be submitted with the MEG/Arts application.
5. **PAID PROFESSIONAL ADMINISTRATIVE STAFF**
Applicant must have paid administrative staff equivalent to one half-time person over the period of one year.
6. **OPERATING REVENUES**
Organizations must have had annual cash operating revenues of \$100,000 or more for the most recently completed fiscal year.
7. **FINANCIAL STATEMENTS**
Organizations are required to submit financial information (actual cash revenues and expenditures) for the prior two completed fiscal years and a budget projection for the current year. Audits, financial statements signed by a certified public accountant, or filed copies of Internal Revenue Service form 990 are the only acceptable records to document revenues and expenses for the previous two fiscal years.
8. **AMOUNT OF GRANT REQUEST**
Applicant may apply for a grant amounting to no more than 50% of the organization's operating budget for the most recently completed fiscal year. (Operating budget is defined, for the purpose of this program, as those monies actually spent for the operation of an organization.) MEG/Arts funds must be matched at least dollar for dollar with cash. The Louisiana Division of the Arts Guidelines prohibit the use of LDOA grant funds to match MEG/Arts grants. Due to severe limitations on available monies full 50% funding of the operating budget is highly unlikely.
9. **PERFORMANCE SEASON**
Organizations must offer a full season of at least four major public productions, concerts, or exhibitions in Orleans Parish or, if the organization is primarily serving an educational purpose, a full range of educational programs, a majority of which take place in Orleans Parish.
10. **LOCAL IMPACT**
An applicant's MEG/Arts related programs or services must have their primary impact within Orleans Parish.
11. **ACCESSIBILITY**
All programs and services must be accessible to the public.
12. **FINAL REPORTS**
Final reports for all previous MEG/Arts grants to applicant must be on file at the Arts Council. Applicants are not eligible for funding if they have failed to submit final reports for previous MEG/Arts grants.

13. **PROPER USE OF FUNDS**

Misuse of MEG/Arts funds will render a group ineligible for future funding.

14. **CABLE COVERAGE**

Grant recipients will be expected to secure as much cable coverage as is feasible under terms and conditions that are mutually acceptable to them and Cox Cable New Orleans (see section on Cable Coverage, page 7).

ELIGIBILITY REQUIREMENTS FOR PROJECT SUPPORT:

1. **WORKSHOP ATTENDANCE**

Workshop attendance is required for any applicants who did not receive 1990 funding.

2. **TAX-EXEMPT STATUS OR SPONSORSHIP**

Applicants must have 501(c)(3) or equivalent tax-exempt status as determined by the Internal Revenue Service or be in the process of obtaining such status. Applicants in the process of obtaining tax-exempt status must provide documentation that efforts are being made to obtain such status (a copy of the application form or letter from an attorney) and must be sponsored by a tax-exempt organization willing to take the fiscal responsibility for grant monies. Sponsorship documentation (signed sponsorship form and IRS letter documenting tax-exempt status) must also accompany the application. An organization may receive funding one time while in the process of obtaining 501(c)(3) status, but not again until such status is obtained. NOTE: Assistance in obtaining tax-exempt status will be provided to qualifying organizations through the Louisiana Volunteer Lawyers for the Arts. Applicants desiring such assistance must contact the Arts Council prior to the application deadline.

3. **ARTS PURPOSE**

Projects funded by MEG/Arts grants must be arts projects or projects supportive of arts organizations.

4. **BOARD AND OFFICERS**

Organization must have an unpaid, voluntary board and officers responsible for governing the operation of the organization. A list of these must be submitted with the MEG/Arts application.

5. **ADMINISTRATIVE STAFF**

Organization must have an administrative staff, paid or volunteer.

6. **FINANCIAL STATEMENTS**

Applicants must provide year-end financial records for the previous year, reflecting actual income and expenditures and kept in accordance with standard acceptable accounting practices. If the organization is new or less than one year old, financial records for the period of the operation must be provided.

7. **DOCUMENTATION**

An organization is required to provide two copies of relevant publications if its project request includes funds for publication of a magazine, brochure, newsletter, etc.

8. **AMOUNT OF GRANT REQUEST**

Applicant may apply for a grant amounting to no more than 50% of the project's total cost. MEG/Arts funds must be matched at least dollar for dollar with cash and allowable in-kind contributions. In-kind contributions are non-cash donations of supplies or services provided to the applicant organization by an outside source. In-kind contributions to match MEG/Arts grants are allowable only in the following expense categories: space rental, equipment rental, supplies, materials, printing, postage, telephone, utilities. Donated personnel services are not allowable as in-kind contributions to match grant funds. Applicants should be prepared to document if requested the value of in-kind contributions listed on the grant application. The Louisiana Division of the Arts Guidelines prohibit the use of LDOA grant funds to match MEG/Arts grants.

9. **LOCAL IMPACT**

An applicant's MEG/Arts related programs or services must have their primary impact within Orleans Parish.

10. **ACCESSIBILITY**

All programs and services must be accessible to the public.

11. **FINAL REPORTS**

Final reports for all previous MEG/Arts grants to applicants must be on file at the Arts Council. Applicants are not eligible for funding if they have failed to submit final reports for previous MEG/Arts grants.

12. **PROPER USE OF FUNDS**

Misuse of MEG/Arts funds will render a group ineligible for future funding.

13. **CABLE COVERAGE**

Grant recipients will be expected to secure as much cable coverage as is feasible under terms and conditions that are mutually acceptable to them and Cox Cable New Orleans (see section on Cable Coverage, Page 7).

CRITERIA FOR EVALUATION

Applications will be scored by the Grants Review Committee in the following four areas: Programs and Services, Community Involvement, Budgets and Financial Information, and Organizational Accountability. Scores in these four areas will be weighted and combined to produce an overall score. Criteria for determining individual scores and the weight each will carry are described as follows:

PROGRAMS AND SERVICES (36%)

Artistic quality of programs; overall merit of project based on purpose and objectives (Project Support only); responsiveness to current arts needs; innovation and creativity; use of local artists; impact on special audiences.

COMMUNITY INVOLVEMENT (36%)

Level of community involvement shown through attendance and public participation; representation and participation by special audiences including minorities, the economically deprived, children, the elderly, and the disabled; willingness to make maximum use of resources through collaborative programs or services; evidence of financial support from the private sector.

BUDGETS AND FINANCIAL INFORMATION (14%)

Appropriateness of organization/project budget; project costs compared to numbers served; ratio of administrative costs to program/project costs; proportion of cash to in-kind services (Project Support only); balance of financial support from private and public sources; clarity and completeness of financial information.

ORGANIZATIONAL ACCOUNTABILITY (14%)

Record of effectiveness and efficiency of organization; ability to deliver services; clarity and completeness of application; quality of organizational development, including stability, growth, innovation and participation (Operating Support); quality of organization's planning process (Operating Support); completion of requirements for previous MEG/Arts grants, including final report.

An applicant's overall score will be used in determining preliminary recommendations for funding. Applicants will receive notification of the preliminary recommendations and will be offered the opportunity to make a formal, written appeal before final recommendations are made.

FUNDING POLICIES

Fundable projects are arts-related programs and services, including those whose objective is artistic growth of the organization or administrative development. **MEG/Arts funds shall not be used for:**

1. Capital improvements
2. Entertainment or hospitality costs
3. Licensing fees of any kind
4. Benefits and projects planned primarily for fund raising
5. Fines, penalties and/or litigation costs, and interest on loans.

Due to the limited amount of funds available and the additional demands that would be required to fairly evaluate applications, individual artists and projects which, in the judgment of the Review Committee, involve and benefit a single artist will not be considered for funding, even though the project may be under the umbrella of an eligible organization or institution.

MEG/Arts funds will not be granted for projects of a primarily social service nature.

Governmental agencies are ineligible to compete for funding due to the limited amount of funds available. Only applicants holding or in the process of obtaining 501(c)(3) status or equivalent tax-exempt status from the Internal Revenue Service are eligible for funding. In addition, City agencies or agencies receiving operating support from the City will not be considered eligible for MEG/Arts funding.

Projects submitted by educational entities must be for activities entirely outside of the established school curriculum, have community impact and be accessible to the general public. The guidelines permit funding of only one project per school or university. In the case of elementary and secondary schools, preference will be given to proposals that feature collaboration with other schools, institutions and community organizations.

Applications for arts projects submitted by churches or other religious institutions should be for projects that are secular in purpose and that are not part of a religious service. Religious organizations are advised to contact the Arts Council staff prior to submitting application.

Programs, press releases and advertisements for grant-supported activities must carry the following credit line:

(Name of organization or this program) is supported by
a City of New Orleans Municipal Endowment Grant for the Arts
from annual payments stipulated in the franchise of
Cox Cable New Orleans and administered by
the Arts Council of New Orleans.

As a matter of policy, grants less than \$500 will not be made. The median grant awarded for 1990 was approximately \$4,000.

CONTRACTS

Following City Council action on MEG/Arts grants, the Arts Council will prepare contracts for recipients' signatures and make 1991 payments accordingly. The contractual period will begin January 1, 1991, and end December 31, 1991. **Grants will support programs and services beginning and ending during this period only.** In the case of Operating Support grants to organizations with a different fiscal year, grant funds may be used to support that portion of the organization's programming which occurs during the grant period.

Applicants will be notified of the vote of the City Council on the ordinance containing recommended 1991 allocations in November. At that time the Arts Council may request a revised scope of services, revised budget and board resolution authorizing signatories for MEG/Arts contracts. Recipients that have not provided materials for contract preparation to the Arts Council by January 15, 1991, risk loss of funds.

