

**Minutes of the
LOUISIANA STATE ARTS COUNCIL
QUARTERLY MEETING**

Claiborne Building – Room 136A
1201 North 3rd Street
Baton Rouge, LA
June 20, 2003
10:00 a.m.

WELCOME/CALL TO ORDER

Christine Weeks, chair, opened the quarterly meeting of the Louisiana State Arts Council (LSAC), which was held at the Claiborne Building in Baton Rouge, at 10:05 a.m. The following members were present.

Susan Brunner
Jose Canseco
Marion Drennen
Neil Early
Angela Hammerli
Sara Herrington
Mary Joseph

Susan Reed
Susan Turner
Christine Weeks
LeAnne Weill
Juana Woodard
Frederick Zeagler

Council members **absent** from the meeting included:

Brandi Bollinger
Anna Brakenridge (proxy to Susan Brunner)
Freddie DeCourt

Rosemary Patterson
Molly Sooter (proxy to chair)
Cynthia Warner (proxy to chair)

Staff members representing the Louisiana Division of the Arts (LDOA) in attendance were:

Pam Breaux
Lisa Green
Dee Hamilton
Dabne Liebke
Maida Owens

Tamika Raby
Ann Russo
Selena Simon
Myrle Tallman
Mickie Willis

Also in attendance were Robert Collins, Deputy Assistant Secretary, Office of Cultural Development (OCD), Jack Warner, Business Manager, OCD, Dan Henderson, Director, Information Technology Cluster, Office of Economic Development, and Norman Ferachi, on behalf of the Louisiana Partnership for the Arts (LPA).

APPROVAL OF THE MINUTES

A motion was made to accept the minutes of the March 24th meeting. The motion was seconded. The motion carried unanimously and the minutes were approved.

CHAIRMAN'S REPORT

2003-2004 Schedule of LSAC Meetings

Ms. Weeks presented the proposed schedule of LSAC meetings for the new fiscal year. The FY04 Schedule of Quarterly Meetings was presented as follows:

Friday, August 22, 2003
Friday, December 19, 2003
Monday, March 29, 2004
Friday, June 25, 2004

All meetings, with the exception of December, are held in Baton Rouge from 10:00 a.m. to 2:00 p.m. (times may change).

Traditionally, the Council has met elsewhere for the December meeting to visit arts communities throughout the state. Last year, Brunner Gallery graciously hosted the LSAC meeting in Covington. So far, LSAC has met in Lafayette, Alexandria, New Orleans, and Shreveport. This year we have been invited to Natchitoches by Dr. Pat Widal, Executive Director, Louisiana School for Math, Science and the Arts.

DIRECTOR'S REPORT

FY2004 Budget Update

Ms. Breaux presented a comparative view, a summary of the adjusted FY 2003 budget and the proposed FY 2004 budget. Within FY 2003, the adjustments reflect the cuts that LDOA received over the course of the fiscal year. National Endowment for the Arts (NEA) funding comes to LDOA in a couple of ways. We apply for our Basic State Grant and our Partnership grants with the NEA competitively with other states, and we also apply for Folklife project assistance for Folklife infrastructure. However, NEA grant dollars are not wholly competitive, and you will notice some interesting distinctions. The Basic State Grant is divided equally, with some emphasis on population. Population changes these dollars from year to year. In every place LDOA was in line for competition for NEA dollars, we did better than in the past. Competition comes in with the Arts Education Grant, and these funds were increased. In terms of scoring, LDOA was very competitive with the Outreach to Underserved application, but this line item is less because not all of those dollars are competitive. LDOA did better in the competition but because of some demographic information in the distribution amongst states it ended up being lower.

Looking at the figures listed for FY 2004, income from the NEA totals \$653,000, inclusive of the following: Basic State Grant, \$375,000; Arts-in-Education grant, \$60,000; Outreach to Underserved Communities, \$86,000; Challenge America, \$97,000; and Folklife, \$35,000. Currently, within the text of House Bill 1, the General Fund appropriation to the LDOA is \$4,692,918, roughly \$100,000 less than our adjusted line item for FY 2003. There is \$132,000 listed for the Percent for Art program and this money is acquired through an interagency transfer. The reason this figure is lower is because LDOA received additional funds during FY 2003 for startup costs. The \$212,000 in FY2003 includes \$132,000 received annually for administration of the program, \$50,000 in one-time start-up fees, and a special \$30,000 in administrative costs (not salary, but actually project money to implement the artworks in the Claiborne Collection. The work is ongoing and the funds were necessary to put that on the fast track and move forward very quickly. There is \$100,000 listed in FY 2003 for the Bicentennial Project, but that was a one-time line item with funds received from the Department of Culture, Recreation and Tourism (DCRT). This will not recur in FY 2004. Regarding Self-Generated Income, for FY 2004, there is \$2,000 with an asterisk next to it. This is because if you were to actually download the Executive Budget from the Web through the Legislative or Division of Administration Web site, along with its breakdowns you would see that this line item equals \$12,500. The reason for this is because it gives LDOA the capacity to be able to accept income. The \$2,000 actually represents royalties from Folklife publications and the money goes into the Folklife program. At the peak of the royalties we received \$12,000, but over time, what we actually count on annually now is \$2,000. Overall, the proposed total income for FY 2004 is \$5,479,918.

