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## A report on an Arts Administration internship at the Arts Council of New Orleans, Summer, 1987

Rebecca Jean Bossert  
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A REPORT ON AN  
ARTS ADMINISTRATION INTERNSHIP AT THE  
ARTS COUNCIL OF NEW ORLEANS,  
SUMMER, 1987

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

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

by  
Rebecca Jean Bossert

December 1987



EXAMINATION AND THESIS REPORT

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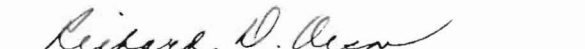
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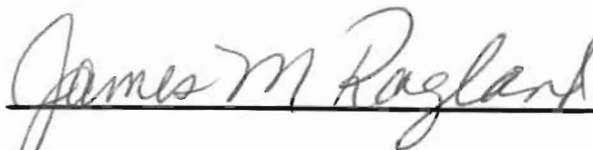

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## INTRODUCTION

From May 11, 1987, through August 14, 1987, Rebecca Jean Bossert interned at the Arts Council of New Orleans. The internship was approved by the intern's Graduate Committee and confirmed by the Arts Administration Advisory Committee. It fulfills the requirements for the degree of Master of Arts in Arts Administration.

The internship encompassed duties involved with the coordination and execution of the Partnership Grants Program and the Municipal Endowment Grants for the Arts Program, which were administered by the Arts Council of New Orleans. The first few weeks of the internship were supervised by Ginny Lee McMurray, Assistant Director, who took maternity leave beginning June 3. The remainder of the internship was supervised by Joycelyn L. Reynolds, Grants Coordinator.

The following report profiles the Arts Council of New Orleans, describes the internship, analyzes management challenges posed by the internship, offers recommendations for the resolution of these challenges, and discusses the effects of the intern's contribution to the organization.

## CHAPTER I

### THE ORGANIZATION

#### The History of the Arts Council of New Orleans

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 sculpture exhibitions around the city, a weekly radio program, and an arts hotline. The Arts Council of Greater New Orleans also developed an arts program for the city's Downtown Development District which included 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. 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 in May of 1979. At the recommendation of the task force a cultural office

was established as a part of City government for which the Mayor's Committee for Arts and Cultural Development provided leadership.

In order to maximize resources 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 charter and by-laws were amended, and the Arts Council of Greater New Orleans became the Arts Council of New Orleans. The Arts Council of New Orleans continues to be a private nonprofit organization and is the City's officially designated arts agency.

#### The Arts Council of New Orleans' Management Structure

The Arts Council of New Orleans has a 32-member Board of Directors representing both the arts community and the community at large. Every effort has been made to involve artists of both traditional and non-traditional art forms, educators, minorities, and business and volunteer leaders. An Executive Director and staff implement policies set by the Board.

The Board of Directors is a working board, and members are active at the committee as well as board level. The following active committees of the Arts Council include not only board members, but also other members of the community who can add expertise in a

particular area. These committees are: Executive Committee, Finance Committee, Nominating Committee, Development Committee, Public Relations Committee, Public Art Committee, Crossroads (Planning) Committee, MEG/Arts Evaluation Committee, Grants Review and Appeals Committees.

For several years, a staff of six full-time employees and one part-time employee implemented the Arts Council of New Orleans' programs and services. In August 1986, Tom Wolf, national consultant and author of The Nonprofit Organization: An Operating Manual, conducted an organizational assessment of the Arts Council of New Orleans. He recommended major changes in the organizational structure. The Arts Council of New Orleans has complied with Mr. Wolf's suggestion and now has ten full-time employees and one part-time employee. Staff members are: Marion Andrus McCollam, Executive Director; Ginny Lee McMurray, Assistant Director; William Lake Douglas, Public Art Director; Linedda Cates, Special Events Coordinator; Lee Morais, Public Art Coordinator; Joycelyn L. Reynolds, Grants Coordinator; Rhonda L. Russell, Marketing/Development Coordinator; Verona M. Lewis, Administrative Assistant; Mary Dixon, Head Bookkeeper; Tracy Pusch, Secretary; and Celesta J. Miller, Bookkeeper (See Appendix A).

Funding for the Arts Council of New Orleans

Funding for the Arts Council of New Orleans comes from many sources. There is not an ongoing pool of unrestricted income which can support staff salaries and overhead from year to year. Such expenses are supported by a combination of fund raising efforts, support from the National Endowment for the Arts and Louisiana Division of the Arts, and overhead fees charged on grants, contract programs, and projects. The budget for every project or program which the Arts Council of New Orleans administers contains administrative costs of at least fifteen percent of the total project cost. Because the restricted funds received through contracts with the City, Downtown Development District, or other organization pay the salaries of the staff members working on the projects, each staff member is required to record the number of hours spent working on each project.

Unrestricted income comes through fund raising: direct mail campaigns conducted by staff, board members' solicitations to individuals and local corporations, and special events such as "Seldom Seen," which has a goal of \$60,000 this year. The Arts Council of New Orleans' budget has increased steadily during the last decade and is now over one million dollars.



Programs of the Arts Council of New Orleans

The Arts Council of New Orleans administers a long list of programs in performing and visual arts, in grant-making, and a variety of other areas. Major programs include:

Municipal Endowment Grants for the Arts

The Arts Council of New Orleans administers the City's only direct support to arts organizations, awarding \$250,000 in grants annually.

Partnership Grants

By forming a special partnership with the city, state, and federal governments under a new National Endowment for the Arts initiative, the Arts Council of New Orleans was able to grant over \$200,000 in funds to assist arts organizations in building endowments.

Forums

A series of stimulating forums on topics of interest to the art community was produced with ten participating art galleries.

## Louisiana Volunteer Lawyers for the Arts

Through the Arts Council of New Orleans, more than eighty-five volunteer lawyers throughout Louisiana offer professional counsel to artists and organizations on matters such as contract negotiations and tax exemption.

### Advocacy

By championing the cause of the arts with federal, state, and city governments, the Arts Council of New Orleans helps maintain arts funding for New Orleans.

### One Percent for Art

Initiated by the Arts Council of New Orleans, the City's model legislation dedicates one percent of almost all capital projects for public art. Over \$400,000 is budgeted for commission and purchase of art in 1987.

### Visual Artist Registry

By registering with the Arts Council of New Orleans Visual Artist Registry (ACNOVAR), over two hundred artists have their resumes and slides available for review by private developers, architects, and designers,

and for consideration for public art commissions and purchases.

#### Brown Bag Concerts

Music ranging from classical string quintets to zydeco entertain more than 500,000 people in spring and fall concerts in outdoor spaces in the downtown area.

#### Seldom Seen Exhibitions

Private collectors share treasured artworks in annual exhibits in Gallier Hall.

#### Goals of the Arts Council of New Orleans

The Arts Council of New Orleans has the following goals:

1. Through grants and services, sustain and expand resources for artists and arts organizations for their development and for the cultural vitality of the community.
2. Sponsor public art and urban design to enhance the environment, to educate the public by providing visual arts experiences for people of all ages, and to spur economic development.

3. Through public performances and major events, feature the cultural resources of New Orleans in educational experiences and arts events.

4. Through planning, budgeting, fund raising, public relations, and image building, operate effectively and efficiently in carrying out objectives.

## CHAPTER II

### THE INTERNSHIP

During the internship at the Arts Council of New Orleans, the intern was assigned to three major projects: membership benefits, the Partnership Grants Program, and the Municipal Endowment Grants for the Arts Program. The majority of the intern's time was spent assisting Joycelyn Reynolds, Grants Coordinator, administer the Municipal Endowment Grants for the Arts (MEG/Arts), but the intern also performed several other tasks.

#### Membership Benefits

The intern had one responsibility in the marketing/development department: processing membership benefits. Approximately once a week, the Bookkeeper deposited donations and forwarded the information to the intern. Then the intern determined which of the thirteen donation categories (Member, \$49 and under; Friend, \$50-\$124; Medallion Group, \$125-\$249; Muse, \$250-\$499; Master, \$500-\$999; Medici, \$1000+; Corporate Member, \$125+; Corporate Patron, \$250-\$499; Corporate

Benefactor, \$500-\$999; Corporate Sponsor, \$1000-\$4999; Corporate Guarantor, \$5000+; Gallery Member, and Board Donor) each donor belonged to and processed the appropriate thank-you letters (See Appendix B). After the letters were signed by the Executive Director and/or Board President, the intern compiled the membership card, a specially commissioned book, and any other appropriate membership benefits included in the membership package before mailing the letter to the donor.

#### The Partnership Grants Program

As the internship began, the Partnership Grants Program, a one-time grants program designed to stimulate the development or increase of endowments by local arts agencies, was coming to its climax. The intern's first duties involved preparing materials for the final meeting of the Partnership Grants Review Committee on May 19. Using the score sheets completed by each committee member, the intern tallied the scores for each applicant organization and created a chart including: the organization's name, the amount requested, the amount of matching funds which that organization agreed to raise, the average score, the highest score, and the lowest score for each organization. The intern carefully read each application, looking for financial

discrepancies, in order to offer explanations for the discrepancies or to alert the committee members to the discrepancies during the meeting.

During the May 19 meeting, the intern distributed additional materials to the members of the Partnership Grants Review Committee, took notes on the proceedings, and relayed messages from committee members. The committee discussed each applicant organization and eventually derived funding recommendations. After the committee had distributed the \$225,000 in endowment grants, members suggested that the Arts Council of New Orleans should sponsor a media event to attract attention to this special program. The intern volunteered to work on that program, which was called the Partnership Grants Awards Celebration.

Planning the Partnership Grants Awards Celebration was one of the most enjoyable activities during the internship. On May 20, Ms. Reynolds and the intern created a workplan which included a list of all the tasks related to the event and the date by which each task must be completed. The intern was then responsible for most aspects of the awards celebration.

The intern designed the invitation for the June 19 Partnership Grants Awards Celebration, which was held at the New Orleans Museum of Art. The intern met with the typesetter and discussed the size of paper and envelope and the style of type to be used. After the

typesetting was approved by Marion Andrus McCollam, the Executive Director, the intern met with the printer and made arrangements concerning the quality of printing and paper, the quantity of invitations and envelopes to be printed, the cost of printing, and the date of delivery.

The Partnership Grants Review Committee had suggested distributing lapel pins with a logo based on "pARTner\$." John Scott, a nationally known visual artist and one of the committee members, volunteered to design the pin. The intern telephoned many advertising specialties companies about producing lapel pins for the awards celebration. After Ms. McCollam selected one of the contacted advertising specialties companies, the intern made all arrangements for delivering artwork and making payment to the company.

The intern telephoned caterers and made a list of price estimates on serving wine, cheese, and fruit to a group of two hundred people (the estimated attendance). After the Executive Director selected a caterer from that list, the intern made all arrangements concerning the types of food to be served, a set-up schedule for the caterer, and the method of payment.

Planning the program itself proved to be quite a difficult task. The initial idea called for a three to five minute performance by each of the nine recipient organizations. At a June 10 meeting of representatives of the nine organizations, most representatives said



they would not be able to provide performers for the event. It was decided that each group would provide ten slides and a costumed representative and that the New Orleans Symphony Orchestra and Friends of NOCCA (New Orleans Center for Creative Arts) would each provide some musical entertainment. Based on this meeting, the intern created a preliminary script for the program. Several days later, four staff members and the intern met to plan the specifics of the program (i.e. the protocol for introducing honored guests; the correct order for guest speakers which included Mayor Sidney J. Barthelemy, Lieutenant Governor Bobby Freeman, and Arts Council of New Orleans President Robert Walmsley; the timing and locations of entrances and exits; and blocking which provided the best opportunities for publicity photographs). Based on this meeting, the intern created the final script for the program, which included blocking instructions, time estimates, and names of performers/speakers.

The intern was responsible for obtaining slides from the nine participating organizations and forwarding them to the Audio-Visual Department of the New Orleans Museum of Art. The intern also made arrangements for all equipment required during the program, including a microphone, slide projector, podium, table, chairs, music stands, piano, and dolly.

When the staff suggested hiring an artist to make a banner and several properties for the program, the intern suggested Lista Hank. She agreed to do the artwork and came up with several sketches. She showed them to staff members who made several recommendations. Ms. Hank then created a felt banner, a decoration for the podium, and nine "giant checks" which were presented to costumed representatives of the nine recipient organizations.

The intern made and designed the program which was distributed at the awards celebration. Using the basic graphic arts skills which the intern acquired during a graduate assistantship at the University of New Orleans' Department of Drama and Communications, the intern created the program with a xerox machine, graph paper, and rubber cement.

Throughout the planning process for the Partnership Grants Awards Celebration, the intern telephoned and corresponded with the recipient organizations. The intern reminded them of meetings, responsibilities, and deadlines, and the intern answered their questions regarding the program.

On June 19, the attendance at the Partnership Grants Awards Celebration was smaller than anticipated but the event was deemed a success by the Board and staff of the Arts Council of New Orleans. It received coverage from The Times-Picayune/States-Item and several

television stations. The event publicized the commitment to the future of the arts in New Orleans which all of the participating organizations share.

