



CREATIVE ALLIANCE
OF NEW ORLEANS

**Strategic Plan
FY 2012 – FY 2015**

Adopted by the Board of Directors October 27, 2011

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Executive Summary

As an alliance of nonprofits, professionals, and civic and business associations concerned with the creative and cultural economy, CANO generates economic opportunities by growing community arts and cultural activities and creative start-up enterprises. CANO endeavors to advance the value of creativity and of the broader creative and cultural economy of New Orleans, while working to revitalize neighborhoods and community life.

As a young organization CANO is in an exciting place at an opportune time. This burden of possibility, however, brings its own challenges. And that burden is what faced CANO as it launched its first strategic planning process in early 2011. In the aftermath of Hurricane Katrina, New Orleans opened to possibilities not imagined before. A spirit of compassion and collaboration opened doors. Residents and outsiders alike gained new and renewed appreciation for the cultural and creative wonder that the city embodies.

...it is difficult to overstate the importance of the cultural economy to New Orleans. Cultural businesses and independent cultural producers are an economic engine here and around the world.

– 2010 New Orleans Cultural Economy Snapshot, Mayor's Office of Cultural Economy, City of New Orleans

Clearly seeing CANO's assets, and finding ways to make the most of its opportunities, are critical steps in this planning. Mobilizing what CANO best offers is most effective when coordinating with the goals and capacities of partners and sister efforts. With a shared vision for the importance of a robust cultural and creative economy – and indeed the very identity of the City of New Orleans – CANO and its collaborators have much work and many opportunities ahead. The generous support of the Joan Mitchell Foundation allowed CANO the staff time and services of a consultant to engage in this planning effort.

This document summarizes a planning process that took place between April and September of 2011, involving nearly 100 CANO friends, and required considerable deliberation from CANO's staff and board of directors. The plan is designed to build on CANO's strengths and to position the organization in a leadership role at a pivotal time. This plan sets CANO on a measured path to pursue its priorities over the next three to five years. Planning made clear that CANO possesses a variety of unique strengths and relative advantages that will be employed to build New Orleans' creative and cultural sector and to expand the organization's role in the economic and cultural vitality of the city. These strategic advantages are rooted in CANO's:

- Strong and diverse professional and civic networks
- Capacity to connect people and ideas across disciplines, sectors, and silos
- Ability to link creativity and culture with economic and neighborhood development
- Visionary leadership

- Extraordinary experience with the Studio at Colton

Critical timing makes CANO's work especially relevant in the context of:

- Growing interest in the creative and cultural economy globally
- Convergence of complementary public and private efforts in New Orleans around the cultural/creative economy and deliberate planning efforts of other groups
- Emergence of a collaborative spirit among civic, nonprofit, and business entities

Along with 200 cultural non-profits, about 1,200 commercial enterprises in the city are part of the cultural economy, including 500 independent, local restaurants, 120 local live music venues, 18 live performance venues, 24 museums, and 209 art galleries.

– 2010 New Orleans Cultural Economy Snapshot, Mayor's Office of Cultural Economy, City of New Orleans

Key Program Focus Areas

Three key areas of activity emerged, each with specific programs that are added to as the three to five years of the plan progress. The first three (short term) activities of the greatest strategic importance representing unique and timely programs, responding to needs and opportunities:

Short-term (1 to 2 Years)

Information/Networking: *Build the Creative Alliance Network* by convening periodic professional and social gatherings, producing an electronic newsletter to maintain an active network of creative professionals and organizations/institutions, and facilitating opportunities for creative producers to meet and become familiar with policy makers throughout the city.

Public Education: *Elevate the visible role of arts and culture in the city* by growing Art Home New Orleans, a signature, educational campaign that helps better define the city's identity as an important cultural destination and promote the collection of art; and produce the related art+gardens+new orleans marketing campaign to increase visibility of the full range of cultural events, venues and cultural producers in the city.

Resources and Direct Services: *Rebuild a studio/incubator program* by working with National Performance Network, Young Audiences, Faubourg Marigny Neighborhood Association, and other partners to develop the 8th Ward Community Cultural Center, a facility to provide space for work, exhibition, performance, education and incubation for artists and small cultural and creative organizations; offer artist workshops and training activities in response to needs and opportunities

Career and Professional Development: Initiate and explore career and professional development programming, including the presentation in spring 2012 of the Creative Capital Workshop, a program funded by the Andy Warhol Foundation.

Mid-term (2 to 3 Years)

Resources and Direct Services: Nurture local talent in the creative sector by developing, delivering, and expanding accessible skill training programs for cultural producers and creative organizations at the neighborhood level; helping youth choose viable career paths in the creative/cultural sector by providing better resources to inform them of opportunities.

Public Education: Deepen the understanding of the cultural/creative economy by working with partners to gather and distribute information and economic data on the value of the creative sector to neighborhood and city wide revitalization and economic growth. Continue to develop marketing campaigns to communicate the depth and richness of the city's cultural producers and assets. Grow the arts+gardens+new orleans and Art Home New Orleans campaign and event.

Information/Networking: Strengthen support systems for creative producers and cultural practitioners by gathering information through surveys and focus groups from artists, creative producers, and cultural practitioners to better identify key needs and opportunities and strategies to respectively address and advance them.

Long-term (3 to 5 Years)

Resources and Direct Services: Expand opportunities for artists and creative entrepreneurs by establishing additional low cost, multi-tenant non-profit community facilities for artists and small non-profits, developing shared services, and other cooperative activities

Information/Networking: Strengthen the efficacy of the cultural and creative sector by working to achieve "places at the table" for artists and creative entrepreneurs with organizations that lead and determine public policy

Public Education: Grow the signature campaign and events art+gardens+new orleans and Art Home New Orleans into leading annual initiatives.

Louisiana's focus should be on developing and fostering native businesses and entrepreneurs, specifically "content creators... Development of the state's intellectual infrastructure could include mentoring programs, incubators, master workshops, on-the-job-training and traditional education curriculum.

– Louisiana Entertainment: Strategic Plan 2010, State of Louisiana Economic Development

Key Organizational Development Focus Areas

CANO has operated as a Louisiana nonprofit corporation under the fiscal sponsorship of the National Performance Network since its formal inception. Completing the re-application for its own federal tax-exempt status (501c3) is a high priority. Additional steps to build its organizational infrastructure are detailed in the body of the report.