Ms. Drennen commented that regarding the Percent for Art Program, the added extras in this year's budget are certainly understandable, but shouldn't this figure reflect a percent of what is spent on Capital Outlay? Ms. Breaux commented that in the creation of this program, there is one thing that has become clear with regard how funding is going to work with the Percent for Art Program. Because the percent is a moving target, LDOA can't have its administration of the program moving just as fast up and down, up and down. LDOA depended upon a lot of work from budget folk from DCRT, Division of Administration, and Facilities Planning to come up with a figure that is the common denominator – the low common denominator that allows us to function at an appropriate level from year to year. Those conversations were had with the understanding that if we get some serious spikes upward in Percent for Art, then we would appeal and perhaps apply for a BA7 to try to get those funds increased to hire some temporary help during years where needed. This gives us the low common denominator to depend upon to have staff function. So if you had \$182,000 this year, the extra \$50,000 would go towards artwork? Actually, the \$50,000 was to start the program. There was no equipment and we also needed office space for the Program. A variety of one-time start up costs – a camera for site visits, a vehicle for conducting site visits, office space, etc. – was included within the \$50,000. So this is not the actual artwork? No, it's not. Regarding the actual artwork, the funds come directly from the Office of Facility Planning & Control (OFPC). LDOA handles the process, works with the artists, and manages the contracts, but when it comes time to cut a check to the artist, that check is cut from OFPC. The low common denominator annually for the artwork portion is \$528,000, which comes from the OFPC budget. Basically, 20% goes to administration and 80% goes to artwork (fluctuating as necessary, depending upon Capital Outlay)

With regard to expenses, you will note that the Decentralized Arts Funding (DAF) Program expenses are the exact same figure as FY 2003, \$2,435,634. Statewide grants appear to be less this year but the decrease from FY 2003 is due to only one thing, the Challenge America Fund. Last year we did receive authority from the NEA to regrant the state's Challenge America money and nine organizations benefited. However, the NEA's intention with giving State Appropriations specifically in Challenge America is not to regrant, but to develop some infrastructure that works toward the goals of Challenge America such as Access. LDOA will be using the money this year to help build access to the arts by working with constituents across the state, as well as other professionals, to assess what LDOA is doing right, what we can stand to improve, and to do some collaborative planning with the field on how Louisiana can best access art, the arts, and create more access for more people. So, based on that information, that number could go back up in FY 2005? Not necessarily in the Statewide Grant category. LDOA has placed this line item specifically under Challenge America. Perhaps we'll receive permission and it'll be appropriate to do something in the nature of regrants with those funds specifically in the future. The \$1,945,000 under Statewide Grants is what LDOA annually awards through the General Statewide Program – separate from Special Initiatives. We'll still be using those Challenge America funds for the public good but it won't be in the form of regrants. It will be in the form of collaborative planning and assessment instead, which more meets the Challenge America program goals set up for the states.

Next we have the Regional Folklife Program at \$250,000. This is the program that places folklorists across the regions of the state. It is not a fully funded program at this time. LDOA does hope to get it back to full funding. This was something that took a hit in the last legislative session. Basically, at this point, \$250,000 allows us to have extended folklore staff in collaboration with the universities in three areas of the state. There is \$110,000 in Special Initiatives, remaining the same. To remind you of what those are, LDOA Special Initiatives are given to our statewide service organizations in the arts – Louisiana Partnership for the Arts, Louisiana Alliance for Arts Education, and the Louisiana Presenters Network. These are the three active organizations doing statewide infrastructure building in the arts. Also listed under expenses is Percent for Art at \$132,000, Challenge America at \$97,000, Bicentennial Project at \$0 because it's non-recurring, and Operating Services/Salaries at \$664,284. In pointing out a couple of things, in the line items Regional Folklife Program and Percent for Art, there is actually some operational money within the two that is covered through these programs – one internal salary within under the Folklife program, and two for Percent for Art. If you were looking at Operating Services/Salaries general, that figure would actually be a little higher. Programmatically, some of the funds come from other areas.

Total expenses for FY 2004 are estimated at \$5,633,918. Due to the nature of our lives at present, to losses in our current budget, and the fact that we've absorbed so many hits internally over the past couple of years trying to protect grants, LDOA is at the point now where there is not a lot more absorption to be endured without really jeopardizing programs. It's been a busy week in trying to come together to fix what we saw, and see as \$154,000 deficit. It's not a large amount of money when you compare it to \$5,479,918, but it certainly puts us in a situation for the first time, during this economic crisis, to have to look beyond Operating Services and State Services from our office – actually using grant funds to fill that hole. This is something we've tried to avoid very actively and very seriously for the last couple of years and we're at the point where we can't avoid it any longer. After a lot of work at LDOA, as well as our agency, OCD, we actually have a plan in place.

Office of Cultural Development/Division of the Arts Plan for Eliminating Deficit of \$154,000

In FY 2003, the LDOA sustained a \$182,656 cut. The reduction was sustained internally by the Division. Accordingly, state services and operations were cut to absorb the shortfall. That cut has been carried forward to FY 2004. In FY 2004, the LDOA projects a \$154,000 shortfall.

LDOA has looked at expenses across the board, and our constituents have actually encouraged us to do this. At the last meeting with all of the regional directors of the DAF Program, one thing we heard time and time again was that it's obvious that the state can only absorb so much. From their perspectives, for advocacy purposes among other things, bearing the burden across the entire budget is best so that all share in the hurt. This is something that is reasonable and important. At the same time, from their perspectives, it also helps them with advocacy work because unless the constituents share in the pain, there is less of a reason for that advocacy to take place. LDOA is finally at the point where we have to look at that as well – there is no more cushion. Looking at the LDOA budget globally, 40% goes to DAF, 40% goes to statewide grants and special initiatives, with 20% going to operations and services. Looking at Operations and Services, in a rough way, you might say \$10% administrative and 10% services. We're fairly lean where that is concerned.

How we fixed the problem, was basically dividing that \$154,000 proportionately. The bottom line meaning we share in it internally, administratively, and in terms of services and our grants. The \$154,000 shortfall will be absorbed as follows: 40% assessed to DAF, 40% assessed to statewide grants, and 20% assessed to operations/services. The result to constituents is minimal, yielding a 2.7% reduction to all grants across the board. In working with Robert Collins, Deputy Assistant Secretary, and Laurel Wyckoff, Assistant Secretary of OCD, we think that we have come up with the best solution with minimal impact to the field.

