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## Contemporary Arts Center, New Orleans (CAC): Past, Present, and a Vision Towards the Future

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Contemporary Arts Center, New Orleans (CAC):  
Past, Present, and a Vision Towards the Future

An Internship Report  
submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of

Master of Arts  
in  
Arts Administration

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## ABSTRACT

Today's arts nonprofits are navigating a challenging landscape where competition for funding and audiences is on the rise. To intensify this issue, rates of participation in the arts have declined and funders have raised the bar requiring that nonprofits demonstrate higher levels of accountability concerning results and mission achievement. These conditions have caused nonprofits to assess their leadership, community relevancy, program effectiveness, and management practices. Consequently, audience engagement has become a prominent topic in the field, with a growing body of research and varying perspectives. Arts nonprofits are experimenting with an array of strategies and activities to increase participation. New Orleans' Contemporary Arts Center (CAC) developed a new Strategic Framework Plan and eliminated its larger debt in 2012, and is appointing a new Executive Director. This report examines the CAC's history and current situation, and explores ways the organization can further its institutional growth and cement its place within the community.

## CHAPTER ONE: ORGANIZATIONAL PROFILE

### *Current Status*

In its thirty-seventh year, Contemporary Arts Center, New Orleans (CAC), a leading community-based arts institution, is at critical point of change and growth. Over the last nine months the organization has engaged in developing a new Strategic Framework Plan (SFP),<sup>1</sup> due for public release in the fall of 2013. Updated last in 2007, this Plan was set into motion in May of 2012 after the institution came under public scrutiny by the arts community, challenging the CAC to re-evaluate its purpose and place within the community.

In May 2012, a group of discontented emerging artists removed their work from the CAC's exhibition *Spaces: Antenna, The Front, Good Children Gallery*. The show featured works from three New Orleans-based art collectives, each running galleries that spearheaded the post-Katrina renewal of the city's hip, grassroots St. Claude Arts' District (SCAD). The protest was triggered by the CAC's decision to briefly close the show for five days to accommodate a Hollywood film shoot rental. In the days that followed, the CAC was criticized by the local media and members of the arts community who accused the CAC of pushing aside arts programming to generate non mission-based revenue. Amidst this, the Center's young Director of Visual Arts announced her departure after only 14 months in the position. Subsequently the organization's Executive and Artistic Director of seventeen years resigned with the promise of remaining on staff until a replacement was appointed. This turmoil illuminated an increasing disconnect between the CAC and the local arts community, specifically New Orleans' young emerging artists and audiences.

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<sup>1</sup> Contemporary Arts Center. *Strategic Framework Plan*. 2013.

In response to this problem, the organization's Board of Directors (BOD) and leadership team swiftly moved from post-Katrina recovery mode into a rigorous strategic planning phase, designing a path into its future. Led by a firm specializing in urban-based, community-oriented strategies, the planning process relied heavily on various focus groups; the CAC BOD and staff members, local artists, and key members of New Orleans' arts community analyzed and assessed the organization from top to bottom. By January 2013, this in-depth work resulted in the CAC's new Strategic Framework Plan (SFP) which reaffirms its multidisciplinary mission, and highlights its goals to re-engage artists, increase audience engagement, and maintain rich and sustainable programming and outreach that address the evolving needs of New Orleans' diverse communities.

An artist and founding CAC member was named the Interim Director of Visual Arts in the spring of 2012. For three decades her art and curatorial projects have explored the issues facing New Orleans' diverse communities and cultures. She is an integral member of the local art's community, and at such a vulnerable time her presence and guidance has been important to the organization.

It is the mission of the CAC, a 501(c)3 organization, to continue on as "a multidisciplinary arts center, financially stable and professionally managed, that is dedicated to the presentation, production, and promotion of art of this time."<sup>2</sup>

It "organizes, presents, and tours curated exhibitions, programs, and performances by local, regional, national, and international artists. It demonstrates proactive local and regional leadership by educating children and adults; cultivating and growing audiences; and

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<sup>2</sup> "About the CAC." *Contemporary Arts Center | New Orleans*. N.p., n.d. Web. 20 Feb. 2013.



initiating and encouraging collaborations among diverse artists, institutions, communities, and supporters.”<sup>3</sup>

Today, the CAC continues to strive towards its vision to be “nationally recognized as a leader in the presentation and support of contemporary arts, artists, and emerging art forms. In doing so, it will explore and involve the diverse cultures of our communities.”<sup>4</sup>

### ***History***

In response to a growing need for a multidisciplinary arts center in the city, the Contemporary Arts Center, New Orleans (CAC) was established in 1976 by a dedicated group of local performers, artists and arts patrons. Soon after its inception, the CAC found a home at 900 Camp Street in a run-down old ice cream factory located in a dilapidated neighborhood adjacent to the French Quarter, the Warehouse District. Following the 1984 World’s Fair in New Orleans, the area began evolving into a center for arts and culture within the city, and by the 1990’s became known as the Warehouse Arts District.