They include:

- Enhance board governance capacities
- Upgrade ongoing financial planning and accounting practices
- Expand administrative staff and staff capacity
- Plan, prepare, and re-locate program and office space
- Build annual and program specific fundraising capacity
- Enhance CANO's image and marketing capacities

History and Background

The Creative Alliance of New Orleans was conceived in 2005 as a professional association of local artists and cultural practitioners of all disciplines to elevate awareness among regional policy makers and the business community of the intrinsic and essential value that creative and cultural workers and products bring to the identity and economy of New Orleans. Before and after Hurricane Katrina, founder Jeanne Nathan organized a series of meetings including a representative of each creative discipline to collaboratively formulate the role and mission of what became the Creative Alliance of New Orleans (CANO), a Louisiana nonprofit incorporated in January 2008.

In 2009 CANO successfully planned, developed and managed a temporary cultural space in New Orleans, known as the Studio at Colton. With support from the Recovery School District (RSD), CANO repurposed a vacant public school building into a multi-tenant facility that provided studio and office spaces for over 160 creative professionals and cultural community organizations. In exchange for the space, tenants provided project-based arts training and educational programs to public school students (100+) enrolled in RSD schools as well as adults. Artists formed collaborative relationships that resulted in interdisciplinary projects, and innovations in individuals' art practices. Through their studios and an on-site gallery, artists were able to present works of art to the public. Theatrical and musical performances were successfully staged in the auditorium, produced by both tenants and outside production companies. The facility was an official exhibition site during the 2009 Prospect 1 International Arts Biennial. Close to 20,000 arts-oriented tourists and residents visited Studio at Colton, demonstrating CANO's success at engaging the public to learn about and support local artists and cultural organizations. CANO's Studio at Colton was received with overwhelming enthusiasm by New Orleans artists, stakeholders, and residents, as well as public officials, and local and national news media.

arts+gardens+new orleans began in the fall of 2009. This program is a four-month marketing campaign that highlights cultural and garden venues, performances and exhibitions including major museums, theater groups, musical venues, neighborhood cultural venues, public art, parks and garden sites. The goal of this initiative is to market the city as a major cultural destination and to celebrate the full range of the arts presented and produced in New Orleans. Art Home New Orleans is one event that CANO produces in conjunction with *arts+gardens+new orleans*. Art Home New Orleans showcases homeowners' art collections, local artist studios and pop-up art salons

throughout New Orleans. The citywide tours took place for the first time in 2010 during the first two weekends of December and featured over 50 unique homes and studios. CANO also created a series of workshops to discuss the importance of art collecting by some of New Orleans most well-known curators and collectors. In 2011 CANO again invited the public into over 30 homes and studios during the third weekend of November. Many visitors returned from year one, and new ones continued to express enthusiasm for an event that broadened their understanding of the city as a culturally oriented community.

In 2010 CANO focused on public education and facilitating networking between artists and the business, civic and public communities. Over 80 arts organizations were convened in “21 for the 21st Century” to prepare and endorse a creative economy platform for the municipal elections in that year. The consensus helped candidates to understand the needs and aspirations of the city’s cultural producers such as protecting the city’s traditional culture, welcoming cultural innovation, and growing the ability of all to earn a living. Most mayoral and council candidates endorsed the platform publicly. The platform informed the Mayor’s transition plan for the cultural economy.

In August 2010 on the fifth Anniversary of Katrina, CANO convened the “K5 Roundtable” a discussion between cultural leaders, artists and stakeholders on the role that arts, culture, and creative industries have played in the rebuilding of New Orleans neighborhoods and economy. The roundtable was presented to national media and the public. Also in 2010, CANO was handpicked by Mayor Mitch Landrieu’s transition team to curate visual and entertainment elements for his inaugural ball. CANO helped develop the “Celebration of Neighborhoods Gala” by producing art installations showcasing the creative community from diverse neighborhoods to public, business and community leaders.

In 2011 CANO focused on planning and developing a Multi-Tenant Arts Facility in the 8th Ward, a underserved neighborhood hard hit by Katrina. This facility will provide offices, studios, rehearsal, performance and exhibition space for small and mid-sized arts organizations (nonprofits) and independent artists as well as the Faubourg Marigny Neighborhood Association, a partner in the development. These shared resources will allow organizations and artists to organize their work more effectively and better serve their constituents and communities. The development of the 8th Ward CCC will provide an economy of scale for small non-profit administrative needs, and will be an important contributing factor to the success of these organizations. Junebug Productions, CubaNOLA, ArtSpot Productions, Crescent City Youth Theatre, Mondo Bizarro, Stage to Stage, Pelican Bomb, Contemporary Visual Arts Association of New Orleans (CVAANO) and other arts organizations have expressed interest in renting office, rehearsal, studio, and performance space. CANO has partnered with the National Performance Network (NPN), and Young Audiences to develop the project.

Additionally in 2011, CANO designed a professional development workshop for creative and cultural producers. In August, 2011 the Andy Warhol Foundation confirmed that

CANO had received a grant to host the Creative Capital Workshop. This workshop lasts three days and presents intensive training in strategic planning, funding, budgeting, marketing and promoting artists' work. CANO plans on using elements from this highly lauded workshop to further develop our local professional development pilot program. The Good Work Network and Accion Texas-Louisiana have partnered with CANO to develop excellent business management education as well as facilitate small loan opportunities to qualified participants of the program. We plan to offer this in-depth program at least once a year.

Introduction to Strategic Planning Process

Generous funding from the Joan Mitchell Foundation allowed CANO the staff time and services of a consultant to engage in its first strategic planning effort that commenced in 2011. In preparation, the CANO board of directors approved a request for proposals and with the executive director reviewed several local and national candidates. To assure CANO's growth and stability as a meaningful participant and leader in New Orleans' creative and cultural community and economy, CANO set out to achieve several things through its planning process:

- Organizational assessment and clarification of mission, vision and organization values
- Program planning including reestablishment of a studio and educational programs
- Financial planning
- Board development
- Staff and infrastructure development
- Resource development
- Public education
- Evaluation strategies

The CANO board approved the selection of Minneapolis-based consultant, Creative Community Builders, led by Tom Borrup, in March of 2011. Work commenced immediately with the consultant's first visit to New Orleans in April. A total of four visits were made by Borrup, two of which included Creative Community Builder's dialogue facilitator, Harry Waters Jr.

The process included a wide variety of one-on-one meetings with community leaders in the arts, cultural, civic and business sectors. Three specific focus groups and gatherings were conducted to engage young creative professionals, members of the board of directors, and a wide mix of stakeholders. A highly-productive full-day retreat in June involved a majority of members of the board of directors, as well as a large number of stakeholders at different times throughout the day. The Joan Mitchell Center on Bayou Road provided a comfortable space for these gatherings. In addition to several executive committee meetings, two formal board meetings were convened in

July, September and November, largely to review and provide detailed direction to the strategic plan.