Under Self-Generated Income, are we prohibited from raising more than \$12,000? It was noted that LDOA would be prohibited from taking it into our budget without authorization. It doesn't mean that we can not have more Self-Generated Income. If you are asking if we are prohibited from fundraising, then I can't answer that at this time, but can sure find out the answer. Ms. Owens provided a little history surrounding this issue. Back in 1994, the Folklife Program received a \$15,000 foundation grant from the Fund for Folk Culture and was advised at that point to not put those funds in the State Budget because the State could redirect those funds for other purposes as they saw fit. In this case a fiscal agent was acquired. Ms. Breaux stated that she would look at it specifically. LDOA can get the capacity to accept funds, we've certainly made modest income from the publications from the Folklife Program, but we do have to have Legislative authority to take in more than \$12,500.

Ms. Herrington mentioned that there was talk about de-accessioning the State Arts Collection at one time, but not sure where this stands. What type of rights does LDOA have for selling the artwork? Ms. Breaux stated that a lot of the collection is up and in good shape and then there are some things that are not. Ms. Russo stated that we just received 25-30 pieces from Meadows Museum of Art. We had a contract with them to do the conservation on the last 1/3 of the collection. There are a couple of pieces that are damaged and some that are in storage. The quality varies over the entire collection because it was purchased back in the early 1980's. The only new purchases were made this year – works of Artist Fellowship photographers – through funds from the NEA. LDOA has looked into de-accessioning some of it and are also looking at LSU Museum of Art to possibly do a long-term loan. All of this probably has to happen at the same time. Perhaps this is for conversation at a later time, but can the better part of the Collection go on the road and LDOA can make money from that? Ms. Breaux commented that many pieces have been on the road, even recently. When was the last State Art Collection show? A couple of years ago in Lake Charles. It wasn't a moneymaker but it was on the road.

Ms. Breaux commented that there is another global income issue to bring before the LSAC – some Old Business that's been talked about since December. Some of you may be looking at some of the line items and wondering why the DAF FY 2003 is the very same as the DAF FY 2004. We've had some various conversations about budget cuts and the impact of budget cuts on the field. This current fiscal year, LDOA came dangerously close to really having to cut grants midstream. This conversation began at the December LSAC meeting. The conversation went to the field to gather input and as you may remember from the December and March meetings, we talked about some possibilities. One of those possibilities was based on reserving some funds so that the State could cushion the impact on the field. That is not what you see here and for a couple of reasons: 1) administrative; 2) political; and 3) input from the field that we continue to receive from constituents. The bottom line is that what you see in Project Grant support is actually true to those conversations held as a Council in December and March. Of the traditional Project Assistance and Artist Fellowship pots, LDOA grant panels deliberated on 80% of those funds, earmarking 20% – approximately \$130,000 for Fast Track Grants in the spring. Our constituents haven't complained at this specifically and there are a couple of smart reasons to look at that process while we are in this economic slump. Projects are very different from General Operating Support and the nature of a mid-year budget cut on a project is very different from that of a budget cut to Operating Support. LDOA is thrilled to grant 100% of the Project Assistance Funds allocated, while Fast Track Grants are going to meet several needs for LDOA. First, all year long LDOA receives requests for funds that we cannot fill because we've awarded the funding at the beginning of the fiscal year and there are so many important projects and arts causes that happen throughout the year that really need access to something on the Fast Track. Secondly, B) What happens to a project grant if our funds are cut in the middle of the fiscal year can be sort of unfair and traumatic for certain organizations. A project doesn't necessarily happen over the course of an entire fiscal year. We have projects that happen at the very beginning of the fiscal year (July) and at the end (June). In theory, potentially in practice, if we get a budget cut in January – typical for budget cuts at the State level – what happens is that those projects occurring between July and December are done. Activities are completed, they need to be paid and they have to be paid. But, what happens to the projects that occur January through June is that they receive a double whammy. There's a real inequitable result here. We feel that we are doing the right thing with projects. However, in assessing several things (how we're doing in the Legislative Session – a small deficit, but comparatively speaking we're doing well), because we are doing well in the Legislature, and because the nature of how an organization receiving Operating Support and how they can absorb a budget cut is very different and a lot easier than with

Projects, it doesn't create the inequitable situations among grantees. In part from some input we are receiving, what LDOA has done, in collaboration with our parent agency, OCD, is decided to grant the full pots of those remaining categories. With regard to the DAF program, which is actually managed at the local level, LDOA will enter into grant agreements with the Regional Distributing Agencies (RDA's) at the beginning of the fiscal year. While the dollar amounts will be the same as last year, RDA's will be asked to attach something additional to their grant agreements – a plan for dealing with interim budget cuts so that they are as ready as they can be to ready their own constituents. At the local level is where they will work with potential cuts and make sure damage is mitigated, however appropriately. RDA's will supply a plan to LDOA on how they will deal with the cuts. The same would be true for Operating Support. Within the context of the grant agreement, we'll ask the organizations to begin a plan and deal with that issue so no one is caught completely off guard in the regranting of funds. Administratively, this should work well because when funds are granted, 100% of the funds are not disbursed immediately. Usually there is 25% held back until the end. In terms of checks being disbursed, we'd be eliminating some of the traffic because whatever cuts we'd have to absorb across the entire spectrum of the budget could simply be deducted from the final payment. This should work politically as well because we're not targeting a large amount of money that might be available for budget cuts. We are happy with this plan for a lot of reasons.

Mr. Collins commented that sometimes information filters out into the field and it gets a little garbled in translation. He stated that LSAC members may get a call from someone who is concerned about the fact that they heard there's a 20% reduction in the entire program this year and that LDOA has taken this money and locked it away somewhere. This was something that was talked about this spring, before the arrival of the \$250 billion dollars from the Federal Government in payment to State Treasury for use in the budget next year, which made a huge difference in the state budget. Initially, we were girded for, and there had been some iteration of a budget cut of approximately ½ million dollars. Because the Legislature was able to plug federal money in, that ½ million dollar cut was restored, but we were really gearing up for a worst case scenario. We wanted to be proactive. We didn't want to be waiting for something to happen and then having to react to it. The plan was to look at 20% and hold it for later disbursement if the funds were available. The good news is we have plugged in some federal money and we are not faced with that worst case scenario, but we are doing some very modest staging of the money later in the year as Ms. Breaux alluded to with the Fast Track Grants. It shouldn't be that much of an impact. We received a haircut in this year's budget, but it could have been a whole lot worse. For this year, FY 2004, we're actually in amazingly good shape. Unfortunately, the word in the field often lags behind current events a little bit. If any of you receive one of those calls from a concerned constituent, OCD/LDOA does not expect you to be able to give them the full detailed explanation of all of the iterations that we have been going through. It was noted that Ms. Breaux and Mr. Collins would be more than happy to go over chapter and verse with any constituents who are concerned.

