

LOUISIANA STATE ARTS COUNCIL MEETING
3rd Floor Conference Room
October 9, 1995
9:30 a.m.

Penne Mobley, chairman, opened the quarterly meeting of the Louisiana State Arts Council, which was held at the Capitol Annex building at 9:30 a.m. The following members were present.

Penne Mobley	Virginia Riley
Elizabeth Chubbuck-Meche	Katie Planche Freidrichs
Sara Herrington	Beth Kaplan
Beverly Wilson	Cynthia Ardoin
Deborah Reese	Anthony Rollo
Raelene Pell	

Council members absent, but naming a proxy for the meeting were:

Gloria Callais	Proxy-Penne Mobley
Suzanne Arceneaux	Proxy-Penne Mobley
Marie Wright	Proxy-Sara Herrington
Mary Ann Netterville	Proxy-Penne Mobley
Marilyn Cox	Proxy-Penne Mobley

Council members absent from the meeting included:

Johnnie Kocurek
Freda Lupin

Staff members of the Louisiana Division of the Arts in attendance were:

James Borders	Ann Russo
Dee Waller	Maida Owens
Pearlie Johnson	Mickie Willis
Gail Southern	

WELCOME

Penne Mobley, Chairperson, welcomed the Council to the October Quarterly Meeting.

APPROVAL OF THE MINUTES

Sara Herrington made a motion to accept the minutes of June 26, 1995. Motion was seconded by Deborah Reese and carried unanimously.

CHAIRMAN'S REPORT

In lieu of a formal chairman's report, Penne Mobley turned the floor over to Executive Director James Borders for his director's report.

DIRECTOR'S REPORT

A. New Staff

Executive Director Borders introduced the new staff of the Division of the Arts to the Council members. The new staffers are Gail Southern, administrative secretary, and Mickie Willis, arts in education coordinator.

The director then acknowledged the presence of Mark Hilzim, Secretary of the Department of Culture, Recreation and Tourism, and Gerri Hobdy, Assistant Secretary of the Office of Cultural Development. He then invited them to make remarks.

Secretary Mark Hilzim commented on the adoption by the Council of the Long-Range Plan for the Division of the Arts. He commended the Arts Council members and James Borders on their good work in getting the plan completed and for developing a meeting schedule for the Council through the end of 1996. He also said he hoped the Council would remember that in discussing the plan previously, it was unanimously decided that the Council would look at how the Council works, how the appointments were made and what the terms are. These are important issues, the Secretary said, and urged members not to lose sight of all the things we have been committed to. If we can make some of these changes, he added, it will make our jobs a little easier. Council members wholeheartedly agreed.

Executive Director Borders stated that these kinds of structural changes should flow out of recommendations from the proposed Policy Committee. One of the first orders of business for this committee will be to start working on legislation that will create staggered terms for the Council.

B. Decentralized Arts Funding Update

Executive Director James Borders reviewed the breakdown of applications in the new round of the Decentralized Arts Funding Program submitted by the September 15 deadline. The preliminary report showed there were a total of 866 applications requesting over \$5,500,000.

Sara Herrington noted that in Jefferson Parish there were only 31 applications and wondered if we shouldn't be concerned about that. Borders explained that there are not as many established art organizations domiciled in Jefferson Parish relative to the size of population. But what is beginning to happen, he pointed out, is that they are getting new organizations applying this time. Though the total of applications only increased by one over the last round, there are new organizations applying. The hope is that as the decentralized funding source stabilizes over time and the program gets better known, applications from organizations in Jefferson will increase.

It was suggested that the Community Development Coordinators should encourage prospective applicants in their regions.

There was a question raised as to how much of Jefferson Parish's market is being taken care of through the work of Orleans Parish organizations. As a result, is it natural that there is a smaller number due to the geographical proximity? Executive Director Borders stated that's an argument

that has been taken into consideration by the Regional Distributing Agency for the area.

It was also noted that what has been happening in other regions, especially the northeast section of the state, is that a number of organizations are forming consortia in advance of the application process in order to more efficiently serve a number of constituents in their parish.

