

12-2010

U.S. Biennial, Inc.; Prospect New Orleans

Ashley Chavis
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts



Part of the [Arts Management Commons](#)

Recommended Citation

Chavis, Ashley, "U.S. Biennial, Inc.; Prospect New Orleans" (2010). *Arts Administration Master's Reports*. 113.

https://scholarworks.uno.edu/aa_rpts/113

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact scholarworks@uno.edu.

U.S. Biennial, Inc. | Prospect New Orleans

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

by

Ashley Chavis

B.A. University of Alabama, 2004

December 2010

Table of Contents

List of Appendices.....	iii
Abstract/Introduction	iv
Chapter 1: Organization Profile	1
Chapter 2: The Internship	7
Chapter 3: S.W.O.T. Analysis.....	12
Chapter 4: Best Practices	17
Chapter 5: Intern Recommendations	20
Chapter 6: Intern Contributions.....	23
Conclusion.....	24
Bibliography.....	25
Appendices	26
Vita	92

List of Appendices

Appendix 1.....	U.S. Biennial, Inc.'s 501(c)(3) Classification
Appendix 2	2008 Form 990
Appendix 3	Online Database eTapestry
Appendix 4	Press from Prospect.1
Appendix 5	Recent Press
Appendix 6	Economic Impact
Appendix 7	Website
Appendix 8	Social Media
Appendix 9	P.S.1 Studio Visit Website
Appendix 10	The Chronicle Board Report
Appendix 11	Dirty Coast Website

Abstract/Introduction

In February 2010, I began an internship with U.S. Biennial, Inc. in their New York City office. U.S. Biennial, Inc. is the nonprofit organization that produces Prospect New Orleans, an international contemporary art show. I was asked to be the Development Intern to work directly with the Director of Development as well as assist the other staff with their day-to-day duties. The following report includes an overview of the organization, a description of my role as an intern with the organization, my analysis of the administration of the organization, and my recommendations for the organization that I developed over the course of my internship, which concluded in May 2010. In June 2010, I was offered a position as Development Associate, which I accepted.

Chapter One: Organizational Profile

I. History

Dan Cameron is an internationally renowned contemporary art curator. From 1995 to 2006, he served as the senior curator for the New Museum of Contemporary Art in New York City and in 2007, went on to become the artistic director for the Contemporary Art Center in New Orleans. He has organized visual art exhibitions in numerous countries, was the artistic director for the Istanbul Biennial in 2003, and was one of the curators of the Taipei Biennial in Taiwan in 2006 (Cameron, 2009). Prospect New Orleans, a contemporary art biennial, is Dan Cameron's brainchild.

After Hurricane Katrina, Mr. Cameron attended a meeting in New Orleans of local artists where he sensed the frustration the arts community felt towards the rebuilding efforts. He began to brainstorm about ways to help the New Orleans artist community and as a result, in 2007, Prospect New Orleans was created. Using the framework of other traditional art biennials, such as the Venice Biennale and the Bienal de Sao Paulo, Prospect New Orleans showcases new artistic practices from around the world in a setting that are both historically and culturally unique. It contributes to the city of New Orleans and the New Orleans arts community by boosting tourism and bringing international attention to the city's visual arts community (prospectneworleans.org, 2010).

U.S. Biennial, Inc. is the non-profit parent organization of Prospect New Orleans (Appendix 1). The organization was incorporated as U.S. Biennial, Inc. and not Prospect New Orleans with the hopes that one day the biennial will travel to other U.S. Cities where the artistic communities deserve and need acclaim. The offices of U.S. Biennial,

Inc. are located in New York City, despite the fact that majority of programming takes place in New Orleans. Following the first exhibition, Prospect.1, Mr. Cameron wrote about the formation of the organization, “The scaffolding that did emerge in the end—a New York-based non-profit with an international board of directors—was not quite what anybody had envisioned at the outset, but it has proved to be the least cumbersome, and perhaps the most effective means of producing the exhibition and securing its support (Bloemink, 2008).”

II. Mission and Goals

U.S. Biennial’s mission statement is “to engender social progress through art.” Prospect New Orleans was founded on the idea that “the art of our time can play a significant role in the revitalization of an important city (prospectneworleans.org, 2010).” The caliber of art that is presented at Prospect New Orleans brings international attention to the city as well as tourists and income. Through presenting visual art from around the world and educating the viewing public, the organization hopes to help boost the economy of the city in which it presents.

III. Management Structure

A. The Organization’s Staff

Prospect New Orleans employs full-time staff of five people. They are as follows:

- Dan Cameron, Founder and Director
- Beth Allen, Director of Development
- Ashley Chavis, Development Associate
- Keith Johnson, Deputy Director of Exhibitions

- Ylva Rouse, Deputy Director of Curatorial Affairs

Three members of the staff are permanently located in the New York office, Beth Allen, Ashley Chavis, and Keith Johnson. Ylva Rouse operates from New Orleans, while Dan Cameron splits his time between the two cities.

During the years when the biennial takes place, additional staff is hired. A volunteer coordinator, a media coordinator, educational coordinator, a visitor liaison, and a registrar are a few of the positions that are filled and are necessary to man the shows, set up educational programs, as well as manage a visitor's center. The organization relies on the generous support of volunteers year-round.

B. Board of Directors

The Board of Directors of Prospect New Orleans is currently comprised of nine individuals who are responsible for all corporate powers of the organization. Directors are carefully selected by the existing board and Director of the organization and elected by majority vote. The Board has final says on all corporate decisions. Because it is a start-up organization, Prospect New Orleans is still reviewing and establishing the board's bylaws. Currently the board meets four times a year, twice in New Orleans and twice in New York.

C. Advisory Committee

In addition to the Board of Trustees, Prospect New Orleans has an Advisory Committee that is called upon to brainstorm new ideas for the organization and to help analyze the strengths, weaknesses, opportunities and threats that the organization faces. It is composed of seventeen New Orleanians who are active in the community. The individuals range from artists to musicians to community leaders and activists.

D. Marketing Consultant

Blue Medium is contracted as Prospect New Orleans's marketing consultant. It is a marketing services company that caters to the visual arts and cultural communities (bluemedium.com, 2010). The staff at Blue Medium assists Prospect New Orleans in the large number of media requests, press releases and conferences, and the overall public image the organization portrays.

E. Event Consultant

Livet Reichard Company, Inc. is an arts management and marketing firm that specializes in fund-raising and promotional events (livetreichard.com, 2010). Prospect New Orleans utilizes their service for large fundraising events, such as galas and auctions, which happen approximately once a year.

IV. Programming

Prospect New Orleans was organized as a biennial, a show happening every other year with smaller events happening across the country to raise funds and awareness. With the organization only being three years old, Prospect's programming is still evolving and the Board of Directors and staff are still determining what works most efficiently.

A. Prospect.1

The first iteration of Prospect New Orleans, Prospect.1, opened November 2008 and ran through January 2009. The exhibition featured eighty-one artists who exhibited in twenty-four venues across the city. The organization partnered with local venues to present artwork occupying a combined 200,000 square feet of space spread

widely over New Orleans's eclectic and historic neighborhoods (prospectneworleans.org, 2010).

B. Prospect.1.5

Prospect.2 was scheduled to open in the fall of 2010, but fundraising issues provoked the board and staff to delay the second iteration of Prospect by one full calendar year. In its place, Prospect.1.5, an exhibition on a smaller scale and smaller budget, is scheduled to open November 6, 2010. Prospect.1.5 will highlight the contemporary art scene within New Orleans. The artists chosen to participate are tied to New Orleans and Gulf area by birth, relocation, subject matter, or a combination of these elements.

C. Prospect.2

Prospect.2, the second New Orleans international contemporary art biennial, will open October 22, 2011 and will run through January 29, 2012. It will present the work of sixty-two national and international artists from over twenty countries with diverse cultural, generational, and artistic backgrounds. Exhibitions will be presented at approximately twenty venues throughout seven different neighborhoods in the city.

D. Educational Initiatives

Throughout each Prospect exhibition, educational programs are planned to coincide with the shows. The programs fall into four categories:

- Educator Workshops and Receptions featuring private, guided tours of the exhibition for teachers as well as the opportunity to engage informally with curators and other educators.
- Family Days offering fun and educational activities for all ages monthly while the exhibition is on view.

- A Lecture Series with artists, curators, and others in the field.
- Student exhibitions, including a citywide, juried exhibition to encourage young artists.

E. Artist Residencies

Prospect New Orleans works with schools, museums, after-school program providers, and a broad range of New Orleans' cultural programs for young people to design additional innovative programs taking advantage of opportunities to collaborate as they arise. These programs are anchored by "artist in residence" weeks, during which Prospect artists lead workshops and master classes, lecture at schools and public venues, and engage students in the community.

V. Budget and Funding

Toby Devan Lewis, a philanthropist, art collector, author, and curator, provided the seed funding for Prospect New Orleans. Mrs. Lewis is passionate about the organization's mission and goals and is consistently supportive. Other funding is provided by various sources: family foundations, public foundations, government programs and sponsorships. The organization operates on small budget during off years, but in the years where there is a biennial, the budget goes up to over 4 million. The first biennial went over the already high budget of 6 million dollars, but the second biennial's budget is set at just over 4 million.

Chapter Two: The Internship

I. Development Department

When I began as the development intern, the department was only one person, the Director of Development, Beth Allen. She took over the position of Director of Development only five months before I arrived and was in the process of revamping the development plan. Ms. Allen has experience in the development departments of several renowned arts organizations: The Guggenheim Museum, The Drawing Center, and Art 21. Despite her impressive background and her skill level, there was just too much work for only one person.

Much has changed since then. The development department now consists of the Director of Development, Beth Allen, I have been hired as the Development Associate, and there is a contracted grant writer. As a team, the department researches leads, writes grants, cultivates relationships with donors and potential donors, and manages membership. Events, newsletters, and cultural activities are used to grow awareness and in turn, grow membership.

II. Membership Classifications

A. General membership

Members are classified by their giving level.

i. Sno-ball - \$50 donation

Members at the Sno-ball level receive admission for one into the exhibition, lecture series, and family events, plus 5% off any Prospect merchandise.

ii. Po-Boy - \$100 donation

Members at the Po-Boy level received admission for two into the exhibition, lecture series, and family events, plus 10% off any Prospect merchandise.

iii. Lagniappe- \$250 donation

Members at the Lagniappe level receive all benefits of the Po-Boy level with an additional t-shirt or other gift.

iv. Picayune- \$500 donation

Members at the Picayune level receive all benefits of the Lagniappe level with an invitation to the VIP Preview and “Friends” private events during opening weekend.

v. Secondline- \$1,000 donation

Members at the Secondline level receive all benefits of the Picayune level along with an invitation to the VIP tour during opening weekend, an opportunity to purchase preferred Opening Night Gala seating, advanced notice on VIP travel packages, and a copy of the Prospect Catalogue.

vi. Magnolia- \$2,500 donation

Members at the Magnolia level receive all benefits of the Secondline level along with recognition in print materials and two additional guest passes to the exhibition (totaling four).

vii. Sazerac- \$5,000 donation

Members at the Sazerac level receive all benefits of the Magnolia level along with recognition in the Prospect Catalogue and two additional guest passes to the exhibition (totaling six).

viii. Crowdaddy- \$10,000 donation

Members at the Crowdaddy level receive all benefits of the Sazerac level along with two complimentary tickets to the Opening Night Gala.

ix. Kingfisher- \$15,000

Members at the Kingfisher level receive all the benefits of the Crowdaddy level plus invitations to exclusive Kingfishers events, two complimentary passes to Opening Weekend reception, Sunday brunch, and a curator-led preview tour of the exhibition. All Kingfishers will also be given credit on the exhibition website, invitations and programs associated with all events.

B. Prospectors Club

The Prospectors Club was formed to harness the influence and enthusiasm of New Orleans women about Prospect New Orleans (prospectneworleans.org, 2010). It is a club where the members are invited to learn behind the scenes information, be advocates for the organization within the city, as well as participate in social events. The membership dues are \$1,000 for two years, or \$500 for two years if you are under the age of 35. The club has been very successful. It currently holds seventy members and is still growing. Because of popular demand, this club that was originally created for women only, is opening its membership to men in Fall 2010.

C. Membership Statistics

As the database for Prospect is still be organized and formatted to meet the needs of the organization, the exact numbers of members and at what level is currently unknown. However, the database consists of over 2,000 individuals who are all donors at one level or another.

III. Internship Duties

As a Development Intern for Prospect New Orleans, I worked directly with Beth Allen, the Director of Development. With such a small staff, my daily duties were never the same. Over time, my duties evolved as I proved to be capable and this evolution continues today. The more I succeed in the tasks given, the more I am assigned. In months spent working with Prospect New Orleans, I have developed a voice in the organization and a distinct place amongst my colleagues.

A. Database

I started off my internship maintaining the database, which is in an online system entitled eTapestry (Appendix 2). eTapestry is a user-friendly database with the ability to segment donor lists by user-defined fields, maintain accounting information, and create lists of funding deadlines, amongst other features. The database was adopted shortly before my arrival, so the first part of my internship consisted of updating the donor list and defining the fields to segment the lists. This task is very tedious and time consuming, but the benefits of having a clean and correct database are endless.

B. Membership Campaigns

Another one of my initial duties was writing thank you letters to new members. Members can join online using PayPal, email or call to request an invoice, or mail in response card from one of the solicitation mailings Prospect conducts. Prospect New Orleans implements two large mailing campaigns a year; one in the early spring and one in the early fall. For the early spring campaign, I created the membership card and reply envelope using Adobe InDesign and executed the entire mailing to over 2,000 donors. The Prospectors Club was launched in early 2010, so I also participated in a bulk mailing to a list of names suggested to the organization by women in New Orleans.

C. Customer Service

I was in charge of all phone and email inquiries; I answered Prospect New Orleans's main phone line as well as the "info" account, which receives up to fifty emails a day. Through this task, I became very familiar with the organization, its goals, and its selling points.

Prospect New Orleans began issuing limited edition pieces as an additional form of revenue. Artists that participated in Prospect.1 have donated artwork to be sold with the proceeds going to Prospect New Orleans. The organization launches one piece at a time, approximately every three months. These pieces range in price from \$1,000.00 to \$2,000.00. I was in charge of all inquiries regarding the editions and processing all payments.

D. Research

Research was another large part of my internship duties. I spent endless hours on Guidestar and the Foundation Center website seeking funding possibilities. Because Prospect New Orleans is such a new organization, many letters of inquiry are sent to grants programs and funding organizations of all kinds to see if the organization would be something they are interested in or if it fits their guidelines. This process is very time consuming with plenty of rejection, especially in the current economic situation.

The research was not limited to foundations; I also spent time researching individuals. I would follow leads on who collects art by certain artists or genre and who was participating in other visual arts events across the country. As I became more comfortable with discussing Prospect New Orleans, I became more proactive in cultivating relationships by calling and emailing potential donors as well as sending packets of information to funding organizations and visual arts enthusiasts.

Chapter Three: S.W.O.T. Analysis

I. Strengths

The greatest strength of Prospect New Orleans is the art and the artwork presented. Prospect.1 consisted of eighty-one artists from all over the world including William Kentridge, Cao Fei, Gajun Fujita, McCallum & Tarry, Fred Tomaselli, and Janinie Antoni,, and others. Prospect.2's line up is equally as impressive. Most of the artists have never presented in New Orleans, which makes it special for the artists and audience alike. The Director, Dan Cameron, has a strong influence in the contemporary art world, which results in artists being very eager to work with Prospect New Orleans. Mr. Cameron's reputation aids in funding for the projects and generates interest in the organization as a whole.

Prospect.1 garnered widespread acclaim from local, national, and international media. Feature-length pieces were a wide variety of publications including *The Christian Science Monitor*, *The Guardian*, *The New York Times*, *The New Yorker*, *The Times-Picayune* and *The Wall Street Journal* (Appendix 3). In December of 2008, The News Hour with Jim Lehrer aired a special national television feature on Prospect New Orleans. Over 100 articles were published about Prospect.1 and the level of media attention has not wavered. In more recent months, articles have been published in *ArtNet*, *The Art Newspaper*, and *Good Magazine* (Appendix 4).

Prospect New Orleans is the only organization of its kind in the United States. Other institutions, such as The Whitney Museum, execute contemporary art biennials, but Prospect New Orleans is the only organization that dedicates its entire existence to this endeavor with the goal of a greater good than just presenting art, and that is to

rejuvenate a city's visual art community. Roberta Smith from *The New York Times* stated, "Prospect.1 proves that biennials can be pulled off without bells, whistles, big bucks, and the usual suspects. Maybe even more effective... Under these conditions, something magical can happen: a merging of art and city into a shifting healing kaleidoscope (Smith, NYtimes, 2008)."

The economic impact Prospect New Orleans has had on the city of New Orleans is another massive strength. The numbers in the Economic Impact Statement speak for themselves (Appendix 5). Prospect.1 attracted over 42,000 visitors, with 22,000 of them being from out of town. It is reported to have generated over \$23 million dollars in economic activity.

II. Weaknesses

Being a new arts organization is the greatest weakness of Prospect New Orleans. Despite the enormous level of press and media coverage, many people have no idea what Prospect New Orleans is and what it is they do, even in the city of New Orleans. It is crucial for the organization to create a strong brand and a consistent voice regarding its mission and goals, and in turn, publicize these two things to as many people as possible. One of the largest flaws of Prospect.1 was the lack of advertising within New Orleans. The focus was to bring tourists into the city, yet the city was unaware of the large attraction that was taking place. The confusion was in part caused by the organization not wanting to do any fundraising within New Orleans for the first iteration. It was to be a gift to the city. This, of course, has since changed. The current hope is that New Orleans will take ownership of the organization, be proud of it, and spread the word in a grassroots-like campaign, in addition to the marketing efforts the organization makes.

This brings up another weakness of the organization, its main marketing tool, the website. As mentioned previously, the staff of Prospect New Orleans is very small. As a result, all website design must be contracted out which is expensive and not timely. The website does not include the massive amounts of press coverage or information on the artists involved, which are two areas that should be highlighted and would drive traffic to the website, creating an impression on more people (Appendix 5). The staff and Board of Directors are very aware of this weakness and are working to improve it. Since I began my internship, this area has already been vastly improved.

Money is always a weakness for organizations that depend on the generosity of others. Fundraising is a very hard task and the lack of knowledge about Prospect New Orleans' mission and goals, makes it even more difficult. The funders that Prospect New Orleans currently has are very passionate about keeping the organization afloat in tough economic times. If in turn, the organization could extend its market, those that learn of the organization would be just as enthusiastic about it. Many of the fans of the organization are young, idealistic types and artists. Unfortunately, most of this market does not have disposable income to donate to organizations, no matter how much they love them. At the moment, this is a neglected income group.

As talented as the staff of Prospect New Orleans is, it is very small. There are limitations on how much five people can handle in a week. The funds are not available to hire more staff members, but there are some areas that Prospect is missing out on because they do not have the manpower to support them.

III. Opportunities

Because of the organization's newness, there is plenty of growing room for Prospect New Orleans. It is the only organization of its kind in the United States, and as biennials in other countries have proved, there is no reason for it to fail. Its uniqueness leaves room for the organization to change and morph into what works best in this city. Once an individual learns of Prospect, they are excited about it and want to become involved. Social media is becoming a valuable tool for Prospect. Facebook, Twitter, and the Tmlr blog have been successful in communicating with the public in a very inexpensive way (Appendix 6).

Merchandising is an additional revenue possibility for Prospect New Orleans. The limited edition artwork that Prospect currently sells is very successful. More moderately priced merchandising, such as tee shirts, tote bags, stickers and posters, would give more people at different income levels an opportunity to support.

During the biennials Prospect New Orleans collaborates with other arts organizations to present artwork. It is a mutually beneficial relationship. The potential of collaborating with the same organizations or even arts organizations in other cities is an opportunity for Prospect to spread their brand and mission at the same time as they are making friends with another organizations.

IV. Threats

Not unlike many other arts organizations, the greatest threat of Prospect New Orleans is financial instability. In order to present such an impacting exhibition, the artwork must be of a particular scale and caliber, which is never inexpensive. Following

the close of Prospect.1, the organization was in debt and remained in debt until early 2010 (times, picayune article, 2010). This resulted in the delay of the second biennial.

The delay of Prospect.2 resulted in an immense amount of gossip about Prospect New Orleans, in the city of New Orleans in particular. Unhappy former supporters began to spread bad rumors about the organization and predicted its immediate failure. This obviously discourages the support of new funders and it makes the job of the development department even harder.

Chapter Four: Best Practices

Prospect New Orleans is a new organization with a donor base of approximately 2,000 people. Despite the media attention and the enthusiasm of all those involved with the organization, Prospect New Orleans struggles with extending its market and cultivating new individual members, as detailed in the Weakness section of the S.W.O.T. analysis. According to the Kansas Arts Commission Fundraising Basics Workshop, the best practices for Donor Cultivation are as follows: telling your story, identify donors, donor cultivation and solicitation, special events, and donor recognition (K.org, 2007).

Prospect New Orleans has trouble with the very first step, telling the story, which makes each step following more difficult. The story of Prospect New Orleans has been told in local, national, and international media and books on Prospect have been published, yet the public still does not understand the full picture. Part of this can be attributed to the organization's newness, but a larger issue is finding "champions" for the cause (Kansas). Prospect New Orleans's Board of Directors is comprised of very influential members of the community. With a few exceptions, the Board Members do not seem to grasp the duties they undertake when they agree to become part of the Board. It is not only about giving money, but supporting the organization with time and energy and being that "champion" for Prospect.

In addition to the Board's participation, much of the problem lays with the approach to marketing. According John Burnett, some of the difficulties in marketing non-profit organizations is that marketing is a long-term process, not just meeting short term objectives (Burnett, 2007). Unfortunately, Prospect has yet to develop a long-term marketing plan. The organization continues to take it one campaign at a time.

Although, Prospect New Orleans has a distinct niche in the visual arts world, they lack a really develop a strong brand. One needs to be developed along with a three-year marketing plan. Perhaps if the Board of Directors are included in the marketing plan, short term goals can be set to strive towards the longer-term plan as a team.

Step 2 of best practices in fundraising, according to the Kansas involves the Board Members even further. It suggests each Board Member holding an event with their personal friends. Where Prospect does succeed in Step 2, is in having key donors submit lists of friends and hosting events for those they feel would want to participate. If the Board Members would participate as much as the key donors already do, Prospect New Orleans would be a much more stable organization financially.

The last 3 steps, as suggested by the Kansas Arts Commission workshop, are successfully fulfilled by the Development Department of Prospect New Orleans. Donors are researched, the staff is creative when approaching donors, personal meetings are arranged to develop a face to put with the organization, events are held, and all donors are prominently recognized. The flaw in fundraising appears to be in Step 1.

The Venice Biennale is a similar organization to Prospect New Orleans. It is also a contemporary art biennial, yet the show takes place in Venice, Italy and the organization has pavillians for each country that is involved. The Biennale has been in existance since 1895 and it is an honor for an artist to be chosen to represent their country in the Venice Biennale. Funding for the United States pavillion is provided by “the temporary alliance of government agancy major, well-funded non-profit museum institutions (such as The Solomon Guggenheim Foundation and the Guggenheim Museum), and private and corporate funding sources from the US (History of the Viennece Biennale).” The Minister of Culture ran it until 2003, when the Biennale was

transformed into a Foundation, which allows the Biennale to accept contributions from the private sector.