After the program, the intern wrote thank-you letters to the many people who donated their time and helped make the Partnership Grants Awards Celebration a success. The intern also returned the slides to the arts organizations, completed check requests, and completed other related paperwork.

#### Municipal Endowment Grants for the Arts

During the internship, the majority of the intern's time was spent working on the Municipal Endowment Grants for the Arts (MEG/Arts) Program. Funding for MEG/Arts grants comes from the Municipal Endowment Fund through an agreement between the City Of New Orleans and 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. The Arts Council of New Orleans administers the MEG/Arts Program under a contract with the City of New Orleans and is therefore ineligible to receive MEG/Arts funding.

Because of delays caused by City Hall, some aspects of the 1987 MEG/Arts were behind schedule. The intern performed several tasks related to that granting cycle before beginning work on the 1988 MEG/Arts Program. The intern made a chart to monitor the payments of grants. Grants of less than \$4,999 are distributed in one payment, grants between \$5,000 and \$10,000 are distributed in two payments, and grants equal to or exceeding \$10,000 are distributed in four payments. Using the chart, the intern determined the number of payments required by each of the 1987 MEG/Arts grantees and the amount of each payment. Although the first and second payments should have been distributed in January and April, no 1987 MEG/Arts grants had been paid as of May 12. To remedy this situation the intern wrote check requests and completed the paperwork necessary to bring the payment schedule up to date. The intern then photocopied the contracts between the City of New Orleans and the MEG/Arts recipients and mailed one check and one contract to each 1987 grantee.

Organizations which receive MEG/Arts funding should provide to the Arts Council of New Orleans a pair of complimentary tickets to each of their MEG/Arts sponsored programs for which admission is charged. Notification of free performances is also required. Several organizations which received 1987 MEG/Arts funding sent complimentary tickets and/or notification

of free performances during the internship at the Arts Council of New Orleans. The intern telephoned and offered tickets to members of the MEG/Arts Grants Review Committee. If they agreed to attend the event, the intern mailed to them the tickets and an evaluation form which would later be used in discussions held by the committee. The intern also photocopied flyers about free performances and mailed copies to members of the MEG/Arts Grants Review Committee. The application deadline for 1988 grants was June 4, 1987, three weeks after the internship began. During those three weeks, the intern mailed MEG/Arts applications to all organizations that expressed interest in the program. Most were arts organizations, but some non-arts organizations, such as Saint Luke's Community Center, also applied for support of an arts project.

The Arts Council of New Orleans offered three MEG/Arts workshops this spring, and any organization that did not receive a grant last year was required to attend one of the workshops in order to be eligible for a MEG/Arts grant. All applicants were asked to sign an attendance sheet, in case there were any questions of eligibility related to workshop attendance. The intern attended one of these workshops and assisted in setting up for the workshop and distributing materials. At the workshop, Ms. McCollam and Ms. Reynolds discussed the history of the program, eligibility requirements, and

criteria for evaluation. Ms. Reynolds also reviewed every question on the application form (See Appendix C). Many representatives of small arts organizations had questions about obtaining 501(C)3 status (tax-exempt status for private nonprofit organizations), budgetary information, and the type of projects which are fundable.

During the weeks before the application deadline, the intern assisted several organizations as they completed their MEG/Arts applications. Most questions dealt with budgetary information and were easily answered over the telephone. Some questions were more difficult to answer. For example, the Orleans Parish Criminal Sheriff's Office was planning to apply for MEG/Arts support for painting a new mural on the prison building (to replace the Viet Nam War mural now there). Ginny McMurray, Assistant Director, and the intern met with Gwen Landry, a representative of the Sheriff's Office. During the meeting, the group discussed three eligibility issues relating to the project. First, although it is not stated in the MEG/Arts Guidelines that municipal agencies are ineligible, it has been commonly accepted that they should not seek more municipal support through MEG/Arts. The Sheriff's Office would be the first municipal agency to challenge that belief. Second, Ms. Landry said that the Sheriff's Office would not be able to provide the

required financial statements because they were "filed with the state." Third, although the Sheriff's Office is nonprofit, it does not have 501(C)3 status which is an eligibility requirement. Ms. McMurray warned Ms. Landry that the Municipal Endowment Grants for the Arts Grants Review Committee was likely to find the Sheriff's Office ineligible. She also suggested several means of circumventing these eligibility problems. The Sheriff's Office elected to ignore her advice. Later, the MEG/Arts Grant Review Committee did rule that the Orleans Parish Criminal Sheriff's Office was ineligible for the same reasons Ms. Landry, Ms. McMurray, and the intern had discussed.

Because the MEG/Arts program distributes municipal funds, the City Council must approve the allocation of grants. So that the councilmen/women better understand why funding decisions were made, the Arts Council of New Orleans invites each councilman/woman to appoint a non-voting member to the MEG/Arts Grants Review Committee. Ms. Reynolds sent a letter to each member of the City Council alerting them to this opportunity. The intern then telephoned and reminded each of them, sent another letter to remind them, and called each councilman/woman a second time and encouraged them to appoint a non-voting member. Even after four communications from the Arts Council of New

Orleans, only half of the members of the City Council appointed representatives to the MEG/Arts Grants Review Committee.

After the application deadline, there was a great deal of work to be done before the initial meeting of the MEG/Arts Grants Review Committee on July 1. First, Ms. Reynolds and the intern screened each of the forty-seven applications. During the screening process they created a cover sheet for each application which included: a checklist for required attachments (a letter from the Internal Revenue Service indicating 501(C)3 status, 1985 and 1986 financial statements, 1987 and 1988 budgets, and a list of the Board of Directors), a summary of financial information (total projected cost, total MEG/Arts request, percentage of MEG/Arts request to total cost, percentage of other governmental requests to total cost, percentage of private sector support to total cost, and 1985-88 expenses), workshop attendance, and staff comments (See Appendix D). As a part of the screening process, Ms. Reynolds and the intern carefully read each application to determine whether the project was fundable according to the MEG/Arts funding policies. The MEG/Arts Guidelines state:

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 and 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
6. Individual artists and projects which benefit a single artist.<sup>1</sup>

As they screened the applications, Ms. Reynolds and the intern discovered that many of them were incomplete or inaccurate. They telephoned and/or sent a letter to every organization which had submitted a faulty application and gave them an opportunity to submit missing attachments or correct erroneous information. Even though each organization with an incomplete application was contacted, several organizations had still not submitted the materials by the initial meeting of the MEG/Arts Grants Review Committee on July 1.

For each of the forty-seven applications the intern also made a score sheet and a comment sheet. The score sheets, distributed to the voting members of the committee, asked voting members to grade each application in four areas: Programs and Services, Community Involvement, Budgets and Financial Information, and Organizational Accountability (See Appendix E). Scores in these four areas were weighted

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<sup>1</sup>The Municipal Endowment Grants for the Arts Guidelines were created and photocopied by the Arts Council of New Orleans, 1987.

and combined to produce an overall score. Because there were so many applications to read and score, each voting member received only one half of the applications. The voting members of the committee were divided into four groups: I, II, III, and IV. The applications were also divided into four groups: A, B, C, and D. Group I received A and B applications, group II receives C and D, group III received A and C, and group IV receives B and D. The comment sheets, distributed to non-voting members, provided a basic format for written comments (See Appendix F).

Because non-voting members were expected to report to a member of City Council on the committee's proceedings, they were provided with a copy of every application. For almost three days, the intern collated over one thousand copies of applications and put them in the appropriate packets with the corresponding score sheets or comment sheets.

The MEG/Arts Grants Review Committee consists of eight members of the Arts Council of New Orleans Board of Directors and eight members from the community. These people had already been selected when the intern began the internship. The intern quickly became familiar with their names while sending letters reminding each of them of imminent meetings and deadlines for turning in score sheets and comment sheets. The intern also telephoned each member to

remind them of the same. The Arts Council of New Orleans does not want any committee member to miss a meeting or deadline and use as an excuse, "I forgot."

At the initial meeting of the MEG/Arts Grants Review Committee, the intern distributed packets of materials, took attendance, and took notes on the proceedings. Ms. McCollam and Ms. Reynolds discussed the history and purpose of the Municipal Endowment Grants for the Arts Program and offered instructions to the committee members. Ms. McCollam then explained the Arts Council of New Orleans' recusal policy. If a committee member or his/her spouse is on the Board of any applicant organization, he or she must not score that organization's MEG/Arts application and he or she must recuse themselves from any discussion concerning that organization. There were also several eligibility issues for the committee to resolve. The New Orleans City Ballet was deemed ineligible because the application was submitted one day after the June 4 deadline. The Orleans Parish Criminal Sheriff's Office was deemed ineligible because of the reasons discussed earlier. The Grants Review Committee also decided that organizations with incomplete applications must submit all required materials by July 23 or be deemed ineligible.

After the July 1 meeting, the intern began entering information into the Arts Council of New

Orleans' new, computerized grants management system. As the first person to use the new system, the intern had to figure out many of its quirks while entering the information. For each application the intern entered over forty pieces of information, ranging from the name of the contact person to the amount of funding received during the 1983 granting cycle to the date of incorporation. Some information was entered using the National Standard for Arts Information Exchange developed by the National Assembly of State Arts Agencies. This list of codes provides 109 categories for the organization's legal status, type of institution, and arts discipline. It took four days for the intern to enter all of the information from forty-five applications.

Voting members of the MEG/Arts Grants Review Committee were asked to submit their completed score sheets by Thursday, July 16. One week before that deadline, the intern mailed reminder memos to each committee member. Unfortunately, only five of sixteen voting members submitted their score sheets by the deadline. The intern telephoned the other eleven members one, two, three, or four times to encourage them to submit the score sheets as soon as possible. Despite these efforts, three committee members never submitted their score sheets.

As the score sheets were delivered to the Arts Council of New Orleans office, the intern maintained a numbered list of the voting members and numbered the back of each score sheet to correspond to the master list. The Arts Council of New Orleans needs to monitor who submitted each score sheet for several reasons: there may be questions concerning adherence to the recusal policy, a committee member may ask to be reminded of how she or he scored an application, and if a committee member inadvertantly neglects to score an application he or she must be sent another copy of that application and score sheet.

The intern performed a similar procedure for the comment sheets, which non-voting members of the Grants Review Committee were asked to submit by Thursday, July 23.

After waiting as long as possible for the delinquent score sheets, the intern collated the thirteen sets of score sheets which had been received. Each score sheet was checked for mathematical errors. The intern then entered the scores into a subsystem of the computerized grants management system. After scores and other information had been entered, the system provided the total score, average score, high score, and low score for each application. The intern then determined the procedure for printing this data in meaningful arrangements. The resulting computer reports

were later used by the intern in preparing charts to be distributed at the Grants Review Committee final meetings.

After the scores were entered, the intern collated all score sheets and comment sheets and prepared them for use at the final meetings.

The MEG/Arts Grants Review Committee derived the funding recommendations which are presented to the City Council for approval. To facilitate the process by which these funding recommendations were derived, the Arts Council of New Orleans staff presented to the committee suggested levels of funding. The committee then revised, accepted, or rejected any or all of the staff's recommendations which are presented for discussion purposes only. On July 27, Ms. McCollam, Ms. Reynolds, and the intern began discussing the applications in order to make these preliminary funding recommendations. This process took several days to complete because for each application many factors were considered. These factors included: the quality of the application; the average, highest, and lowest scores for each application; the rank of the application relative to other applications; the organization's funding history; and the quality, completeness, and accuracy of budgetary information.

After the staff's preliminary funding recommendations were derived, the intern created several

charts and schedules for use at the final meetings. These charts included the following information: the name of the applicant, rank of the applicant, the applicant's average score, highest score, and lowest score, the completeness of the application, the amount of funding requested, the total budget, and staff's preliminary funding recommendations. To create these charts, the intern researched past MEG/Arts files and made numerous calculations (See Appendix S).

Before the final meetings of the MEG/Arts Grants Review Committees, the intern mailed reminders about the meetings to all voting and non-voting members. The intern then telephoned committee members and reminded them about the meetings. Despite these efforts, only ten of the sixteen voting members and two of the four non-voting members attended each of the two final meetings on Thursday, July 30, and Saturday, August 1.

At the July 30 meeting, Ms. McCollam explained to the Grants Review Committee the process by which they would derive funding recommendations. Because each voting member had read and scored only half of the applications, Ms. Reynolds and the intern then summarized each application for the committee. For each applicant, Ms. Reynolds read excerpts of the projects description and the intern summarized the ranked score sheets and read all written comments. Four minutes were allotted for each applicant. The committee also made

two decisions regarding eligibility. Two organizations, Southern Repertory Theatre and Recreating the Environmental Ability to Live (REAL), were deemed ineligible because they had not submitted all required attachments by the July 23 deadline which had been set by the Grants Review Committee.