As the neighborhood blossomed, so did the CAC. While focusing on building a local presence during its infancy, with the renovation of its facility in 1990 the CAC emerged as a prominent national presenter of both visual and performing arts. The building was officially donated to the organization in 1999, and by the turn of the century, leading cultural institutions such as the Ogden Southern Museum of Art (Ogden) and The National WWII Museum became neighbors to the CAC. Today, the CAC sits amidst a thriving neighborhood populated with art galleries, world-class restaurants and clubs, renovated townhouses and condominiums, other non-profits, and commercial businesses. In essence, the CAC served

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<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

as a spark for the restoration and re-invention of this area, now referred to by some travel guides as the “Soho of the South.”<sup>5</sup>

A leader amongst community-based arts centers across the United States, the CAC continues to serve as New Orleans’ only major multidisciplinary arts center, with programming devoted to three primary areas: Visual Arts, Performing Arts, and Arts Education. Over the last two decades the Center’s artistic and operational achievements have included the following artistic movements<sup>6</sup>:

- Hosting a variety of artist and theater company residencies serving diverse and innovative local and regional populations.
- Developing long-term collaborations with the city’s most vibrant cultural groups, such as New Orleans Jazz and Heritage Foundation, New Orleans Film Society, New Orleans Center for the Creative Arts (NOCCA), and Ashé Cultural Arts Center.
- Attracting and sustaining long-term relationships with major national funders such as the Emeril Lagasse Foundation, The Getty Fund, The Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, and the Doris Duke Charitable Foundation.
- Providing over \$100,000 in Post-Katrina grants to performing and visual artists living within the community.
- Participating as a major partner and host to Prospect.1 and Prospect.2 U.S. Art Biennials.
- Launching the Emeril Lagasse Foundation funded Teen Board program and CAC’s Summer Arts Camp, providing full scholarships to 20 percent of its most needy campers.

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<sup>5</sup> "Arts District (Warehouse District)." *Neworleansonline.com*. N.p., n.d. Web. 19 Apr. 2013. <<http://www.neworleansonline.com/tools/neighborhoodguide/artsdistrict.html>>.

<sup>6</sup> Contemporary Arts Center. *Strategic Framework Plan*. 2013.

- Securing the 900 Camp Street donated property and creating subsidized office and artistic space to various cultural organizations, such as the New Orleans Film Society, Southern Rep, and the New Orleans Ballet Theatre.
- In 2012, the CAC launched its First Floor Initiative, which dedicates five permanent galleries to education, emerging artists, and new digital media arts.
- In late fall 2012, the CAC became absolved of its debt. With the dedicated support of board members Dawn and Zachary Barrios and the law firm Barrios, Kingsdorf & Casteix, LLP, the organization received approximately \$1.7M from British Petroleum (BP) oil company for economic loss associated with the 2010 Deepwater Horizon oil spill (also referred to as the BP oil spill).

### ***CAC Timeline***<sup>7</sup>

Several key events shaped the CAC throughout the course of its history.

1984	Emergence of Curatorial Focus with Committee Support
1984	Louisiana World Exposition and Development of Warehouse District
1990	Return to Camp Street After Renovation
1997	CAC Strategic Plan #1
1999	Besthoff Donation of the 900 Camp Street Building
2002	CAC Strategic Plan #2
2003	CAC Creates a Physical Facilities Master Plan (Concordia)
2005	Hurricane Katrina
2007	CAC Strategic Plan #3
2007-2011	Katrina/FEMA Settlement Negotiations and Rebuild
2011-2014	CAC Strategic Framework Plan #4, including a revised Facilities Master Plan

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<sup>7</sup> Ibid.

### ***Leadership and Staff Structure*** (See Appendix A)

The CAC is governed by a Board of Directors (BOD) that is limited to a maximum of 35 members. The group aims to uphold socio-economic and cultural diversity, and is well represented by artists and business leaders from the New Orleans community. The BOD operates on three levels: Officers, Executive Committee, and Members, and is structured by sub-committees in areas such as: performing arts, visual arts, arts education, development, and strategic plan implementation. Sub-committee chairs work with CAC department directors to develop ideas, increase audience and community engagement, and evaluate programs.

The overall daily operations, programming and finances of the institution are the responsibility of the CAC's long-term Executive Director, also serving as Artistic Director, specifically for Performing Arts department. Moving forward, the Executive Director's role will likely change based on the new hire's expertise and programming vision. Working directly under the Executive Director are two Associate Directors: the Marketing & Development Director and the Director of Finance and Operations. To complete the Leadership Team, five additional Directors manage the organization's primary areas: Visual Arts, Performing Arts, Education, Communications, and Sales/Hospitality. Each Director serves as a BOD Committee liaison in order to implement and carry out the strategies of the BOD and Executive Director.