- Payment for all grants will be disbursed by the Arts Council office by mid-February (pending receipt of funds from the City of New Orleans). Applicants should plan their projects accordingly.

Continued eligibility for funding is a provision of the contract. Should questions arise at any time during the period of the contract concerning a grant recipient's continuing eligibility, grant funds will be withheld pending confirmation of continuing eligibility by the Arts Council.

In the event that a grantee becomes ineligible or cannot perform the programs or services for which funds were granted, payments of funds will be suspended. In cases where payments have already been made to grantees, payments will be returned to the Arts Council. Unpaid and returned funds will remain in the Municipal Endowment arts grants fund to be disbursed through the grants allocation process either in the same calendar year or in the next regular grant cycle.

CABLE COVERAGE

New Orleans' Cultural Cable Channel, operated by Cultural Communications, Inc. (CCI), began operations on February 1, 1988. It has been added to the "basic cable" service in Orleans Parish as Channel 53; it is programmed from 2:00 p.m. - midnight daily. Channel 53 hopes to showcase the creative output of New Orleans' artists.

Organizations are encouraged to plan to video tape their MEG/Arts funded programs so that they may be available for viewing to the general public. Expenses related to cable production may be included in the operating or project budget. For more information on cable programming contact Mark Sindler, Director of CCI, at 529-3366.

MONITORING

Members of the Grants Review and Appeals/Evaluation Committees or Arts Council staff will attend programs supported by MEG/Arts and will provide written comments on those programs for the subsequent Review Committee. Each organization receiving funding is required to provide the Arts Council with a pair of complimentary tickets to each MEG/Arts sponsored program for which admission is charged. Advance notification of free performances is also required.

First time applicants for MEG/Arts funding are encouraged to invite Review Committee/staff to view programs prior to application time. Contact Joycelyn L. Reynolds, Grants Coordinator, 523-1465.

FINAL REPORT

A final report must be completed by all recipients within one month following the completion of the project or funding period (for 1990 grants reports are due January 31, 1991). Applicants are not eligible for funding if they have failed to submit final reports for previous MEG/Arts grants, as required in their contracts. The final report will be used in evaluating future grant proposals from the organization to the MEG/Arts program.

Photos (black and white, if possible) of grant-sponsored events will be required as part of final reports.

Financial documentation on grant-supported activities must be kept for three years following the grant period.



ARTS COUNCIL OF NEW ORLEANS

821 GRAVIER STREET, SUITE 600, NEW ORLEANS, LA 70112

(504) 523-1465

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS PROGRAM STAFF:

Marion Andrus McCollam, Executive Director

Claudia Barker, Assistant Director

Joycelyn L. Reynolds, Grants Coordinator

Jennifer Kelly, Secretary

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS (MEG/ARTS)
Administered by the Arts Council of New Orleans
for the City of New Orleans

APPLICATION DEADLINE: FRIDAY, JUNE 1, 1990, 5:00 P.M.

OPERATING SUPPORT APPLICATION

Did your organization receive a 1990 MEG/Arts grant? _____ If not, did a representative from your organization attend a MEG/Arts workshop in 1990? _____ Date attended _____ Representative: _____
(Attendance at a MEG/Arts workshop is an eligibility requirement for applicants who did not received 1990 funding).

USE ONLY THE SPACE PROVIDED, EXCEPT WHERE INDICATED

Section A - GENERAL INFORMATION

1. Name of organization _____
2. Address _____
(If a Post Office Box is used, make sure that it is checked regularly, as information will be sent by certified mail.)
3. Chief Administrative Officer (Name) _____
Phone) _____ (Title) _____
4. Financial Officer (Name) _____
Phone) _____ (Title) _____
5. Contact person for this application (Name) _____
(Phone) _____ (Title) _____
6. Incorporation date _____ Councilmanic District _____
7. Date organization received nonprofit 501(C)(3) status _____
8. Corporate tax identification number _____
9. Organization's fiscal year starts _____ and ends _____
10. Grant amount requested \$ _____ (not more than half of actual expenditures for the most recently completed fiscal year).
11. List principal administrative and artistic staff by name, title and salary or salary range (if unpaid volunteers are considered applicable to this designation, so indicate).

MEG/Arts Operating Support Application.....page 2

Section B - PURPOSE AND GOALS

State briefly the purpose and goals of your organization, as adopted by the board.

Section C - COMPLETED PROGRAMS AND SERVICES

Summarize and evaluate programs and services for the most recently completed fiscal year, describing activities considered most successful and least successful (in terms of artistic quality and community response) and note the methods used for evaluating them.

MEG/Arts Operating Support Application.....page 3

Section D - PLANNED PROGRAMS AND SERVICES

Describe the programs and services that you plan to provide during the 1991 fiscal year and note significant changes, shifts in priorities, and responses to specific community needs.

MEG/Arts Operating Support Application.....page 5

3. Provide the information specified by the performance indicators listed. Add any additional performance indicators your organization considers significant on the lines provided.

PERFORMANCE INDICATOR	1989	1990	1991
a. Number of persons served (audiences, participants)	_____	_____	_____
b. Number of public performances/exhibitions	_____	_____	_____
c. Number of workshops, informances or other training programs provided	_____	_____	_____
d. Number of artists paid for their services	_____	_____	_____
e. Amount paid in artist fees	_____	_____	_____
f. Number of volunteers involved in operation	_____	_____	_____
g. Other (specify) _____	_____	_____	_____

Section G - FINANCIAL INFORMATION

1. List any federal, state or foundation funds received by your organization in the last twelve months:

SOURCE

AMOUNT

2. IN-KIND CONTRIBUTIONS

List all in-kind services currently provided by the City of New Orleans, or other organizations or agencies (please specify) with estimated dollar value:

MEG/Arts Operating Support Application.....page 6

3. Prepare a summary of the budget for fiscal year 1991, approved by the Board, to implement the programs and services described in this application. Show anticipated REVENUES by source category listed. Give a projection of total EXPENDITURES broken down by category. Designate those expenses to be funded by MEG/Arts.

1991 REVENUES (INCOME)

Earned Income

Admissions _____

Contracted services revenues _____

Other earned income, concessions, advertising _____

Private Support

Metropolitan Arts Fund (METRO/ACNO) _____

Greater N.O. Foundation Expansion Arts (GNOF/ACNO) _____

Corporate Support _____

Foundation support _____

Other private support, fundraising _____

Public Support

National Endowment for the Arts _____

National Endowment for the Humanities _____

Other Federal Support (specify) _____

Southern Arts Federation _____

Louisiana Committee for the Humanities _____

Parish/Municipal Support (not MEG/Arts) _____

Local School Board _____

OTHER (specify) _____

SUBTOTAL _____

MEG/Arts Grant Amount Requested _____

TOTAL CASH INCOME _____

1991 EXPENDITURES (EXPENSES)

	MEG/ARTS GRANT CASH	APPLICANT CASH MATCH	TOTAL CASH
Administrative Personnel	_____	_____	_____
Artistic Personnel	_____	_____	_____
Technical/Production Personnel	_____	_____	_____
Outside Artistic Fees	_____	_____	_____
Outside Other Fees	_____	_____	_____
Space Rental	_____	_____	_____
Travel	_____	_____	_____
Marketing/Printing	_____	_____	_____
Equipment Rental/Maintenance	_____	_____	_____
Supplies and Materials	_____	_____	_____
Postage and Telephone	_____	_____	_____
Utilities	_____	_____	_____
Other (specify) _____	_____	_____	_____
SUBTOTALS	_____	_____	_____

TOTAL EXPENSES _____

MEG/Arts Operating Support Application.....page 7

Section H - CHECKLIST FOR REQUIRED ATTACHMENTS

The following documents are requirements for approval of this grant. Please be sure these documents are attached.

1. _____ IRS letter documenting 501(C)(3) or tax-exempt status
2. _____ Fiscal Year 1988 Financial Statement*
3. _____ Fiscal Year 1989 Financial Statement*
4. _____ Fiscal Year 1990 Approved Budget
5. _____ Fiscal Year 1991 Approved or Projected Budget
6. _____ Board of Directors list including, name, address, occupation and board office, if any.
7. _____ Optional: A scrapbook or one set of materials documenting organization's recent programs and services.

*Audits, financial statements signed by a certified public accountant, or 990's filed with the Internal Revenue Service (IRS) are the only acceptable records to document revenues and expenses for the previous two fiscal years.

MEG/Arts Operating Support Application.....page 8

Section I - ASSURANCES

IF A GRANT IS AWARDED, THE APPLICANT HEREBY GIVES ASSURANCE TO THE CITY OF NEW ORLEANS THAT:

1. The activities and services for which financial assistance is sought will be administered by the applying arts organization;
2. Any funds received under this grant shall not be used to supplant funds normally budgeted for services of the same type and that funds received as a result of this application will be used solely for the implementation of the Program Plan described in this application;
3. The applicant organization's financial records are kept in accordance with standard acceptable accounting procedures.
4. All programs and projects produced by the applicant are accessible to the public.
5. The applicant will comply with Title VI or the Civil Rights Act of 1964, with labor standards under Section 5 (j) of the National Foundation on the Arts and Humanities Act of 1965, with Section 504, Title V of the Rehabilitation Act of 1973 and with Title IX of the Education Amendments of 1972.
6. The undersigned have been duly authorized by the Board of the applying arts organization to submit this application and sign any resulting contracts with the Arts Council of New Orleans for a Municipal Endowment Grants.