As part of the planning contract, Creative Community Builders scanned public and private organizations, from the U.S. and other parts of the world that had similar interests and characteristics to CANO. From over 50 organizations related to the creative and cultural economy, eleven in the U.S. and U.K most closely fit CANO. They provide a mixture of direct services, including training and support for artists and creative entrepreneurs, creative hubs or incubators, and public education and advocacy. Summaries are included in the appendix of this report.

Values, Mission, Goals, Activities

CANO's Vision

The City of New Orleans is an internationally recognized incubator of creativity where social, economic and civic life revolve around the work of its cultural practitioners and artists – a cultural and creative mecca of authentic traditions and continuous cultural innovations. The New Orleans unique mix of culture, old and new, is preserved and perpetuated. Every New Orleans neighborhood projects a dynamic identity animated by its unique history and architecture, cultural activities, and creative residents. Artists and cultural practitioners generate economic and cultural value for themselves, their neighborhoods, and the city as a whole while they earn a living and stimulate innovation across all sectors. The creative capacity of New Orleans creative producers is fully utilized to advance the city's quality of life and economic vitality. Creative producers are welcomed to the tables of public, business, and civic leaders to contribute to the development of policy, strategies and programs. As one of the world's most special places, the cultural practices and creative nature of every person in New Orleans is valued and rewarded, the community has minimized poverty and racial injustice, and residents and visitors alike enjoy a safe and stimulating environment.

Proposed Mission

The Creative Alliance of New Orleans works to enhance the career opportunities and recognition of creative artists and producers, and to foster community partnerships to advance the city's full potential as a cultural and economic center.

Core Organizational Values

CANO is founded on the belief that culture and creativity are at the heart of life in New Orleans. Its members share in:

- Connecting creative people across cultural practices, disciplines, and neighborhoods
- Renewing the spirit of New Orleans as a thriving, sustainable and creative community at the neighborhood as well as citywide levels
- Preserving and perpetuating the continuity of New Orleans culture.
- Advancing creative work, innovation, and artistic risk-taking
- Helping creative producers of diverse backgrounds and disciplines including visual, performing, design, media and culinary arts to achieve creative, full, and rewarding lives
- Connecting creative producers with public, business, civic and tourism leaders to share ideas and strategies for growing the creative economy
- Working in partnership and collaboration to address community needs

- Promoting cultural equity and neighborhood improvement
- Leveraging cross-sector efforts to address needs and opportunities

Strategic Position

This plan is designed to build on CANO's strengths and to position the organization in a leadership role at a pivotal time. CANO possesses a variety of unique strengths and relative advantages. These are rooted in its:

- Strong and diverse professional networks
- Capacity to connect people and ideas across disciplines, sectors, and silos
- Ability to link creativity and culture with economic and neighborhood development
- Visionary leadership
- Extraordinary experience with the Studio at Colton

Critical timing makes CANO's work especially relevant. This relates to:

- Growing interest in the creative/cultural economy globally
- Convergence of complementary public and private efforts in New Orleans around the cultural/creative economy
- Emergence of a collaborative spirit among New Orleans civic and nonprofit entities
- Deliberate planning among organizations involved in arts, culture, and the creative/cultural economy in New Orleans

Desired Outcomes/Goals

1. Creative producers and cultural practitioners are well connected to resources including education, career counseling, professional practice, low-cost community work space, and financial support
2. The cultural and creative sectors are a priority among New Orleans' business, civic, educational, political, and philanthropic sectors
3. Active community cultural facilities enhance the quality of life among New Orleans' neighborhoods
4. The contributions of diverse creative artists and cultural practitioners of all backgrounds and disciplines are recognized and supported across the city of New Orleans
5. Artists are directly engaged in the governance, policy development and program development of neighborhood , civic and government organizations

Strategic Program Development Guidelines

CANO makes strategic decisions and focuses its efforts in ways that:

1. Complement others' work, build collaborations with partners, and increase the capacity of others
2. Connect people and efforts across nonprofit, for-profit, institutional and public sectors
3. Move boldly with focused, achievable projects

Description of Programmatic Activities

As an alliance of creative and cultural professionals and organizations in New Orleans, CANO works to improve economic opportunities and to provide community building activities and spaces within underserved neighborhoods. A mix of services and initiatives provide working space, educational and career development programs, and professional networking for creative individuals, traditional cultural practitioners, and small nonprofits. By working to grow community arts and cultural activities, creative start-up enterprises, and strategic civic and business partnerships CANO advances the value of creativity and the broader creative/cultural economy while simultaneously working to revitalize neighborhoods.

Short-term (1 to 2 Years)

Resources and Direct Services

- Work with National Performance Network, Young Audiences, and other partners to develop facilities that provide space for work, exhibition, performance, education and incubation for artists and small cultural and creative organizations.

Public Education

- Further develop a signature, overarching educational campaign, arts+gardens+new orleans that heralds the broad range of cultural venues, programming, exhibitions, performances and festivals the city offers. This campaign helps to better define the city's identity as an important cultural destination and provides infrastructure for promoting the cultural landscape of New Orleans each year. In doing this, CANO collaborates with economic development and tourism agencies to further develop the branding of New Orleans in ways that better reflect and support artists of all disciplines.
- Produce the Art Home New Orleans tour of art collectors' homes and artists' studios. Further develop this tour as a source of support for regional artists and potential earned revenue for CANO and to upgrade the image of New Orleans as a cultural center.
- Advance public understanding of the importance of the creative sector to the city's economic future and the role creative producers could have in helping to develop municipal policy.

Information/Networking

- Convene periodic professional and networking gatherings, including occasional informative events around timely topics and presentations of artistic and professional interest. Employ both personal networking and social media strategies.

As part of building this network produce an electronic newsletter on a quarterly basis with a calendar of professional and creative development programs as well as citywide events of relevance to artists, creative producers, and cultural practitioners. This will build on CANO's strong and broad networking capacity at the grassroots as well as institutional levels to maintain an active network of creative professionals and organizations/institutions across disciplines and sectors relevant to the creative/cultural economy.

Mid-term (2 to 3 Years)

Resources and Direct Services

- Develop and deliver accessible skill training programs for cultural producers and creative organizations at the neighborhood level. These will include career development, marketing, audience development, and other services provided with partner agencies.
- Help youth in New Orleans choose viable career paths in the creative and cultural sectors. Collaborate with arts education, career counseling, and professional development providers, as well as city institutions, to produce and deliver a guide and other resources for career counselors in secondary schools.
- Develop events and information to better connect cultural producers with career opportunities.

Information/Networking

- Work with the Arts Council of New Orleans, Louisiana Cultural Economy Foundation, Louisiana Department of Culture, Recreation and Tourism, the Advisor to the Mayor for Cultural Economy, the Mayor's Cultural Districts staff, New Orleans Business Alliance, Greater New Orleans Inc. and other organizations to gather and distribute economic data relative to the cultural/creative economy. Develop and make available easy-to-use databases, directories or guidebooks of educational, financial, and professional development opportunities for creative students and practicing artists.