The CAC executive staff has over 50 years of experience at the CAC, yet half of the CAC staff members are under 35 years old.<sup>8</sup> There are currently eight salaried employees (with benefits) and sixteen contracted or hourly employees (with no benefits) working full-

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<sup>8</sup> Ibid.

time, year-round at the CAC. At any given time there are approximately 10 to 15 part-time, hourly employees hired for special projects or to serve as photographers, curators, artistic designers, gallery guards, art installers, and/or cafe staff. Additionally, the Center's Education department employs seasonal camp staff and a number of artists, performers, and musicians to carry out its annual programming. A dedicated group of over 200 annual volunteers, including college-aged and graduate school student interns from across the country, play an active role in all CAC departments. Their participation includes, but is not limited to, membership, fundraising, arts administration, education, and special events.<sup>9</sup>

As described previously, the CAC is experiencing a recharge of its Leadership Team. Not only is the Executive Director's departure creating two major openings (the Executive Director and Performing Arts Director), but two interims are playing key organizational roles (CFO & Associate Director of Finance and Director of Visual Arts) until a new Executive Director takes over. In August 2012, a new Director of Education joined the CAC. Guided by the new SFP, decisions regarding the organization's future structure will be determined by the CAC's BOD and new Executive Director.

### ***Facility (See Appendix B)***

Home to the CAC since its inception is the 100,000 square foot, four-story Besthoff building and warehouse at 900 Camp Street, donated to the organization in 1999. The first two floors contain the CAC's grand atrium space, galleries, theater and green room, Spun Cafe, CAC offices, subsidized rental office space, and rehearsal studios. This space is designated for arts programming, administration, the cafe, special events and fundraisers, and a variety of rentals. The third and fourth floors, unclimatized and unfinished, are used

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<sup>9</sup> Ibid.

only as temporary raw spaces for special activities, exhibitions, meetings, and film rentals. Connected to the main building are two 10,000 square foot unfinished warehouses, serving as a parking lot for staff and guests, and transformed to host to a variety of fundraisers, hospitality events, temporary artist exhibits and workspaces, and film rentals. The building has a large outdoor lot contracted to a parking services company for additional revenue. Plans to renovate the top two floors will be addressed in the CAC's 2013/2014 Master Building Plan.

### ***Programming (See Appendix C)***

The CAC remains dedicated to multidisciplinary programming, with its resources focused on re-engaging the local artist and arts community, particularly in response to the recent criticism. Its programming also aims to build loyal, inclusive audiences by delivering high-quality programs that encourage participation, address the community's evolving needs, and celebrate its mixed cultures. In this spirit, the CAC presents the work of local, regional, national, and international artists committed to engaging, exploring, and building broader awareness of the New Orleans community.

In 2010, the City of New Orleans published the *Cultural Economy Snapshot*, a quantitative analysis of all aspects of the cultural economy within the city. This research showed that more than 200 cultural non-profit organizations had total annual revenues of \$144 million and spent over \$80 million on programs in performing arts, visual arts, culinary arts, preservation, youth arts education, and more.<sup>10</sup>

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<sup>10</sup> City of New Orleans. Mayor's Office of Cultural Economy. *Cultural Economy Snapshot*. By Mitchell J. Landrieu, Mayor. New Orleans: n.p., 2010. Print.

Despite this financial impact, the “visual arts and museum” segment reportedly accounted for only 26 percent of that total revenue, and remains in constant competition for financial support from a limited funding pool. Moreover, high-quality arts education remains inaccessible to students attending under-resourced schools in the New Orleans area. The CAC’s initiatives intend to address the continued shortage of art options and experiences for a diverse group of underserved students, families, teachers, artists, actors, and musicians.

The CAC is currently organized into three principal areas: 1) Visual Arts (VA), including two and three dimensional work, film, video, sound, and other new digital media presentations; 2) Performing Arts (PA), encompassing dance, live music, performance art, and theater; and 3) Arts Education (AE), responsible for designing education programs for both children and adults. CAC exhibitions showcase works in all media, including painting, sculpture, drawing, performance, dance, sound, photography, video, film, and installation. More and more, the organization seeks opportunities to present interdisciplinary programming that envelops aspects of various disciplines at once.

### **1) Visual Arts (VA)**

The department is professionally managed by a Director of Visual Arts, currently an interim director. A full-time Visual Arts Coordinator (arts administration graduate intern)<sup>11</sup> and an Exhibitions Manager & Chief Preparator support the Director of VA.

The VA programming is dedicated to the exploration of contemporary arts and artists. All exhibiting visual artists and visiting curators simultaneously engage with the local community through outreach workshops, master classes, walkthroughs, book-signings, lectures, panel discussions, and school visits. In 2012, the department revitalized its Visual

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<sup>11</sup> Note: The author of this paper was the Visual Arts Coordinator graduate intern.

Arts Committee, a diverse group of approximately 20 local artists and avid visual arts supporters, who meet regularly to serve as the “voice” of the visual art community, promote the CAC’s programs and events, and manage the CAC’s *ArtSpeak* series. Presented at the CAC, *ArtSpeak* is a quarterly visual art forum bringing artists together with audiences in order to explore contemporary art forms, ideas, and concepts and make connections between the art and the greater community.

During 2012 to 2013, a group of 60 emerging and local/regional artists will be featured within the first floor’s five galleries. These recently redesigned and rebranded spaces enable the CAC to present works of mainly emerging regional artists. Within the 5,000 square foot second floor Lupin Foundation Gallery, the VA department continues to showcase local works and touring exhibitions of the work of more established artists living within the region, and across the world.