The Venice Biennale is an organization that Prospect New Orleans can look to as an example of success through every kind of economy. The organizational structure is different, as it was government run and now a foundation, but the same sort of widespread support should exist.

Chapter Five: Intern Recommendations

On a monthly basis, the staff of Prospect New Orleans meets to brainstorm about marketing, development, and ways to work together to best implement each of the individuals' skills. With a very small staff of five and such ambitious projects, it is crucial that the staff members work together. As a fresh set of eyes, ears, and ideas, I immediately saw open opportunities for the organization.

I. Management

Overall, the management of Prospect is successful. There is, however, an amount of communication that gets lost when the staff is so small and all news and updates are not communicated clearly to every staff member. Having staff in two locations emphasizes this communication flaw. The Director of the organization splits his time between New Orleans and New York and also travels incessantly for speaking events and guest curations. As the Director, he has the final say in choices and decisions made, as minor a decision as which gala invitation design to use. Email is not always the best form of communication and there is a delay in response. I would recommend pushing the frequency of staff meetings up to once a week, no matter what the circumstances. There should just be a check-in with news, updates, and every staff member should share what it is they are working on. With a small staff, teamwork should really emphasize, even more so than it is currently.

II. Marketing

As mentioned in the Strengths section of the S.W.O.T. analysis, the artists involved in Prospect New Orleans are what draw an audience and fan base. Prospect New Orleans does not have a public listing of the artists and artwork involved in the exhibitions. They could benefit from a blog listing much like P.S.1's Studio Visit website (Appendix 7). Prospect needs to publicize the artists and attract those that are already fans of the artists to become fans of the organization as well.

During my time I attended a course called Marketing on a Shoestring Budget at the Foundaiton Center in New York City. According to the course, the first step to marketing is simply getting attention (March 17, 2010, New York). The speaker, Nancy Schwartz emphasized the importance of tools as simple as tee shirt. Mrs. Schwartz suggested to have everyone on your staff and Board wear Prospect New Orleans tee shirts so people you come across see it and can ask, "What is Prospect New Orleans?" Currently, Prospect has nothing like this basic marketing technique. It is such a simple concept, yet it could really spread the organization's name as well as create extra revenue if the tee shirts and merchandise were sold to the public. If Prospect could tap into the thousands of fans that are only able to give a small amount, such as the amount to purchase a tee shirt, they could raise a significant amount of income.

III. Development

The Development Department would benefit by more involvement from the Board of Directors. As mentioned in the Best Practices chapter, with very few exceptions, the Board of Directors are not actively seeking funders, supporters, or recruiting their friends. I would recommend a Board of Directors retreat, where they

can learn what exactly they can do to support Prospect New Orleans to their fullest. I would also recommend issuing a newsletter to the board, such as at [The Chronicle Board Report](#), published by The Chronicle of Philanthropy (Appendix 8).

IV. Legal Applications & Financial Management

When working with images of artists' work, it was important for me to obtain the correct credits, the title, year and medium, from the artist before posting them online, distributing them in a newsletter, or using them in press requests.

In addition, when an artist participates in any of Prospect's exhibitions, a contract must be completed and signed by each artist. The contract spells out transportation and packing of the artwork, insurance, and installation. The contract for Prospect 1.5 (Appendix 11) is a little different, because the artwork is being exhibited in commercial galleries; it is in the contract that Prospect New Orleans will receive 15% of any sales made as a result of the show. A Board member acts as a pro-bono legal counsel and oversees all contractual obligations.

I was responsible for keeping track of all income, earned or unearned in the online database, eTapestry. We have a coding system for each type of income to make it very clear as to what the money was for, which makes the daunting task of an audit easier. I was provided with the budget for the Development Department in order to remain on task and aware of the goals that have been set, but I am unaware of the overall financial management of the organization. An accountant out of New Orleans handles the organization's finances pro bono.

Chapter Six: Intern Contributions

I have contributed to Prospect New Orleans on a variety of levels. In the area of membership, I have taken the tasks of thank you letters, gift receipts, general inquires, and payment collections away from the Director of Development, who is now able to focus on larger tasks at hand. I have researched and discovered foundations and grant makers for which Prospect New Orleans applied to and received funding.

Prospect New Orleans now uses social media to the fullest extent. I developed a YouTube page and implemented a blog on which weekly articles about Prospect artists are posted (Appendix 6). The organization is attempting to reach out to its younger audience with my encouraging and a few lower-priced fundraising events are being planned for the near future. The organization has also been in discussion with Dirty Coast, a tee-shirt company in New Orleans, regarding merchandise (Appendix 9).

My previous experience in an office with a high volume of phone calls, emails, and mass amounts of paperwork has really assisted me in being organized and concise with the variety of tasks given to me. I am trusted in expressing the ideals of the organization to those who inquire and continue to share my knowledge of the organization with those I come across.

Conclusion

My internship with U.S. Biennial, Inc. was an invaluable experience. Unlike internships with larger, more established organizations and foundations, working amongst a small staff at a start-up organization made it possible to become involved in every aspect of Prospect New Orleans. It was very exciting to see my ideas and suggestions implemented. My title may have been Development Intern, but I assisted in planning events, database management, office management, website design and development, merchandise sales, marketing, and PR, all in addition to development.

As an Arts Administration student, I was prepared and informed in all areas of an arts organization, which made me able to perform and even excel in the duties given to me. As a result, I was offered a full-time position with the organization, which I currently hold. I hope to continue my growth as a professional in the area of development and my passion for Prospect New Orleans grows daily.

Bibliography

- Herman, R.D. (2005). *The Jossey-bass handbook of nonprofit leadership and management*. San Francisco, CA: John Wiley & Sons, Inc.
- Schwartz, Nancy E. "Marketing on a Shoestring Budget." Marketing on a Shoestring Budget. Foundation Center, New York, NY. 17 Mar. 2010. Lecture.
- "Arts Organizations." Kansas Arts Commission. 19 Nov. 2009. Web. 1 Oct. 2010. <http://arts.ks.gov/organizations/donor_cultivation.shtml>.
- Bloemink, Barbara J., and Dan Cameron. *Prospect.1 New Orleans: November 1, 2008 – January 18, 2009*. Brooklyn: Picturebox, 2008. Print.
- "Blue Medium - a Public Relations and Marketing Agency for Art Museums, Cultural Institutions, Foundations, Architecture and Design Firms." Based in New York. Web. 17 Oct. 2010. <<http://bluemedium.com/index.html>>.
- Cameron, Dan, Toby Devan. Lewis, and Katherine Solender. *Artworks: the Progressive Collection*. New York, NY: Distributed Art, 2007. Print.
- "History of the Venice Biennale." Web. 17 Oct. 2010. <<http://www.labiennale.org/en/biennale/history/>>.
- "Livet Reichard Company, Inc." Web. 17 Oct. 2010. <<http://www.livetreichard.com/whoweare.html>>.
- "Prospect New Orleans." Web. 17 Oct. 2010. <<http://www.prospectneworleans.org/>>.

Appendix 1

U.S. Biennial, Inc.'s 501(c)(3) Classification

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: **AUG 07 2007**

U S BIENNIAL INC
C/O DAN CAMERON
20 CLINTON ST STE 6C
NEW YORK, NY 10002

Employer Identification Number:
20-8374608
DLN:
17053075007007
Contact Person:
DONNA ELLIOT-MOORE ID# 50304
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
December 31
Public Charity Status:
170(b)(1)(A)(vi)
Form 990 Required:
Yes
Effective Date of Exemption:
January 10, 2007
Contribution Deductibility:
Yes
Advance Ruling Ending Date:
December 31, 2011

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. During your advance ruling period, you will be treated as a public charity. Your advance ruling period begins with the effective date of your exemption and ends with advance ruling ending date shown in the heading of the letter.

Shortly before the end of your advance ruling period, we will send you Form 8734, Support Schedule for Advance Ruling Period. You will have 90 days after the end of your advance ruling period to return the completed form. We will then notify you, in writing, about your public charity status.

Please see enclosed Information for Exempt Organizations Under Section 501(c)(3) for some helpful information about your responsibilities as an exempt organization.

Letter 1045 (DO/CG)

Appendix 2

U.S. Biennial, Inc. 2008 Form 990

Return of Organization Exempt From Income Tax

2008

Department of the Treasury
Internal Revenue Service

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code
(except black lung benefit trust or private foundation)

The organization may have to use a copy of this return to satisfy state reporting requirements.

Open to Public Inspection

For the 2008 calendar year, or tax year beginning , 2008, and ending

B Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Termination <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending	Please use IRS label or print or type. See specific instructions. US BIENNIAL, INC 135 GRAND STREET FLR 4 NEW YORK, NY 10013	D Employer Identification Number 20-8374608
		E Telephone number 212-680-5305
F Name and address of principal officer SAME AS C ABOVE		G Gross receipts \$ 3,027,097.
I Tax-exempt status <input checked="" type="checkbox"/> 501(c) (3) (insert no) <input type="checkbox"/> 4947(a)(1) or <input type="checkbox"/> 527		H(a) Is this a group return for affiliates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all affiliates included? <input type="checkbox"/> Yes <input type="checkbox"/> No If 'No,' attach a list (see instructions)
J Website: WWW.PROSPECTNEWORLEANS.ORG		H(c) Group exemption number
K Type of organization <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other	L Year of Formation 2007	M State of legal domicile NY

Part I Summary		Prior Year	Current Year
Activities & Governance	1 Briefly describe the organization's mission or most significant activities <u>ORGANIZATION, SPONSORSHIP AND PROMOTION OF BIENNIAL PUBLIC ART EXHIBITIONS IN NEW ORLEANS, LOUISIANA IN ORDER TO ATTRACT PUBLIC INTEREST IN ART AND IN NEW ORLEANS.</u>		
	2 Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its assets		
	3 Number of voting members of the governing body (Part VI, line 1a)	3	21
	4 Number of independent voting members of the governing body (Part VI, line 1b)	4	19
	5 Total number of employees (Part V, line 2a)	5	4
	6 Total number of volunteers (estimate if necessary)	6	0
	7a Total gross unrelated business revenue from Part VIII, line 12, column (C)	7a	0.
b Net unrelated business taxable income from Form 990-T, line 34	7b	0.	
Revenue	8 Contributions and grants (Part VIII, line 1h)	631,400.	3,004,039.
	9 Program service revenue (Part VIII, line 2g)		23,058.
	10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)		
	11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)		
	12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)	631,400.	3,027,097.
	Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)	
14 Benefits paid to or for members (Part IX, column (A), line 4)			
15 Salaries, other compensation, and employee benefits (Part IX, column (A), lines 5-10)		196,826.	331,023.
16a Professional fundraising fees (Part IX, column (A), line 11e)		33,500.	266,383.
b Total fundraising expenses (Part IX, column (D), line 25) <u>724,226.</u>			
17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-124f)		243,626.	3,312,770.
18 Total expenses Add lines 13-17 (must equal Part IX, column (A), line 25)	473,952.	3,910,176.	
19 Revenue less expenses Subtract line 18 from line 12	157,448.	-883,079.	
Net Assets or Fund Balances	20 Total assets (Part X, line 16)	Beginning of Year 239,759.	End of Year 416,631.
	21 Total liabilities (Part X, line 26)	82,311.	1,142,261.
	22 Net assets or fund balances Subtract line 21 from line 20	157,448.	-725,630.

Part II Signature Block			
Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.			
Sign Here	Signature of officer	Date	
	MICHAEL SIEGEL Type or print name and title	PRESIDENT	
Paid Preparer's Use Only	Preparer's signature	Date	Preparer's identifying number (see instructions)
	BENJAMIN S. WEINMAN, CPA, LLC	11/11/09	P00164269
	450 SEVENTH AVENUE NEW YORK, NY 10123	EIN 11-3645617	Phone no (212) 244-7464

May the IRS discuss this return with the preparer shown above? (see instructions) Yes No

SCANNED DEC 18 2009

Part III Statement of Program Service Accomplishments (see instructions)

1 Briefly describe the organization's mission:

ORGANIZATION, SPONSORSHIP AND PROMOTION OF BIENNIAL PUBLIC ART EXHIBITIONS IN NEW ORLEANS, LOUISIANA IN ORDER TO ATTRACT PUBLIC INTEREST IN ART AND IN NEW ORLEANS.

2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? Yes No

If 'Yes,' describe these new services on Schedule O.

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? Yes No

If 'Yes,' describe these changes on Schedule O

4 Describe the exempt purpose achievements for each of the organization's three largest program services by expenses Section 501(c)(3) and 501(c)(4) organizations and section 4947(a)(1) trusts are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported

4a (Code) (Expenses \$ 2,876,122. including grants of \$ _____) (Revenue \$ _____)

ORGANIZATION, SPONSORSHIP AND PROMOTION OF BIENNIAL PUBLIC ART EXHIBITIONS IN NEW ORLEANS, LOUISIANA IN ORDER TO ATTRACT PUBLIC INTEREST IN ART AND IN NEW ORLEANS.

4b (Code) (Expenses \$ _____ including grants of \$ _____) (Revenue \$ _____)

4c (Code) (Expenses \$ _____ including grants of \$ _____) (Revenue \$ _____)

4d Other program services (Describe in Schedule O)

(Expenses \$ _____ including grants of \$ _____) (Revenue \$ _____)

4e Total program service expenses ► \$ 2,876,122. (Must equal Part IX, Line 25, column (B))

Part IV Checklist of Required Schedules

	Yes	No
1 Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? <i>If 'Yes,' complete Schedule A</i>	X	
2 Is the organization required to complete Schedule B, Schedule of Contributors?	X	
3 Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? <i>If 'Yes,' complete Schedule C, Part I</i>		X
4 Section 501(c)(3) organizations Did the organization engage in lobbying activities? <i>If 'Yes,' complete Schedule C, Part II</i>		X
5 Section 501(c)(4), 501(c)(5), and 501(c)(6) organizations. Is the organization subject to the section 6033(e) notice and reporting requirement and proxy tax? <i>If 'Yes,' complete Schedule C, Part III</i>		
6 Did the organization maintain any donor advised funds or any accounts where donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? <i>If 'Yes,' complete Schedule D, Part I</i>		X
7 Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas or historic structures? <i>If 'Yes,' complete Schedule D, Part II</i>		X
8 Did the organization maintain collections of works of art, historical treasures, or other similar assets? <i>If 'Yes,' complete Schedule D, Part III</i>		X
9 Did the organization report an amount in Part X, line 21, serve as a custodian for amounts not listed in Part X; or provide credit counseling, debt management, credit repair, or debt negotiation services? <i>If 'Yes,' complete Schedule D, Part IV</i>		X
10 Did the organization hold assets in term, permanent, or quasi-endowments? <i>If 'Yes,' complete Schedule D, Part V</i>		X
11 Did the organization report an amount in Part X, lines 10, 12, 13, 15, or 25? <i>If 'Yes,' complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable</i>	X	
12 Did the organization receive an audited financial statement for the year for which it is completing this return that was prepared in accordance with GAAP? <i>If 'Yes,' complete Schedule D, Parts XI, XII, and XIII</i>	X	
13 Is the organization a school described in section 170(b)(1)(A)(ii)? <i>If 'Yes,' complete Schedule E</i>		X
14a Did the organization maintain an office, employees, or agents outside of the U S ?		X
b Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, and program service activities outside the U.S.? <i>If 'Yes,' complete Schedule F, Part I</i>		X
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or assistance to any organization or entity located outside the United States? <i>If 'Yes,' complete Schedule F, Part II</i>		X
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or assistance to individuals located outside the United States? <i>If 'Yes,' complete Schedule F, Part III</i>		X
17 Did the organization report more than \$15,000 on Part IX, column (A), line 11e? <i>If 'Yes,' complete Schedule G, Part I</i>	X	
18 Did the organization report more than \$15,000 total on Part VIII, lines 1c and 8a? <i>If 'Yes,' complete Schedule G, Part II</i>		X
19 Did the organization report more than \$15,000 on Part VIII, line 9a? <i>If 'Yes,' complete Schedule G, Part III</i>		X
20 Did the organization operate one or more hospitals? <i>If 'Yes,' complete Schedule H</i>		X
21 Did the organization report more than \$5,000 on Part IX, column (A), line 1? <i>If 'Yes,' complete Schedule I, Parts I and II</i>		X
22 Did the organization report more than \$5,000 on Part IX, column (A), line 2? <i>If 'Yes,' complete Schedule I, Parts I and III</i>		X
23 Did the organization answer 'Yes' to Part VII, Section A, questions 3, 4, or 5? <i>If 'Yes,' complete Schedule J</i>		X
24a Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, and that was issued after December 31, 2002? <i>If 'Yes,' answer questions 24b-24d and complete Schedule K If 'No,' go to question 25</i>		X
b Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception?		
c Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds?		
d Did the organization act as an 'on behalf of' issuer for bonds outstanding at any time during the year?		
25a Section 501(c)(3) and 501(c)(4) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? <i>If 'Yes,' complete Schedule L, Part I</i>		X
b Did the organization become aware that it had engaged in an excess benefit transaction with a disqualified person from a prior year? <i>If 'Yes,' complete Schedule L, Part I</i>		X
26 Was a loan to or by a current or former officer, director, trustee, key employee, highly compensated employee, or disqualified person outstanding as of the end of the organization's tax year? <i>If 'Yes,' complete Schedule L, Part II</i>		X
27 Did the organization provide a grant or other assistance to an officer, director, trustee, key employee, or substantial contributor, or to a person related to such an individual? <i>If 'Yes,' complete Schedule L, Part III</i>		X

BAA

Form 990 (2008)

Part IV Checklist of Required Schedules (continued)

	Yes	No
28 During the tax year, did any person who is a current or former officer, director, trustee, or key employee		
a Have a direct business relationship with the organization (other than as an officer, director, trustee, or employee), or an indirect business relationship through ownership of more than 35% in another entity (individually or collectively with other person(s) listed in Part VII, Section A)? <i>If 'Yes,' complete Schedule L, Part IV</i>		X
b Have a family member who had a direct or indirect business relationship with the organization? <i>If 'Yes,' complete Schedule L, Part IV</i>		X
c Serve as an officer, director, trustee, key employee, partner, or member of an entity (or a shareholder of a professional corporation) doing business with the organization? <i>If 'Yes,' complete Schedule L, Part IV</i>		X
29 Did the organization receive more than \$25,000 in non-cash contributions? <i>If 'Yes,' complete Schedule M</i>		X
30 Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? <i>If 'Yes,' complete Schedule M</i>		X
31 Did the organization liquidate, terminate, or dissolve and cease operations? <i>If 'Yes,' complete Schedule N, Part I</i>		X
32 Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? <i>If 'Yes,' complete Schedule N, Part II</i>		X
33 Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? <i>If 'Yes,' complete Schedule R, Part I</i>		X
34 Was the organization related to any tax-exempt or taxable entity? <i>If 'Yes,' complete Schedule R, Parts II, III, IV, and V, line 1</i>		X
35 Is any related organization a controlled entity within the meaning of section 512(b)(13)? <i>If 'Yes,' complete Schedule R, Part V, line 2</i>		X
36 Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? <i>If 'Yes,' complete Schedule R, Part V, line 2</i>		X
37 Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? <i>If 'Yes,' complete Schedule R, Part VI</i>		X

BAA

Form 990 (2008)

Part V Statements Regarding Other IRS Filings and Tax Compliance

		Yes	No
1 a	Enter the number reported in Box 3 of form 1096, Annual Summary and Transmittal of U S Information Returns Enter -0- if not applicable		
1 b	Enter the number of Forms W-2G included in line 1 a Enter -0- if not applicable		
1 c	Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?		
2 a	Enter the number of employees reported on Form W-3, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return		
2 b	If at least one is reported on line 2 a, did the organization file all required federal employment tax returns? Note. If the sum of lines 1 a and 2 a is greater than 250, you may be required to <i>e-file</i> this return (see instructions)	X	
3 a	Did the organization have unrelated business gross income of \$1,000 or more during the year covered by this return?		X
3 b	If 'Yes' has it filed a Form 990-T for this year? If 'No,' provide an explanation in Schedule O		
4 a	At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account, securities account, or other financial account)?		X
4 b	If 'Yes,' enter the name of the foreign country See the instructions for exceptions and filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts		
5 a	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?		X
5 b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?		X
5 c	If 'Yes,' to question 5 a or 5 b, did the organization file Form 8886-T, Disclosure by Tax-Exempt Entity Regarding Prohibited Tax Shelter Transaction?		
6 a	Did the organization solicit any contributions that were not tax deductible?		X
6 b	If 'Yes,' did the organization include with every solicitation an express statement that such contributions or gifts were not deductible?		
7	Organizations that may receive deductible contributions under section 170(c).		
7 a	Did the organization provide goods or services in exchange for any quid pro quo contribution of more than \$75?		X
7 b	If 'Yes,' did the organization notify the donor of the value of the goods or services provided?		
7 c	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?		X
7 d	If 'Yes,' indicate the number of Forms 8282 filed during the year		
7 e	Did the organization, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?		X
7 f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?		X
7 g	For all contributions of qualified intellectual property, did the organization file Form 8899 as required?		X
7 h	For all contributions of cars, boats, airplanes, and other vehicles, did the organization file a Form 1098-C as required?		X
8	Section 501(c)(3) and other sponsoring organizations maintaining donor advised funds and section 509(a)(3) supporting organizations. Did the supporting organization, or a fund maintained by a sponsoring organization, have excess business holdings at any time during the year?		
9	Section 501(c)(3) and other sponsoring organizations maintaining donor advised funds.		
9 a	Did the organization make any taxable distributions under section 4966?		
9 b	Did the organization make any distribution to a donor, donor advisor, or related person?		
10	Section 501(c)(7) organizations. Enter		
10 a	Initiation fees and capital contributions included on Part VIII, line 12		
10 b	Gross Receipts, included on Form 990, Part VIII, line 12, for public use of club facilities		
11	Section 501(c)(12) organizations. Enter		
11 a	Gross income from other members or shareholders		
11 b	Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them)		
12 a	Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?		
12 b	If 'Yes,' enter the amount of tax-exempt interest received or accrued during the year		

BAA

Form 990 (2008)

Part VI Governance, Management and Disclosure (Sections A, B, and C request information about policies not required by the Internal Revenue Code.)

Section A. Governing Body and Management

For each 'Yes' response to lines 2-7b below, and for a 'No' response to lines 8 or 9b below, describe the circumstances, processes, or changes in Schedule O See instructions

		Yes	No
1a	Enter the number of voting members of the governing body		
1b	Enter the number of voting members that are independent		
2	Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee or key employee?		X
3	Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors or trustees, or key employees to a management company or other person?		X
4	Did the organization make any significant changes to its organizational documents since the prior Form 990 was filed?		X
5	Did the organization become aware during the year of a material diversion of the organization's assets?		X
6	Does the organization have members or stockholders?		X
7a	Does the organization have members, stockholders, or other persons who may elect one or more members of the governing body?		X
7b	Are any decisions of the governing body subject to approval by members, stockholders, or other persons?		X
8	Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following		
8a	a The governing body?	X	
8b	b Each committee with authority to act on behalf of the governing body?	X	
9a	Does the organization have local chapters, branches, or affiliates?		X
9b	b If 'Yes,' does the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with those of the organization?		
10	Was a copy of the Form 990 provided to the organization's governing body before it was filed? All organizations must describe in Schedule O the process, if any, the organization uses to review the Form 990 SEE SCHEDULE O		X
11	Is there any officer, director or trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If 'Yes,' provide the names and addresses in Schedule O		X

Section B. Policies

		Yes	No
12a	Does the organization have a written conflict of interest policy? If 'No,' go to line 13		X
12b	b Are officers, directors or trustees, and key employees required to disclose annually interests that could give rise to conflicts?		X
12c	c Does the organization regularly and consistently monitor and enforce compliance with the policy? If 'Yes,' describe in Schedule O how this is done		X
13	Does the organization have a written whistleblower policy?		X
14	Does the organization have a written document retention and destruction policy?		X
15	Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision		
15a	a The organization's CEO, Executive Director, or top management official?	X	
15b	b Other officers of key employees of the organization? SEE SCHEDULE O Describe the process in Schedule O (see instructions)		X
16a	Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?		X
16b	b If 'Yes,' has the organization adopted a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and taken steps to safeguard the organization's exempt status with respect to such arrangements?		