Ms. Brunner stated that it sounds like a great solution. Mainly, bringing it back down to the local level, the artists and organizations are aware of what's going on in reality. It's really good from our standpoint, but what is the plan? For instance, if funding gets cut, who will be making the decisions – artists, project directors, LDOA? Is there one plan for the whole area? Ms. Breaux explained that each Region would be responsible for submitting a plan. For instance, in Region 1 there are actually two agencies managing the program – St. Tammany Arts Commission and the Arts Council of New Orleans. They will have to work it out at the local level the best way for that locale to handle the cuts.

Ms. Drennen inquired about the timeline regarding these funds. It's all too well known that you don't want to give money back, but you don't want to hold on to it too long either. What happens if somebody decides not to do a project the last two weeks of the fiscal year? If we have to give the funds back, then next year it'll be said that we didn't use it all last year so this year we need less. We don't want to be caught in the last few weeks before year-end to ask somebody to take the money and quick. Ms. Breaux commented that LDOA is presently about to set up a timeline. We're going to be looking at early spring Fast Track grants. Grants will be deliberated upon in house so that we can move the process along quicker. LDOA staff will review the applications so that the project activity can have an ample amount of time to occur in. The interesting and exciting thing about Fast Track grants is the fact that we get so many important and sometimes even outstanding requests for project assistance during the year that we just can't help because all of that money is disbursed immediately. Not every dollar is disbursed immediately – Artist Mini-Grants have August 1st and December 1st deadlines. LDOA is also filling a need by having some spring funds available for projects that really could benefit from them and wouldn't be able to benefit from them if they waited until the next year. We're not intending to sit on this. As soon as we're over this session, we're going to move into planning a Fast Track round.

Looking at the breakdown of Statewide Grants, what you see in Operating Support and Special Initiatives is basically what you saw last year. What you see across Project Assistance is that those pots that were \$50,000 are now \$40,000 and

that is how we were able to pull together \$130,000 for Fast Track grants in the spring. What's the ceiling on the Fast Track grants? LDOA has not developed that yet. We've had some nice ideas coming in from the field on some things we might consider in shaping that. LDOA has had input every step of the way.

Ms. Reed expressed accolades to LDOA with administrative services at 10%. It's a bare bones budget. Simply incredible! Wonder how other State Departments administrative services percentages compare. LDOA should be commended for running such a streamlined operation. Ms. Reed moved to endorse the budget and commend the LDOA staff, especially the director for her leadership and for containing costs as much as possible. Mr. Canseco seconded the motion. The motion carried unanimously.

As you may recall, since last June we've been bringing to you some program highlights to increase your awareness and information of what we actually do at the Division of the Arts. To date, we have had program highlights from the Folklife Program, Economic Impact Study, Visual Arts Program, Percent for Art Program, and today Dee Hamilton, Performing Arts Program Director, will give an overview of the Performing Arts Program. This is a great opportunity to get a hands-on glimpse of what we are doing day to day, and see some of the products and results.

Program Highlights (Performing Art Program)

Ms. Hamilton pointed out a partial set-up of the display exhibit that is presented at the Performing Arts Exchange (PAE), the Southern Arts Federation's annual booking annual conference. LDOA highlights 10 artists each year at PAE.

Dance – Ballet, Ethnic/Jazz, Modern

- Project Assistance -- What you will see before you and what you will be approving today include creations of new work, mounting productions, and presenting and touring projects. There are four dance projects recommended for funding this year.

This year's top ranked Dance project is Friends of NORD's three-week residency program with the *People's Touring Project* (PTP). PTP tours the country in these residencies and creates work using the local dancers in these residencies. They also audition wherever they go. Michelle Gibson, who is a dancer from New Orleans, was featured in the video sample with them. The second ranked project is the Arts Council of Central Louisiana's *Broadway Dancin'!* project, as part of their presenting series. *Broadway Dancin'* is an historic look at various dances and styles presented in Broadway musicals over the years, incorporating exaggerated social dance, ballet, modern, tap, jazz and theatre dance. The third ranked project is Newcomb Dance Program's *New Orleans Heritage Jazz Dance Festival* project. Dancers and participants can take three repertoire classes, which culminates into many performances of what they have created. In mounting productions, the fourth ranked project is Jefferson Ballet Theatre's *Chant to Kill a Snake*. Their resident choreographer will create a new work with the company and mount the production.

- Mini-Grants and Fellowships

The Dance panel did not recommend a Fellowship award this year. Mini-Grant deadlines are August 1st and December 1st. These awards will be determined later in the year. Ms. Hamilton stated that Sunanda Nair was awarded a Mini-Grant in FY 2003. Her activity culminated in June. She hired professional Indian musicians to accompany her dance performance in New Orleans.

- Louisiana Alliance for Dance

Ms. Hamilton stated that she has been nurturing the development for the Louisiana Alliance for Dance (LAD). It started in September 2000 with the first Louisiana Dance Initiative where a Needs Assessment was done along with a rough draft of a five-year state plan. The goal is to make dance a thriving art form in Louisiana. Objectives include: 1) Develop and share technical resources – a Technical Directory that includes choreographers, stage managers, guest artists, lighting designers, etc.; 2) Increase the quality and quantity of dance education and training – a) in public and private schools, as part of the curriculum, taught by certified dance teachers and b) in the private sector by working towards a licensing procedure for private studios; 3) Increase the number of facilities/venues and expand access to existing ones. One of the most ingenious ideas they came up with was a twist on corporate support as in-kind (ask to use their spaces after business hours for rehearsals and classes; 4) Increase funding for dance; 5) Create and develop community partnerships; and 6) Create and increase marketing and promotional efforts. They have a Board of Directors in place and their By-laws are completed and should be ratified at the next meeting.

