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Trouser House: A case study of one small arts initiative as it charts a course to legal, financial, and programmatic relevancy

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Trouser House

***A case study of one small arts initiative as it charts a course to legal, financial,
and programmatic relevancy***

An Internship Report

Submitted to the Graduate Faculty of the University of New Orleans in partial fulfillment of the
requirements for the degree of

Master of Arts in Arts Administration

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B.A., Classics and Art History, Wesleyan University, 2003

Spring 2011

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ABSTRACT

The purpose of this report is to assist Trouser House, a New Orleans contemporary art and urban farming initiative, in determining the best course of action for establishing its legal structure and achieving financial security. To do this, the author provides an analysis of the present operations of Trouser House; outlines best practices of several social entrepreneurial structures as models for consideration; presents research on the current role of small arts organizations and the state of arts philanthropy nationwide; and provides recommendations as to how Trouser House can improve and strengthen current practices to maximize its potential as a small community-based arts organization.

INTRODUCTION

Trouser House is representative of many small arts organizations throughout the United States: understaffed and under-funded, these organizations are seeking creative solutions to be able to be viable entities in their communities as they are finding the traditional funding sources of private philanthropy and institutional grant-funding diminish. Indeed, the path that Trouser House is on is uncharted in many ways; the arts presentation field and the nonprofit sector, in general, are having to chart a new course to find and maintain financial stability in this economic setting of recession and changing funding priorities of philanthropists.

This report is intended to serve as a guide and toolkit for Trouser House as its Executive Director, Emily Morrison, begins the arduous task of formally committing to a business structure and establishing a strategic plan to create a fiscally solvent organization. However, this report also seeks to address the broader issue of the fate of small arts organizations in general. How can small organizations find financial stability in this economic climate? How can they be the most effective? It appears that the field of art is perhaps the ideal candidate for such a challenge, for it is with creative, “out of the box” thinking that these organizations can find resources and collaborations that will bolster them and allow them to continue to grow and prosper. As long as the missions of arts organizations touch the lives of the communities they work within and continue to impact and challenge their audiences, there will be a place for them in the cultural – and overall – economy because, ultimately, we all deserve a Trouser House.

“It seems as though people with ideas that are outside of the mainstream are labeled witches, burned at the stake, etc. I wanted the gallery and farm to be a space where people with those kinds of ideas could feel at home and share the floor, so to speak.... And so I decided that at my space – Trouser House – everyone would get to wear the pants every once in a while.” – Emily Morrison

SECTION I: PROFILE OF TROUSER HOUSE

MISSION AND GOALS

Trouser House, a contemporary art and urban farming initiative formed in October 2009 in New Orleans' upper Ninth Ward, serves a two-fold mission that promotes community health and well-being through food and art. Specifically, as stated on the wall of the organization's anteroom and on its website, the mission of Trouser House is to "promote a model of sustainability defined by community involvement and public education. As a catalyst for social change, Trouser House advocates food activism and contemporary art as vehicles for improving public health and personal well-being."¹

In practice, Trouser House's mission is to serve as a community-driven creative space, in which community members can actively engage in the organic evolutionary process of farmed produce and art, with the goal of fostering participants' recognition of the inherent value of the creative process in their lives. As such, the organization's mission is, at heart, community-based and relies on community engagement and involvement.

ORGANIZATIONAL HISTORY

Trouser House was founded in October 2009 by Emily Morrison.² Morrison chose New Orleans – and the St. Claude Arts District (SCAD), specifically – after months of research and travel, during which time she observed and analyzed the different movements being made throughout the United States to foment community change through contemporary art; sustainable, local food procurement practices; and the creative process, in general. Having left her position as an Associate Curator at Artpace in San Antonio, TX earlier in 2009, Morrison wanted to transfer her curatorial and administrative skills from the highly organized and stratified realm of "established" contemporary art to a community-based model.

The name, "Trouser House," came about as a result of Morrison's reading of Kate Chopin's *The Awakening* while planning the new organization. She explains:

"When I first moved to New Orleans, I was reading Kate Chopin's *The Awakening* -- which is considered one of the early feminist novels of our time. The story is about a woman who cheats on her husband and then commits suicide by walking into the sea. The main topic, how a woman deals with an oppressive social environment -- was

¹ Morrison.

² See *Appendix 1.1: Organizational History of Trouser House* on p. 66.

extremely controversial at the time. After *The Awakening* was published, Chopin was ostracized by the literary community and had difficulty publishing anything else. After reading the novel and learning more about Chopin, I started thinking about revolutionaries, particularly women, and how they are/were treated. It seems as though people with ideas that are outside of the mainstream are labeled witches, burned at the stake, etc. I wanted the gallery and farm to be a space where people with those kinds of ideas could feel at home and share the floor, so to speak. From there, I thought about the saying "who wears the pants in your relationship." And so I decided that at my space – Trouser House – everyone would get to wear the pants every once in a while.³

SCAD and the neighborhoods surrounding it presented an intriguing and promising venue to establish such an initiative. From an artistic standpoint, SCAD was (and continues to be) the burgeoning hub of contemporary creative culture in New Orleans; following Hurricane Katrina in 2005 and energized by the Prospect 1 biennial in 2008, SCAD and its home – the Bywater and Marigny neighborhoods – have developed a reputation for the “edgy” contemporary art produced and exhibited in its galleries.⁴ This environment, thick with artists and creative types, has supported a Do-It-Yourself ethos.⁵ In this arena, artists appear to be unfettered by financial concerns or personal monetary gain, but rather are focused on artistic integrity and expanding the visual and artistic dialogue in the New Orleans arts community. As Morrison desired to bring just such a dialogue to the community-at-large, this diverse environment of creative voices and approaches was appealing.

From the perspective of sustainable farming, New Orleans and the neighborhoods surrounding SCAD presented the ideal location for outreach and education in the areas of healthy, sustainable growing and eating options. Hurricane Katrina stripped the upper Ninth Ward of most of the (already limited) grocery outlets available. Access to fresh produce and healthy foods was far from convenient, leaving residents with few options save fast-food and convenience foods.⁶ Endemic poverty and crime compounded the community’s struggle,⁷ serving as barriers to learning about or understanding the import of a healthy diet. An additional incentive to farming in this particular environment was the lax

³ Morrison, Emily. Personal Communication, March 16, 2011.

⁴ See *Appendix 1.2: Press Coverage of SCAD* on p. 68.

⁵ Atkinson 1. Atkinson, a design scholar, describes DIY as “a more democratic design process of self-driven, self-directed amateur design and production activity carried out more closely to the end user of the goods created.”

⁶ Bodor et al. 1186.

⁷ McCarthy’s *Times-Picayune* article, “New Orleans Murder Rate Remains the Highest in the Nation,” details the high rate of incidence in violent crimes in 2009. Polednak supports the effects of such crime on the African-American demographic (especially pp. 364, 368 – 370); while this study does not reach great specificity in terms of the detrimental role of poverty and crime in African-American health and mortality rates, it does provide a compelling general indicator that these are factors.

enforcement of municipal codes and zoning for agricultural endeavors.⁸ Given the prevalent crime and violence in Orleans Parish that required the constant attention of government officials and law enforcement, the urban farming community had been able to evolve without the intrusion of either entity.⁹ As local entrepreneurs aver now, no new urban farmers in Orleans Parish have needed to check with zoning issues because none are in existence, making the endeavor relatively simple to start with little fear of legal retribution provided that farmers adhere to organic growing methods that exclude all pesticides and herbicides and to the municipal codes regarding animals and water catchment systems.¹⁰ This community need and legal environment provided an ideal scenario in which Morrison could connect with an otherwise disconnected population to educate and empower residents on the importance of healthy foods and to access those foods by learning to farm themselves cooperatively.

In October 2009 Morrison rented a double shotgun home at 4105/4107 St. Claude Avenue, adjacent to two established SCAD galleries, the Good Children Cooperative and The Front. As the building had a mixed-use permit, Morrison was able to sublet one half of it as a residential unit in order to earn money toward the monthly expenses while keeping the other half as the gallery and developing the back yard into a farm.¹¹ The gallery, which consists of four rooms, also served as Morrison's home initially. The interior did not require much renovation: Morrison simply added the mission statement to a wall with decals, hung a plexiglass board listing the names of her donors, and installed a plexiglass donation box in the front room. By November 2009, the gallery was open to the public.

The property's back yard, which was to become the farm, was overgrown, unkempt, and divided in half

⁸ Local urban-farming entrepreneurs, Renee Allie (Urban Gardens Coordinator, Parkway Partners) and Nicole Blair (Director of Enterprises, GNO ARC), attest that Orleans Parish zoning and municipal codes regarding urban agriculture are vague, if not entirely non-existent. Ms. Allie stated that the New Orleans Sustainable Agriculture Group is developing more concrete regulations to include in the Orleans Parish City Plan. Allie, Renee, Urban Gardens Coordinator of Parkway Partners. Personal Communication, April 18, 2011. Blair, Nicole, Director of Enterprises, GNO ARC. Personal Communication, April 19, 2011.

⁹ *Urban farming is catching on in New Orleans.*

¹⁰ Allie, Renee, Urban Gardens Coordinator of Parkway Partners. Personal Communication, April 18, 2011. Blair, Nicole, Director of Enterprises, GNO ARC. Personal Communication, April 19, 2011. Ms. Blair indicated that the city official with whom she has spoken has told her that the ARC can do whatever they wish regarding vegetation cultivation; Ms. Blair thus takes the precaution to maintain a completely organic practice to ensure that the community does not become concerned about the organization's growing practices.

¹¹ Morrison, Emily. Personal Communication, April 20, 2011. Morrison received verbal permission for this development from the property owner. According to Nicole Blair, this practice is commonplace locally; the GNO ARC has a similar verbal arrangement with the Catholic Archdiocese for the multimillion-dollar agricultural development of an archdiocese property that GNO ARC is renting (Blair, Nicole, Director of Enterprises, GNO ARC. Personal Communication, April 19, 2011).

via a chain link fence. Testing was conducted on the soil, which found that there were toxic levels of lead (380 ppm); as Morrison explained, “according to the EPA, this is a safe level for direct seeding. Further research, however, reveals that the government has extremely lax standard for soil health in metropolitan areas.”¹² And so, with the help of friends and volunteers, the fence was removed, raised beds installed (each lined with a layer of gravel and landscape fabric underneath the new soil), the shed repaired, a chicken coop constructed, rain catchment and compost systems built, and – finally – seeds planted.¹³ By Spring 2010, the farm and its chicken inhabitants were thriving.¹⁴

LEGAL STATUS

Trouser House has not filed for incorporation as either a nonprofit or for-profit entity, acquired its legal status as a corporation from the Secretary of State, or acquired liability coverage. At present, it operates as a sole proprietorship.

Delay of incorporation is due to several factors. Initially, Morrison intended to file as a 501(c)3 but there was a concern over the high costs associated with I.R.S. filing and Morrison decided to wait for the fees to decrease at the end of 2010. However, as 2010 progressed, Morrison became increasingly more unsure of her desire for Trouser House to declare its nonprofit status as the pressure to solicit donations, cater to donor desires, and “hunt” for grants seemed counter-productive to the fluid, community-based spirit that Trouser House was founded with. Much of late 2010 and early 2011 was spent considering options for fiscal sustainability and exploring both for-profit and non-profit options.

MANAGEMENT STRUCTURE

Trouser House is managed solely by Morrison, who, as Executive Director, directs the financial management, development, marketing, education and outreach programming, collaborative efforts, and legal matters. While Morrison bears full responsibility for the organization in all aspects, she does have volunteers and a board of directors whom she can call upon; however, these sources of support are not consistently available or necessarily qualified to perform the tasks required:

¹² Morrison, Emily. Personal Communication, March 16, 2011.

¹³ See *Appendix 1.3: Site Development Photographs* on p. 73.

¹⁴ The ownership of chickens in Orleans Parish is allowed under the Orleans Parish Municipal Code, Chapter 18; the only restriction regarding the ownership of chickens is the sale of chicks under the age of four weeks, which requires the sale to include at least a dozen chicks (Sec. 18-327).

- **AmeriCorps volunteers:** Morrison partnered with AmeriCorps to secure full-time assistance with the organization’s operations in 2010, through which Morrison obtained a full-time employee for six months who helped maintain the farm, conduct development research, assist in education programs, and manage open houses.
- **World Wide Opportunities in Organic Farming (WWOOF) volunteers:** Morrison registered with the WWOOF organization to secure farm assistance in 2010; WWOOF volunteers resided at Trouser House one to three weeks at a time, helping to maintain and develop the grounds in exchange for room and board. Recently, Morrison removed Trouser House from the WWOOF site as the cost-benefit ratio was not making the venture worth the effort; while she received a steady influx of volunteers to work at Trouser House, it came with the stipulation that she had to house and feed them for the duration of their stay, which was costly both financially and logistically.
- **Board of Directors:** The Board of Directors was assembled based on individuals’ skills, interests, and personal connection to Morrison. There are four board members: an information technology specialist, a fundraising officer of an NGO, an architect, and a graphic designer.¹⁵ The fact that there are four voting members on the board is an admitted oversight on the part of Morrison;¹⁶ however, the board is not now – nor has it been at any point – actively engaged in the governance of Trouser House. Morrison has discussed board development, both in terms of adding members and cultivating engagement.¹⁷

BUDGET AND FUNDING INFORMATION

Trouser House operates on a miniscule budget that is funded primarily by Morrison, who works as an educator for Young Audiences and in the service industry; this has resulted in the operating budget being composed of a mix of personal and organizational funds. All bills are paid through the organization budget except the property rent, which is paid from the personal budget. All ecotourism rental transactions are completed through the organization account. The budget is supplemented by the following sources:

- **Ecotourism program:** renters pay \$75 per night to stay in Trouser House; this is an infrequent, seasonal venture that coincides with local festivals and events.

¹⁵ See *Appendix 1.4: Board of Directors* on p. 76.

¹⁶ Morrison, Emily. Personal Communication, March 16, 2011.

¹⁷ *Ibid.*

- **Grants:** Trouser House received one-time grants totaling \$3,500 from the Market Umbrella and Fiskars organizations, which funded the farm’s initial development; the organization also received \$3,000 from the New Orleans Arts Council to produce *The Glass Menagerie* exhibition, which opened March 12, 2011.
- **Rent:** half of the 4105/4107 St. Claude property is sublet to renters, which defrays monthly rent and utilities costs.

There has been a haphazard attempt to establish an annual giving program; however, there was never a set development plan in place, let alone a strategic plan for the annual giving portion of said plan. Rather, there were two independently conceived solicitations that garnered little to no response from the public:

- **Donation box:** There is a plexiglass donation box placed near the entrance of the gallery that visitors can place donations in; there is no literature to inform nor person stationed near this box to actively engage passers-by about the compelling reasons for donating to Trouser House. While there are sporadic small donations, no substantial funds have been raised this way.
- **Holiday E-mail Solicitation:** An e-mail was sent to the e-mail subscription list and a post was added to the organization blog on December 7, 2010 announcing a tiered giving program.¹⁸ The program lacked any incentives for participation and there was no follow-up with anyone solicited. There was no response.

There are no financial advisors nor does the Board of Directors play an active role in fiscal oversight of the organization.

PROGRAMS

As Trouser House has a two-fold mission, its programs are divided between the exhibition and farming initiatives. All of the programs work in tandem to impart Trouser House’s mission:

Farm Education Program

The Trouser House farm is a living laboratory and classroom open to community members and school groups to learn about various aspects of urban organic farming and animal husbandry, composting, and water catchment systems. Workshops vary depending on the audience – for children and school groups,

¹⁸ See Appendix 1.5: *Holiday Solicitation* on p. 77.

visits include a tour of the farm and an activity; for adults, workshops are more interactive, allowing participants to experiment with the lessons being taught. Community farm days are opportunities for the community to come to the farm and participate in its development; it is a hands-on way to learn and receive guidance about farming while simultaneously fostering positive community spirit and engagement as participants learn and work together.

The farming education program strives to engage participants in the process of organic growth and to foster the connections between the artistic and natural creative processes. The program seeks to impart the relevance of sustainable farming practices in the community's well-being and health, to make clear the connection between health, happiness, and creativity as intertwined and necessary elements for a happy community.

Produce Sales

Trouser House provides produce to the local community by way of the weekly Hollygrove Market, thereby allowing community members to purchase organic, locally harvested produce at an affordable cost. Participation in the market is contingent upon harvests, however, and therefore is not consistent.

Contemporary Art Exhibition Program

The consistent rotation of local, national, and international contemporary art through the Trouser House gallery is central to the organization's mission of fostering the community creative spirit and exhibiting fresh artistic perspectives to viewers. Just as the farming initiative seeks to impart the importance of food and farming in a community's health, so does the contemporary art initiative seek to inspire the community's creative impulses and encourage self-expression. Far from a passive viewing experience, Trouser House seeks to make the exhibition experience an interactive one, be that through the placement of objects, the layout of the exhibition, or the presence of artists and staff to engage and guide visitors through the space.

Arts Education and Outreach Program

Education of the creative process highlights the organic beauty of artistic creation, mirroring education of the natural organic growing process. Through arts education and outreach, Trouser House seeks to unveil the vital force of creativity and to encourage self-expression as a means of life-giving energy.

MARKETING

Trouser House sees the entire city of New Orleans as its target audience, but puts a heavy marketing emphasis on its surrounding Bywater and Marigny neighborhoods, in both the gentrified and un-gentrified sections. Marketing is conducted through the following media:¹⁹

- organization website
- flyers posted throughout the Bywater and Marigny neighborhoods on telephone poles, building exteriors, and in popular neighborhood businesses such as Beth's Books, Euclid Records, The Green Project, Satsuma Café, Sound Café, and Schiro's
- small flyers passed to individuals
- *Times-Picayune Lagniappe*
- *The Gambit Weekly*
- *Antigravity* magazine
- New Orleans DIY
- Re-Use District website
- Stay Local website
- The New Orleans Arts Council *ArtSaver* E-blast
- SCAD website

As the above list intimates, marketing efforts are very low-budget. All graphics are created in-house and most printing is done on copy paper in black and white and hand-cut. The organization's website is a free Wordpress site. The placement of announcements in other publications simply requires e-mail and/or phone contact with the publication writers; however, inclusion in these publications is never guaranteed as it depends on what else is vying for space any given week.

¹⁹ See Appendix 1.6: *Marketing Materials* on p. 78.

SECTION II: DESCRIPTION OF INTERNSHIP

The internship with Trouser House was conducted between September 1, 2010 and February 1, 2011. Given the organization's dearth of staffing, the internship was planned such that the author would handle work assignments within whichever areas of the organization's administration Morrison needed and requested. As the organization lacks a central office space, most work (save exhibition installation) was conducted off-site. Morrison and the author communicated regularly via phone and e-mail with regular face-to-face meetings to plan or manage larger projects. Ultimately, internship duties fell into six general categories: development, marketing, legal issues, education, exhibitions, and special projects.

Development

Development is a high-ranking priority for Trouser House. As the organization functions on a tiny budget, the acquisition of additional money is a constant need. Thus, the author's attention to development matters was ongoing as funding sources were researched, grants applied for, and donations solicited.

The author was responsible for completing the application for the Louisiana Cultural Economy Foundation's Economic Opportunity Fund (EOF) grant in September 2010. The EOF grant provides funding to individual artists and cultural organizations in order to "increase income or earned revenue through an innovative, specific, unique opportunity" for the purpose of "increas[ing] the entrepreneurial capacity and economic health of cultural economy stakeholders."²⁰ The Trouser House application proposed a Curator-in-Residence program modeled loosely on the residency program at the Banff Centre. The proposed residency would host three residents per year with each residency resulting in an exhibition, academic publication(s), and education programming for the community. From the revenue-earning standpoint, the residency program would have been Trouser House's first foray into developing a stream of income, which would be earned from three main activities: 1. rent paid by resident curators, 2. sales of resident curators' publications, and 3. fee-related programs associated with the residency at Trouser House.

While the Trouser House application made it to the final round, the organization failed to receive the

²⁰ The Louisiana Cultural Economy Foundation.

grant. Upon following up with the grants administrator at LCEF, the author was informed that Trouser House should re-submit the application in the next grant cycle as the idea was widely supported but funds were scarce.²¹

Following the LCEF application, there were no relevant RFP's released for the remainder of the internship period, so the author's development duties focused on funding research. In addition to regular searches for available grants, the author researched local foundations that had a history of giving to develop a database of potential funders.

A free or low-cost membership database was needed so that the organization could track contacts and potential donors, but, given the threadbare budget and Morrison's reliance on a Mac laptop, there were inherent constraints in finding software that would work for Trouser House. Through Tech Soup, a nonprofit organization that provides other nonprofits with technological resources, the author was able to identify File Maker Pro 11 for a reduced price; however, Morrison decided to not invest in the program due to her indecision regarding the future legal status of Trouser House.

In early 2011, Morrison decided that she would pursue the nonprofit track (a stance which has since changed), which allowed development projects to be considered seriously. One of the more ambitious development plans was to host an open house for local arts patrons in order to begin the process of donor cultivation. In order to identify invitees, the author was responsible for compiling a list of local arts and cultural donors. The author went through the donor lists for the New Orleans Museum of Art, the Ogden Museum of Southern Art, the Contemporary Arts Center, and KidsmART to identify donors, found their contact information using the online address book, spokeo.com, and compiled a database containing all of the donors and their information.

MARKETING

Marketing constituted another major area of the author's attention, with much time spent on the re-development and maintenance of the website as well as creation and distribution of event invitations and flyers. Because of the low-budget nature of the organization's marketing strategy that limited Trouser House's ability to reach its target markets through a diverse array of media, it was necessary to maintain a visible presence both on the web and in print in the organization's target area.

²¹ See *Appendix 2.1:LCEF Post-EOF Application Feedback* on p. 81.

The original website lacked elements that would make navigations easier and provide adequate information in a viewer-friendly way. Given that the site was developed on Wordpress, there were limited template-manipulation capabilities; the particular template that had been chosen lacked a toolbar to guide viewers through site content, had no limit as to content on the homepage (which resulted in an overly lengthy page filled with blog posts), an overabundance of widgets crowding the sidebars, no subpages to organize topics of material, and an awkwardly constructed “Support” page.

The author’s redesign of the site began with the adoption of a new template that offered an easy-to-read toolbar. Many changes then were made:

- The homepage was limited to three posts
- The sidebar widgets were eliminated save for the Archives, Media, Search, and Donate tabs and copyright notice
- Content areas were divided into subsections as needed in order to make navigation and reading simpler for site visitors (eg., “Exhibitions” was divided into “Past Exhibitions” and “Current Exhibitions”)
- The “Support” page was streamlined with the icons of contributing partners arranged in a more professional manner and a hyperlink created to link the request for farm materials at the top of the page directly to the list of needed farm materials thereby making the process simpler for site visitors.

Following the site’s redesign, the site required daily maintenance; the author was responsible for regular updates and ensuring that events and exhibitions were appropriately placed and labeled.

The author was responsible for creating, printing, and cutting invitations and flyers for various Trouser House events. Morrison was responsible for all press releases and announcement submissions to media outlets. Morrison and the author divided the responsibility of posting and distributing flyers throughout the Bywater and Marigny neighborhoods the week before each exhibition opening.

LEGAL ISSUES

Morrison had indicated an interest in filing for nonprofit status early in the internship and thus the author began a Form 1023 on her behalf; however, her lack of certainty regarding the future legal status of Trouser House resulted in that particular project falling by the wayside.

In January 2011 the author created an Artist Contract for artists chosen to participate in the Spring 2011 exhibition, *The Glass Menagerie*.²² The resulting contract limited Ms. Morrison's liability and established the artists' rights and both parties' responsibilities; all artists participating in the Spring 2011 exhibit are doing do so under this contract.