Section C. Disclosures

- 17 List the states with which a copy of this Form 990 is required to be filed NY
- 18 Section 6104 requires an organization to make its Forms 1023 (or 1024 if applicable), 990, and 990-T (501(c)(3)s only) available for public inspection indicate how you make these available Check all that apply.
 Own website Another's website Upon request
- 19 Describe in Schedule O whether (and if so, how) the organization makes its governing documents, conflict of interest policy, and financial statements available to the public SEE SCHEDULE O
- 20 State the name, physical address, and telephone number of the person who possesses the books and records of the organization
MICHAEL SIEGEL 135 GRAND STREET, FLR 4 NEW YORK NY 10013 212-680-5305

Part VII Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors

Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees

1a Complete this table for all persons required to be listed Use Schedule J-2 if additional space is needed

- List all of the organization's **current** officers, directors, trustees (whether individuals or organizations), regardless of amount of compensation, and **current** key employees. Enter -0- in columns (D), (E), and (F) if no compensation was paid
- List the organization's five **current** highest compensated employees (other than an officer, director, trustee, or key employee) who received reportable compensation (Box 5 of Form W-2 and/or Box 7 of Form 1099-MISC) or more than \$100,000 from the organization and any related organizations
- List all of the organization's **former** officers, key employees, and highest compensated employees who received more than \$100,000 of reportable compensation from the organization and any related organizations
- List all of the organization's **former directors or trustees** that received, in the capacity as a former director or trustee of the organization, more than \$100,000 of reportable compensation from the organization and any related organizations

List persons in the following order individual trustees or directors, institutional trustees, officers, key employees, highest compensated employees, and former such persons.

Check this box if the organization did not compensate any officer, director, trustee, or key employee

(A) Name and Title	(B) Average hours per week	(C) Position (check all that apply)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
CHRISTOPHER J. ALFIERI DIRECTOR	0	X					0.	0.	0.	
SYDNEY BESTHOFF III DIRECTOR	0	X					0.	0.	0.	
SUSAN BRENNAN DIRECTOR	0	X					0.	0.	0.	
MARIA DE CORRAL DIRECTOR	0	X					0.	0.	0.	
DIEGO CORTEZ DIRECTOR	0	X					0.	0.	0.	
MARJORIE COWEN DIRECTOR	0	X					0.	0.	0.	
BETH RUDIN DEWOODY DIRECTOR	0	X					0.	0.	0.	
WILLIAM FAGALY DIRECTOR	0	X					0.	0.	0.	
LYN FISCHBACH DIRECTOR	0	X					0.	0.	0.	
JOHN FISCHBACH DIRECTOR	0	X					0.	0.	0.	
ALEXA GEORGES DIRECTOR	0	X					0.	0.	0.	
SUNNY GOLDBERG DIRECTOR	0	X					0.	0.	0.	
PAUL J. LEAMAN, JR DIRECTOR	0	X					0.	0.	0.	
NANCY DELMAN PORTNOY DIRECTOR	0	X					0.	0.	0.	
RICHARD J. POWELL DIRECTOR	0	X					0.	0.	0.	
DONNA ROSEN DIRECTOR	0	X					0.	0.	0.	
FRED WILSON DIRECTOR	0	X					0.	0.	0.	

Part VII Section A. Officers, Directors, Trustees, Key Employees, and Highest Compensated Employees (cont.)

(A) Name and Title	(B) Average hours per week	(C) Position (check all that apply)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional trustee	Officer	Key employee	Highest compensated employee	Former			
DANIEL CAMERON EXECUTIVE DIREC	40			X	X			92,577.	0.	0.
KEITH JOHNSON GENERAL MGR	40			X	X			75,944.	0.	0.
MICHAEL SIEGEL PRESIDENT	0	X		X				0.	0.	0.
WALDA BESTHOFF DIRECTOR	0	X						0.	0.	0.
YLVA ROUSE PROJECTS MGR	40					X		77,243.	0.	0.
1 b Total								245,764.	0.	0.

2 Total number of individuals (including those in 1a) who received more than \$100,000 in reportable compensation from the organization ▶ 0

	Yes	No
3 Did the organization list any former officer, director or trustee, key employee, or highest compensated employee on line 1a? If 'Yes,' complete Schedule J for such individual		X
4 For any individual listed on line 1a, is the sum of reportable compensation and other compensation from the organization and related organizations greater than \$150,000? If 'Yes' complete Schedule J for such individual		X
5 Did any person listed on line 1a receive or accrue compensation from any unrelated organization for services rendered to the organization? If 'Yes,' complete Schedule J for such person		X

Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization

(A) Name and business address	(B) Description of Services	(C) Compensation
ANNE BERGERON & CO 11 SOUTH ANGELL STREET PROVIDENCE, RI	FUNDRAISER	266,667.

2 Total number of independent contractors (including those in 1) who received more than \$100,000 in compensation from the organization ▶ 1

Part VIII Statement of Revenue

		(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512, 513, or 514	
CONTRIBUTIONS, GIFTS, GRANTS AND OTHER SIMILAR AMOUNTS	1 a Federated campaigns	1 a				
	b Membership dues	1 b				
	c Fundraising events	1 c				
	d Related organizations	1 d				
	e Government grants (contributions)	1 e 364,080.				
	f All other contributions, gifts, grants, and similar amounts not included above	1 f 2,639,959.				
	g Noncash contribns included in lns 1a-1f.	\$				
	h Total. Add lines 1a-1f		3,004,039.			
PROGRAM SERVICE REVENUE	2 a CATALOGUE SALES	Business Code	23,058.	23,058.		
	b -----					
	c -----					
	d -----					
	e -----					
	f All other program service revenue					
	g Total. Add lines 2a-2f		23,058.			
OTHER REVENUE	3 Investment income (including dividends, interest and other similar amounts)					
	4 Income from investment of tax-exempt bond proceeds					
	5 Royalties					
	6 a Gross Rents	(i) Real				
		(ii) Personal				
		b Less. rental expenses				
		c Rental income or (loss)				
	d Net rental income or (loss)					
	7 a Gross amount from sales of assets other than inventory	(i) Securities				
		(ii) Other				
		b Less cost or other basis and sales expenses				
		c Gain or (loss)				
	d Net gain or (loss)					
	8 a Gross income from fundraising events (not including \$ _____ of contributions reported on line 1c) See Part IV, line 18	a				
		b Less direct expenses	b			
		c Net income or (loss) from fundraising events				
	9 a Gross income from gaming activities See Part IV, line 19	a				
		b Less direct expenses	b			
		c Net income or (loss) from gaming activities				
	10 a Gross sales of inventory, less returns and allowances	a				
b Less cost of goods sold		b				
c Net income or (loss) from sales of inventory						
Miscellaneous Revenue	Business Code					
11 a -----						
b -----						
c -----						
d All other revenue						
e Total. Add lines 11a-11d						
12 Total Revenue. Add lines 1h, 2g, 3, 4, 5, 6d, 7d, 8c, 9c, 10c, and 11e		3,027,097.	23,058.	0.	0.	

Part IX Statement of Functional Expenses

Section 501(c)(3) and 501(c)(4) organizations must complete all columns.

All other organizations must complete column (A) but are not required to complete columns (B), (C), and (D).

<i>Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.</i>	(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1 Grants and other assistance to governments and organizations in the U.S. See Part IV, line 21				
2 Grants and other assistance to individuals in the U.S. See Part IV, line 22				
3 Grants and other assistance to governments, organizations, and individuals outside the U.S. See Part IV, lines 15 and 16				
4 Benefits paid to or for members				
5 Compensation of current officers, directors, trustees, and key employees	245,764.	123,532.	75,944.	46,289.
6 Compensation not included above, to disqualified persons (as defined under section 4958(f)(1) and persons described in section 4958(c)(3)(B))	0.	0.	0.	0.
7 Other salaries and wages	39,896.			39,896.
8 Pension plan contributions (include section 401(k) and section 403(b) employer contributions)				
9 Other employee benefits	21,782.	7,617.	6,217.	7,948.
10 Payroll taxes	23,581.	8,786.	8,618.	6,177.
11 Fees for services (non-employees)				
a Management				
b Legal	2,466.	1,213.	1,253.	
c Accounting	48,623.	30,000.	18,623.	
d Lobbying				
e Prof fundraising svcs See Part IV, ln 17	266,383.			266,383.
f Investment management fees				
g Other				
12 Advertising and promotion	473,616.	358,930.	41,806.	72,880.
13 Office expenses	8,886.	1,256.	6,784.	846.
14 Information technology				
15 Royalties				
16 Occupancy	104,163.	27,407.	71,137.	5,619.
17 Travel	251,048.	87,118.	3,670.	160,260.
18 Payments of travel or entertainment expenses for any federal, state, or local public officials				
19 Conferences, conventions, and meetings	13,412.			13,412.
20 Interest				
21 Payments to affiliates				
22 Depreciation, depletion, and amortization	9,236.		9,236.	
23 Insurance				
24 Other expenses. Itemize expenses not covered above (Expenses grouped together and labeled miscellaneous may not exceed 5% of total expenses shown on line 25 below)				
a <u>NEW ORLEANS STAFF & SERVICES</u>	634,956.	624,280.	10,383.	293.
b <u>ARTIST FEES</u>	498,897.	498,897.		
c <u>CONTRACTORS BUILD OUT</u>	383,808.	383,808.		
d <u>SHIPPING</u>	299,978.	299,978.		
e <u>INSTALLATION CREW</u>	164,240.	164,240.		
f All other expenses	419,441.	259,060.	56,159.	104,223.
25 Total functional expenses. Add lines 1 through 24f	3,910,176.	2,876,122.	309,830.	724,226.
26 Joint Costs. Check here <input type="checkbox"/> if following SOP 98-2 Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation.				

Part X Balance Sheet

		(A) Beginning of year		(B) End of year	
ASSETS	1	Cash – non-interest-bearing	178,626.	1	-20,678.
	2	Savings and temporary cash investments		2	
	3	Pledges and grants receivable, net		3	
	4	Accounts receivable, net		4	309,600.
	5	Receivables from current and former officers, directors, trustees, key employees, or other related parties Complete Part II of Schedule L		5	
	6	Receivables from other disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B). Complete Part II of Schedule L		6	
	7	Notes and loans receivable, net	1,585.	7	
	8	Inventories for sale or use		8	
	9	Prepaid expenses and deferred charges	14,875.	9	72,564.
	10a	Land, buildings, and equipment cost basis	50,929.		
	b	Less. accumulated depreciation Complete Part VI of Schedule D	12,849.	10b	38,080.
	11	Investments – publicly-traded securities		11	
	12	Investments – other securities See Part IV, line 11		12	
	13	Investments – program-related See Part IV, line 11		13	
	14	Intangible assets		14	
	15	Other assets See Part IV, line 11	12,165.	15	17,065.
16	Total assets Add lines 1 through 15 (must equal line 34)	239,759.	16	416,631.	
LIABILITIES	17	Accounts payable and accrued expenses	82,311.	17	1,142,261.
	18	Grants payable		18	
	19	Deferred revenue		19	
	20	Tax-exempt bond liabilities		20	
	21	Escrow account liability Complete Part IV of Schedule D		21	
	22	Payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons Complete Part II of Schedule L		22	
	23	Secured mortgages and notes payable to unrelated third parties		23	
	24	Unsecured notes and loans payable		24	
	25	Other liabilities Complete Part X of Schedule D		25	
	26	Total liabilities. Add lines 17 through 25	82,311.	26	1,142,261.
NET ASSETS OR FUND BALANCES	Organizations that follow SFAS 117, check here <input checked="" type="checkbox"/> and complete lines 27 through 29 and lines 33 and 34.				
	27	Unrestricted net assets	157,448.	27	-725,630.
	28	Temporarily restricted net assets		28	
	29	Permanently restricted net assets		29	
	Organizations that do not follow SFAS 117, check here <input type="checkbox"/> and complete lines 30 through 34.				
	30	Capital stock or trust principal, or current funds		30	
	31	Paid-in or capital surplus, or land, building, and equipment fund		31	
	32	Retained earnings, endowment, accumulated income, or other funds		32	
33	Total net assets or fund balances.	157,448.	33	-725,630.	
34	Total liabilities and net assets/fund balances	239,759.	34	416,631.	

Part XI Financial Statements and Reporting

		Yes	No
1	Accounting method used to prepare the Form 990 <input type="checkbox"/> Cash <input checked="" type="checkbox"/> Accrual <input type="checkbox"/> Other		
2a	Were the organization's financial statements compiled or reviewed by an independent accountant?		X
2b	Were the organization's financial statements audited by an independent accountant?	X	
2c	If 'Yes' to 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant?	X	
3a	As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133?		X
3b	If 'Yes,' did the organization undergo the required audit or audits?		

BAA

SCHEDULE A (Form 990 or 990-EZ)

Department of the Treasury Internal Revenue Service

Public Charity Status and Public Support

To be completed by all section 501 (c)(3) organizations and section 4947(a)(1) nonexempt charitable trusts.

Attach to Form 990 or Form 990-EZ. See separate instructions.

OMB No 1545-0047

2008

Open to Public Inspection

Name of the organization

US BIENNIAL, INC

Employer identification number

20-8374608

Part I Reason for Public Charity Status (All organizations must complete this part.) (see instructions)

The organization is not a private foundation because it is (Please check only one organization)

- 1 A church, convention of churches or association of churches described in section 170(b)(1)(A)(i).
2 A school described in section 170(b)(1)(A)(ii). (Attach Schedule E.)
3 A hospital or cooperative hospital service organization described in section 170(b)(1)(A)(iii). (Attach Schedule H)
4 A medical research organization operated in conjunction with a hospital described in section 170(b)(1)(A)(iii) Enter the hospital's name, city, and state
5 An organization operated for the benefit of a college or university owned or operated by a governmental unit described in section 170(b)(1)(A)(iv). (Complete Part II.)
6 A federal, state, or local government or governmental unit described in section 170(b)(1)(A)(v).
7 X An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in section 170(b)(1)(A)(vi). (Complete Part II)
8 A community trust described in section 170(b)(1)(A)(vi). (Complete Part II)
9 An organization that normally receives (1) more than 33-1/3 % of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions - subject to certain exceptions, and (2) no more than 33-1/3 % of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975. See section 509(a)(2). (Complete Part III)
10 An organization organized and operated exclusively to test for public safety. See section 509(a)(4). (see instructions)
11 An organization organized and operated exclusively for the benefit of, to perform the functions of, or carry out the purposes of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2) See section 509(a)(3). Check the box that describes the type of supporting organization and complete lines 11e through 11h
a Type I b Type II c Type III - Functionally integrated d Type III - Other
e By checking this box, I certify that the organization is not controlled directly or indirectly by one or more disqualified persons other than foundation managers and other than one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2).
f If the organization received a written determination from the IRS that is a Type I, Type II or Type III supporting organization, check this box
g Since August 17, 2006, has the organization accepted any gift or contribution from any of the following persons?

- (i) a person who directly or indirectly controls, either alone or together with persons described in (ii) and (iii) below, the governing body of the supported organization?
(ii) a family member of a person described in (i) above?
(iii) a 35% controlled entity of a person described in (i) or (ii) above?

Table with 3 columns: Question, Yes, No. Rows for 11g(i), 11g(ii), 11g(iii).

h Provide the following information about the organizations the organization supports

Table with 7 main columns: (i) Name of Supported Organization, (ii) EIN, (iii) Type of organization, (iv) Is the organization in col (i) listed in your governing document?, (v) Did you notify the organization in col (i) of your support?, (vi) Is the organization in col (i) organized in the U S?, (vii) Amount of Support. Includes a Total row at the bottom.

BAA For Privacy Act and Paperwork Reduction Act Notice, see the instructions for Form 990.

Schedule A (Form 990 or 990-EZ) 2008

Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)

(Complete only if you checked the box on line 5, 7, or 8 of Part I.)

Section A. Public Support

Calendar year (or fiscal year beginning in) ▶	(a) 2004	(b) 2005	(c) 2006	(d) 2007	(e) 2008	(f) Total
1 Gifts, grants, contributions and membership fees received. (Do not include 'unusual grants'.)				631,400.		631,400.
2 Tax revenues levied for the organization's benefit and either paid to it or expended on its behalf						0.
3 The value of services or facilities furnished to the organization by a governmental unit without charge. Do not include the value of services or facilities generally furnished to the public without charge.						0.
4 Total. Add lines 1-3	0.	0.	0.	631,400.	0.	631,400.
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f).						0.
6 Public support. Subtract line 5 from line 4						631,400.

Section B. Total Support

Calendar year (or fiscal year beginning in) ▶	(a) 2004	(b) 2005	(c) 2006	(d) 2007	(e) 2008	(f) Total
7 Amounts from line 4	0.	0.	0.	631,400.	0.	631,400.
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources						0.
9 Net income from unrelated business activities, whether or not the business is regularly carried on						0.
10 Other income. Do not include gain or loss from the sale of capital assets. (Explain in Part IV.)						0.
11 Total support. Add lines 7 through 10						631,400.
12 Gross receipts from related activities, etc. (see instructions)					12	0.
13 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here <input checked="" type="checkbox"/>						

Section C. Computation of Public Support Percentage

14 Public support percentage for 2008 (line 6, column (f) divided by line 11, column (f))	14	%
15 Public support percentage for 2007 Schedule A, Part IV-A, line 26f	15	%
16a 33-1/3 support test – 2008. If the organization did not check the box on line 13, and the line 14 is 33-1/3 % or more, check this box and stop here. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
b 33-1/3 support test – 2007. If the organization did not check a box on line 13, or 16a, and line 15 is 33-1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
17a 10%-facts-and-circumstances test – 2008. If the organization did not check a box on line 13, 16a, or 16b, and line 14 is 10% or more, and if the organization meets the 'facts-and-circumstances' test, check this box and stop here. Explain in Part IV how the organization meets the 'facts-and-circumstances' test. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
b 10%-facts-and-circumstances test – 2007. If the organization did not check a box on line 13, 16a, 16b, or 17a, and line 15 is 10% or more, and if the organization meets the 'facts-and-circumstances' test, check this box and stop here. Explain in Part IV how the organization meets the 'facts-and-circumstances' test. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
18 Private foundation. If the organization did not check a box on line 13, 16a, 16b, 17a, or 17b, check this box and see instructions <input type="checkbox"/>		

Part III Support Schedule for Organizations Described in Section 509(a)(2)

(Complete only if you checked the box on line 9 of Part I.)

Section A. Public Support

Calendar year (or fiscal yr beginning in) ▶	(a) 2004	(b) 2005	(c) 2006	(d) 2007	(e) 2008	(f) Total
1 Gifts, grants, contributions and membership fees received (Do not include 'unusual grants')						
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in a activity that is related to the organization's tax-exempt purpose						
3 Gross receipts from activities that are not an unrelated trade or business under section 513						
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
5 The value of services or facilities furnished by a governmental unit to the organization without charge						
6 Total. Add lines 1-5						
7a Amounts included on lines 1, 2, 3 received from disqualified persons						
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of 1% of the total of lines 9, 10c, 11, and 12 for the year or \$5,000						
c Add lines 7a and 7b						
8 Public support (Subtract line 7c from line 6)						

Section B. Total Support

Calendar year (or fiscal yr beginning in) ▶	(a) 2004	(b) 2005	(c) 2006	(d) 2007	(e) 2008	(f) Total
9 Amounts from line 6						
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources						
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
c Add lines 10a and 10b						
11 Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on						
12 Other income Do not include gain or loss from the sale of capital assets (Explain in Part IV)						
13 Total support. (add lns 9, 10c, 11, and 12)						

14 First five years. If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a section 501(c)(3) organization, check this box and stop here

Section C. Computation of Public Support Percentage

15 Public support percentage for 2008 (line 8, column (f) divided by line 13, column (f))	15	%
16 Public support percentage from 2007 Schedule A, Part IV-A, line 27g	16	%

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2008 (line 10c, column (f) divided by line 13, column (f))	17	%
18 Investment income percentage from 2007 Schedule A, Part IV-A, line 27h	18	%

19a 33-1/3 support tests – 2008. If the organization did not check the box on line 14, and line 15 is more than 33-1/3%, and line 17 is not more than 33-1/3%, check this box and **stop here.** The organization qualifies as a publicly supported organization

b 33-1/3 support tests – 2007. If the organization did not check a box on line 14 or 19a, and line 16 is more than 33-1/3%, and line 18 is not more than 33-1/3%, check this box and **stop here.** The organization qualifies as a publicly supported organization

20 Private foundation. If the organization did not check a box on line 14, 19a, or 19b, check this box and see instructions

SCHEDULE D (Form 990)

Department of the Treasury Internal Revenue Service

Supplemental Financial Statements

Attach to Form 990. To be completed by organizations that answered 'Yes,' to Form 990, Part IV, lines 6, 7, 8, 9, 10, 11, or 12.

OMB No 1545-0047

2008

Open to Public Inspection

Name of the organization

US BIENNIAL, INC

Employer identification number

20-8374608

Part I Organizations Maintaining Donor Advised Funds or Other Similar Funds or Accounts Complete if the organization answered 'Yes' to Form 990, Part IV, line 6.

Table with 2 columns: (a) Donor advised funds, (b) Funds and other accounts. Rows include: 1 Total number at end of year, 2 Aggregate contributions to (during year), 3 Aggregate grants from (during year), 4 Aggregate value at end of year, 5 Did the organization inform all donors...?, 6 Did the organization inform all grantees...?

Part II Conservation Easements Complete if the organization answered 'Yes' to Form 990, Part IV, line 7.

Table with 2 columns: Description, Held at the End of the Year. Rows include: 1 Purpose(s) of conservation easements held by the organization, 2 Complete lines 2a-2d if the organization held a qualified conservation contribution, 3 Number of conservation easements modified, transferred, released, extinguished, or terminated, 4 Number of states where property subject to conservation easement is located, 5 Does the organization have a written policy regarding the periodic monitoring, inspection, violations, and enforcement of the conservation easement it holds?, 6 Staff or volunteer hours devoted to monitoring, inspecting, and enforcing easements during the year, 7 Amount of expenses incurred in monitoring, inspecting, and enforcing easements during the year, 8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(h)(4)(B)(i) and 170(h)(4)(B)(ii)?, 9 In Part XIV, describe how the organization reports conservation easements in its revenue and expense statement, and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements.

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets Complete if the organization answered 'Yes' to Form 990, Part IV, line 8.

Table with 2 columns: Description, Amount. Rows include: 1a If the organization elected, as permitted under SFAS 116, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide, in Part XIV, the text of the footnote to its financial statements that describes these items, b If the organization elected, as permitted under SFAS 116, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items: (i) Revenues included in Form 990, Part VIII, line 1, (ii) Assets included in Form 990, Part X, 2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under SFAS 116 relating to these items: a Revenues included in Form 990, Part VIII, line 1, b Assets included in Form 990, Part X.