At the August 1 meeting, Ms. McCollam, Ms. Reynolds, and the intern led the committee in detailed discussions of each applicant. Based on the applications, committee members' prior knowledge of the applicants, the staff's preliminary funding recommendations, and the applicants' funding histories, the committee formulated funding recommendations for each of the forty-three remaining applicants. Ms. McCollam employed parliamentary procedure in deriving these recommendations. After the committee had made recommendations for all of the applicants, Ms. Reynolds and the intern compared the total amount of money to be distributed, \$277,200, with the amount which the committee had distributed in its first recommendations for funding. The intern and Ms. Reynolds informed the committee of the discrepancy between the two figures and the committee then adjusted its recommendations to match the prescribed total.

At that meeting, Ms. McCollam asked the committee members to volunteer to be present when City Council voted on the approval of the MEG/Arts Grants Review



Committee's funding recommendations. She also informed the committee that several members would be asked to serve on the Appeals Committee which considers any appeals made by dissatisfied MEG/Arts applicants.

After the final meetings of the MEG/Arts Grants Review Committee, the intern prepared a document listing the official funding recommendations of that committee. The Grants Coordinator and the intern then mailed to the applicants the committee's recommended funding level, a survey about the MEG/Arts Program, and a list of comments made about the organization during the final meetings. The intern created a mail merge to be used in creating this information, printed labels, drafted letters, and collated materials for the mailing.

## CHAPTER III

### MANAGEMENT CHALLENGES POSED BY THE INTERNSHIP

While working at the Arts Council of New Orleans, the intern encountered many management challenges. An analysis of the following seven aspects of the internship describes these challenges: 1) the system of processing membership benefits, 2) the final meetings of the Partnership Grants Review Committee and the MEG/Arts Grants Review Committee, 3) planning the Partnership Grants Awards Celebration, 4) the MEG/Arts workshops, 5) MEG/Arts eligibility issues, 6) the screening process for MEG/Arts applications, and 7) the score sheet for MEG/Arts applications.

#### The System of Processing Membership Benefits

The system of processing membership benefits at the Arts Council is a time-consuming job. For every donation that is received fifteen steps must be completed:

1. The Bookkeeper records the donation.
2. The Bookkeeper deposits the donation.
3. The Bookkeeper forwards the records to the intern or Administrative Assistant.

4. The intern determines which of the thirteen membership categories describes the donor.
5. Using the word processor, the intern/Administrative Assistant creates the appropriate letter based on one of thirteen form letters.
6. The intern/Administrative Assistant manipulates the text, enters the appropriate margin and spacing settings, and prints the letter.
7. The Marketing/Development Coordinator proofreads the letter and forwards it to the Executive Director.
8. The Executive Director proofreads the letter and either signs the letter or forwards it to the President of the Board if it requires his signature.
9. The President of the Board signs the letter and returns it to the Arts Council of New Orleans office.
10. The intern/Administrative Assistant photocopies four copies of each letter for various office files.
11. The intern/Administrative Assistant creates a membership card for each donor.
12. The intern/Administrative Assistant compiles the appropriate membership benefits, such as a specially commissioned book.
13. The intern/Administrative Assistant addresses the envelope, affixes the postage, and mails the letter.
14. The intern/Administrative Assistant forwards the deposit information to the Marketing/Development Coordinator.
15. The Marketing/Development Coordinator enters that information into a separate computer system.

Because of the great number of steps, each letter takes several days to process. If one of the five people who prepare each membership letter is ill or too busy to work on the letter, it may take a week or more to be processed.

Several of the above steps are inefficient. Step 6, for instance, causes an unnecessary delay in the system of processing membership benefits. When the Marketing/Development Coordinator originally entered the

thirteen form letters into the word processor, she used five different margin settings and seven different spacing settings. If this were not the case, Step 6 would require less time and be simpler to perform.

Step 9 is another inefficient part of the system. The membership letters are merely form letters into which the appropriate name, date, and amount of donation are inserted. There is not adequate motivation for requiring the President of the Board to sign a large percentage of the membership letters.

Step 15 illustrates another inefficiency in the system. In March of 1987 the Arts Council of New Orleans purchased an expensive computer system designed to coordinate five subsystems: an accounting subsystem, a grants management subsystem, a mailing list subsystem, a special events subsystem, and a membership subsystem. When this computer system operates effectively, the information entered into one subsystem can be drawn into any of the other four subsystems. If the Marketing/Development Coordinator was able to utilize these connected subsystems, Step 15 would be much less time-consuming and the data would be more meaningful. Instead, the Marketing/Development Coordinator continues to enter membership information into an archaic computer system which provides less meaningful data.

The form letters, themselves, require some analysis. There are thirteen form letters for thirteen

categories of donors. These letters are enthusiastic, polite, and warm. The Marketing/Development Coordinator has done an admirable job of composing them. As Alvin H. Reiss suggests in Cash In: Funding and Promoting the Arts, the Marketing/Development Coordinator has created interesting terminology to define various categories of members.<sup>2</sup> The Arts Council of New Orleans' categories have such names as: Friend, Medallion Group, Muse, Master, Medici, and more.

However, Reiss also suggests that when categories are established at various contribution levels, arts groups must differentiate between them by offering varying benefits at each level.<sup>3</sup> Some of the Arts Council of New Orleans' membership categories offer distinct benefits not offered in other categories. For instance, individuals receive a specially commissioned book if they have donated at the Master or Medici levels. However, several of the membership categories offer identical or almost identical benefits. For example, Member and Friend categories offer identical benefits: Arts Council publications, invitations to forums and events, mailings, and a membership card. The

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<sup>2</sup>Alvin H. Reiss, Cash In: Funding and Promoting the Arts, (New York: Theatre Communications Group), 1986, p. 35.

<sup>3</sup>Ibid., p. 36.

Medallion Group and Muse categories both offer those same benefits plus invitations to private receptions and parties. What would motivate a donor to increase his or her level of contribution from Member to Friend or from Medallion Group to Muse?

Despite several inefficient steps in the system of processing membership benefits and some shortcomings in the form letters, the Arts Council of New Orleans' system of processing membership benefits is a successful process. It is completed in a reasonable amount of time and there are donors in most of the thirteen categories.

The Final Meetings of  
the Partnership Grants Review Committee  
and MEG/Arts Grants Review Committee

The May 19 meeting of the Partnership Grants Review Committee and final meetings of the MEG/Arts Grants Review Committee were examples of good organizational skills, unbiased presentation of information, and expert use of parliamentary procedure in a fairly informal setting.

Many hours before each meeting, the Executive Director, Assistant Director (only for the first meeting), Grants Coordinator, and intern met to discuss the agenda. Every issue to be raised, policy to be explained, and procedure to follow was thoroughly

discussed. Before noon on the day of a meeting, each staff member involved in that meeting knew exactly what would be expected of her that evening. Each of the four staff members had a list of responsibilities and duties for the final meeting of the Grants Review Committees. Because a typed agenda was distributed to all committee members, they also knew the plan for evening's events and were able to prepare their materials to facilitate following that plan. The distribution of grants (which was the main purpose of the meetings) took much less than the allotted time because the necessary steps had been carefully planned and presented by the organized staff members of the Arts Council of New Orleans.

The staff also did an admirable job of presenting the information in an unbiased manner. Eleven organizations had applied for endowment grants through the Partnership Grants Program, and forty-seven organizations had applied for MEG/Arts support. It was the job of the Grants Coordinator, Assistant Director, and intern to present information pertaining to each of the eleven organization's application, budgetary information, and ranked scores for each application. Only after lengthy conversations about the fairest means of presenting this material did the staff determine the order and manner of presentation. Although presenting the applications in rank order based on the initial scores given by the committee was considered at length,

the staff did not want to place undue emphasis on the initial scores. The Assistant Director and Grants Coordinator finally decided to present the applicants in alphabetical order. Coffee breaks were strategically planned so that committee members were not too bored or exhausted to carefully consider any one application. The Arts Council of New Orleans staff successfully presented the information in an unbiased manner.

Ms. McCollam, Executive Director, adeptly steered the committee members through all discussions and voting. Her understanding of parliamentary procedure and the ease with which she guided the fairly informal committees through the formal steps of allocating the endowment grants were very impressive. The Executive Director carefully avoided awkward pauses in the proceedings, recognized committee members who could not make themselves heard without her assistance, and followed the proper procedure of a nomination, second, and vote for each issue. The intern recognized the necessity for parliamentary procedure and a staff member's ability to steer committee meetings. The Arts Council of New Orleans staff successfully filled these needs.

By utilizing good organizational skills, an unbiased presentation of information, and parliamentary procedure, the Arts Council of New Orleans staff led



very successful meetings of the Partnership Grants Review Committee and MEG/Arts Grants Review Committee.

Planning the Partnership Grants Awards Celebration

The Arts Council of New Orleans performed an impressive feat by planning and executing the Partnership Grants Awards Celebration in less than one month. Most special events require several months or an entire year (as is the case with the New Orleans Symphony Orchestra's Opus Ball) of preparation. Only because the Partnership Grants Review Committee was so enthusiastic about its suggested event did the Arts Council of New Orleans undertake such a difficult task.

For the most part, staff was organized, creative, and hard-working. Staff began creating workplans and budgets the day after the Partnership Grants Review Committee had suggested the special event. Because the intern had volunteered to work on this project, most responsibilities were delegated to her. As each task detailed on the workplan was completed, the intern sought and obtained approval from the Executive Director before beginning work on the next task.

Because Linedda Cates, Special Events Coordinator, had many contacts in the media, she was responsible for all press releases and contacts with members of the press. Ms. Cates successfully publicized

the event. She mailed a concise, well-written press release to over two hundred members of the press, arranged for a half-hour interview on WWNO-FM, and arranged for live coverage of the event by two local television stations.

There were, however, several problems involved with the planning of the Partnership Grants Awards Celebration. All of these problems stem from one major weakness in the management of the Arts Council of New Orleans: vague job descriptions. A good job description is "a summary of the tasks, duties, and responsibilities in a job."<sup>4</sup>

For instance, when Lista Hank presented her initial sketches for the Partnership Grants Awards Celebration's banner, a great deal of time was wasted because too many people wanted to participate in the planning. Nobody knew who should make the final decision about which sketch to use. The Executive Director chose her favorite sketch. The Bookkeeper entered the meeting room and suggested using materials which were far too expensive for the project. The Public Art Coordinator began sketching banners which were far too detailed and difficult for Ms. Hank to create in such a short period of time. The Public Art

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<sup>4</sup>Robert L. Mathis and John H. Jackson, Personnel: Human Resource Management (St. Paul, Minnesota: West Publishing Company, 1985), p. 182.

Director talked about the importance of the proper shading of colors in a manner which was clearly beyond the scope of this type of banner. For almost two hours various staff members made suggestions to Ms. Hank--without ever clearly defining the desired banner. The final product was an attractive banner made of simple materials. Luckily, Ms. Hank had ignored most of the suggestions at the free-for-all meeting and had listened only to those suggestions which made the most sense.

Another example of the problems caused by vague job descriptions is related to the slides provided by the organizations receiving Partnership Grants. The intern had been instructed by the Executive Director to deliver the slides to the Audio-Visual Department of the New Orleans Museum of Art, where they would be organized by an employee of the museum. As the intern was leaving the Arts Council of New Orleans office with the slides, the Public Art Director stopped the intern and informed her that he and his assistant were going to organize the slides because he was responsible for all visual aspects of the awards celebration. In order to avoid office turmoil, the intern agreed to let the Public Art Department prepare the slide presentation.

Several similar incidents occurred during the planning process for the special event.

As a whole, the planning and of the Partnership Grants Awards Celebration was very successful. It was an entertaining event which received a great deal of media coverage. The only problems in the process were caused by a combination of overzealousness and vague job descriptions.

### MEG/Arts Workshops

This spring the Arts Council of New Orleans offered three MEG/Arts workshops at three different locations. Workshop attendance was required of any applicants which did not receive funding during 1986, and was strongly recommended for all applicants.

On the whole, these workshops were beneficial to applicants. General questions were answered, general instructions were discussed, and suggestions on how to write project descriptions were offered. However, because so many incomplete or innaccurate applications were submitted, the intern believes that the Arts Council of New Orleans staff did not present enough information at the workshops (See Appendix <sup>C</sup>Ø).

Many applicants made errors or omissions on key questions in the MEG/Arts applications. For instance, one question asks the applicant to list the number of persons served. Many organizations did not realize that they should include indirect audiences reached by radio

or television broadcasts. Many organizations clearly underestimated their audience size. By making either of these errors, organizations were, in effect, increasing the cost per person served by the project and decreasing the chance of Grants Review Committee approval.

Many applicants made errors on the two budget pages of the application. Some errors stemmed from the fact that the organizations did not understand the term "in-kind income," (the donation of space, equipment, supplies, etc. instead of money). Another term which caused confusion is "applicant cash match." In the MEG/Arts application, as in many grants applications, the applicant must fill in a chart to show how the requested grant would be spent. In one column, the applicant distributes the requested sum into different line items such as administrative personnel, space rental, or supplies. In the next column, the applicant distributes the money which the organization receives from other earned or unearned sources into the same selection of line items. The total of this column must be equal to or greater than (i.e., match) the first column. In the third column, the applicant adds the distributed line item expenses from the first two columns and derives the total cash expenditures. The terms "in-kind income" and "applicant cash match" were not satisfactorily explained at the MEG/Arts workshops.