A 2012/2013 programming snapshot of the CAC’s seven gallery spaces demonstrates best the strategic road map to where the CAC’s VA programming is headed:

**a)** “The Corner” gallery offers views from within the facility and from the street through its two glass walls. The Corner recently showcased the work of local emerging artist Rontherin Ratliff. The artist’s enormous sculpture, titled *Revolve*—a handgun made of rusted mattress coils and children’s toys—served to raise awareness, and elicit deeper discussion of issues surrounding youth violence within the community. Over 500 visiting K-12 students from the area were engaged with the piece.

**b)** The CAC’s new “ArtLab” education gallery places renewed emphasis on interactive art exhibitions that target families and children. In spring 2013, the gallery will present a retrospective exhibit on composer, poet, and renowned jazz trumpeter Hannibal Lokumbe (Texas, born 1948). His lifelong work was created within, and inspired by, the New Orleans



community. Focused on his residencies at the CAC, which began in the late 1990's and continue today, this exhibition illuminates Hannibal's visionary endeavors to build community through collaboration with multidisciplinary performances that engage visual artists, musicians, and cultural bearers among others.<sup>12</sup> The artist will also present two concerts with his Music Liberation Orchestra. With over 300 members around the country, Lokumbe's Music Liberation Orchestra is an organization which teaches music, genealogy, and writing to inmates in prison.

c) The "Emerge" gallery supports and fosters personal, site-specific works by emerging local artists. In spring 2013, Luba Zygarewicz, raised in Bolivia and based in Louisiana, will install her piece, *a thousand threads*. The work is inspired by "her life situations and daily struggle as a woman to be a wife, a mom, a teacher, and an artist."<sup>13</sup>

d) The latest galleries, "Press-Play" and "Soundscape," are dedicated to exploring new digital media art forms and feature permanent video screens, a large-scale projection wall, and sound equipment. While the gallery's versatility will increase with time and funding, it currently showcases the work of some of Louisiana's rising video, sound, and filmmaking artists. In spring 2013, filmmaker Benh Zeitlin and his Court 13 collective—the creators of the Louisiana-based film, *Beasts of the Southern Wild (Beasts)*—will take over these galleries with new work inspired by the film. *Beasts* was an award winner at Sundance and Cannes film festivals and an Oscar 2012 Best Picture nominee.

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<sup>12</sup> "And Their Voices Cry Freedom Again." *Contemporary Arts Center | New Orleans*. N.p., n.d. Web. 10 Feb. 2013.

<sup>13</sup> "A Thousand Threads." *Contemporary Arts Center | New Orleans*. N.p., n.d. Web. 22 Feb. 2013.

e) The “Expose” window galleries showcase the work of artists who deal directly with southern-based issues and environments. The current exhibit, *Swamp to Swamp*, makes visual connections between the swamp lands of Florida and Louisiana.

f) Recently on view within the “Lupin Foundation Gallery” was the multi-media exhibit titled, *Where Do We Migrate To?* This touring exhibition, dealing with global immigration issues, featured the work of over 20 well-known national and international artists, including major conceptual artists Adrien Piper and Julika Rudelius, and rising art world stars Andrea Geyer and Xaviera Simmons. In spring 2013, the CAC will launch a new partnership with NOMA in presenting *Brilliant Disguise: Masks and Other Transformations*, an exhibit inspired by the New Orleans Mardi Gras, featuring the works of well-known international artists, such as Cindy Sherman, Cao Fei, Pablo Picasso, Yinka Shonibare, Gillian Wearing and Walker Evans.

## **2) Performing Arts (PA)**

The Performing Arts (PA) programming is developed and managed by a professional staff which is comprised of a Director of Performing Arts, who is currently the CAC’s Executive Director, and a Performing Arts Coordinator. Over the last year the CAC hosted twenty-five dance programs, thirty-five theatrical productions, and seven major musical performances.

Due to the lack of mid-sized live theatrical spaces within the city, the CAC’s 200-seat “Freeport-McMoRan Theater” is in high demand throughout the year. Unfortunately, the theater is in dire need of an interior facelift. Upgrades in sound, lighting and projection equipment, as well as to the theater’s dated interior, are greatly needed, but under discussion and on hold until a new Executive Director is appointed.

The season's offerings can be organized into three primary categories:

**a) Shows curated by the PA department.**

Currently, the department focuses on music, performance art and dance, all firmly supported by generous sources such as: JazzNet, NEA Jazz Masters, a Jazz Endowment fund through the Doris Duke Foundation, and the National Performance Network. More recently, children's theater became part of the programming focus with the vast popularity of productions like *The Fantastic Mr. Fox*. Due to high-demand, the closing date of this show was extended weeks beyond its scheduled timeframe.