Part III Organizations Maintaining Collections of Art, Historical Treasures, or Other Similar Assets (continued)

3 Using the organization's accession and other records, check any of the following that are a significant use of its collection items (check all that apply)

- a Public exhibition
- b Scholarly research
- c Preservation for future generations
- d Loan or exchange programs
- e Other _____

4 Provide a description of the organization's collections and explain how they further the organization's exempt purpose in Part XIV

5 During the year, did the organization solicit or receive donations of art, historical treasures, or other similar assets to be sold to raise funds rather than to be maintained as part of the organization's collection? Yes No

Part IV Trust, Escrow and Custodial Arrangements Complete if organization answered 'Yes' to Form 990, Part IV, line 9, or reported an amount on Form 990, Part X, line 21.

1a Is the organization an agent, trustee, custodian, or other intermediary for contributions or other assets not included on Form 990, Part X? Yes No

b If 'Yes,' explain the arrangement in Part XIV and complete the following table

- c Beginning balance
- d Additions during the year
- e Distributions during the year
- f Ending balance

	Amount
1 c	
1 d	
1 e	
1 f	

2a Did the organization include an amount on Form 990, Part X, line 21? Yes No

b If 'Yes,' explain the arrangement in Part XIV.

Part V Endowment Funds Complete if organization answered 'Yes' to Form 990, Part IV, line 10.

	(a) Current year	(b) Prior year	(c) Two years back	(d) Three years back	(e) Four years back
1 a Beginning of year balance					
b Contributions					
c Investment earnings or losses					
d Grants or scholarships					
e Other expenditures for facilities and programs					
f Administrative expenses					
g End of year balance					

2 Provide the estimated percentage of the year end balance held as:

- a Board designated or quasi-endowment ▶ _____ %
- b Permanent endowment ▶ _____ %
- c Term endowment ▶ _____ %

3a Are there endowment funds not in the possession of the organization that are held and administered for the organization by

- (i) unrelated organizations
- (ii) related organizations

b If 'Yes' to 3a(ii), are the related organizations listed as required on Schedule R?

	Yes	No
3a(i)		
3a(ii)		
3b		

4 Describe in Part XIV the intended uses of the organization's endowment funds

Part VI Investments—Land, Buildings, and Equipment. See Form 990, Part X, line 10.

Description of investment	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Depreciation	(d) Book Value
1 a Land				
b Buildings				
c Leasehold improvements		12,565.	3,770.	8,795.
d Equipment		38,364.	9,079.	29,285.
e Other				
Total. Add lines 1a-1e (Column (d) should equal Form 990, Part X, column (B), line 10(c))				38,080.

BAA

Part VII Investments--Other Securities See Form 990, Part X, line 12. N/A

(a) Description of security or category (including name of security)	(b) Book value	(c) Method of valuation Cost or end-of-year market value
Financial derivatives and other financial products		
Closely-held equity interests		
Other		

Total. (Column (b) should equal Form 990 Part X, col. (B) line 12.) ▶		

Part VIII Investments--Program Related (See Form 990, Part X, line 13) N/A

(a) Description of investment type	(b) Book value	(c) Method of valuation Cost or end-of-year market value
Total. Column (b) should equal Form 990, Part X, Col. (B) line 13.) ▶		

Part IX Other Assets (See Form 990, Part X, line 15) N/A

(a) Description	(b) Book value
Total. Column (b) Total (should equal Form 990, Part X, col (B), line 15) ▶	

Part X Other Liabilities (See Form 990, Part X, line 25)

(a) Description of Liability	(b) Amount
Federal Income Taxes	
Total. Column (b) Total (should equal Form 990, Part X, col (B) line 25) ▶	

In Part XIV, provide the text of the footnote to the organization's financial statements that reports the organization's liability for uncertain tax positions under FIN 48

Part XI Reconciliation of Change in Net Assets from Form 990 to Financial Statements

1	Total revenue (Form 990, Part VIII, column (A), line 12)		3,027,097.
2	Total expenses (Form 990, Part IX, column (A), line 25)		3,910,176.
3	Excess or (deficit) for the year Subtract line 2 from line 1		-883,079.
4	Net unrealized gains (losses) on investments		
5	Donated services and use of facilities		
6	Investment expenses		
7	Prior period adjustments		
8	Other (Describe in Part XIV)		
9	Total adjustments (net) Add lines 4-8		
10	Excess or (deficit) for the year per financial statements. Combine lines 3 and 9		-883,079.

Part XII Reconciliation of Revenue per Audited Financial Statements With Revenue per Return

1	Total revenue, gains, and other support per audited financial statements		1	3,027,097.
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12			
a	Net unrealized gains on investments	2a		
b	Donated services and use of facilities	2b		
c	Recoveries of prior year grants	2c		
d	Other (Describe in Part XIV)	2d		
e	Add lines 2a through 2d		2e	
3	Subtract line 2e from line 1		3	3,027,097.
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1:			
a	Investments expenses not included on Form 990, Part VIII, line 7b	4a		
b	Other (Describe in Part XIV)	4b		
c	Add lines 4a and 4b		4c	
5	Total revenue Add lines 3 and 4c. (This should equal Form 990, Part I, line 12)		5	3,027,097.

Part XIII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return

1	Total expenses and losses per audited financial statements		1	3,910,176.
2	Amounts included on line 1 but not on Form 990, Part IX, line 25			
a	Donated services and use of facilities	2a		
b	Prior year adjustments	2b		
c	Losses reported on Form 990, Part IX, line 25	2c		
d	Other (Describe in Part XIV)	2d		
e	Add lines 2a through 2d		2e	
3	Subtract line 2e from line 1		3	3,910,176.
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:			
a	Investments expenses not included on Form 990, Part VIII, line 7b	4a		
b	Other (Describe in Part XIV)	4b		
c	Add lines 4a and 4b		4c	
5	Total expenses Add lines 3 and 4c. (This should equal Form 990, Part I, line 18)		5	3,910,176.

Part XIV Supplemental Information

Complete this part to provide the descriptions required for Part II, lines 3, 5, and 9, Part III, lines 1a and 4, Part IV, lines 1b and 2b, Part V, line 4, Part X, Part XI, line 8, Part XII, lines 2d and 4b, and Part XIII, lines 2d and 4b

Part II Fundraising Events. Complete if the organization answered 'Yes' to Form 990, Part IV, line 18, or reported more than \$15,000 on Form 990-EZ, line 6a. List events with gross receipts greater than \$5,000.

REVENUE		(a) Event #1	(b) Event #2	(c) Other Events	(d) Total Events (Add col. (a) through col. (c))
		(event type)	(event type)	(total number)	
REVENUE	1	Gross receipts			
	2	Less Charitable contributions			
	3	Gross revenue (line 1 minus line 2)			
DIRECT EXPENSES	4	Cash prizes			
	5	Non-cash prizes			
	6	Rent/facility costs			
	7	Other direct expenses			
	8	Direct expense summary Add lines 4- through 7 in column (d)			
	9	Net income summary Combine lines 3 and 8 in column (d)			

Part III Gaming. Complete if the organization answered 'Yes' to Form 990, Part IV, line 19, or reported more than \$15,000 on Form 990-EZ, line 6a.

REVENUE		(a) Bingo	(b) Pull tabs/Instant bingo/progressive bingo	(c) Other gaming	(d) Total gaming (Add col. (a) through col. (c))
		1	Gross revenue		
DIRECT EXPENSES	2	Cash prizes			
	3	Non-cash prizes			
	4	Rent/facility costs			
	5	Other direct expenses			
	6	Volunteer labor	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No	<input type="checkbox"/> Yes _____ % <input type="checkbox"/> No
	7	Direct expense summary Add lines 2 through 5 in column (d)			
	8	Net gaming income summary Combine lines 1 and 7 in column (d)			

	YES	NO
9 Enter the state(s) in which the organization operates gaming activities _____ a Is the organization licensed to operate gaming activities in each of these states? b If 'No,' Explain _____	9a	
10a Were any of the organization's gaming licenses revoked, suspended or terminated during the tax year? b If 'Yes,' Explain. _____	10a	
11 Does the organization operate gaming activities with nonmembers?	11	
12 Is the organization a grantor, beneficiary or trustee of a trust or a member of a partnership or other entity formed to administer charitable gaming?	12	

13 Indicate the percentage of gaming activity operated in

a The organization's facility

13a	%
------------	---

b An outside facility

13b	%
------------	---

14 Provide the name and address of the person who prepares the organization's gaming/special events books and records

Name ▶ -----

Address ▶ -----

15a Does the organization have a contact with a third party from whom the organization receives gaming revenue?

15a

b If 'Yes,' enter the amount of gaming revenue received by the organization \$ _____ and the amount of gaming revenue retained by the third party \$ _____

c If 'Yes,' enter name and address:

Name ▶ -----

Address ▶ -----

16 Gaming manager information

Name ▶ -----

Gaming manager compensation ▶ \$ _____

Description of services provided: ▶ -----

Director/officer

Employee

Independent contractor

17 Mandatory distributions

a Is the organization required under state law to make charitable distributions from the gaming proceeds to retain the state gaming license?

17a

b Enter the amount of distributions required under state law distributed to other exempt organizations or spent in the organization's own exempt activities during the tax year: ▶ \$ _____

SCHEDULE O
(Form 990)

Supplemental Information to Form 990

OMB No 1545-0047

2008

**Open to Public
Inspection**

Department of the Treasury
Internal Revenue Service

▶ Attach to Form 990. To be completed by organizations to provide additional information for responses to specific questions for the Form 990 or to provide any additional information.

Name of the organization

US BIENNIAL, INC

Employer identification number

20-8374608

FORM 990, PART VI, LINE 10 - FORM 990 REVIEW PROCESS

NO REVIEW WAS OR WILL BE CONDUCTED.

FORM 990, PART VI, LINE 15B - COMPENSATION REVIEW & APPROVAL PROCESS FOR OFFICERS & KEY EMPLOYEES

BOARD TAKES A DIRECT INTEREST IN ALL PHASES OF MANAGEMENT OF THE ORGANIZATION,
INCLUDING MAKING DECISIONS CONCERNING COMPENSATION TO OFFICERS.

FORM 990, PART VI, LINE 19 - OTHER ORGANIZATION DOCUMENTS PUBLICLY AVAILABLE

990 TAX RETURNS ARE VIEWABLE ON GUIDESTAR.ORG AND CAN BE OBTAINED AT THE COMPANY'S
OFFICES.

US BIENNIAL, INC

20-8374608

**STMT. OF FUNCTIONAL EXPENSES (990)
ADVERTISING AND PROMOTION**

IT SPECIALIST	\$	60,003.
GRAPHIC DESIGN		34,722.
MARKETING		150,885.
PHOTOGRAPHY		34,260.
PRINTING		169,577.
ADVERTISING		24,169.
TOTAL	\$	<u>473,616.</u>

**STMT. OF FUNCTIONAL EXPENSES (990)
ADVERTISING AND PROMOTION**

IT SPECIALIST	\$	31,203.
GRAPHIC DESIGN		32,672.
MARKETING		150,885.
PHOTOGRAPHY		33,150.
PRINTING		99,606.
ADVERTISING		11,414.
TOTAL	\$	<u>358,930.</u>

**STMT. OF FUNCTIONAL EXPENSES (990)
ADVERTISING AND PROMOTION**

IT SPECIALIST	\$	28,800.
PRINTING		13,006.
TOTAL	\$	<u>41,806.</u>

**STMT. OF FUNCTIONAL EXPENSES (990)
ADVERTISING AND PROMOTION**

GRAPHIC DESIGN	\$	2,050.
PHOTOGRAPHY		1,110.
PRINTING		56,965.
ADVERTISING		12,755.
TOTAL	\$	<u>72,880.</u>

Application for Extension of Time To File an Exempt Organization Return

Department of the Treasury
Internal Revenue Service

▶ **File a separate application for each return.**

- If you are filing for an **Automatic 3-Month Extension**, complete only **Part I** and check this box
 - If you are filing for an **Additional (Not Automatic) 3-Month Extension**, complete only **Part II** (on page 2 of this form)
- Do not complete Part II unless** you have already been granted an automatic 3-month extension on a previously filed Form 8868

Part I Automatic 3-Month Extension of Time. Only submit original (no copies needed).

A corporation required to file Form 990-T and requesting an automatic 6-month extension – check this box and complete Part I only
All other corporations (including 1120-C filers), partnerships, REMICS, and trusts must use Form 7004 to request an extension of time to file income tax returns

Electronic Filing (e-file). Generally, you can electronically file Form 8868 if you want a 3-month automatic extension of time to file one of the returns noted below (6 months for a corporation required to file Form 990-T). However, you cannot file Form 8868 electronically if (1) you want the additional (not automatic) 3-month extension or (2) you file Forms 990-BL, 6069, or 8870, group returns, or a composite or consolidated Form 990-T. Instead, you must submit the fully completed and signed page 2 (Part II) of Form 8868. For more details on the electronic filing of this form, visit www.irs.gov/efile and click on *e-file for Charities & Nonprofits*

Type or print	Name of Exempt Organization US BIENNIAL, INC	Employer identification number 20-8374608
File by the due date for filing your return. See instructions	Number, street, and room or suite number. If a P O box, see instructions 135 GRAND STREET FLR 4	
	City, town or post office, state, and ZIP code. For a foreign address, see instructions NEW YORK, NY 10013	

Check type of return to be filed (file a separate application for each return):

<input checked="" type="checkbox"/> Form 990	<input type="checkbox"/> Form 990-T (corporation)	<input type="checkbox"/> Form 4720
<input type="checkbox"/> Form 990-BL	<input type="checkbox"/> Form 990-T (section 401(a) or 408(a) trust)	<input type="checkbox"/> Form 5227
<input type="checkbox"/> Form 990-EZ	<input type="checkbox"/> Form 990-T (trust other than above)	<input type="checkbox"/> Form 6069
<input type="checkbox"/> Form 990-PF	<input type="checkbox"/> Form 1041-A	<input type="checkbox"/> Form 8870

• The books are in the care of ▶ MICHAEL SIEGEL -----

Telephone No. ▶ 212-680-5305 ----- FAX No ▶ 212-680-5309 -----

- If the organization does not have an office or place of business in the United States, check this box
- If this is for a Group Return, enter the organization's four digit Group Exemption Number (GEN) _____ If this is for the whole group, check this box . If it is for part of the group, check this box and attach a list with the names and EINs of all members the extension will cover

1 I request an automatic 3-month (6 months for a corporation required to file Form 990-T) extension of time until 8/15, 2009, to file the exempt organization return for the organization named above. The extension is for the organization's return for:

- ▶ calendar year 2008 or
- ▶ tax year beginning _____, 20____, and ending _____, 20____

2 If this tax year is for less than 12 months, check reason Initial return Final return Change in accounting period

3a If this application is for Form 990-BL, 990-PF, 990-T, 4720, or 6069, enter the tentative tax, less any nonrefundable credits. See instructions	3a	\$	0.
b If this application is for Form 990-PF or 990-T, enter any refundable credits and estimated tax payments made. Include any prior year overpayment allowed as a credit	3b	\$	0.
c Balance Due. Subtract line 3b from line 3a. Include your payment with this form, or, if required, deposit with FTD coupon or, if required, by using EFTPS (Electronic Federal Tax Payment System). See instructions	3c	\$	0.

Caution. If you are going to make an electronic fund withdrawal with this Form 8868, see Form 8453-EO and Form 8879-EO for payment instructions

BAA For Privacy Act and Paperwork Reduction Act Notice, see instructions.

• If you are filing for an **Additional (Not Automatic) 3-Month Extension**, complete only Part II and check this box

Note. Only complete Part II if you have already been granted an automatic 3-month extension on a previously filed Form 8868.

• If you are filing for an **Automatic 3-Month Extension**, complete only Part I (on page 1)

Part II Additional (Not Automatic) 3-Month Extension of Time. You must file original and one copy.

Type or print File by the extended due date for filing the return See instructions	Name of Exempt Organization		Employer identification number
	US BIENNIAL, INC		20-8374608
	Number, street, and room or suite number If a P O box, see instructions		For IRS use only
135 GRAND STREET FLR 4			
City, town or post office, state, and ZIP code For a foreign address, see instructions			
NEW YORK, NY 10013			

Check type of return to be filed (File a separate application for each return).

<input checked="" type="checkbox"/> Form 990	<input type="checkbox"/> Form 990-PF	<input type="checkbox"/> Form 1041-A	<input type="checkbox"/> Form 6069
<input type="checkbox"/> Form 990-BL	<input type="checkbox"/> Form 990-T (section 401(a) or 408(a) trust)	<input type="checkbox"/> Form 4720	<input type="checkbox"/> Form 8870
<input type="checkbox"/> Form 990-EZ	<input type="checkbox"/> Form 990-T (trust other than above)	<input type="checkbox"/> Form 5227	

STOP! Do not complete Part II if you were not already granted an automatic 3-month extension on a previously filed Form 8868.

- The books are in care of MICHAEL SIEGEL
Telephone No 212-680-5305 FAX No. 212-680-5309
- If the organization does not have an office or place of business in the United States, check this box
- If this is for a Group Return, enter the organization's four digit Group Exemption Number (GEN) _____ If this is for the whole group, check this box . If it is for part of the group, check this box and attach a list with the names and EINs of all members the extension is for

- I request an additional 3-month extension of time until 11/15, 2009
- For calendar year 2008, or other tax year beginning _____, 20____, and ending _____, 20____
- If this tax year is for less than 12 months, check reason Initial return Final return Change in accounting period
- State in detail why you need the extension TAXPAYER RESPECTFULLY REQUESTS ADDITIONAL TIME TO GATHER INFORMATION NECESSARY TO FILE A COMPLETE AND ACCURATE TAX RETURN.

8a If this application is for Form 990-BL, 990-PF, 990-T, 4720, or 6069, enter the tentative tax, less any nonrefundable credits See instructions	8a \$
b If this application is for Form 990-PF, 990-T, 4720, or 6069, enter any refundable credits and estimated tax payments made Include any prior year overpayment allowed as a credit and any amount paid previously with Form 8868	8b \$
c Balance Due. Subtract line 8b from line 8a. Include your payment with this form, or, if required, deposit with FTD coupon or, if required, by using EFTPS (Electronic Federal Tax Payment System) See instrs	8c \$

Signature and Verification

Under penalties of perjury, I declare that I have examined this form, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete, and that I am authorized to prepare this form

Signature Title PRESIDENT Date

BENJAMIN S. WEINMAN, CPA, LLC
 450 SEVENTH AVENUE
 NEW YORK, NY 10123

Appendix 3
Database Home Page

Welcome | Print | Help | Email Support | Site Map | Logout



- Main
- Communicate
- Mass Update
- Reporting
- Manage
- Help
- Find Account
- Add Account
- Quick Gift Entry
- Query
- Report/Export
- Getting Started Wizard
- Manage Content

My Mission ✕

PROS PECT
NEW ORLEANS

- Recently Viewed Accounts ✕
- Leah Chase - 2615
 - Nari Ward - 69
 - Laura Lee Brown and Steve Wilson - 1755
 - Tony DiLucia and Josh Taaca - 1462
 - Martha Claire Tompkins - 1448

My Calendar ✕

[Launch My Journal](#)

October, 2010							
Today							
mo	Sun	Mon	Tue	Wed	Thu	Fri	Sat
wk	26	27	28	29	30	1	2
wk	3	4	5	6	7	8	9
wk	10	11	12	13	14	15	16
wk	17	18	19	20	21	22	23
wk	24	25	26	27	28	29	30
wk	31	1	2	3	4	5	6

Select date

Show Completed Items

Show incomplete items through today

Invitation

No Items Found

- Quick Links ✕
- Help
- eTapestry Help
 - Best Practices (One Page Help Documents)
 - Training
 - Schedule and Registration
 - Receive a Virtual Employee Quote
 - Send us a suggestion
 - eTapestry Podcasts
 - Around eTapestry
 - Reports
 - Queries
 - Find Account
 - Create/Send Correspondence

My Org Calendar ✕

[Launch My Organization Journal](#)

October, 2010							
Today							
mo	Sun	Mon	Tue	Wed	Thu	Fri	Sat
wk	26	27	28	29	30	1	2
wk	3	4	5	6	7	8	9
wk	10	11	12	13	14	15	16
wk	17	18	19	20	21	22	23
wk	24	25	26	27	28	29	30
wk	31	1	2	3	4	5	6

Select date

Show Completed Items

Show incomplete items through today

Invitation

No Items Found

Appendix 4
Press from Prospect 1

THE WALL STREET JOURNAL.

FRIDAY, OCTOBER 31, 2008 • VOL. CCLII NO. 184

WEEKEND JOURNAL.

W2 Friday, October 31, 2008

ADVISER



ART | Prospect.1 New Orleans

The Big Easy's Art Gumbo

Three Years After Katrina, New Orleans Stages Its First Biennial of International Contemporary Art

BY CHRISTINA S.N. LEWIS

THIS WEEKEND, the Big Easy will try to find art in the aftermath of a disaster with the start of Prospect.1 New Orleans. The exhibition bills itself as the largest biennial of international contemporary art ever held in the U.S.

The new biennial—an art show staged every two years—may seem an odd match for a place that is still pulling itself back together three years after Hurricane Katrina flooded 80% of the city in 2005. The organizers see the event as a way to promote New Orleans. The exhibition will take place throughout the city and include 81 artists from more than 30 countries, all of whom were invited to create new work in response to the destruction. Although the famous French Quarter has been fixed up in Katrina's aftermath, virtually every neighborhood that was flooded still has boarded-up homes. Organizers say that the biennial's estimated 50,000 out-of-state visitors will have to tour the city in order to fully experience the show and hope they will be inspired to stay longer and sample the local attractions.

"New Orleans is in a delicate state," says Dan Cameron, who left his post as senior director for New York's New Museum to found U.S. Biennial Inc., which oversees Prospect.1. "And I wanted

the artists who were participating to respond dynamically to what they saw on the ground here."

Many artists in the show confront the disaster directly. A light sculpture by collagist Wangechi Mutu depicts a full-scale house that was going to be built by a Katrina survivor who says her contractor laid a foundation but left without finishing the home. Srdjan Loncar, a local artist, is building a pile of fake money, and creating gold-painted carrying cases filled with thousand-dollar bills that visitors can buy. In the Lower Ninth Ward, Los Angeles painter and former hair dresser Mark Bradford has built a wooden ark from detritus gathered in the district.

Other artists in the show address subjects beyond the deluge. Bradley McCallum and Jacqueline Tarry, a husband-and-wife team whose recent work uses imagery from the civil-rights movement, will exhibit a new series of 106 oil paintings (pictured above) based on mug shots of protestors from the 1955-1956 Montgomery Bus boycotts in Alabama, including images of the Rev. Martin Luther King Jr. and Rosa Parks.

Prospect.1 New Orleans is one of the latest in a growing number of biennial art events. Such shows are spreading because of the expanding global interest in art and the market's emphasis on new works, which such exhibitions typically showcase. The Whitney Biennial is perhaps the

most well-known event of its kind in the U.S. The Istanbul biennial draws roughly 65,000 visitors. Other biennials in Venice and Sao Paulo, Brazil, attract hundreds of thousands of visitors.