Multi/Inter-Discipline Program

The reason this program area was designed was to take inter-disciplinary work and give it its own category – work that pushes the bounds of the disciplines and brings together media, dance, visual arts, and music into one work. We do fund multi-disciplinary work, but the purpose of the program is to fund cutting edge works and give them a place where they can be nurtured and where those art forms can be further developed. In the beginning, we funded a lot of performance art, but our theatre community has become much more sophisticated and they are taking the performance art into the theatre. We also fund arts components of festivals in this category, as well as presenting a related series.

This year, the top ranked grant in Multi/Inter-disciplinary projects is Biedenharn Museum and Gardens' *Windows to Heaven: Russian Icons from the Collection of Daniel R. Bibb*, a multidisciplinary series. The Museum is a bible museum in Monroe, but they will be exhibiting the Bibb collection of Russian icons. There will be a soprano in recital singing Russian arias, folk songs. Edward Villella, artistic director of Miami City Ballet, will be lecturing on *Balanchine*. This all comes to pass because Monroe has taken on a city theme. Their theme in the arts community is Russia. The Ballet is presenting Miami City Ballet in *Balanchine* works, the Symphony is doing Russian programming with a Russian pianist, and Biedenharn has put it all together under the same theme. The city will be decorated in Russian – costuming and other materials. The second ranked project is The NOCCA Institute's *2003-2004 Center Stage Series* and they are presenting American Repertory Ballet, master classes with Bobby Sanabria, master classes with Karkowska Sisters Duo, among other things. For presenting and touring projects, there is a separate evaluation criteria – the depth and degree of residency activities. When wonderful artists, top-ranked world class artists come into the state, what we want is community impact. When NOCCA brings these wonderful artists into their theatre, they spread this out in master classes and lecture demonstrations, etc. Not only NOCCA is affected and benefit from the artists. The activities are open to the public.

Third ranked was the Red River Revel's *International Music and Performing Arts Celebration*. They are presenting *BLOU*, a five-man Acadian band, and you hear and see the influence and the relationship between the Acadian French here and the Canadian music there. They are also bringing in ZeRo Taiko Orchestra with dance, and it's an interdisciplinary thing with a media glitz behind it. They also partner with international societies within the community so that the Indian arts group/society will present Indian artists. They will sponsor the professional artists that those societies are interested in as part of their international components. Last year they presented Nalini Raghavan, a classical East Indian dancer and former employee of the Division of the Arts. Ms. Raghavan was a driving force behind the Louisiana Alliance for Dance. The fourth ranked project is the Contemporary Art Center's *Three-Performance Program*. Particularly excited about two of the three performances – Jane Comfort Company's dance opera *Asphalt* (had an opportunity to see this at APAP Booking Conference in New York in January 2002) – an interdisciplinary work that combines gospel, opera, dance, moving sculpture, theatre, dialogue, and narrative; and *Cameraworld*, a digital multimedia performance written, arranged and produced by composer-director Mikel Rouse. Rouse was brought in two years ago by the North Central Louisiana Arts Council through a national Meet-the-Composer grant and this is the completed work as a result of that residency.

Theatre – Opera, Musical Theatre, Theatre-General, Mime, Puppet, Young Audiences, Storytelling, Playwriting

■ Project Assistance

This year the panel has recommended funding for projects that include new works, rewrites and restagings; Centenary College of Louisiana Theatre Department's *Louisiana Kennedy American College Theatre Festival* at Centenary College, presenting projects – Performing Arts Society of Acadiana presents Aquila Theatre Company in *Othello*, part of a national Shakespeare Initiative, and Lafayette has adopted a year-long theme *Othello* where they'll be showing films and exhibits and possibly presenting *Othello* (all universities are participating). Also, the National Performance Network plans to develop a model audience development project and will develop it on Dog & Pony Theatre Company and Junebug Productions. It will be built into a national model and the handbook will be distributed nationally.

■ Mini-Grants and Fellowships

One Fellowship has been recommended in theatre for Michael Rasbury, the first Fellowship ever awarded in Sound Design. Rasbury is an award-winning composer with a national reputation and a member of the American Society of Composers, Authors, and Publishers (ASCAP). He was responsible for original composition, sound design and operation, for a newly found work by John Cage entitled *Alphabet*, made possible by the John Cage Trust, with which he toured Europe and the United States. He is assistant professor of Theatrical Sound Design at Louisiana Tech University.

Two Mini-Grants were awarded in 2003 – Jose Torres Tama attended a national Latino conference, where he networked with other Latin presenters, artists and organizations; and Angela Davis, who bought a booth at the largest national children's booking conference in the country. She is currently touring internationally.

Louisiana Touring Directory

The *Touring Directory* lists full-time resident Louisiana artists – individuals and ensembles (50% of ensemble artists have to be Louisiana residents) – who currently tour and are professional artists. It began in 1998. Actually, the history is that in 1995, the Southern Arts Federation opened a row in their exhibit hall, the premiere booking conference in the southeast called *State Row*. LDOA represented 10 to 12 artists for three years (35 artists), which was the basis for the *Touring Directory* that came out of the long-term planning process. We had 35 adjudicated artists and we grandfathered in other professional groups who were currently touring, nationally or internationally, had management or met the criteria. We started with 69 artists and to date we have 103. Currently undergoing assessment of the *Directory*. Survey tool has been designed and is being refined. It will soon be available online. This year's panel selected two artists for inclusion in the *Touring Directory* – Nalini Raghavan (Ethnic Dance) and Carol Ann Gayle (Theatre). Artists grandfathered in include Sunanda Nair (Ethnic Dance), Phillip Manuel (Jazz Vocalist), Pat Hazel (Theatre-Comedy), and Lloyd Joseph Martin (Theatre-Drama). This is a process that we use with artist Fellows who currently tour, or with nationally or internationally respected artists. They do not go through a review process. They simply send in an application with appropriate materials.