Frequently there are entities such as the police jury or libraries who are involved with five or six organizations in the parish. These entities and organizations have agreed to look at the allocations for their parish and decide which projects are best suited to serve their objectives before they make an application. They proceed to go under one or two grant proposals to service those projects. This requires a lot of work in advance. (One Council member pointed out that it is also very important to have a breakdown of the several entities being served by one grant.) The situation in Orleans and Jefferson is a little different, Borders explained. There has not been that kind of cooperation among the organizations. A lot has to do with political divisions that exist—smaller cities who see themselves as cities on the move and want to create their own institutions, museums, festivals, etc. They are not willing to just let Orleans continue to provide these services. Also per capita funding by parish in a metro area that encompasses several parishes adds another difficulty: people are not willing to combine their monies across parish lines if it means organizations in their parish may potentially get less than the per capita allocation. Nevertheless, the Arts Council of New Orleans has been looking into the issue with respect to Orleans and Jefferson Parish.

On a related note, Borders reported that the overall quality of the applicants is increasing due to the support being provided to the field by the Community Development Coordinators.

A Decentralized Arts Funding Program meeting has been scheduled for October 26, 1995, Borders reported. On the agenda is an evaluation of round one of the program. It is part of the ongoing process to achieve as much equity and excellence as possible for the state.

C. LA Dance on Tour Update

Dee Waller gave a report on *Feu Follet*, the world premiere of the Elisa Monte Dance company's modern ballet commissioned by the Performing Arts Society of Acadiana. It was the first major dance work ever commissioned by a Louisiana presenter. The Division, along with the Presenters Network of LA, agreed to support a three-week tour of the project throughout the state as our Dance On Tour project for 95-96. The project, which had a total budget in excess of \$300,000, was funded in part by a \$45,000 grant to the Division from the NEA (with a \$25,000 DOA match), nearly \$20,000 in fee subsidies from the Southern Arts Federation (with an equal match from the DOA) and an \$8,000 commissioning grant through the Decentralized Program. The score was composed by Richard Peaselee from New York and performed live by the Louisiana Cajun band Mamou. The tour had stops in Lafayette, Monroe, Shreveport, New Orleans, Thibodaux, Alexandria, Monroe and Hammond. Approximately 8,000 people attended. Five of the locations had question and answer panels that included the choreographer and composer. There were five student performances. One community performance was in a civic center and there were eight residency activities and seven master classes. Some of the people who came into the master classes were not involved in a public performance.

After its successful Louisiana tour, the new work will tour Maine and be performed in Europe in spring '96. It will open in New York June 13, 1996. Waller explained that the work will become a part of Elisa Monte Dance's repertoire and will proceed without any more grant money from us, though there will undoubtedly be other public money involved in the fees the company will be paid

to perform the work.

D. 1995 Southern Arts Exchange Report

Executive Director Borders commented that the Southern Arts Exchange is an annual arts booking showcase that attracts presenters from all across the Southeast region. It is sponsored by the Southern Arts Federation, in which Louisiana is one of the nine member states. This year for the first time there was a piece of the exhibition hall carved out and reserved for all the state members. It was an opportunity for each member state to showcase and represent artists from their state who did not currently have professional representation and would have not normally been represented at the exchange. Louisiana was represented well. Dee Waller, performing arts director, was the staff project leader for this undertaking. Borders then asked Waller to elaborate on the project.

Dee Waller expressed her appreciation to Maida Owens, Program Director of Folklife, who accompanied Dee.

Dee reported that nominations for artists to be represented by the Division at the Southern Arts Exchange were invited from several state organizations. The artists had to be ready to tour regionally and had to have no professional management. Sixty artists were invited and 26 artists applied. The Division was advised to represent no more than 11 artists. The diversity of the artists selected was broad—including classical artists, jazz, Cajun, country music, puppetry, modern dance, African dance and contemporary theater. The quality of the press kits was very impressive. The 26 artists who applied for selection were reviewed by seven members of the Louisiana Presenters Network. That process in itself provided a showcase in Louisiana for all 26 artists. The panelists requested bios and press kits on all 26 artists.

Maida Owens commented that The Southern Arts Exchange truly illustrated that having an excellent video in the artist's presentation is the key to success. Presenters are attracted by quality video samples. It was pointed out that it is very important to support our artists in acquiring good quality promotional videos.

There are service organizations in Louisiana available to discuss possible partnerships in order to support funding for the artists' videos. They offer a number of production services to non-profit and independent videographers. They provide rental equipment and reduced rental rates, editing facilities etc.

EXECUTIVE COMMITTEE REPORT

None. (The Executive Committee met only briefly right before the start of the Council meeting. The only item on their agenda was the proposed committee structure for the Council. This matter was addressed later in the meeting.)