We hereby certify that we have read and understand the Guidelines for MEG/Arts and that all figures, facts and representations made in this application, including the attachments, are true and correct to the best of our knowledge.

PRESIDENT OF THE BOARD:

MANAGER/DIRECTOR:

Signature _____

Signature _____

Typed Name _____

Typed Name _____

Date _____

Date _____

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS (MEG/ARTS)
Administered by the Arts Council of New Orleans
for the City of New Orleans

APPLICATION DEADLINE: FRIDAY, JUNE 1, 1990, 5:00 P.M.

PROJECT SUPPORT APPLICATION

Did your organization receive a 1990 MEG/Arts grant? _____ If not, did a representative representative from your organization attend a MEG/Arts workshop in 1990? _____ Date attended _____ Representative: _____
(Attendance at a MEG/Arts workshop is an eligibility requirement for applicants who did not receive 1990 funding).

Section A

1. Name of organization _____
2. Address _____
(If a Post Office Box is used, make sure that it is checked regularly, as information will be sent by certified mail.)
3. Chief Administrative Officer _____
(Phone) _____ (Title) _____
4. Financial Officer _____
(Phone) _____ (Title) _____
5. Contact person for this application _____
(Phone) _____ (Title) _____
6. Date organization was founded: _____ Incorporated: _____
7. Councilmanic District _____ Tax Identification No. _____
8. Dates of project: starting date: month _____ day _____ year _____
ending date: month _____ day _____ year _____

NOTE: PROJECT MUST BEGIN AND END IN 1991.

Section B

1. Briefly describe your organization's programs and services for the past year.

MEG/Arts Project Support Application page 2

2. Note representation and/or participation by minorities and special constituencies involved in your organization's programs and services.

Section C

1. Title of Project _____
2. Number of persons to be served by project (participants and audiences) _____
3. Total Project Cost: \$ _____
4. Amount Requested From City: \$ _____
5. Provide a concise description of the project. Clearly justify the need for this project, the objectives it is supposed to meet, the context of the project, and involvement of minorities and special constituencies. Also describe the means of implementing and evaluating the project. USE ONLY THE SPACE PROVIDED ON THIS PAGE AND THE FOLLOWING PAGE; ADDITIONAL PAGES FOR THE PROJECT DESCRIPTION WILL NOT BE ACCEPTED. CRITERIA BY WHICH PROJECT APPLICATIONS WILL BE JUDGED ARE LISTED IN THE GUIDELINES.

MEG/Arts Project Support Application page 3

Project description continued from page 2.

MEG/Arts Project Support Application page 4

Section D

Prepare a summary of the budget for this project only. Show anticipated REVENUES by source category listed. Give a projection of total EXPENDITURES broken down by category. Designate those expenses to be funded by MEG/Arts.

1991 PROJECT REVENUES (INCOME)Earned Income

Admissions _____

Contracted services revenues _____

Other earned income, concessions, advertising _____

Private Support

Metropolitan Arts Fund (METRO/ACNO) _____

Greater N.O. Foundation Expansion Arts (GNOF/ACNO) _____

Corporate support _____

Foundation support _____

Individual support _____

Membership _____

Public Support

National Endowment for the Arts _____

National Endowment for the Humanities _____

Other Federal support (specify) _____

Southern Arts Federation _____

Louisiana Committee for the Humanities _____

Parish/Municipal support (not MEG/Arts) _____

Local School Board support _____

OTHER (specify) _____

SUBTOTAL _____

MEG/Arts Grant Amount Requested _____

TOTAL CASH INCOME _____

1991 PROJECT IN-KIND INCOME (Allowable only for categories listed) Describe contribution, source and value. Organization must keep on file documentation of value.

<u>CATEGORY</u>	<u>DESCRIPTION</u>	<u>SOURCE</u>	<u>VALUE</u>
Space Rental	_____	_____	_____
Equipment Rental	_____	_____	_____
Supplies/Materials	_____	_____	_____
Printing	_____	_____	_____
Postage/Telephone	_____	_____	_____
Utilities	_____	_____	_____
TOTAL IN-KIND			_____
TOTAL CASH INCOME			_____
TOTAL VALUE OF ALL INCOME			_____

NOTE: Personnel is not allowable as in-kind under any of the above categories. In addition, an organization cannot provide itself with in-kind income.

MEG/Arts Project Support Application page 5

1991 PROJECT EXPENDITURES (EXPENSES)

	<u>MEG/ARTS GRANT CASH</u>	<u>APPLICANT CASH MATCH</u>	<u>TOTAL CASH</u>
Administrative Personnel	_____	_____	_____
Artistic Personnel	_____	_____	_____
Technical/Production Personnel	_____	_____	_____
Outside Artistic Fees	_____	_____	_____
Outside Other Fees	_____	_____	_____
Space Rental	_____	_____	_____
Travel	_____	_____	_____
Marketing/Printing	_____	_____	_____
Equipment Rental/Maintenance	_____	_____	_____
Supplies and Materials	_____	_____	_____
Postage and Telephone	_____	_____	_____
Utilities	_____	_____	_____
Other (specify) _____	_____	_____	_____
<hr/>			
SUBTOTALS	_____	_____	_____
<hr/>			
	TOTAL CASH EXPENDITURES		_____

IN KIND SUPPORT _____

TOTAL PROJECT BUDGET (IN-KIND SUPPORT AND
CASH EXPENDITURES) _____

MEG/Arts Project Support Application page 6

Section E

The following documents are required for review and approval of this grant. Please use this checklist to make sure all attachments are included with the application. It is your responsibility to make sure all attachments are included. Failure to submit these documents may render you ineligible for funding.

1. _____ IRS letter or indicating 501(C)(3) or other tax-exempt status attached

OR

_____ Evidence of efforts to obtain such status (copy of application form or letter from attorney)

AND

_____ Documentation that a tax-exempt organization will sponsor project (Section G, page 7) plus IRS letter indicating sponsor's tax-exempt status.

2. _____ 1989 Financial Statement
Fiscal year from _____ to _____
Date Date
3. _____ 1990 approved organizational budget
Fiscal year from _____ to _____
Date Date
4. _____ 1991 approved organizational budget (year of grant request)
Fiscal year from _____ to _____
Date Date
5. _____ List of Board of Directors, including name, address, and occupation.
6. _____ Two copies of relevant publications, if your organization's project request includes funds for publication of a magazine, brochure, newsletter, etc.
7. _____ Optional: A scrapbook or set of materials documenting organization's recent programs and services.

MEG/Arts Project Support Application page 7

Section F - Assurances

IF A GRANT IS AWARDED, THE APPLICANT HEREBY GIVES ASSURANCE TO THE CITY OF NEW ORLEANS THAT:

1. The activities and services for which financial assistance is sought will be administered by or under the supervision of the applying organization;
2. Any funds received under this grant shall not be used to supplant funds normally budgeted for services of the same type and that funds received as a result of this application will be used solely for the implementation of the project described in this application;
3. The applicant organization's financial records are kept in accordance with standard acceptable accounting procedures;
4. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5 (j) of the National Foundation on the Arts and Humanities Act of 1965, with Section 504, Title V of the Rehabilitation Act of 1973 and with Title IX of the Education Amendments of 1972;
5. The undersigned have been duly authorized by the Board of the applying organization to submit this application and sign any resulting contracts with the Arts Council of New Orleans for a Municipal Endowment Grant.

We hereby certify that we have read and understand the Guidelines for MEG/Arts and that all figures, facts and representations made in this application, including attachments, are true and correct to the best of our knowledge.

PRESIDENT OF THE BOARD

MANAGER/DIRECTOR

Signature _____

Signature _____

Typed Name _____

Typed Name _____

Date _____

Date _____

MEG/Arts Project Support Application page 8

Section G - Sponsorship Documentation

IF A GRANT IS AWARDED THROUGH A SPONSORING ORGANIZATION, THAT ORGANIZATION GIVES ASSURANCE TO THE CITY OF NEW ORLEANS THAT:

1. The sponsor will accept the grant for the applicant organization and will administer all funds for the project.
2. The undersigned have been duly authorized by the Board of the sponsoring organization to submit this application and sign any resulting contracts with the Arts Council of New Orleans for a Municipal Endowment Grant.

SPONSORING ORGANIZATION:

Name of Organization _____

Address _____ (Phone) _____

PRESIDENT OF THE BOARD

MANAGER/DIRECTOR

Signature _____

Signature _____

Typed Name _____

Typed Name _____

Date _____

Date _____

**Municipal Endowment Grant/Arts
Review Sheet**

NAME OF ORGANIZATION _____

TYPE OF GRANT (circle one) **OPERATING SUPPORT** **PROJECT SUPPORT**

TITLE OF PROJECT (if project support) _____

Please give a score from 1 to 5 for each of the categories below. Consider all of the criteria listed below category to arrive at that score, then multiply by the appropriate weight.