EDUCATION

The only education programming conducted during the internship period was a zine construction workshop for children held at Alvar Library in mid-September 2010. Morrison and the author designed the workshop to be an opportunity for children to cooperatively create a single zine, which the New Orleans Public Library agreed to print in order to provide each participant with a copy. The theme of the workshop's zine was 'the alphabet;' following a brief explanation of zines to the participants using zines from the exhibition as examples, participants chose one slip of paper each from a basket filled with slips of paper, each slip bearing a letter of the alphabet; each child then designed his/her page around that particular letter using construction paper, markers, colored pencils, and magazine images. Following the workshop, Morrison organized the sheets, took them to the library to be printed, and constructed the zines.

The author was responsible for printing and distributing flyers to advertise the workshop; gathering and setting up the workshop supplies; and assisting participants during the workshop, which entailed working with the youth to help them determine how to represent their chosen letter of the alphabet, navigate the art supplies, and plan the layout and design of their pages.

EXHIBITIONS

Of the three exhibitions that were installed during the course of the internship, two were installed by the exhibiting artists, leaving one that was installed by Morrison and the author. That one show, *Zine Library*, was an intensive installation that required three days of painting and construction; with the help of a carpenter, a closet was filled in to make a solid wall, a number of display cases were constructed and painted, and the room painted.²³ The resulting exhibition featured fifty zine artists from New Orleans, Austin, and Mexico City. The body of work was divided into five categories: instructive,

²² See Appendix 2.2: *Contract for Artist Participation in the Glass Menagerie* on p. 82.

²³ See Appendix 2.3: *Zine Library Exhibit Photographs* on p. 83.

illustrative, photographic, narrative, and graphic. The gallery was designed to provide an interactive space in which visitors felt comfortable handling and perusing the literature.

When *Zine Library* travelled to the Unit B Gallery in San Antonio in January 2011, the author was responsible for selecting and scanning images from each of the exhibited zines for the exhibition catalog and locating coat hangers in San Antonio (which were to serve as hanging display modules in the show).

SPECIAL PROJECTS

As the author worked on assigned projects, side projects emerged that developed into special initiatives; the first was research and development of a curatorial residency program and the second was the creation of a pictorial archive of the organization for the website.

The development of a curatorial residency program came about as a necessary by-product of the EOF grant application that was submitted to the Louisiana Cultural Economy Foundation in September 2010. After conducting research on other residency programs, the author developed a program that would require little overhead, produce new exhibitions from different curatorial perspectives three times a year, and generate revenue and capacity for the organization. From the onset of the program, the additional funds that the residency would create would defray general operating expenses thereby releasing funds for organizational development, art education, and outreach programs. The ability to dedicate these additional monies to these endeavors would allow Trouser House to develop both its audience base and community impact. As the program gained momentum, the demand for programming associated with the resident curators would permit Trouser House to offer fee-related programs and events for its audience of arts patrons and enthusiasts, which would generate additional income. In addition, Trouser House would require application fees for residency applications. These new streams of income - rent, publication sales, program fees, and application fees - would boost income, audience base, and, therefore, overall capacity.

The pictorial archive came about as Morrison and the author sought ways to display Trouser House's work and impact to the community and potential donors. Sifting through hundreds of photographs, the author created a photographic history of the organization, with one archive dedicated to the farm and one to the gallery. These were then added to the organization website of easy viewing.

SECTION III: SWOT Analysis

INTERNAL		EXTERNAL	
STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
Knowledge and experience of curating, farming, and arts administration	No established legal/IRS/liability status	Potential to become an established center of community-based art and farming, of education in sustainability and creativity	New Orleans infrastructure
Passion and energy	Lack of financial sustainability		Crowded fields in both urban farming/green initiatives and the arts in New Orleans
Location (for art)	Lack of material resources	Potential for development of productive, collaborative relationships in the urban farming/green initiatives and art fields	Limited number of grant opportunities v. number of organizations in New Orleans
Connections with urban farming organizations /green initiatives	Lack of leadership		Other forms of entertainment and education in New Orleans as competition
Strong website	Lack of strategic plan		
Regular exhibition schedule	Liability of land use		
Affiliation with SCAD	Lack of steady staffing		
Affiliation with Young Audiences	Location (for community outreach and education)		
Regular marketing distribution methods	Information technology management issues		
	Lack of brand visibility		
	Lack of connections (socially and in art)		
	Lack of clarity of who target audience is		
	Marketing for programming (besides exhibitions)		
	Lack of donor base		
	Irregular education programming		
	Audience enrichment		

STRENGTHS

Knowledge and experience of curating, farming, and arts administration

Morrison brings several years of experience from her formal education in Art History and work experience at the Artist Foundation of San Antonio and Artpace (also in San Antonio);²⁴ Morrison’s farming expertise comes from years of gardening as well as months spent travelling the United States through the WWOOF program during 2009, during which time she learned not only permaculture skills but about the WWOOF organization and how to use it for her own venture.

Passion and energy

Trouser House is managed solely by Morrison, whose commitment to social justice and intense love for art, creativity, and sustainable farming fuel her energy and ability to juggle all of her responsibilities to the organization. Trouser House is truly a labor of love, which shines through in much of the programming.

Location (for art)

Trouser House is located in close proximity to the Good Children Gallery and The Front, two of the most well-established galleries in the St. Claude Arts District.²⁵ This proximity gives Trouser House great visibility to its desired target audience for the gallery – Second Saturdays, the official monthly gallery opening event for SCAD, see a great deal of foot traffic as arts patrons and enthusiasts are drawn to the corner of St. Claude and Mazant by the more established galleries’ reputations and popularity (as Figure 3.1 shows).

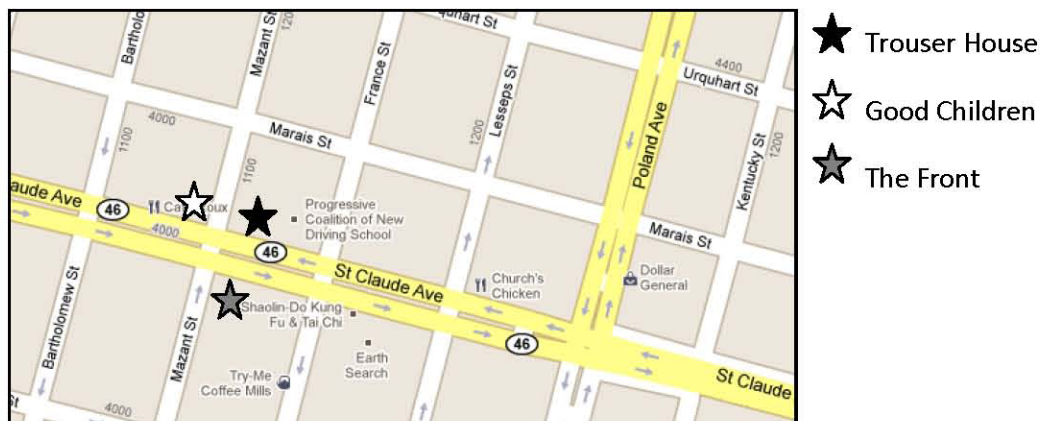


Figure 3.1: Trouser House’s location in relation to other SCAD galleries

²⁴ See Appendix 3.1: *Emily Morrison’s Resume* on p. 85.

²⁵ See Appendix 1.2: *Press Coverage of SCAD* on p. 68 for media coverage of the Good Children and The Front galleries.

Connections with urban farming organizations/green initiatives

Morrison has made many productive collaborative relationships with organizations and individuals involved in “green” issues of farming, recycling, D.I.Y. culture, and reuse. She has consulted Bayou Rebirth on rainwater catchment systems, designed raised beds for a school garden program to be implemented in 13 schools throughout the greater New Orleans area through Young Audiences, and served on the steering committee of the Re-Use District’s board from June 2010 through February 2011. She is presently employed by Young Audiences to design and teach an afterschool program on permaculture to middle school students at Marrero Middle School and sells herbs on occasion to the Hollygrove weekly market.

Strong website

Trouser House has a strong, visually appealing website that provides thorough information on programming in a viewer-friendly manner. A formal technology plan that includes policies and procedures for maintenance and development is still needed, however.

Regular exhibition schedule

One of Trouser House’s strongest suits is Morrison’s commitment to producing new exhibitions on a regular basis with shows rotating every one to three months. Morrison tries very hard to know what the other SCAD galleries are exhibiting and what local events are happening so that she can plan Trouser House exhibits accordingly – either to play off some theme or to stand out from the pack. Trouser House’s most recent exhibition, *The Glass Menagerie*, serves as an excellent example: the show was planned to coincide with the Tennessee Williams Festival; Morrison contracted eight local glass artists to create 10 – 15 glass figurines for the show and partnered with Goat in the Road Productions to put on a Tennessee Williams play on the Trouser House grounds.

Affiliation with SCAD

Morrison maintains a positive, if somewhat passive, relationship with other SCAD galleries and organizations; affiliation has been positive insofar as Trouser House is included on the SCAD website and Trouser House programs are listed on the site’s “Current Events” section; further, Morrison is encouraged to include the SCAD logo on all marketing materials, which affiliation gives Trouser House extra credence as a contemporary arts presenter.

Morrison has had qualms regarding this affiliation as she sees the mission of Trouser House as being divergent from that of the other SCAD participants. Trouser House's community-based mission stands as only one of two in SCAD (the other being Life is Art Foundation/KK Projects) and Morrison sees the other establishments as being more concerned about arts presentation and/or sales. Because of this difference in desired target market and goals, Morrison is wary of aligning the Trouser House image with SCAD for fear of positioning the Trouser House image in the wrong light. Thus, she has not devoted much time or energy to fostering the relationship and refrains from including the SCAD logo on most of her marketing material.

Affiliation with Young Audiences

Young Audiences, a national nonprofit organization that provides arts education in schools, has agreed to serve as Trouser House's fiscal agent should a funding opportunity arise that requires 501(c)3 incorporation or a fiscal agent. This is a verbal agreement that has not been tested yet, but the offer allows Morrison to apply for funding that would otherwise exclude Trouser House due to its lack of legal incorporation.

Regular marketing distribution methods for exhibitions

While there is not an established marketing plan or timeline, Morrison has devised a routine for marketing distribution that releases promotional material in a timely manner. Before each show opening she creates a press release to mail to media outlets two weeks prior, a flyer template that she prints into larger flyers to be posted throughout the Bywater and Marigny neighborhoods, postcard-sized flyers for similar distribution, and two website updates – one the week before the show's opening and one the day before.

WEAKNESSESS

No established legal/IRS/liability status

Trouser House has not incorporated as a legal entity, despite having been in operation for over 18 months. The lack of legal status leaves Morrison liable personally, which compounds financial pressures on the organization. Further, the lack of legal status has prevented Morrison from committing to any strategic planning for the future of Trouser House as she does not know whether to create a business plan to outline sales programs or a strategic plan to create a framework for development strategies and

collaborative efforts. Without a decision regarding the formal future of Trouser House, no real progress or planning can occur.

Morrison lacks insurance for the property, which intensifies her personal liability. As she explains the difficulty in securing insurance coverage: "The space does not generate enough income (produce-wise) to cover the cost of liability insurance for a conventional farm. It is very expensive and has limited application in this situation. For example, if someone was at the farm for a performance event...and was hurt...farm liability insurance would not cover it because the person was hurt at an art event...not at the farm because of a typical farming situation."²⁶ This lack of insurance makes implementation of programs on-site results in Morrison retaining full personal liability.

Lack of financial sustainability

Financial stability stands as the largest problem facing the organization. This lack of stability – and Morrison's inability to secure grant funding – has caused a great deal of doubt in Morrison over the viability of the nonprofit model.

Morrison finds the LLC enterprise attractive as she would like to not rely on fundraising and donor cultivation, which have not been successful and which she personally loathes; further, her success in securing funding to support general operations has been very poor, which is discouraging her from pursuing grant-seeking and donor cultivation as a means of achieving sustainability. Morrison sees another advantage of the for-profit model being the ability to use income as she sees fit rather than being tied to program-related grants and donations that fence in Trouser House programmatically.

Conversely, the nonprofit model is appealing to Morrison (albeit only vaguely) insofar as it keeps the mission of community-based art at the fore of the organization's image and bars the possibility of commercializing the organization through development of "products" for a for-profit market. Caught in this ideological and financial quandary, Morrison has idled over the issue since the organization's inception, opting to act "under the radar" with the safety net of Young Audiences in the wings just in case.

²⁶ Morrison, Emily. Personal Communication, April 19, 2011.

Lack of material resources

Trouser House lacks many basic physical resources required (or strongly desired) to operate an organization or implement programming effectively. There are few materials and tools for arts education, no software for tracking visitors/members/donors, no printer to produce marketing materials, and no furniture to accommodate workshops or art classes in the space.

While the lack of resources is common to D.I.Y. operations – hence forcing creative solutions – this particular lack puts Morrison at a disadvantage when planning and budgeting programming and marketing efforts.

Lack of Leadership

Trouser House has a Board of Directors that has never been engaged actively in the governance of the organization. This is due, in part, to the fact that when Morrison was planning to incorporate as a 501(c)3, the board was compiled out of obligation to the IRS without adequate consideration of the role that the board should play in the organization's administration. Further, despite Morrison's experience in nonprofit arts organizations, she has had no direct experience working with boards and therefore does not have much working knowledge of how to use a Board of Directors, let alone develop an engaged board. Lastly, there is an even number of board members, which is inadvisable as it sets up a difficult situation should the board ever meet and vote on an issue.

This vacuum of leadership leaves Morrison isolated as she tries to manage operations, lead the organization according to its mission, and determine Trouser House's future. An engaged board could serve as an enormous boon to Morrison in fiduciary and development matters and as she develops plans for the organization's future.

Lack of strategic plan

The basis for all of the issues and obstacles facing Trouser House's operation is the lack of an organizational strategic plan. Morrison started a business plan in 2009 before she began the organization; however, only a quarter of the report was completed and, of that, very little of the present operations reflect what was set forth in the document.

In short, there is a clear lack of vision for the organization nor are there concrete goals for programming, administration, development, or marketing.

Lack of steady staffing

Morrison has not secured a full-time volunteer since the end of her AmeriCorps volunteer's tenure in August 2010; friends and the occasional WWOOF volunteer assist intermittently, but there is no consistent help to rely upon.

Morrison admits that working with others can be difficult as all of the plans, ideas, and operations of Trouser House belong to Morrison (both physically in her laptop as well as in concept) and she has difficulty communicating and delegating tasks to others. Part of this inability to delegate seems to stem from the lack of longitudinal consistency in the organization's staffing; without consistency, it is hard to develop the trust and rapport necessary to tackle important and weighty programmatic and administrative issues.

Location (for community outreach and education)

While the location of Trouser House is ideal for contemporary art exhibition, it is much less so for implementation of a community space. The site is located on a very active urban thoroughfare that does not have a reputation for safety. In addition, the building and grounds themselves are small and do not lend themselves to flexibility in terms of use or capacity. Lastly, the neighborhood of poverty-level families that Morrison wishes to engage (directly behind the Trouser House site) is extremely transitory in terms of its residents and has not been engaged by Trouser House's programs; compounding this, the gentrified Bywater and Marigny neighborhoods do not have many children to engage. Trouser House is located close to an elementary school, high school, and library, but Morrison has not been able to establish ongoing meaningful relationships with any of these organizations.

Information technology issues

At present, the organization is managed from Morrison's laptop and is executed solely by Morrison (except when she has a volunteer to assist). This means that Morrison is responsible for all data entry and management, all graphic design and marketing, and all website maintenance. This is a heavy workload, especially when compounded by all of the other administrative responsibilities that Morrison must attend to regularly. Morrison has not established a set schedule of attending to various I.T. needs

including posting to the organization blog, sending regular e-newsletters, updating information on the site, and updating spreadsheets of e-mail subscriber contact information.

Data collection for conducting market research and development cultivation is nonexistent. Currently the only method of tracking visitors is a sign-in sheet that is set out during Second Saturday open houses; this sheet is left unattended on a stand near the front door and is voluntary to fill in. The sheet asks for the visitor's name and e-mail address, which Morrison later enters into an Excel spreadsheet and adds to the Trouser House e-mail list. Beyond the sign-in sheet, there is no method for tracking participation in any Trouser House events, which means that there is no way to gauge attendance rates, repeat visitations, or demographics of attendees. This lack of information results in Morrison having no way of checking to see if she is reaching her target audience or, for that matter, who she is actually reaching.

Lack of brand visibility

Despite having been in operation for over a year, Trouser House lacks brand recognition in the local arts community. The organization lacks a logo and masthead and does not have any signage on the front of its property to signal its existence. Further, she has not established connections in the media to facilitate Trouser House's inclusion in various outlets.

Lack of connections (socially and in art)

Morrison moved to New Orleans in the fall of 2009 to open Trouser House. As she opened the organization immediately, she did so without many relationships established that could help Trouser House's mission or stability; rather, she has been busy trying to simultaneously develop those relationships and manage the organization. She has developed relationships with individuals in the "green" nonprofit arena, which has proven helpful in boosting her – and the organization's – image of sustainable urban farming practices and expertise in the community; thus far, such productive relationships in the arts field have not been developed as fully.

Lack of clarity of who target audience is

Morrison does not have a clear idea of whom she wants to engage. She claims that her target audience is New Orleans contemporary artists, growers and permaculturists, and educators;²⁷ however, that excludes a wide demographic that makes up the community-based mission of the organization including (but not limited to) African-American youth (ages 5 – 18), African-American adults (ages 19 and up), and White adults (ages 19 and up), all living in the Bywater and Marigny neighborhoods.

Because Morrison has not been tracking attendance in a more detailed fashion or conducting market research, she cannot see if Trouser House’s actual audience matches her intended audience.

Marketing of programming (besides exhibitions)

The lack of an identifiable target audience has made marketing of programs difficult for Morrison. While she produces flyers and site updates for each event, these are not necessarily reaching the right people.

The subscription list to the website is very small (under 50 subscribers) and site traffic averages between 10 and 50 hits a day; thus, the site is not working as an effective marketing tool. Flyers are posted on light poles and left in popular establishments; however, there is no way of knowing who is reading any of these. The same can be said for inclusion in publications. The email distribution list that has developed from the Second Saturday sign-in sheets does contain around 300 e-mail addresses; however, like the above marketing tools, there is no way to know if recipients are reading and responding to these announcements.

Lack of donor base

Morrison has not successfully tapped into a donor base. She has put up a “donate” link button on the website and sent out an e-solicitation, but neither has garnered any response. She does get the occasional donation during Second Saturday open houses, but the amount is negligible. This lack of donors appears to stem (at least in part) from the lack of social connections that Morrison has established with potential donors. Donor cultivation is a task that Morrison finds distasteful, so she has shied from developing relationships with individuals who are arts supporters and have a track record of

²⁷ Morrison, Emily. Executive Director, Trouser House. Personal Communication, March 5, 2011.

supporting the arts. Also a potential cause is that she has not connected with her target market, which would, in theory, provide energy and support to her mission.

Irregular arts and farm education programming

Outreach and education programs, which comprise a significant segment of the Trouser House mission, make up very little of the organization's actual activity. The reasons for this lack of programming point to other weaknesses: lack of strategic planning for programming, lack of marketing for programs, location, lack of participation, and lack of clarity of target audience. The lack of programs is further complicated by the fact that Morrison is the only employee and she is only part-time as she has two other jobs.

Audience enrichment

Aside from the on-site restroom and air-conditioning, Morrison does not regularly provide amenities to Second Saturday visitors (eg., seating, drinks). Both galleries adjacent to Trouser House do provide drinks (sometimes for free, sometimes for sale). The gallery does not light its facade adequately (there is no lighting in the front), which means that it does not present a "safe" image and many people do not even recognize that the location is open.

OPPORTUNITIES

Potential to become an established center of community-based art and farming, of education in sustainability and creativity

Part of New Orleans culture – typically the young, progressive set – has become engaged in the trend of "sustainability" and "greening": Slow Food; Michael Pollan; Alice Waters; upcycling and recycling; local food sources; hormone-free, pesticide-free, corn-free diets; and reuse are all very popular issues to be involved in and know about. All of these trends take practitioners back to the basics of subsistence, with the core belief being that everything needed should come from our surrounding environment and be as natural as nature intended. Trouser House's mission to promote these ideals and to merge them with the creative process is a very enticing idea to this particular zeitgeist.

From an outreach standpoint, Trouser House's mission is implicitly hands-on and cooperative; it fosters positive interaction and creativity, which local youth need sorely and which participants of all ages can

benefit from. Trouser House has the potential to teach very practical, useful skills and knowledge for the community's betterment in addition to providing an artistic outlet.

Trouser House and The Porch are the only two organizations in New Orleans that offer the two-fold mission of community impact through art and farming; of these, Trouser House is the only organization that has a focus on the exhibition of challenging contemporary art. While The Porch has a strong emphasis on community impact and education through the use of art and farming, Trouser House holds art and farming as its major emphases that the community impact and education stem from.

Potential for development of productive, collaborative relationships in the urban farming/green initiatives and art fields

Morrison is a very charismatic and intelligent person who is highly capable of developing relationships; especially as she has become more aware of the need for relationships, she has the ability to expand her connections to people in the local art world who may be able to provide future assistance and guidance and to become more involved in the organization. In addition, such relationships could allow Morrison to become more intimately involved in the local arts scene to impact other organizations and artists as well as advocate more publicly for Trouser House's mission.

THREATS

New Orleans infrastructure

Should Trouser House choose to stay in its present location and attempt to develop a community-based organization, it must face a community that is rife with problems that, at best, are distractions from cultural involvement and, at worst, are severe obstacles to Trouser House's sustainability. A lagging educational system, crime, unhealthy lifestyle and eating habits, broken families, and endemic poverty are common in the neighborhood adjacent to Trouser House. The success of Trouser House's community involvement is going to have to address these needs to create a stable, supportive environment for children and adults alike to thrive in and with or require Trouser House to rethink its mission and target market entirely.

Crowded fields in both urban farming/green initiatives and the arts in New Orleans

All other contemporary arts presenters in New Orleans should be seen as direct competition for potential participants and donors. Case in point, Trouser House has two of the most well-established

presenters flanking it, which is positive as it draws crowds but negative if Trouser House is not able to draw those crowds through its own doors.

There are other environmental education providers in the city that focus on outreach to the community;²⁸ Trouser House needs to recognize that its competition will attract potential participants away from its programming unless a greater effort is placed on creating consistent programs that meets its market's needs.

Limited number of grant opportunities v. number of organizations in New Orleans

Grant opportunities for arts organizations are limited, especially given the economic environment. Trouser House must vie for funds from funders who are scaling back funding opportunities.

Other forms of entertainment and education in NOLA as competition

All other forms of culture and entertainment as well as all other sources of arts, environmental and farming education should be considered as competition to Trouser House's success; once Trouser House identifies its target market, it must be aware that it is fighting for that market's attention with all other sources of entertainment and recreation.

²⁸ Organizations include The Green Project, The Porch, Tulane City Center Grow Dat Youth Farm, and Our School at Blair Grocery.

SECTION IV: RESEARCH ON BEST PRACTICES, TRENDS IN THE FIELD, AND LOCAL MOBILIZATIONS

In order to get a better sense of the options available to Trouser House as it charts its future, it behooves the purposes of this report to outline best practices, review current trends in the field, and assess different mobilizations of these structures. The goal of this exercise is to define the environment that Morrison is functioning within and to identify the options before her to evolve Trouser House from an “under the radar” operation to a relevant organization that can chart its own strategic course and find economic sustainability.

A discussion of best practices requires consideration of the various structures that social entrepreneurs can take, of which three stand out as options for Trouser House’s future operations:²⁹ the traditional nonprofit model, the traditional for-profit model, and the hybrid model. Discussion of the best practices of each of these structures’ legal issues; governance, management and staffing; sources of funding; marketing; and programs will elucidate the options and obstacles available to Trouser House to attain relevancy and sustainability. The second topic for consideration is the present role of small arts organizations and their status in this economic environment in order to ascertain current philanthropic trends and program needs. Identification of local implementations of “best practice” theories that attempt to address the current economic trends will further underscore the environment that small arts organizations are working within in New Orleans. Lastly, all of this data will be synthesized in order to reflect upon the most plausible and practical opportunities available to Trouser House.