Public Education

- Gather information through surveys and focus groups from artists, creative producers, and cultural practitioners to better identify key needs and opportunities that will drive their sustained growth in New Orleans to help CANO plan future programs. This information will also inform public, business and civic leaders in other planning and economic development initiatives.

Long-term (3 to 5 Years)

Resources and Direct Services

- Establish additional low cost, multi-tenant non-profit community facilities for artists and small non-profits, developing shared services, and other cooperative activities. Located in underserved neighborhoods across the city, these centers will provide space for work, presentation, exhibition, art education and professional development, as well as serve as community hubs to build social connections and economic opportunities.

Information/Networking

- Work to achieve “places at the table” with organizations that lead and determine public policy such as the City of New Orleans, Greater New Orleans Inc., Chamber of Commerce, Arts Council of New Orleans, New Orleans Business Alliance, Downtown Development District, City Planning Commission, New Orleans Tourism Marketing Corporation and the New Orleans Metropolitan Convention and Visitors Bureau. CANO will do this to better integrate creative artists of all disciplines into the public life of the city, assure decision making that reflects the value and work of creative artists, and promote innovative creative work through collaborative initiatives. This will be accomplished through memberships, presentations, participation in committees, artists-in-residence positions, and board positions in these organizations, among other strategies.

Current CANO Programs

Studio Development:

CANO is developing the 8thWard Cultural Community Center in partnership with National Performance Network and Young Audiences. The primary mission of the 8th Ward Cultural Community Center is to provide studio, exhibition, performance, business incubator, educational, and stable administrative space for New Orleans-based creative, cultural, and community producers, all of whom have expressed a dire need for affordable space.

arts+gardens+new orleans

This year is the third year CANO has produced the arts+gardens+new orleans campaign, highlighting cultural and garden venues, and events. This year CANO has been working closely with NOTMC to educate the public about important events such as the Contemporary Art Center's 35th Anniversary and NOMA's 100th. The goal of this initiative is to broaden the public awareness and understanding of the city as a major cultural destination in the fall equal to the draw of the spring music festivals and to celebrate the full range of the arts presented and produced in New Orleans. CANO helped develop a familiarization tour for visiting national journalists and convened a meeting of cultural leaders with the New Orleans Tourism Marketing Corporation management.

Art Home New Orleans

Art Home New Orleans occurred in November, 2011. CANO will build upon past Art Home New Orleans presentations to further broaden public appreciation of the creative environment of New Orleans and demystify and promote art collecting through inviting visitors and residents of New Orleans to view private collections and artists' studios. A "Conversation on Collecting" assembled a stellar group of artists, collectors, curators and dealers to explore strategies for collecting to a diverse audience.

Professional Development Workshops

A. Creative Capital

Creative Capital is a national organization that provides integrated financial and advisory support to artists pursuing adventurous projects in five disciplines: Emerging Fields, Film/Video, Innovative Literature, and Performing and Visual Arts. CANO and Creative Capital are collaborating to present a workshop to provide career guidance through marketing, financial advising, business plan development, etc. to New Orleans artists.

B. CANO/GWN/ACCION Program

CANO, ACCION Texas-Louisiana, and Good Work Network, have formed the "Creative Career Development Partnership," (CCDP) to create a professional development program for creative producers, the Creative Career Development Program. Our program will better prepare creative producers such as visual, performing, media, design and culinary artists to develop successful careers by improving their business, financial management and marketing skills.

Information/Networking Events

CANO is developing quarterly networking/informational events with one yearly larger convening. A focus of these events will be promoting cross discipline information, collaboration and innovation.

Organizational and Governance Development

CANO has operated as a Louisiana nonprofit corporation under the fiscal sponsorship of the National Performance Network since its formal inception. Completing the re-application for its own federal tax-exempt status (501c3) is a high priority. The CANO Board and staff identified the following objectives and outcomes:

Enhance board governance capacities

- The Board's annual work plan includes adoption of a budget, evaluation of staff and programs, updating of the strategic plan, leadership of fundraising events, and other support as needed

- The Board takes leadership in recruitment and orientation of new members, representation of CANO among community leaders, donors, and the general public
- The Board is fully representative and inclusive of the rich diversity of New Orleans in terms of ethnicity, gender, cultural and creative practices, professional skills, and economic means
- The Board established a bi-monthly meeting schedule with active committees meeting between and as needed
- Every Board member makes a personal contribution to CANO appropriate to their means, leverages other support through personal or professional contacts, and contributes time to fundraising efforts.
- A Board of about 20 members plans and shoulders nearly all the workload for one annual fundraising event
- A Founders and Friends Committee is formed and meaningfully involves influential community members who aren't able to commit time to a working board

Upgrade ongoing financial planning and accounting practices

- Monthly income and expense statements include planned vs. actual spending along with current balance sheets, and are reviewed at each board meeting, providing a basis for management decision-making
- Board adopts annual budgets that include a majority of funding pre-committed, allocations dedicated to depreciation expense, and a set-aside to operating reserves
- Financial and budget planning, led by staff, is conducted with participation of partner organizations, board leadership, and key donors, and includes projections out at least three years
- CANO produces annual audited financial statements

Expand Administrative staff and staff capacity

- Administrative staff are operating with clear job descriptions and established personnel policies and procedures approved by the Board

- Annual program planning includes clear cost-accounting for all programs; results including projected-versus-actual income and expense are regularly evaluated by staff
- CANO staff are in ongoing contact with programmatic and funding partners at least monthly and as needed to review success and strategize for future changes and growth of programs
- Paid vacation time is routinely used by all staff and they take advantage of at least two annual professional development conferences or workshops

Plan, prepare, and re-locate program and office space

- Multi-year program scenario describes space needs of artists and creative entrepreneurs and leads to plans for additional facilities
- Capital income and expenses, as well as operating income and expenses, are clearly included in monthly accounting and identified in a five-year pro forma financial plan
- Executive and Program leadership are spending up to one-half of their time on facility development, fundraising, and management while maintaining stable program offerings and fiscal integrity
- Board composition includes members able to help in real estate management, capital financing, and neighborhood and public relations
- Opening of new facilities accompanied by opening events to highlight artists and other assets within new neighborhood settings

Build annual and program specific fundraising capacity

- Regional foundation, corporate, and government grants account for 35-50 percent of income, which totals (from all sources) \$250,000 by FY2013; \$300,000 by FY2014; \$350,000 by FY2015
- Memberships come from over 100 large and small donors and account for 10-15 percent of the budget or \$35,000
- Two to three national public and private funders provide project-specific support accounting for 20-30 percent of the total annual expenses

- Earned revenues provide general support accounting for 15-25 percent of the total annual budget

Enhance CANO's image, public education and marketing capacities

- Visitors to the Eight Ward CCC increase yearly; presentation space is programmed 48 plus days/year.
- Space is rented for private and group functions from arts and non-arts groups alike at least once a month
- Monthly email blasts are supplemented by occasional follow-up email reminders for CANO activities to mailing lists of at least 3,500
- Program planning, scheduling, and activities are shaped by information on members' and visitors' interests, preferences, and suggestions from a "survey-monkey" or (a similar survey service) administered at least once a year
- Annual public education and marketing plan guides the strategies to increase participants, donors and public visibility

Governance Structure and Activities

Board Norms

During the Board's planning retreat, members brainstormed a set of norms, or collectively understood and agreed-upon ways of operating and working together. These were subsequently reviewed and refined at a meeting of the Board of Directors.