The MEG/Arts application asks for "total project cost" on page two, "total value of all income" on page four, and "total project budget" on page five. These three figures should all be equal. The Arts Council of New Orleans staff did not mention this at the MEG/Arts workshops, and many applicants answered the questions inaccurately.

When applicants made errors such as those described above, they gave members of the MEG/Arts Grants Review Committee a negative impression. If these applicants had understood the questions more clearly, they almost certainly would have received better scores and possibly more funding.

It may seem that the issues described above are simplistic and should not require explanation at the MEG/Arts workshops. If all of the MEG/Arts applicant organizations had professional staff trained in grantsmanship and accounting, that assumption would be correct. That is not the case, however. Many organizations which apply for MEG/Arts support are run completely by volunteers who have had no formal training in arts administration.

Therefore, although the Arts Council of New Orleans staff provided general information about applying for MEG/Arts support, it did not present enough detailed information about specific questions in the application during the MEG/Arts workshops.

MEG/Arts Eligibility Issues

Throughout the MEG/Arts Program, numerous eligibility issues arose. On some issues, the Arts Council of New Orleans could refer to rules which were clearly explained in the MEG/Arts Guidelines. Other issues were raised which, from the intern's point of view, were not resolved in the fairest manner.

In the MEG/Arts Guidelines, it is clearly stated that, "Applications must be in the office of the Arts Council by 5:00 p.m. on Thursday, June 4, 1987, if they are to be considered in the current funding cycle."<sup>5</sup> Therefore, when the New Orleans City Ballet submitted an application almost twenty-four hours after that deadline, it was clear to the MEG/Arts Grants Review Committee that the New Orleans City Ballet should be deemed ineligible. After a brief discussion at the July 1 meeting, the Grants Review Committee made a unanimous decision to judge the New Orleans City Ballet ineligible for 1988 MEG/Arts funding.

The guidelines also clearly state that the "applicant must be a nonprofit organization holding 501(C)3 status or equivalent tax-exempt status as

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<sup>5</sup>The Municipal Endowment Grants for the Arts Guidelines, created and photocopied by the Arts Council of New Orleans, 1987.

determined by the Internal Revenue Service."<sup>6</sup> Because the Orleans Parish Criminal Sheriff's Office did not have 501(C)3 status, the Grants Review Committee unanimously deemed the Orleans Parish Criminal Sheriff's Office ineligible for 1988 MEG/Arts funding.

Unfortunately, not all eligibility issues were so easily settled. One problematic eligibility issue dealt with deadlines for the submittal of materials. As stated earlier, there is a clear deadline for submitting a MEG/Arts application to the Arts Council of New Orleans office. However, the Grants Coordinator does not require that all attachments be submitted by that deadline. These attachments include: an Internal Revenue Service letter proving 501(C)3 status, the past year's financial statement, the current and following year's budgets, and a list of the Board of Directors. If, during the screening process, the Grants Coordinator discovers that an application is missing any attachments, she telephones and/or writes that applicant and urges him/her to submit the attachments as soon as possible. If the Grants Coordinator discovers major typographical errors or other errors, she contacts the applicant and urges him/her to come to the Arts Council of New Orleans office. There is usually one month

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<sup>6</sup>Ibid.



between the application deadline and the initial meeting of the MEG/Arts Grants Review Committee, so most applicants complete or repair their applications before the Grants Review Committee gets a chance to see them. At the initial meeting, the Grants Review Committee sets a deadline by which applicants must have submitted all materials or be deemed ineligible. Two organizations, Southern Repertory Theatre and Recreating the Environmental Ability to Live (REAL), were deemed ineligible because they missed the final deadline this year.

This procedure leaves much to be desired. Since the Grants Coordinator allows organizations to submit portions of the application after the initial deadline, could an organization submit only the first page of the application by the deadline and still be eligible? And if that is the case, would the New Orleans City Ballet have been able to do so and, therefore, have been eligible for funding in this grants cycle? The possibilities for submittal of certain portions of the application by one of the deadlines are endless, and so are the problems raised by those possibilities. By not answering all of the questions related to deadlines for submittal, the Arts Council of New Orleans is negating the importance and believability of the eligibility rules which do exist. At present, the MEG/Arts Program

does not have a sufficiently clear policy for the eligibility issues raised by submittal of complete and partial applications by deadlines.

Another eligibility issue which was raised during this summer's MEG/Arts process deals with final reports. The MEG/Arts Guidelines state, "A final report must be completed by all recipients within one month following the completion of the project or funding period."<sup>7</sup> The final reports for last year's MEG/Arts grants were due January 31, 1987. When the applications and cover sheets were distributed to the MEG/Arts Grants Review Committee at the July 1 meeting, many cover sheets indicated the absence of required final reports. By the final meetings, some of those final reports had been submitted, but several had not. One member of the Grants Review Committee asked the Arts Council of New Orleans staff if the absence of a required final report made an applicant ineligible. The Grants Coordinator replied, "No, it doesn't make them ineligible--but they really should have completed one." This statement was unexpected because the guidelines clearly state that the final report must be completed. Because of this inconsistency, members of the Grants Review Committee were quite confused. Some members chose to ignore the

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<sup>7</sup> The Municipal Endowment Grants for the Arts Guidelines, created and photocopied by the Arts Council of New Orleans, 1987.

issue of final reports, some members judged individually every applicant which was missing a final report, and some members argued that any applicant which failed to submit a final report should not receive funding. At present, the MEG/Arts Program does not have a sufficiently clear policy regarding final reports.

Although the MEG/Arts Guidelines, which were created by the Arts Council of New Orleans and approved by the City Council of New Orleans, are clear on a myriad of issues related to MEG/Arts eligibility, it is the intern's belief that several eligibility issues are not sufficiently defined in that document.

#### The MEG/Arts Screening Process

Before distributing copies of MEG/Arts applications to members of the Grants Review Committee, Arts Council of New Orleans staff screens each application. Two or three staff members carefully read each application to make certain that it is fundable according to MEG/Arts' funding policies. Staff also checks for mathematical errors in the applications which would lead to misrepresentation of the applicant.

The most time-consuming step in the screening process is the preparation of a cover sheet for each application (See Appendix D). The cover sheet, which summarizes a great deal of information for the Grants

Review Committee, is well-designed. The discussions at the final meetings of the Grants Review Committee indicated to the intern that the information provided on the cover sheets was helpful to committee members. The checklist of required attachments was referred to frequently by the Grants Review Committee. Committee members also discussed the financial information section, particularly the percentage of MEG/Arts request to total cost, frequently. By comparing 1986 expenses, the 1987 budget, and 1988 budget, committee members were able to judge the appropriateness of the amount of MEG/Arts support requested by applicants. Committee members frequently referred to staff comments listed at the bottom of the cover sheet. The current cover sheets provided an equitable means of presenting pertinent information to the Grants Review Committee.

The intern did observe some omissions from the cover sheet. During the final meetings, members of the Grants Review Committee frequently asked for the percentage of administrative personnel expense to total expenses and the percentage of artistic expenses to total expenses. If the administrative personnel expense was over twenty percent of the total expenses, the grants Review Committee reacted unfavorably. If artistic expenses totalled less than thirty percent, the committee reacted unfavorably. Every time a committee member asked for one of these figures, the discussion

came to a halt while Arts Council of New Orleans staff calculated the percentages.

Another omission from the cover sheet is related to the payment of artists. The MEG/Arts Program strongly supports a policy of paying all artists for their work. Arts Council of New Orleans staff members frequently observed that applicant organizations did not intend to pay artists and considered that fact when making the staff's preliminary funding recommendations. Most committee members overlooked artist payment/nonpayment when reading the applications, but were influenced by staff's oral disclosure of applicants' intent to pay or not to pay artists. It is unfortunate that this information was not included in the cover sheet.

The screening process performed by the Arts Council of New Orleans staff is a valuable part of the MEG/Arts Program. By alerting the committee to funding policy issues and mathematical errors and by providing a concise summary of important information in the form of a cover sheet, staff helps the Grants Review Committee perform its job more effectively and efficiently. Because committee members referred to all sections of the cover sheets during the discussion of applicants, it is clear that superfluous information is not included in the cover sheet. Unfortunately, three items which would be very helpful have been omitted from the cover

sheet: the percentage of administrative personnel expense to total expenses, the percentage of artistic expenses to total expenses, and the payment or nonpayment of artists.

#### The MEG/Arts Score Sheet

All voting members of the Grants Review Committee were asked to complete score sheets for half of the MEG/Arts applicants (See Appendix E). The intern then checked the calculations, entered the scores into the computerized grants management system, and created several charts including score averages and ranking. The score sheet used by the Grants Review Committee is a well-organized form which is easily understood. There were no complaints from the committee members about the score sheet's effectiveness.

The four categories which are scored include: Programs and Services, Community Involvement, Budgets and Financial Information, and Organizational Accountability. Scores in these four areas are weighted and combined to produce an overall score. Each category receives one of the following scores: 5 for excellent, 4 for good, 3 for average, 2 for fair, or 1 for poor. The scores for the first two categories are multiplied by five to derive the weighted score, and the last two categories are multiplied by two to derive the weighted

score, resulting in a perfect score of seventy. The scorer may then add or subtract up to three points for specific reasons. The committee frequently exercised this opportunity to consider factors not recognized by the four main categories.

There is room for improvement in this system. Although the four categories are well-defined and appropriate for the scoring process, their weights are not accurate. During Grants Review Committee discussions, members implied that Organizational Accountability was more important than its weight indicated. Members did seem to support the heaviest weights being associated with Programs and Services and Community Involvement. Committee members also indicated that they were used to associating one hundred points with a perfect score, not seventy points.

While scoring applications, committee members were asked to distinguish between "average" and "fair" factors. That terminology seems confusing because the two terms are usually interchangeable.

The Arts Council of New Orleans has done a fine job of designing the MEG/Arts score sheet. The scoring categories are appropriate and are thoroughly defined. The format of the score sheet is legible. The system of weighting probably represented the views of past Grants Review Committees, but it is the belief of the intern that it no longer does so. The point system is logical,

The format of the score sheet is legible. The system of weighting probably represented the views of past Grants Review Committees, but it is the belief of the intern that it no longer does so. The point system is logical, except for the overlap between "average" and "fair." The current scoring system could continue to function in the MEG/Arts Program, but it is the score sheet is less than perfect.



## CHAPTER IV

### RECOMMENDATIONS

The intern has formulated recommendations related to the management challenges encountered while working at the Arts Council of New Orleans. In this section, those recommendations will be discussed and the steps required for their implementation will be presented.

#### The System of Processing Membership Benefits

The first management challenges to be addressed are related to the Arts Council of New Orleans' system of processing membership benefits. In the previous section, several shortcomings in the system were identified, including: the inefficient use of margin and spacing settings, the overuse of the Board President's signature, the Marketing/Development Coordinator's inability to use the new computer system, and vague distinctions between membership categories.

To remedy the inefficient use of a variety of margin and spacing settings in the form letters, the intern recommends that the Marketing/Development Coordinator reformat the form letters so that they can

all use the same settings. It would take only a few hours to alter all of the thirteen form letters which are stored in the word processor. By adjusting the spacing within the letters and inserting empty lines at the top and/or bottom of the letters, one margin setting and one spacing setting could function for all membership letters. This would result in a substantial reduction in the time required to print every letter.

The intern also recommends that the Board President be required to sign fewer of the membership letters. Currently, his signature is required on eleven of the thirteen form letters. All corporate, gallery, and Board donors, and all individuals who donate \$125.00 or more receive letters with the President of the Board's signature. Increased donations or member's appreciation are not increased in proportion to the extra effort expended to obtain that signature on the letters. The intern suggests that only letters to Board donors, individuals who donate \$500.00 or more, and corporate donors who give \$1000.00 or more receive letters with the Board President's signature. This would eliminate one step in the system of processing most membership letters.

There is no good excuse for the Marketing/Development Coordinator's inability to utilize the new computer system. Currently, much of the pertinent information is entered by the Bookkeeper into

the new system's accounting subsystem and then entered again by the Marketing/Development Coordinator into the archaic membership system. If the Marketing/Development Coordinator were able to utilize the new system, she could very quickly gain access to the information already in the accounting system, add a few pieces of information, and complete the process. The intern recommends that the Marketing/Development Coordinator meet with the computer programmer and develop the skills necessary to utilize the system as soon as possible. Not only would this directly facilitate the processing of membership benefits, but it would also be beneficial indirectly when other employees are entering information into other subsystems, including the mailing list subsystem.