NEW BUSINESS

A. Approval of September Round of Technical Assistance Grants

James Borders reminded the Council that for this fiscal year there are three deadlines for Technical Assistance grants—March 1, September 1 and January 1. For the September round, four applications were submitted: The Children's Theatre Company from Lake Charles, Jefferson Davis Arts Council, Acadiana Arts Council, and United Theatre Artists, Inc. from Mandeville. These

applicants were reviewed by the staff and the Council chair. Borders reported that the recommendation from the staff and chair was to fund all the applicants except the Children's Theatre, which had some problems in its proposal that needed to be addressed before reviewers could feel comfortable making a funding recommendation. The funding recommendations were as follows: Jefferson Davis Parish Arts Council, \$1,000; Acadiana Arts Council, \$1,500; and United Theatre Artists, \$1,500. A proposal was made to encourage a re-application next January from the Children's Theatre. Beth Kaplan seconded. Penne Mobley asked for overall approval of the funding recommendations. It was seconded and approved unanimously.

B. Council Committee Structure and Assignments

Executive Director Borders unveiled a new plan for organizing the Council's committee structure. This plan was formulated in consultation with the Executive Committee and the Council chair, he explained. In addition to an executive committee, there would be three standing committees for Advocacy, Policy and Special Events. The Executive Committee, he said, hoped that the Council would approve the committee structure and begin to sign up for committee membership at this meeting. He opened the floor for discussions, discussing some of the expected tasks each of the committees would be called upon to address, including a review of the selection process for the Artist Roster for Arts in Education. There was some extended discussion about the current selection process and the timetable to review any possible changes to it.

After this discussion, a motion to adopt the special committees was presented. Motion was seconded and carried.

The floor was then opened to volunteers for the new committees. With respect to chairmanships of the committees, Penne Mobley mentioned that since the Policy Committee was an extension of the Long Range Planning Committee which Sara Herrington chaired, Sara should also be asked to chair the Policy Committee. Sara accepted. Marilyn Cox and Virginia Riley were volunteered to serve as co-chairs of the Special Events Committee and Beth Kaplan and Mary Ann Netterville were volunteered as co-chairs of the Advocacy Committee. Other Council members in attendance were then asked to sign up for the committees of their choice. The results are as follows:

Special Events Committee:

Chairpersons - Marilyn Cox & Virginia Riley
Elizabeth-Chubbuck Meche
Raelene Pell
Anthony Rollo
Cynthia Ardoin
Beth Kaplan

Policy Committee:

Chairperson - Sara Herrington
Elizabeth-Chubbuck Meche
Anthony Rollo

Advocacy Committee:

Chairpersons - Beth Kaplan and Mary Ann Netterville

The chair elected to appoint absentee members to the appropriate committee.

The staff was urged to inform the LA Partnership for the Arts about the opportunity to designate liaisons to each of the new committees.

C. 1996 Governor's Arts Award Planning

The chair opened the floor for suggestions on the planning dates of the 1996 Governor's Arts Award this spring. It was decided there would be better attendance by the legislators while legislation was not in session. The feeling was that it was important to have both the Senate and the House legislators there. It was agreed that the Special Events Committee plan the date and locations. Two alternatives should be submitted.

D. Other New Business

Beth Kaplan reported on her appointment as a delegate for the state of Louisiana to the first White House Conference on Travel and Tourism, scheduled to take place in the nation's capital October 30 and 31. She will advocate for Louisiana and the importance of arts tourism in the travel and tourism industry.

Elizabeth Chubbuck-Meche announced her new position as Director of the Delta Initiatives Project of The Louisiana Endowment for the Humanities. She is working to identify three museums across the state, from the emerging to the fairly established, that can be included in a pilot program to provide them with technical assistance in order to strengthen the humanities components of their holdings and programs.

On another note, Anthony Rollo suggested inviting Division grantees to make presentations to the Council during its meetings. They could report on how their monies were being spent and what their future plans would be next year if they were awarded another grant. The staff promised to work on building this into Council meetings on a regular basis, beginning with the January meeting.

OLD BUSINESS

Penne Mobley reported the next State Arts Council meeting is scheduled January 22, one of the same dates of the Partnership Retreat which is January 22 and January 23. It was agreed upon that the Arts Council Meeting be held at the same date and location of the Partnership Retreat meeting. This will be announced at a later date.

ADJOURNMENT

There being no further business, the chair called for a motion to adjourn. Such a motion was made, seconded and adopted.