- Board members have a regular schedule of meetings – planned one-year out
- Board members anticipate and contribute to an annual cycle of activities
- Board members have an updated list of board members including who they represent
- Board members receive timely information for consideration before meetings
- Board members receive timely financial information in a simple, fixed format with interpretation and orientation to finances as needed
- Board members participate in drafting the annual budget
- Board members have an up-to-date copy of by-laws
- A set of board committees meet and function, contributing to governance
- Board norms are clear to recruits and to all members
- The board's role in fundraising and other governance expectations are clear
- Board members and staff respond promptly to messages and emails
- The board is composed of people with a rich mix of expertise

- Board composition includes cultural diversity including a broad age mix
- Members are covered by Directors & Officers insurance
- A conflict of interest statement is adopted and members act accordingly

Board Responsibilities

This set of ten key responsibilities for nonprofit board members was adapted from Richard T. Ingram, *Ten Basic Responsibilities of Nonprofit Boards*, 2009. It was reviewed and included in the plan by the CANO Board.

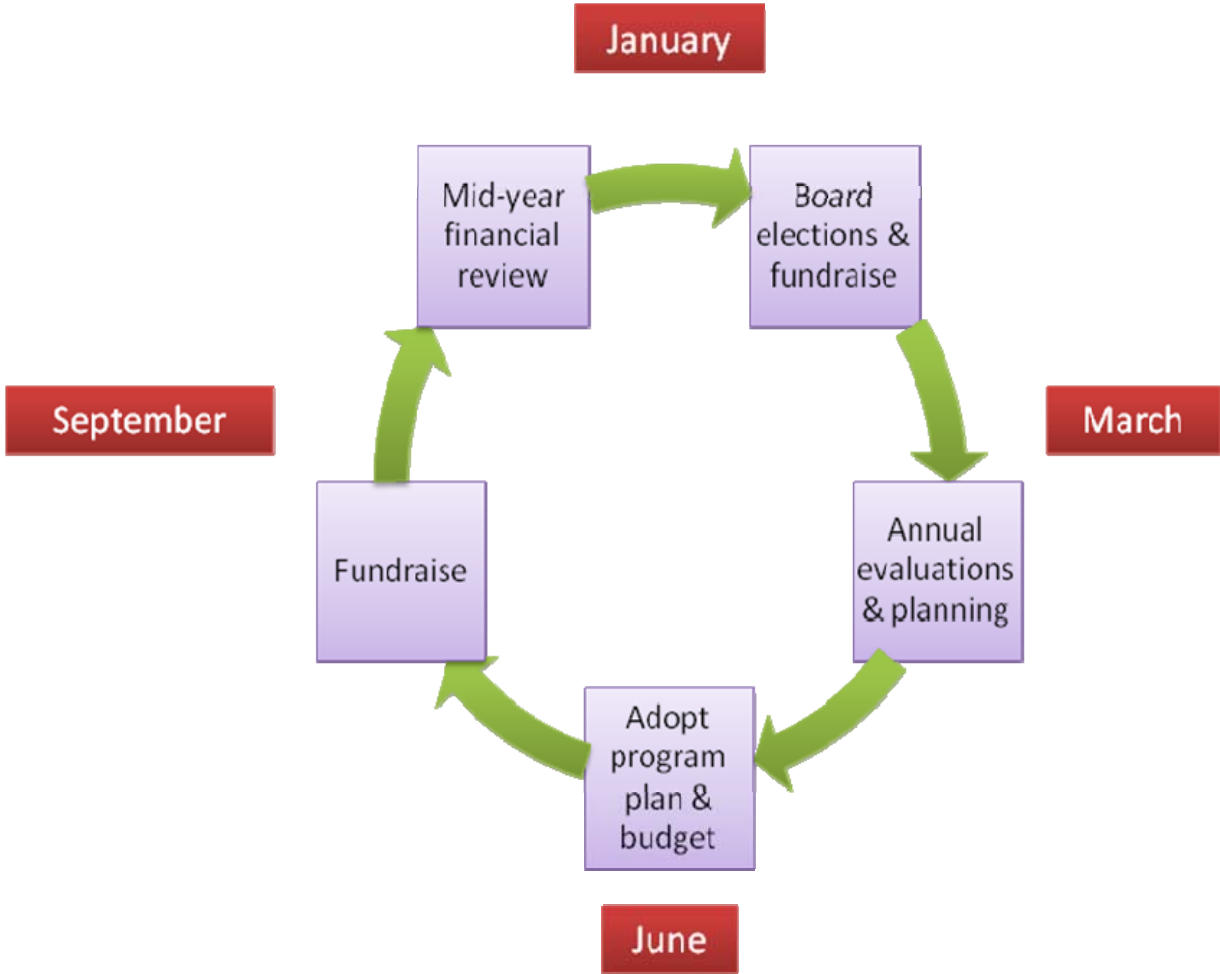
1. Determine mission and purpose. It is the board's responsibility to create and review a statement of mission and purpose that articulates the organization's goals, means, and primary constituents served.
2. Select the chief executive. Boards must reach consensus on the chief executive's responsibilities and undertake a careful search to find the most qualified individual for the position.
3. Support and evaluate the chief executive. The board should ensure that the chief executive has the moral and professional support he or she needs to further the goals of the organization.
4. Ensure effective planning. Boards must actively participate in an overall planning process and assist in implementing and monitoring the plan's goals.
5. Monitor, and strengthen programs and services. The board's responsibility is to determine which programs are consistent with the organization's mission and monitor their effectiveness.
6. Ensure adequate financial resources. One of the board's foremost responsibilities is to secure adequate resources for the organization to fulfill its mission.
7. Protect assets and provide proper financial oversight. The board must assist in developing the annual budget and ensuring that proper financial controls are in place.
8. Build a competent board. All boards have a responsibility to articulate prerequisites for candidates, orient new members, and periodically and comprehensively evaluate their own performance.
9. Ensure legal and ethical integrity. The board is ultimately responsible for adherence to legal standards and ethical norms.
10. Enhance the organization's public standing. The board should clearly articulate the organization's mission, accomplishments, and goals to the public and garner support from the community.