I. BEST PRACTICES

NONPROFIT MODEL

Legal Issues

Nonprofits have many considerations upon incorporation in order to protect themselves against liability and to ensure good legal standing; these concerns fall into five general areas: corporate law, tax, state and federal statutory regulations, employment, and operations.³⁰ Morrison has not attended to any of

²⁹ See *Appendix 4.1: Social Enterprise Structures* on p. 89.

³⁰ Cicone 8 – 12. See *Appendix 4.2: Checklist of Legal Considerations for Nonprofit Organizations* on p. 90.

these issues and should she choose the nonprofit model, it will be necessary for her to satisfy all pertinent issues to be in compliance with all laws and regulations for liability and tax concerns.

Governance, Management, and Staffing

A strong Board of Directors is necessary in order to oversee and protect the nonprofit mission. Careful consideration should be made to fill the board with individuals who present a diverse range of views and who are able and desirous of giving the organization their wealth, influence, wisdom, skills, or effort.³¹

The board is responsible for oversight of the organization's administrative and financial well-being and future, which they fulfill through direct oversight of the Executive Director; the provision of intellect, resources, and access; establishment of a strategic direction; and support for the organization.³²

Morrison's current board does not provide any of these services or skills; pursuit of the nonprofit model would require an active and engaged board, which would necessitate concerted and consistent effort on Morrison's part to recruit and train board members.

The staffing of a nonprofit entity needs to reflect the organization's financial, marketing, and programmatic needs. Certainly, the decision to achieve financial sustainability through earned revenue rather than through development creates a completely different staff composition from that which relies on traditional development efforts. The two staffing hierarchies resemble those outlined in Figures 4.1 and 4.2:

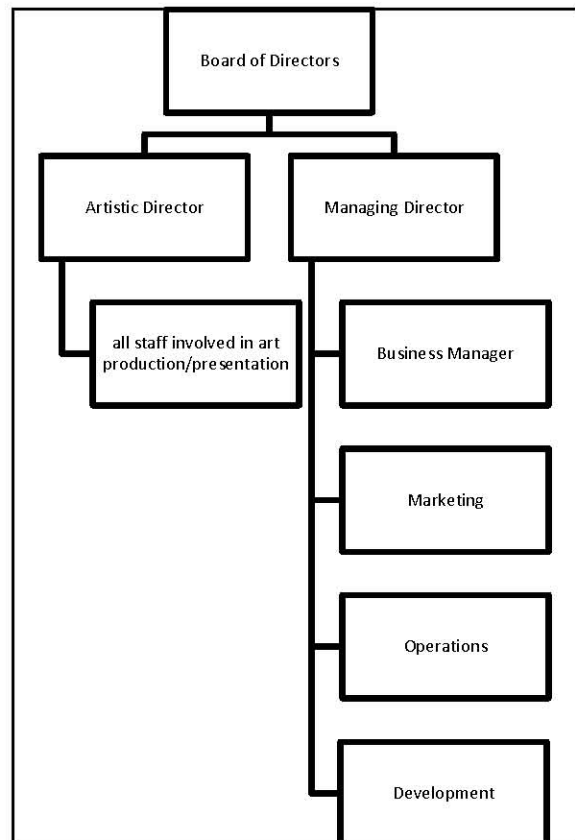


Figure 4.1: Staff hierarchy of nonprofit reliant upon development

³¹ Ciconte 20.

³² Boardsource 21.

These basic staffing needs – business management, development, marketing, and operations – must be addressed when considering the nonprofit model; a successful operation requires thoughtful attention to each of these areas to ensure maximization of all efforts, programs, and income. Morrison will have to address her dearth of staffing and determine solutions to meet these needs should she choose this model.

Sources of Funding: Development and Earned Revenue

Nonprofit entities have two options available to raise funds and maintain

financial stability: traditional development and earned revenue. As these two methods require different policies and procedures to operate and oversee effectively, each will be addressed below.

Traditional Development

Nonprofit development requires institutional dedication and should be considered central to the mission of the organization if adopted as a means of acquiring and maintaining financial stability. It would be necessary for Morrison and the Trouser House board to work collaboratively to develop, execute and evaluate a strong development plan prior to any development activity.

Using a SWOT analysis, strategic plan, development audit, and past years’ fundraising results, the development staff can identify development needs, priorities, and goals and define the fundraising priorities and timeline.³³ Morrison has never engaged in any of these exercises and could find the

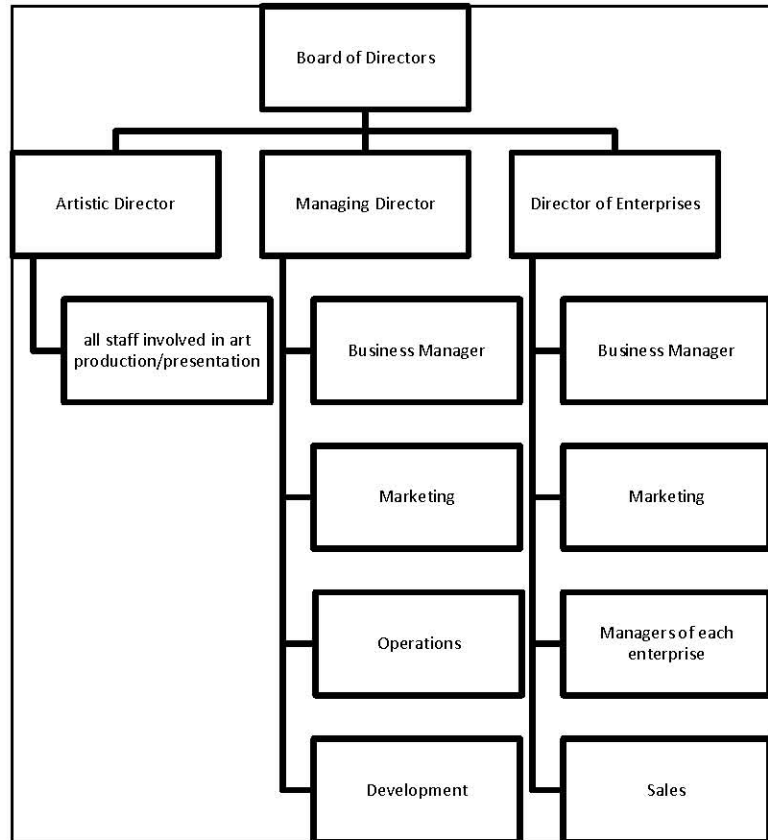


Figure 4.2: Staff hierarchy of nonprofit reliant upon earned revenue

³³ Ibid 99. See Appendix 4.3: Sample Development Audit on p. 94 and Appendix 4.4: Sample Development Plan on p. 97.

results very informative in terms of concretely identifying funding needs and learning from past mistakes in funding solicitations. The most important aspect of this plan for Morrison would be the conscious and deliberate planning process regarding the methods and means of attaining the development goals. A variety of methods should be chosen so that the organization is not dependent on only one or two sources of funding.

A formal calendar of development activities should be created so that all parties contributing effort – including board members – understand their roles and responsibilities according to the development plan.³⁴ Development activities should reflect the goals and activities established in the development plan until its completion, at which point its success should be evaluated by reviewing the financial results (e.g., donations, memberships) as well as critiquing and analyzing the program’s implementation. This final element of evaluation would be of particular value to Trouser House as its current development operations are reactionary in nature and Morrison lacks time for reflection upon her development efforts.

Earned Revenue

The other option available to nonprofit organizations to gain and maintain financial stability is earned revenue, which is essentially income derived from commercial ventures conducted by the organization. This is an attractive solution as it allows the commercial enterprise’s owner (i.e., the nonprofit organization) access to unrestricted funds earned through its commercial ventures, which can be used as the organization sees fit for organizational purposes (versus funds that are tied to grants or philanthropists’ wishes).³⁵ Pursuit of earned revenue does not prohibit or discourage traditional development; rather, earned revenue initiatives can supplement (or sometimes entirely substitute) the traditional development model.³⁶

³⁴ See *Appendix 4.5: Sample Development Activities Calendar* on p. 98.

³⁵ Dees 140.

³⁶ Frumkin 145 – 148. There are four types of earned revenue that nonprofits engage in: 1. **Fees**: fees can be charged for services, products, and participation. 2. **Mission-related commercial ventures**: these ventures are profit-making initiatives that are somewhat (although not always closely) related to the mission of the organization. A local example of this type of venture is The Vintage Kitchen, operated by the GNO ARC, which sells gourmet soups and sauces created by its staff and clients (who are individuals with disabilities) from vegetables grown organically on their organization farm; all revenue funnels back into GNO ARC. 3. **Cause-related marketing**: partnerships with businesses can be formed in which the organization name is associated with the business’ product or service as an endorsement or as a recipient of a portion of each sale. A local example of this is Whole Foods’ 5% Days, during which they partner with a nonprofit organization for one day to give 5% of all sales to that organization. 4. **Unrelated business ventures**: profit-making venture that is entirely unrelated to the

While development is encouraged in conjunction with the development of earned revenue streams, in an ideal situation, grant funding should only finance start-up costs associated with new earned revenue initiatives.³⁷ This is due to the fact that grant funding and donations cannot be relied upon as consistent sources of income and, many times, come with restrictions for their uses. Having a plan and policy in place that regulates how such money will be used by the organization gives development efforts focus and saves the organization from becoming reliant on those sources of funding.

While the earned revenue methods of fee-collecting and marketing do not necessarily require additional staffing to start and manage, the business initiatives should resemble a for-profit enterprise in every aspect and operate as such, necessitating business managers to develop the initiatives and handle the accounting associated with the business: the key characteristic of this management is the separation of leadership between the earned revenue initiative and the nonprofit organization (see Figure 4.2). In order to start and manage a for-profit operation effectively, it is recommended that individuals with a business – versus an art – background be hired to manage the enterprise.³⁸

All earned revenue ventures, but especially business ventures, should be based upon a strategic business plan.³⁹ As nonprofit leaders often do not consider the start-up and overhead costs or the difficulties associated with business ventures, the business plan should point out clearly how the venture will be financed and what is required to cover overhead and achieve profitability.⁴⁰ Should Morrison consider pursuing earned revenue, these staffing concerns and associated costs need serious consideration; also, the fact that each endeavor would require a business plan should be assessed in terms of available manpower, energy and capital.

Marketing

Marketing, like development, should be based on a strategic plan that sets a framework and accountability through the identification of goals, a timeline, and a set of activities to be performed.⁴¹ Morrison will need to analyze her current budget to determine the percentage she has allotted to

organization's mission. A generic example of this is a museum gift shop that sells souvenirs unrelated to the museum's collection or art in general.

³⁷ Blair, Nicole, Director of Enterprises, GNO ARC. Personal Communication, March 25, 2011.

³⁸ Dees 143.

³⁹ See *Appendix 4.6: Sample Business Plan for a Social Enterprise* on p. 99.

⁴⁰ Dees 143.

⁴¹ See *Appendix 4.7: Sample Marketing Plan* on p. 100.

marketing efforts – given the importance of this aspect of the organization’s administration, she must adjust the organization budget to ensure that *at least* 15% is devoted to marketing activities.

The marketing goals should be to build an image (and to ensure that the public’s image of the organization matches the organization’s self-image), to connect to the target audience, and to bring in the most income possible (while spending as little as possible) through maintaining, expanding, developing, and enriching the audience base.⁴² This four-fold process involves not simply attracting the audience to participate, but to develop their loyalty to the organization through meaningful and enriching experiences.⁴³ Thus it is necessary for the marketing, development, and education operations to work closely together to ensure that financial goals are being met and that the organization is not simply doing the “safe” programming to generate sure income.⁴⁴

Programs

Programs are the very heart of nonprofit arts organizations – as the primary method of actively engaging with the target audience, programs are, in many ways, the reason for the organizations’ existence. In order to be successful, all programs must meet the needs and wants of the target audience in accordance with marketing initiatives and be aligned with the organization’s mission – in the case of Trouser House, there is not yet such an alignment. Morrison’s present desire to provide programs for youth of an at-risk population does not take into account the needs of these children; in order to successfully impact this desired target audience, Morrison would need to follow Maslow’s Hierarchy of Needs to provide these children with their basic physiological and psychological needs before she could engage them with art or farming learning activities.⁴⁵ On the other hand, if Morrison were to focus her program plan on the gentrified communities of Bywater and Marigny, the needs and desires that she would need to meet for her target audience would be entirely different and, in all likelihood, not as basic or intensive as those of at-risk youth. Morrison must consider who her target market is in terms of

⁴² Eichten 38 – 40.

⁴³ Cox 13.

⁴⁴ H. Greenblatt, AADM 6503 lecture, January 16, 2008.

⁴⁵ According to Maslow’s Hierarchy of Needs, basic physiological and psychological needs must be met before higher levels of learning can occur; higher orders of learning are possible only once stability, trust, and confidence are instilled in clients/participants. The most basic needs are physiological (health, food, sleep), followed by safety (shelter, removal from danger), belonging (love, affection, being part of groups), esteem (self-esteem and esteem from others), and, lastly, self-actualization (achieving individual potential).

what she can reasonably and practically provide for them; this must be the determining principle behind a strategic plan for programming.

To implement these programs and ensure that all needs and desires of the participants are being met, appropriately trained and skilled staff should be in place. In the case of community-based arts, programs should incorporate art, learning, and social impact to develop activities that respond to community needs and provide educationally, artistically, and socially enriching opportunities.⁴⁶ By creating programming that meets the needs of one's target market, an organization can foster loyalty from its audience and make a strong impact in the community. Morrison must consider what the needs are of her market and address them or else revise her target market if she is not equipped to meet those needs adequately.

FOR-PROFIT MODEL

Legal Issues

Like the nonprofit model, care must be taken in the for-profit sector to ensure compliance with liability issues and tax regulations.⁴⁷ Just as Morrison would have to employ Articles of Incorporation and bylaws for a nonprofit organization, so would she need to complete a business plan before the for-profit entity is actualized. While not obligatory, the business plan outlines the financial needs, operational policies and procedures, description of products, marketing strategy, and sales strategy, which ensures that the venture can be financed and managed adequately. Morrison would need to be able to ascertain her ability to secure adequate capital for a for-profit start-up and establish her income-earning strategies prior to incorporation; at present this presents a quandary for Morrison as none of her strategies are adequate for sustaining the operation.

Governance, Management, and Staffing

All for-profit entities except the corporation model operate with the responsibility of management belonging solely to the owner/partner/member (the corporation, on the other hand, is run by a Board of Directors, whose duty is to protect and promote the financial health of the corporation). While the owner may opt to hire staff and managers to operate the business more effectively, ultimate control (and liability, in the case of sole proprietorship and partnership) is retained solely by the owner.

⁴⁶ Knight 159. See *Appendix 4.8: Activity Table for Community Arts* on p. 103.

⁴⁷ See *Appendix 4.9: For-Profit Entities and Considerations* on p. 104.

Sources of Funding: Products

Financial stability of the for-profit model is achieved primarily through the sale of goods and/or services. Ideally, the product presented to the target market is developed only after conducting product research and development with a focus on balancing the needs and desires of both the market and enterprise.⁴⁸

The most successful firms will offer product that responds to consumer needs but stands out as innovative and “risky.”⁴⁹ The three potential products that Trouser House has are fee-based programs, art sales, and ecotourism. In order for Morrison to maximize their potential earning power, she would need to balance her own aesthetic and personal preferences with those of her market, which could create an ideological quandary for Morrison as the integrity of the artistic experience could be compromised by commercial interests. Thus, dependence on “product” must be resolved so that the profit-earning initiatives could be undertaken with full faith and effort.

Production and distribution of product requires the financial oversight of an accountant to manage the general ledger, balance sheets, income statements, inventory purchase, bills, payroll, audit preparation, IRS issues, and provision of business and financial planning.⁵⁰ This specialized staffing need should be considered by Morrison as she determines the needs and costs associated with starting a for-profit business venture.

Marketing

Marketing for the for-profit arts model mirrors that of the nonprofit except that the product as an express monetary value serves as the motive for connecting to the target market. Here, too, would Morrison need to allot at least 15% of the total operating budget to marketing; however, in this scenario, marketing is the means by which sales are made and income produced, so proper investment in the marketing process would be of tantamount import.

⁴⁸ Atuahene-Gima 57. The most successful product development occurs when the venture combines “market orientation” with “entrepreneurship orientation”. See *Appendix 4.10: Effects of Market/Entrepreneurship Orientation Combinations of Firms on Product Innovation (Based on Mean Rankings)* on p. 106.

⁴⁹ Ibid 55.

⁵⁰ Strauss 197 – 198.

HYBRID MODEL

Legal Issues

The hybrid model of incorporation requires that legal and tax considerations for both the nonprofit and for-profit entities are tended to as the entities are created or merged. Tax considerations must be taken into account, especially; as the two entities function for the financial benefit of the nonprofit (at least, in part), it is necessary that there are policies and procedures in place to ensure that revenue and resources earned in the for-profit venture flow to the nonprofit entity but that no money or resources flow to the for-profit branch from the nonprofit.

There are several ways that the two entities can be bound together depending on the purpose and goals of the initiative; models include partnerships, subsidiaries, joint ventures, B corporations, and the L3C. At the very least, in addition to necessary contracts binding the two together, there should be an operating agreement that establishes the purpose, goals, policies, and procedures for the hybrid relationship to ensure that all staff and stakeholders understand the alignment of the nonprofit mission, for-profit success, and the public images of both. As this model could involve other existing business entities, it would be especially important for Trouser House to be in compliance with all regulations and laws and for Morrison to separate her personal funds from those of the organization.

Governance, Management, and Staffing

The hybrid-model staffing and governance structure looks similar to that of the nonprofit organization that relies on earned revenue; however, the two branches are completely separate with no board oversight of the business enterprise. Rather, the for-profit branch benefits from an advisory committee filled with business leaders, individuals with relevant experience, and stakeholders

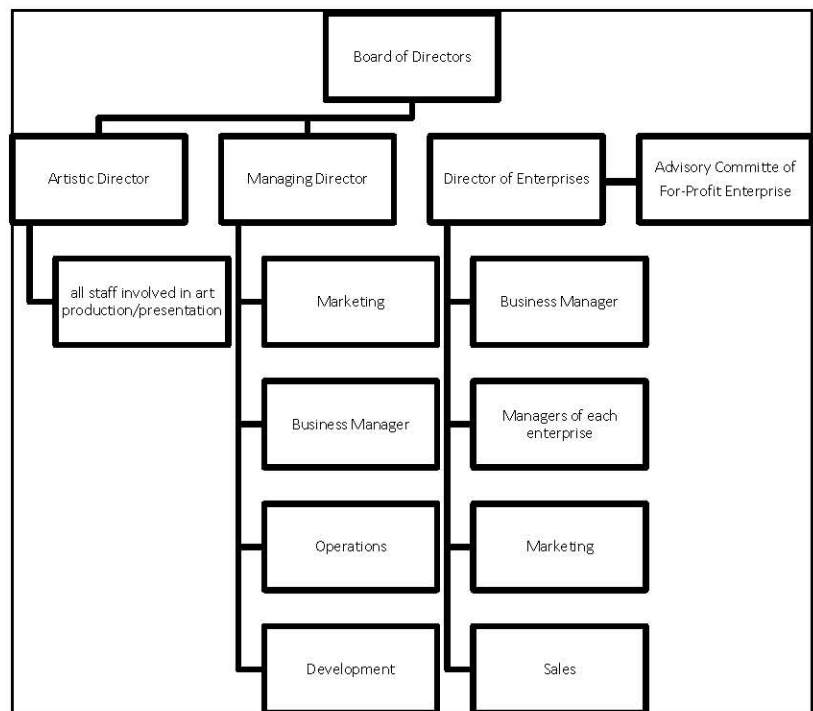


Figure 4.3: Staff Hierarchy of Hybrid Model Social Enterprise

an advisory committee filled with business leaders, individuals with relevant experience, and stakeholders

from the nonprofit organization (see Figure 4.3). In all likelihood, Morrison's involvement in such a structure would relegate Trouser House to the nonprofit sector of the model, which would simply mean that she create a nonprofit governance and staff structure; however, because the two entities are separate, Morrison would have to be amenable to having no control over the for-profit arm of the enterprise.⁵¹

Sources of Funding: Products and Programs

Because the two entities are completely separate, the for-profit arm should behave and look like a for-profit venture, meaning that its sole focus is on profit earned through the sale of goods and/or services. All finances are kept separate between the two entities with each having its own unique financial management system in place. Money can be transferred to the nonprofit branch from the for-profit enterprise, but no money can leave the nonprofit to the for-profit sector.

The reliance on the for-profit initiative does not preclude the nonprofit from diversifying funding sources through other streams of revenue; the nonprofit branch should pursue plausible and practical earned revenue initiatives as well as implement traditional development efforts. However, as advised earlier, grant-funding should not be sought to cover general operation costs but only earned revenue venture capital. Morrison could implement her three sources of earned revenue – fee-based programs, art sales, and ecotourism lodging – as additional streams of income to supplement the income received from the hybrid partnership.

Marketing

The defining consideration in hybrid marketing is the importance of the positioning of the nonprofit and for-profit branches in marketing initiatives as the main motivation for the for-profit entity's involvement is positive public relations and development of social capital. Should Morrison consider the hybrid model, she must partner with or create a business that is aligned in mission (or outlook) and in practice in order to maximize the marketing potential and to solidify the merged social image of the hybrid relationship. According to a recent study of adult consumers surveyed in 1993 and 2008, 38% of those surveyed in 2008 purchased a product related to a cause within the last 12 months (versus 20% in 1993) and 79% indicated that they would switch brands to one that was related to a cause if the quality and

⁵¹ Blair, Nicole, Director of Enterprises, GNO ARC. Personal Communication, March 25, 2011.

price were similar (versus 66% in 1993).⁵² This study indicates that consumer response to cause-related marketing has not simply increased but that the majority of consumers now prefers to purchase and endorse cause-related products. Performing preliminary market research to ensure that the mission, product and market will converge positively will ensure a successful marketing campaign.

II. RESEARCH ON THE STATE OF SMALL ARTS ORGANIZATIONS

Much of this report has focused on resolving the central issue of Trouser House's need to commit to a model of legal incorporation in order to establish organizational plans and structure. In order to make the most informed recommendation on this subject, a review of the unique role that small arts organizations play in the field of visual art and the implications that come with that role brings to light both the cultural importance of these organizations and the serious funding obstacles they face.

As stated in Sections I and III of this report, Morrison finds the nonprofit model appealing for ideological reasons that echo the analysis of nonprofit scholar, Peter Frumkin, when he states,

“When individuals work together voluntarily toward a shared goal, they are led to communicate and deal with one another, a process that fosters better community relations and understanding. In this way, associations can be seen not just as an efficient, nongovernmental means of accomplishing socially desirable ends, but also as a way of creating communities. The informal ties stemming from voluntary action are important because they ensure that no single issue or individual becomes dominant and that a plurality of voices is heard instead of one.”⁵³

This community spirit and mission-centered goal raises social capital and organizational integrity, both of which are necessary for successfully achieving Trouser House's mission of community-centered creative production and appreciation.⁵⁴ The other appeal of acquiring nonprofit status is the fact that small nonprofit arts organizations are the least encumbered in presenting challenging and experimental art. Small arts organizations have greater freedom in their handling of controversial art because their Boards of Directors are frequently more supportive of such exhibits and their stakeholders fewer.⁵⁵ Such experimentation requires philanthropic support as such potentially provocative work cannot rely

⁵² Fenn 148.

⁵³ Frumkin 39.

⁵⁴ See Frumkin 40, 67 for discussions of “social capital” and for-profit “contract failure.”