The New Orleans exhibition appears to have successfully gotten the attention of art lovers who travel the world for art-related events. Forty-five museum groups from around the world, including the Guggenheim, the Whitney and the Art Institute of Chicago, have confirmed they are sending groups of top-level patrons, says Mr. Cameron. High-level curators and collectors are going as well. Philippe Vergne, the recently appointed director of New York's Dia Art Foundation, plans to fly down today for a two-day trip along with his wife, curator Sylvia Chivaranon. Donald Rubell and his wife, Mera, who are among Miami's most prominent collectors, will also attend. "I hear it's going to be great," said Mr. Rubell this past Monday while attending the Studio Museum in Harlem's annual fall gala in New York. "It seems the artists really engaged with the work. We'll definitely visit, but not during the opening. Just flew back from FIAC [International Contemporary Art Fair] in Paris."

► See a slideshow of works at the New Orleans Biennial at WSJ.com/Lifestyle.

THE Arts

TUESDAY, NOVEMBER 4, 2008

The New York Times

Kaleidoscopic Biennial for a Scarred City

NEW ORLEANS — Biennials are a virus that has spread across the globe. Embraced by cities as tourist magnets and branding tools, they often seem to be stocked by a standard jet set of curators, artists, collectors and art-

with little in the way of way of superstars, big curatorial egos and elaborately produced works, and none of the vast, chilling art halls endemic in biennials. It proves that biennials can be just as effective when pulled off without bells, whistles, big bucks

ings El Anatsui fashions from the foil of liquor bottles or Yasumasa Morimura's ranting, riveting video performance as a series of 20th-century dictators. Sometimes it occurs in site-specific works, like Nari Ward's



Bonds That Seem Cruel

Can Be Kind

The New York Times

Kaleidoscopic Biennial for a Scarred City

NEW ORLEANS — Biennials are a virus that has spread across the globe. Embraced by cities as tourist magnets and branding tools, they often seem to be

stocked by a standard jet set of curators, artists, collectors and advisers who touch down, in slightly different configurations, at nearly every stop.

New Orleans has joined the biennial rush with Prospect.1, the sprawling exhibition that opened across the city over the weekend. With a roster of nearly 80 artists, this show has an unsurprising mix of good, bad and phoned-in art. But it is also a testing ground

with little in the way of way of superstars, big curatorial egos and elaborately produced works, and none of the vast, chilling art halls endemic in biennials.

It proves that biennials can be just as effective when pulled off without bells, whistles, big bucks and the usual suspects. Maybe even more effective, especially if the local cultural soil is spectacularly fertile, and if there's a city-wide need for uplift.

Under these conditions something magical can happen: a merging of art and city into a shifting, healing kaleidoscope. Sometimes this occurs in works that are unrelated to New Orleans, like the glittery wall hang-

ings El Anatsui fashions from the foil of liquor bottles or Yasumasa Morimura's ranting, riveting video performance as a series of 20th-century dictators.

Sometimes it occurs in site-specific works, like Nari Ward's "Diamond Gym," a sculpture of a giant gem filled with weight-lifting machines on view in the hulk of the historic Battle Ground Baptist Church, ruined but still standing in the Lower Ninth Ward.

Dan Cameron, a veteran curator and the founder of Prospect.1, came to New Orleans after Hurricane Katrina and didn't want to leave. He seems to have sensed

Continued on Page 5



LORI WASELCHUK FOR THE NEW YORK TIMES

Prospect.1 An installation by Stephen G. Rhodes in the inaugural year of this biennial at sites around New Orleans.

champion of the poor. The French movie hardly bothers with politics, dwelling on Coicou's love life instead. Cultural gifts can sometimes reveal themselves in these small details. France, it turns out, remains, even all these years later, not insignificantly caught up in the cinema spawned by the Occupation, offering diversion, self-flattery and escapism: fiction about itself. Serious-minded Americans traditionally love to idealize the French movie industry, but as French cinephiles tend to see it, it's their own filmmakers, unlike those in the United States, who shy away from tackling head-on tough issues like contemporary

Are French filmmakers avoiding the tough issues?

French politics, scandals and unrest. Contrarians will note "La Haine" ("The Hate"), a much-talked-about movie anticipating the violence that exploded three years ago in some of France's poor immigrant suburbs. But "La Haine" was released in the mid-1990s.

Meanwhile, never mind poor box office results, the United States keeps churning out ambitious pictures with big stars or directors, like "In the Valley of Elah," "Lions for Lambs," "Redacted" and "Body of Lies," questioning American policy in the Middle East or other-



Carolyn and Michael Chute at their home in Maine. Ms. Chute's fourth book will be published on Friday.

distinguished that earlier novel. Gone are the didactic language and schematic architecture that hobbled the author's 1998 novel, "Paradise"; gone are the cartoonish characters that marred her 2003 novel, "Love." Instead Ms. Morrison has rediscovered an urgent, poetic voice that enables her to move back and forth with immediacy and ease be-

Continued on Page 7

What Would George Bailey Do?

It would be nice to think that if George Bailey had been around in September, the United States government could have saved itself \$700 billion. Iceland could have averted near bankruptcy,

and the rest of the world could have avoided another trillion dollars in bailouts and the

prospect of a deep and long recession. You recall George: in the person of James Stewart he stopped a run on the Bailey Brothers Building & Loan Association that would have destroyed it in the film "It's a Wonderful Life." His predicament,

EDWARD ROTHSTEIN

CONNECTIONS



PHOTOGRAPHS BY LOUI WASELCHUK FOR THE NEW YORK TIMES

From left, beaded costumes made by Victor Harris, the Big Chief of the Fi-Yi-Yi; Nedko Solakov has covered the walls of a classroom with a tragicomedy; and Adam Cvijanovic's "wallpaper."

For a Scarred City, a Kaleidoscopic Biennial That Bypasses the Usual Suspects

From First Arts Page

that in the city's rawness a different kind of biennial was waiting to break free. Because New Orleans lacked an obvious site for the event or the means to build one, Mr. Cameron has distributed his selections in about 30 locations: several museums and alternative spaces, as well as public buildings, old houses and empty lots stripped bare by the hurricane.

As a result, you are rarely viewing artworks in isolation, but rather measuring them against their contexts. On one level the show is a lively competition between so-called site-specific art and portable art objects whose meanings are expanded by their settings. On another, it is a tour of the city's rich past, recent trauma and often struggling arts organizations. And it didn't hurt that Prospect.1 opened the weekend before the presidential election, with everybody on pins and needles.

Again and again, New Orleans more than meets the biennial halfway. Take the humbling, in-

Prospect.1 continues through Jan. 18 at locations around New Orleans; prospectneworleans.org.

toxicating beaded costumes of Victor Harris, called "suits," on view at the New Orleans Museum of Art. One of several local artists who adds heft to Prospect.1, Mr. Harris is the Big Chief of the Fi-Yi-Yi, a group of Mardi Gras Indians, as well as a practicing shaman. Profuse with hallucinatory patterns and colors and evocations of African masks, his suits derail any closed definition of art or artist, as does seeing him in them, in action, on video and in photographs.

Made at the rate of one a year and unveiled during Mardi Gras, the suits are worn whenever the occasion demands that Mr. Harris call forth a spirit he has named Fi-Yi-Yi. The garments leave no doubt about the high levels of creativity in a city where French, French Canadian, African and American Indian cultures have mixed for centuries.

In one of the most haunting matchups of art and site, works by Rico Gatson, William Ken-tridge and the duo Bradley McCallum and Jacqueline Tarry have been installed at the New Orleans African American Museum, a beautiful Creole house on Governor Nicholls Street. Working in drawing, photography and animation, the artists explore

often painful moments of racial violence, from World War I to the civil rights era to the Rolling Stones' Altamont concert.

Some site-specific efforts are simply based on received ideas. Takashi Horisaki's latex cast of a house wrecked by the storm, on view at the Hefler Warehouse on Magazine Street, is inhabited less by the ghosts of Katrina than by

At sites all around town, New Orleans meets the artworks halfway.

Robert Overby and Rachel Whiteread's casts of domestic architecture.

Sebastián Preece's work is more effective, even if it borders on urban archaeology. He has taken the concrete slabs and footings from a house in the Lower Ninth Ward lost to the hurricane, sliced them up and displayed them, bottom side up, on the water-damaged lower floor of the Tekrema Center for Art and Culture. Some resemble topographi-

cal maps, others abstract sculptures. On the undamaged second floor the New York painter Adam Cvijanovic has painted the walls with lavish, slightly oppressive vistas of Louisiana swamps, exaggerating the traditions of wallpaper and mural painting to suggest that nature is ever invasive and always capable of eradicating any human effort.

Seeing Mark Bradford's enormous "Noah's Ark" provides a firsthand experience of the eradication in the Lower Ninth Ward, where nothing remains of many houses except lonely stoops and empty lots. Made of old pieces of poster-plastered plywood, the ark rises from one of these lots, forlorn yet indomitable. Its ancient hulk, with its cacophony of decaying advertisements, seems to ridicule the overwrought, seemingly marooned houses commissioned by the actor Brad Pitt that dot the neighborhood.

Sometimes, touring the show, you can see hints of the city's possible comeback. To reach the big, vampy photos by the French artists Pierre et Gilles in a building that was a furniture store before the hurricane, you must walk through a lively exhibition of work by local artists — one of several shows piggybacking on

ONLINE: SLIDE SHOW

More images from Prospect.1 in New Orleans: nytimes.com/design

Prospect.1 — as well as the front desk of a police precinct.

There are some unfortunate miscalculations. The talented Katharina Grosse has sprayed orange and yellow paint all over the facade and front yard of a dilapidated house in the Lower Ninth. It may be intended to symbolize the fire next time, but it seems to humiliate one of the storm's survivors.

The effect is more organic in a double-screen video by the Brazilian artist Rosângela Remó, which can be seen in the French Quarter in a house recently acquired by the Historic New Orleans Collection, a museum and research society. The video shows older men and women, black and white, from the New Orleans area ostensibly discussing Cajun cooking. The real subject is the bonds and boundaries among the races in New Orleans, as well as a potential loss of identity should the Cajun language and customs wither away.

Several works pull back to

show the larger picture, reminding us that the tragedy of Hurricane Katrina is not unique. These include Marcel Odenbach's video meditation on the Rwandan massacres and Fiona Tan's on the vulnerable flood plains of the Netherlands; both works are being screened at the Contemporary Arts Center. At the New Orleans Center for Creative Arts, a high school, the Bulgarian artist Nedko Solakov has covered the walls of one classroom with a tragicomedy, mostly handwritten, suggesting that both Hurricane Katrina and a deadly flood in Bulgaria resulted from the wrath of the competing ghosts of two 13th-century Bulgarian kings.

Site-specific in the national, temporal sense is an elaborate, viciously on-target installation by Stephen G. Rhodes depicting a messy, deserted campaign headquarters post-election. Strewn with balloons, voting machines, ballots and doctored videos of the robot figures that play the American presidents at Disney World, it only intensified the pins-and-needles atmosphere of the opening weekend. Prospect.1 will remain on view until Jan. 18, two days before the new president takes office.



8 Travel Saturday Guardian 15.11.08

The Big Trip

The show goes on

Three years after hurricane Katrina, New Orleans is mounting America's biggest-ever biennial of modern art. Teri Grenert reports on a project that is helping to restore tourism to a unique city

You may not buy into voodoo or make sense of the gris-gris Dr John sings about, but New Orleans exudes a special quality that charms people into coming back again and again. I've been a few times since my first visit in the early 1990s, and can't imagine a time when I won't feel the urge to experience the strange delights of The Ernie K-Doe Mother-in-Law Lounge (1500 N Claiborne Ave, k-doe.com), essentially a shrine to the man who penned Here Come The Girls and the 1961 hit which lends the bar its name. It's filled with memorabilia, photos, bejewelled stage clobber and other reminders of his fabulousness – don't be frightened by the crowned, life-size mannequin. His spirit demands to be listed as "manager" on the business card, and his widow Antoinette is your hostess, happy to recount stories while getting to know you. On this occasion, I even got to sample some of her leftover

homemade gumbo, and it was the best I've ever eaten.

Sitting in Ernie K-Doe's listening to soul blasting from the jukebox, it's easy to forget that just a few blocks away lie the ghost-town streets of abandoned homes, devastated when hurricane Katrina swept through the city three years ago. It's business as usual in this neighbourhood, and in the touristy French Quarter too. Visitors still pile into Acme Oyster House (724 Iberville Street, acmeoyster.com) to wolf down a pound of spicy boiled crawfish or plate of chargrilled oysters, or settle at Café Du Monde (1039 Decatur Street, cafedumonde.com) to enjoy chicory coffee and sugar-coated beignets as live jazz emanates from the street corner. The tacky bars of Bourbon Street still sell stomach-churning quantities of alcohol, while hurricanes proudly remain on cocktail lists.

The only thing missing is

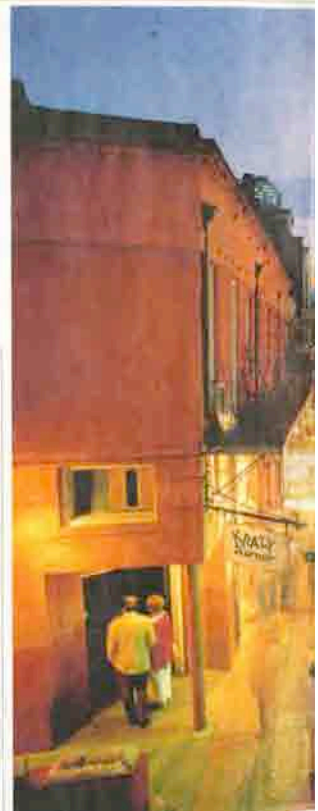
tourists. While numbers are creeping up, they are still below the pre-Katrina level of around 10 million per year. Fear of being insensitive, or simply uncertainty over what kind of state they might find the city in, are holding people back, but the city badly needs tourists and the money they bring.

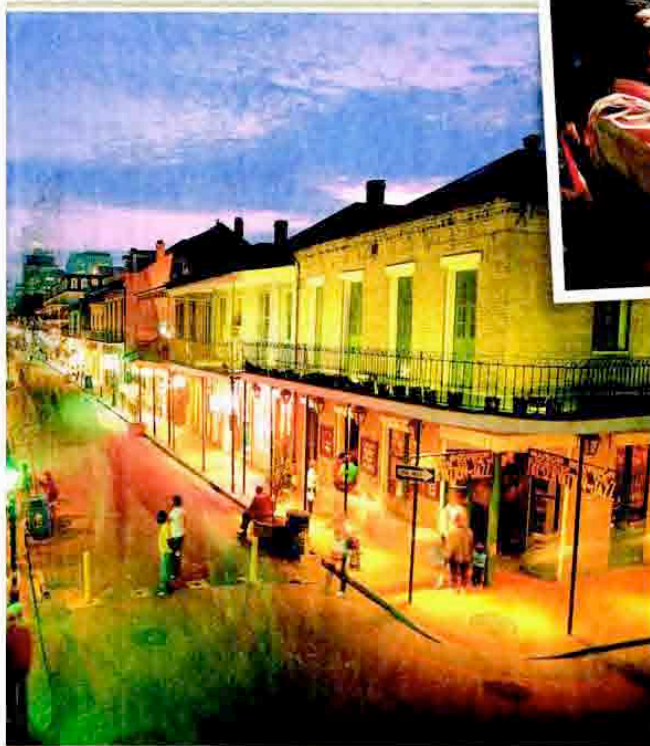
**Soul sister . . .
Irma Thomas at
the New Orleans
jazz festival**



High-profile events such as the NBA All-Star Game have been held here to draw people back. But the latest project is the most ambitious yet. Prospect.1 New Orleans is the biggest biennial of contemporary art ever held in America, bringing together work by 81 international artists. Organised by Dan Cameron, director of visual arts at the Contemporary Arts Center in New Orleans, it is designed to appeal to regular art followers from around the world, while also showcasing and re-energising the local art scene, and is expected to bring in an estimated 50,000 out-of-towners. The show takes place all over the city until January 18, and visitors are being shuttled on complimentary buses between museums, galleries, public buildings, warehouses and makeshift exhibition spaces.

I was in New Orleans with my friends Chelsea and Aaron, who make frequent visits from their home in Austin to explore the Crescent City's music scene. Here – and only here – R&B still means rhythm and blues, and





Easy does it... (clockwise from left) Bourbon Street; the Preservation Hall Jazz Band; Keith Calhoun and Chandra McCormick at the L9 Centre; Mark Bradford's ark



many of the artists most associated with the city continue to play regularly, among them Irma Thomas, Eddie Bo, the ubiquitous Dr John and just occasionally the octogenarian Fats Domino, while the Preservation Hall Jazz Band keep the spirit of Dixieland alive. All of this comes together in the city's annual Jazzfest (nojazzfest.com) in April/May, a celebration of all New Orleans music, from jazz and R&B to cajun, zydeco, swamp pop and gospel.

Cameron himself became addicted to the city and its overwhelming, freewheeling atmosphere at 1987's Jazzfest, and made regular forays from New York to get his annual fix at the event, often encouraging fellow New Yorkers and Europeans to take part in the festivities. But when he returned in January 2006 for a panel discussion on post-Katrina art and the future of New Orleans culture at the Arthur Roger Gallery, he decided to use his curating experience to help the city rebuild itself culturally. "In a little way, Prospect.1 was about continuing what I'd been doing all along, trying to stimulate in other people at least a curiosity in New Orleans and get them here. I thought that once they experienced the city first-hand they would feel about it the same way I felt: they would want to get involved."

Chelsea, Aaron and I were crashing at a friend's cottage in the Tremé neighbourhood; another friend was staying at nearby bed and breakfast, the House on Bayou Road (2275 Bayou

These streets have inspired and moved many of the artists

Road, houseonbayouroad.com), a beautiful, late 18th-century Creole plantation house surrounded by a white picket fence and lush gardens. When the smell of something tasty came wafting through the lobby – they host cooking schools on Creole and Cajun cuisine – I was tempted to stay there myself.

But we had booked dinner at Lola's (3312 Esplanade Ave, 504 488 6946), a fantastic one-room establishment adorned with paintings by a local artist. We over-ordered from numerous tempting Mediterranean and Spanish dishes – garlic mushrooms and calamari with a spicy red pepper sauce, seafood soup, ajo blanco and paella – prepared in the behind-the-counter kitchen and washed down with their own sangria. Then, stomachs satisfied, we headed to the French Quarter for some musical entertainment.

At Mimi's in the Marigny, a bar with a tapas menu and a decent selection of wine and spirits, DJs and live performances attract a hipster crowd. We were lucky on the night to catch local rhythm & blues man Guita Lightnin' Lee playing, and quickly got down to some unrestrained hip-shaking.

We weren't planning to take in any art until our visit to some of the biennial sites the following day, but as we walked down the road past David Baron's home-cum-gallery (Caribbean Arts Ltd, 720 Franklin Ave, 504 943 3858) we were invited in for an after-hours tour. David, an eccentric who seems more suited to the languid environs of New Orleans than his original home of New York, greeted us in silk robe, cravat and slippers, and happily showed us his collection of colourful Haitian art covering the walls from floor to ceiling. After this unplanned, late-night cultural experience, we headed off in search of one last cocktail.

The night took its predictable toll, and the next day I wasn't sure how I'd be affected by my first visit to the

flood-devastated Lower 9th Ward, where much of the site-specific work is on display. While only the most heartless person could fail to be moved by the state of the neighbourhood – evacuated homes left empty with giant markings left by rescuers to indicate corpses, and sad, deserted stoops in overgrown lots are the only evidence of family homes – it's encouraging to see at least some residents have returned. These are the streets which have especially inspired and moved many of the artists taking part in the biennial. "Artists are working with the community, dealing with the neighbours," said Cameron. "Brad Pitt's thing [the Make It Right housing project] is just up the street – it's all an amazing arena for positive change – and to include art in that arena was important. A painting can take on a whole new dimension here."

The Lower 9th is where you'll find Robin Rhode's remembrance fountain in the urnal of an abandoned kids' playground, the only structure left from the school it belonged to, and Los Angeles artist Mark Bradford's enormous ark, made of debris plastered with fly posters, which stands at the same height of Caffin Avenue. Chilean artist Sebastián Preece has relocated pieces from an archaeological excavation of three local sites to create his installation, and Kenyan artist Wangechi Mutu's work

resembles the bare bones of a house; it sits on the lot of an elderly Miss Sarah, whose rebuilding plans ceased when contractors went awol with her funds.

Mutu's work is located across the street from the L9 Centre for the Arts, opened last year by local photographers Keith Calhoun and Chandra McCormick, whose images of this neighbourhood capture a 30-year span. "I think the struggle is to keep a light in the community, to show something positive and vibrant. I feel like L9 is the beginning," said Calhoun. His attitude must have struck a note with a couple of the artists who made regular visits to L9 while in town. Check out the back yard of the gallery and you'll see an unexpected collaboration: the patio Preece laid and the colourful fence Bradford helped piece together from found doors. Sobering stuff – quite literally in our hungover state – but inspiring rather than grim. And that's really the feeling we get from everything we see here, one of hope and indomitable spirit.

Tourists that we are, we troop back to the French Quarter for some traditional fine dining at the elegant Galatoire's (209 Bourbon Street, galatoires.com), followed by drinks at the surreal, circus-themed Carousel Bar at the Hotel Monteleone (214 Rue Royale, hotelmonteleone.com), a literary landmark thanks to former guests William Faulkner, Truman Capote and Tennessee Williams, who mentions it in the play *The Rose Tattoo*.

People often say New Orleans is unlike anywhere else in the US, and after a day which began with devastation and ends sitting drinking a cocktail alongside a rotating, ornate merry-go-round, that's a hard statement to deny.

● *Prospect.1 New Orleans* (prospectneworleans.org) runs until Jan 18 2009. *Lastminute.com* offers flights to New Orleans on Continental from £291 inc taxes. *Le Richelieu in the French Quarter* (001 504 529 2492, leichelieuhotel.com), rooms from \$110 per night, plus tax.



Shuck it and see... the Acme Oyster Bar

PRICE \$4.99

NOV. 24, 2008

THE NEW YORKER

THE ART WORLD

COME ON DOWN

The New Orleans Biennial beckons.

BY PETER SCHJELDAHL

New Orleans is smaller and poorer than it used to be, as I have confirmed on my first visit there since the floods attendant on Hurricane Katrina obliterated a large part of the city and left much of the rest a mud-gray mess, traces of which aren't hard to find, three years later. I went to review "Prospect.1," the inaugural New Orleans Biennial, which represents eighty-one artists from thirty-four countries in about thirty ad-hoc locations, and which took the whole of a three-day sojourn to explore in full. (A car is essential.) Some of the offerings are keenly rewarding, but the best thing about the show is the sprawl, which affords a wide and deep immersion in the city's complicated charms. Be it ever so small and poor, and despite catastrophic displacements, New Orleans can't help but remain New Orleans, which is to other cities what a poem is to prose. The phantasmagoria of high and vernacular architecture, polyglot flavors, omnipresent music, exuberant cemeteries, and geographical unlikelihood, of a seaport largely below sea level, stokes continual wonderment. Desire isn't only a street name there. A municipal tradition of giddy impulsiveness, shadowed by recent tragedy and chronic woes—including a high incidence of crime—has got to many of the invited artists in "Prospect.1." In the friskily hyperbolic words of a review by Walter Robinson, the editor of *Artnet Magazine*, the show "takes the reprobate scallywag nihilists of the contemporary avant-garde and converts them . . . into goody-two-shoes bleeding-heart believers in the nobility of humankind." You may disdain the frequent sentimentality in the show if you can suppress your own uprushes of sentiment. I could not.