Score as Follows: 5 - Excellent 4 - Good 3 - Average 2 - Fair 1 - Poor

CATEGORY	SCORE	WEIGHT	TOTAL
1. Programs & Services Artistic quality of programs Quality of services performed Responsiveness to current arts needs Innovation and creativity Use of local artists Impact on special audiences Overall merit of project based on purpose and objectives (project support only)		X5	
2. Community Involvement Level of community involvement shown through attendance and public participation Representation and participation by special audiences, including minorities, the economically deprived, children, the elderly, and the handicapped Willingness to make maximum use of resources through collaborative programs or services Evidence of financial support from the private sector (operating support only)		X5	
3. Budgets and Financial Information Appropriateness of organizational/project budget Ratio of administrative costs to program/project costs Costs per citizen served Balance of financial support from private and public sources Clarity and completeness of financial information Proportion of cash to in-kind services (project support only)		X2	
4. Organizational Accountability Record of effectiveness and efficiency of organization Ability to deliver services Clarity and completeness of application Completion of requirements for previous MEG/Arts grants, including final report Quality of organizational development, including stability, growth, innovation and participation (operating support) Quality of organization's planning process (operating support)		X2	
5. You may add or subtract up to 3 points for specific reasons. Please state your reasons below.			

SCORE

TOTAL
SCORE

D O C U M E N T C

6/25/90

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

1990 OPERATING SUPPORT APPLICANTS

	<u>NAME OF ORGANIZATION</u>	<u>1991 BUDGET</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
1.	Contemporary Arts Center	\$ 1,075,195	\$ 100,000	Complete
2.	Delta Festival Ballet	\$ 1,777,000	\$ 30,000	Complete
3.	Le Petit Theatre du Vieux Carre	\$ 615,000	\$ 35,000	Complete
4.	New Orleans City Ballet	\$ 1,408,563	\$ 20,000	Complete
5.	New Orleans Opera Association	\$ 1,262,000	\$ 150,000	Complete
6.	New Orleans Symphony	\$ 4,220,931	\$ 100,000	Complete
7.	Young Audiences	\$ 185,650	\$ 30,000	Complete
	Operating Requests -	\$ 465,000		
	Project Requests -	\$ 487,049		
	TOTAL	\$ 952,049		

6/25/90

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

1990 PROJECT SUPPORT APPLICANTS

<u>NAME OF ORGANIZATION (PROJECT)</u>	<u>TOTAL PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
1. Alliance for Community Theaters, Inc. (Class Reunion)	\$ 12,100	\$ 6,000	A 1991 budget needed.
2. Arts in Education, New Orleans Public Schools (Performance Season VI for the Young in Arts	\$ 88,000	\$ 35,000	A 1991 budget needed.
3. Asian/Pacific American Society, Inc. (1991 Asian/Pacific American Heritage Festival)	\$ 82,400	\$ 46,600	Complete
4. Audubon Arts Center/Xavier University (Audubon Arts Center)	\$ 16,600	\$ 8,300	Complete
5. Bothomos Enterprises (Art from the Canvas Freed)	\$ 11,200	\$ 5,600	Complete
6. Cervantes: Fundacion Hispanoamericana de Arte (10th Anniversary Celebration)	\$ 54,810	\$ 24,000	Complete

<u>NAME OF ORGANIZATION (PROJECT)</u>	<u>TOTAL PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
7. Child's Play Entertainment, Inc. (Children's Theatre Production)	\$ 32,750	\$ 9,000	Complete
8. Concert Choir of New Orleans, Inc. (A Coronation Concert)	\$ 8,900	\$ 4,000	Complete
9. Creative Artists Striving Together (1991 Season)	\$ 20,000	\$ 6,000	Complete
10. Cultural Communications, Inc. (Captive Services: The Video Production Group & The Cultural Calendar)	\$ 21,160	\$ 10,500	Complete
11. Culu Traditional African Dance and Drum Co. (COMBAE)	\$ 11,029	\$ 5,256	Complete
12. Delta Music Business Initiative (2nd Annual Delta Music Business Conference)	\$ 42,351	\$ 5,000	Complete
13. Desire Community Housing Corporation (Christmas Show)	\$ 12,000	\$ 2,000	Ineligible. DCHC receives Operating Support from the city.

<u>NAME OF ORGANIZATION (PROJECT)</u>	<u>TOTAL PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
14. Foundation for the Macrobiotic Way (Arts Access)	\$ 22,860	\$ 10,500	A 1989 financial statement, and signatures of financial officer and authorizing officials are needed.
15. Foundation for the Macrobiotic Way (New Orleans, Fine Arts Series I)	\$ 27,400	\$ 10,000	A 1989 financial statement, and signatures of financial officer and authorizing officials are needed.
16. Friends of NOCCA (NOCCA Arts in the Community)	\$ 28,650	\$ 12,000	Complete
17. Gospel Soul Children, Inc. (With God In Mind)	\$ 6,569	\$ 3,300	A sponsoring agent and a 1990 budget are needed.
18. Greater New Orleans Suzuki Forum (Summer Institute)	\$ 18,850	\$ 6,000	Complete
19. Japan Club of New Orleans - Minyo Dance Group (Japanese Folk Dance Demonstrations)	\$ 1,000	\$ 500	Complete

<u>NAME OF ORGANIZATION (PROJECT)</u>	<u>TOTAL PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
20. Jefferson Performing Arts Society (Music for youth Concert Series)	\$ 65,000	\$ 10,000	A 1991 budget is needed.
21. Junebug Productions, Inc. (Home Season: "An American Festival & The Junebug Trilogy)	\$ 54,000	\$ 15,000	Complete
22. Komenka Ethnic Dance & Song Ensemble (Choreography Acquisition /Performance & Dance Festival)	\$ 16,290	\$ 7,150	Komenka's 1989 final report is overdue.
23. Louisiana Children's Museum (Live at the Louisiana Children Museum!)	\$ 8,150	\$ 4,000	Complete
24. Louisiana's Composers Guild (Louisiana Composers Guild Series)	\$ 12,900	\$ 6,000	Complete
25. Louisiana Jazz Federation (Jazz Awareness Month)	\$ 33,620	\$ 16,810	Complete

<u>NAME OF ORGANIZATION (PROJECT)</u>	<u>TOTAL PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
26. Louisiana Wildfowl Carvers & Collectors Guild (16th Annual Louisiana Wildfowl Festival)	\$ 72,000	\$ 10,000	Complete
27. Musicians for Music (La. Jazz Composers Recording Series)	\$ 37,100	\$ 10,000	Complete
28. NKOMBO, Inc. (The Pictoral Bastardization of a Race)	\$ 11,220	\$ 5,610	Complete
29. The New Orleans Art Review, Inc. (The Exhibition Review)	\$ 31,800	\$ 15,000	Complete
30. New Orleans Civic Symphony (Free Concerts)	\$ 14,200	\$ 7,500	Complete
31. New Orleans Film & Video Festival (3rd Annual New Orleans Film & Video Festival)	\$ 57,200	\$ 8,000	Complete
32. New Orleans Hispanic Heritage Foundation (Carnival Interamericano 1991)	\$ 207,000	\$ 50,000	A sponsoring agent and the director's signature are needed.

<u>NAME OF ORGANIZATION (PROJECT)</u>	<u>TOTAL PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
33. New Orleans Institute for the Performing Arts (1991 Keyboard Festival & New Orleans International Piano Competition)	\$ 30,600	\$ 6,000	Complete
34. New Orleans Musica de Camera (Le Jeu de Robin et Marion)	\$ 9,400	\$ 3,200	Complete
35. New Orleans Video Access Center (NOVAC's 1991 Exhibition Program)	\$ 28,220	\$ 11,445	Complete
36. New Orleans Women's Caucus for Art (New Orleans Women's Photographers)	\$ 13,350	\$ 6,500	Complete
37. Radio for the Blind & Print Handicapped, Inc. (Writer's Forum)	\$ 3,000	\$ 1,500	Complete
38. Red Bass Productions, Inc. (Film, Performance, Lecture Series)	\$ 6,700	\$ 3,350	Complete
39. St. Francis De Sales (Thank God Its Friday Celebrations)	\$ 14,100	\$ 7,650	A 1991 budget is needed.

<u>NAME OR ORGANIZATION (PROJECT)</u>	<u>TOTAL PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
40. St. Thomas/Irish Channel Consortium (Kuji Arts Project)	\$ 20,000	\$ 10,000	Complete
41. Southern Repertory Theatre (1991 Theatre Festival)	\$ 249,900	\$ 10,000	Complete
42. Tennessee Williams/ N.O. Literary Festival. (The 5th Annual Tennessee Williams/N.O. Literary Festival)	\$ 60,800	\$ 10,000	Complete
43. Trinity Church - Trinity Artist Series (Trinity Artist Series)	\$ 20,000	\$ 10,000	Complete
44. Tulane University/Tulane Center Stage Theatre (Theatre Productions for Children)	\$ 27,000	\$ 9,000	Complete
45. Westbank Art Guild (Annual Exhibit)	\$ 6,420	\$ 3,000	Complete
46. WWNO-FM/University of New Orleans (Concert Night New Orleans)	\$ 49,802	\$ 20,778	Complete

ACNO SYSTEM: FY90 PAGE 1 1990 NEG/ARTS APPLICANTS FUNDING HISTORY (8/3/90)