⁵⁵ Chang 218.

on wide public support.⁵⁶ Morrison knows that she cannot cater to the buyers' market if she wants to be able to present this type of work.

Problematizing this scenario is the fact that arts organizations are constrained by small staffs and tight budgets, which has been confirmed through several studies in recent years. The findings of one study of arts businesses in Ohio suggest that the vast majority of arts organizations employ five or fewer employees and operate with less than \$35,000 in capital (see Tables 4.4 and 4.5).⁵⁷ Creative industries

Table 4.4: Number of Arts Businesses with up to Five Employees in the Columbus Metropolitan Area

Employees	# of Arts Businesses	Percentage
0	51	3.40%
Less than 1	726	48.46%
Less than 2	1,019	68.02%
Less than 3	1,129	75.36%
Less than 4	1,193	79.63%
Less than 5	1,284	83.63%
All firms	1,498	100%

Table 4.5: Number of Arts Businesses with up to Five Employees in the State of Ohio

Employees	# of Arts Businesses	Percentage
0	696	3.52%
Less than 1	10,022	50.71%
Less than 3	15,518	78.53%
Less than 4	16,327	82.62%
Less than 5	16,995	86.01%
All firms	19,760	100%

in major arts markets around the country mirror this trend:⁵⁸ New York's eighth congressional district, which includes lower Manhattan, identified 1,283 individuals working in 457 "visual arts" businesses in January 2011 (resulting in an average of 2.8 employees per business), while Chicago's seventh congressional district employed 312 people in 114 "visual arts" businesses (resulting in an average of 2.7 employees per business). Here in Orleans Parish's second congressional district, there were 238 individuals working in 80 "visual arts" businesses, equaling the same average ratio as New York and Chicago with 2.9 employees per business.

Compounding this staffing quandary, the 2009 *National Arts Index* published by Americans for the Arts found troubling funding trends in the nonprofit arts community:

- "The number of new nonprofit arts organizations...continues to grow annually – increasing in number by 3,000 during the 2007 –

⁵⁶ Arthurs 84.

⁵⁷ Chang 219. Frumkin affirms this trend for the nonprofit sector as a whole (see Frumkin 79).

⁵⁸ Americans for the Arts.

2009 recession years. Putting this growth into context, in the past decade, nonprofit *arts* organizations have grown 45 percent (75,000 to 109,000), a greater rate than all nonprofit organizations, which grew 32 percent (1,203,000 to 1,581,000).⁵⁹

- “More nonprofit arts organizations are ending the year with a deficit—41 percent in 2008, which is an increase from the 36 percent in 2007.”⁶⁰
- “Arts and culture is losing its market share of philanthropy to other charitable areas, such as human services and health.... The share of all philanthropy going to the arts has dropped from 4.9 percent to 4.0 percent over the past decade.”⁶¹

In sum, the number of nonprofit arts organizations – the majority of which are composed of small staffs and operating on tiny upstart capital – is growing while arts philanthropy, traditionally the main sources of funding for small arts organizations, is shrinking.

Due to this climate, nonprofit arts organizations are developing interest in acquiring financial sustainability through earned revenue. While an attractive solution, the conflict of “commercialization”⁶² or “mission or goal displacement”⁶³ arises as organizations become engaged in developing products or services and taking commercial risks that can compromise the mission in favor of earning income and maintaining fiscal solvency. Thus, proper policies, procedures, and controls must be established to ensure that organizational staff and collaborating partners do not lose sight of the mission and goals of any earned revenue venture. Finding the balance between personal artistic preferences and desires, income needs, and the organization’s mission can be a very difficult issue that requires established modes of support and controls to protect the mission while finding profitability.

III. LOCAL MOBILIZATIONS OF BEST PRACTICES AND SOCIAL ENTREPRENEURIAL MODELS

The New Orleans community has seen a variety of organizational models presented by arts organizations striving to find the best methods of achieving financial security. Three local arts ventures that clearly mirror Trouser House in spirit, mission and/or programming – The Porch, Fair Folks and a Goat, and Life is Art Foundation/KK Projects – offer three very different models of incorporation,

⁵⁹ Kushner 5.

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Dees addresses this phenomenon and its potential impact on nonprofits throughout his article.

⁶³ Toepler 513.

operation, and financial support. The Porch represents a traditional nonprofit organization that relies on development, Fair Folks & a Goat a for-profit enterprise, and Life is Art Foundation/KK Projects a nonprofit organization that pursues earned revenue initiatives. Notably absent is a mobilization of the hybrid model; while there are no incarnations of this structure in the New Orleans arts community to draw upon, the Life is Art Foundation/KK Projects initiatives closely mirror the hybrid model in structure and spirit. To observe the mobilization of an abstract “best practice” in the local arts environment provides the opportunity to gain insight into the possibilities and potential pitfalls that Trouser House may face.

The Porch 7th Ward Cultural Center

The Porch operates a traditional nonprofit organization that relies on development and collaborative relationships to raise funding and resources. Its focus is unquestionably its mission of social impact, which the organization strives to fulfill through the wide variety of programs geared to its target market, members of the 7th Ward neighborhood. Its website details its mission, stating: “The Porch is a community-based organization that is using the arts to affect social change. A grassroots organization instigated, post-Katrina, in New Orleans’ 7th Ward, the Porch serves the community bounded by St. Bernard Avenue, N. Claiborne Avenue, Elysian Fields Avenue and St. Claude Avenues.”⁶⁴ The organization seeks to make community impact through a number of creative and educational initiatives; it is the organization’s goal to educate and enrich residents’ lives as well as to bring community members together in the spirit of positive community impact through a variety of programs including 7th Ward Talks (oral history), 7th Ward Heroes (a community arts project to depict well-known neighborhood residents for exhibition), Little 7 Players Youth Theatre Repertory, a community garden, exercise and yoga classes, 7th Ward Festival, Arts Alive Summer Camp, and film nights.⁶⁵

Formed in 2006, the Porch operates under the guidance of a 5-person board with input from the general membership.⁶⁶ Its staff is composed of nine individuals (most on a part-time basis as program managers). Financial sustainability is attained (at least in part) through an annual giving program and grant funding; information on the organization’s development plan is not available to the public. The Porch operates collaboratively with several local and national partners including Neighborhood Housing Services of New Orleans, University of Kansas Architecture School, Tulane City Center, Xavier University

⁶⁴ The Porch. *Programs*.

⁶⁵ *Ibid.*

⁶⁶ *Ibid.*

Art Department, the Original Big Seven Social Aid and Pleasure Club, the Neighborhood Story Project, the Seventh Ward Warriors Mardi Gras Indian Tribe, Parkway Partners, KID smART, New Corps, and Common Ground Collective.⁶⁷

Reliance on traditional development works for the Porch in part because it is primarily a social service, not an arts organization. While art is incorporated in many facets of the Porch's programming, the ultimate goal is the social mission, which attract different funding opportunities and partnerships. The Porch as a social responsibility to its target audience – it must abide by Maslow's Hierarchy of Needs in order to meet the needs of its audience and, ultimately, its obligation to affect social change.

Fair Folks & a Goat

Fair Folks & a Goat is an LLC located in the Marigny near Frenchmen Street. The New Orleans location is the second venture for the group of four entrepreneurs whose original retail space is in Manhattan. The vision statement alludes to the group's commitment to art and fostering a creative community spirit: "We take an inclusive and fresh approach to art and design that integrates notions of inspiration, community, and optimism.... Facilitating new connections with art, culture, and each other, through a wide variety of events is the vision of Fair Folks & a Goat, and we would love to have you join us."⁶⁸

The New Orleans business houses several profit-earning initiatives, all focused on working in tandem to provide an aesthetic experience. Everything in the house – from the sheets on the beds that guests sleep in to the art adorning the walls – is for sale. These ventures include:

- **Bed and Breakfast:** There are two rooms that charge between \$75 (low season) and \$310 (high season) per night.
- **Café:** The café, which sells coffee and pastries, offers a subscription plan (\$20/month, \$200/year) that provides subscribers with a free coffee or tea each visit; access to the café, garden and lounge; discounts; and invitations to subscriber-only events.
- **Art Gallery:** the gallery features local contemporary art available for purchase.
- **Design Retail Space:** The public rooms of the establishment are designed and decorated to look like a home with every item in the space for sale.

⁶⁷ Ibid. *Calendar*.

⁶⁸ Fair Folks and a Goat. *New Orleans*.

- **Event Space:** The proprietors hold open houses, film nights, wine tastings, and other events on their grounds. The space is also available for special event rentals.

This for-profit model of a visual arts presenter illustrates how fiscal stability can be achieved through a commercial venture while maintaining dedication to an authentic aesthetic and creative experience. The issue of “commercialization” is a natural byproduct of the for-profit model as the business’ profitability must take priority over the owners’ personal aesthetic desires. However, this enterprise is committed to consistent interactive and enriching engagement with its audience, maintaining a blog with frequent interviews featuring local artists and artisans and hosting events that highlight local arts (eg., a recent film viewing featured a locally made film, *The Price of Flowers*, followed by a question-and-answer session with the film’s director and producer). This commitment builds the business’ social capital with and loyalty from its target market as it demonstrates its dedication to local arts and the New Orleans community.

Life is Art Foundation/KK Projects

Life is Art Foundation/KK Projects was a visual arts presenter in the St. Roch neighborhood with a number of ventures ranging from a nonprofit community outreach initiative to a nonprofit medicinal marijuana farm. The organization had two locations, one in New Orleans and one in Sonoma, California. Two staff members managed both branches with several employees and volunteers working on a contract basis. There was a board of directors but information regarding the nature of their involvement is not available to the public. The organization’s complex mission is best described by the organization itself:

“The mission of Life is Art Foundation is the exhibition of large scale, site-specific installation art. But we love other types of art as well. Focus lies with conceptual works which explore natural order and draw from natural phenomena such as light, ecology, celestial motion, everyday experience and society. Formally, Life is Art Foundation focuses on pieces which express aesthetic purity and the resulting spiritualized space. However, when this purity takes form in apparent chaos arising from a natural system, (or is just very sexy), formal preference is abandoned for devotion to what is. We exist to converse with chaos, balancing the impulse for beauty and order with the unwieldy environment of St Roch, Our Sonoma land, and the other unlikely social contexts we show within (Eiffel Society or Voodoo Experience). Through constant conversation with unwelcome forces, we find deeper appreciation for nature, expanding our understanding of beauty. Art thus becomes how we see. We also believe in the power

of love. We cultivate love with our neighbors, particularly the children we work with in the St Roch neighborhood of New Orleans.”⁶⁹

While presentation of art was the primary focus of the foundation, urban farming and community outreach in the St. Roch neighborhood were espoused priorities of the New Orleans mission. As the organization’s official statement on its farming program indicates, its goals of drawing connections between creativity and the organic evolutionary process were very similar to those of Trouser House:

Our goal is to establish a community driven economy that is sustainable, yet fulfilling of the universal need for beauty, creative process and relationship with nature. We seek to establish an example of how good living can take form in an urban environment and so define a new luxury based not on what can be bought or sold, but on the quality of experience and things made by hand.... The farm is a direct expansion of our work in the field of art. We see it, along with the surrounding physical and social environment, as medium for art. Artists can work with the abandoned houses, construction and destruction, the neighborhood community, and the growing of food. All serve as medium for the making of art.⁷⁰

Financial stability was attained initially through an annual giving program and special events; the organization’s first commercial venture, a medicinal marijuana farm in Sonoma organized under a separate nonprofit entity, American Medicinals, was to bring in enough income to support the New Orleans site.⁷¹ However, a combination of circumstances and strategic shortfalls has resulted in the failure of the American Medicinals initiative to finance the organization’s New Orleans properties. In a recent *Times-Picayune* article, Executive Director, Kirsha Kaechele, admitted that the medicinal marijuana initiative will not raise enough money to pay back taxes owed on the New Orleans properties and that those properties are scheduled for demolition due to blight.⁷² The foundation staff has abandoned the New Orleans location and relocated to California to oversee the development of American Medicinals.

This change in priorities underscores how revenue-earning ventures can take energy away from the organization’s mission; in the case of this particular organization, there was a mission of urban farm education, youth outreach, and community impact in the St. Roch neighborhood that was abandoned due to a change in priorities – primarily, the artistic and personal agendas of the Executive Director. This change in priorities was not the cause of the organization’s downfall, however; rather, the lack of

⁶⁹ Life is Art Foundation. *About*.

⁷⁰ Ibid. *Urban Farm*.

⁷¹ Kennedy.

⁷² MacCash.

governance and organizational strategy were the missing elements in the earned revenue plan. There being no oversight of the accumulating back taxes or calls for demolition on the New Orleans properties intimates a serious lack of leadership in the organization.

Despite the abject failure of this initiative, Life is Art Foundation/KK Projects demonstrates how a nonprofit arts presenter can think outside of the box in order to earn revenue for the furtherance of its mission; while most certainly nontraditional and controversial, the American Medicinals initiative demonstrates the entrepreneurial spirit and risk that are becoming necessary to fund nonprofit arts projects. Unfortunately, in the case of Life is Art Foundation, the interest in revenue, personal interests, and distraction from the mission of the organization led to the project's ultimate failure.

IV. REFLECTION

Having reviewed the best practices of social enterprise models, analyzed the state of small arts organizations nationwide, and outlined examples of operating models here in New Orleans, the last piece of "best practices" information to consider is the element of *reflection*, which requires contemplation and analysis of how these options and information impact Trouser House's future plans. Jim Fruchterman, a veteran social entrepreneur and consultant, has provided a list of self-reflective questions to guide this process:⁷³

- **How fundamental is the social mission?**

Trouser House considers the social mission of the community's enrichment to be the heart of the initiative. Morrison's ideal incarnation of the project would see all programs being initiated by the community and its collective needs and desires. Identification as a nonprofit would be helpful in developing this focus.

- **What are your personal financial objectives for this venture?**

Morrison would like the operation to be self-sustaining (i.e., Morrison's salary and all general operating costs). Thus, for-profit status would only serve to provide funds to cover operating costs, salaries, and organization initiatives.

- **How do you define success?**

Morrison defines success as reaching her target audience and impacting the community through the gallery and farm programs.

⁷³ Fruchterman 44 – 45.

- **Who are your customers?**

While this is still tenuous, the desired customers are community members of Bywater, Marigny, artists and art appreciators, and students (K–12)

- **Who or what is the competition?**

As noted in Section I of this report, Morrison faces competition in the contemporary arts presentation arena as well as the farm/"green" field. In the art presentation field, competition includes all SCAD galleries and organizations; in the farming/"green" field, competition includes The Green Project, The Porch, Tulane City Center Grow Dat Youth Farm, and Our School at Blair Grocery.

- **What is your value proposition?**

Trouser House is the only organization in New Orleans that has the mission of connecting the community to challenging contemporary art and using said art to foment social change; additionally, Trouser House is the only organization in the city to present art and farming as parallel educational guides to teach the community about the beauty of nature through art and, conversely, the artistic process through natural growth. Trouser House's methods of creating social impact are unique in New Orleans.

- **What is the market size and how profitable could you be at serving that market?**

The market size is very small (in the hundreds of dollars annually) and the expectations for profitability are equally small.

- **How much money do you need to get your venture launched?**

Trouser House requires money to finance monthly bills (rent, utilities), farm maintenance, and marketing (printing costs), which equates \$1,000 - \$2,000 per month. These costs are mostly covered by Morrison's personal finances; if her finances are separated from the organization's finances, there is not enough money to operate.

- **How much money will you need to keep the business growing?**

Trouser House needs funds to cover the costs listed above; once that is secure, Morrison can focus her attention on developing and diversifying revenue streams.

- **Will you have assets you could borrow against?**

No; Morrison is not taking out any loans to finance this project.

- **Will tax structure affect your business significantly?**

Yes and No – as Morrison rents the Trouser House property, she would not reap any benefit from property tax exemption nor does she expect the organization to be significantly profitable, which

negates any income tax exemptions she could receive. On the other hand, nonprofit status would allow her to offer tax exemption benefits to philanthropists and would make her eligible for grant funding.

- **How important are confidentiality and secrecy to you and your venture?**

Confidentiality is not important to Morrison; as a community-based project, she sees transparency as a positive quality for the organization.

- **Can you run and fund your venture yourself?**

Morrison has run and funded the venture alone but would prefer assistance in both areas. However, assistance would require her to relinquish some control of the organization as she would need to collaborate and delegate, both of which could be a challenge for Morrison. Ultimately, the need for help outweighs any control issues.

- **Will you need to share control with investors?**

This depends on the type of incorporation structure that Morrison decides to use: if she chooses to form a nonprofit organization, she will need to share control with a Board of Directors; if she chooses a for-profit model, she can retain full control as long as she does not take on any investors who require involvement/control; if she chooses a hybrid model, she will need to share control with a Board of Directors and to share control of image positioning with the for-profit entity that she partners with.

- **Will you need or want to share control with the public interest?**

As a community-based project, Morrison would like to have community input and investment in the organization; ideally, she would like the project to be completely run by community members who feel loyalty and passion for Trouser House and its mission.

Thoughtful consideration of the present situation and options available to Morrison to stabilize and develop the operation reveals a series of practical and plausible recommendations. It is clear that the social mission of Trouser House and its lack of capital point toward the nonprofit model. Bolstering this, it is equally clear that, in order for Trouser House to continue to present challenging contemporary art that is not selected on the basis of monetary value (actual or potential), to focus on arts and farming education, and to maximize the organization's potential for financial stability, the organization must establish its nonprofit status. Given this, it is thus incumbent upon Morrison to plan creatively to create a stream of earned revenue. Based upon all of the scenarios presented and Morrison's own ideology, the hybrid model presents the most appealing opportunity for Trouser House to maintain its mission and secure financial support.

SECTION V: RECOMMENDATIONS

The situation that Trouser House is facing is challenging and, given Trouser House's financial circumstances, Morrison has limited options available for establishing security in the short term. Trouser House has been operating with a miniscule budget and no staff for over 18 months; compounding this, Morrison's lack of success in the development arena seems to mirror the general trend facing small arts organizations – she is fighting for shrinking resources that simply cannot fulfill all of Trouser House's operational and programmatic needs. Hence, the traditional nonprofit model does not seem practical in this situation. The for-profit model, on the other hand, would require Morrison to develop an entirely new business model and plan; this is an extremely cumbersome and difficult process that requires business acumen and significant capital. As a single-person staff with no business experience, this option, too, appears impractical.

A third option –incorporation as a nonprofit and development of earned revenue streams – would be just as strategically and financially onerous as forming a for-profit business. The most plausible revenue-earning opportunities that Morrison has at her disposal are the sale of art, development of the ecotourism venture, and fees for programming; it is doubtful that these three endeavors could produce enough income to attain stability without significant start-up investments. Although selling exhibited work would not require much effort, the ecotourism venture requires a major investment to either expand the facility or relocate as the present site has only one bedroom. Fees for workshops can work only if Morrison develops a comprehensive strategic plan for marketing and programs to attract audiences and develop loyalty to Trouser House, which requires extensive market research and investment in marketing and resources. These three initiatives alone are simply not enough to support Trouser House and Morrison is not in a position to undertake all of these new initiatives on her own as she lacks the necessary capital and business skills.

The best option available to Trouser House is to incorporate as a nonprofit 501(c)3 organization in order to pursue the hybrid model of operation by forming a contractual partnership with a local for-profit entity that will provide Trouser House with a revenue stream. Trouser House is positioned to be a change-maker in the community and an advocate for local contemporary art; the organization's mission of community involvement and impact through art and farming has the potential to be a boon to the upper 9th Ward. A partnership with a local for-profit entity that shares the same values and has an interest in investing in the community's betterment through financing Trouser House could provide a

mutually beneficial scenario for both parties: the for-profit partner would gain social capital and positive public relations because of its commitment to the community and culture, which would translate into increased business, while Trouser House would have a consistent source of financial support and stability.

With this goal in mind, the following recommendations detail solutions to immediately pressing issues facing Trouser House to ensure short-term organizational security as Trouser House staff and board determine its long-term goals and path.

Recommendation #1: Development of leadership

In keeping with the recommendation to incorporate as a nonprofit organization, Morrison must make it her first priority to develop the Trouser House Board of Directors to be active participants in the organization's governance. Morrison needs a board that can provide skills and resources as she makes the big push toward legal incorporation, strategic planning, and development of financial partnerships with businesses.

The first step for Morrison will be to gauge the commitment of the present board – can this group be re-energized and mobilized? Are the present board members willing and able to give more consistent time and energy to the organization? If the current board members are willing to become an active governing entity, Morrison will need to engage them in training opportunities, providing board member job descriptions and information they need to know in order to be effective.

At least one board member must be recruited as soon as possible in order to make the board odd-numbered as well as to introduce fresh energy and skill to the group. The recruitment of new board members must be undertaken with great care to bring on individuals who will give generously of their time and skills; Morrison could benefit greatly from the skills, expertise, and connections of individuals who possess one of the following:

- Financial/accounting skills
- Law degree
- Connections in the local arts scene
- Marketing skills
- Special events-planning skills

- Education and outreach knowledge
- Disposable income/philanthropic history

Identifying members of the New Orleans community who have these qualities and bringing them onto the Trouser House board will provide Morrison with the skills and support that she has been lacking and will bolster her ability to execute present operations and plan strategically for the organization's future.

Once an active (and odd-numbered) board is in place, they and Morrison must collaboratively develop Trouser House's Articles of Incorporation and bylaws, which will serve as the governing principles under which the organization will function and which will pave the way for legal incorporation.

A necessary ongoing activity will be consistent board engagement and recruitment to ensure that the mission of Trouser House and all of its new initiatives are thriving. An active, informed, and engaged board will be the greatest steward of and advocate for Trouser House. To do this, Morrison must provide the board with regular presentations of pertinent financial and operational information as well as plans for reaching the goals outlined in the strategic plan. Consistent reinvigoration of the board through introduction of new members and committee participants will keep interest and energy high.

Recommendation #2: Incorporate as a nonprofit 501(c)3 entity

Formation as a nonprofit entity holds symbolic weight and will provide Trouser House with the incentives of "social capital" and tax-deductible donations when negotiating with potential for-profit partners. In addition, nonprofit status will allow Trouser House to remain eligible for donations and grants, which will let it develop its diversification of funding sources.

With the assistance of the board, Morrison will need to complete the 501(c)3 application and file as a nonprofit corporation with the Louisiana Secretary of State in order to become a legal entity; following the checklist outlined in Appendix 4.2, Morrison should submit the paperwork well in advance of the partnership initiative (Recommendation #9) to ensure that Trouser House is in good legal standing to form a philanthropic partnership.

Recommendation #3: Create a strategic plan

Morrison and the board should develop a strategic plan immediately upon the submission of the incorporation application. The strategic plan will serve as the framework for developing Trouser House's

future as it undertakes new revenue-earning initiatives; engages a reinvigorated board; identifies its target market; and commits to producing both exhibitions and consistent, relevant programming in its

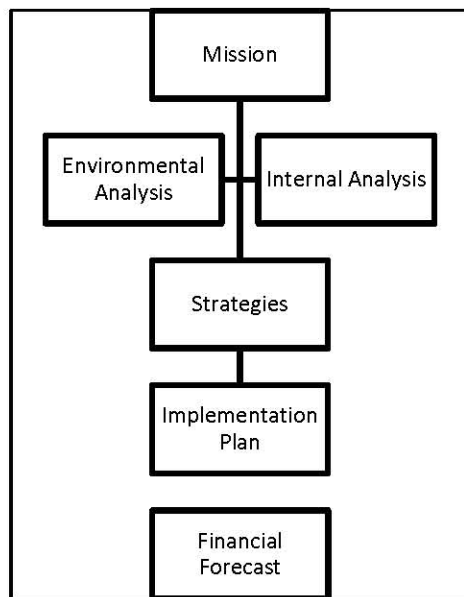


Figure 5.1: Strategic Planning Process

arts and farming programs. The process of developing this plan should include the board in order to have as much input as possible.