Souped-up biennials and other manifestations of festivalist aesthetics have become routine. "Contextual" practice has proved, after sufficiently abundant experience, to be long on con and short

on text. "Prospect.1" is unexceptional on this score, but with a pointed and refreshing candor. Featuring few big names and nary a masterpiece, it is my favorite biennial since the nineteen-eighties, when biennials ceased to be innocently serious roundups of recent art and became heavily engineered spectacles. The show's curator, Dan Cameron,



The shell of the Battle Ground Baptist Church, in the Lower Ninth Ward.

a veteran in the field, put it to me flatly: "I'm a tourism promoter." Contemporary biennials are machines for bringing people to places, funded by parties with vested interests in the migration. In this case, the state of Louisiana contributed what little it could, amounting to about eight per cent of the \$3.5-million budget. Corporations chipped in twelve per cent. The rest has come, or is confidently anticipated (Cameron says), from foundations and individuals, bucking the current global tide of financial contraction. The trick is to have a place that speaks, and seduces, for itself, and to select art

and artists congenial to it—rather than, in the more common vein, to advertise the host city (São Paulo, Kwangju, Istanbul) as a cookie-cutter capital of new pep and future prominence.

In the vast meadow of shoulder-high grasses and volunteer saplings, curiously gridded with narrow streets, that is most of the Lower Ninth Ward today stands the intensely purplish brick shell of the Battle Ground Baptist Church, since 1964 the home of a congregation displaced from a razed neighborhood in St. Bernard Parish. Inside, there's a big, diamond-shaped, welded-steel basket filled with weight-lifting equipment, surrounded by freestanding walls that function as bulletin boards for community announcements and appeals. Loud-

speakers broadcast a strident overlay of snatches of music and, among less identifiable elements, speeches by Martin Luther King, Jr. This installation, "Diamond Gym," is by Nari Ward, a regular participant in international exhibitions. Its jury-rigged, aggressive form and rather forced symbolism—body-building gear for an enfeebled populace—are familiar qualities of art in biennials, where artists, abetted by curators, strain for immediate impact among competing works in cavernous halls. But here the inchoate ambition to engage viewers succeeds. Those tacked-up,

FRANK BELLE, COURTESY NARI WARD

mutely urgent signs and flyers, along with the soundtrack's arousing noise, project the once and future vitality of a culture temporarily paralyzed. Ward puts art in service to something that is, declaratively, more important than art. Emerging from the church into the surrounding desolation, you will be moved.

Nearby, in different directions, are two works that are perhaps the most and the least liked by local citizens. Mark Bradford, from Los Angeles, built the highly popular Noah's Ark from salvaged sheets of plywood hoarding partly covered with faded and tattered posters. The rugged, welcoming vessel stands three stories high in a sandy, weedy lot. (Speaking of Los Angeles, the Lower Ninth now boasts scattered, snazzily designed

area's ruin, I liked the work. The Expressionist note of hysteria freed up my feelings, which were unprimed for consoling manifestations like Bradford's ark. Green spears of grass—and shamrocks!—were starting to pierce the yard's crust of paint, stirring hope as wild as the city's despair must have been. But I understand that theatrical acting out by vicariously distraught outsiders is unlikely to beguile Katrina's victims.

Do you think you love Mardi Gras costumes? Until you see them in person, you have no idea. At the New Orleans Museum of Art, in City Park, feathered and beaded suits by Victor Harris, the Big Chief of the Fi-Yi-Yi group of Mardi Gras Indians, stagger comprehension. Their intricate and savage

in wood) for a murder that he and many supporters insist that he didn't commit. A huge installation of refashioned period artifacts, "Remember the Upstairs Lounge," by Skylar Fein, memorializes a bohemian bar where a fire killed thirty-two people in 1973; the event occasioned a Stonewall-like collective coming out of gays in New Orleans. But the show largely endorses the recent decline of identity politics and conceptualism in new art, in favor of poetic and decorative impulses—which converge in the New Orleans-smitten Chicagoan Tony Fitzpatrick's "Chapel of Moths," a suite of dense, lyrical word-and-picture collages (one bears the phrase "Holy Twilight Lilac Water") that graces a lately closed, still telltale-odorous mortuary at the northern fringe of the French quarter.

Another sinister, stronger smell assaulted me when Keith Calhoun and Chandra McCormick, photographers married to each other and living in the Ninth Ward, opened the refrigerator in which they keep waterlogged remains of prints and negatives. They said that that dank, complex stench—many sorts of things gone bad, each in its own way—pervaded New Orleans in Katrina's wake. I recalled the chemical acidity that hung on and on in New York's air, long after 9/11. Calhoun and McCormick have rebuilt their fine old cypress-wood house with funds raised by Mark Bradford from an auction of one of his paintings. (Impromptu philanthropy is an art in itself, in today's New Orleans.) They have mounted a show, not officially part of "Prospect.1," of water-damaged prints from a series they had made, "Seeing Our Music," to celebrate the song and dance of neighborhood cohorts, including one toothsome named the Furious Five Social Aid and Pleasure Club. They selected the pictures, some of them barely legible, for their accidental beauties of liquid swirl and textured soil. Looking at them was like gazing through a scrim into a joyous and lost past. The smiling company of the photographers made it seem good to do. ♦



"Diamond Gym," inside the church, an installation by the New York artist Nari Ward.

solar-panelled houses, financed by Brad Pitt, that introduce the spice of Southern California chic to the city's architectural gumbo; but their tasteful bland colors might be rethought, the city being New Orleans.) A mile and a half south, the Berliner Katharina Grosse spray-painted the front, sides, and grounds of a derelict house, on a relatively intact block, in reds and yellows that suggest an inferno. The gesture has offended many by seeming to pile an insult of fantasized fire onto the injury of only too real water. As a latecomer to the benumbing, deathly silent horrors of the

beauty integrates countless insights of aesthetic intelligence, refined over time. "Art" seems too effete a word for such glory. Other "Prospect.1" works with local relevance, at the Contemporary Arts Center, in the warehouse district, are conceptual and political. "The House That Herman Built," by Jackie Sumell, a New York artist transplanted to New Orleans, in collaboration with Herman Wallace, presents models of a dream house conceived by Wallace, a Black Panther who has spent thirty-four years in solitary confinement at the state prison in Angola (his cell is reproduced

Headline in the Wall Street Journal.

INVESTORS FLOCK TO NUT FARMS

In their defense, it's been a rough year.

Appendix 5
Recent Press

**INCLUDING
 WHAT'S ON**



INTERNATIONAL EDITION

THE ART NEWSPAPER

UMBERTO ALLEMANDI & CO. PUBLISHING EVENTS, POLITICS AND ECONOMICS MONTHLY EST. 1983, VOL. XIX, NO. 216, SEPTEMBER 2010 UK £6.95/Europe €11.00/USA \$9.50/Canada CANS\$13.95/ROW £9.50

**SPECULATIVE
 ACCUMULATION
 IS INVESTING
 BUYING
 RISE AGAIN**

Archaeology Damage feared to

LONDON. From Greek and Roman shipwrecks to 20th-century warships; from ancient streets with intact buildings and mosaics to amphorae and ingots, the Mediterranean is a subaqueous treasure trove. So BP's plans to drill exploratory oil wells off Libya has raised serious concerns among archaeologists, historians and heritage preservation organisations.

The global energy giant says that it will begin the \$900m project to drill five exploratory wells in the Gulf of Sirte "before the end of this year" despite the fact that the cause of the blowout of its Macondo well in the Gulf of Mexico has yet to be determined. The Libyan wells will be 200 metres deeper than the Macondo.

"An oil spill off the coast of Libya would be a complete disaster," said Claude Sintès, the director of the subaquatic team of the French archaeological mission to Libya and director of the Museum of Ancient Arts, France. According to Sintès, there are two archaeologically rich areas along the Libyan coast—Cyrenaica and Tripolitania. Within Cyrenaica lies Apollonia, an ancient harbour submerged five metres under the water. "It's a complete town under the sea with streets, walls and houses. Slow tectonic movement caused it to sink," said Sintès.

Tripolitania, which extends from Tripoli to the Tunisian border, includes two important ancient sites on the shore: Leptis Magna, a once powerful Roman city and harbour, and Sabratha, which has the remains of a theatre and a Roman bath with spectacular mosaics. Both are Unesco World Heritage sites.

James Delgado, the president of the Institute of Nautical Archaeology at Texas A&M University, said: "There is a complete record of thousands of years of history on the bottom of the Mediterranean." Both Sintès and Delgado said they expect significant finds off the coast of Libya.

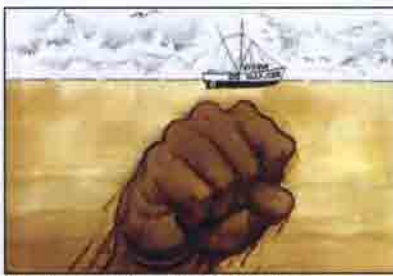
Archaeologists fear the

United States News

New Orleans artists react to BP spill Gulf Aid charity benefits from same spirit that responded to Hurricane Katrina

NEW YORK. Louisiana was still recovering from the destruction caused by Hurricane Katrina in 2005, when it was hit by another massive ecological disaster this year with the Deepwater Horizon offshore oil well spill in the Gulf of Mexico (see p1). And as they deal with Katrina, the region's artists have responded to the crisis through art, many incorporating the very oil washing up on beaches in their works.

This summer, Dan Cameron, director of New Orleans' Prospect Biennial, sent out an open letter discussing the crucial role the city's artists have played during the oil spill. Speaking to *The Art Newspaper*, Cameron said that New Orleans artists were in a way prescient of the disaster, and had been creating works concerned with the fragility of the Gulf and the potentially devastating consequences of the oil industry years before the spill. While he worries that there may be "a bit of an exodus" from the area, especially among the fishing community,



Steve Breen uses oil from the spill in his cartoons.

which has been hardest hit, he sees artists as a key element in recovery. "The arts community [was central] to the revitalisation of the city post-Katrina. It is clear now more than ever, that the economic future of the city is closely tied to its image as a hotbed of creativity," he wrote in his letter.

One of the first members of the local arts community to respond to the crisis was artist turned dealer Jonathan Ferrara, who organised a commercial exhibition to benefit the Gulf Aid charity. Ferrara approached local artists and asked them to create limited edition prints in response to the spill. "As with Katrina, people's reactions were, 'Oh my

God, I can't believe this has happened.' And then two or three months later people start coming out with works. It takes a while to digest the tragedy... There's no way you could live through a crisis of this nature and not have it become fodder for your art." The exhibition, held throughout July, raised around \$23,000 for the relief effort.

Pulitzer prize-winning political cartoonist Steve Breen of the *San Diego Union-Tribune* also felt compelled to create work in response to the spill, so he flew down to the Gulf to collect tar balls and used them to create new drawings. Though he was worried he wouldn't be able to find any washed up oil, he says he discovered that "the beaches were worse than I thought. They're normally long and white and pristine, and now you have these tar patties everywhere."

Breen took some of the oil home and, after some experimentation, was able to achieve a workable medium by mixing it with gasoline. His drawings depict oil slicked birds and sea life and the Statue of Liberty holding leaky barrels of oil instead of her usual torch and tablet. He says he has discussed showing the original drawings in the Mobile Museum of Art in Alabama to keep the disaster at the front of the public's mind.

"Even though the well has been capped, the oil is still out there floating in blobs and settling on the seafloor. Plus, I'm not sure that a lot of the problems that lead to the spill—the corner cutting—have been addressed. There's still work to be done and I hope the cartoons help people realise that." Helen Stoilas



Ever been disappointed by that dim, yellowish picture by Leonardo in the Louvre? When the museum decided in 1998 that it was too risky to clean the *Mona Lisa*, we got Nicola Laboratoro in Italy to do a digital clean for us. Now the National Gallery in London is showing us the true colours of the *Virgin of the Rocks* (see p25), so here, once again, is the world's most famous painting—as it could be



The Laskett puzzle would have just under 1,000 square metres of display space on the ground floor, with two main



government Basra museum

galleries devoted to the Basra region and Sumeria. Smaller rooms would display antiquities from Babylon and Ashur. The palace, which is decorated in a North African style, has survived the post-2003 unrest in relatively good condition.

The latest estimate suggests that the costs of converting the palace into a museum would be about \$5m, which is being



Hussein's Basra palace

sought abroad (on the grounds that the Iraqi authorities will take responsibility for running costs). The British Museum is encouraging international support, and has also provided training for Iraqi staff, including Qahtan.

Basra was the British military's headquarters after the 2003 occupation, and shortly before its troops departed last year, the army undertook a survey of the former palace. Initially it was expected that funds might be available for the new museum. But now that the new UK coalition government has embarked on massive spending cuts, financial support for the Basra Museum is extremely unlikely.

John Curtis, the keeper of the

Grant irregularity at Arts Council England "Illegal" grant to trustee reveals slack procedures

LONDON. The Arts Council has given an "illegal" grant to one of its trustees. Novelist Diran Adebayo received £10,165 to help him write his third book. A Charity Commission inquiry found that proper procedures had not been followed by either side, and the grant was unauthorised. Although Arts Council England (ACE), Britain's fourth largest charity, asked Adebayo to repay the money, he has not done so.

Adebayo's refusal to accept the decision of the council board raises the question of whether he can continue as a trustee. He may be considering resignation. If not, culture secretary Jeremy Hunt might have to sack him. Unless the grant is repaid, the council may also institute legal proceedings.

There is a further problem, since our inquiries reveal that the council has failed to keep a

proper register of interests of its trustees.

On 16 July the Charity Commission issued a report on the council, about a trustee who had received a grant. Neither the commission nor the council would name him, but we identified him as Diran Adebayo. He has published two novels, *Some Kind of Black* and *My Once Upon a Time*. Adebayo was appointed a council trustee in

October 2004, with his term extended in 2008 to run until 19 October this year.

On 13 May 2008 Adebayo was awarded a £10,165 "Grant for the Arts", towards the writing of his third novel *The Ballad of Dizzy and Miss P* (which is likely to be published next year). "Grants for the Arts" are funded with National Lottery proceeds and administered by the council.

Charities operating under a

Royal Charter need authorisation from the Charity Commission to give grants to their own trustees. Permission was not sought, since the matter was not raised by Adebayo or the council.

Adebayo failed to mention his trustee position in his grant application, although he did record it in the accompanying CV. Adebayo told us that he "acted in good faith", as the Charity

CONTINUED ON P8



Dan Cameron at the "Prospect.1 New Orleans" press conference in 2008



Dan Tague
Night Boogie
2010
Jonathan Ferrara Gallery



Dan Tague
Limbo
2010
Jonathan Ferrara Gallery



Brian Borrello's *New Orleans Skyline*, a digital print made with "BP Deepwater Horizon oil" Courtesy Jonathan Ferrara Gallery

BEATING HEART NEW ORLEANS

by Ben Davis

This week marks the fifth anniversary of Hurricane Katrina's breach of the levees in New Orleans. As the region continues to struggle to recover from one of the most devastating storms in United States' history, it has been hit earlier this year by the "Deepwater Horizon" oil spill, widely believed to be one of the worst environmental disasters of all time.

Two years ago, curator Dan Cameron launched the Prospect.1 New Orleans Biennial with the specific goal of using art to help with recovery and redevelopment of the city [see "Bleeding-Heart Biennale," Nov. 10, 2008]. After some funding delays, Prospect.2 New Orleans is now scheduled for 2011. In the wake of the BP catastrophe, Cameron penned an open letter declaring his belief in the continued importance of art and creativity to the city's economic future. He has also continued to comment on the situation on the Prospect New Orleans blog.

Artnet Magazine recently asked Cameron for some further reflections on the ways that artists were responding to the tragedy, and how it would affect his own curatorial project.

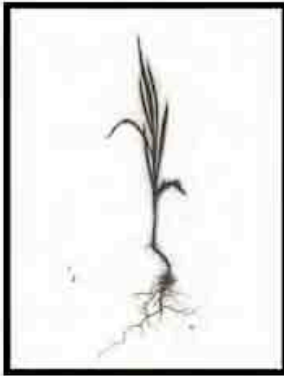
Ben Davis: How do you think the oil disaster will affect the upcoming New Orleans biennial? It seems like it would inevitably become a centerpiece, the way Katrina became an important reference for the first biennial. Does it influence the way you organize the show?

Dan Cameron: I actually see the two chapters quite differently. With Katrina, the monumental loss of life set the stage for something that art has always been very good at: memorials and tributes. That's a little different than artists taking aim at BP for its responsibility for the catastrophe. There, they need to have a topical political focus and a conceptually based practice, which not that many artists have.

As to your second question, it was never my intention for artists to make art about Katrina -- they took that upon themselves, and I think the 20 or so projects that referenced the disaster each had a distinct point of view. That makes my job easier, not harder.

BD: Are any artistic responses to the current spill exemplary? How are artists coping? How does the spill affect the art scene in New Orleans -- I presume that galleries and other businesses are suffering from the drop in tourism? On the other hand, it does also put the spotlight on the region once again.

DC: The current situation impacts everyone in



Brian Borrello
Marsh Grass
2010
Jonathan Ferrara Gallery



Ralph Bourque
Cobra and the Mongoose
2009
Jonathan Ferrara Gallery



David Sullivan
Sunset Refinery [still]
2008



David Sullivan
Sunset Refinery [still]
2008

New Orleans, and in that sense it does have an unsettling resemblance to Katrina. It has also been agony for the artists, who struggle everywhere for some stability, but even more so in New Orleans.

New Orleans artists are responding, of course. Dan Tague, whose work is more political, is going full force at BP and big oil as a target, while Brian Borrello has made a series of drawings using crude oil instead of ink. Especially interesting to me is the work of Ralph Bourque, whose 2007 "Dark Animals" drawings now look oil-soaked. Another example is [David Sullivan's](#) 2008 video *Sunset Refinery*, which examines the role of petroleum-based pollution in providing south Louisiana with its beautiful sunsets.

Galleries in New Orleans tend not to be tourist-dependent, so there's not such a big dent there, but I think everybody would gladly trade all this newfound visibility for a clean coastline

BD: You have written eloquently about what draws you to New Orleans. Do you have any personal thoughts about the meaning for the city of the spill?

DC: My ongoing thoughts have to do with the fragility of the city. Five years ago the world was jolted by the twin revelations that levee maintenance for New Orleans was shoddy beyond belief, and that FEMA had been so gutted by the Bush administration as to be totally ineffectual, which led to a disaster of incomprehensible proportions.

Today, in the wake of the worst oil spill in the nation's history, we look at government safeguards for deepwater drilling, and realize that for many years the U.S. Department of Interior was rubber-stamping every request and ignoring all safety violations, and that as a result the coast has now been fouled, and the shellfish market decimated (shrimp and oysters are, of course, two staples of the unique New Orleans cuisine).

As a result, I'm somewhat hopeful that, in people's minds, the immense cultural value of New Orleans is now permanently linked with its precariousness and the need to protect it, in a way that's not applicable to any other city in the U.S.

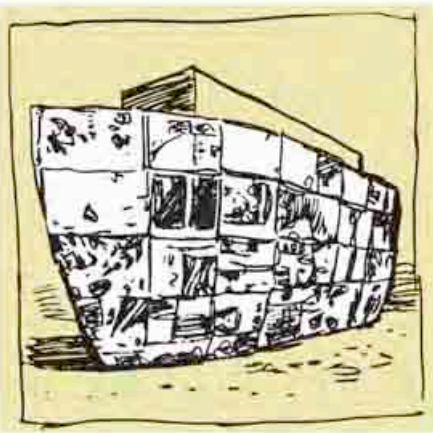
BEN DAVIS is associate editor of *Artnet Magazine*.

Good (good.is)
August 4, 2010

GOOD

The NOLA 25

[The New Orleans Issue](#) > [GOOD](#) on August 4, 2010 at 3:00 pm PDT



Modern art to modernize the city

After Katrina, a New York-based curator named Dan Cameron wanted to help New Orleans. As a specialist in the art-world phenomenon of biennial exhibitions (he ran them in Istanbul and Taipei), he was uniquely suited to bring an edgy art happening to a town that can tend to rely more on tourist traps than contemporary art to draw visitors. From November, 2008, through January, 2009, **Prospect.1** brought 42,000 people to its citywide collection of critically acclaimed exhibits from 80 international artists, generating an estimated \$23 million for the city. Due to fund-raising difficulties, Prospect.2 has been postponed until November, 2011, but stay tuned--Cameron is organizing a showcase of local artists from November through January called Prospect.1.5.

-Molly Reid

Throughout The New Orleans Issue, you'll find short profiles of 25 of our favorite people, businesses, and organizations working in New Orleans right now. Illustrations by Mark Andresen.

Appendix 6

Economic Impact Statement/ Visitors Profile



Prospect.1 New Orleans Economic Impact Report | Visitor Profile

*“Prospect.1 did a lot internationally and nationally to **put New Orleans on the map** for a place to see contemporary art and **mobilized local artists to get organized.**”*

– Anonymous

*“I’ve heard nothing but good things. [Prospect.1] was definitely **a success for the city... It legitimized New Orleans as an art center** and exposed a lot of people not familiar with the city to it for the first time.”*

– Gallery Owner

*“[Prospect.1] **helped establish Jazz and Heritage as a gallery and an important visual arts facility.** We are now much more active in the visual arts, and it has stimulated a lot of programming since. It was **great for making new connections, getting new members, and finding new funding sources.**”*

– Executive Director, The Jazz and Heritage Festival Foundation

In its inaugural year, Prospect.1 New Orleans featured the work of 81 leading international contemporary artists in 24 exhibition venues, occupying 100,000 square feet of space which was widely spread over miles of the city’s eclectic, historic, and some still blighted neighborhoods. Prospect.1 artists contributed site specific contemporary pieces embedded around the city in a way that powerfully reinforced the unique challenges of rebuilding a historic city brought to its knees by a catastrophic event. From November 1, 2008 to January 18, 2009, Prospect.1 featured the work of 81 leading international contemporary artists, bringing more than 42,000 individual visitors (89,000 admissions) and positive media coverage from local, national, and international press to the city of New Orleans. The biennial generated a **citywide economic impact of \$23.2 million.**

Summary - Economic Impact

- **Visitor spending** on hotels, restaurants, shopping, and other entertainment generated more than half of the biennial’s impact – **\$13,945,176** – contributing **\$1,255,065 in city and state sales taxes.**
- **For the duration of the biennial**, from October 2008 to January 2009, **hotel occupancy was up**, compared to the same period in 2007-2008 (62.6% versus 57.7%, respectively).
- **One of every eight visitors purchased works of art from local galleries** or stores, demonstrating Prospect.1’s capacity to expand the marketability of local artists.
- U.S. Biennial (the parent producer of Prospect.1) and the Contemporary Arts Center (a central Prospect.1 venue) reported a combined **\$2,847,497 million in exhibition expenditures in New Orleans.**
- Prospect.1 produced extensive **local, national, and international press coverage** with an **equivalent advertising value** of **\$5,141,233.**

Methodology - Economic Impact

1) Admissions are reported to be 89,000; Attendance is reported to be approximately 42,000 individual visitors.

The exhibition was free and open to the public and there was no specific tracking mechanism in place to count how many people actually attended. However, intercept surveying was done at three of the major venues, and the responses to survey questions allows for reasonable assumptions/conclusions. These projections have been used to report admissions (headcount through the door) and attendance (individual people).

Total admissions were calculated as the sum of the self-reported headcount from three major venues (all of whom have regular staffing at lobby reception desk), and increased by 20% to account for admission at 21 additional venues:

- New Orleans Museum of Art – 35,373 admissions
- Contemporary Art Center – 22,935 admissions
- Louisiana State Museum (The Mint) – 16,079 admissions

Total Admissions: 89,264 = 74,387 reported admissions + 20% estimated additional.