Proposed Committee Structure

The CANO Board called for the formation of four standing committees as described below, as well as the formal acknowledgement of an annual cycle of board activities, in addition to routine business and strategic decision-making:

1. Governance Committee – will maintain an inventory of board member skills, relationships, and resources as well as a roster of desired complementary skills, relationships, and resources; identify and recruit new members as well as work to assess and build member participation and improve board experience for all members.
2. Finance Committee – will track monthly income and expense compared to budget, and balance sheet; ensure competent up-to-date accounting; formulate recommendations for changes to budgets or financial practices; oversee budget planning and recommend adoption of annual budget.
3. Fundraising Committee – will formulate, implement, and lead an annual plan for engaging board members and other volunteers in fundraising activities; assist staff as appropriate in the process of institutional/governmental fundraising.
4. Membership Committee – will nurture relationships with groups and individuals representing various cultural practices and creative industry sectors and relevant public and private-sector agencies; spearhead events or activities to recruit active support from members, volunteers, and others.

CANO Annual Cycle of Board Activity



Detailed Program Action Plan.....

Detailed Management Action Plan.....

2011-12 Operating Budget

Five-Year Financial Pro-Forma (FY 2011 to FY 2015)

List of Interviewees, focus group and retreat participants.....

Summary of Preliminary Observations

National and International Comparable Organizations Reviewed.....

Summary of Preliminary Observations

Creative Community Builders

Tom Borrup, June 2011

This report reflects preliminary observations based on confidential interviews as well as review of organizational documents. This preliminary report offers broad observations and draws only the most general and tentative conclusions.

CANO Position in Community/Timing

Most interviewees suggested that people and organizations in New Orleans are seeking a new normalcy, that the time is optimal for strategic thinking and purposeful dialogue and partnerships among organizations with complementary and overlapping interests in the creative/cultural and economic development fields. Post-Katrina openness to working in collaboration and across sectors and disciplines opens new opportunities.

Discussions and policies around the creative/cultural economy are expanding and becoming more sophisticated globally. They are especially relevant to New Orleans. However, most people don't know what the cultural or creative economy is – even some of those directly involved in it. Some associate the creative sector with a narrow view related either to the creative class (i.e. Richard Florida) or high-tech industries (i.e. digital media, film). Others see the cultural sector as limited to the institutional or fine arts.

As a private nonprofit focused on the city of New Orleans and with a broad overview of the creative/cultural economy, CANO is unique. Interviewees cited CANO's strong ties with artists and its roots in neighborhood-based organizing and development. It has a timely vision and broad overview of the creative/cultural economy, as well as city and state politics. CANO has latitude to shape its initiatives to fill gaps while partnering with and complementing other key players. It is also important to understand CANO's role in nurturing talent, cohesion, and entrepreneurial drive in relation to the role of economic development entities that work to attract employers and trade – the dynamic between bottom-up and top-down efforts.

It is broadly agreed that New Orleans is a radically unique city, fiercely independent and proud. Its historical and cultural development and natural environment are unlike any other place. While New Orleans and CANO can look elsewhere to learn best practices, its destiny is of its own design.

The Assets and Challenges

Perhaps the most universal attributes of New Orleans cited by interviewees were its extraordinary quality, number, and unique nature of the cultural treasures and creative talent. This population is considered among the city's greatest assets. Most U.S. cities value their cultural institutions over their individual artists. This sets New Orleans apart.

The community's rich history that is ever-present in the landscape of daily life was also frequently acknowledged. New Orleans is not a place rich in philanthropic resources or public funding. This makes maximum collaboration necessary for effectiveness.

CANO's strengths were cited as rooted in its visionary leadership, strong network, ability to connect people and ideas across disciplines, sectors, and silos, as well as its extraordinary (albeit short-lived) experience with the Colton School artist studios. As in most founder-driven organizations, CANO's strengths and challenges are difficult to separate from the individual who leads it. This, in itself, is both an asset and a challenge and requires conscious action on behalf of the founder and the board if the goal is to build a broad-based organization with an indefinite lifespan.

Reflections on Name & Mission

The name *Creative Alliance* suggests a range of entities concerned with creativity banded together. Increasing investment in the creative economy – the core action initially described in the mission statement has been broadened to reflect the full array of advocacy, direct services, property management, education, and other programs CANO has now identified as core pursuits.

Organizational Structure/Board

CANO, with a paid director only since December, does not yet have the capacity to function as a full-fledged organization. Board members expressed deep commitment to CANO's mission and respect for its founder. At the same time there was the observation that the assets of board members can be better employed. CANO's small staff lacks the capacity to take on a full agenda of programmatic activity, and needs a longer term plan of programs and priorities. Board committees with a clearer schedule of meetings and activities will also help make sure the ideas and work of CANO yielded more sustained board participation.

CANO Activities

It is important to design, develop, and implement programmatic activities consistent with the mission, that address articulated needs, and that efficiently employ the assets of CANO and the community. CANO and its community will be best served by focusing programs in ways that:

- 1) Explicitly complement other organizational players in the cultural/creative economy arena to demonstrate leveraging of collaborative efforts
- 2) Bring together and work with partners across the nonprofit, business, neighborhood, institutional, city, individual artist sectors to model alliance formation and create value from synergy
- 3) Design programs and form partnerships in ways that contribute to the growth of the collective capacity of cultural and economic development organizations
- 4) Emerge boldly with iconic yet manageable and fundable activities that, if successful, set the stage for growth and the addition/expansion of other activities

National and International Comparable Organizations Reviewed

Direct Service to Artists

Springboard for the Arts

Saint Paul, MN

- 501c3
- Mission: *Springboard for the Arts' mission is to cultivate a vibrant arts community by connecting artists with the skills, contacts, information and services they need to make a living and a life.*
- Established an online resource handbook for MN artists including information on funding, housing, healthcare, legal advising, business development and employment.
- Springboard's Artists' Access to Healthcare (AAH) program provides uninsured and underinsured artists with a \$40 voucher to use for medical services and presented free health screening days for artists.
- Free online guide to healthcare for artists and the development of an emergency relief fund for artists who qualify
- Offers artist workshops in grantwriting, emergency preparedness, and business development
- Fiscal Sponsorship and Incubator program provides fiscal sponsorship for arts groups and individual artist projects who do not want (or are not ready) to become a tax exempt nonprofit.
- Resource center has computer terminals, arts publications, low-cost printing and faxing, and internet access and Tech Series of workshops to help artists manage digital images and get their work samples online.
- Consultation services for individual artists and arts organizations (\$45/hr)
- Analysis: Direct work with artists provides opportunity for a personal relationship between artists and advocates. In-person resources complement online resources. Variety of offerings complement work/life balance. Emphasis on incubator/fiscal sponsorship program stands out from the rest which always focus on grants.