The process of devising a strategic plan simply follows the chart outlined in Figure 5.1.⁷⁴ This process will present an ideal opportunity for Morrison and the board to focus on the organization’s mission and goals and to revise both according to the organizational priorities and capabilities. With a clear mission and the SWOT analysis provided in this report, Morrison and the board must consider the next two to five years of the organization and plan their strategies for executing and growing artistic production/exhibitions, the farm,

education programming, building visibility, building earned income, development planning, focused marketing, special campaigns, the board of directors, and the organizational structure.⁷⁵ Morrison and the board would benefit from outside assistance as they tackle this process – a mediator to focus discussion and guide the group would ensure that a thorough, detailed plan is completed in a timely manner. Such a facilitator could be acquired either through the generosity of a newly invigorated board member or recruited on pro bono status by a board member; otherwise, Morrison and the board could engage in a fundraising activity to raise the necessary funds to hire such expertise.

Perhaps the most important element of the strategic plan is the implementation plan, which will require Morrison and the board to prioritize the activities and strategies that they have identified (the most pressing issues being addressed first); short-term strategies and long-term goals to address these pressing issues must be devised and then a calendar of activities for implementing these strategies created.⁷⁶

⁷⁴ Kaiser 13.

⁷⁵ Ibid. *Table of Contents*.

⁷⁶ Ibid 104.

Once these immediate priorities are planned, all other strategic goals identified in the plan should be put through the same process of being broken down into specific tasks and given timelines that fall within the planning period. The final step in the strategic plan will be the financial forecast, which consists of developing income statements and balance sheets for each year of the planning period for the purpose of determining if there will be enough money to fund the planned initiatives and whether the planned initiatives will bring in sufficient revenue.⁷⁷ This financial forecast will determine the feasibility of the strategic plan and set a budgetary framework for Morrison to work within and toward.

All of the recommendations that follow in this report can be seen as the most pressing short-term issues that require immediate strategies to sustain Trouser House in the first stages of its strategic plan's implementation.⁷⁸

Recommendation #4: Revision of financial management

Trouser House's present operations are funded through a combination of grant funding and Morrison's personal funds. Legal incorporation will necessitate a formal separation of personal and corporate finances in order to ensure liability protection. This separation must be complete by December 2011 when the partnership initiative begins in order for Trouser House to present a completely compliant operation to potential collaborators.

The first step to reach this goal is to identify an individual who is willing to assist in the review, revision, and development of Trouser House's financial policies and procedures. As the most likely candidates for this position will be those who are recruited for the Board of Directors, particular focus should be placed on recruiting a board member with accounting and finance skills. This person should be an active participant in the review of Morrison's present financial situation and guide a revision that will remove Morrison's personal funds from the organizational budget. This process will naturally fall into the strategic planning process while financial forecasts are being cast; as Morrison's personal funds are extricated from the financial equation, the board and Morrison will be able to see very clearly what their financial needs and goals will be for their strategic plan.

⁷⁷ See *Appendix 5.1: Income Sheet, Balance Sheet, and Worksheets for Strategic Planning* on p. 107.

⁷⁸ See *Appendix 5.2: Trouser House Recommendations and Calendar of Activities* on p. 110.

At the conclusion of the revision, there should be a document detailing the organization's policies and procedures for financial management that both Morrison and the board have approved. In addition, there will be a revised system for documenting and presenting in- and outflows of assets and liabilities so that all stakeholders can have a clear sense of the organization's financial health and needs.

Recommendation #5: Definition of target market

Morrison has an idea of who she wants to attract to Trouser House, but she has yet to formally discover who the organization has been attracting (or not) and why. She must have a more concrete idea of the organization's perceived image and actual audience so that she can develop a marketing plan and programs that will be more effective in attracting larger numbers of attendees and developing meaningful relationships with her audience.

The first step to attaining this goal is to research and analyze the community that Trouser House is attempting to connect to. She must get a sense of the community's demographics and makeup as well as research her competition in the community to compare programs, pricing, and amenities.⁷⁹ Once there is a clear understanding of the current environment from which Trouser House's audience comes (or will come), Morrison needs to get information from her present audience to ascertain if audience perceptions of the organization align with her own perceptions; this is a two-step process of surveying visitors and holding a focus group.⁸⁰

- The surveys can be distributed to visitors on Second Saturdays; offering an incentive such as the provision of a free drink in exchange for a completed survey (versus charging a fee for the drinks) may entice greater participation. Surveys can also be e-mailed to the e-mail subscription list and posted on the website. The survey should avoid open-ended questions and be concise – the goal is to ascertain what brings people to Trouser House, how they found out about the event, and their level of enjoyment.
- The focus group must be mediated by someone other than Morrison and be attended by current audience members as well as community members; the focus group will allow for in-depth discussion of audience and community needs and desires for Trouser House and its programs, which will help inform Morrison of present perceptions of Trouser House and of what changes should be made to attract her desired target audience.

⁷⁹ Eichten 35.

⁸⁰ Ibid 36 – 37.

The final step will be to analyze Trouser House's current and past marketing programs to see how effective they were in reaching the desired audience. These programs can be raised as a topic of discussion in the focus group to learn more about audience perceptions of them, but a formal cost-benefit analysis should be conducted to see how successful these programs were in execution.⁸¹

This process should result in a single document that identifies the community and current audience and outlines their needs, preferences, and perceptions. This will serve as the guide to develop an effective marketing plan to reach the desired audience more effectively and to broaden Trouser House's marketing reach.

Recommendation #6: Enhancement of education and outreach programs

To date, Morrison has provided sporadic education programming to Arise Academy and Alvar Library; these individual workshops were not designed as part of a strategic education plan to develop meaningful, enriching relationships with the students, school teachers and administrators, or parents. Likewise, the outreach programs – farm work days and open houses – have received minimal response. A comprehensive plan for programming must be created once the target audience and their needs are defined. The education and outreach program plan should outline the objectives of each program for the coming twelve months, list all of the programs that will be implemented, staff and resources requirements, and a budget. Having all programs planned and documented will assist and guide Morrison as she develops a plan for marketing these programs.

The survey and focus group results from the market research should provide valuable information regarding the audience's perceptions of Trouser House's present programs, which should be analyzed when reviewing the success of past programs. The surveys and focus groups may not have reached Arise Academy or Alvar Library; it will then be necessary to survey the administration of both institutions to assess their needs and perceptions of past collaborations with Trouser House.

Research into successful collaborations between arts organizations and schools should also be considered: a 2006 study, for example, determined that the most successful partnerships between the two occurred when arts organizations offered professional development or curriculum design to school

⁸¹ Ibid 38.

teachers.⁸² Such intensive collaboration – training teachers and designing curriculum – requires a well-trained staff and requires much time, energy, and knowledge of state curriculum and benchmark standards. Further, when providing education to at-risk populations, programs must meet students’ needs; effective programming in a public school that serves at-risk youth requires much more than simply providing art or farming education (see *Section IV, Nonprofit Programs*). This type of research and the understanding that the needs of the students and schools should predicate the programs that Trouser House provides must be taken into account as Morrison considers what an effective education plan would consist of that includes Arise Academy or any other educational institution.

Given the commitment of staff, resources and knowledge that a successful collaboration requires, the author recommends that the collaboration with Arise Academy be abandoned for the present until such time that Morrison can develop a fully-fleshed curriculum that can develop into a longitudinally fruitful collaboration. For the time being, education and outreach should focus on the audience that the market research defines; development and enrichment of the present audience will help to build up Trouser House’s reputation and image in the community. Such programs can be implemented both at Trouser House and in collaboration with other organizations that require less commitment than the public school system.

Ultimately, much consideration is required regarding Trouser House’s ability to provide impactful programming; Morrison must know how to meet the needs of the different demographics and populations that she wishes to serve or revise her target market.

Recommendation #7: Development of earned revenue initiatives

As noted in the introductory remarks of this section, there are three clear sources of potential earned revenue for Trouser House: program fees, art sales, and ecotourism. These efforts will not fulfill all financial needs, but can serve effectively as components of a healthy, diversified revenue stream. Each of these initiatives will require much consideration and should be thought of as distinct initiatives to be undertaken in phases so that Morrison is not overwhelmed by too many projects at once:

- **Fees:** Following the development and scheduling of the programs to be offered for the coming year, Morrison should assign fees as appropriate. A sliding scale can be implemented to accommodate various economic levels or other demographics.

⁸² Castaneda 21.

- **Art Sales:** At present, Morrison allows artists to sell art exhibited at Trouser House with Trouser House taking no share in the profit; through the sales initiative, Morrison will continue to allow artists to sell their work, but she will take a percentage of sales, which will be agreed to via a contract signed before the exhibition is mounted.
- **Ecotourism:** Currently, the ecotourism program consists of one bedroom in the gallery space that brings in \$75 per night. Under the new initiative, Morrison will need to refurbish the entire living space (including kitchen and bathroom) to be able to charge a higher rate. As noted earlier, the ecotourism cannot bring in a significant amount of money due to the spatial constraints; however, in the present incarnation, profit can be maximized through a focus on amenities and design. Once refurbished, financial and legal paperwork templates will need to be created for use with guests.

Recommendation #8: Creation of a development plan

The hybrid model does not preclude the pursuit of traditional development for funding needs; Trouser House should continue to employ development strategies as a nonprofit, but grant funding should be sought only to fund start-up earned revenue initiatives – it should not fund general operations or salary. Following the best practices outlined in *Section IV: Nonprofit Development* of this report and using the template worksheets and SWOT analysis provided, Morrison should be able to create a development plan that will outline an annual giving program, special events, and targeted campaigns that will raise funds to further provide financial security.

Recommendation #9: Partnership with a for-profit enterprise to create a hybrid operation

The successful formation of a hybrid entity via partnership with a for-profit enterprise would provide Trouser House with necessary funds while providing the for-profit partner with positive public relations and social capital. There are several local businesses that have a vested interest in the community (if not Bywater and Marigny, New Orleans as a whole) and in either the arts community; healthy, ethically and locally sourced produce; and/or community impact. By adding social and cultural value to their brands, their financial value could very easily increase as consumers decide to patronize specifically to “do good” through investing their money with socially-connected businesses (see discussion of this in *Section IV: Hybrid-Model Marketing*). The goal of this hybrid enterprise is not to have the for-profit partner fund the entire Trouser House operation, but rather to have the partner provide a consistent stream of income to contribute to Trouser House’s operation costs. Through a contractual agreement

that binds the two entities together, the resulting new enterprise will appear as two separate entities much like before the merger; the biggest visible difference will be the newly focused marketing and promotions that will link the two operations ideologically and strategically.⁸³ Partnerships can take many forms; whether it be an agreement to fund a particular initiative or provide assistance with a particular need will be up to the discretion of Morrison and the business that she targets as a potential partner.

The process of developing a partnership cannot begin until a finalized strategic plan is in place, meaning that in all likelihood, this project cannot start formally until late 2011/early 2012. Prospect research can begin immediately but Morrison should have a list of potential candidates that she is ready to solicit by December 2011. It is reasonable to plan for this initiative to be implemented by Spring 2012. A formal proposal will need to be made to the business that Morrison and the board decides is the right fit for Trouser House. A partnership will require a contract agreement between the business and Trouser House that outlines both parties' financial and fiduciary duties to each other and to the mission of Trouser House.

The following list should be considered a starting point for Morrison to research and develop potential relationships and, eventually, a partnership; it is important to remember that the partnering business needs to be large enough to be able to promise consistent financial support:

- **Jonathan Ferrara Gallery:** this 13-year old Julia Street gallery exhibits and sells local, national, and international art and strives to present “stimulating and provocative” work.⁸⁴ The gallery is associated with community-based projects including ARTDOCS, which provides free medical care to local artists, and New Orleans Artists in Exile, a travelling exhibition of local artists displaced by Hurricane Katrina. This enterprise could be a good match because the owner is committed to advocacy and assistance for artists; his social consciousness could pair well with the Trouser House mission; however, a conflict of interest could arise between the two entities in terms of aligning artistic images.
- **Local Hotels:** The French Quarter and CBD have several boutique hotels that may be interested in a partnership to loan artwork to decorate their facilities in exchange for a monthly fee. This

⁸³ See *Appendix 4.1: Social Entrepreneurship Structures* on p. 92

⁸⁴ Jonathan Ferrara. *History*.

would be a very simple relationship as long as adequate legal paperwork could be drafted and liability coverage secured.

- **Naked Pizza:** This locally based franchise features pizza made from “whole” hormone- and additive-free ingredients. Their goal is to “launch the world’s largest grassroots health movement” through a healthier pizza made in a more socially conscious way: “We’re simply pointing out that all that money spent on pizza and invested in building stores, hiring people, sourcing ingredients, etc., along with the millions of farmers and suppliers and regulators and Oprahs involved along the way – can be mobilized in a better way. To help instead of harm.”⁸⁵ As this corporation is growing at a rapid pace throughout the region, now could be an ideal opportunity to bolster its image through promotion of its commitment to healthy living and eating and to the home of its corporate headquarters – New Orleans – by investing in the education of sustainable growing practices and healthy living.

Recommendation #10: Development of volunteer staff

While Trouser House has benefitted from volunteer collaborations in the past, Morrison does not have a strategy for ensuring that there is a consistent cadre of volunteers available to assist in the organization’s operations. Formal development of an internship program would provide Morrison with much-needed assistance and undergraduate and graduate students with invaluable professional experience. There are collaborative opportunities available through local universities that require (or encourage) internships to enhance students’ skills and experiences including the University of New Orleans’ Arts Administration program, Southern University of New Orleans’ Museum Studies program, and Tulane’s Art History program. The internship program could be expanded to include the fields of Education, Business, Accounting, Marketing, and Finance, all of which would benefit Morrison and Trouser House.

In addition to an internship program, Morrison should re-engage with AmeriCorps, which will provide temporary full-time staff.

Recommendation #11: Enhancement of marketing and public relations

⁸⁵ Naked Pizza. *About*.

At present, marketing is not directed or strategic; it does not aim to attract a defined audience nor is it positioned thoughtfully. Once the target market is defined, marketing can be implemented that meets and attracts the target demographics.

Development of a comprehensive marketing strategy can begin once a plan and calendar are in place for the programs and exhibitions for the next twelve months. Each program – exhibitions, farming, education, internships – needs to have a marketing plan and timeline associated with it.⁸⁶ Upon implementation, these plans should be monitored by tracking audience participation (eg., visits, workshop participation).

Recommendation #12: Tracking of visitors and participants

At present, Morrison maintains an e-mail subscription list, which is based on information gathered on sign-in sheets during gallery openings; there is nothing in place to track actual numbers in terms of participants per event. The development of a thorough tracking system and accompanying policies and procedures will be necessary to monitor the success of the new strategic plan and marketing and programming initiatives. Morrison has limited options due to financial constraints, but with the assistance of volunteers stationed strategically in the gallery during events to count visitors and with sign-in requirements for programs, Morrison can gather raw data to be entered into Excel spreadsheets to track the number of participants at each event and to catalog more detailed information such as individuals' contact information and participation. Using a filter on the worksheets' data fields, Morrison can identify trends in the audience demographics and preferences (depending on what information is being catalogued). Until such time that the organization can afford software, this will be adequate in beginning to monitor and evaluate organizational activities.

⁸⁶ See *Appendix 4.7: Sample Marketing Plan* on p. 100.

CONCLUSION

Trouser House was chosen as the location of the author's internship specifically because it was a fledgling arts organization in the midst of tackling some very basic, but very weighty and pertinent, issues that would affect not just the organization's future course but its very survival. As the author has a great interest in grassroots community-based arts, this was a wonderful opportunity to observe and learn from the growing pains of a young organization. To tackle the thorny issue of how to achieve stability in this economy was a difficult task, but one that was profoundly enriching and enlightening. Through this internship, the author has gained a solid knowledge of the challenges that small arts organizations face and the options available to them to achieve their goals and find success.

The author is extremely thankful to Emily Morrison for her patience, support, and guidance through the internship process. Her flexibility and encouragement to allow the author's involvement in several areas of the organization made the learning process a pleasure and was truly invaluable.

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EDUCATION

University of New Orleans, New Orleans, LA
Master of Arts (cum laude), Spring 2011
Arts Administration

Yale University, New Haven, CT
Ph.D. program, History of Art, 2004 – 2005
Material culture of the lower classes of the Roman Empire

Wesleyan University, Middletown, CT
Bachelor of Arts (cum laude), 2003
Classics, Art History

Intercollegiate Center for Classical Studies in Rome, 2002
Roman history, art and architecture; Latin literature; and Italian art 1450-1700

FELLOWSHIPS AND AWARDS

Phi Kappa Phi Honors Society, University of New Orleans, 2011

Yale University Graduate Fellowship, 2004 – 2005

Honors, Wesleyan University, 2003

Received honors in Classics and Art History for senior thesis, the curation of an exhibit of Roman Imperial glassware at Wesleyan University, which addressed the role of glassware in the daily life of the common Roman person in the Roman Empire.

Spinney Prize, Wesleyan University, 2003

Awarded for excellence in Greek and for the best original essay on some aspect of Greek or Roman civilization.

PROFESSIONAL ORGANIZATIONS

Ogden Museum of Southern Art, 2011

Kohlmeyer Circle Board Member
Southern Storytellers Committee Member
Ogden Nightcap Committee Member

Americans for the Arts, 2009 – 2010

Council for Opportunity in Education, 2007 – present

Louisiana State Team Leader, Washington, D.C. Policy Seminar, March 20 – 25, 2009
Southwest Association of Student Assistance Programs, 2007 – present

Louisiana Association of Student Assistance Programs, 2007 – present

Moderator, 2007 – 2010
Moderator Committee, 2008
Scholarship Committee, 2007
Webmaster, 2007 – 2008

American Philological Association, 2004-2005

PROFESSIONAL EXPERIENCE

Counselor/Academic Specialist, University of New Orleans Classic Upward Bound, New Orleans, LA, 2007 – present

Coordinate the academic, career, social, and financial aid counseling services
Recruit and screen eligible participants
Assist with public relations activities
Coordinate/monitor participants' academic progress and tutorial services
Prepare program reports, external and internal
Compose and distribute regular mass communications to student body, families, and program staff
Advocate for educational access and rights on behalf of students

Intern, Trouser House, September 2010 – February 2011

Performed writing and research of grants, artist contracts, and Form 1023
Created and distributed marketing materials
Designed and implemented education programming
Updated and maintained organization website

Curatorial Volunteer for the Dept. of Ancient Art, Yale University Art Gallery, New Haven, CT, 2004

Catalogued objects from the Dura-Europos excavation using

Teacher, Museum of Fine Arts, Boston, MA, 2002

Trained 15 teenagers in becoming peer docents for the Museum of Fine Arts.
Created daily curriculum, with the goals of teaching research methodology, Art History, public speaking, leadership, and artistic skills.

Intern for the Dept. of Ancient Art, San Antonio Museum of Art, San Antonio, TX, 2000 – 2002

Worked on exhibit of the museum's loan from the Boston Museum of Fine Arts, Egypt Revealed!
Researched for a pending catalogue of the museum's permanent collection of ancient glassware
Reorganized department filing system
Aided in organization and implementation of various department projects

PUBLICATIONS

Poor Man's Crystal: Utilitarian Glass from Ancient Rome, ca. 50 B.C. – A.D. 450. (San Antonio: San Antonio Museum of Art, 2003)

Egypt Revealed: Archaeological Treasures from the Museum of Fine Arts, Boston. (San Antonio: San Antonio Museum of Art, 2001)

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APPENDICES

The following appendices are meant to serve a dual purpose as both reference materials to contextualize and give deeper knowledge of particular subjects discussed in this report while also as a practical toolkit for Trouser House's Executive Director to mobilize as she formalizes Trouser House's legal status and forms a strategic framework for the organization to work within.

APPENDIX 1.1: ORGANIZATIONAL HISTORY OF TROUSER HOUSE

October 2009	4105/4107 St. Claude lease signed Farm development Collaboration with World Wide Opportunities in Organic Farming begins
November 2009	first Second Saturday
December 2009	first Farm Workday event Crescent Funding received from Market Umbrella Farmers Market
February 2010	Trouser House hosts AmeriCorps VISTA volunteer (February - August) Trouser House launches ecotourism rental program Trouser House joins Tulane Center for Public Service
February 13, 2010	First Open House (featuring the work of Angela and Mark Walley and an informational session on composting)
March 2010	<i>Art Lies: A Contemporary Art Quarterly</i> publishes an interview with Morrison titled, "Trouser House" ⁸⁷ Trouser House receives a grant from Fiskars Project Orange Thumb to buy farming supplies Trouser House joins the ReUse District
March 13, 2010 – April 3, 2010	First Exhibition: Stephen Kwok, <i>Denominators</i>
April 2010	Trouser House launches school field trip program - hosts over 100 students from Arise Academy
April 10, 2010 – May 8, 2010	Exhibition: Siobhan Feehan, <i>Vs.</i>
May 2010	<i>Go: Airtran In-flight Magazine</i> features Trouser House in the article, "Adventures in Organic Farming" ⁸⁸ Trouser House adopts seasonal exhibition schedule and hosts mural painting event in conjunction with the ReUse District ReFest
May 8, 2010 – June 12, 2010	Exhibition: K.R. Hanrahan, <i>Exoskeletons</i>
June 2010	Produce sales from farm begin at weekly Hollygrove Market
July 2010	Trouser House releases permaculture video documenting middle school permaculture curriculum taught/developed in conjunction with Young Audiences

⁸⁷ Judson, Ben, and Emily Morrison (2010). Trouser House. *Art Lies: A Contemporary Art Quarterly*, Spring 2010. Retrieved from <http://www.artlies.org/article.php?id=1854&issue=65&s=0>.

⁸⁸ Barker, Sarah (2010). Adventures in Organic Farming. *Go: Airtran In-flight Magazine*, May 2010. Retrieved from <http://www.airtranmagazine.com/features/2010/05/adventures-in-organic-farming>.

August 2010	Trouser House is closed for summer break
September 2010	<i>Edible New Orleans</i> features Trouser House in an article about urban chicken farming in New Orleans titled, "Grow Your Own" ⁸⁹ Hosts LSU film studies students for gallery/farm tour
September 11, 2010 – November 13, 2010	Exhibition: <i>Zine Library</i>
September 18, 2010	Zine Construction Workshop at Alvar Library
October 2010	Trouser House receives Decentralized funding from the New Orleans Arts Council for spring 2011 exhibition - Grant hosted by The New Orleans Creative Glass Institute (one-time fiscal agency, project based)
October 17, 2010	Trouser House collaborative with the Community Food Security Coalition, "Urban Farm Tour and Discussion"
November 13, 2010 – February 28, 2011	Exhibition: Leesah Corradino, <i>Photoautrophies</i>
December 7, 2010	First mass donation solicitation
December 11, 2010 – February 12, 2011	Exhibition: David Vega, <i>Business Casual</i>
January 18, 2011	<i>Zine Library</i> opens at Unit B Gallery in San Antonio, TX
January 25, 2011	First public call to artists for Spring 2011 exhibition, "The Glass Menagerie" ⁹⁰ Texas Public Radio reviews <i>Zine Library</i> in <i>Contemporary Art Gallery Welcomes Readers to Zine Library</i> ⁹¹
February 8, 2011	<i>San Antonio Current</i> reviews <i>Zine Library</i> in <i>Zine Library at Unit B: Installation Art is Tasty Text</i> ⁹²
March 2011	Exhibition: <i>The Glass Menagerie</i> hosts local writers for readings in the farm during the Tennessee Williams Festival
April 2011	Trouser House hosts Goat in the Road Production company for a special performance

⁸⁹ Botero, Julia (2010). Grow Your Own. *Edible New Orleans, Fall 2010*. Retrieved from <http://www.ediblecommunities.com/neworleans/fall-2010/grow-your-own.htm>.

⁹⁰ Call to Glass Artists. *The Arts Council of New Orleans*. Retrieved from <http://www.artscouncilofneworleans.org/article.php?story=20110125144433265mlc010311>.