When discussing the thirteen membership categories at the Arts Council of New Orleans in the previous section, the lack of differentiation between them in the form of benefits was cited. There must be some motivation--some membership benefit--to encourage a donor to give \$500 instead of \$300. Because one of the Arts Council of New Orleans' goals is to serve arts organizations in New Orleans, the intern recommends that the Arts Council of New Orleans offer membership benefits which would also benefit other arts organizations. For example, if a donor gives between \$50 and \$124 to the Arts Council of New Orleans, he/she

he/she receives all of the benefits currently offered in that category plus a coupon good for twenty percent off of the price of two tickets to a New Orleans Symphony Orchestra concert; if a donor gives between \$125 and \$249, he/she receives all of the above plus a coupon for one free admission to the New Orleans Museum of Art; and so on. The Arts Council of New Orleans would have important new premiums to offer which would help differentiate between the membership categories. The arts organizations would receive publicity and exposure to new audiences. These arts organizations would not perceive the discount as a twenty percent loss, but rather an eighty percent gain. If the seat had gone unsold (which is too frequently the case) there would have been no gain on those two seats. Thanks to the coupons, both seats are bringing in a profit for the organization.<sup>8</sup>

The Arts Council of New Orleans' current system for processing membership benefits is a good one. If the agency would make simple changes in the margin and spacing settings in the form letters which are stored in the word processor, curtail the number of membership letters requiring the Board President's signature, improve the computer expertise of key employees and

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<sup>8</sup>Danny Newman, Subscribe Now! (New York: Theatre Communications Group, 1983), p. 219.

offer new membership benefits to better differentiate between membership categories, it would be an even better system of processing membership benefits.

The Final Meetings of  
the Partnership Grants Review Committee  
and the MEG/Arts Grants Review Committee

Based on the planning sessions for the final meetings of the Partnership Grants Review Committee and the MEG/Arts Grants Review Committee and the staff's performance at the actual meetings, the intern concludes that the staff possesses good organizational skills, the ability to present delicate information in an unbiased manner, and facility with parliamentary procedure. Therefore, the Arts Council of New Orleans staff is thoroughly equipped to plan and execute committee meetings similar to the final meetings of the Partnership Grants Review Committee and the MEG/Arts Grants Review Committee.

The intern recommends that the staff of the Arts Council of New Orleans continues to plan and execute committee meetings in the same manner as it planned and executed the final meeting of the Partnership Grants Review Committee.

Planning the Partnership Grants Awards Celebration

The Partnership Grants Awards Celebration illustrates again the Arts Council of New Orleans' strong organizational skills. Due to circumstances beyond its control, the Arts Council of New Orleans was forced to plan a major event in a short time. The Arts Council of New Orleans met this challenge admirably and could meet a similar challenge if the need arose.

Based on several incidents related to the planning of the Partnership Grants Awards Celebration, the intern recommends that the Arts Council of New Orleans clearly define each staff position in the organization. In other words, the Arts Council of New Orleans needs to develop job descriptions which indicate "what is done, why it is done, where it is done, and briefly, how it is done." The job description should also indicate what the job accomplishes and what performance is considered satisfactory. The need for such job descriptions is clear: "If employees know what is expected and what constitutes good or poor performance, they have a much better chance of performing acceptably."<sup>9</sup>

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<sup>9</sup>Robert L. Mathis and John H. Jackson, Personnel: Human Resource Management (St. Paul, Minnesota: West Publishing Company, 1985), p. 182.

A vivid example of the problems caused by the Arts Council of New Orleans' vague job descriptions occurred during the internship. "Seldom Seen" is an annual fund raising event for the Arts Council of New Orleans. The Special Events Coordinator is responsible for most aspects of the planning and execution of the two-week event. The Public Art Director, Public Art Coordinator, and the Marketing/Development Coordinator all showed interest in the event and began attending meetings about "Seldom Seen." They began volunteering for assignments and even met without the knowledge of the Special Events Coordinator. One day the intern asked the Special Events Coordinator why she looked so unhappy, and the Special Events Coordinator replied, "Because I don't have anything to do. Everybody else is doing my job!" She became increasingly depressed as those three staff members usurped more of her responsibilities. Finally the Special Events Coordinator complained to the Executive Director who promptly returned all responsibilities to the Special Events Coordinator. If the involved employees had had clear job descriptions, they would have known what duties, tasks, and responsibilities rightfully belonged to each job. Hurt feelings, awkward confrontations, and wasted staff time could have been avoided.

This example and the examples cited in the analysis of the Partnership Grants Awards Celebration

clearly illustrate the Arts Council of New Orleans' need for good job description. The intern recommends that the Assistant Director (who returned from maternity leave September 8) create these job descriptions. After consulting with each employee and studying the organizational structure, the Assistant Director create job descriptions including the following three components:

1. A general description of the job.
2. A statement about who the person holding the job reports to and who he or she will supervise.
3. A list of specific responsibilities and functions.<sup>10</sup>

The careful creation of job descriptions by the Arts Council of New Orleans' Assistant Director would increase staff efficiency and alleviate employee tension caused by situations such as the case described above. Although the Arts Council of New Orleans is a fine organization with admirable management practices, it is the belief of the intern that the introduction of clear job descriptions would be very beneficial.

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<sup>10</sup>Thomas Wolf, The Nonprofit Organization: An Operating Manual (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1984), p. 52.



MEG/Arts Workshops

The intern analyzed the Arts Council of New Orleans' MEG/Arts workshops and came to the conclusion that staff did a fine job of presenting general instructions and offering suggestions on writing project descriptions, but did not satisfactorily present detailed instructions on the completion of MEG/Arts applications. Because so many of the applicant organizations are run by volunteers, the written directions in the MEG/Arts Guidelines do not suffice.

The intern recommends that the Arts Council of New Orleans staff conducts a study of several years' MEG/Arts applications to determine which questions are most frequently answered incorrectly. After observing one MEG/Arts cycle, the intern has identified several problematic questions regarding: the number of persons served, in-kind income, applicant cash match, and total project cost. More problematic questions could probably be identified.

After determining which questions are most frequently answered incorrectly, the Arts Council of New Orleans staff should prepare examples of the correct way to answer each question and examples of the incorrect way to answer each question. These example applications should be photocopied, distributed to workshop attendees, and discussed thoroughly. At present, no

written examples are provided to the applicants. These written examples would be valuable teaching tools during the workshops and would provide reference material for applicants while completing applications. By investing some time in preparing these instructional examples, the Arts Council of New Orleans staff would help volunteer organizations get the scores they really deserve and save staff time later in the process.

#### MEG/Arts Eligibility Issues

The next management challenge to be addressed is related to MEG/Arts eligibility issues. An earlier discussion concluded that several eligibility issues were not sufficiently defined in the MEG/Arts Guidelines. Those eligibility issues are related to deadlines for submittal of applications and required attachments and the requirement of final reports.

The intern recommends that the Arts Council of New Orleans establishes clear policies on the above eligibility issues and, upon approval of the City Council of New Orleans, incorporate those policies into the MEG/Arts Guidelines.

The intern suggests adopting the following schedule to alleviate the first problematic eligibility issue:

- June 1 All applications must be submitted to the Arts Council of New Orleans office by 5:00 p.m. if they are to be considered in the current funding cycle. The applications may not be altered after this time.
- June 8 The Grants Coordinator must have contacted applicants which have not included all required attachments.
- June 15 All required attachments must be submitted to the Arts Council of New Orleans office by 5:00 p.m. if they are to be considered in the current funding cycle.

This schedule is much stricter than the current policy, but not too strict to follow. The applications are always made available two months before the first deadline and the Arts Council of New Orleans staff will assist any applicant with questions during that time. This assistance, coupled with the MEG/Arts workshops presented by the Arts Council of New Orleans staff, should provide ample instruction to applicants. A schedule such as the schedule outlined above would provide for more equity when determining eligibility based on the submittal of complete MEG/Arts applications. This schedule would assist the Grants Review Committee in making eligibility judgments and allow them to focus their efforts on discussing the merits of eligible applicants.

The MEG/Arts Program also needs a clearer policy regarding the submittal of final reports. The intern recommends that the submittal of all required final reports become an eligibility requirement. In other

words, if an organization which previously received MEG/Arts funding but did not submit a final report applies for a MEG/Arts grant, that organization should be deemed ineligible by the Grants Review Committee. The Arts Council of New Orleans has always sent recipients a simple form for that report and several reminder notices well before the January 31 due date. There is no acceptable excuse for failing to submit a final report.

The MEG/Arts Program has an admirable set of rules and guidelines. If the recommendations related to application deadlines and final report eligibility issues were followed, the program would function even more smoothly and equitably.

#### The MEG/Arts Screening Process

Although the screening process which the Arts Council of New Orleans staff performs for the benefit of the Grants Review Committee is a valuable process, it could become even more valuable. The intern makes the following recommendations:

First, two additional items should be included in the financial information section of the cover sheet. Directly below where the percentage of in-kind income to total income is listed, the percentage of administrative personnel expense to total expenses and the percentage

of artistic expenses to total expenses should also be listed. because it was requested many times during the final meetings, it is clear that providing this information in the cover sheet would assist the Grants Review Committee in judging applicants equitably as well as save time at the final meetings.

Second, the question, "Does the applicant intend to pay artists for their work?" should also be included in the cover sheet. The question should be inserted after the question regarding workshop attendance. It is not necessary to include the amount to be paid to artists, because the amount paid is less important than the fact that artists will be paid at all. It is important to note that the percentage of artistic expenses mentioned above includes items other than fees paid to artists (i.e., supplies, music rental, printing).

If the above information were included in the cover sheet, the already valuable screening process would become an even more valuable component of the MEG/Arts Program.

#### The MEG/Arts Score Sheet

Although the Arts Council of New Orleans staff has created a legible score sheet which functions well in the MEG/Arts Program, there is room for improvement.

Because the Grants Review Committee implied that the Organizational Accountability category was more important than its weight indicated, the intern recommends redesigning the weight system. The first two categories, Programs and Services and Community Involvement, should continue to have the heaviest weights, Organizational Accountability should be slightly less weighted, and Budgets and Financial Information should continue to have the least weight. These recommendations are based on the intern's perception of the Grants Review Committee's discussions. The following weight system would meet the above specifications as well as create a perfect score of one hundred points, which would please the members of the Grants Review Committee.

<u>Category</u>	<u>Weight</u>
Programs and Services	30%
Community Involvement	30%
Organizational Accountability	25%
Budgets and Financial Information	15%
TOTAL PERFECT SCORE	100%

Because the terms "average" and "fair" are interchangeable in common useage, the intern recommends altering the terminology related to the point system on the MEG/Arts score sheet. The Arts Council staff should substitute "below average" for "fair." The resulting

point system would be clearer: 5 for excellent, 4 for good, 3 for average, 2 for below average, and 1 for poor.

In general, the MEG/Arts score sheet is well-designed. The categories, the descriptions of categories, and the opportunity to add or subtract three points should be maintained. If the adjustments suggested by the intern are made, the score sheet will function even better in the MEG/Arts Program.

## CHAPTER FIVE

### THE INTERN'S CONTRIBUTION

The intern's contribution to the Arts Council of New Orleans had major short-range effects in three areas: membership benefits, the Partnership Grants Awards Celebration, and the MEG/Arts Program.

Before the intern began processing membership benefits for the Arts Council of New Orleans, donors had not been sent thank-you letters for almost two months. The delay occurred because the Administrative Assistant, who was responsible for many steps in the system of processing membership benefits, was very busy with the new computer system. There were many quirks in the system and its subsystems, and the Administrative Assistant had to spend countless hours every week on the telephone with the computer programmer. Because of this new demand on her time, she was not able to promptly process membership benefits. The intern was able to process membership benefits for all of the donors who had accumulated during the previous two months and then keep the system up-to-date throughout the summer.

The Partnership Grants Awards Celebration was a spur-of-the-moment project suggested by the Partnership



Grants Review Committee. Only because the committee was so enthusiastic about the special event did the Executive Director agree to plan the awards celebration in less than one month. If the intern had not volunteered to work on the Partnership Grants Awards Celebration, it would have been difficult to find a staff member with the time to plan for invitations, programs, refreshments, and entertainment. The Grants Coordinator was very busy with the MEG/Arts Program, the Assistant Director began maternity leave earlier than expected, the Executive Director was at a convention for over a week, the Special Events Coordinator was busy with Brown Bag Concerts, and other staff members were occupied with various projects. The intern's contribution to the Partnership Grants Awards Celebration was greatly appreciated by the Arts Council of New Orleans.

The MEG/Arts Program is usually directed by the Assistant Director and Grants Coordinator. This summer, the Assistant Director was on maternity leave during almost the entire process. The Grants Coordinator assumed many of the Assistant Director's responsibilities and the intern assumed many of the Grants Coordinator's responsibilities. In addition to performing duties done during every year's MEG/Arts Program, the intern was the first person to use the computerized grants management system. The intern made

suggestions about printing each application's information which saved a great deal of time later in the process. The Grants Coordinator, Assistant Director, and Executive Director appreciated the intern's enthusiasm, intelligence, and diligence.

The intern's contribution to the Arts Council of New Orleans will have few long-term effects. Except for the suggestions about using the computerized grants management system, the intern's suggestions were all short-range. The projects with which the intern was involved were all so well-organized that the intern saw room for only minor improvements.