Performing Arts Exchange

The Touring Directory Panel this year also selected the artists that will be highlighted at the 2004 Performing Arts Exchange where the display booth is set up. The following artists will be represented by the Division this year: Corey Trahan (Music/Baritone), Shreveport Opera Express (Opera/Musical Theatre), Javier's Dance Company, N'Kafu Traditional African Dance Company, Nyaho/Garcia Duo (Music), Kent Jordan Group (Music), Steve Riley and the Mamou Players (Music) Angela Davis, The Yarnspinner (Theatre -Storytelling), Calliope Puppet and Mask Theatre, and Troi Bechet (Theatre).

Louisiana Presenters Network

Ms. Hamilton serves in an advisory capacity for the Louisiana Presenters Network. It was noted that they were born with a commissioning project, *Feu Follet*, in 1995, by Elisa Monte Dance, with music composed by Dick Peasley. *Feu Follet* was a phenomenal experience – eight anchor presenters and 21 residency activities around the state. Since then they have come together on sometimes three projects at the same time, incorporating a group of presenters and block-booking. Since its infancy, there are now two smaller consortia operating in the state. There is a multi-state rural consortia that is active, and several of our presenters has joined SWAPAP, another multi-state consortia that networks through the southwestern states. The last large state project that they did was in 2002, which toured the Dance Theatre of Harlem. The New Orleans Ballet and the Performing Arts Society of Acadiana each provided \$50,000 to make this company affordable to the smaller presenters around the state. There were five engagements of Dance Theatre of Harlem around the state. They have since approved their By-Laws, they have a slate of new officers, and they have hired Naomi Cordill as their coordinator. Currently having growing pains, but appropriate ones and they are doing some smart things developmentally that will take them far. The two in-state consortia that have sprung from the Louisiana Presenters Network are Acadiana and Northeast Louisiana. Within each of these regions they are doing block-booking and presenting amongst themselves.

The assessment of the *Touring Directory* involves the presenters also. We want to find the value of the *Directory* from the presenter and artist perspective. Visibility is good for the artists, but are the presenters getting the information that they need. Some of the questions to be answered include should we target distribution better, have bookings increased, what percentage of artists are Louisiana artists compared to out of state artists, how many of the artists booked are from the *Touring Directory*, and what should constitute removing an artist from the *Directory*.

National Association of State Arts Agencies (NASAA) Report – Dan Henderson

Mr. Henderson, former LSAC chair, former East Baton Rouge Parish School Board member, former member of the City-Parish Planning Commission, presently Information Technology Cluster Director, Office of Economic Development, stated that he is responsible for helping the state add quality jobs within the state through information technology related organizations and companies. Very few things are more important than attracting IT folks to Louisiana and the arts. Very few things more important than good schools and good urban planning, and quality of life within the city. Currently in convergence with all three of these issues and it's great. One thing to urge would be collaboration between LDOA and OED. We can leverage one another, doing the same thing in different venues and different ways. OED has a big trade show booth and goes all over the world, while LDOA tours throughout the state and OED is dying to find out where the

presenters are presenting so they can have their key executives understand that you really can have a life in Lafayette, Shreveport, Leesville, New Orleans, Baton Rouge, etc. It's amazing what great organizations and people all over the state are involved in that and most of them have no idea what the LDOA does. We could work together to help promote that. It would certainly help OED. Mr. Henderson stated that he would be willing to serve as liaison and provide appropriate contacts within OED.

Henderson stated that NASAA is really an interesting organization. He noted that Ms. Breaux is not only highly respected, but also very active nationally and people all over the nation know her as an enthusiastic, talented, capable person who is moving LDOA forward. Ms. Breaux stated that NASAA is probably LDOA's most important membership organization. It's the place where all of the State Arts Agencies (SAA's) can literally come together for assistance, advice and networking. NASAA benefits LDOA every single week in a variety of ways. One is the Executive Director's listserv. As our problems happen here, whether it's a budget issue, panel issue, percent for art or public art issue – it seems that those issues happen globally across the country – within just a few minutes of asking a question and seeking advice, you'll probably get 30 answers from around the country that share different experiences that are really helpful as we go day to day and try to operate. It's a continuous resource that we use to get advice regarding some of our most compelling problems. This year in particular, LDOA has tried to take the benefits of NASAA not just as ED or roles at LDOA, but to the field as well being able to use NASAA publications and current research and information, relaying it to our constituents (like through LPA meetings). It helps the Division provide the field with a national perspective on what's happening within the arts and how we can move forward.

Mr. Henderson stated that he is really here to talk about opportunities for the LSAC. While NASAA is terrific, their staff is spectacular, and they do a great job, the organization is a little schizophrenic. It's composed of SAA staff members and council members sitting side by side. As you might believe, we really compliment one another with different points of view. It's hard to sit next to one another and zero in on particular issues without a little bit of contention among the group. This is not bad because it creates healthy dialogue, but the organization moves a little slower because of this, in that they are trying to find their way as they go and they are doing a good job of it. It's an opportunity for LSAC to take advantage of if they want to put forth some ideas, thoughts or suggestions. NASAA is looking for more direction. This is why they are important. They are always looking for direction from the people that they serve.

One thing talked about at the last NASAA meeting was the need to balance the notions of statewide, conclusive, empowerment and services on one hand and victory, success, unique value and excellence on the other. We might be able to give them some assistance with this. Lost in the noise of the national scene, they are looking to impact the NEA and national legislation and they haven't yet developed the right marketing/public relations that's necessary. We have some of those same challenges here in Louisiana.