NAME*****	F83*****	F84*****	F85*****	F85*****	F86*****	F87*****	F88*****	F89*****	F90*****
Alliance for Community Theatre		3000	8200	8200	7820		7605		6760
Arts In Educ./N.O. Public Sch.		10515	15400	15400	14270	14000	14265	18000	14920
Asian/Pacific Amer. Society Inc									
Audubon Arts Center	9700	9600	9600	9600	7820	8000	8300	8300	8300
Bothomos Enterprises									
Cervantes Fundacion						1500	2380	5000	3980
Child's Play Entertainment Inc									
Concert Choir of New Orleans		2100	3000	3000	2700	1500	2380	3500	2485
Contemporary Arts Center	10800	9800	17800	17800	19340	20355	19970	27000	24860
Creative Artists Striving Toget									
Cultural Communications, Inc.									
Culu Trad. Afr. Dcn. & Dnm. Co									
Delta Festival Ballet	5400	4250	4500	4500	4600	5000	4755	9000	6960
Delta Music Business Initiati									
Desire Community Housing Corp									
Fdn. for the Macrobiotic Way									
Fdn. for the Macrobiotic Way									
Friends of NOCCA		3400	3600	3600	4170	5015	7130	8000	6960
Gospel Soul Children, Inc.									
Greater N.O. Suyuki Forum									
Japan Club of N.O./Minyo Dance									
Jeff. Performing Arts Society									
Junebug Productions, Inc.			0	0	920		2000		
Komenka Ethnic Dance & Song En	1000				730	2285	4800	5150	4970
Le Petit Theatre du Vieux Carr			3600	3600	3920	2980	3300	10000	9445
Louisiana Children's Museum						2500	4755	2750	2750
Louisiana Composers Guild						1900		4000	3480
Louisiana Jazz Federation	7000	6300	7700	7700	6900	6950		9000	6960
Louisiana Wildfowl Carvers		3400	4700	4700		5170	5230	7000	5470
Musicians for Music	5400	5350	3600	3600	4000	4070		5000	2985
N. O. Art Review		3400	3600	3600	3680	3770	4280	4000	3980
N. O. City Ballet	5400	4250	9400	9400	9200	9430		16000	12930
N. O. Civic Symphony	0								
N. O. Film & Video Festival									2980
N. O. Hispanic Heritage Fdn.									
N. O. Institute for Perf. Arts			500	500	920		950	1500	1490
N. O. Musica da Camera									
N. O. Opera Association	31300	28200	25600	25600	23500	21845	22000	25000	23870
N. O. Symphony	81700	73400	63500	63500	60000	64545	65500	35000	49725
N. O. Video Access Center									
N. O. Women's Caucus for Art			1000	1000	780	920	3805	4000	3980
Nkombo, Inc.									1000
Radio for the Blind & Print Ha									
Red Bass Productions, Inc.									
Southern Repertory Theatre								6000	4970
St. Francis de Sales									
St. Thomas Irish Channel Cons.									
Tennessee Wms./N.O. Lit. Fest.							3300	5000	3480
Trinity Church Artist Series									2485
Julane Center Stage Theatre	3800	3400	4200	4200	4170	5460	5705	7500	6960
WWNO-FM/UNO	9770	9600	11800	11800	10500	11915	13310	16000	13425
Westbank Art Guild									
Young Audiences, Inc.	3200	2800	11800	11800	11000	11420	12000	18000	15910

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS
REPORT AND RECOMMENDATIONS FOR THE 1990 GRANTS

Submitted to

Sidney J. Barthelemy, Mayor

City of New Orleans

by

Arts Council of New Orleans

Marion Andrus McCollam, Executive Director

September 14, 1990

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS:

Summary of Process for 1991 Recommendations

The Municipal Endowment Grants for the Arts (MEG/Arts) program is a grants program provided by the City of New Orleans through contractual agreements with Cox Cable New Orleans. The MEG/Arts grants program, developed and administered by the Arts Council of New Orleans, funds a broad range of arts activities (visual and performing), that have their primary impact in Orleans Parish. The total annual Municipal Endowment Fund of \$450,000 is divided between grants for arts organizations and arts projects administered by the Arts Council and grants for cable-related projects administered by the Community Access Corporation. Funding recommendations made by the Arts Council's Grants Review and Appeals/Evaluation Committees are transmitted to the Mayor and Chief Administrative Officer and ultimately to the City Council for approval.

In 1983 and 1984 the Arts Council received \$225,000 to allocate. Due to outstanding requests, from 1985 to 1990 a total of \$250,000 was given to the Arts Council each year for regrants, which included \$25,000 from interest earned on the Municipal Endowment Fund. Earlier this year the Arts Council was informed that it will no longer receive the interest earned on the Municipal Endowment Fund for upcoming grants cycles.

The grant amount available for 1991 grants is \$265,000 including \$225,000 from the Municipal Endowment Fund, \$23,000 secured by the Arts Council from the Louisiana Division of the Arts and \$17,000 from returned grants and interest. The \$265,000 available for 1991 grants is \$18,050 less than was awarded in 1990 and \$23,200 less than was awarded in 1989 (despite an increase in grant requests this year to an all-time high of \$952,000).

Final recommendations for 1991 MEG/Arts grants are included in this report (ATTACHMENT A). Fifty-three applications were received requesting \$952,000. Of these, nineteen were from first-time applicants. Three applicants were judged ineligible by the Grants Review Committee according to the guidelines, leaving 50 applicants to compete for funding. Of the 50 eligible applicants, 36 are recommended for funding. Due to the limited funds available, only two applicants are recommended for funding at the level requested. Ten of the 36 organizations recommended have not previously received funds through the MEG/Arts program.

As a part of the guidelines approved by the City Council, workshop attendance was required for any applicant who did not receive funding during the last (1990) MEG/Arts cycle. MEG/Arts grant applications were mailed to all prior and prospective applicants with guidelines that clearly state the workshop requirement (ATTACHMENT B). In addition, the availability of 1991 applications with a statement about the workshop requirement was well publicized by the Arts Council through the local broadcast and print media. Three workshops were held: the first on May 9, 1990, at 10:00 a.m., the second on May 17, 1990, at 4:00 p.m., and the third on May 24, 1990, at 10:00 a.m. All workshops were held at the Arts Council office. The workshops were attended by representatives from 53 organizations. Each workshop allowed for discussion regarding the nature of the MEG/Arts program, eligibility requirements and application procedures, as well as individual assistance to applicants. The deadline for submitting grant

proposals, June 1, 1990, was clearly printed on the cover of the guidelines, in the guidelines and repeatedly stated at the workshops. The workshops were conducted by Marion Andrus McCollam, Executive Director of the Arts Council, Claudia Barker, Assistant Director, and Joycelyn L. Reynolds, Grants Coordinator.

The Grants Review Committee included seven Arts Council Board members and nine members from the community at large. In addition, representatives appointed by members of the City Council served as non-voting members of the Grants Review Committee. A liaison from Cox Cable was also appointed, and City liaisons from the Mayor's Office, the Chief Administrative Office and the Council Fiscal Office were invited to participate in the review process, which was facilitated by Arts Council staff. A list of the Grants Review Committee and participants is included (ATTACHMENT C). The Grants Review Committee met on June 27, 1990, to receive proposals and guidelines for scoring applications. Members of the Review Committee received copies of all applications to review for discussion purposes, but because of the large number of applications, each Review Committee member scored half of the applications.

Voting members of the Grants Review Committee were instructed to return all score sheets to the Arts Council office by July 20, 1990, and non-voting members were asked to return all comment sheets to the Arts Council by July 27, 1990. Score sheets were then tallied by Arts Council staff, and an average score for each application was calculated. Organizations applying for Operating Support and Project Support grants were ranked in those categories according to their scores.

On August 1 and 4, 1990, the Grants Review Committee met to discuss grant proposals and make preliminary funding recommendations. City Council representatives were also in attendance. Preliminary funding decisions were based on scoring and rank of applicants as well as the priority for funding in light of community needs. Extreme care was taken to insure a quality mixture of artistic disciplines, ethnic representation and projects specifically targeted for elderly, disabled, economically disadvantaged audiences and children.

The following three organizations failed to meet eligibility requirements and thus were not considered for funding:

- a. Desire Community Housing Corporation receives operating support from the City according to the Chief Administrative Officer. City agencies or agencies receiving operating support from the City are ineligible for MEG/Arts funds in accordance with the MEG/Arts guidelines.
- b. Gospel Soul Children, following notice, failed to prove that its sponsoring organization has 501(c)(3) status from the Internal Revenue Service. In accordance with the guidelines, organizations in the process of applying for 501(c)(3) status must be sponsored by an organization with such status in order to be eligible.
- c. Westbank Art Guild has 501(c)(4) status from the Internal Revenue Service. MEG/Arts grants can only be awarded to organizations that have or that have applied for 501(c)(3) status from the Internal Revenue Service.

In fairness to all organizations that met all of the eligibility requirements, the Grants Review Committee felt it had no choice but to declare the above organizations ineligible for 1991 funding.

Approximately 15% of the total monies available was set aside for the appeals process.

All applicants were notified of the preliminary recommendations of the Grants Review Committee by certified mail. Applicants wishing to appeal the preliminary funding recommendations were instructed to submit their appeals in writing to the Arts Council office. Specific comments and concerns expressed by the Grants Review Committee were sent with the preliminary funding recommendations to all applicants. Arts Council staff also discussed concerns of the Committee with applicants who requested assistance. The appeals deadline was August 22, 1990.

All applicants received an evaluation questionnaire regarding the 1990 process along with their preliminary recommendation letters. Questionnaires were also sent to all members of the Grants Review Committee, including City Council appointed representatives and City and Cox Cable liaisons. (A copy of the survey is included in the report as ATTACHMENT D.) The evaluation process took place concurrent with the appeals process. An Appeals/Evaluation Committee made final funding recommendations as well as recommendations on changes to the guidelines and review process. The Appeals/Evaluation Committee was composed of members of the Arts Council Executive Committee and selected members of the Grants Review Committee (ATTACHMENT E). This Committee met on August 29, 1990, to review appeals and to discuss suggested changes in the MEG/Arts guidelines and review process.