**b) Shows curated with a collaborative partner.**

The CAC has developed collaborations with several of the city's educational and performing arts organizations. 2012 to 2013 marks the beginning of a larger relationship with Southern Rep, New Orleans' premier theater company. Through an artist's residency at the CAC, the Freeport-McMoRan Theater will host all of Southern Rep's 2012-13 main stage presentations. Other partnerships throughout the course of the CAC's existence include, but are not limited to the following <sup>14</sup>:

- Ashé Community and Cultural Arts Center
- Louisiana Philharmonic Orchestra
- Loyola University
- New Orleans Center for the Creative Arts
- New Orleans Film and Video Society
- New Orleans Jazz & Heritage Festival and Foundation, Inc.
- New Orleans Photo Alliance
- Schramel Conservatory

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<sup>14</sup> Contemporary Arts Center. *Strategic Framework Plan*. 2013.

- University of New Orleans Arts Administration Program

**c) Shows developed through the CAC's Performance Support Program.**

A truly exciting program for local presenters and production companies, the CAC's Performance Support Program offers space at a reduced rate, as well as much needed box office, technical, and marketing support. Most recently, the CAC has hosted the New Orleans Film Festival, Tsunami Dance Company, D'Project Dance Out Loud, Lightwire Theater, and the Emerge Theater Company collective.

### **3) Arts Education (AE)**

The CAC's Arts Education (AE) program is professionally managed by a Director of Education, a seasoned professional educator from Louisiana's public schools. Supporting the work of this department are a Summer Camp Associate, Teen Board Coordinator, and an Exhibitions Designer who specializes in merging visual arts with interactive arts education. Moving ahead, the CAC strategically plans to increase awareness of its educational programs, broaden its scope to reach more adults as well as children, and engage new audiences and local funders. The program is currently host to five main programs:

**a) Artists For a Day (AFD)**

One of the longest running programs at the CAC, the AFD program has evolved over time to meet the growing needs of the community, specifically of school-aged students attending under-resourced local schools. Each year approximately 1,000 K-12 students from across Louisiana and Mississippi come to the CAC during school hours to participate in all-day activities with professional artists, including theater, music, visual art, and dance activities. Activities also include guided gallery tours that employ elements of the Visual

Thinking Strategies model,<sup>15</sup> an education method adopted by major national visual art institutions. Many participating schools receive partial or full scholarships to attend this program.

**b) CAC Summer Arts Camp**

Each summer, the CAC Summer Arts Camp offers 600 children ages six to 14 a chance for hands-on instruction from arts professionals. It also adds culinary arts to the educational mix. The program runs for four weeks, five days a week, and concludes each week with a public exhibition/performance. A large number of campers attend the camp through partial or full scholarships. Each year the program concludes with a formally curated ArtLab exhibition showcasing work created throughout the duration of the four weeks.

**c) Teen Board**

The CAC's Teen Board program was created in 2010 and brings up to 20 teenagers from nine area schools. This nine-month program aims to empower high school students by offering them opportunities to program and administer their own art projects under the tutelage of professional mentors. Teen Board members execute their own outreach, bringing a large and diverse group of teenage students into the CAC to help craft teen-centered arts programming. Participants are intentionally drawn from both charter and parochial schools to reflect a mixed demographic. Each spring the program presents a teen curated exhibition.

**d) ArtLab**

The "ArtLab," an educational gallery maintained by both the AE and VA departments, was one result of the recent First Floor Initiative to reconfigure CAC gallery spaces. It

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<sup>15</sup> "Home - Visual Thinking Strategies." *Home - Visual Thinking Strategies*. N.p., n.d. Web. 07 Apr. 2013. <<http://www.vtshome.org/>>.

presents family-oriented artworks, talks with artists, and other educational and outreach activities intended to complement individual exhibitions and enrich visitors' lives.

**e) Outreach**

An outcome of the strategic planning process, the CAC's Outreach Program aims to increase attendance by offering free access to CAC events and performances to its community partners. In addition, exhibiting artists conduct workshops, master classes, walkthroughs, book-signings, lectures, panel discussions, and school visits in conjunction with major CAC exhibits.

**Communications**

The Communications department is led by a Director of Communications and a Marketing Coordinator, who partner in managing all aspects of the CAC's internal and external communications and its brand. Within the organization, important information and exchanges generally funnel through this department. The Communications Director works closely with other departments to determine strategies promoting and marketing exhibitions, programming, events, and news. The Communications team then ensures the branding and execution of those plans, both online and sometimes in print. Major marketing tools employed by the CAC include, but are not limited to, the following: local and national press, CAC website ([www.cacno.org](http://www.cacno.org)), social media, web publications and blogs, digital and printed marketing collateral, and radio spots on WWOZ and WWNO that are underwritten by the CAC. The department also partners with other entities, such as the New Orleans Tourism Marketing Corporation and the New Orleans Convention & Visitors Bureau, to expand its national reach. The team oversees and monitors interactions between the CAC employees and guests, in addition to managing the CAC's coffeeshop, the Spun Cafe.

Over the past year the Director of Communications collaborated with CAC leadership to launch the First Floor Initiative. This project entailed rebranding the CAC facility and delivering a clear and consistent message to its employees, partners, constituents, the press, and the general public regarding the long-term goals for the Initiative which are centered on support of art created by local and regional artists.