The internship was a valuable learning experience for the intern. She learned about grantsmanship, special events planning, computer systems, and the management of committees. Because the Arts Council of New Orleans was pleased with the intern's performance, one long-range effect of the internship may be that the Arts Council of New Orleans would invite more of the University of New Orleans' Master of Arts in Arts Administration students to share in the same learning experience which this intern valued highly.

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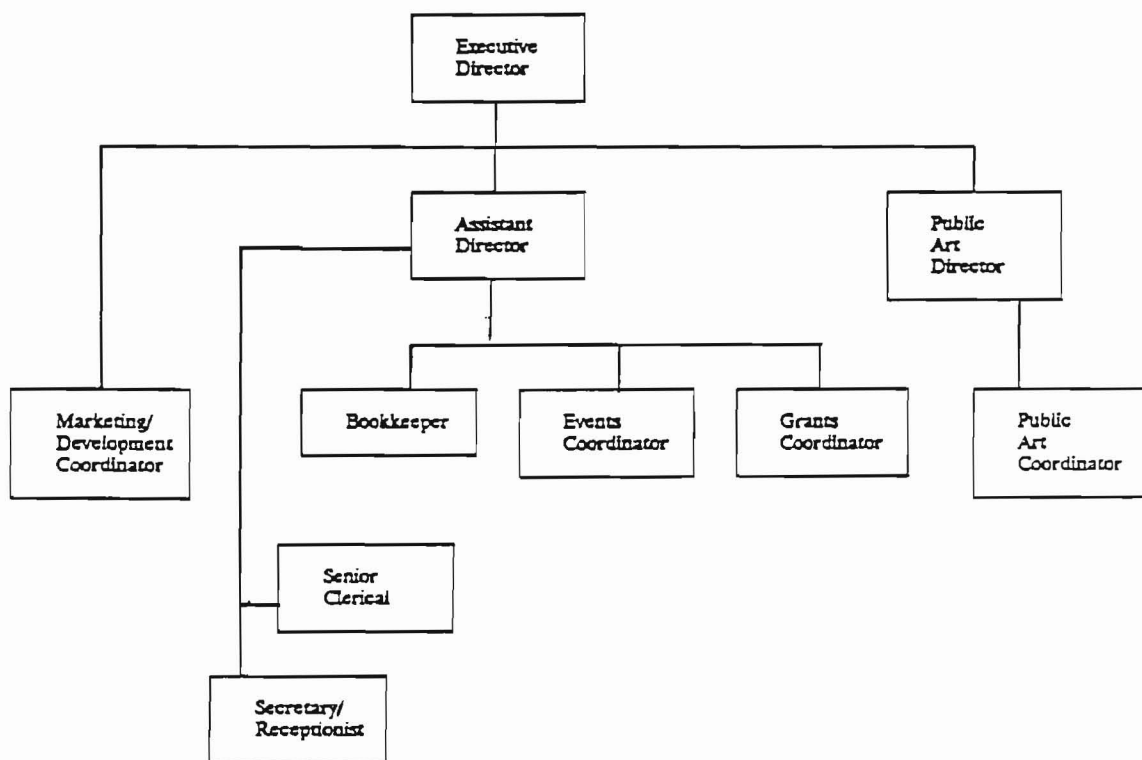
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## APPENDIX

- A. ORGANIZATION CHART FOR THE ARTS COUNCIL OF NEW ORLEANS
- B. THE ARTS COUNCIL OF NEW ORLEANS' MEMBERSHIP LETTERS
- C. MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS PROJECT SUPPORT APPLICATION
- D. COVER SHEET FOR MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS PROJECT SUPPORT APPLICATION
- E. SCORE SHEET FOR MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS PROJECT SUPPORT APPLICATION
- F. COMMENT SHEET FOR MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS PROJECT SUPPORT APPLICATION
- G. CHARTS USED AT THE FINAL MEETINGS OF THE MUNICIPAL ENDOWMENT GRANTS FOR ARTS GRANTS REVIEW COMMITTEE

APPENDIX A  
ORGANIZATION CHART FOR  
THE ARTS COUNCIL OF NEW ORLEANS



## APPENDIX B

THE ARTS COUNCIL OF NEW ORLEANS' MEMBERSHIP LETTERS  
stored: memthank

THANK YOU LETTER (\$49 AND UNDER) - MEMBER

Date

Name  
Address  
City, State, Zip

Dear Member:

The Arts Council is grateful for your financial support. Membership gifts help us to encourage the development of the arts in New Orleans and to provide essential services to artists, arts organizations and the community.

Enclosed is your membership card which entitles you to one full year of membership. You will be receiving Arts Council publications, including our quarterly ArtBriefs newsletter, mailings, and invitations to forums and events.

Thank you for helping to make the arts an integral part of this city!

Sincerely,

Marion Andrus McCollam  
Executive Director

MAM/rlr

stored: Fdthanks

THANK YOU LETTER (\$50-\$124) - FRIEND

Date

Name

Address

City, State, Zip

Dear Friend:

The Arts Council is grateful for your financial support. Membership gifts help us to encourage the development of the arts in New Orleans and to provide essential services to artists, arts organizations and the community.

As a member you will be receiving Arts Council publications, including our quarterly ArtBriefs newsletter, mailings, and invitations to forums and events.

Enclosed is your membership card which entitles you to one full year of membership and discounts on workshops sponsored by the Arts Council.

Thank you for helping to make the arts an integral part of this city!

Sincerely,

Marion Andrus McCollam  
Executive Director

MAM/rlr



stored: Medthank

THANK YOU LETTER (\$125-\$249) - MEDALLION GROUP

Date

Name

Address

City, State, Zip

Dear Name:

Welcome to the Arts Council's MEDALLION GROUP! The Arts Council, its Board and staff deeply appreciate your membership gift of AMOUNT.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

Enclosed is your membership card which entitles you to one full year of membership. As a member of the MEDALLION GROUP you will receive Arts Council publications, including our quarterly ArtBriefs newsletter, discounts on workshops and invitations to forums and events. Additionally, you are invited to Seldom Seen In Situ, a private cocktail party and tour of the homes of New Orleans art collectors in the fall.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

stored: Musethan

THANK YOU LETTER (\$250-\$499) - MUSE

Date

Name

Address

City, State, Zip

Dear Name:

Welcome, new MUSE member! The Arts Council, its Board and staff deeply appreciate your membership gift of AMOUNT.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

Enclosed is your membership card which entitles you to one full year of membership. As a MUSE, you will receive various Arts Council publications, including our quarterly ArtBriefs newsletter, discounts on workshops and invitations to forums and events. Additionally, you will be invited to private receptions associated with special events and to Seldom Seen In Situ, a private cocktail party and tour of the homes of New Orleans art collectors.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

stored: Masthank

THANK YOU LETTER (\$500-\$999) - MASTER

Date

Name

Address

City, State, Zip

Dear Name:

Welcome to the Arts Council's MASTERS group, a very special group of individuals concerned with preserving and enhancing the cultural vitality of New Orleans! The Arts Council, its Board and staff deeply appreciate your most generous contribution of AMOUNT.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

Your membership in this group entitles you to enjoy the enclosed, Neighbors: Soul of the City, a specially commissioned book capturing the spirit and images of a New Orleans neighborhood. Additionally, you will be invited to private receptions associated with special events and to Seldom Seen In Situ, a private cocktail party and tour of the homes of New Orleans art collectors. Of course, you will be receiving Arts Council publications, including our quarterly ArtBriefs newsletter, mailings, discounts on workshops and invitations to our very popular gallery forums!

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

stored: Medicith

THANK YOU LETTER (\$1000 +) - MEDICI

Date

Name

Address

City, State, Zip

Dear Name:

Welcome to the MEDICI, the Arts Council's exclusive group of outstanding individuals who are committed to preserving and enhancing the cultural vitality of New Orleans! The Arts Council, its Board and staff deeply appreciate your most generous contribution of AMOUNT.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

Special people enjoy special benefits. You will receive two complimentary tickets to our intimate black-tie gourmet dinner for Sponsors and Benefactors of Seldom Seen IV and the gala gallery opening the following evening. Additionally, you will be invited to special receptions and Seldom Seen In Situ, a private cocktail party and tour of the homes of New Orleans art collectors. Of course, you will be receiving Arts Council publications, including our quarterly ArtBriefs newsletter, mailings, discounts on workshops and invitations to our very popular gallery forums.

Enclosed is your specially commissioned book, Neighbors: Soul of the City, capturing the spirit and images of a New Orleans Neighborhood.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

stored: Bdthanks  
BOARD THANK YOU LETTER

Date

Name  
Address  
City, State, Zip

Dear Name:

We are deeply grateful for your generous 1987 contribution of AMOUNT. Your gift truly makes a difference and puts us one step closer to our goal of 100% Board participation for our annual fund drive.

Members of the Board, the staff and I appreciate your service to the Arts Council. Your commitment of time and financial support helps the Arts Council to continue its outstanding programs and services as well as to create new ones to meet the needs of the arts community.

Thank you for your support.

Sincerely,

Robert M. Walmsley Jr.  
President

P.S. Of course, you will receive your special membership benefits as well!

RMW/rlr

stored: Corpmemb

CORPORATE MEMBER -\$125

Date

Name

Address

City, State, Zip

Dear Name:

The Arts Council, its Board and staff deeply appreciate your contribution of AMOUNT or the contribution of AMOUNT from COMPANY which you enabled us to receive.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

As a Corporate/Business Member your company will receive Arts Council publications and recognition in our 1987 Annual Report. In addition, we hope that you enjoy the enclosed specially commissioned book, Neighbors: Soul of the City, which captures the spirit and images of a New Orleans neighborhood.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

stored: corppatr

CORPORATE PATRON THANK YOU LETTER - \$250

Date

Name

Address

City, State, Zip

Dear Name:

The Arts Council, its Board and staff deeply appreciate your contribution of AMOUNT or the contribution of AMOUNT from COMPANY which you enabled us to receive.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

As a Corporate/Business Patron your company will receive Arts Council publications and recognition in our 1987 Annual Report. In addition, the company will have free use of the Arts Council of New Orleans Visual Artist Registry (ACNOVAR), making art selection easier.

As a special thanks we have enclosed Neighbors: Soul of the City, a specially commissioned book capturing the spirit and images of a New Orleans neighborhood.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

stored: Corpbene

CORPORATE BENEFACTOR THANK YOU LETTER - \$500

Date

Name

Address

City, State, Zip

Dear Name:

The Arts Council, its Board and staff deeply appreciate your contribution of AMOUNT or the contribution of AMOUNT from COMPANY which you enabled us to receive.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

As a Corporate/Business Benefactor your company is entitled to receive technical assistance in staging concerts and events and free use of the Arts Council of New Orleans Visual Artist Registry (ACNOVAR), making art selection easier. Of course, the company will also receive Arts Council publications and recognition in our 1987 Annual Report.

As a special thanks we have enclosed Neighbors: Soul of the City, a specially commissioned book capturing the spirit and images of a New Orleans neighborhood.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President



stored: Corpson

CORPORATE SPONSOR THANK YOU LETTER - \$1000

Date

Name

Address

City, State, Zip

Dear Name:

The Arts Council, its Board and staff deeply appreciate your contribution of AMOUNT or the contribution of AMOUNT from COMPANY which you enabled us to receive.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

As a Corporate/Business Sponsor your company is entitled to receive technical assistance in staging concerts and events, free use of the Arts Council of New Orleans Visual Artist Registry (ACNOVAR), and consultation on art in public spaces in cooperation with local art galleries, making art selection easier. Of course you will also receive Arts Council publications and recognition in our 1987 Annual Report.

As a special thanks we have enclosed Neighbors: Soul of the City, a specially commissioned book capturing the spirit and images of a New Orleans neighborhood.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

stored: Corpguar

CORPORATE GUARANTOR THANK YOU LETTER - \$5000

Date

Name

Address

City, State, Zip

Dear Name:

The Arts Council, its Board and staff deeply appreciate your contribution of AMOUNT or the contribution of AMOUNT from COMPANY which you enabled us to receive.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

As a Corporate/Business Guarantor your company is entitled to receive technical assistance in staging concerts and events, free use of the Arts Council of New Orleans Visual Artist Registry (ACNOVAR), and consultation on art in public spaces in cooperation with local art galleries, making art selection easier. In addition, we will hold a special press conference to recognize your partnership with the arts. Of course you will receive Arts Council publications and recognition in our 1987 Annual Report as well.

As a special thanks we have enclosed Neighbors: Soul of the City, a specially commissioned book capturing the spirit and images of a New Orleans neighborhood.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walsmley Jr.  
President

June 2, 1987

Ms. Donna Perret  
Galerie Simonne Stern  
518 Julia Street  
New Orleans, LA 70130

Dear Ms. Perret:

The Arts Council, its Board and staff deeply appreciate the contribution of \$250.00 from Galerie Simonne Stern which you enabled us to receive.