Henderson commented that he had the opportunity to listen to some formal comments and then a couple of hours of very informal comments with Dana Gioia, NEA chair. Find him to be a remarkable individual. He's an opportunity for us all, a good businessman, a great poet, and he loves the arts. It appears that he has a great strategy and we should latch on to that strategy and take advantage of it. Financially, it'll come back to help you. He's out to rebrand the NEA, from a marketing point of view. Gioia wants to double the NEA budget within the next few years. The only way to do this is to get the majority of the legislature to vote for NEA's programs and initiatives. We have a very conservative presidency and congress, but Gioia's plan will work. Regarding the Shakespeare Tour, there is a lot of concern. There are all sorts of problems with it, but it's on the right track. The aim is to create something so delicious and so indisputable to those conservative legislators that they will feel compelled to add to our budget and create a healthy, wealthy NEA. The first step is this Shakespeare Initiative. The notion is to integrate it throughout the community, so that it becomes engrained in their minds that it is the right thing to do. In his marketing branding, Gioia used the expression "a great nation deserves great art." He also wants the NEA to be a leader in arts education. Wanting to integrate it into the schools and the community, have it as the social dialogue in terms of town meetings on race, social issues – use this as the fundamental. First of all we'll have great art, secondly we'll have support from the nation, and thirdly, we'll have all of the money to do the programs that LDOA has been involved in for all these years. Over the next three years the NEA will be trying to provide more and more programs within the nation that are indisputably great so that they can gain favor and increase the budget.

MS. Breaux added that The Shakespeare Tour is going to 100 American communities with two in Louisiana. It will do fine here. What the NEA is using to defend itself from some of the criticism is that the organizations/companies selected were chosen through a competitive process. It was noted that Gioia is obviously on to something in trying to change the

image of the NEA. If he can continue to identify those artistic endeavors that are lacking in controversy, of course, is the plan. Is there a desire on his part to embrace things other than whitebread art? This is great. It's a good idea. There are emerging artists and art issues that need to be addressed. I think that part of the mission of the NEA is to work with other artists whose art may be considered avant garde. Gioia recognizes the problems over the last 20 years and realizes that he has to change the entire image of the NEA. Is the plan to start with *Othello* and then go to *Romeo and Juliet*, which in this state would be extremely controversial? After starting with Shakespeare and theatre as an art form, perhaps it would be a good idea to move to indigenous music from the USA or dance. What's the plan after the Shakespeare Tour? With regard to "A great nation deserves great art," he wants to create American great art and he needs the money to do that. Gioia referenced the other countries of the world that are respected by us as having great art and he believes that one of the roles of the NEA is to further promote and be sure to provide venues for great art. This first initiative is the low hanging fruit to gain the trust and support of Congress. But what's the next step? It was mentioned that this is a 14-month tour. What's the next step? We're not sure. The NEA has not announced that yet. When he says he wants to create American great art, who will decide what the great art of America is?

Ms. Drennen commented on the statement "a great nation deserves great art." As in we ought to buy it? Art is something that comes out of culture and it is going to be representative of the level of sophistication and the depth of that culture. The more sophisticated our society is then the better the art will be, whether there is any money for the LDOA or NEA, it will be representative of it. The better we are as a culture, the better the art is and we should support this.

Gioia wants to help us define that culture and maybe this is the beginning of doing that. The locations that he has put forth have the conflicts and controversies and issues that we are all dealing with. It's a fundamental where he can get into the schools and present great art. There aren't too many people out there who would say that Shakespeare's plays aren't great art. What will happen next – the idea is to promote. We need to promote the phrase "return of excellence" at the state level. At the state and national level we should be promoting the best. Would like to see LSAC take advantage of this – how can we leverage this to get more money, more grants to do the things that we want and need to do.

If you would like more information on the Shakespeare in American Communities project, please visit on the Web at <http://www.arts.gov> (click on the icon of a postage stamp with Shakespeare's picture on it).

NEW BUSINESS

Review and Approval of Appeals from Spring Grants Round

Ms. Weeks noted that LDOA received five appeals to the grant panel recommendations for the various areas of arts grants. The Executive Committee met this morning to consider those. Ms. Breaux stated that the Executive Committee deliberating on those and of the five appeals there was one that was supported by the Executive Committee and by the LDOA staff. The appeal was made by Of Moving Colors Productions in the Dance Project Assistance category. At the staff level and the Executive Committee level, we felt like there were some incorrect budget analyses happening that affected the scoring in the budget category, specifically for this grant. Incidentally, this grant was next in line to be funded in this category. Putting them back into the recommended pool, Dance will now fund five grant projects, as opposed to four, awarded in Project Assistance.

Ms. Breaux explained that the Executive Committee, prior to the meeting today, reviewed applications, panel comments, in some cases the actual transcripts, the appeals themselves, as well as memorandums from LDOA responding to the appeals and the deliberations. It was a very thorough process with great conversation. Ms. Weeks added that what the Executive Committee initially did in looking at the appeals was look to see if the process was followed correctly, and if there was something that indicated that this did not happen. Not acting as panelists, but looking at the process and how it works. The Executive Committee also provided suggestions for LDOA to strengthen the efforts to keep people on task and within the boundaries of what they are supposed to be doing.

Seeing that they applied for \$20,000, what will they be awarded and will this affect the other four grant awards? It does affect the others, and the grant award will probably be in the area of 50% of their request.

Mr. Canseco moved to accept the Executive Committee recommendations with regard to granting the appeal of Of Moving Colors Productions. Ms. Joseph seconded the motion. The motion carried unanimously.

Review and Approval of Grand Awards from Spring Grants Panels

Ms. Breaux referenced the Demographic Information provided within the LSAC packets to give a statewide snapshot of what is going on with the recommendations and the impact of the awarded projects. Also included is the Recommended Funding Summary (panel by panel) and the FY04/FY03 Grants Synopsis/Comparison (looking at where we are today versus where we were). On the Demographics sheet you will see the regional breakdown for all categories. As a brief reminder, the eight regions include: 1 - New Orleans; 2 - Baton Rouge; 3 - Houma; 4 - Lafayette; 5 - Lake Charles; 6 - Alexandria; 7 - Shreveport; and 8 - Monroe. Biographical information was provided for those recommended for Artist Fellowship awards.