⁹¹ Swellander, Michael (2011). Contemporary Art Gallery Welcomes Readers to Zine Library. *Texas Public Radio, January 25, 2011*. Retrieved from <http://tprarts.blogspot.com/2011/01/contemporary-art-gallery-welcomes.html>

⁹² Andrews, Scott (2011). Zine Library at Unit B: Installation Art is Tasty Text. *San Antonio Current, February 8, 2011*. Retrieved from <http://blogs.sacurrent.com/?p=4775>.

APPENDIX 1.2: PRESS COVERAGE OF SCAD

Excerpt from Fishman, Boris. "Dispatch: New Orleans." *The New York Times Style Magazine* (January 11, 2010). Retrieved from <http://tmagazine.blogs.nytimes.com/2010/01/11/dispatch-new-orleans/>

"There's more social consciousness here," Tony Nozero, a painter from Wisconsin who passed through New York and Austin before landing in the Bywater in 2002, told me. "New Orleans is so bare. You're just starting from ground zero with everything, and the Storm only exacerbated it. It makes people want to do something. And the city gives it back to you. People here buy art more than any other city I've lived in, including New York. I didn't know any artists who were making a living just from their art in New York."

Bywater started in the 19th century as a Creole suburb of the French Quarter, free blacks and white working-class European immigrants eventually joining the mix. (The close-set Creole cottages that survive from this period have earned the neighborhood National Historic District status.) Priced out of the French Quarter and other areas, artists began moving into the Bywater in significant numbers in the late 1990s, when "you could find whatever you wanted" on the streets at night, according to Christopher Porche-West, a photographer who moved from Southern California in 1995 because he wanted a place with "more tooth and soul."

By the early 2000s, the drugs and crime had mostly moved north of St. Claude and real estate prices had begun to climb. Because the Bywater is on raised ground near the Mississippi, it escaped the worst of the storm, which only quickened the neighborhood's rise. Porche-West, who does large studio portraits of Mardi Gras Indians, bought his side-hall shotgun — knob-and-tube plumbing, cypress molding — in 1997 for \$60,000. Today it might cost four times as much.

But make no mistake: this is still a loose-limbed, provisional and deeply weird place. Bywater is home to an ordained voodoo priestess (her shop, Island of Salvation Botanica, is on Piety Street, and she is a Ukrainian-Jewish transplant from Maine); a neighborhood bar and restaurant called the Country Club that just happens to have a pool complex out back; and Vaughan's, a shaggy old bar where the great jazz trumpeter Kermit Ruffins got his start and still plays every Thursday, because that's how you mark your debt in this town. Where else can you find an intersection like Royal and Desire, the names tiled into the pavement?

Excerpt from MacCash, Doug. "Art Openings in the St. Claude Arts District." *Times-Picayune* (October 7, 2010). Retrieved from http://www.nola.com/arts/index.ssf/2010/10/st_claude_arts.html

SCAD receptions have a different tone than their Julia Street or Magazine Street equivalents. In general, the galleries are a bit less genteel and commercially inclined. The art is generally more experimental and less polished. So is the crowd. To stand downwind from the barbecue pit outside of

Good Children Gallery, to chat in the backyard of The Front Gallery or to sit on the deck outside of Barrister's Gallery is to be very near the cutting edge of the Crescent City creative community.

Excerpt from MacCash, Doug. "Spend Saturday Night at New Orleans hippest art scene, The St. Claude Arts District." Times-Picayune (April 11, 2009). Retrieved from http://blog.nola.com/dougmaccash/2009/04/saturday_night_at_scad_and.html

Searching for an edgier, more experimental art scene? [The St. Claude Arts District](#) is holding opening receptions Saturday from 6 to 9 p.m.

Excerpts from MacCash, Doug. "New Orleans Arts in Lock Down, an Art-Making Marathon." Times-Picayune (May 8, 2009). Retrieved from http://blog.nola.com/dougmaccash/2009/05/post_19.html

Earlier this week, a dozen local artists locked themselves in the Good Children Gallery at 4037 St. Claude Ave. for 48 continuous hours, creating collaborative artwork that will be unveiled at a reception Saturday from 6 to 9 p.m.

And not just any artists: Jessica Bizer, Matt Vis, Tony Campbell, Brian Guidry, Srdjan Loncar, Malcolm McClay, Alisoun Meehan, Adrian Price, Rajko Radovanovic, Christopher Saucedo, and Stephen Collier -- some of the Crescent City's hottest conceptualists....

Whatever happens, the resulting "Lock Down" exhibition should be a highlight of the always-interesting St. Claude Arts District shows from 6 to 9 Saturday night.

Excerpts from MacCash, Doug. "A New Art Tree House Takes Shape on St. Claude Avenue." Times-Picayune (September 25, 2010). Retrieved from http://www.nola.com/arts/index.ssf/2010/09/a_new_art_tree_house_takes_sha.html

Over the past few years Pterodactyl has achieved some renown in art circles for his ambitious, climbable junk sculptures, especially the brilliantly chaotic tree house on Esplanade Avenue near Highway I-10....

There's youth, of course. Everything about Pterodactyl's activities reminds me of my teenage self; unaware of practicality, law, or mortality. Pterodactyl is rock n' roll.

There's adventure. I mow the lawn and grow cantaloupes and oranges in my yard; Pterodactyl creates universes.

There's authenticity. Every art student promises himself that his creations will always be born of restless exploration and risk-taking, unburdened by commerce or other prosaic matters. Then life intrudes to shatter those ideals. Pterodactyl remains off the leash.

Since I am relatively old, unadventurous, and a dedicated cog in the capitalist machinery, Pterodactyl and Company's outrageous creations provide me with the vicarious sense of wildness that is the essence of much great art. Pterodactyl is my hero.

Cameran, Mirella. "St. Claude Avenue: The Best Kept Secret in New Orleans (St. Roch too!)." *New Orleans Magazine* (June 2010). Retrieved from <http://www.myneworleans.com/New-Orleans-Magazine/June-2010/St-Claude-Avenue/>

The doors are open, the noisy crowds are flowing from one gallery to the next and local and international visitors are enjoying the dozen or so new contemporary art exhibitions opening tonight. You might assume it's another night on Julia Street or maybe Magazine. But be surprised. This vibrant scene is taking place in the Upper 9th Ward on St. Claude Avenue in the Bywater, and it's not just this night. It is "Second Saturday of the Month" and it happens 12 months of the year.

The idea of Second Saturday started just after Hurricane Katrina when four galleries (Farrington's, The Skull Club, New Orleans Art Noir and Barrister's) decided to open their new exhibitions on the same night as an attempt to draw art lovers and collectors to this area. There are now nearly a dozen galleries and the list is growing.

Many people credit Prospect.1, the first international biennial contemporary art show in the U.S. which took place in 2008-'09, as a catalyst for the reinvigoration of the area and a growth hormone for contemporary art. Dan Cameron, founder and curator of P.1 says, "There's been a gradual but dramatic transformation of the area. St. Claude Avenue is experiencing a rebirth as an art strip, and the artists showing there are some of the best in the city, if not the country."

Cameron continues, "The new bohemia of the neighborhoods of St. Claude and St. Roch remind me of Williamsburg in New York 10 years ago or the Lower East Side 20 years ago. It is a very fruitful moment, and for people tentative about buying modern art, these artists represent a great, easy-on-the-checkbook way to take the plunge and start collecting. There are houses Uptown starting to fill up with these works and it's an interesting way to support a whole new generation of artists."

Most of the galleries in this area are collectives of artists who got together and committed themselves to keep art alive during post-Katrina New Orleans. They pooled their finances, bought properties and the renovated art spaces themselves. Many of them live in or above their spaces. They are all committed to showing local and visiting artists with a huge variety of styles and mediums.

Rachel Jones of The Front Gallery says, "We love it when we hear of a new gallery opening; most of us are collectives and by collaborating together we are creating a new platform to show and sell our art."

P.1 undoubtedly brought a huge amount of attention to this edgy neighborhood and the whole of the Upper and Lower 9th ward; challenging perceptions of art and the environment in which it can be appreciated. Artists have said it was a 'do or die moment' to maximize the attention and the 42,000 visitors the exhibition drew. However, they also talk about the availability of space, the affordability of these neighborhoods versus other arts centers like New York or Chicago and the inflow of grant money to get projects off the ground after the storm.

The renovation of the Colton School on St. Claude Avenue into studios and exhibition spaces by the Creative Alliance of New Orleans, the use of the Universal Furniture Building as an official location during P.1 and the decision by the University of New Orleans to open their own gallery on St. Claude were all milestones in the street's transformation.

Cameron is so confident in the art being created there that he believes there will be guided tours to the areas with art experts showing locals and visitors around.

Perhaps before the secret is really out, think about going yourselves and using our guide as a starting point.

A first stop is The UNO Gallery on St. Claude Avenue, where Ariya Martin is showing *SEE SAW* into June, an exhibition entitled "Erotica for you...to take back since it was never mine;" it's a fresh and provocative media installation.

Then there's Barrister's Gallery (opposite Colton) at 2331 St. Claude Ave., run by Anthony Antippas, who, having run an eclectic gallery in the French Quarter for 23 years, now focuses entirely on contemporary art and is opening "Paper Works" on May 8.

L'Art Noir (4108 St. Gallery Claude Ave.), one of the first art spaces to open in 2003, bills itself as "New Orleans' Premier Lowbrow Art Gallery" and continues to surprise, recently showcasing a musical performance by Mardi Gras Indians.

The Front (4100 St. Claude Ave.) utilizes four fresh spaces, each showing one of the resident 14 artists of the collective or a visiting guest artist. Or visit The Trouser House at 4105 St. Claude Ave., an initiative combining contemporary art and urban farming which also runs school tours and field trips.

Dan Tague, has burst onto the arts scene with his U.S. dollar bills containing messages of inspiration, criticism and commentary on American society, shows at The Good Children Gallery (4037 St. Claude Ave.). It is a space where all the artists in the collective once locked themselves in for 48 hours to create whatever occurred to them.

You won't be able to miss The Rusty Pelican studio next door at 4031 St. Claude Ave. – the front will be filled with the sculptures of birds and robots made from metals and debris scavenged by local artist Travis Linde in his post-Katrina neighborhood.

Move over to St. Roch Avenue, specifically 1228, and you'll find a concrete block attached to a shotgun house: The Sidearm Gallery, opened by extraordinary dance man Scott Heron in 2003.

Before you leave, take a pass at the Life is Art Project on North Villere Street between Music and Arts streets.

There you'll find four 1800s houses, a bakery and a storefront transformed into a home for curator Kirsha Kaechele. A set of abandoned rooms and a yard are used as an art space and urban garden. If you're lucky, you might spy an installation through the windows, such as an old stove covered in real gold or perhaps you'll find yourself at one of the 'feasts' Kaechele 'curates,' where locals have mixed with celebrities such as Jude Law and Uma Thurman in true Bacchanalian fashion.

Some may say this is just the beginning. There is \$8 million approved for a New Orleans Healing Centre

and the resurrection of the St. Roch market is happening again. Prospect.1.5, the sequel, is planned for next year and a new Art Walk is underway on St. Roch Avenue.

So if you fancy a different view and want to take in some of the most unusual new art in the city; you don't have to get on a plane like the New Yorkers or Chicagoans, just head towards the Industrial Canal and enjoy the surprises.

Excerpt from MacCash, Doug. "Has Art for Arts' Sake been Forsaken?" Times-Picayune (October 1, 2010). Retrieved from

http://www.nola.com/arts/index.ssf/2010/10/has_art_for_arts_sake_been_for.html

And since Hurricane Katrina, the funkier, more experimental aspects of the New Orleans art scene have shifted from Julia Street to the St. Claude Arts district. To avoid competition, the folks on St. Claude don't open their October shows until the week after AFAS.

APPENDIX 1.3: SITE DEVELOPMENT, NOVEMBER 2009 – MAY 2010



October 2009
The Farm, Day One



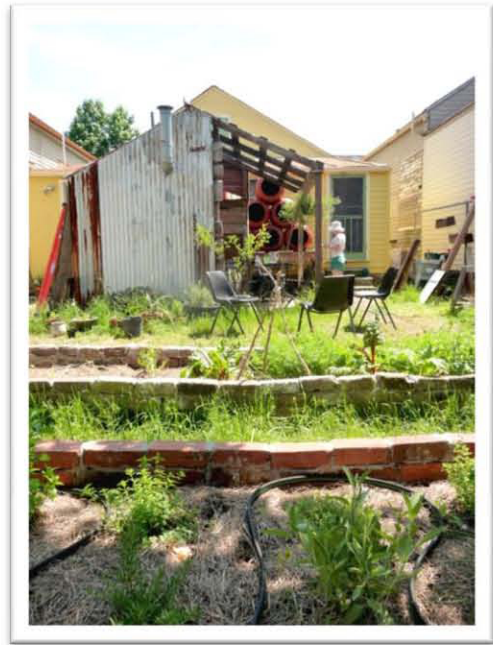
October 2009
The Farm, Day One (rear of Trouser House)



November 2009
Emily Morrison (seated) and volunteers in the cleared and leveled yard



January 2010
Shed repair and redesign



May 2010
Thriving Farm



February 2010
Raised beds constructed



May 2010
Chicken coop constructed

Images from the Farm, May 2010 (Top Row: okra blossom, pepper plant; Middle Row: okra plant, harvested peppers; Bottom Row: basil plant, resident chicken)



APPENDIX 1.4: TROUSER HOUSE BOARD OF DIRECTORS

Devlin Boyle
Information Technology Specialist
New Orleans

Jakob Rosenzweig
Creative Director, Thalweg Studio
New Orleans, LA

Katherine Schwamb
Architect
Atlanta, GA

Trisha Tanner
Fundraising Officer, International Crisis Group
New York, NY

APPENDIX 1.5: HOLIDAY SOLICITATION

*Everyone is wearing ugly sweaters for
Trouser House. It's simply modern fashion!*

Trouser House opened in November 2009 and is the only contemporary art initiative with ALL these features!

- Seasonal art exhibits in the gallery
- Farm-fresh produce, year round
- Education programs for k-12 and college-level students
- Internship opportunities for graduate students, aspiring farmers, and art educators
- An average attendance of over 200 visitors per month in the first year!

Trouser House contemporary art • urban farming

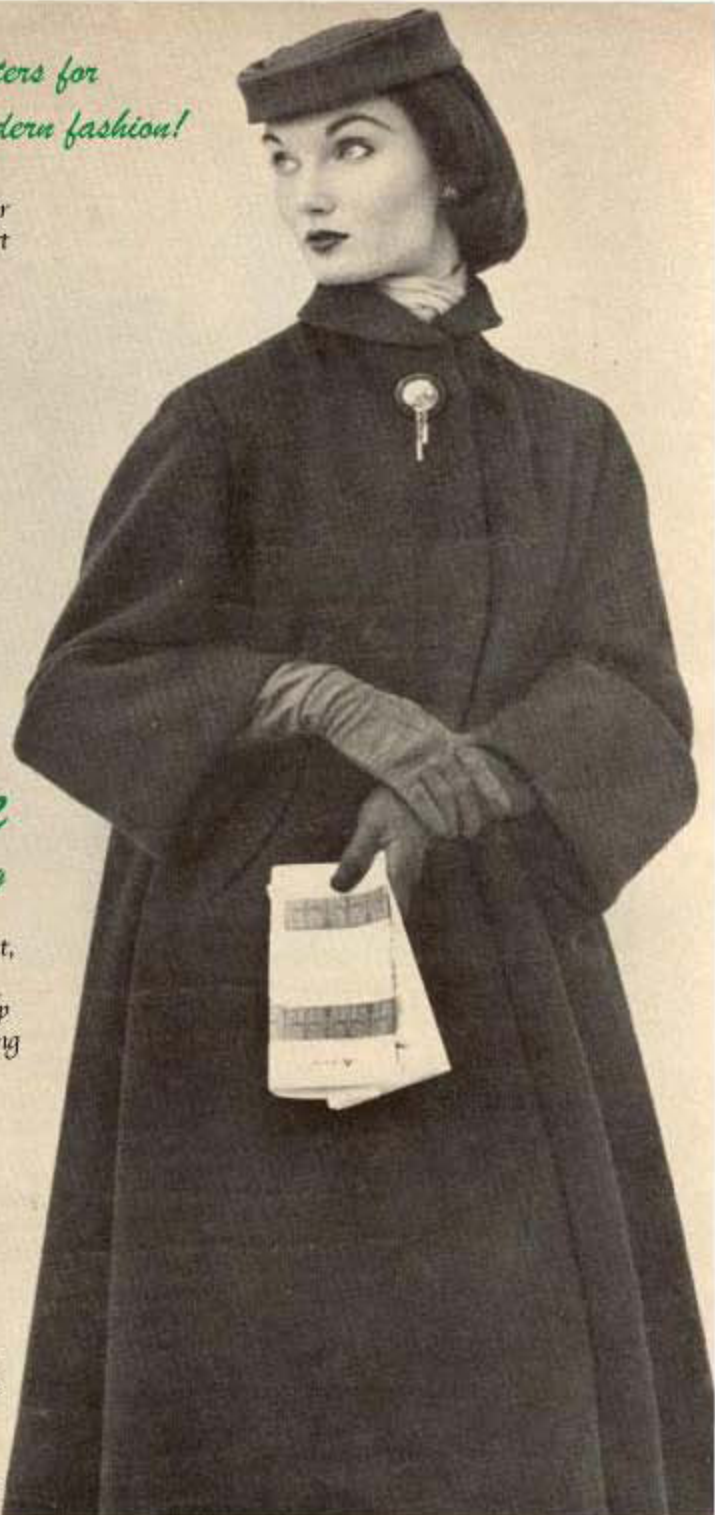
In another great pace-setting development, Trouser House is proud to announce the Ugly Sweater Campaign! This season, help continue positive programming by donating at five fashionable levels!

Acrylic	\$25
Cotton	\$50
Wool	\$100
Silk	\$250
Cashmere	\$500

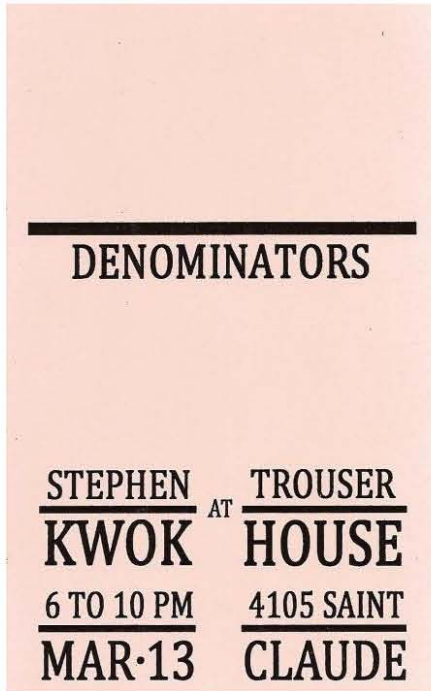
To make a contribution by credit card, simply click on the donation button at trouserhouse.org or mail your check, payable to Trouser House, to 4105 St. Claude Ave. New Orleans, LA 70117.

Thank you! Your donation makes a difference!

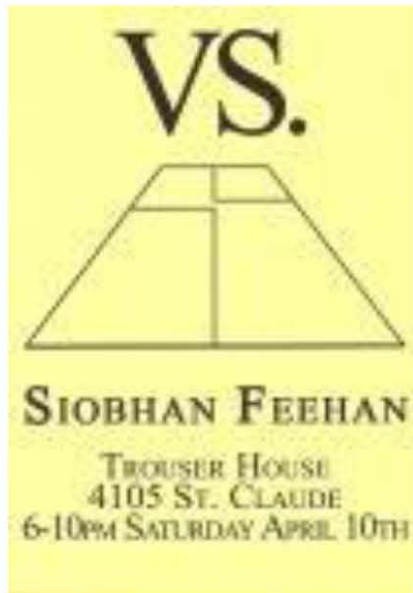
Trouser House • 4105 St. Claude Ave NOLA 70117 • trouserhouse.org



APPENDIX 1.6: MARKETING MATERIALS



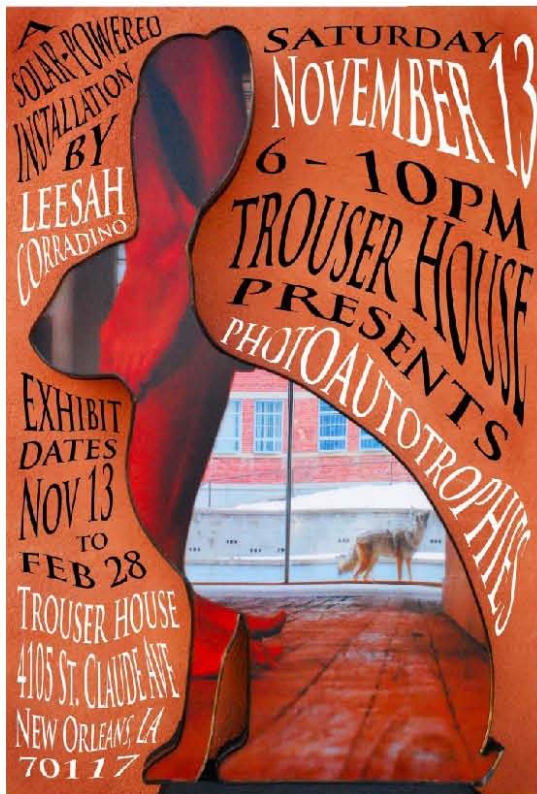
Flyer (designed by E. Morrison)



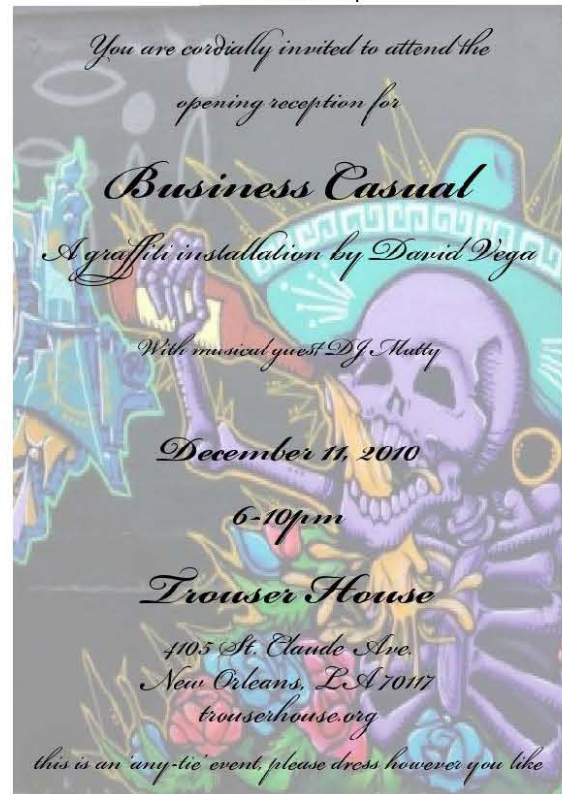
Flyer (designed by E. Morrison)



Flyer (designed by K.R. Hanrahan)



Flyer (designed by Leesah Corradino)



Flyer (designed by E. Morrison)

ZINE READING ROOM

· A quiet reading space · coffee · open access to over 50 zines ·


In conjunction with The Zine Show,
Trousers House is hosting two opportunities
to explore the collection:

Sunday, October 10th, 12:00 p.m. — 4:00 p.m.
Sunday, October 17th, 4:00 p.m. — 7:00 p.m.