Artist Trust

Washington state

- Mission: *Artist Trust is a not-for-profit organization whose sole mission is to support and encourage individual artists working in all disciplines in order to enrich community life throughout Washington State.*
- Information on grants, awards, fellowships, and residencies

- Workshops on resources for artists
- Professional/business development programs for artists and job posting database
- Online resources and articles spanning the issues of healthcare, art documentation and handling, advocacy and legal assistance, exhibit and performance venues, finances and accounting, fiscal sponsorship, promotion and marketing, property, liability, and special event insurance, and continuing education.
- A comprehensive listing of state-wide arts events
- Analysis: Similar to Springboard but with more emphasis on online resources rather than personal relationships. Strong list of resources cover a variety of areas important to artists. Emphasis on grants etc. and not alternative ways of funding.

Alliance for California Traditional Arts

California state

- Mission: *ACTA promotes and supports ways for cultural traditions to thrive now and into the future by providing advocacy, resources, and connections for folk and traditional artists.*
- ACTA connects artists, communities, and funders to each other, information, and resources through grants and contracts, convenings, research, and technical assistance.
- ACTA provides advocacy through local and national field-building. ACTA's programs and services are created, evaluated, and evolved as a response to the specific needs of these artists and their communities.
- ACTA administers three core programs that offer direct resources to the folk & traditional field: the Apprenticeship Program, the Living Cultures Grants Program, and the Traditional Arts Development Program.
- ACTA also curates the Traditional Arts Roundtable Series, providing opportunities for traditional artists and arts advocates in the San Francisco Bay Area and beyond to learn from one another through intimate discussion, technical assistance, networking, and sharing community-based arts and culture.
- ACTA creates special initiatives addressing opportunities and/or needs impacting the field.
- ACTA serves as an information clearinghouse for and about the field of folk & traditional arts by maintaining its website, publishing a monthly e-newsletter, and maintaining a statewide database.
- Online forum of cultural equity dialogues

- Analysis: One of few groups found that provides resources for artists that are comprehensive, state-wide, and devoted to a specific area of culture. Very interesting focus on cultural equity and using the arts to promote this. Hosts a roundtable series for artists to connect which is different than other organizations that rely on the actual physical space to connect the artists.

Artistic Hubs

Fort Point Arts Community Inc.

Boston, MA

- Mission: *To enrich the Fort Point area with a resident live/work artist population that contributes to the district's and the City of Boston's cultural life.*
- Organizing Fort Point Open Studios weekend and Holiday Sale and Art Walk
- Operating multiple gallery spaces and a store which sells the art, craft and design made by Fort Point Arts Community members
- Programming year round temporary Public Art Series to engage the public and enliven the Fort Point neighborhood with art.
- Providing and administering a yahoo e-group which serves as a means of communication among our artist members
- Analysis: Different because the spaces are artist-run/volunteer. Emphasis placed on selling artist work in a collective fashion and using their hub for economic growth for their artistic communities, different from other spaces in that regard.

Centre for Social Innovation

Toronto, Canada

- Mission: *The Centre for Social Innovation is a social enterprise with a mission to catalyze social innovation in Toronto and around the world.*
- Multiple buildings providing affordable workspace to over 180 social mission groups in sectors ranging from arts and environment to social justice and education.
- The Centre has created a space of shared learning for the whole of Toronto's social mission community, hosting hundreds of workshops, providing online resources and booklets on establishing shared workspace.
- Analysis: Strong ties to using co-working space for innovation, especially for the social good. These creative workspaces house individuals and organizations from all non-profit realms and use the energy and fusion created between these areas to find new opportunities for change. Also provides strong materials for free use by other communities looking to establish workspace for social change.

The Point

Hampshire, UK

- Over the last few years The Point has positioned itself as an international hub for the development of artists.
- Developed a fully residential Creation Space - a state of the art light filled rehearsal studio with accommodation attached, allowing artists 24 hours access to the rehearsal room. Four Bedrooms can house up to 10 artists with the ground floor bedroom being fully accessible
- Multi-arts Creative Learning program connects artists with community participants, enabling a regular dialogue
- Associate Artists Scheme supports 8 emerging companies giving them business and artistic mentorship, office, rehearsal and performance space.
- Analysis: This organization is small but emphasizes connection and dialog with community and non-artists as well as targets small arts organizations and helps to nurture them

Yorkshire Artspace

Sheffield, UK

- 3 spaces with affordable accommodation for 80 artists.
- Offers professional development, business services, and support for artists throughout the length of their careers- from a Starting Out 6 day business planning seminar to workshops
- Conducts research on the impact of creative spaces and serve as advocates for the arts
- Education: school tours, talks with artists, and activities are offered in the space
- Prior to establishing a site, extensive surveys were done with area residents
- Artworks created for area shops and tie ins between the new artist space and other community events (at the community Christmas fair artists decorated gingerbread houses)

Showroom Workstation

Sheffield, UK

- *The Workstation Creative Business Centre is a hothouse for cultivating new and established businesses in the creative industries sector. We support business growth by providing the best possible professional and creative environment to work in; high quality workspaces with flexible lease terms at affordable prices and the services and support to help your business succeed.*
- Supports creative industries through flexible leases, discounts, etc.

Bates Mill

Huddersfield, UK

- Pay as you go artist studios
- Flexible event spaces
- Open plan office space or desks for rent
- Opportunity for engagement and interaction with other artists and organizations

Cultural Industries Quarter

South Yorkshire, UK

- Facilitates the development of the creative industries infrastructure and enterprise/ employment.
- South Yorkshire's first bespoke 'live/work' scheme, set in the heart of Sheffield's cultural industries quarter
- Helping talented individuals from under-represented backgrounds into work or self-employment in the creative and digital industries.

Kingsgate Workshops Trust

London, UK

- Provide on-site arts projects in Education Centre
- Serve the local community through a range of outreach projects.
- Gallery space with 12 exhibitions each year profiling a diverse range of local, national and international artists
- Studio live/work space for artists: The essential mix of disciplines makes the building a very successful enterprise, with inter-disciplinary collaborations and exchanges of skills.

Advocacy

Creative Tampa Bay

Tampa Bay, FL

- Mission: *CreativeTampaBay serves as a catalyst for economic and social development in the region by promoting principles of the creative economy and supporting our creative industries.*
- Hosts events, speakers, conducts research studies on the creative economy of the Tampa Bay area
- Connects businesses and artists through The Buzz, weekly e-newsletter
- Analysis: No personal connection other than hosted events for arts and business community. Main focus on e-newsletter to inform businesses of what is happening in creative sector. Interesting concept but is missing any kind of personal relationship with artists. Needs stronger arts presence to feel truly committed to bridging gap between arts and business.