Only because of the generosity and vision that you and others have displayed is the Arts Council able to provide much needed assistance to arts organizations and artists as well as cultural experiences for young and old. This year you will help us launch the Discount Tickets by Mail program which will enable more people to attend cultural events and improve the financial bases of the city's performing arts groups. Thanks to you, many of our outstanding programs will be continued - Louisiana Volunteer Lawyers for the Arts, Brown Bag Concerts, and arts in education programs to name a few.

As a member, Galerie Simonne Stern will receive Arts Council publications, including our ArtBriefs newsletter, recognition in our 1987 Annual Report, and invitations to forums and events. Additionally, we will keep you informed on the progress of our proposed 1988 organizational benefits for which the gallery would qualify.

We feel pleased and encouraged by your support of the Arts Council. Thank you for helping to keep the arts alive and flourishing in New Orleans.

Sincerely,

Marion Andrus McCollam  
Executive Director

Robert M. Walmsley Jr.  
President

## APPENDIX C

MEG/ARTS PROJECT SUPPORT APPLICATION  
 MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS (MEG/ARTS)  
 A Program of the City of New Orleans  
 Administered by the Arts Council of New Orleans

DEADLINE: JUNE 4, 1987

PROJECT SUPPORT APPLICATION

Did your organization receive a 1987 MEG/Arts grant? \_\_\_\_\_ If not, please answer the following: Did a representative from your organization attend a MEG/Arts workshop in 1987? \_\_\_\_\_ Date attended \_\_\_\_\_ Representative: \_\_\_\_\_ (Attendance at a MEG/Arts workshop is a requirement for eligibility.)

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 1988.

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.

1988 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 (not MEG/Arts) \_\_\_\_\_  
 Local School Board support \_\_\_\_\_

OTHER (specify) \_\_\_\_\_

SUBTOTAL \_\_\_\_\_

MEG/Arts Grant Amount Requested \_\_\_\_\_

TOTAL CASH INCOME \_\_\_\_\_

1988 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 \_\_\_\_\_

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

1988 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) _____	_____	_____	_____
<hr/>			
SUBTOTALS	_____	_____	_____
			TOTAL CASH EXPENDITURES _____

IN KIND SUPPORT \_\_\_\_\_

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



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 already on file at the Arts Council office  
OR  
\_\_\_\_\_ 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. \_\_\_\_\_ 1986 Financial Statement  
Fiscal year from \_\_\_\_\_ to \_\_\_\_\_  
Date Date
3. \_\_\_\_\_ 1987 approved organizational budget  
Fiscal year from \_\_\_\_\_ to \_\_\_\_\_  
Date Date
4. \_\_\_\_\_ 1988 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 City 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 City of New Orleans for the Municipal Endowment Grants.

SPONSORING ORGANIZATION:

Name of Organization \_\_\_\_\_

Address \_\_\_\_\_ (Phone) \_\_\_\_\_

PRESIDENT OF THE BOARD

MANAGER/DIRECTOR

Signature \_\_\_\_\_

Signature \_\_\_\_\_

Typed Name \_\_\_\_\_

Typed Name \_\_\_\_\_

Date \_\_\_\_\_

Date \_\_\_\_\_

## APPENDIX D

## COVER SHEET FOR MEG/ARTS PROJECT SUPPORT APPLICATION

PROJECT SUPPORT

Name of Organization: \_\_\_\_\_

Project Title: \_\_\_\_\_

REQUIRED ATTACHMENTS:

- |    |   |           |          |
|----|---|-----------|----------|
| 1) | IRS Letter indicating 501(C)(3) status    | Yes _____ | No _____ |
|    | OR  |           |          |
|    | Evidence of efforts to obtain such status | Yes _____ | No _____ |
|    | AND                                       |           |          |
|    | Sponsorship Documentation                 | Yes _____ | No _____ |
| 2) | 1986 Financial Statement                  | Yes _____ | No _____ |
|    | Fiscal year from _____ to _____           |           |          |
| 3) | 1987 Approved Budget                      | Yes _____ | No _____ |
|    | Fiscal year from _____ to _____           |           |          |
| 4) | 1988 Approved Budget                      | Yes _____ | No _____ |
|    | Fiscal year from _____ to _____           |           |          |
| 5) | List of Board of Directors                | Yes _____ | No _____ |
| 6) | Two copies of publications (if relevant)  | Yes _____ | No _____ |

FINANCIAL INFORMATION:

TOTAL PROJECT COST \$ \_\_\_\_\_

TOTAL MEG/ARTS REQUEST \$ \_\_\_\_\_

Percentage of MEG/ARTS request to total cost \_\_\_\_\_ %Percentage of Other governmental requests to total cost \_\_\_\_\_ %Percentage of Private sector support to total cost \_\_\_\_\_ % Cash

\_\_\_\_\_ % In-kind

Fiscal Year 1986 Expenses \$ \_\_\_\_\_

Fiscal Year 1987 Budget \$ \_\_\_\_\_

Fiscal Year 1988 Budget \$ \_\_\_\_\_

OTHER:

Workshop Attendance: \_\_\_\_\_ Yes (Required) \_\_\_\_\_ Yes (Not Required)  
 \_\_\_\_\_ No (Required) \_\_\_\_\_ No (Not Required)

Supplemental Material Submitted: \_\_\_\_\_ Yes \_\_\_\_\_ No

STAFF COMMENTS:

Completeness of application:

Completion of final reports for previous MEG/Arts grants:

Other:

APPENDIX E  
SCORE SHEET FOR MEG/ARTS PROJECT SUPPORT APPLICATION

**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
<b>1. Programs &amp; Services</b> 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)		<b>X5</b>	
<b>2. Community Involvement</b> 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)		<b>X5</b>	
<b>3. Budgets and Financial Information</b> Appropriate 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)		<b>X2</b>	
<b>4. Organizational Accountability</b> 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)		<b>X2</b>	
<b>5. You may add or subtract up to 3 points for specific reasons. Please state your reasons below.</b>			

SCORE

TOTAL  
SCORE

APPENDIX F  
COMMENT SHEET FOR MEG/ARTS PROJECT SUPPORT APPLICATION

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS  
COMMENTS SHEET

NAME OF ORGANIZATION \_\_\_\_\_

TYPE OF GRANT (circle one)      OPERATING SUPPORT      PROJECT SUPPORT

TITLE OF PROJECT (if project support) \_\_\_\_\_

\_\_\_\_\_  
COMMENTS:

NAME OF REVIEWER: \_\_\_\_\_

APPENDIX G  
CHARTS USED AT THE FINAL MEETINGS  
OF THE MEG/ARTS REVIEW COMMITTEE

7/30/87

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

1988 OPERATING SUPPORT APPLICANTS

<u>NAME OF ORGANIZATION</u>	<u>1987 BUDGET</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
1. Contemporary Arts Center	\$ 832,761	\$ 50,000	Complete
2. Delta Festival Ballet	\$ 395,000	\$ 50,000	Complete
3. Le Petit Theatre du Vieux Carre	\$ 330,000	\$ 15,000	Complete
4. New Orleans City Ballet	\$ 952,600	\$ 25,000	Ineligible - application was received after the June 4th deadline.
5. New Orleans Opera Association	\$1,105,000	\$100,670	Complete
6. New Orleans Philharmonic Symphony Society	\$3,650,000	\$110,000	Complete
7. Young Audiences, N. O. Chapter	\$ 128,000	\$ 20,000	Complete
<u>TOTAL REQUESTED</u>			
Operating Support	\$ 370,670		
Project Support	\$ 440,640		
<u>TOTAL</u>	<u>\$ 811,311</u>		

7/30/87

ARTS COUNCIL OF NEW ORLEANS  
1987 PROJECT SUPPORT APPLICANTS

<u>NAME OF ORGANIZATION</u> <u>(PROJECT TITLE)</u>	<u>PROJECT</u> <u>COST</u>	<u>AMOUNT</u> <u>REQUESTED</u>	<u>STATUS OF APPLICATION</u>
1. Alliance for Community Theaters (Sixth Annual New Orleans Black Theatre Festival)	\$ 24,050	\$ 10,000	Complete
2. Arts In Education, New Orleans (Performance Season III for the Young in Arts)	\$ 76,400	\$ 25,000	Complete
3. Audubon Arts Center, Xavier University (Audubon Arts Center)	\$ 16,600	\$ 8,300	Complete
4. B. W. Cooper Trust Management Corporation (Black Cultural Arts Awareness)	\$ 9,520	\$ 4,080	Complete
5. Cervantes Fundacion Hispano- americana de Arte ("El Nino Y La Nievia")	\$ 12,400	\$ 5,000	Complete
6. Children's Hospital (Therapeutic Art Program)	\$ 16,440	\$ 7,970	Complete
7. Common Ground (Literary Tour of New Orleans)	\$ 11,000	\$ 5,500	Complete
8. Concert Choir of New Orleans (Extra-Ordinary Masses)	\$ 8,706	\$ 4,000	Complete
9. Copastetic Community Book Store (Creativity Workshop)	\$ 11,470	\$ 5,735	Complete



- 2 -

<u>NAME OF ORGANIZATION (PROJECT TITLE)</u>	<u>PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
10. Dashiki Project Theatre (20th Anniversary Commemoration)	\$ 91,000	\$ 31,000	Complete
11. Friends of NOCCA (NOCCA Arts in the Community)	\$ 32,300	\$ 14,050	Complete
12. Friends of WWOZ (Community Awareness and Business Promotion)	\$ 80,000	\$ 30,000	Complete
13. Junebug Productions (Performing Arts Project)	\$ 48,604	\$ 12,000	Complete
14. Komenka Ethnic Dance Ensemble (Sponsorship of Dance Festival and Argentinian Suite)	\$ 14,630	\$ 6,650	Complete
15. Living History Institute (Living History Portraiture-- Training Project)	\$ 10,890	\$ 4,905	Complete
16. Louisiana Children's Museum (Animation Festival)	\$ 24,000	\$ 6,000	Complete
17. Louisiana Shakespeare Festival ( <u>MacBeth</u> and <u>A Midsummer Night's Dream</u> )	\$ 82,000	\$ 41,000	Complete
18. Louisiana Wildfowl Carvers and Collectors Guild (14th Annual 1988 Wildfowl Festival)	\$ 55,227	\$ 10,000	Complete
19. Loyola University Faculty Jazz Quintet (Young Ears for Jazz)	\$ 3,930	\$ 1,000	Complete

- 3 -

<u>NAME OF ORGANIZATION</u> <u>(PROJECT TITLE)</u>	<u>PROJECT</u> <u>COST</u>	<u>AMOUNT</u> <u>REQUESTED</u>	<u>STATUS OF APPLICATION</u>
20. Modern Dance Council of New Orleans (DANCEing '88--A Dance Festival)	\$ 16,875	\$ 6,925	Complete
21. New Orleans Art Review, Inc. (The Exhibition Review, A Special Section of <u>The Art Review</u> )	\$ 27,700	\$ 13,850	Complete
22. New Orleans Cultural Foundation (Art of Jazz Piano)	\$ 75,475	\$ 20,000	Complete
23. New Orleans Gay Men's Chorus (A Regional Choral Festival)	\$ 18,080	\$ 3,920	Complete
24. New Orleans Institute for the Performing Arts (1988 Summer Keyboard Festival)	\$ 6,650	\$ 2,325	Complete
25. New Orleans Jazz and Heritage Foundation (New Orleans Jazz and Heritage Magazine)	\$ 97,400	\$ 10,000	1988 budget is missing-- not available until 8/88.
26. New Orleans Music and Entertainment Association (NOME) (NOME Musician's Handbook)	\$ 16,900	\$ 7,500	Complete
27. New Orleans Repertory Dance Theatre (Dance Residencies and Community Performances)	\$ 24,700	\$ 10,000	Complete
28. New Orleans Women's Caucus for Art (Off the Wall: Art in Transit)	\$ 9,900	\$ 4,000	Complete
29. Nick LaRocca ODJB Foundation (Two Senior Citizens Free Dances)	\$ 33,000	\$ 12,500	Complete

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<u>NAME OF ORGANIZATION (PROJECT TITLE)</u>	<u>PROJECT COST</u>	<u>AMOUNT REQUESTED</u>	<u>STATUS OF APPLICATION</u>
30. Orleans Parish Criminal Sheriff's Office Community Arts Program (Prison Wall Mural)	\$ 11,000	\$ 5,500	Ineligible - no 501(C)(3) status -- governmental agency.
31. Recreating the Environmental Ability to Live (REAL)	\$ 11,000	\$ 5,300	Ineligible. No evidence of efforts to obtain 501(C)(3) status and missing 1988 budget.
32. Rhino Contemporary Craft Company (Craft Awareness 1988)	\$ 21,000	\$ 10,500	Complete
33. Saint Luke's Community Center (Adolescent Folk Arts and Cultural Enrichment Program)	\$ 19,100	\$ 7,500	1988 budget is missing--not available until 10/87.
34. Southern Repertory Theatre (Southern Repertory Theatre Festival)	\$148,000	\$ 10,000	Ineligible. Sponsor is needed.
35. Storyland/Friends of City Park (Fairytale and Cats in Hats)	\$ 12,000	\$ 6,000	Complete
36. Tennessee Williams/New Orleans Literary Festival (Tennessee Williams/New Orleans Literary Festival)	\$ 40,568	\$ 7,500	Complete
37. Tulane University/Center Stage Theatre (Center Stage Theatre Productions for Children)	\$ 15,000	\$ 7,500	Complete