Eight organizations submitted written appeals. Two organizations, Le Petit Theatre du Vieux Carre and Louisiana Jazz Federation, were recommended for additional funding by the Appeals/Evaluation Committee. Cultural Communications, Inc. was recommended to receive the high end of its preliminary range. Appeals from five other organizations, Delta Festival Ballet, Foundation for the Macrobiotic Way, Junebug Productions, New Orleans City Ballet and the New Orleans Opera Association were turned down and the Grants Review Committee's original recommendations were upheld.

Arts Council staff involved in the MEG/Arts process, applicants and Grants Review Committee members responded to the evaluation questionnaire of the 1990 process. At the August 30, 1990 meeting of the Appeals/Evaluation Committee only the following change was recommended for the 1991-92 MEG/Arts guidelines: In an effort to attract more appropriate proposals in the Project Support category, a statement instructing applicants to more clearly define the arts component of their projects will be added to the guidelines.

The \$225,000 dedicated for 1991 arts grants is the same amount awarded in 1983. Inflation has decreased the grant amount by 23.38 percent devaluing 1991 dollars to the level of \$172,370. If the fund had grown with inflation, \$293,690 would be available for 1991 MEG/Arts grants.

While the Arts Council is pleased that it has been successful in securing Louisiana Division of the Arts (LDOA) regrant funds for the fourth year, it continues to look for additional sources to increase the MEG/Arts fund. We hope that in 1991 there will be a contribution to the MEG/Arts fund from the general operating fund of the City of New Orleans. It is also hoped that the interest accruing to the Municipal Endowment Fund will be made a part of the fund in the future as was done during the last five years.

D O C U M E N T F

FOR DISCUSSION PURPOSES ONLY

D R A F T D R A F T D R A F T D R A F T

August 3, 1990

ARTS COUNCIL OF NEW ORLEANS
MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS
OPERATING SUPPORT APPLICANTS FOR 1991 FUNDING
PRELIMINARY FUNDING RECOMMENDATIONS

	<u>NAME OF ORGANIZATION</u> (rank order)	<u>REQUEST</u>	<u>SCORE AVERAGE</u>	<u>PRELIMINARY FUNDING RANGE</u>
1.	New Orleans Symphony	\$100,000	67.17	\$50,000 - \$42,500
2.	Le Petit Theatre du Vieux Carre	\$ 35,000	63.25	\$ 9,500 - \$ 8,075
3.	Contemporary Arts Center	\$100,000	62.86	\$27,000 - \$22,950
4.	Young Audiences, Inc.	\$ 30,000	61.60	\$17,000 - \$14,450
5.	New Orleans Opera Association	\$150,000	60.50	\$23,000 - \$19,550
6.	New Orleans City Ballet	\$ 20,000	58.63	\$12,000 - \$10,200
7.	Delta Festival Ballet	\$ 30,000	55.80	\$ 6,000 - \$ 5,100

Score range - Excellent: 70 - 62
 Good: 61 - 52
 Average: 51 - 42
 Fair: 41 - 32
 Poor: 31 and Under

August 3, 1990

ARTS COUNCIL OF NEW ORLEANS
MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS
PROJECT SUPPORT APPLICANTS FOR 1991 FUNDING
PRELIMINARY FUNDING RECOMMENDATIONS

	<u>NAME OF ORGANIZATION</u> <u>(PROJECT TITLE)</u> (rank order)	<u>REQUEST</u>	<u>SCORE AVERAGE</u>	<u>PRELIMINARY</u> <u>FUNDING RANGE</u>
1.	Friends of NOCCA (NOCCA Arts in the Community)	\$ 12,000	66.00	\$ 7,000 - \$ 5,950
2.	Arts In Education, N.O. Public Schools (Performance Season VI for the Young in Arts)	\$ 35,000	64.83	\$15,000 - \$ 12,750
3.	Radio for the Blind & Print Handicapped, Inc. (Writer's Forum)	\$ 1,500	63.25	\$ 1,500 - \$ 1,275
4.	Louisiana Children's Museum (Live at the Museum!)	\$ 4,000	63.14	\$ 3,200 - \$ 2,720
5.	Southern Repertory Theatre (1991 Theatre Festival)	\$ 10,000	63.13	\$ 5,000 - \$ 4,250
6.	WWNO-FM/UNO (Concert Night New Orleans)	\$ 20,778	63.00	\$14,000 - \$11,900
7.	Tennessee Williams/ N.O. Literary Festival (The 5th Annual Tennessee Williams/ N.O. Literary Festival)	\$ 10,000	60.38	\$ 3,500 - \$ 2,975
8.	Louisiana Jazz Federation (Jazz Awareness Month)	\$ 16,810	60.25	\$ 7,000 - \$ 5,950
9.	Tulane Center Stage Theatre (Theatre Productions for Children)	\$ 9,000	58.43	\$ 7,000 - \$ 5,950
10.	The New Orleans Art Review, Inc. (The Exhibition Review)	\$ 15,000	58.25	\$ 4,000 - \$ 3,400

	<u>NAME OF ORGANIZATION</u> <u>(PROJECT TITLE)</u> (rank order)	<u>REQUEST</u>	<u>SCORE AVERAGE</u>	<u>PRELIMINARY</u> <u>FUNDING RANGE</u>
11.	Louisiana Wildfowl Carvers & Collectors Guild (16th Annual La. Wildfowl Festival)	\$ 10,000	58.00	\$ 5,500 - \$ 4,675
12.	Audubon Arts Center/Xavier University (Audubon Arts Center)	\$ 8,300	57.00	\$ 8,300 - \$ 7,055
13.	NKOMBO, Inc. (The Pictorial Bastardization of a Race)	\$ 5,610	56.25	-0-
14.	St. Thomas/Irish Channel Consortium (Kuji Arts Project)	\$ 10,000	56.17	\$ 1,500 - \$ 1,275
15.	Greater New Orleans Suzuki Forum (Summer Institute)	\$ 6,000	54.50	\$ 1,000 - \$ 850
16.	New Orleans Film & Video Festival (3rd Annual Festival)	\$ 8,000	54.43	\$ 3,000 - \$ 2,550
17.	Cultural Communications, Inc. (Video Production Group and The Cultural Calendar)	\$ 10,500	54.29	\$ 4,000 - \$ 3,400
18.	New Orleans Women's Caucus for Art (N.O. Women's Photographers)	\$ 6,500	53.80	\$ 3,500 - \$ 2,975
19.	Komenka Ethnic Dance & Song Ensemble (Choreography Acquisition/Performance & Dance Festival)	\$ 7,150	53.50	\$ 4,000 - \$ 3,400
20.	New Orleans Musica de Camera (Le Jeu De Robin et Marion)	\$ 3,200	53.50	\$ 1,000 - \$ 850
21.	Delta Music Business Initiative (2nd Annual Conference)	\$ 5,000	52.88	-0-
22.	New Orleans Institute for the Performing Arts (1991 Keyboard Festival & New Orleans International Piano Competition)	\$ 6,000	52.75	\$ 1,500 - \$ 1,275

	<u>NAME OF ORGANIZATION</u> <u>(PROJECT TITLE)</u> (rank order)	<u>REQUEST</u>	<u>SCORE AVERAGE</u>	<u>PRELIMINARY</u> <u>FUNDING RANGE</u>
23.	Culu Traditional African Dance and Drum Company (COMBAE)	\$ 5,256	52.60	\$ 1,500 - \$ 1,275
24.	Concert Choir of New Orleans (A Coronation Concert)	\$ 4,000	52.38	\$ 2,500 - \$ 2,125
25.	New Orleans Civic Symphony (Free Concerts)	\$ 7,500	51.67	\$ 1,000 - \$ 850
26.	Japan Club of New Orleans - Minyo Dance Group (Japanese Folk Dance Demonstration)	\$ 500	51.25	\$ 500
27.	New Orleans Video Access Center (NOVAC's 1991 Exhibition)	\$ 11,445	51.00	\$ 3,500 - \$ 2,975
28.	Cervantes Fundacion Hispanoamerican de Arte (10th Anniversary Celebration)	\$ 24,000	50.29	\$ 4,000 - \$ 3,400
29.	Trinity Church/Artist Series (Trinity Artist Series)	\$ 10,000	50.20	-0-
30.	Asian/Pacific American Society (1991 Heritage Festival)	\$ 46,600	48.57	-0-
31.	Alliance for Community Theatres (Class Reunion)	\$ 6,000	47.25	\$ 2,000 - \$ 1,700
32.	Musicians for Music (La. Jazz Composers Recording Series)	\$ 10,000	46.43	-0-
33.	Jefferson Performing Arts Society (Music for Youth Concert Series)	\$ 10,000	44.00	-0-
34.	St. Francis De Sales (Thank God Its Friday Celebrations)	\$ 7,650	43.25	-0-

	NAME OF ORGANIZATION (PROJECT TITLE) (rank order)	REQUEST	SCORE AVERAGE	PRELIMINARY FUNDING RANGE
35.	Louisiana Composers Guild (Louisiana Composers Guild Series)	\$ 6,000	42.80	\$ 2,500 - \$ 2,125
36.	Child's Play Entertainment, Inc. (Children's Theatre Production)	\$ 9,000	42.20	-0-
37.	New Orleans Hispanic Heritage Found. (Carnival Interamericano 1991)	\$ 50,000	41.50	-0-
38.	Junebug Productions, Inc. (Home Season: "An American Festival" & The Junebug Trilogy)	\$ 15,000	40.60	-0-
39.	Red Bass Productions, Inc. (Film, Performance, Lecture Series)	\$ 3,350	40.33	\$ 1,500 - \$ 1,275
40.	Creative Artists Striving Together (1991 Season)	\$ 6,000	38.00	\$ 1,000 - \$ 850
41.	Bothomos Enterprises (Art from the Canvas Freed)	\$ 5,600	31.83	-0-
42.	Gospel Soul Children (With God In Mind)	\$ 3,300	24.00	INELIGIBLE
43.	Foundation for the Macrobiotic Way (Arts Access)	\$ 10,500	21.33	-0-
44.	Foundation for the Macrobiotic Way (New Orleans, Fine Arts Series I)	\$ 10,000	19.17	-0-

Score range - Excellent: 70 - 62
 Good: 61 - 52
 Average: 51 - 42
 Fair: 41 - 32
 Poor: 31 and Under

ATTACHMENT D
August 1990

ARTS COUNCIL OF NEW ORLEANS
MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS
Survey of the 1990 Process

1. What changes, if any, would you suggest in the MEG/Arts Guidelines?
2. What changes, if any, would you suggest in the application forms for Project and/or Operating Support?
3. Please note any additional comments or suggestions you have regarding the 1990 review, appeals and recommendation process.