### ***Funding and Development***

The Development team is led by a Director of Marketing & Development with the help of three Development Associates who focus mainly on grants, membership, and special events. Historically, active fundraising is a central function of the CAC's Executive Director and Board of Directors.

In a climate of dwindling corporate and government nonprofit support, the CAC strategically shifted its 1990's revenue ratio from 80% contributed/20% earned to its current 40% contributed/60% earned. This change correlated with the expansion of the CAC's events services Hospitality Program, catering to the New Orleans Convention & Visitors Bureau and hosting nearly 14 big events per year. CAC's client roster included CBS, Starbucks, JP Morgan, Microsoft, and Hollywood film and television company rentals. While CAC received backlash for prioritizing these activities before arts programming, rentals are not unusual for arts institutions. To equalize the revenue mix and respond to its critics, CAC is taking steps to revitalize and gradually increase its private funding support (mainly by foundations and individuals). The CAC will continue to offer ten levels of annual membership, and aims to reach more private donors with its four annual special events and fundraisers: Whitney White Linen Night, CAC's Art for Arts' Sake, Bourbon and Burlesque, and SweetArts.

Based on its unaudited Fiscal Year 2012 Operating Budget Report, the CAC is maintaining a balanced budget of approximately \$2.45M, with 45% of its spending on artistic programming and personnel. The remaining costs are allocated towards maintaining its building infrastructure (37%) and personnel/operations overhead costs (18%). The organization's total revenue is evenly distributed between mission and non mission-related income categories. Non Mission-Related Earned Income activities currently generate 50% (approximately \$1.23M) of the CAC's income, while the remaining 50% comes from a combination of Mission-Related Earned Income activities (20% - approximately \$490,000) and Mission-Related Contributed Income (30% - approximately \$735,000). Additionally, the CAC has a permanent endowment of \$3M.



## ***Revenue Budget Breakdown***

The CAC's detailed revenue budget breakdown is as follows<sup>16</sup>:

### *Non Mission-Related Earned Revenue:*

21% Rental Program

10% Parking Lot

8% Financial Services

8% Hospitality

3% Spun Cafe

### *Mission-Related Earned Income:*

7% Membership

5% Fundraiser Admissions

3% Endowment Interest

2% Performing Arts Admissions

2% Education Admissions

1% Gallery Admissions

### *Mission-Related Contributed Income:*

18% Foundation Support: Local and national private foundations

9% Corporate Support: Community event sponsorships and business contributions

2% Government Support: Primarily by the National Endowment for the Arts, Louisiana State Division of the Arts, and the Arts Council of New Orleans

1% Individual Support

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<sup>16</sup> Ibid.

## CHAPTER TWO: INTERNSHIP DESCRIPTION

My Arts Administration graduate internship with the CAC's Visual Arts (VA) department spanned 480 hours from July 8, 2012 to November 23, 2012. At the conclusion of my internship I was offered a contractual, full-time position as the VA Coordinator, a job I accepted with great enthusiasm. This report is dedicated solely to my internship period.

At the onset, my internship encompassed only activities tied directly to the VA department and Strategic Framework Plan development. Early on, ArtShops was added to the mix. This is a visual art project that was originally managed by the CAC's former Education Director. Overall, my internship responsibilities can be divided into the following categories: Visual Arts Duties, Peer Institution Precedent Study (PIPS), and ArtShops Project.

### ***Visual Arts Duties*** (See Appendix D)

In a small department with three full-time employees (Interim Director, Exhibitions Manager and me), my arts administration role was richly expansive with duties that included the following:

- Liaisoning with the Communications department to streamline processes for marketing and promotional information exchange.
- Crafting an internal docent guide for VA's major exhibit, *Where Do We Migrate To?* (See Appendix D)
- Serving as an exhibitions docent for K-12 students, CAC employees and stakeholders, and corporate clients during special events.
- Organizing a physical library and an electronic catalogue of the CAC's past exhibition catalogues, marketing materials, touring exhibition books, and other visual art resource

materials. This library will someday serve as the foundation for a CAC public arts resource center, and overstock items will be available for sale on CAC's website and in its Spun Cafe.

- Corresponding with exhibiting visual artists and reviewing incoming proposals.
- Crafting systems for organizing the CAC's physical and digital files.
- Providing input regarding the department's future programming.
- Assisting with CAC-related events, such as *Art for Arts' Sake*, *Whitney's White Linen Night*, *ArtSpeak*, exhibition curator walkthroughs, and artist talks.
- Developing efficient methods for maintaining and sharing the department's programming schedule on CAC's internal Google calendar.

***Peer Institution Precedent Study (PIPS)*** (See Appendix E)

A current Strategic Framework Plan initiative, the goal of the PIPS was to identify peer institutions and increase information exchange across the country. There is currently no nationally organized network of contemporary arts centers serving as a resource for the sector.

Guided by the Director of Visual Arts and an Associate Director, my original role was to expand the CAC's initial list of 12 identified peers and eventually help to facilitate a formal private convening of CAC BOD members with three leaders from closely aligned peer organizations. The convening would also include a public panel discussion at the New Orleans-based Joan Mitchell Center.