RSVP
nola.trouserhouse@gmail.com

TROUSER HOUSE
CONTEMPORARY ART + URBAN FARMING
4801 St. Claude Avenue · nola.trouserhouse@gmail.com · trouserhouse.org
Trousers House is a member of the St. Claude Arts District www.acadnola.com

Program Flyer (designed by C. Stivers)



TROUSER HOUSE
CONTEMPORARY ART + URBAN FARMING

Presents, in partnership with the Community Food Conference

**Urban Farm Tour
& Discussion with
Executive Director,
Emily Morrison**

Saturday, October 16th
1:00 p.m. — 3:00 p.m.
4105 St. Claude Avenue

Workshop Flyer (designed by C. Stivers)

APPENDIX 2.1: LCEF POST-EOF APPLICATION FEEDBACK

EOF grant application feedback

██████████ <██████████@cultureconomy.org>
To: Caroline Stivers <caroline.stivers@gmail.com>

Fri, Dec 17, 2010 at 12:11 PM

Caroline,
It was a great idea and made it to the final round. It scored very high on uniqueness and detail. Unfortunately we had to cut over 50% of the applications that made it to the final round and competition was fierce. Ultimately there was a concern that you did not justify an established demand for this program. Our research shows that curators will not pay. Other than that, the proposal was brilliant and if we had more funds available you would have been chosen. We really hope you will apply again our next grant round, we will be happy to meet or speak with you anytime.

██████████
Louisiana Cultural Economy Foundation
5500 Prytania Street #403
New Orleans, LA 70115
[504-895-2800](tel:504-895-2800)
<http://www.cultureconomy.org/>

[Quoted text hidden]

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██████████
Louisiana Cultural Economy Foundation
5500 Prytania Street #403
New Orleans, LA 70115
[504-895-2800](tel:504-895-2800)
<http://www.cultureconomy.org/>

██████████ <██████████@cultureconomy.org>
To: Caroline Stivers <caroline.stivers@gmail.com>

Tue, Jan 4, 2011 at 4:25 PM

Caroline,
I don't have any formal research. One of the panelists cited that as a reason for not funding based on prior experience. I guess the point is, in order to establish the demand for this service, we would want to know what your research shows and who you are talking to to see if the idea is feasible. Let me know if you have any other questions.
Happy New Year!

██████████
[Quoted text hidden]

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[Quoted text hidden]

**APPENDIX 2.2:
CONTRACT FOR ARTIST PARTICIPATION IN *THE GLASS MENAGERIE***

_____ (henceforth referred to as "Artist") agrees to the
(printed first and last name)
following conditions in exchange for participation in the Trouser House exhibition, *Glass Menagerie*
(henceforth referred to as "Exhibition"):

1. Artist will remit a complete menagerie of 15 glass pieces to Emily Morrison, Director of Trouser House, no later than March 5, 2011.
2. Exhibition is not insured.
3. Artist will receive a one-time stipend payment of \$350.00 on March 5, 2011 upon remittal of completed menagerie.
4. Sale of Artwork:
 - 4A. All artwork submitted to Exhibition is owned solely by Artist.
 - 4B. Artist may sell all items comprising his/her own menagerie during the duration of Exhibition; however, all items comprising the menagerie must remain in Exhibition for its entirety (March 12, 2011 – May 30, 2011).
 - 4C. No labels, tags, or other markers indicating the selling price of artwork may be presented in Exhibition. Artist may advertise sale prices of Exhibition artwork through his/her personal and/or business media and marketing outlets.
 - 4D. Trouser House will receive no commission from any Artist sales related to Exhibition.
5. Artist must be in possession of all artwork comprising the menagerie no later than June 15, 2011.

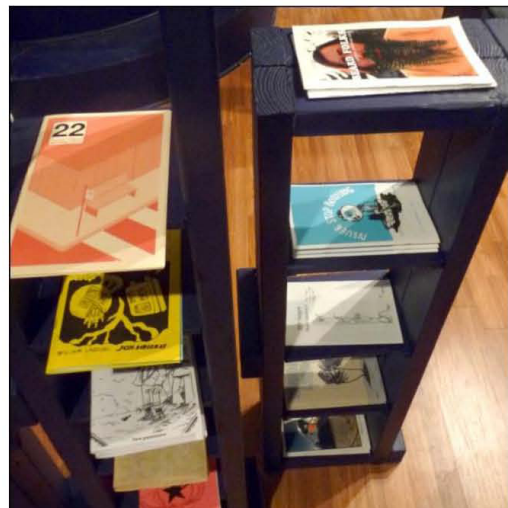
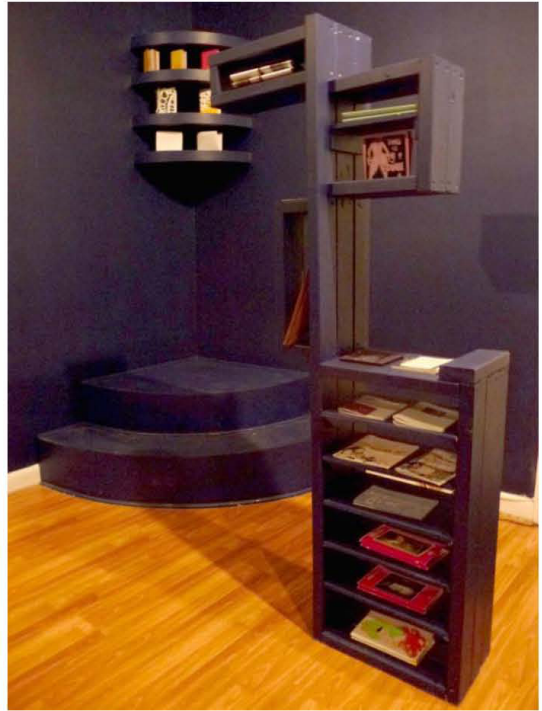
Artist Signature

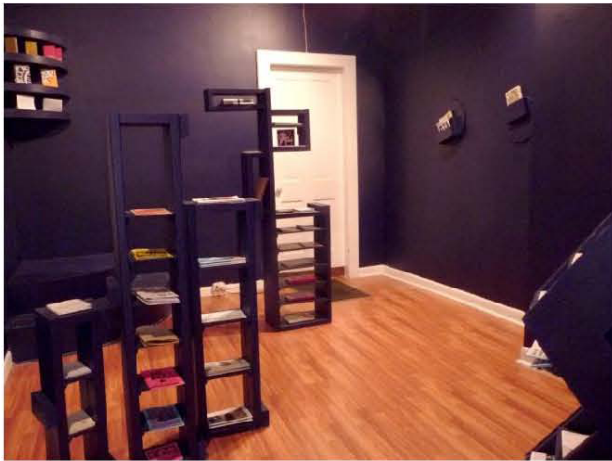
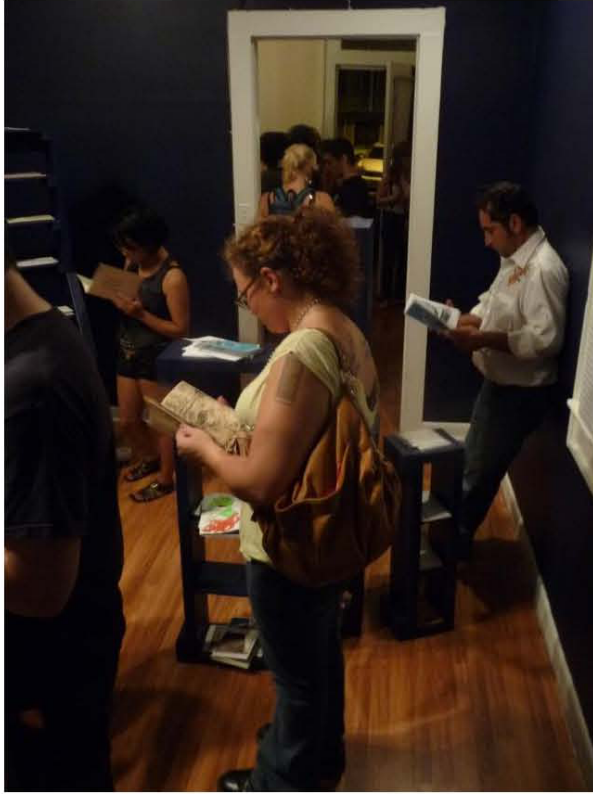
Date

Emily Morrison, Trouser House Director, Signature

Date

APPENDIX 2.3: ZINE LIBRARY EXHIBITION PHOTOGRAPHS





APPENDIX 3.1: EMILY MORRISON'S RESUME

Professional Experience

Trouser House

Founder and Executive Director
2009-present (part-time)

Manage contemporary art and urban farming initiative; perform fiscal duties (including, fundraising, budget management, and accounting); develop and coordinate educational programming; develop and coordinate public relations; design and maintain website; research and write grants; curate exhibitions; manage farm; manage employees, interns, and *WWOOF* volunteers.

Young Audiences

Educator
2010-present (part-time)

Write Permaculture curriculum; teach two, after-school Permaculture classes at Marrero Middle School; Supervise installation of raised beds, rainwater catchment, and compost systems at Marrero Middle School; provide consulting to implement school wide garden program at 13 schools in the New Orleans area.

Artpace San Antonio

Assistant Curator
2007-2009

Coordinate International Artist-in-Residence, Hudson (Show)Room, and WindowWorks programs; conduct exhibition research; write gallery notes, newsletter articles, and catalogue essays; create and maintain exhibition checklists, loan forms, and labels; in conjunction with Executive Director, act as assistant editor for annual catalogue; in conjunction with Archivist, maintain library; organize public programming; conduct program evaluation on a monthly basis; conduct tours; supervise volunteers and interns; screen and respond to unsolicited inquiries.

Artist Foundation of San Antonio

Chez Bernard Program Director
2006-2009

Implement and develop *Chez Bernard* program; coordinate, curate, and manage openings for up to two artists per year; coordinate public relations; develop mailing lists; develop and maintain budgets for each exhibition; maintain communication with Board of Directors and funders; manage artist database.

Artpace San Antonio

Associate Educator
2006-2007

Conduct exhibition tours for k-12 and undergraduate students; research exhibitions and artists on view; conduct site visits at schools.

Artist Foundation of San Antonio

Assistant to the Director
2006-2007

Develop and manage database of artist applications for annual grant cycle; work with Director to coordinate and streamline judging process; formulate mailing list for annual fundraising gala.

San Antonio Current

Freelance Writer
2006-2007

Review art events in the San Antonio area. Including, but not limited to, visual art and theatre.

Exhibitions

The Glass Menagerie. Trouser House. March 2011. *(forthcoming)*

Zine Library. Unit B(Gallery). January 2011.

Photoautotrophies. Trouser House. November 2010.

Zine Library. Trouser House. September 2010.

Exoskeletons. Trouser House. May 2010.

Vs. Trouser House. April 2010.

Denominators. Trouser House. March 2010.

Open House (multimedia art, compost). Trouser House. February 2010.

Open House (soil, sound). Trouser House. December 2009.

Open House (urban farm, urban art) Trouser House. November 2009.

Rick Frederick. Artist Foundation of San Antonio. February 2009.

Michael Barrett. Artist Foundation of San Antonio. November 2008.

Pete Barnstrom. Artist Foundation of San Antonio. January 2008.

Kristy Perez. Artist Foundation of San Antonio. November 2007.

Selected Exhibition Reviews

Zine Library at Unit B: installation art is tasty text. San Antonio Current. February 2011.

Contemporary Art Gallery Welcomes Readers to Zine Library. Texas Public Radio Arts. January 2011.

Grow Your Own. Edible New Orleans. Summer 2010.

Trouser House. Artlies Spring 2010.

Selected Writings & Publications

Photoautotrophies. Trouser House exhibition brochure (November 2010)
Exoskeletons. Trouser House exhibition brochure (May 2010)
Trouser House. *Art Lies* (Issue 65, Spring 2010): 46-49.
Denominators. Trouser House exhibition brochure (March 2010)
Jonathan Monk. Artpace exhibition brochure (May 2009)
Jessica Halonen. Artpace Residencies and Exhibitions catalogue essay. (April 2009)
Gary Sweeney. Artpace Residencies and Exhibitions catalogue essay. (April 2009)
Sterling Allen. Artpace exhibition brochure (March 2009)
Christian Tomaszewski. Artpace exhibition brochure (March 2009)
Richard Grayson. Artpace exhibition brochure (March 2009)
Kehinde Wiley. Artpace exhibition brochure (January 2009)
Taryn Simon. Artpace exhibition brochure (November 2008)
Lu Chunsheng. Artpace exhibition brochure (November 2008)
Richie Budd. Artpace exhibition brochure (November 2008)
David Adjaye. Artpace exhibition brochure (September 2008)
Leslie Raymond: Landscapes. Blue Star Center for Contemporary Art exhibition essay. (September 2008)
Mark Bradford. Artpace exhibition brochure (July 2008)
Creative Relationships: Finding Narrative in Collaborative Installation. co-authored with Kendra Curry. *Art Education: The Journal of the National Art Education Association* (July 2008)
Kimberly Aubuchon: For the Birds. *Voices of Art Magazine* (July 2008)
Rodney McMillian. Artpace exhibition brochure (March 2008)
Margarita Cabrera. Artpace exhibition brochure (March 2008)
Alex Rubio. Artpace exhibition brochure (November 2007)
Eduardo Muñoz-Ordoqui. Artpace exhibition brochure (July 2007)
Stefano Arienti. Artpace exhibition brochure (July 2007)
Lorraine O'Grady. Artpace exhibition brochure (July 2007)
Katja Strunz. Artpace exhibition brochure (March 2007)
You are what you beat. *San Antonio Current* (January 24-30, 2007): 16.
Fertile art. *San Antonio Current* (December 27, 2006-January 2, 2007): 17.
Montagues & Capulets, from here to eternity. *San Antonio Current* (November 15-21, 2007): 15.
Chronicle of a disorder. *San Antonio Current* (October 11-17, 2006): 16.
Juxtapositions. *Voices of Art Magazine* (July 2006)

Lectures

Trouser House: the DIY model. Modern Art Museum of Fort Worth. Fall 2011.
Contemporary Art and Career Development. Loyola University. Fall 2009.
Using Contemporary Art as a Tool for Teaching Critical Writing. Texas Art Education Association Conference. Fall 2008.

Panels, Committees, Developmental Workshops/classes

The ReUse District. Steering Committee. Arts Representative. Spring 2010-present.
New Orleans Arts Council, LA, Project Assistance Funding. Panelist. June 2010.
The Story of Stuff. New Orleans, LA. ReUse District ReFest Event. Panelist. April 2010.
The Baum Award, San Francisco, CA, nominations committee. November 2008.
Chinese Cinema: a historical and cultural perspective, audit. Trinity University, San Antonio, TX. August-December 2008.
Museum-Ed Interpretive Writing Workshop, online workshop with Philip Yenawine, Co-Founding Director, Visual Understanding in Education. July-August 2008.
Luminaria, San Antonio, TX, selections committee. December 2007.

Education

B.A. Art History, The University of Texas at Austin, 2006

Computer Skills

Microsoft Office Suite
Adobe Illustrator
Wordpress

Languages

Spanish (beginning speaking/reading proficiency)

References available on request

APPENDIX 4.1: SOCIAL ENTREPRENEUR STRUCTURES

Fruchterman, Jim (2011). For Love or Lucre: A veteran social entrepreneur provides a guide to those who are thinking through the thorny question of whether to create a nonprofit, a for-profit, or something in between. *Stanford Social Innovation Review, Spring 2011: 42 – 47.*

Venture	What Is It?	Advantages	Disadvantages
For-Profit	Standard for-profit business structure Sole proprietorship Partnership LLC C Corporation	Well-known structure that doesn't need to be explained Relatively easy to raise money as equity or debt Can tap U.S. Small Business Administration grants, loans, and technical assistance Easy to sell or shut down (as long as you pay your creditors) Can convert to a nonprofit more easily than a nonprofit can convert to a for-profit Extensive precedents on best practices for managing for-profits	The social bottom line is not built into the structure, but is instead dependent on the leadership Income and property subject to tax Governance is primarily focused on serving the shareholders, creating a strong fiduciary duty to act in the shareholders' best interests by making money for them Cannot accept foundation grants or nontaxable contributions
For-Profit with Social Overlay	For-profit structure with alterations to meet social ends: Cooperative Employee-owned firm Benefit corporation L3C Socially controlled stock structures	Same advantages as standard for-profit Ensures some level of commitment to the social objectives of the organization through the governance structure Additional options for raising capital (for example, it is easier for foundations to invest in an L3C through a PRI) Marketing benefits from having a social orientation	Control can be more diffuse (for some social entrepreneurs, this is considered an advantage) The social overlay may not hold through adversity or legal challenges Investors may not want to invest in these forms without strong social motivations Exit options may be more constrained than a standard for-profit
Hybrid	A for-profit and nonprofit structure that is bound together via contracts and governance structure (can be either a for-profit that creates a nonprofit initiative or vice-versa). Usually the operation looks like a for-profit.	The nonprofit and the for-profit entities each retain the advantages that are unique to those legal structures Creating a subsidiary can protect the nonprofit status of the parent by removing the unrelated income (if it becomes too large relative to the parent's size) The subsidiary shields the parent from liabilities arising from the subsidiary's activities The for-profit subsidiary can be sold at the nonprofit's discretion	Once assets are in the nonprofit, they are locked into the nonprofit sector and cannot be transferred back to the for-profit Shutting down the nonprofit affiliate requires its net assets to be transferred to another nonprofit Care needs to be taken that benefits flow from the for-profit to the nonprofit (and not the reverse) and that charitable restrictions are respected If the for-profit is the main source of funding for the nonprofit, it can be difficult to diversify the funding base of the nonprofit Additional overhead for two organizations
Nonprofit with a Mission-Related Enterprise	Tax-exempt nonprofits that earn revenue from mission-related commercial ventures	No taxation on mission-related income Ability to raise philanthropic money to fill the gap between the costs of providing the product or service and the revenues Opportunities for creating a selling advantage based on the charitable nature of the enterprise	Two bottom lines means that sometimes there are tradeoffs Access to capital limited to traditional nonprofit resources, such as philanthropists and debt
Nonprofit	Tax-exempt nonprofits that raise funds and resources through donation and have no earned revenue 501(c)3 charities and foundations	No conflict between the venture and the social objectives People receive a tax deduction for donations that are used to directly help the disadvantaged, or in the case of foundations, used to help other charities in the form of grants	Dependent on traditional fundraising to operate the organization

APPENDIX 4.2: CHECKLIST OF LEGAL CONSIDERATIONS FOR NONPROFITS
Ciconte, Barbara L., Jeanne G. Jacob (2009). *Fundraising Basics: A Complete Guide (Third Edition)*.
Sudbury: Jones and Bartlett Publishers.

I. Corporate Law Considerations

- i. Articles of Incorporation*
- ii. Bylaws*
- iii. Corporate standing and registered agents:* nonprofit organizations must file annual corporate reports with the state in which they are incorporated as well as any other state(s) they have an office. These reports are sent to the registered agent each year, hence the information on the registered agent should be current.
- iv. Board minutes:* all nonprofits are required to take minutes at board meetings. These must include identification of the meeting, time, attendees, if a quorum was reached, and any decisions made.

II. Tax Considerations

- i. Form 1023 tax exemption application*
- ii. IRS 501(c)3 recognition letter: advance rulings, definitive rulings*
- iii. Donor substantiation/quid pro quo:* to be in compliance with tax requirements, a nonprofit organization must, in advance, provide any donor who receives anything in exchange for a donation of \$75 or more with written notification of what percentage of the donation is tax-deductible.
- iv. Auctions and raffles*
 - a. Auctions:* the price paid for an auction item must be over fair market value to be considered a contribution and tax-deductible. If the contribution is over \$75 and greater than the fair market value, a disclosure statement is required.
 - b. Raffles:* raffle and lottery ticket purchases are not tax-deductible
- v. Lobbying:* 501(c)3's are allowed to lobby only insubstantially; if this activity is undertaken, the organization should have a policy in place defining the position of the organization and those who are authorized to speak on the behalf of the organization in lobbying situations.
- vi. Campaign activity:* 501(c)3's are prohibited against endorsing candidates or political positions.
- vii. State tax exemptions:* nonprofits are eligible for exemption from income, sales, and property taxes.
- viii. Private inurement: doing business with Directors:* doing business with directors constitutes a conflict of interest. Should this be an issue, the director in question should not be included in a board discussion and vote. Also, the organization should take care to compare the director's price with others and document before accepting the proposal.
- ix. Unrelated Business Income Taxation (UBIT):* organizations are allowed to be involved in unrelated business enterprises only to an insubstantial degree; the IRS

outlines the law regarding UBIT, which can help inform decisions made to diversify funding.

- x. *Form 990*: all nonprofits are required to submit some form of the Form 990 – those with incomes exceeding \$25,000 must submit the regular Form 990, while those with incomes less than \$25,000 must submit the “Form 990 Postcard Return.”
- xi. *Federal tax guidelines on corporate sponsorship*: there are regulations regarding the manner in which nonprofits can acknowledge corporate contributions. While it is acceptable for a nonprofit to mention the contributing corporation (including its logo, location, contact information, and “value-neutral” description of its products and/or services), it is not acceptable for the nonprofit to endorse the corporation by making comparisons to other corporations, providing price information, endorse or make a “call to action” to purchase corporation’s products and/or services. In the case of endorsement, the contribution is not tax-deductible.

III. State and Federal Statutory Considerations

- i. *Charitable registrations*
- ii. *Sarbanes-Oxley Requirements*
 - a. Policy and procedures regarding document/records retention and destruction
 - b. Policy and procedures to investigate reports by and protect whistleblowers
- iii. *Sarbanes-Oxley (SOX): Suggested actions*
 - a. Have a Board audit committee:
 - 1. Choose the auditor
 - 2. Have at least one member who is financially literate
 - 3. Meet directly with the auditor, including at least once without the Executive Director
 - 4. Have members who are not compensated by the organization in any capacity
 - b. Use auditors who:
 - 1. Provide no, or limited, consulting services to the organization
 - 2. Meet with the audit committee for at least one meeting about the audit without the Executive Director present
 - 3. Rotate the auditing partner every five – ten years
 - c. Have a conflict of interest policy
 - d. Prohibit loans or credit to any Directors, Officers, or organizational Executives
 - e. Have adequate insurance and bonding for risks and to trigger volunteer immunity statutes
 - f. Carefully develop corporate minutes
 - g. Have the CEO and CFO certify that the organization’s financial statements are truthful and accurate and that there are policies and procedures in place to oversee financial management.
- iv. State ethics laws

IV. Employment Considerations

- i. *Employment Policies/Manual*
- ii. *Classifying employees as exempt/non-exempt*: all employees who are not executive, administrative, professional, computer, or outside sales (as defined by the Fair Labor Standards Act) must be paid time and a half for any time worked over 40 hours per week. If such an employee works more than 40 hours in a week, comp time does not substitute for the overtime pay obligation.
- iii. *Training about acceptable and unlawful Human Resources issues* (application, screening, interviewing, hiring, promoting, terminating questions, criteria, and procedures)
- iv. *Sexual harassment avoidance training*: necessary for all entities with 15 or more employees
- v. *Classifying workers as independent contractors instead of employees*: an employer has less paperwork to file with the IRS if a worker is an independent contractor – the IRS requires only an annual Form 1099. To be considered an independent contractor, the employer-worker relationship must be limited in terms of control over the worker’s time, effort, and payment.
- iv. *Insurance*: two types of insurance are available – Comprehensive General Liability (CGL) and Directors and Officers (D&O).