- 5 -

<u>NAME OF ORGANIZATION</u> <u>(PROJECT TITLE)</u>	<u>PROJECT</u> <u>COST</u>	<u>AMOUNT</u> <u>REQUESTED</u>	<u>STATUS OF APPLICATION</u>
38. Tulane University/Newcomb College Dance Program (Rachel Lampert and Dancers Guest Artist Residency)	\$ 21,500	\$ 10,000	Complete
39. Westbank Music, Arts and Education Association, Inc. (An Eye on Theatre)	\$ 14,430	\$ 6,130	Complete
40. WWNO-FM/University of New Orleans (Concert Night New Orleans)	\$ 83,986	\$ 41,500	Complete

July 31, 1987

FOR DISCUSSION PURPOSES ONLY  
D R A F T     D R A F T     D R A F T     D R A F T

ARTS COUNCIL OF NEW ORLEANS

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

1988 OPERATING SUPPORT APPLICANTS

PRELIMINARY FUNDING RANGE

	<u>ORGANIZATION</u> (rank order)	<u>REQUEST</u>	<u>SCORE AVERAGE</u>	<u>PRELIMINARY FUNDING RANGE</u>
1.	Contemporary Arts Center	\$50,000	65.88	\$ 23,000 - \$ 19,550
2.	Delta Festival Ballet	\$50,000	64.50	\$ 5,500 - \$ 4,675
3.	Young Audiences, Inc.	\$12,500	63.80	\$ 12,500 - \$ 10,625
4.	New Orleans Philharmonic Symphony Society	\$110,000	61.00	\$ 66,000 - \$ 56,100
5.	Le Petit Theatre du Vieux Carre	\$ 15,000	60.00	\$ 3,500 - \$ 2,975
6.	New Orleans Opera Assoc.	\$100,670	57.71	\$ 22,500 - \$ 19,125

TOTAL     133,000 - \$113,050  
(low range) (high range)

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

FOR DISCUSSION PURPOSES ONLY  
D R A F T      D R A F T      D R A F T      D R A F T

ARTS COUNCIL OF NEW ORLEANS

MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

1988 PROJECT SUPPORT APPLICANTS

PRELIMINARY FUNDING RANGE

	<u>ORGANIZATION</u> (rank order)	<u>REQUEST</u>	<u>SCORE AVERAGE</u>	<u>PRELIMINARY FUNDING RANGE</u>
1.	Friends of NOCCA	\$14,050	65.43	\$ 7,800 - \$ 6,630
2.	Audubon Arts Center	\$ 8,300	65.33	\$ 8,300 - \$ 7,055
3.	New Orleans Jazz and Heritage Foundation	\$10,000	64.57	\$ 7,000 - \$ 5,950
4.	WWNO-FM/University of New Orleans	\$41,500	63.29	\$14,000 - \$11,900
5.	Storyland/Friends of City Park	\$ 6,000	62.86	\$ 4,500 - \$ 3,825
6.	New Orleans Cultural Foundation	\$20,000	62.50	\$ 7,500 - \$ 6,375
7.	Arts in Education--New Orleans Public Schools	\$25,000	61.20	\$15,000 - \$12,750
8.	LA Children's Museum	\$ 6,000	61.00	\$ 3,500 - \$ 2,975
9.	Loyola University Faculty Jazz Quintet	\$ 1,000	60.14	\$ 1,000 - \$ 850
10.	New Orleans Women's Caucus for Art	\$ 4,000	59.40	\$ 3,000 - \$ 2,550
11.	Tulane University/Center Stage	\$ 7,500	59.40	\$ 6,000 - \$ 5,100
12.	Alliance for Community Theatre	\$10,000	59.13	\$ 8,000 - \$ 6,800

- 2 -

	<u>ORGANIZATION</u> (rank order)	<u>REQUEST</u>	<u>SCORE</u> <u>AVERAGE</u>	<u>PRELIMINARY</u> <u>FUNDING RANGE</u>
13.	Common Ground	\$ 5,500	58.50	\$ 3,000 - \$ 2,550
14.	NEW ORLEANS ART REVIEW	\$13,850	58.25	\$ 4,500 - \$ 3,825
15.	St. Luke's Community Center	\$ 7,500	57.88	\$ 2,500 - \$ 2,125
16.	Concert Choir of New Orleans	\$ 4,000	57.33	\$ 2,500 - \$ 2,125
17.	LA Wildfowl Carvers and Collectors Guild	\$10,000	56.83	\$ 5,000 - \$ 4,250
18.	Copastetic Community Book Center	\$ 5,735	55.57	\$ 3,000 - \$ 2,550
19.	Friends of WWOZ	\$30,000	53.20	\$10,000 - \$ 8,500
20.	Tennessee Williams/New Orleans Literary Festival	\$ 7,500	51.57	\$ 3,500 - \$ 2,975
21.	Komenka Ethnic Dance and Song Ensemble	\$ 6,150	51.00	\$ 3,000 - \$ 2,550
22.	Children's Hospital	\$ 7,970	50.13	NO FUNDING
23.	Tulane University/Newcomb College Dance Program	\$10,000	49.80	NO FUNDING
24.	New Orleans Music and Entertainment Association	\$ 7,500	49.67	\$ 2,500 - \$ 2,125
25.	LA Shakespeare Festival	\$41,100	49.63	\$ 600 - \$ 510
26.	Cervantes Fundacion Hispanoamerica de Arte	\$ 5,000	49.40	\$ 2,000 - \$ 1,700
27.	Junebug Productions	\$12,000	49.00	\$ 1,000 - \$ 850
28.	New Orleans Repertory Dance Theatre	\$10,000	48.43	\$ 2,000 - \$ 1,700
29.	Nick LaRocca ODJB Foundation	\$12,500	48.40	NO FUNDING
30.	Rhino Contemporary Craft Co.	\$10,500	47.40	\$ 2,000 - \$ 1,700

- 3 -

	<u>ORGANIZATION</u> (rank order)	<u>REQUEST</u>	<u>SCORE AVERAGE</u>	<u>PRELIMINARY FUNDING RANGE</u>
31.	Modern Dance Council of New Orleans	\$ 6,925	46.80	\$ 1,000 - \$ 850
32.	New Orleans Gay Men's Chorus	\$ 3,920	46.14	\$ 1,000 - \$ 850
33.	Living History Institute	\$ 4,905	45.86	\$ 1,000 - \$ 850
34.	Westbank Music, Arts, and Education Association	\$ 6,130	43.83	\$ 1,000 - \$ 850
35.	Dashiki Project Theatre	\$31,000	42.20	\$ 6,500 - \$ 5,525
36.	New Orleans Institute for Performing Arts	\$ 2,325	38.40	\$ 1,000 - \$ 850
37.	B.W. Cooper Tenant Manage-	\$ 4,080	37.20	NO FUNDING
38.	Southern Repertory Theatre	\$10,000	37.00	NO FUNDING
39.	Recreating the Environmental Ability to Live	\$ 5,300	3.57	NO FUNDING

TOTAL      \$144,200 - \$122,570  
                  (low range)    (high range)



July 29, 1987

ARTS COUNCIL OF NEW ORLEANS

## MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

## FUNDING HISTORY OF 1987 OPERATING SUPPORT APPLICANTS FOR 1988 FUNDING

	<u>ORGANIZATION</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>
1.	Contemporary Arts Center	\$10,800	\$ 9,800	\$17,800	\$19,340	\$20,355
2.	Delta Festival Ballet	\$ 5,400	\$ 4,250	\$ 4,500	\$ 4,600	\$ 5,000
3.	Le Petit Theatre du Vieux Carre	N/A	N/A	\$ 3,600	\$ 3,920	\$ 2,980
4.	New Orleans Opera Association	\$31,300	\$28,200	\$25,600	\$23,500	\$21,845
5.	New Orleans Philharmonic Symphony	\$81,700	\$73,400	\$63,500	\$60,000	\$64,545
6.	Young Audiences, Inc., New Orleans Chapter	\$ 3,200	\$ 2,800	\$11,800	\$11,000	\$11,420

N/A - not applicable, did not apply for funding

July 29, 1987

ARTS COUNCIL OF NEW ORLEANS

## MUNICIPAL ENDOWMENT GRANTS FOR THE ARTS

FUNDING HISTORY OF 1988  
PROJECT SUPPORT APPLICANTS

<u>ORGANIZATION</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>
1. Alliance for Community Theaters	N/A	\$ 3,000	\$ 8,200	\$ 7,820	N/A
2. Arts In Education, New Orleans Public Schools	N/A	\$10,515	\$15,400	\$14,270	\$14,000
3. Audubon Arts Center/Xavier University	\$ 9,700	\$ 9,600	\$ 9,600	\$ 7,820	\$ 8,000
4. B.W. Cooper Trust Management Corporation	N/A	N/A	N/A	N/A	N/A
5. Cervantes Fundacion Hispano- americana de Arte	N/A	N/A	N/A	N/A	\$ 1,500
6. Children's Hospital	N/A	N/A	N/A	N/A	N/A
7. Common Ground	N/A	N/A	N/A	N/A	N/A
8. Concert Choir of New Orleans	N/A	\$ 2,100	\$ 3,000	\$ 2,700	\$ 1,500
9. Copastetic Community Book Store	N/A	N/A	NO FUNDING	N/A	N/A
10. Dashiki Project Theatre	\$12,900	\$11,800	\$11,900	\$10,000	\$10,920
11. Friends of NOCCA	N/A	\$ 3,400	\$ 3,600	\$ 4,170	\$ 5,015
12. Friends of WWOZ	N/A	\$ 4,500	\$ 9,400	\$13,800	\$13,400
13. Junebug Productions	N/A	N/A	N/A	920	WITHDRAWN

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ORGANIZATION	1983	1984	1985	1986	1987
14. Komenka Ethnic Song and Dance Ensemble	\$ 1,000	N/A	N/A	\$ 730	\$ 2,285
15. Living History Institute	N/A	N/A	N/A	N/A	N/A
16. Louisiana Children's Museum	N/A	N/A	N/A	INELIGIBLE	\$ 2,500
17. Louisiana Shakespeare Festival	N/A	N/A	N/A	N/A	INELIGIBLE
18. Louisiana Wildfowl Carvers and Collectors Guild	N/A	\$ 3,400	\$ 4,700	N/A - MISSED DEADLINE	\$ 5,170
19. Loyola University Faculty Jazz Quintet	N/A	N/A	N/A	N/A	N/A
20. Modern Dance Council of New Orleans	\$ 2,100	N/A	N/A	N/A	INELIGIBLE
21. <u>New Orleans Art Review</u>	N/A	\$ 3,400	\$ 3,600	\$ 3,680	\$ 3,770
22. New Orleans Cultural Foundation	N/A	N/A	N/A	N/A	N/A
23. New Orleans Gay Men's Chorus	N/A	N/A	N/A	N/A	N/A
24. New Orleans Institute for the Performing Arts	N/A	N/A	\$ 500	\$ 920	N/A
25. New Orleans Jazz and Heritage Foundation	N/A	N/A	N/A	INELIGIBLE	N/A
26. New Orleans Music and Entertainment Association	N/A	N/A	N/A	N/A	N/A
27. New Orleans Repertory Dance Theatre	N/A	N/A	N/A	\$ 3,680	\$ 3,475

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<u>ORGANIZATION</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>
28. New Orleans Women's Caucus for Art	N/A	N/A	\$ 1,000	\$ 780	\$ 990
29. Nick LaRocca OJJB Foundation	N/A	N/A	N/A	N/A	N/A
30. Recreating the Environmental Ability to Live (REAL)	N/A	N/A	N/A	N/A	N/A
31. Rhino Contemporary Craft Co.	N/A	N/A	N/A	N/A	N/A
32. St. Luke's Community Center	N/A	N/A	N/A	\$ 1,960	N/A
33. Southern Repertory Theatre	N/A	N/A	N/A	N/A	N/A
34. Storyland/Friends of City Park	N/A	N/A	N/A	N/A	\$ 2,975
35. Tennessee Williams/New Orleans Literary Festival	N/A	N/A	N/A	N/A	N/A
36. Tulane University/Center Stage Theatre	\$ 3,800	\$ 3,400	\$ 4,200	\$ 4,170	\$ 5,460
37. Tulane University/Newcomb College Dance Program	N/A	N/A	N/A	N/A	N/A
38. Westbank Music, Arts and Education Association, Inc.	N/A	N/A	N/A	N/A	N/A
39. WWNO/University of New Orleans	\$ 9,700	\$ 9,600	\$11,800	\$10,500	\$11,915

N/A - not applicable, did not apply for funding

GILBERT

RESOURCE BOND