The following eight key attributes were used to identify peer institutions<sup>17</sup>:

1. A multi-disciplinary, non-profit arts center
2. Operates with a budget of approximately \$1 - \$3 million
3. Supports artists through artists' fees
4. Owns its own building, or leases it for a nominal fee, and is responsible for maintenance, improvements, utilities, insurance, etc.
5. Operating (non-programming) expenses represent 30% - 33% of its annual budget
6. Resides in a region that roughly correlates to New Orleans
7. Has no single, dedicated funding mechanism
8. Is not attached to a university or other supporting institution

By November the peer institution list grew to nearly 40 national organizations, after I researched approximately 60 non-profit websites and IRS 990 Forms. Next, the peer organizations were divided into groups based on key criteria. This ranking system helped us identify the top three Executive Directors to invite to a September 2012 convening in New Orleans. The colloquium was intended to be a catalyst for national exchange between similar organizations, whereby they would explore and share common issues, best practices, challenges, and successes.

Unfortunately, due to a loss in funding the CAC needed an alternative plan for the colloquium. Hour-long recorded phone discussions took place with each of the three Executive Directors on-board for the convening, and a survey was designed for the remaining peer organizations. The PIPS team (Director of VA, Associate Director and me) crafted six in-depth interview questions for our calls with the following peer organizations: Acadiana Center for the Arts in Lafayette, Louisiana; AS220 in Providence, Rhode Island;

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<sup>17</sup> Contemporary Arts Center. *Strategic Framework Plan*. 2013.

and Real Art Ways in Hartford, Connecticut. Discussion topics included strategies for arts programming, increasing funds and revenue, organizational structure, facility use and management, community relations, and artist and audience engagement.

During the latter part of my internship I worked closely with the PIPS team and a volunteer data specialist to craft the PIPS survey (See Appendix E), employing the online SurveyMonkey tool. The PIPS survey currently includes a combination of 20 short-answer and multiple choice questions aimed at digging deeper into the eight key attributes previously listed. Two CAC leaders and one nonprofit specialist from the Greater New Orleans Foundation agreed to complete the survey and provide feedback for improvements. The survey will be distributed by summer 2013 and results will be shared with the CAC and participating peer institutions.

### ***ArtShops*** (See Appendix F)

The devastation of Hurricane Katrina decreased the number of employment opportunities for arts professionals and high-quality arts programs for underserved students. With support from the Joan Mitchell and GPOA Foundations, the CAC responded to these issues by launching ArtShops (2007). The project brought together ten commissioned local visual artists with ten underserved student groups from New Orleans to create ten temporary public sculptures. As the project progressed it was obvious that the groups were interested in making a long-lasting impact with their art work. This resulted in 10 permanent “totems” installed (or to be installed) on university and school properties, in community parks, and on neutral grounds. While permanent public art works were a positive addition to the city’s landscape, CAC lacked funding to complete and maintain these structures. As of fall 2012, only two of the works were completed and eight remained incomplete.

My role was to spearhead the final phase of ArtShops during my internship, with the assumption that CAC would receive a completion grant by September 2012. While the majority of the incomplete sculptures required only plaques and minor repairs, three works needed more extensive planning and finishing work. Unfortunately, final plans were hindered by delays in anticipated funding.

Despite this setback, I tackled the final phase of one major ArtShops sculpture, the “Gert Town Play Platform,” intended for neighborhood performances, outdoor film screenings, and children’s play. Gert Town is a low income neighborhood with a high crime rate and very little resources. Xavier University has sparked a slow revitalization of the area, with post-Katrina campus development throughout the neighborhood and a progressive effort to engage and assist the community. In collaboration with an Xavier University’s Fine Arts professor, who was involved with this sculpture since its inception, I facilitated the continuation of needed repairs and art work completion, and solidified a maintenance plan. This entailed gathering Xavier and Tulane students to help with mosaic work, painting, and site maintenance. The finished sculpture will be a bright addition to the neighborhood.

While Gert Town’s sculpture and other projects were not finalized during my internship I made headway towards their completion. Full completion efforts resumed in December 2012 when the CAC received a \$15,000 award from the Joan Mitchell Foundation to finish the project.

### ***Conclusion***

My internship provided a glimpse into the inner workings of a mid-sized arts institution and the myriad ways it partners with and serves the community. The Interim Director of Visual Arts’ tireless focus on diversity—across artist selection, audience building

efforts, artistic programming and activities, and presented art mediums—gave me a deeper understanding of the CAC’s commitment to serve the greater community.