Thank you for your suggestions.

Name _____ Phone _____
 Organization _____
 Address _____ Zip _____

1989 MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

OPERATING SUPPORT

SCOPE OF SERVICES

I. _____ AGREES TO:

Use it Municipal Endowment Grant to underwrite _____ percent of its operational expenses in order to offer the following programs and services for the City of New Orleans.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS
OPERATING SUPPORT
REVISED 1989 OPERATING BUDGET

Prepare a summary of the budget for fiscal year 1989, approved by the Board, to implement the programs and services described in your application and scope of services. (Show anticipated REVENUES by source category listed, give a projection of total EXPENDITURES broken down by category and designate those expenses to be funded by MEG/Arts.)

1989 REVENUES (INCOME)

Earned Income

Admissions/membership revenues	_____
Contracted services revenues	_____
Other earned income, concessions, advertising	_____

Private Support

Corporate Support	_____
Foundation support	_____
Other private support, fundraising	_____

Public Support

National Endowment for the Arts	_____
National Endowment for the Humanities	_____
Other Federal Support (specify) _____	_____
Southern Arts Federation	_____
Louisiana Committee for the Humanities	_____
Parish/Municipal Support (<u>not</u> MEG/Arts)	_____
Local School Board	_____

OTHER (specify) _____	_____
-----------------------	-------

SUBTOTAL	_____
----------	-------

MEG/Arts Grant Amount	_____
-----------------------	-------

TOTAL CASH INCOME	_____
-------------------	-------

1989 EXPENDITURES (EXPENSES)

	MEG/ARTS <u>GRANT CASH</u>	APPLICANT <u>CASH MATCH</u>	TOTAL <u>CASH</u>
Administrative Personnel	_____	_____	_____
Artistic Personnel	_____	_____	_____
Technical/Production Personnel	_____	_____	_____
Outside Artistic Fees	_____	_____	_____
Outside Other Fees	_____	_____	_____
Space Rental	_____	_____	_____
Travel	_____	_____	_____
Marketing/Printing	_____	_____	_____
Equipment Rental/Maintenance	_____	_____	_____
Supplies and Materials	_____	_____	_____
Postage and Telephone	_____	_____	_____
Utilities	_____	_____	_____
Other (specify) _____	_____	_____	_____
_____	_____	_____	_____
SUBTOTALS	_____	_____	_____

TOTAL EXPENSES	_____
----------------	-------

RESOLUTION
OF

At a duly called special meeting of the Board of Directors of this corporation held on _____, 19____, with a quorum of members present, the following motion was made, duly seconded, and unanimously carried.

BE IT RESOLVED THAT _____,
the _____ of this corporation be
and he/she is hereby authorized to negotiate,
enter into, execute, contract, and otherwise
do any and all things necessary and pertinent
for the finalizing of a contract between the
City of New Orleans and this organizations.

Secretary of Corporation

APPROVED:

President of Corporation

MEMORANDUM

TO: Municipal Endowment Grants for the Arts (MEG/Arts) recipients, applicants and supporters

FROM: Marion Andrus McCollam, Executive Director

DATE: June 1, 1990

RE: ARTS ADVOCATES . . . WE NEED YOU!

The Arts Council has been informed that the portion of the Municipal Endowment Fund dedicated to arts grants is again in jeopardy. If we are to protect and preserve the only source of municipal support for the arts, it is essential that recipients, applicants and supporters of the MEG/Arts program impress upon the City Council the importance of those funds to the arts and to the community. We are asking that all MEG/Arts constituents do the following:

1. Be present in the City Council Chamber on

Thursday, July 19, 1990
at 9:30 a.m.

Buttons will be distributed to all MEG/Arts supporters and a log of attendance will be presented to the City Council. In addition, Arts Council and community representatives will address the importance of the continuation of the MEG/Arts program.

2. Write to the entire City Council voicing your support for the MEG/Arts program. Please feel free to use the following example:

Dear Councilmember _____:

Thank you for your past support of the MEG/Arts program. New Orleans is a city rich in cultural heritage. We appreciate your commitment to that heritage through the MEG/Arts program, which supports a broad range of vital arts programs and services. Your contributions not only help keep the arts alive, but also spur the economy, support tourism and leverage matching dollars. I will be present on Thursday, July 19, in the City Council Chamber to thank the City for its support of the arts.

Sincerely,

ARTS COUNCIL OF NEW ORLEANS
101 PRAIRIE STREET SUITE 800 NEW ORLEANS, LA 70112 504/523-1465

MEG/Arts Supporters

Page 2

June 1, 1990

ARTS
COUNCIL
OF NEW
ORLEANS

3. Phone your district Council member and voice your support. Enclosed is a list of addresses and numbers of City Council members.
4. Copy this memo for other interested parties. Encourage board members and other supporters of your organization to write and call the Council and to come out on July 19. The City Council Chamber must be packed with arts supporters on July 19 in order to make an impact on City officials.

The Arts Council wishes to thank all of the hundreds of MEG/Arts supporters who lobbied the City Council by sending letters, phoning and attending a City Council meeting in October of 1988. Council members who were there vividly remember the experience! It is of vital importance that at least 250 supporters be present on July 19. We will secure media and print coverage for this event. A weak show of support from the arts community will send a weak message to the Council. Please remember to send the Arts Council copies of any correspondence sent to the City Council.

Please contact Joycelyn Reynolds, Grants Coordinator, or Claudia Barker, Assistant Director, at 523-1465 if you have any suggestions on the best way to gather a large crowd of supporters on July 19th.

REMEMBER . . . WE NEED YOU!

Enclosure

CITY COUNCIL

Dorothy Mae Taylor Councilmember at Large	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6325
Joseph I. Giarrusso Councilmember at Large	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6335
Peggy Wilson District A	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6345
James Singleton District B	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6320
Jackie Clarkson District C	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6315
Lambert Boissiere, Jr. District D	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6310
Johnny Jackson, Jr. District E	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6305



MEMORANDUM

TO: Municipal Endowment Grants for the Arts (MEG/Arts)
recipients, applicants and supporters

FROM: Marion ~~Andrus~~ McCollam, Executive Director

DATE: June 29, 1990

RE: ARTS ADVOCATES . . . WE NEED YOU!

As we explained in our letter dated June 1, the MEG/Arts fund continues to be in jeopardy. We wish to thank all supporters who have already written or phoned the City Council in support of the MEG/Arts program. It is essential, however, that those of you who have not contacted the City Council do so immediately. We have enclosed postcards that only need to be addressed, stamped and signed, and a list of addresses of City Council members for your convenience. If you have already written to the City Council, please pass these cards along to board members, friends or other interested parties.

Please continue to encourage board members and other arts patrons to write or call the Council and to be present in the City Council Chamber on

Thursday, July 19, 1990
at 9:30 a.m.

The MEG/Arts program has distributed over 1.9 million dollars to diverse cultural programs since its inception in 1982. An additional \$85,000 has been disbursed through the MEG/Arts programs from matching funds secured by the Arts Council from the Louisiana Division of the Arts. It is vital that at least 250 supporters be present on the 19th to send a strong message to the City about the importance of these funds. The loss of the MEG/Arts funds would ultimately mean the loss of state and national funds for the arts.

Please call Joycelyn Reynolds at the Arts Council office, 523-1465, if you will be present in the City Council Chamber. The Arts Council's Board and staff hope that you will join us on the 19th.