Ms. Breaux explained that what is not shown are the General Operating Support and Local Arts Agency results. These grant awards were approved last year as two-year grants. They are not repeated within this listing, but those monies will be disbursed.

This year the Council's preference was to review all information for recommending funding as a group and have one formal motion for all grant recommendations. Mr. Canseco moved to accept all of the grants recommended for funding as presented. Ms. Reed seconded the motion. The motion carried unanimously.

It was also noted that there were two artists accepted to the Crafts Marketing Program: Rebecca Henry of Opelousas (Folk Crafts - Mixed Media, Okra Angels) and Paul Troyano of New Orleans (Contemporary Craft - Wood).

STANDING COMMITTEE UPDATES

Advocacy

It's been a low key term specific to LSAC Committee advocacy work, and really through the LPA and through Charlie Smith, we were given instruction that things really needed to fly below radar this year and that's why there has been limited time invested in advocacy during the session. It was stated that now that the session is over and we see that legislators did not target the arts in any negative way, perhaps this is a good opportunity for the Advocacy Committee to do some appropriate thank yous.

Where can one get the questionnaires for candidates? LDOA is not in charge of that. It's really an LPA project, however, we do know that it is ongoing. Ms. Breaux stated that she actually helped write questions for both the Governor and Lt. Governor candidates and that she would be able to answer the question after the LPA meeting next month and setting that course of action on how all of this will unfold. We need to make sure that we receive these questionnaires and other necessary information in a timely fashion. It was noted that this is the time in which legislators and candidates for office are willing to meet with groups for discussion.

Policy

Mr. Canseco, Policy Committee chair, stated that he generally hesitates taking a leadership role in an organization unless he can be very aggressive in effecting change. The Policy Committee will not meet today, but there are a lot of ideas regarding policy issues that could really benefit this organization - that is if this organization is willing to break a few eggs along the way. Ms. Breaux reminded LSAC that what this Committee is charged with is reviewing and updating and making recommendations on the LSAC Policy and Procedures Manual. Mr. Canseco stated that they would set and recommend policy.

OLD BUSINESS

NONE

OTHER/ANNOUNCEMENTS

On behalf of LSAC, Ms. Weeks thanked Ms. Breaux and the LDOA staff for all efforts made throughout the year. We continue to reach out to the areas of the state that didn't know much about LDOA and the ripple effect has begun.

Ms. Weeks noted that over the years LDOA has funded SRAC's *ArtBreak* program, a huge children's art festival - the largest one in the south. SRAC recently held a dinner to recognize those who sponsored the program and Ms. Weeks was there to represent the LDOA and LSAC. At that time she was presented with an acrylic award and some note cards for LSAC/LDOA's support of their program.

Mr. Early mentioned that he was elected Vice-President of Membership for the Louisiana Alliance for Arts Education and he invites LSAC members to join if they have not already done so. Also, Mr. Early had spoken with Wanda Schenk at City Park Players. The community theatre City Park Players has been working on the production *Having Our Say*, the story of two black sisters, the Delaney sisters -- one was a teacher and one was a dentist. The production was ranked first in the competition in the State of Louisiana. It also ranked first at the Regional Competition in Amarillo, Texas, and they will be representing us in Connecticut in the National Competition. This is the first time since the 1960's that we've had a show go all the way to a national competition from our community theatre. It's an exciting combination of piece of theatre and presenters. It was noted that Ms. Schenk stated that with actual cash received and promises of cash to come, they have enough money to go to the national competition. Noted that they received an LDOA Director's Grant-In-Aid which helped them in getting this far. We want them to place first in the nation and this of course means a trip to Monocco, so you may receive pleas for support of this endeavor and making this happen. Noted that they have been invited to take the production to Germany, whether they win or not at nationals. Ms. Hamilton pointed out the Tammy Killian directed the play and she is on staff at Louisiana College, and has been over the Theatre Department at Louisiana State University-Alexandria. She just returned from New York and has served on the Theatre Grants Panel several times.

Ms. Drennen distributed a booklet entitled *Port Gibson Bicentennial Invitational Art Exhibit: Ten Artists View Two-Hundred Year Old Port Gibson and Its Surroundings*. She also stated that she belongs to a group called Mississippi Art Colony. It's a group that has been meeting for 50 years and twice a year they convene and paint for a week. One of the members, Constance Keith Alford, is a retired Art Professor. She's white and most of her students are black and she lives in Port Gibson, which for many, many years had a lot of white life. In recent years, the city has truly come back to life and is truly diversified in every aspect. They have been receiving accolades and winning awards nationwide for the work that they have done in really bringing the community together. Ms. Alford stated that they won the awards for celebrating their multicultural diversity. Ms. Drennen felt that this is a great concept for a show or an art exhibit. Ideas started coming together. She's in Port Gibson, and Ms. Drennen's from St. Francisville and serves on the Tourist Commission and they have an African-American Task Force. They are trying to build a black museum. There's an African-American museum in New Orleans. Noted that we are the River Road, a corridor, not just this state and that state but two states together. With all of these budget issues, what if Mississippi and Louisiana were to pair up and split the cost of funding a media blitz where we bring dance, theatre, music and visual arts together, working with local communities, spreading the word out over the Museum budget, the Tourism budget at the state level, LDOA budget, pair it up with Mississippi, get the local people to put up some money, along with NEA money, and go all the way from New Orleans to Vicksburg with something that actually celebrates our cultural diversity. Wouldn't this be great? Who do we talk to?

Perhaps talk to the NEA. Maybe something similar should be their next step after the Shakespeare Tour. It could go all the way up the Mississippi on up to Minnesota. This is a huge idea and it's what the NEA should be doing.

It was noted that *ArtsBridge* takes place across all waterways throughout the nation. Perhaps we could get an organization to seek some technical assistance, attend a workshop, and write a grant for this endeavor.

LSAC members were reminded that the next meeting would be Friday, August 22nd in Baton Rouge.

It was noted that a brief tour of the *Claiborne Collection* would be given immediately after the meeting for those interested.

ADJOURN

There being no further business, the meeting was adjourned at 1:30 p.m.