Arts Alliance Illinois

Illinois state

- Mission: *“Give Voice to a Creative State.” This strong call to action acknowledges the power of voice to change lives, change attitudes, and transform neighborhoods and communities throughout Illinois.*
- Advocacy: Lobbying, communication training, e-advocacy efforts
- Professional development for arts leaders including training, mentoring, and convenings
- Education including research initiatives, a guidebook on arts education, funding information and coalition building
- Analysis: Great resource for artists but also missing personal touch. Main focus is on web resources other than events where there are opportunities for arts leaders to network. State organization mainly focused on lobbying and advocacy.

Community Partnership for Arts and Culture

Cleveland, OH

- Mission: *To strengthen and unify greater Cleveland's arts and culture sector.*
- Offers education initiatives such as Artist as Entrepreneur Institute
- Artist residencies, a collaborative marketing database, and regional artist conference
- Resources for affordable health insurance
- Online business practice performance assessment and diagnostic tool for arts and culture organizations.

- Analysis: Many tools specifically designed for artists and business development- and the business assessment they developed could be a very interesting resource for artists in new workspaces.

Models Mixing Direct Service, Hubs, and Advocacy

Cultural Development Corporation

Washington, D.C.

- *Mission: Cultural Development Corporation creates opportunities for artists and arts organizations that stimulate economic development and improve the quality of life.*
- Advocacy and consulting: support real estate development efforts that appropriately incorporate arts and culture components. Consulting services to developers, architects, owners, government agencies and other real estate professionals on developing space for arts uses.
- Facilities planning and other business development services
- Runs Flashpoint, a dynamic arts space dedicated to nurturing and growing emerging artists and cultural organizations and providing affordable artist live/work space.
- The Business Center at Flashpoint provides one-on-one technical assistance, workshops & seminars, and discussion forums that encourage professional and institutional growth.
- Advocacy: CuDC advocates for capital investment in sound, meaningful arts facility projects. They work with local government agencies to ensure the inclusion of arts in plans, legislation and regulations.
- Real estate development involving artists and arts organizations: brokered 17 arts space projects
- Cultural facilities information: Maintain a database of arts space seekers that includes individual artists, arts-related businesses and cultural organizations. This demand-side data collected from questionnaires and site visits, combined with continued analysis of the metro area, steers our development.
- Analysis: Focus placed on the actual real estate and establishing creative hubs which would be very helpful data when working with cities or corporate entities. Flashpoint also offers wide range of business services right out of the creative workspace which may be very helpful to artist tenants.

Charlotte Street
Kansas City, MO

- Mission: *Charlotte Street Foundation (CSF) presents, promotes, enhances and encourages the visual, performing and interdisciplinary arts; and fosters economic development in the urban core of Kansas City, MO*
- Runs 3 street level exhibition and performance spaces
- Manages 3 studio facilities providing free housing for 32 artists
- Host professional development workshops and retreats for artists on business planning and development
- KCArtistLink connects Kansas City artists of all disciplines to the resources and opportunities that will help them promote their work and strengthen their artistic practice.
- Convened a group of 40 leaders in the arts community - artists and arts professionals- who gathered for a planning session to generate a list of proposed projects and activities which the arts leaders felt would most help artists and arts professionals in Kansas City.
- Runs the Urban Culture Project, which converts empty store front spaces in low income areas of the city into art and cultural spaces like galleries, theatres, workspace, and encouraging artists and architects to collaborate on design improvements to renovate the spaces.
- Analysis: Also focuses on economic development and the rejuvenation of the urban core rather than sole emphasis on the artist or the art itself. Very specific about making the art noticeable (using old storefront space) and having cross-sector dialog among artists and organizations.

Broward County Cultural Division

Fort Lauderdale, FL

- Mission: *"Enhancing the community's cultural environment through the development of the arts."*
- Developed the Creative Broward 2020 Cultural Plan, a 10-year plan that examines the cultural tapestry of Broward County through its diversity connected to Creative Economy, Cultural Tourism and Public Art and Design.
- Public art and design program: pairs new artists with experienced ones. In exchange for the opportunity and grant funding, responsibilities of Allied Artists include coordinating and attending community and agency meetings; conducting research regarding materials, design issues, and building codes; assisting in the coordination and installation of artworks; writing reports, and any other duties requested by the commissioned artist that relate to the design, fabrication and installation of the artwork.
- Microfinance program for artists

- Creation of a services guide for artists on local options for healthcare, housing, etc.
- Development of a cooperative marketing program educating non-profits in stretching marketing budgets by advertising multiple organizations at the same time
- Runs artist lofts (developed in assoc. with Artscape) of live/workspace
- ArtsParks- Cultural centers for the performing, visual and literary arts including classroom and workshop space, exhibit and performance space and cultural programming by professional artists with free or low cost services to the community.
- Analysis: Although government funded, large focus on community and public art. Interesting mix of services for artists and organizations. Emphasis on incorporating community and the ArtsParks is an interesting option for an arts “space”.

Arts Incubator

Kansas City, MO

- Mission: *The Arts Incubator of Kansas City is a nonprofit organization dedicated to working with these emerging artists in the development of their careers.*
- In addition to business workshops and consulting, AIKC provides affordable, quality studio space
- The Arts Incubator works to foster emerging artists by offering affordable studio space, business development, a supportive community and exposure. The Incubator never closes; large meeting rooms are available, computers, internet access, printers and scanners, shop services – complete with metal and wood working equipment, spray booths, a new print studio, library and espresso machine.

Collage Arts

London, UK

- Commitment to cultural regeneration- developed two buildings that produce a diverse mix of art forms including visual arts and design, music, film and technological innovation in varying forms.
- Established creative learning programs around music, film and performing arts. One course covers business and technical areas of the music industry and is free

or subsidized for unwaged people and is a non-traditional access route into Higher Education.

- Offers creative apprenticeships and business development consulting.
- Pan-London youth project for 14-19 year olds who are Not in Education, Employment or Training (or at risk of becoming NEET) and wishing to improve their prospects and opportunities in the creative industries. Offers information, advice, training and guidance, followed by a supported 6-months creative industries placement.
- Provides a platform for local established and emerging artists through regular events like: Open Studios, Urban Academy Jam Sessions, Community Festivals, showcases, conferences and creative industry events.
- Peer network engages artists in purposeful dialogue, exchanging philosophies and practice, creating and harnessing synergies and developing a common European framework to validate non formal learning in the creative and arts sectors.