Enclosures

ARTS COUNCIL OF NEW ORLEANS

821 GRAVIER STREET, SUITE 600, NEW ORLEANS, LA 70112 (504) 523-1465

ROBERT M. WALMSLEY JR. PRESIDENT	MRS. ISIDORE COHN JR.	JAMES A. MOUNGER
JOHN J. BIGUENET VICE PRESIDENT	SHIRLEY TRUSTY COREY	HOWARD J. OSOFSKY M.D. PH.D.
MRS. A. PEYTON BUSH III VICE PRESIDENT	TRIPP FRIEDLER	ANNE SIMMS PINCUS
RONALD C. FILSON VICE PRESIDENT	RICHARD S. FRIEDMAN	KALAMU YA SALAAM
WM. RAYMOND MANNING VICE PRESIDENT	QUO VADIS GEX-BREAUX	RACHEL VAN VOORHEES
THOMAS B. LEMANN SECRETARY	MRS. JULIAN GOOD	GEORGE G. VILLERE
D. KIRK STIRTON TREASURER	MOSES G. HOGAN	DIAN COLEMAN WININGDER
DOLORES T. AARON	THOMAS C. KELLER	ALMA H. YOUNG PH.D.
RODNEY J. ACKERMAN	PEGGY SCOTT-LABORDE	
CAROLYN McLELLAN BUCKLEY	DONALD A. MEYER	EXECUTIVE DIRECTOR
HELEN M. BUTLER		MARION ANDRUS MCCOLLAM

CITY COUNCIL

Dorothy Mae Taylor Councilmember at Large	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6325
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Lambert Boissiere, Jr. District D	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6310
Johnny Jackson, Jr. District E	City Hall, Room 2E09 1300 Perdido Street New Orleans, LA 70112	565-6305

(date)

Dear Councilmember _____:

Thank you for your past support of the MEG/Arts program. New Orleans is a city rich in cultural heritage. We appreciate your commitment to that heritage through the MEG/Arts program, which supports a broad range of vital arts programs and services. Your contributions not only help keep the arts alive, but also spur the economy, support tourism and leverage matching dollars. On Thursday, July 19 interested citizens like myself will attend the City Council meeting to thank the City for its continuing support of the arts.

Sincerely,

(name)

ARTS COUNCIL FOR NEW ORLEANS
1991 PLAN
1991 Themes: Collaboration and Leadership

10/16/90

1

2ND DRAFT

MISSION

The Arts Council has as its mission to create a stimulating cultural climate in which artists, audiences, arts organizations and the whole community may benefit. It provides a variety of GRANTS, SERVICES, PUBLIC ART AND CULTURAL PLANNING initiatives related to that mission and focused on its vision of New Orleans as a flourishing cultural center and a vibrantly livable city.

RESPONSIBLE
PARTIES

GOAL I Sustain and expand resources for artists and arts organizations that support their development and the cultural vitality of the community through GRANTS and SERVICES.

OBJECTIVES

- A. Initiate 1991 cycle of the Metropolitan Arts Fund/Arts Council (METRO/ACNO) Grant Programs July, 1991, reviewing and making recommendations in November 1991 and disbursing funds in December, 1991.
- B. Administer MEG/Arts Grants, providing two grants workshops and technical assistance in February, reviewing and making recommendations in April and May, preparing and managing contracts through the end of '91, and seeking matching funds from the State of Louisiana.
- C. Administer Management Services Program, providing consultant services and training for a minimum of 20 arts organizations and seeking funding to maintain the program beyond 1991.
- *C. Plan and initiate arts "incubator".
- *D. Maintain a clearing house for information and referrals, provide promotion of the arts industry through strategies developed in a marketing plan and advise City officials on art issues and policies.

Vice Pres. for Grants and Services, Executive Director, Assistant Director, Grants Coordinator

Vice Pres. for Grants and Services, Exec. Dir., Asst. Dir., Grants Coord.

Vice Pres. for Grants and Services, Exec. Dir., Asst. Dir., Grants Coord.

Vice Pres. for Grants and Services, Exec. Dir., Asst. Dir., Grants Coord.

Asst. Dir., Development/Marketing Coordinator

RESPONSIBLE
PARTIES

2

- *E. Within budget constraints and in collaboration with other arts organizations, enlist volunteers in advocacy campaigns to expand City arts support through MEG/Arts, to preserve state funding for the Division of the Arts and to preserve the National Endowment for the Arts (NEA) as a federal agency and sustain its funding.
- *F. Improve services of Louisiana Volunteer Lawyers for the Arts through a committee of young lawyers set up to develop the program and to obtain funding for adequate part-time staff.

Vice Pres. for Planning
and Policy, Asst. Dir.

Vice Pres. for Grants & Serv.,
Grants Coord., vol. coord., vol.
comm., Tripp Friedler, chair

GOAL II MAKE PUBLIC ART AND DESIGN INTEGRAL PARTS OF THE City's COMPREHENSIVE PLANNING process and CAPITAL IMPROVEMENT PROJECTS, thus enhancing the city's environment and image.

OBJECTIVES

- A. Manage x number on-going Percent For Art projects, completing x number.
- B. Implement 1991 Art Plan based on 1) limited number of projects; 2) larger budgets; 3) coordinated involvement of relevant City agencies and offices; 4) specific efforts to obtain participation from the multi-cultural community and artists outside of New Orleans.
- C. Complete Public and Urban Design element of City's Master Plan.
- D. Contract with Aviation Board to initiate work on artwork for Concourse C second phase and for a comprehensive plan for airport facilities, securing NEA support to match Aviation Board funds.
- E. Initiate discussions with other public bodies regarding public art projects and long term planning efforts, leading toward contractual relationships for public art

Public Art Director
Community Projects Dir.

ACNOPAC, Exec. Dir.,
Public Art Dir., Comm. Projects
Dir.

ACNO Pres., ACNO V-P for Public
Art, ACNOPAC, Exec. Dir., Public
Art Dir., Comm. Projects Dir.

ACNO V-P for Public Art, Exec.
Dir., Publ. Art Dir.

ACNO President, ACNO V-P for
Public Art, Public Art Dir.

RESPONSIBLE
PARTIES

3

GOAL III Develop the full spectrum of the arts, encourage COMMUNITY DEVELOPMENT and the ECONOMIC GROWTH of New Orleans by actively PLANNING, promoting, coordinating, managing and funding CULTURAL PROJECTS and programs in partnership with public and private sector entities.

OBJECTIVES

- *A. Develop the Arts and Cultural Sector, with active participation of relevant groups and individuals, concentrating on one or two specific projects that are achievable and fundable in '91.
- *B. Create Cultural Component of City's Master Plan in an open process with community and arts representation and participation, encompassing arts and cultural development.
- *C. Participate with METRO/Vision in comprehensive economic development planning related to the arts and culture and connected in turn to the City's Master Plan.
- *D. Act as catalyst for specific arts education initiative(s) involving the community and other organizations beyond the school system, as outside funding allows.

Pres., Exec. Dir., Comm. Projects
Director

Vice Pres. for Plan. & Pol.,
Exec. Dir., Asst.,
Dir., Comm. Proj. Dir.

Pres., Executive Dir.,
Assistant Dir.

GOAL IV Carry out the Arts Council's objectives effectively and efficiently through planning, budgeting, fund raising, marketing, public relations and general sound management.

OBJECTIVES

- *A. Outline and Arts Council Long Range Plan and Budget for 1992-1996, creating a marketing plan and including specific media strategies for education and documentation as well as strategies for improving the image of the Arts Council through public relations events like the Arts Awards and signage at ACNO sponsored events.

Pres., V-P. for Plan. & Policy,
V-P for Dev., V-P for Mrkting,
Treas., Exec. Dir., Asst. Dir.,
Acct. Mgr., Dev./Mrkting Coord.

RESPONSIBLE
PARTIES

- *B Restructure responsibilities of vice presidents to include a vice president for public art and art education chairing an appropriate committee with an appointed vice chair and a new position of vice president for marketing.

- *C. Assess office space needs and decide among various options for relocation in order to make the Arts Council more visible in the community in a physical space that people associate with cultural planning and arts activities.

- *D. Increase fund raising efforts to support agency programs and services, strengthening commitments from board and other donors, and seeking expanded contributions as well as City operating funds.

- *E. Actively explore and pursue grant, contracts for services and entrepreneurial opportunities to support specific objectives of the 1991 and/or long range plans.

Pres., V-P for Public Art and education, V-P for Marketing

Treas., V-P for Dev., V-P for Dev., Exec. Dir., Asst. Dir.

Vice President for Dev., Asst. Dir., Dev./Marketing Coord.

Exec. Dir., Asst. Dir., Public Art Dir., Acct. Mgr. Dev./Marketing Coord.

* Indicates programs and projects supported by unrestricted contributions, not by grants or contracts (existing or potential). These are the ones we raise money to implement.

k/91-plan
10/16/90

VITA

Mae Niolet received her BFA in Commercial Art from Mississippi University for Women in 1970. She is currently teaching Commercial Art at Delgado Community College. Ms. Niolet is married to David F. Niolet, who is a naval architect with Avondale Shipyards. They have two sons, Paul and Benjamin who attend Brother Martin High School.

Upon receiving her Masters degree in Arts Administration, Ms. Niolet will continue teaching at Delgado and also work for the Arts Council of New Orleans in their grants programs.

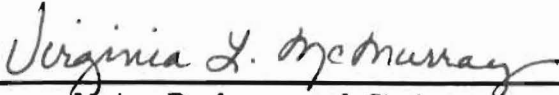
EXAMINATION AND THESIS REPORT

Candidate: Mae A. Niolet

Major Field: Arts Administration

Title of Thesis: A Report on an Arts Administration Internship with the Arts Council of New Orleans, New Orleans, LA, Summer 1990

Approved:



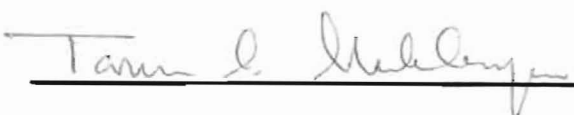
Major Professor and Chairman



Dean of the Graduate School

EXAMINING COMMITTEE:





Date of Examination:

November 15, 1990