V. Operational Considerations

- i. *Conflict of Interest Policy*: all nonprofits should have a policy that includes:
 - a. identification of types of conflict of interest
 - b. requirement that organizational leaders (directors and key employees) disclose any conflict of interest
 - c. requirement that the board (for director-related conflicts) or the Executive Director (for employee-related conflicts) determine the extent to which the conflicted party can participate in the decision-making process regarding the conflict.
- ii. *Intellectual Property Policy*: the policy and procedures manual for employees should indicate that all creative works done by employees for the organization are to be considered works-for-hire and property of the organization; all outside workers or volunteers should sign an agreement mirroring this policy.
- iii. *Financial Controls*: consideration should be made for:
 - a. the board to review and approve the budget
 - b. bonding (insurance against internal theft of funds)
 - c. limits and procedures on check- and contract-signing authority
 - d. handling of restricted funds
- iv. *Publications and Branding*
 - a. get assurances that all work is original and no intellectual property has been violated
 - b. obtain copyright protection for all creative works/publications produced by the organization

c. obtain trademarks for all names, logos, products, and services associated with the organization

v. *Internet Activities*

a. obtain copyrights for all website materials

b. use user agreements and disclaimers to protect against liability

c. establish security to protect viewers/members and their information

APPENDIX 4.3: SAMPLE DEVELOPMENT AUDIT

Ciconte, Barbara L., Jeanne G. Jacob (2009). *Fundraising Basics: A Complete Guide (Third Edition)*.
Sudbury: Jones and Bartlett Publishers.

Instructions: assign a numerical rating to each item: 3 = Above Average, 2 = About Average (Standard), 1 = Below Average.

After completing each section, add the subtotals to derive a cumulative score. Then transfer the cumulative score from each grid to the Resource Development Assessment Profile.

A word of caution: because every development effort responds to a unique set of circumstances, e.g., popularity of cause, staff expertise, budget, etc., some of these questions may not apply to you. If so, for purposes of this exercise, substitute another question you believe to be relevant.

Fundraising Environment

	Below (1)	Std (2)	Above (3)
1. External: capacity to compete with other nonprofit organizations performing similar services within your service area			
2. External: corporate gift potential within your geographic locale			
3. Internal: the board and volunteer leadership support for the resource development program			
4. Internal: office space and equipment to conduct business (eg. Fax, computers)			
Subtotal:			

Donor Research

	Below (1)	Std (2)	Above (3)
5. Availability of reference materials including online capacity to conduct donor prospect research			
6. Prospect gift evaluation procedure			
7. Ability to retrieve donor gift data			
8. Frequency of gift analysis reporting			
Subtotal:			

Fundraising Techniques

	Below (1)	Std (2)	Above (3)
9. Effectiveness of board and volunteers in conducting face-to-face solicitation			
10. dollars raised by special events			
11. Phonathon			
12. Direct mail program			
Subtotal:			

Fundraising Aids

	Below (1)	Std (2)	Above (3)
13. A case statement for support is available (do not have one = 1, in the works = 2, complete = 3)			
14. Caliber of written proposals to solicit contributions			
15. Capability of software packages in preparing proposals, acknowledgements, and statistical reports			
16. Availability of training materials to assist volunteers participating in fundraising program			

Leadership

	Below (1)	Std (2)	Above (3)
17. The access board members have to funding sources			
18. The board's understanding of the resource development process			
19. The board's participation in soliciting gifts			
20. The board's percentage of gift participation in reaching annual goal (Below = less than 25% participate, Standard = 25% - 75%, Above = more than 75% participate)			

Volunteers (non-board members)

	Below (1)	Std (2)	Above (3)
21. Availability of volunteers to help solicit gifts			
22. Effectiveness of the volunteer orientation and training program			
23. Volunteer's percentage of gift participation (Below = less than 25% participate, Standard = 25% - 75%, Above = more than 75% participate)			
24. The recognition program for volunteers contributing their services			

Staff

	Below (1)	Std (2)	Above (3)
25. Development staff experience at designing and conducting fundraising programs			
26. Chief development officer reports directly to the organization's chief executive officer (No = 1, Sometimes = 2, Yes = 3)			
27. Chief development officer has access to the board regarding resource development matters (Never = 1, Seldom = 2, Frequently = 3)			
28. Extent of development officer's opportunity to enhance fundraising skills through workshops, seminars, and conferences			

Public Relations

- 29. The access your organization has to the communications media
- 30. The procedures to release information to the local media
- 31. Name recognition organization has in the community
- 32. Your organization's image in the community (Poor = 1, Good = 2, Excellent = 3)

Below (1)	Std (2)	Above (3)

Planning

- 33. Frequency of reviewing fundraising plan to determine its effectiveness
- 34. involvement of key leadership in planning (CEO, development staff, selected board members, and key volunteers)
- 35. The budget allocation to support the plan
- 36. The effectiveness of your current fundraising plan

Below (1)	Std (2)	Above (3)

Resource Attraction

- 37. The overall ability of your organization to attract gifts from individuals
- 38. The overall ability of your organization to attract corporate gifts
- 39. The overall ability of your organization to attract gifts-in-kind
- 40. The overall ability of your organization to attract gifts from private foundations

Below (1)	Std (2)	Above (3)

Resource Development Assessment Profile

12										Above
11										
10										
9										Standard
8										
7										
6										Below
5										
4										
3										
2										
1										
		Donor Research	Fundraising Aids	Volunteers	Public Relations	Resource Attraction				
	Fundraising Environment	Fundraising Techniques	Leadership	Staff	Planning					

APPENDIX 4.4: SAMPLE DEVELOPMENT PLAN

Ciconte, Barbara L., Jeanne G. Jacob (2009). *Fundraising Basics: A Complete Guide (Third Edition)*.
Sudbury: Jones and Bartlett Publishers.

STRATEGY	ACTION STEPS	PARTY RESPONSIBLE	COST	FUNDS RAISED AS OF
New Donor Acquisition Goals:				
Renewals Goals:				
Special Appeals Goals:				
Special Events Goals:				
Major Donors Goals:				
Businesses/Corporations Goals:				
Foundations Goals:				
Online Giving Goals:				
Workplace Giving Goals:				
Planned Giving Goals:				
			TOTAL COST: \$	TOTAL INCOME: \$

APPENDIX 4.5: SAMPLE CALENDAR OF DEVELOPMENT ACTIVITIES

Ciconte, Barbara L., Jeanne G. Jacob (2009). *Fundraising Basics: A Complete Guide (Third Edition)*.
Sudbury: Jones and Bartlett Publishers.

	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Annual Giving Committee	Assemble committee	First meeting			Personal solicitation of potential donors							
Special Events				Event VP Event						Event VP Event		
Foundations Corporations Government	Prospect research		Write/ submit	Write/ submit	Write/ submit	Write/ submit	Write/ submit	Write/ submit	Write/ submit	Write/ submit	Write/ submit	Report to fundlers
Planned Giving	e-newsletter	e-newsletter	e-newsletter invite to VP event	e-newsletter	e-newsletter	e-newsletter	e-newsletter	e-newsletter	e-newsletter	e-newsletter	e-newsletter	e-newsletter
Organizational Outreach	Prospect Research		Solicitation of partnerships									

APPENDIX 4.6: SAMPLE BUSINESS PLAN FOR A SOCIAL ENTERPRISE

Template based on sample plans from the software package, *Business Plan Pro for Social Enterprises*

- 1.0 Executive Summary
 - 1.1 Objectives
 - 1.2 Mission
 - 1.3 Keys to Success
- 2.0 Company Structure
 - 2.1 Company Ownership
 - 2.2 Company History
 - 2.3 Company Locations and Facilities
- 3.0 Products and Services
 - 3.1 Description of Services
- 4.0 Market Analysis Summary
 - 4.1 Market Segmentation
 - 4.2 Target Market Segment Strategy
 - 4.2.1 Market Needs
 - 4.2.2 Market Opportunities
 - 4.3 Industry Analysis
 - 4.3.1 Competition and Buying Patterns
- 5.0 Strategy and Implementation Summary
 - 5.1 Competitive Edge
 - 5.2 Marketing Strategy
 - 5.2.1 Pricing Scheme
 - 5.2.2 Promotion Scheme
 - 5.2.3 Marketing Scheme
 - 5.2.4 Futuristic Plans and Strategic Opportunities
 - 5.3 Sales Strategy
 - 5.3.1 Sales Forecast
 - 5.3.2 Sales Programs
 - 5.4 Milestones
- 6.0 Management Plan
 - 6.1 Personnel Plan
 - 6.2 Compensation and Incentive Plan
 - 6.3 Advisory Committee
 - 6.4 Professional Support
- 7.0 Financial Plan
 - 7.1 Important Assumption
 - 7.2 Break-even analysis
 - 7.3 Projected Profit and Loss
 - 7.4 Projected Cash Flow
 - 7.5 Projected Balance Sheet
 - 7.6 Business Ratios

APPENDIX 4.7: SAMPLE MARKETING PLAN

Eichten, Douglas (1995). *The Marketing Plan and a Plan for Marketing*. In Patricia Lavender (Ed.), *Market the Arts!* (pp. 34 – 45). New York: ARTS Action Issues.

I. Organization Goals

- A. why do we exist?
- B. what are we now?
- C. what do we want to be?
- D. what position do we want in our market?

II. Situation Analysis

A. Marketplace

1. Problems and Opportunities
2. Competition from other sources of entertainment in general (include budgets and income)
3. Understand demographics of community – most recent census
4. Total makeup of the community: climate, corporations, communities, military, religions
5. Sources: public library, advertising agencies, chambers of commerce, local government, arts board, census bureau

B. Audience

1. Audience demographics
 - a. Methods of acquiring this information
 - b. Major factors in choice and implementation of methods (information needed, budget and time available, sample size)
 - c. Demographics chosen to identify
2. Attitude toward organization
 - a. Methods of acquiring this information (e.g., focus groups, research)
3. Audience preferences

C. Product

1. Describe product/service – what are we promoting
2. Describe last year and this year comparatively – advantages, disadvantages
3. Pricing plans and packaging used in the past

D. Sales Program

1. Describe what was sold in the past
2. Which communication tools are used to promote the past products
3. Results – cost analysis: all costs compared to income (include staff)

E. Description of last season's market plan

1. Objectives
2. Results
3. Carryover

III. Set Marketing Objectives

- A. Audience maintenance (ongoing programs and initiatives)
- B. Audience expansion – identify the target audience
- C. Audience development (outreach and education of the audience regarding the organization)

- D. Audience enrichment (education and enrichment of the audience as fulfills the mission)
- E. Overall attendance and revenue goals for the year and for each separate event

IV. Sales Programs: Plans

- A. Select appropriate mix of programs to meet the organization's financial and other objectives
 - 1. Past history
 - 2. Current needs
 - 3. Goals
 - 4. Expected outcome
- B. Assign goals for each program
- C. Renewal rate objectives
- D. Amount of new buyers needed – realistic

V. Strategy

- A. Define target audience for each sales program – separate campaign for each
- B. Message guidelines: develop what you want to say to target audience
 - 1. Language
 - 2. Image
 - 3. Graphics
 - 4. Colors
 - 5. What has to be said has to be included
 - 6. The sell/call to action
 - 7. Expectation
 - 8. Logo concept
 - 9. Communication
- C. Select communication tools for each sales program – based on goals, budget, message, target audience
 - 1. Message match-up
 - 2. Target audience match-up
 - 3. Tools:
 - a. Publicity
 - b. Personal sales – group sales
 - c. Word-of-mouth (eg., comp tickets, testimonial advertising)
 - d. Public service announcements
 - e. Billboards
 - f. Transit advertising
 - g. Newspaper ads
 - h. Magazine ads
 - i. Displays/tents/bookmarks
 - j. Point-of-purchase advertising
 - k. TV
 - l. Radio
 - m. Posters
 - n. Newsletters
 - o. E-blast
 - p. Enticements for press and opinion leaders
 - q. Blog
 - r. Website

- D. Coordinated activity schedule of tools selected
 - 1. Have a deadline
 - 2. Create the ideal message chain
- E. Analyze cost of each tool at the level needed
- F. Goals for each tool
- G. Consider staffing needs, cost-wise
- H. Cost-benefit analysis of each sales program – cost per dollar of income and return on investment

VI. Budget

- A. Determine priority ranking of sales programs
- B. Make sure that you allot at least 15% of the overall budget to the marketing effort

VII. Develop Monitoring System

- A. Sales reports
- B. Coded messages
- C. Staff reports

APPENDIX 4.8: ACTIVITY TABLE FOR COMMUNITY ARTS

Knight, Keith, Mat Schwarzman (2006). *Beginner's Guide to Community-Based Arts*. New Village Press: Oakland.

	ART Activities	LEARNING Activities	SOCIAL CHANGE Activities
Contact Cultivate trust, mutual understanding and commitment as a foundation for your creative partnership.	Identify important issues, share expressive skills and assets, and decide upon a collaborative project.	Discuss and study issues of concern to the group in relation to personal lives.	Connect with groups in the community work on related issues and initiatives
Research Gather information about the people, places and issues you are working with.	Collect and combine signs, symbols, rituals, and stories from the community.	Explore various ways to collect information, including interviewing. Develop listening skills.	Conduct interviews and surveys, attend meetings, and meet community leaders.
Action Produce a new work of art that benefits the community.	Create murals, plays, videos, music, songs, gardens etc.	Develop skills of collaboration and the ability to synthesize from diverse experiences.	Show work at rallies and community events that reach a broad audience.
Feedback Spark reflection, dialogue and organizing to spread the impact of the new work.	Produce publications, events, web sites, and exhibits that allow the community to respond to the work.	Make connections with broad audiences and engage in dialogue.	Participate in community social change campaigns.
Teaching Pass on skills to sustain the impact.	Facilitate arts workshops and projects for others.	Tutor younger children and peers through the arts.	Facilitate social change workshops and projects for other groups.

APPENDIX 4.9: FOR-PROFIT ENTITIES AND CONSIDERATIONS

B. Viosca, BA 3010 lecture, March 16, 28, and 23, 2010.

Entity Choice: for-profit ventures must register with the state and IRS as one of the following:

- Sole proprietorship
 - Do not need to file paperwork
 - Do not file separate tax return; all business-related financial information can go on the proprietor's personal tax return
 - Proprietor has unlimited liability
- Franchise
 - Licensing agreement must be completed
 - There is no franchise regulation in the state of Louisiana, but, in general, there are not many regulations as franchises fall under contract law
- Partnership
 - Partnership by Estoppel/Detrimental Reliance: if a business-related relationship looks and acts like a partnership, it is one
 - Must file a report with the IRS annually simply for informational reasons; however, like sole proprietorship, taxes are paid through the partners' personal tax returns
 - Partners have unlimited liability (each partner carries 100% liability)
 - Buyout Agreement should be included in all partnership agreements
- Corporation
 - Must file an Articles of Incorporation and initial report with the Secretary of State
 - Corporation is owned by shareholders, who must meet annually and elect directors, who in turn elect officers
 - Corporation is subject to double taxation (corporate and income); shareholder dividends are taxed, as well
 - Liabilities of the fiduciary duty of directors and officers: competing with the corporation, usurping a corporate opportunity, conflict of interest, insider trading, authorizing a corporate transaction that hurts minority shareholders, selling control over the corporation
 - Piercing the Corporate Veil: this exposes shareholders to personal liability (each shareholder's liability being limited to the value/amount of his investment) if the following occur:
 - A person is tricked into dealing with the corporation rather than an individual
 - The corporation has insufficient capital to meet potential debts or liabilities
 - Statutory corporate formalities, such as annual meetings and issuance of stock, are not followed
 - Commingling of funds
 - Corporation is used as an alter-ego
- Limited Liability Company
 - Must file Articles of Incorporation and an initial report with the Secretary of State
 - No double taxation

- Owners known as “members” (because “owner” and “partner” imply personal liability)
- Operating Agreement should be signed by all member-managers
- There is no Louisiana law regarding the piercing of the veil of an LLC

APPENDIX 4.10: EFFECTS OF MARKET/ENTREPRENEURSHIP ORIENTATION COMBINATIONS OF FORM ON PRODUCT INNOVATION (BASEDON MEAN RANKINGS)

Atuahene-Gima, Kwaku, Anthony Ko (2001). An Empirical Investigation of the Effect of Market Orientation and Entrepreneurship Orientation Alignment on Product Innovation. *Organization Science* 12.1: 54 – 74.

		Market/Entrepreneurship Firms	Market-Oriented Firms
	High	Highest new product performance Highest profits from new products Highest sales from new products Highest 3-year average profits from new products First-to-market with new products Highest perceived new product quality High marketing synergy Highest proficiency in market launch Highest managerial involvement/support for new product projects Highest importance given to innovation in human resource strategy	High new product performance Low profits from new products High sales from new products Low 3-year average profits from new products Late-to-market with new products High perceived new product quality Highest marketing synergy High proficiency in market launch High managerial involvement/support for new product projects Low importance given to innovation in human resource strategy
Market Orientation		Entrepreneurship Firms	Conservative Firms
	Low	Lowest new product performance High profits from new products Low sales from new products High 3-year average profits from new products Early-to-market with new products Lowest perceived new product quality Lowest marketing synergy Low proficiency in market launch Low managerial involvement/support for new product projects High importance given to innovation in human resource strategy	Low new product performance Lowest profits from new products Lowest sales from new products Lowest 3-year average profits from new products Very late to market with new products Low perceived new product quality Low marketing synergy Lowest proficiency in market launch Lowest managerial involvement/support for new product projects Lowest importance given to innovation in human resource strategy
		High	Low
		Entrepreneurship Orientation	

**APPENDIX 5.1: SAMPLE INCOME STATEMENT, BALANCE SHEET, AND
WORKSHEETS FOR STRATEGIC PLANNING**

Kaiser, Michael M. (2009). *Strategic Planning in the Arts: A Practical Guide.*

Income Statement

	Actual FY0	Actual FY1	Est. FY2	Projected FY3	Projected FY4	Projected FY5	Projected FY6	Projected FY7
UNEARNED INCOME								
Foundations								
Corporations								
Individuals								
State/County								
Total Unearned Income								
EARNED INCOME								
Fees								
Hybrid partnership ecotourism								
Art sales								
Merchandise sales								
Total Earned Income								
EXPENSES								
Administrative Salaries								
Artist Stipends								
Employee Benefits								
Production								
Education Program								
Admin. Expenses								
Marketing/PR								
Fundraising Expenses								
General Operating								
Farm expenses								
TOTAL EXPENSES								
SURPLUS/(DEFICIT)								

Expense Projections – A worksheet to develop figures for use in the Income Statement (this is a sample for only one area of expense)

MARKETING EXPENSES

	Est. FY0	Projected FY1	Projected FY2	Projected FY3	Projected FY4	Projected FY5
PERSONNEL						
Base staff salaries						
New marketing associate						
Employee benefits (20%)						
Total personnel costs						
MARKETING/P.R.						
Ongoing programs						
Create new press materials						
Total Marketing/P.R. costs						
TOTAL MARKETING EXPENSES						
CHANGE FROM PREVIOUS YEAR						
AVERAGE ANNUAL INCREASE IN MARKETING EXPENSES						

Income Projections – A worksheet to develop figures for use in the Income Statement (this is a sample for only one area of income)

EARNED REVENUE

	Est. FY0	Projected FY1	Projected FY2	Projected FY3	Projected FY4	Projected FY5
Partnership						
Art Sales						
Merchandise Sales						
Ecotourism						
Fees						
TOTAL EARNED REVENUE						
CHANGE FROM PREVIOUS YEAR						

Balance Sheet Projections

	Actual FY0	Actual FY1	Est. FY2	Projected FY3	Projected FY4	Projected FY5	Projected FY6	Projected FY7
CURRENT ASSETS								
Cash								
Loans Receivable								
Accounts/Pledges Receivable								
Grants Receivable								
Prepaid Expenses								
Total Current Assets								
NON-CURRENT ASSETS								
Loans Receivable								
Pledges Receivable								
Grants Receivable								
Due from other funds								
Total non-current assets								
TOTAL ASSETS								
LIABILITIES								
CURRENT LIABILITIES								
Note Payable								
Accounts Payable								
Deferred Revenue								
Total Current Liabilities								
LONG-TERM LIABILITIES								
Long-term debt								
Deferred revenues								
Total long-term liabilities								
TOTAL LIABILITIES								
FUND BALANCE								
TOTAL LIABILITIES + FUND BALANCE								

APPENDIX 5.2: TROUSER HOUSE RECOMMENDATIONS AND CALENDAR OF ACTIVITIES

SHORT-TERM ACTIVITIES TO STABILIZE TROUSER HOUSE	FY 11	FY 12	FY 13	FY 14	FY 15
Revision of financial management	X				
Definition of target market	X				
Enhancement of education and outreach programs	X	X			
Development of earned revenue initiatives	X	X			
Creation of development plan	X	X			
Partnership with for-profit enterprise	X	X			
Development of volunteer staff	X	X			
Enhancement of marketing and public relations	X	X			
Tracking of visitors and participants	X	X			
Board engagement and recruitment	ONGOING ACTIVITY				

Revision of Financial Management	FY 11	FY 12	FY 13	FY 14	FY 15
Identify and recruit volunteer help of an individual with accounting skills to assist and counsel	MAY				
Review current financial management policies and practices with accounting volunteer and board	AUG				
Revise policies and procedures with accounting volunteer and board	AUG				
Implement new procedures and policies	SEPT				

Definition of Target Market	FY 11	FY 12	FY 13	FY 14	FY 15
Research on community and competition	SEPT				
Review current programs	SEPT				
Review of current and past marketing programs	SEPT				
Survey current audience	SEPT				
Hold a focus group	SEPT				

Enhancement of Education and Outreach Programs	FY 11	FY 12	FY 13	FY 14	FY 15
Review information from surveys and focus group	OCT				
Analyze success of past programs	OCT				
Research education and outreach needs and desires	OCT				
Survey education and outreach collaborative partners	OCT				
Consider staffing and resource needs	NOV				
Develop new plan for programs	NOV				
Develop budget for plan	DEC				
Implementation		JAN			

Development of Earned Revenue Initiatives		FY 11	FY 12	FY 13	FY 14	FY 15
1	Fee-Based Programs					
	Review of present and past programs	OCT				
	Assignment of fee structure	OCT				
	Implementation	OCT				
2	Art Sales					
	Creation of policies and procedures, legal paperwork for art sales initiative		JAN			
	Solicitation of artists to participate in art sales initiative		JAN			
	Implementation		JAN			
3	Ecotourism					
	Review of present ecotourism program		FEB			
	Refurbishment of guest suite		MAR			
	Creation of policies and procedures, legal and financial paperwork for ecotourism initiative		MAR			
	Implementation		APR			

Creation of a Development Plan		FY 11	FY 12	FY 13	FY 14	FY 15
	SWOT analysis	NOV				
	Development audit	NOV				
	Review of past development efforts	NOV				
	Design of plan and activity calendar		JAN			
	Implementation		FEB			

Partnership with a For-Profit Enterprise		FY 11	FY 12	FY 13	FY 14	FY 15
	Research prospects	DEC				
	Staff and board review prospects and choose	DEC				
	Present proposal to business owner		JAN			
	Establish policies and procedures for partnership		FEB			
	Draw up and sign contract		FEB			
	Partnership goes into effect		MAR			

Development of Volunteer Staff		FY 11	FY 12	FY 13	FY 14	FY 15
	Review staff needs for programs	NOV				
	Develop internship program	NOV				
	Develop policies and procedures for volunteer staff	DEC				
	Develop training curriculum and resources for volunteer staff	DEC				
	Solicit collaborative partners		JAN			

Enhancement of Marketing and Public Relations	FY 11	FY 12	FY 13	FY 14	FY 15
Set marketing objectives	NOV				
Define the audience for each program	NOV				
Select communication tools for each program	NOV				
Determine the cost and goals of each tool	DEC				
Create calendar of marketing activities for each program	DEC				
Develop monitoring system	DEC				
Implement		JAN			

Tracking of Visitors and Participants	FY 11	FY 12	FY 13	FY 14	FY 15
Review present practices	NOV				
Devise methods of tracking	NOV				
Create a database to track audience	DEC				
Create policies and procedures for database management	DEC				
Implement		JAN			

Board Engagement and Recruitment	FY 11	FY 12	FY 13	FY 14	FY 15
Presentation of operations and financial data	Ongoing activity				
Board training					
Contact board members one-on-one					
Solicit qualified friends					
Ask corporations for board volunteers					
Go to United Way nonprofit leadership program					
Contact Greater New Orleans Fund					
Examine donor base					