Total attendance was calculated using survey results that 12% of respondents visited one Prospect.1 venue only, providing a reasonable way to eliminate ‘double counting of individuals’ in the headcount “admissions.”

The 35,373 individuals who visited the New Orleans Museum of Art were used as the base number of attendees. Assuming 12% of the estimated 53,627 additional admissions visited only one venue (the venue where the respondent took the survey), 6,435 admissions can be considered unique individuals.

Total Attendance: 41,808 = 35,373 admissions at NOMA + 12% of 53,627 (6,435).

2) Economic Impact is reported to be \$23,188,965:

- **Consumer Spending by attendees totaled \$13,945,176;**
- **City and state taxes totaled \$1,255,065;**
- **Direct expenditures totaled \$2,846,497;**
- **Marketing/Advertising value totaled \$5,141,233.**

Consumer Spending

Based on survey results, 50% of the 42,000 attendees (21,000 people) were visitors to New Orleans and stayed an average of three days. The average daily spending by tourists as tracked by the New Orleans Convention and Tourism Board – \$211 per day – was used to calculate that **Prospect.1 attendees from out of town spent a combined \$13,293,000 on hotels, cabs, restaurants, entertainment and shopping.** The Americans for the Arts Calculator

was used to calculate local spending on the event. \$31.00 per day was determined as the average spending \$29.77 per day for a city the size of New Orleans plus an additional \$1.23 to account for the geographical configuration and scale of Prospect.1). **Total local spending by 21,000 attendees from New Orleans was calculated to be \$652,176.** Only one day of spending was assumed per local visitor.

Tax Revenue

Visitor spending is calculated to have produced **\$1,255,065 in city and state sales tax revenue.**

Direct Expenditures

U.S. Biennial (the organization that produces Prospect New Orleans) and the Contemporary Arts Center (a key exhibition venue) reported **a combined \$2,847,497 million in exhibition expenditures in New Orleans**, including payments to permanent and temporary staff, contracts with both New Orleans and New York companies for design, promotional services, construction, and event planning.

Marketing Value

Two public relations firms were contracted to assist in media relations and communications for Prospect.1: Blue Medium based in New York City and EBO Networks, a New Orleans based firm. The modest \$200,000 paid to these firms, when viewed as an investment in media coverage, yielded an impressive **\$4,904,233 million return, based on its equivalent value to paid advertising.**

Additionally, a strong marketing partnership forged to assure a high profile for Prospect.1 in the communications budget of the New Orleans Tourism Marketing Corporation (the official marketing arm for the City of New Orleans) was valued at **\$237,000 equivalent to paid advertising.**

Visitor Profile

An audience survey conducted by Helicon Collaborative, a research company based in Brooklyn, New York, had the express purpose of contrasting audiences who visit a cultural institution as part of a New Orleans itinerary, versus audiences who visit New Orleans specifically to attend a cultural event. The survey titled Prospect.1 Audience Survey Analysis is available in full from the Contemporary Arts Center in New Orleans. Results are reported by U.S. Biennial with permission.

In all 1,196 surveys were completed, based on intercept interviews administered over 10 days during October, November, December and January on the premises of 12 of the 24 exhibition venues. Findings include:

- Of Prospect.1’s **42,000 attendees, 20,000 were locals and 22,000 came from other parts of the country and world; 39% of those in attendance came from other parts of the United States.** The percentage of visitors from New York, California, Washington D.C., Massachusetts and Illinois was equivalent to those from the regional states of Texas, Florida, Georgia, Alabama, and Mississippi; international visitors accounted for 3% of attendance.

- Visitors not only visited exhibition sites, they also took historic walking tours, went to music clubs, dined out, and purchased art and antiques. **Hotel occupancy between October, 2008 and January, 2009 was 62.6%** (versus 57.7% for the same period in 2007). While data collection methods were not rigorous enough to attribute this increase solely to Prospect.1, it likely played some role. Two hotels that targeted business from Prospect.1 directly attributed increased room bookings to Prospect.1.
- **Daily spending reported by survey respondents** averaged: \$289 on accommodations, \$140 on restaurants, \$135 on local transportation, \$78 in bars and nightclubs, \$88 on recreation, \$145 on shopping, totaling **\$875 in local spending per person, per day.**¹
- **80% of those surveyed came with at least one other person**, revealing that **Prospect.1 was a social experience** for the vast majority of attendees; **94% of attendees** said they **would recommend Prospect New Orleans to a friend**, and **93%** reported that they themselves **will return**.
- **Prospect.1 heightened the profile of and resulted in greater visitor counts for exhibition venues**, as reported by the Contemporary Arts Center, The New Orleans Museum of Art, Jazz and Heritage Foundation and the Louisiana State Museum (Mint). Over the long run this will strengthen the alliance between these cultural organizations.

Education Program Outcomes

The mission of the Prospect.1 education effort was to develop an appreciation of contemporary art in young people through teacher training, guided exhibition tours, student exhibitions, and technique training with professional artists. Prospect.1's Education Program focused on three key areas: Field Trips, Teacher Training, and Student Exhibitions. From the outset, the education program generated significant interest from the community, far surpassing initial expectations. The educational community overwhelmingly embraced this opportunity and was eager to engage their students through in the exhibition. By developing a close, reciprocal relationship with the educational departments of the Contemporary Arts Center and Louisiana State Museum's Old US Mint, the Prospect.1 educational staff, with participating teachers, was able to make an extremely positive impact on the youth and educators of New Orleans.

- **3,042 students took field trips to Prospect.1's** installations at the Contemporary Arts Center and the Louisiana State Museum's Old US Mint.
- **175 teachers participated in educator workshops** and other teacher initiatives.
- **22 schools** took advantage of **financial assistance** provided by the Education Program **for transportation** to and from the exhibition.
- **Over 350 students** from local high schools **exhibited** their works at the W Hotel New Orleans and Contemporary Arts Center.

¹ Because of the wide variance between this number and the per diem used by the New Orleans Visitor and Conventions Center (\$219), this figure was not used in calculating the economic impact of Prospect.1.

Appendix 7
Social Media

PROSPECT NEW ORLEANS



Prospect New Orleans is the premiere biennial of international contemporary art in the U.S. By showcasing new art from around the world in a setting that is both historic and culturally unique, Prospect New Orleans contributes to the revitalization of New Orleans by bringing international attention to the city's visual arts community.

* Prospect.1.5: November 6, 2010 – February 19, 2011

* Prospect.2: October 22, 2011 – January 29, 2012

[Read More...](#)

- Announcing Prospect.1.5 New Orleans
- Next Prospectors Club Event – September 22, 2010



P.1.5

P.2



Paul Villinski



Fred Tomaselli



Robin Rhode



Prospect.1 Poster

Search



Edit Page
Promote with an Ad
Suggest to Friends

Prospect New Orleans is the premiere biennial of international contemporary art in the U.S. For more info, please visit: <http://www.prospectneworleans.org/>

Information

Founded: 2008

Insights

See All

- 317 Monthly Active Users
- 7 Daily New Likes
- 0 Daily Post Views
- 2 Daily Post Feedback

Insights are visible to page admins only.

8 Friends Like This

6 of 8 Friends See All



4,120 People Like This

See All



Photos

2 of 6 albums See All

Prospect New Orleans

Wall Info Photos Discussions Boxes Notes

What's on your mind?

Attach:

Share

Prospect New Orleans + Others Just Prospect New Orleans Just Others Settings



Prospect New Orleans Big news from Prospect New Orleans: a new Paul Villinski edition, Nov 19 Art Auction & Throwdown, and Prospect.1.5 exhibition details.



Prospect New Orleans
prospectneworleansbiennial.createsend2.com
– High-Flying Limited Edition by Paul Villinski– Prospect.1.5 Guide Available– Prospect.1.5 Weekly Artist Blogs– PNO Art Auction & Throwdown tix Now on Sale

October 14 at 4:34pm · Comment · Like · Share · Promote · Flag

4 people like this.

Write a comment...



Prospect New Orleans



Prospect New Orleans
prospectneworleansbiennial.createsend3.com
Prospect New Orleans is organized under the auspices of U.S. Biennial, Inc., a 501(c)3 non-profit organization based in New York with offices in New Orleans. All donations are tax-deductible to the fullest extent of the law. For tickets and more information about the event: rroberts@livetre...

September 17 at 5:40pm · Comment · Like · Share · Promote · Flag

Ashley Nash and 14 others like this.



Prospect New Orleans An old-fashioned Throwdown to honor Toby Lewis and benefit Prospect New Orleans!

September 17 at 5:41pm · Like · 1 person

Write a comment...



Prospect New Orleans Announcing Prospect.1.5 New Orleans!



Prospect New Orleans
prospectneworleansbiennial.createsend4.com
New Orleans, LA, September 8, 2010—As part of its mission to present and promote the art and artists of New Orleans, U.S. Biennial will present Prospect.1.5 New Orleans, a fifteen-week program of exhibitions, symposiums, and public events taking place November, 6, 2010 through February 19, 2011. Pro...

September 9 at 6:41pm · Comment · Like · Share · Promote · Flag

42 people like this.

View all 4 comments



Prospect New Orleans Brice Bischoff, Bronson Cave, 2009, C-print!

October 7 at 11:15am · Like · 1 person



Alan Brecht Skelton thanks!
October 7 at 2:14pm · Like · Flag

Write a comment...



Prospect New Orleans More on current New Orleans art and recent Gulf Coast oil spill, including an interview with Dan Cameron in this Art Newspaper article published online yesterday.

[New Orleans artists react to BP oil spill | The Art Newspaper](http://www.theartnewspaper.com)
www.theartnewspaper.com

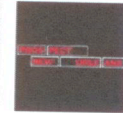
NEW YORK. Louisiana was still recovering from the destruction caused by Hurricane Katrina in 2005, when it was hit by another massive disaster this year with the Deepwater Horizon offshore oil well spill in the Gulf of Mexico. And as they did with Katrina, the region's artists have respo...

September 3 at 2:25am · Comment · Like · Share · Promote · Flag

Get More Connections

Get more people to like your Page with Facebook Ads! Preview below.

Prospect New Orleans



Founded in 2008 by Dan Cameron, Prospect New Orleans is the largest biennial of international contemporary art in the United States....

Ashley Chavis likes this.

Like

Chat (Offline)

- [Skip past navigation](#)
- On a mobile phone? Check out m.twitter.com!
- [Skip to navigation](#)
- [Skip to sign in form](#)



Have an account? [Sign in](#)

Username or email

Password

Remember me

[Forgot password?](#)

[Forgot username?](#)

[Already using Twitter on your phone?](#)

Get short, timely messages from Prospect New Orleans.

Twitter is a rich source of instantly updated information. It's easy to stay updated on an incredibly wide variety of topics. [Join today](#) and follow [@Prospect_NOLA](#).

Get updates via SMS by texting **follow Prospect_NOLA** to **40404** in the United States

Two-way (sending and receiving) short codes:

Country	Code	For customers of
Australia	• 0198089488	Telstra
Canada	• 21212 (any)	
United Kingdom	• 86444	Vodafone, Orange, 3, O2

← [Back to the homepage.](#)

PROSPECT NEW ORLEANS BLOG

Oct 14, 2010

0 Comments and 0 Reactions

0 notes

Sam Still at the Lemieux Gallery

November 6, 2010 - November 29, 2010

LEMIEUX GALLERIES

332 Julia Street

504-522-5988

www.lemieuxgalleries.com

Mon – Sat 10-6

Lemieux Gallery will feature a series of smaller Prospect.1.5 showcase exhibitions that focus on the works of artists originally from New Orleans & Louisiana who live and work in New York and California. **Sam Still** is the first artist in the series of three.

[Read More](#)

Oct 14, 2010

0 Comments and 0 Reactions

0 notes

Beth Dary at the Heriard-Cimino Gallery

November 6, 2010 - December 1, 2010

HERIARD-CIMINO GALLERY

440 Julia Street

504-525-7300

www.heriardcimino.com

Tue – Sat 10-5

Heriard-Cimino Gallery is devoting its project room to Prospect.1.5 from November to January, and each month will feature a work of a single artist, each of whom ties her or his own work to south Louisiana Culture. **Beth Dary** is the first in the series of three.

Beth Dary is a multi-media artist exploring the natural world in a precarious moment of balance and imbalance through her public art installations, en caustic works and sculptures. Dary has participated in several artist residency programs including Yaddo, Virginia Center for the Creative Arts and the Lower Manhattan Cultural Council's Gulf Coast Residency. Her work has been commissioned by

Appendix 8

PS1 Studio Visit Website



STUDIO VISIT

Recent Submissions



<http://ps1.org/studio-visit/artist/roger-luis-bertuzzi>
Roger-Luis (/studio-visit/artist/roger-luis-bertuzzi) **Bertuzzi** (/studio-visit/artist/roger-luis-bertuzzi)



<http://ps1.org/studio-visit/artist/maho-kino>
Maho (/studio-visit/artist/maho-kino) **Kino** (/studio-visit/artist/maho-kino)



<http://ps1.org/studio-visit/artist/joshua-abelow>
Joshua (/studio-visit/artist/joshua-abelow) **Abelow** (/studio-visit/artist/joshua-abelow)



<http://ps1.org/studio-visit/artist/danny-balgley>
Danny (/studio-visit/artist/danny-balgley) **Balgley** (/studio-visit/artist/danny-balgley)



<http://ps1.org/studio-visit/artist/david-goodman>
David (/studio-visit/artist/david-goodman) **Goodman** (/studio-visit/artist/david-goodman)



<http://ps1.org/studio-visit/artist/suzanne-unrein>
Suzanne (/studio-visit/artist/suzanne-unrein) **Unrein** (/studio-visit/artist/suzanne-unrein)



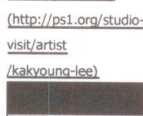
<http://ps1.org/studio-visit/artist/maria-yoon>
Maria (/studio-visit/artist/maria-yoon) **Yoon** (/studio-visit/artist/maria-yoon)



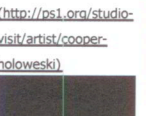
<http://ps1.org/studio-visit/artist/anton-trofymov>
Anton (/studio-visit/artist/anton-trofymov) **Trofymov** (/studio-visit/artist/anton-trofymov)



<http://ps1.org/studio-visit/artist/honza-zamojski>
Honza (/studio-visit/artist/honza-zamojski) **Zamojski** (/studio-visit/artist/honza-zamojski)



<http://ps1.org/studio-visit/artist/kakyoung-lee>
Kakyoung (/studio-visit/artist/kakyoung-lee) **Lee** (/studio-visit/artist/kakyoung-lee)



<http://ps1.org/studio-visit/artist/cooper-holoweski>
Cooper (/studio-visit/artist/cooper-holoweski) **Holoweski** (/studio-visit/artist/cooper-holoweski)



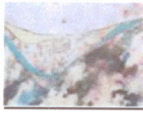
<http://ps1.org/studio-visit/artist/max-greis>
Max (/studio-visit/artist/max-greis) **Greis** (/studio-visit/artist/max-greis)



<http://ps1.org/studio-visit/artist/kevin-connolly-gillespie>
Kevin Connolly Gillespie (/studio-visit/artist/kevin-connolly-gillespie)



<http://ps1.org/studio-visit/artist/oscar-oiwa>
OSCAR (/studio-visit/artist/oscar-oiwa) **OIWA** (/studio-visit/artist/oscar-oiwa)



<http://ps1.org/studio-visit/artist/maria-tanikawa>
maria (/studio-visit/artist/maria-tanikawa) **tanikawa** (/studio-visit/artist/maria-tanikawa)



<http://ps1.org/studio-visit/artist/dianne-bowen-0>
Dianne (/studio-visit/artist/dianne-bowen-0) **Bowen** (/studio-visit/artist/dianne-bowen-0)



<http://ps1.org/studio-visit/artist/ryan-wallace>
Ryan (/studio-visit/artist/ryan-wallace) **Wallace** (/studio-visit/artist/ryan-wallace)



<http://ps1.org/studio-visit/artist/dirquo-nyc>
dirquo (/studio-visit/artist/dirquo-nyc) **NYC / ++** (/studio-visit/artist/dirquo-nyc)



<http://ps1.org/studio-visit/artist/woody-shepherd>
Woody (/studio-visit/artist/woody-shepherd) **Shepherd** (/studio-visit/artist/woody-shepherd)



<http://ps1.org/studio-visit/artist/miriam-schaer>
Miriam (/studio-visit/artist/miriam-schaer) **Schaer** (/studio-visit/artist/miriam-schaer)

Appendix 9
The Chronicle Board Report

THE CHRONICLE BOARD REPORT

FOR NONPROFIT ORGANIZATIONS

MAY/JUNE 2010

AT A GLANCE

- * **Charities should pay attention now** to how the economy will be reshaped after the recession ends: PAGE 2
- * **The new health-care law** offers a glimmer of hope—and brings new obligations—to many groups: PAGE 2
- * **Four U.S. senators** have asked Boys & Girls Clubs of America about its spending on salaries and perks: PAGE 3
- * **The Internal Revenue Service** is continuing its efforts to promote good governance by charities: PAGE 3
- * **Foundations' assets grew modestly** last year, but many of their leaders remain wary about the future: PAGE 4
- * **As foundations seek** younger trustees, they need to understand the differences between Generations X and Y: PAGE 4
- * **Online giving continues** to be a bright spot, but the rate of growth has slowed significantly: PAGE 5
- * **Why are so many boards dysfunctional?** A consultant offers theories about the dynamics of governance: PAGE 6
- * **The number of nonprofit groups** continued to grow at a steady pace last year, despite the economy: PAGE 6
- * **To reach younger donors**, charities need to adapt their appeals and make other changes: PAGE 7
- * **Savvy business techniques** help a nonprofit group thrive: PAGE 8

Tough Times Will Continue This Year, Many Charities Say

Nonprofit groups are still reeling from the economic downturn—and many of them expect this year will be even tougher than 2009.

Half of the groups included in a new survey think their finances will get worse this year. Only 18 percent expect to end the year with a surplus (compared with 35 percent in 2009). Fewer than half believe they will be able to meet a growing need for services.

About 60 percent of the groups have less than three months of cash available, and 12 percent have no reserves whatsoever.

The findings come from a survey of more than 1,300 charity leaders conducted by the Nonprofit Finance Fund from January 20 to February 19.

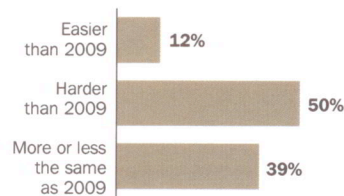
Forty-eight percent of the groups had frozen hiring and salaries, 44 percent had developed a contingency budget, 39 percent had relied on more volunteers, 35 percent had cut jobs or salaries, and 34 percent had used money from their reserves.

MANAGING

Many organizations are bracing for lower revenue in 2010, especially from the government. Reflecting in part the toll the recession has taken on many state budgets, 59 percent of the organizations that receive government money said they expect to get less this year.

More than half (55 percent) of the groups that receive foundation, United Way, or federation grants expect that money to

Financial Outlook for 2010: What Charities Expect



SOURCE: Nonprofit Finance Fund

shrink in 2010, while 44 percent expect declines in their corporate gifts, and 23 percent in the money they receive in fees, ticket sales, and other so-called earned income. They are more optimistic about individual and board gifts: Only 23 percent think those will fall, compared with 49 percent who expected that last year.

A large majority of those surveyed (71 percent) reported increased demand for their services in 2009—on top of the increased demand that 73 percent of those surveyed last year said they experienced in 2008. Eighty percent of those in the new survey said they expect demand to increase again in 2010. ■

Charities Are Urged to Get Ready for Economic Recovery

Charities should pay attention now to how the economy will be reshaped after the recession ends.

That's the view of Susan Raymond, an economist and one of the founders of the consulting group Changing Our World. She spoke in April at a conference. She urged fund raisers to consider factors that will shape the economy over the next few years, including these:

■ **The high unemployment rate.** The Department of Commerce doesn't anticipate that the unemployment rate will drop to 5 to 6 percent, where it was in 2007, until 2013, Ms. Raymond said. That's worrisome because the unemployment rate has a bigger influence on individual giving than other economic factors.

■ **A global recovery.** America's economy will depend in large part on its ability to export products, which forces it to rely on the strength of foreign economies.

■ **State governments.** In December 2009, 39 states said they expected new budget deficits this year, Ms. Raymond said. That spells disaster for charities that rely heavily on government support. She urged foundations, in particular, to help educate local lawmakers about their roles and "what they can and can't do."

Despite all the gloom, Ms. Raymond said the "nonprofit sector has the opportunity of a generation." Bad economies often breed innovation, and charity officials have a chance to develop new strategies and diversify their revenue, she said.

MANAGING

Ms. Raymond advised fund raisers to pay attention to several trends as they try to put their organizations in a position to guarantee a bright 2015. Among them:

■ **Female donors.** Women haven't been hit as hard by the recession as men, Ms. Raymond said. Fund raisers need to think hard about how to engage female donors, who tend to be more conservative financially and philanthropically than men.

■ **Corporate giving.** "Pure philanthropy is going to be in decline," Ms. Raymond said. "You're going to see more and more cause-related marketing."

■ **A "depression-memory of a recession."** Ms. Raymond said the biggest challenge that nonprofit groups face is the psychological impact of the downturn on donors. Even though the downturn wasn't a depression, it felt like it to many people, she said. "That's a communications problem for you," she told fund raisers.

Ms. Raymond said that nonprofit groups ought to put in place a system to understand changes in the economy; embrace change; plan concretely for the future and avoid being lulled into thinking that simply drawing up a strategic plan is enough; and diversify their revenue.

■ **Gone are the days when nonprofit groups could rely simply on donations,** she said. The future also includes money from areas like cause-related marketing, program-related investments, social enterprises, and even royalties and donations from things like patent agreements, Ms. Raymond said. ■

Health-Care Law Brings Hope, and Obligations, to Many Groups

The nearly \$1-trillion health-care law offers a glimmer of hope for nonprofit groups that have been battered by the economic tailspin. As employers, they could get some relief from the escalating costs of health insurance. That's especially likely for small groups that will benefit from tax breaks.

And as human-services providers, charities could see life improve for millions of people who now can't afford health care.

Starting this year, small nonprofit groups with average salaries of less than \$50,000 are eligible for a payroll-tax credit if they pay for more than half of their employees' health-insurance premiums. **The benefit is available to groups with no more than 25 full-time employees—a category that includes at least 65 percent of nonprofit employers,** according to a recent Congressional Research Service study.

That relief can't come soon enough for Kelly Hart, executive director of Allied Arts of Whatcom County, an association in Bellingham, Wash. Her group has never been able to afford health insurance for its employees, but

it used to offer a stipend of \$150 to \$350 a month to help them buy coverage on their own. The recession forced it to eliminate that benefit in January.

Now, Ms. Hart says, Allied Arts hopes to offer a health plan to its three employees within the next six months. "Having this added incentive of the tax benefit" could help make it happen, she says.

■ **The health-care overhaul introduces new obligations for nonprofit groups as well.** For example, starting in 2014, organizations with more than 50 employees could face fines if any of their full-time employees use subsidies to buy insurance on new state exchanges, or insurance marketplaces—either because the charities offer no health insurance or because their plan is not affordable.

That could have less of an impact in the nonprofit world than elsewhere, however, since a high percentage of nonprofit employers already offer health insurance—80 percent of those surveyed for a study last year by the Johns Hopkins University Center for Civil Society Studies, including 100 percent of those with at least 50 employees. ■

Senators Question a National Charity's Salaries and Perks

In another sign that executive compensation at non-profit groups remains a hot-button political issue, four Republican senators have asked Boys & Girls Clubs of America to provide details about what it spends on salary packages, lobbying, perks, travel, and other items. They said they were worried that it had become a “top-heavy organization.”

The senators said they were acting partly because they needed to ensure that government money is spent responsibly as they face an “unprecedented” federal budget deficit—a stance that could presage more scrutiny of how nonprofit organizations spend their money. Questions about Boys & Girls Clubs arose when the Senate began considering whether to renew an annual federal grant to the giant youth organization.

The four senators—Tom Coburn of Oklahoma, John Cornyn of Texas, Charles Grassley of Iowa, and Jon Kyl of Arizona—complained that the Boys & Girls Clubs president, Roxanne Spillett, earned more than \$900,000 in compensation in 2008, “even while local boys and girls clubs nationwide close their doors due to budget shortfalls.”

In a letter to the Boys & Girls Clubs board chairman, they said they were troubled by some of the group's expenses at a time that it reported a \$13-million loss on its 2008 Form 990 informational tax return. They also asked about reported spending that year of more than \$4-million on travel, \$1.6-million on conferences and meetings,

and more than \$540,000 on lobbying, and they requested details on how the group awards grants to local clubs.

Congressional scrutiny of such a “big brand-name charity” suggests that “it's open season and boards need to pay attention to these compensation issues,” said Paul Light, a professor of public service at New York University. He worries, however, that it could end up depressing salaries for the many “underpaid” executive directors at midsize charities.

Other nonprofit experts argue that executives running large, complicated organizations like Boys & Girls Clubs deserve to be well compensated.

Boys & Girls Clubs of America, based in Atlanta, said in a statement that Ms. Spillett had overseen the organization's effort to double its revenue and the number of young people served. The group's total revenue in 2008, including money generated by more than 1,100 affiliates, was more than \$1.3-billion, with the national office bringing in slightly more than \$107-million.

The statement said that Ms. Spillett's base salary of \$360,774 in 2008 had not increased since 2006 and that the board had authorized \$150,000 in incentive pay based on performance. Of the rest, \$385,500 was in deferred compensation, according to the Form 990.

The group said its board's human-resources committee worked with an independent consulting firm, Mercer, which found her pay to be “consistent with prevailing and current market practices of similarly situated national nonprofit organizations.” ■

IRS Will Continue to Focus on Governance Matters, an Official Says

The Internal Revenue Service is not backing away from its controversial efforts to promote good governance by charities.

That word comes from the agency's top nonprofit regulator. The federal tax code does not explicitly set out governance standards for the IRS to enforce, but the tax agency in the past two years has been keeping an eye on charities' governance practices.

The IRS official, Sarah Hall Ingram, noted that critics believe the IRS should “get out of the governance business.” Instead, she said, “we are in this discussion to stay.” She spoke at a recent conference in Washington.

She added: “Congress is not going to let the IRS off the hook for its job of regulating the [nonprofit] sector and ensuring that the sector is not only equipped to do the deeds that it sets out to do but also that the federal tax subsidy is used correctly.”

“In these economic times, it's important not only to do good governance to keep from getting in trouble, to keep from wasting resources that you could spend on

mission, but it's also important not to take hard times and cut corners on governance,” Ms. Ingram said. “So in these times when we're all tightening our belts, good governance has still got to have a place in your organization.”

While no one set of governance principles fits all charities, said Ms. Ingram, “I continue to believe strongly that this is one of the key topics that every board, every organization, must keep on its agenda.” She said “building procedures and habits into the fabric of the organization actually makes it less expensive, less alarming, and less disruptive.”

Ms. Ingram said she was pleased by a recent survey by Grant Thornton, an accounting and business advisory group, that showed a sharply increased focus on governance matters by nonprofit groups in 2009.

Grant Thornton attributed the trend in part to the IRS's revised Form 990 informational tax return for the 2008 tax year that includes new questions for charities about governance and oversight. ■

Foundations Are Cautious Despite Modest Gains in Assets

The assets of most big foundations grew modestly last year.

That's a welcome sign of recovery after the nation's financial collapse eroded the wealth of most philanthropies by as much as a third. **But despite the gains, foundation officials remain wary about the future.** Most plan either to decrease giving or to keep it flat in 2010. Those findings come from a survey by *The Chronicle of Philanthropy*.

GIVING

Foundation assets rose by a median of 7.4 percent at the 80 large private grant makers that provided data to *The Chronicle*, meaning half the assets grew by more and half declined, were flat, or grew by smaller percentages.

Total assets for the foundations in the survey increased from \$146.6-billion to \$153.8-billion.

The 80 foundations are a small number of the estimated 75,000 grant makers in the United States. But they represent 20 percent of the foundation world's wealth and are indicators of major trends in giving.

The positive investment performance was a welcome contrast from 2008 but will probably not translate immediately into larger grant-making budgets.

One reason: Foundations often develop their giving plans based on previous years' earnings, so it will take some time for their donations to recover from the 2008 stock-market debacle.

Of the foundations that provided estimates about giving in their 2010 fiscal year, 25 said donations would decline. Twenty-seven said they would give about the same as in 2009, while 21 reported that giving would increase.

For the foundation world, the key word for 2010 is caution.

Joel Orosz, a professor of philanthropic studies at Grand Valley State University, in Allendale, Mich., and a former Kellogg Foundation official, said the "culture of scarcity" at most foundations will lead them to avoid "big risks" and instead support well-established charities that have been long-term grant recipients.

"It's good news for the universities, it's good news for hospitals, it's good news for the very large nonprofits," he said. "It's bad news for community-based organizations and a lot of ethnic organizations that tend to be very small."

Joel L. Fleishman, a former foundation official who is now a professor at Duke University, said he is optimistic that the American economy will recover in the years ahead.

But he emphasized that grant makers—and the charities that depend on their support—need to prepare for continued hard times. **"It's going to be a couple years before we return to what we consider normal,"** he said. "We should all be prepared for it to get a little bit worse before it gets better." ■

What Foundations Should Know About Recruiting Young Trustees

As foundation boards recruit younger trustees, they should recognize the differences between Generations X and Y and be willing to learn from the ideas the newcomers bring.

That advice come from two young presenters at a session of the annual meeting of the Council on Foundations: Sharna Goldseker, who said she is a member of Generation X (people born from 1965 to 1980) and a vice president at the Andrea and Charles Bronfman Philanthropies, and Jos Thalheimer, a 28-year-old graduate student at New York University's Wagner School of Public Service.

People their age may appear to be flighty opportunists, they said, but that is simply because their generations are so much smaller than the baby-boom generation and therefore each person has many more opportunities for career advancement.

Many young people are busy with families and careers, and some may be looking for ways to get involved in foundations, including those started by their own families, without necessarily serving on boards.

Generation Y (people born from 1981 to 1991) is a larger generation than X. Its members are coming of age

amid a time of economic turmoil, and they may be looking for internship opportunities at foundations, in part to improve their resumes

Ms. Goldseker directs 21/64, a nonprofit consulting division of Bronfman that specializes in "next generation" strategic philanthropy.

Ms. Goldseker and Mr. Thalheimer—whose great grandfather founded American Oil Company, better known as Amoco—offered a list of ideas for reaching out to the next generation of trustees. Among them:

The "kids" are now adults. These days, as many as four generations may have a say in how a family foundation operates. Current foundation leaders can cede some power by moving from a parent-child relationship to a peer-to-peer relationship, Ms. Goldseker said.

Learning is a two-way street. Younger trustees are not going to want to sit deferentially for a year or two to learn the ropes.

Transparency matters. Generation Y, especially, views sharing bad news, such as writing publicly about a grant-supported program that failed, as a sign of strength rather than weakness, said Mr. Thalheimer. ■

Online Giving Grows, but the Pace Is Slowing

Online giving continues to be a bright spot for charities during the recession, but the rate of growth has slowed significantly, according to *The Chronicle of Philanthropy's* annual survey of online fund raising.

During a year when overall donations fell by a median of 9 percent for the nonprofit groups in the survey, **online gifts grew by 5 percent.**

The 151 organizations that provided data for 2008 and 2009 raised a total of \$721-million online last year, up from the \$686-million they collected in 2008.

Yet many groups had to work harder to achieve gains.

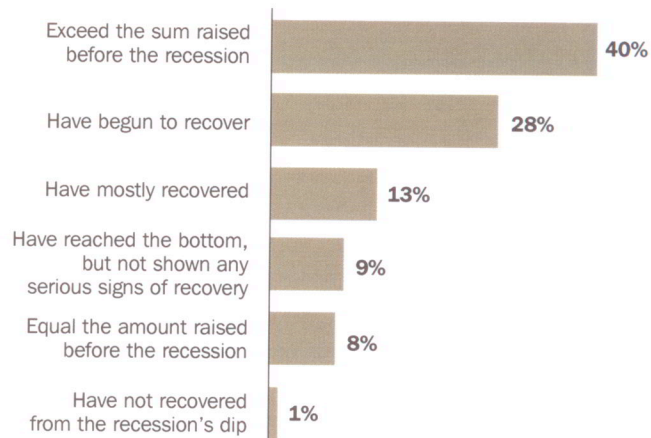
A third of the charities in the survey said the downturn in the economy had hurt their online fund raising. One of the most frequent examples cited was the falling average size of online contributions.

More than half of the 95 charities that reported the size of their average gifts raised online said they had seen decreases. The average size of online gifts was \$145, down from \$164 in 2008.

Internet contributions to charities in the survey grew by a median of nearly 15 percent last year, meaning that half of the organizations saw giving grow by more than that amount and half did less well.

How Online Donations Are Faring as the Economy Improves

Percentage of charities that say their online donations:



The increase achieved last year is far smaller than the online-giving growth rates of recent years. In 2008, online gifts grew by a median 28 percent and in 2007 the median increase was 42 percent. ■

NOTES ON FUND RAISING

High turnover among fund raisers has slowed in the financial downturn, but will undoubtedly resume when the economy improves.

That's the view of Penelope Burk, a Chicago fund-raising consultant who recently released preliminary findings from study she conducted of more than 8,000 nonprofit officials and board members.

Ms. Burk says it costs charities 65 to 83 percent of a fund raiser's annual salary to replace that person, Ms. Burk said.

Given that cost, she said, nonprofit organizations could make the argument to provide a top-performing fund raiser with a 15-percent annual increase—or they could increase pay by a gradually higher amount every year a fund raiser stayed on the job.

Pointing to her research, Ms. Burk said that 37 percent of fund raisers said they left their last job for a higher salary and 48 percent said they would

leave their current job for higher pay. The fund raisers she surveyed, said Ms. Burk, do not appear unhappy with how much they are currently paid. They leave simply because they can get more money elsewhere.

■
A growing number of charities are getting rid of time-consuming galas in favor of small, intimate events.

Butler Hospital, a Providence, R.I., psychiatric hospital that also conducts research to improve brain health, last year abandoned its costly annual luncheon featuring local and national celebrities.

The event, which cost \$30,000 to \$60,000 to produce, had been losing corporate supporters. When it was last held in 2008, it collected only \$10,000 after expenses.

Last year, to replace the luncheon, the hospital asked board members to hold more intimate gatherings at their

homes and invite their friends and relatives.

Instead of seeking money for the hospital's general fund, as it had done at the celebrity lunch, the hospital made no solicitations at the house parties.

Hospital officials announced the creation of a new research endowment at each party, and they showed a 10-minute video about the hospital's research on new treatments for Alzheimer's disease and depression.

After the event, board members and fund raisers met with each person who attended and asked him or her to support the new research fund.

Michele Berard, the hospital's development director, says that the new endowment and small gatherings worked well because of the investment the group's board made in the effort, and that strategy helped the hospital raise more money than it had before the recession.

What Makes So Many Nonprofit Boards Dysfunctional?

Why do so many boards fail to operate well?

Nancy Axelrod, the founding president of BoardSource, told a group of fund raisers recently it might be because expectations for board performance are unrealistic.

GOVERNANCE

Or perhaps because there is always a certain amount of dysfunction when you bring a group of people together?

Or are the nonprofit world's governance models simply out of date?

Ms. Axelrod discussed some of the assumptions that guide her thinking about boards:

- There isn't one model when it comes to a board's structure. She recalled a comment a friend made to her once:

"Remember, when you've seen one board, you've seen one board," she said

- Good boards can always be better.
- Boards are often reluctant to change.
- Getting "the right people on the bus" isn't enough; you can have a board made up of dynamite individuals who don't work well together.

Asked by Ms. Axelrod what they would request if they were granted one wish to change their boards, **fund rais-**

ers in the audience talked about finding board leaders who actually take control, set agendas, and discipline other trustees when necessary.

Participants also said they would like to see their boards properly assess the chief executives' performance, "listen to the staff and let us do our jobs," and tackle the big issues first, before the minutiae.

Ms. Axelrod talked about the characteristics of good boards that BoardSource has identified. Chief among them, she said, was "a culture of inquiry."

Drawing from a 2002 *Harvard Business Review* article by the Yale scholar Jeffrey Sonnenfeld, she talked about how **high-performing boards are willing to share information openly and on time, without discussing information first with an executive committee or smaller group of trustees.**

Members of strong boards are willing to challenge each other and are committed to assessing the performance of the board as a whole as well as that of individual members.

"The culture of a board—the DNA, the social fabric—is one of the most critical elements of good governance," Ms. Axelrod said.

"There's a lot of dysfunctional politeness on some of our boards," she added. ■

Start-Ups of New Charities See No Slowdown in the Bad Economy

Having had success as a business consultant, Beth Zimmerman fulfilled a childhood dream of working with animals when she formed Pets for Patriots last year. The Long Beach, N.Y., organization helps military families adopt pets from animal shelters.

It is also one of thousands of nonprofit organizations with the distinction—or stigma—of having received its tax-exempt status as America grappled with one of the worst economies in 60 years.

As a result, those groups probably will face greater challenges than their older peers. Some members of Congress and philanthropy experts already question whether there are too many nonprofit groups. Many donors are avoiding new projects and are focusing their scarce dollars on well-established charitable organizations.

But new nonprofit leaders like Ms. Zimmerman largely shrug away such concerns.

She acknowledges that the fund-raising environment is difficult—she has had to spend more than \$8,000 of her own money to finance the group. But she says such problems won't deter her.

According to an analysis of Internal Revenue Service data by the Urban Institute, a think tank in Washington, the nonprofit world continued to grow at a steady pace

in 2009. The tax agency classified 46,633 groups as charities and private foundations under Section 501(c)(3) of the Internal Revenue Code last year. In 2008, 40,124 received the designation, and in 2007, 47,002 did.

Those figures do not necessarily represent the number of nonprofit groups created in a given year. For example, a charity could have started operating in 2008 and applied for tax-exempt status that year but not have received the designation until the following year.

In all, the IRS says, more than 1.2 million organizations now hold charity status, although the agency says an unknown number of nonprofit groups may have shut down, so the total is probably an overestimate.

Some of the new charities are thriving. In early 2009, Earl M. Phalen had an idea to create a summer program that would keep students physically active and learning during the months they were away from school.

Last year, his group, Summer Advantage USA, based in Indiana, received its first grant—\$90,000 from the Mind Trust, a grant maker in Indianapolis. The trust also introduced Mr. Phalen to other local foundations, like the Lilly Endowment, and city officials.

The connections have proved to be a windfall. Mr. Phalen expects to raise \$3.6-million in 2010. ■

Charities Are Advised to Adapt to Reach Young Donors

Charities will need to adapt their mailings and focus on the many ways that younger people want to connect if they hope to appeal to the next generation of donors, says a new study of more than 1,500 people who contributed to charity in the past year.

For all of the generations, donating money at a supermarket or retail store was a primary way to give—52 percent of all those polled had given that way, a bigger share than any other technique.

FUND RAISING

The survey also signaled that text-message giving is gaining acceptance. Seventy-seven percent of people in the survey said they had heard about the opportunity to make a donation via their cellphones after the Haiti earthquake.

But no single way of giving has yet to become dominant for members of all generations. That means fund raisers must not only offer many options to attract younger donors but also integrate their messages across the various platforms, according to Vinay Bhagat, chief strategy officer at Convio, a software company that sponsored the study. [Information at <http://www.convio.com/nextgen>]

“We are living in a multichannel world,” he said. “The emphasis on focusing maniacally on mature donors from a marketing perspective has to change.”

While younger people are becoming an important source of philanthropy, they still give less and to fewer groups than their parents and grandparents, the study found.

Members of Generation Y gave an average of \$341 to an average of 3.6 groups, while members of Generation X gave \$796 to 4.2 organizations.

3 Factors That Can Hinder Capital Campaigns

Why do capital campaigns fail?

M. Kent Stroman, a consultant in Bartlesville, Okla., and Phil L. Lakin, chief executive of the Tulsa Community Foundation, described the top reasons at a recent fund-raising conference. Among them:

■ **Not setting priorities correctly.** “If you’re going to be successful, you have to have a sense of sequence,” said Mr. Stroman. “The results are rarely better than the plans.”

He described showing up at a meeting with trustees who told him they had started a campaign, even though the organization had just approached him to provide consulting assistance. Worse, the trustees had kicked off the \$1-million drive with a bake sale in a city park.

“A bake sale may be the right thing, but it’s certainly not the first thing,” said Mr. Stroman. “There is no way you can eat enough cookies to raise \$1-million.”

■ **“Fuzzy goals.”** Everyone with the group needs to be

Share of People in Each Age Group Who Give

Gen Y (born 1981-1991) 31.06 million Americans 54% give	Gen X (born 1965-1980) 39.53 million Americans 52% give
Baby boomers (born 1946-1964) 45.17 million Americans 66% give	Matures (born 1945 or earlier) 25.41 million Americans 77% give

Ways People Have Given Money in the Past Two Years

	Gen Y	Gen X	Boomers	Matures
Checkout donation	48%	57%	52%	48%
Check by mail	26	43	54	77
Gift shop	28	35	32	30
Web site	29	35	31	25
Fund-raising event	22	28	28	31
Honor/tribute gift	22	22	27	35
Third-party vendor	25	27	17	12
Phone	8	10	16	25
Monthly debit	11	17	14	11
Mobile/text	14	13	4	2
Social-networking site	9	6	4	2

SOURCE: CONVIO

Baby boomers, by contrast, gave an average \$901 to 5.2 groups. People born in 1945 or earlier gave an average \$1,066 to 6.3 charities.

clear about the timeline and the financial goals, the two men said. Mr. Stroman recalled interviewing board members of an organization about its previous capital campaign. None of them gave the same answer about what the campaign goal was and whether it had been met.

■ **A “leadership deficit.”** The chief executive, the board chair, and the campaign chair are the three most important people to the success of a campaign, the fund raisers said.

With a board chair, “you can patch, you can cover up” if that person is not ideal, said Mr. Stroman. “But with the campaign chair, you have to hire up.”

■ **In looking for the volunteer to chair the drive, watch out for people who are “overused, overworked, who’ve had their hands out too many times,”** Mr. Lakin said. But also be careful about campaign chairs who have never led a campaign before. It can work, he said, but it’s risky.

Savvy Business Techniques Help a Charity Thrive

The real-estate bust couldn't have happened at a better time for one nonprofit group based in the nation's capital.

The Washington Center for Internships and Academic Seminars, founded in 1975, provides internship opportunities for about 1,600 students a year with companies, nonprofit groups, and lawmakers and government agencies. **Its bill for housing students in rental properties kept creeping up, eventually reaching \$3.5-million a year**, so it sought to build its own dormitory to help contain costs.

Then, in the fall of 2008, the global financial crisis hit. Despite the fact that many of its donors faced hard times, the Washington Center barreled ahead with its plans. A year ago, it purchased a plot of land a few blocks from the Capitol, where many of its interns work. The organization's \$38-million facility, which will house 350 students, is scheduled to open in May.

Did any of the organization's supporters raise concerns about breaking ground on a huge financial commitment in the very pit of the recession? "They thought we were taking a risk, and we were, but it was a manageable risk," said Michael B. Smith, the center's president.

By taking advantage of falling land prices, plummeting interest rates, and a construction industry starving for work, the organization got a bargain, Mr. Smith said. It saved more than \$1-million in anticipated construction costs and secured a fixed mortgage rate a full two percentage points lower than expected.

In short, he says, "all these things that hurt so many people turned out to help us." The new facility's annual expenses, he says, will be "considerably less" than the money the charity had been paying for housing rentals:

"That will save us, over the next four years, \$1-million. And after that, it gets better."

Taking advantage of the housing market's crisis—along with a gentle, no-pressure approach to fund raising from embattled donors—has helped the Washington Center for Internships and Academic Seminars thrive in a difficult economic climate.

The group, which runs on an annual budget of about \$18-million, has raised \$11-million toward a \$15-million goal only halfway through a six-year, comprehensive capital campaign.

"We decided as a matter of policy not to ask for any increase from anyone, period."

None of its big private donors—mostly corporations—dropped their support, and the center scored major new grants this year. It avoided pay cuts and layoffs for its staff of 75, freezing only four unfilled positions.

The charity, whose fiscal year starts in September, viewed the recession with alarm. But even though the organization was worried about how its fund raising would fare, Mr. Smith said, "we decided as a matter of policy not to ask for any increase from anyone, period."

The decision to try to renew existing grants at the same level as before the recession—and not a penny more—has paid off. All of the corporate donors have continued their support, and the charity also received \$1-million from the insurance giant Prudential to sponsor participation in the program by students from Asia.

In addition to the soft sell, the Washington Center kept longtime donors as the recession raged because it could easily show results, said Patrick R. Gaston, president of the Verizon Foundation, in Basking Ridge, N.J., which has supported the group for more than a decade. In the current fiscal year, the foundation has given the center two grants totaling \$50,000.

"The programs they ask us to support have always made sense," Mr. Gaston said. "So it's not like they had to do things dramatically different."

The Washington Center's experience holds two lessons for charities seeking not only to survive but also to thrive in a challenging economy, Mr. Smith said.

First, he advises charities to look at variable costs and, whenever possible, turn them into fixed costs—as his organization did by turning its ever-increasing rental expenses into a fixed mortgage.

Also, Mr. Smith suggests that charities carefully nurture relationships with all donors, in good times and bad: "You want to give value to anyone who's supporting you, no matter at what level, and I think that comes across in the way you deal with people." ■

THE CHRONICLE BOARD REPORT FOR NONPROFIT ORGANIZATIONS

May/June 2010

Volume 2, Number 2

EDITORS: Stacy Palmer and Edward R. Weidlein

Published 6 times a year

by The Chronicle of Philanthropy

1255 23rd Street, NW

Washington, DC 20037

Editorial e-mail: boardreport@philanthropy.com

Editorial telephone: (202) 466-1200

For subscription information and help, please send an e-mail message to boardreport@pubservice.com or call 1-877-790-1701

Copyright 2010 by The Chronicle of Higher Education Inc.

Appendix 10
Dirty Coast Website

12th Man



The question isn't "how ya gonna clap?", its "how damn loud can you be?"



12th Man



Ya Heard



Believe in the Trinity



Savior

Vita

Ashley Chavis was born in Fairbanks, Alaska, but spent the majority of her childhood in Montgomery, AL. She attended the University of Alabama in Tuscaloosa, AL, where she received her Bachelor of Arts Degree in Visual Arts in August 2004. She continued her education at the University of New Orleans, where she will graduate with her Masters in Arts Administration in December 2010. She currently resides in New York City where she is the Development Associate for Prospect New Orleans.