### CHAPTER THREE: S.W.O.T. ANALYSIS

<p style="text-align: center;"><b>Strengths</b></p> <ol style="list-style-type: none"><li>1. Deeply engaged Board of Directors (BOD) and long-term stakeholders</li><li>2. Ownership of its building in a prime location</li><li>3. Debt-free and financially stable institution</li><li>4. New Orleans' only major multi-disciplinary contemporary arts</li><li>5. Professional Staff and Volunteers</li></ol>	<p style="text-align: center;"><b>Weaknesses</b></p> <ol style="list-style-type: none"><li>1. Lacks diversity</li><li>2. Lack of audience engagement strategy and designated staff</li><li>3. Understaffed</li><li>4. Inadequate Human Resources (HR) management</li><li>5. Outdated technology</li></ol>
<p style="text-align: center;"><b>Opportunities</b></p> <ol style="list-style-type: none"><li>1. Expansion of its adult programming</li><li>2. Location</li><li>3. Facility upgrade</li><li>4. Staff empowerment and professional growth</li></ol>	<p style="text-align: center;"><b>Threats</b></p> <ol style="list-style-type: none"><li>1. Nonprofit status</li><li>2. Competition</li></ol>



## Strengths

### **1. Deeply engaged Board of Directors (BOD) and long-term stakeholders**

Most nonprofit management experts agree that a board's main responsibility is to ensure that "the mission of the organization is honored in word and deed."<sup>18</sup> In other words, all of its decisions and activities must uphold the mission.

Leadership guru Lucy P. Marcus explains, "The role of boards is the juxtaposition of grounding and stargazing."

Grounding, "all the vital things we associate with board oversight, such as tasks in corporate governance, compliance and corporate risk," is balanced by stargazing, which ensures the organization "is ready and able to expand its horizons, strive to achieve more, and stretch itself to become a robust and resilient business that is capable of responding effectively to the unknowns in its future."<sup>19</sup>

The CAC's BOD has demonstrated deep engagement with and devotion to the organization and its mission. BOD highlights from this past year, both grounding and stargazing, include a new Strategic Framework Plan (SFP), legal counsel resulting in a debt clearing lawsuit settlement, and a rigorous Executive Director search. With this type of support it is no surprise that while many multi-disciplinary arts centers have been forced to close their doors or repurpose themselves since the 1980's, the CAC has successfully maintained its multi-arts focus, renovated and secured the donation of its building, and become a leading arts institution.

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<sup>18</sup> Marcus, Lucy P. "Greg Mortenson's Lessons for Non-profit Boards." *Reuters, U.S. Edition*. N.p., 13 Apr. 2012. Web. 17 Mar. 2013.

<sup>19</sup> Marcus, Lucy P. "Future Proofing the Boardroom: Grounding and Stargazing." *The Huffington Post*. TheHuffingtonPost.com, Web. 14 Feb. 2011.

## **2. Ownership of its building in a prime location**

The CAC owns its 100,000 square foot building, and is on the verge of being debt-free. Owning a facility often stabilizes organizational costs by avoiding unstable rental rates. This is particularly true for nonprofits based in areas where real estate costs continue to rise, like the Warehouse Arts District which is thriving with arts and culture. Facility ownership also strengthens a nonprofit's identity by improving its public image. To funders, staff, and the general public, ownership is attractive and sends the message that a nonprofit is financially stable, supported, and firmly committed to carrying out its mission.<sup>20</sup> And finally, ownership freedom offers more building use and renovation options.

## **3. Financially stable institution**

A recent report by The Center on Philanthropy at Indiana University asserted that nonprofit managers and boards must demonstrate high-levels of financial literacy in order to establish a sustainable long-term financial plan, secure income, maintain a healthy cash balance, and minimize risk in order to provide the essential services and support that fulfill their core mission values.<sup>21</sup>

The CAC understands this concept and has dutifully positioned itself with a blend of financially competent board members and leaders. Today the CAC is soon to be debt-free and maintains a permanent \$3M endowment.

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<sup>20</sup> Hutton, Stan, and Frances Phillips. "Chapter 12: Creating a Home for Your Nonprofit." *Nonprofit Kit for Dummies*. Hoboken, NJ: Wiley Pub., 2010. 199. Print.

<sup>21</sup> The Center on Philanthropy at Indiana University. *2011 Financial Literacy and Knowledge in the Nonprofit Sector*. Rep. N.p.: Moody's Foundation, 2011. Print.

#### **4. *New Orleans' only major multi-disciplinary contemporary arts***

For over thirty-five years the CAC has served the arts community by offering high-quality programs, gallery spaces, a mid-sized theater facility, dance studios, administrative spaces and support, and national promotional exposure. Despite the May 2012 upheaval by a faction of the local the arts community, the CAC is a well-respected institution where artists, curators, and performers from New Orleans, the region, and across the globe want to present and produce work.

#### **5. *Professional Staff and Volunteers***

While smaller than ideal, the CAC's staff is a group of trained professionals who work cohesively as a whole and within their designated departments. The office is a friendly and respectful environment where staff at all levels openly share ideas, work through problems, and find solutions. Moreover, there is never a shortage of college and graduate interns, repeat volunteers, part-time employees, and unsolicited resumes by job seekers.

### **Weaknesses**

#### **1. *Lacks diversity***

The need to increase CAC's ethnic diversity is a repeated theme throughout the new SFP. While progress is slow, BOD recruiting efforts are underway to vary its makeup, and there is a special focus on hiring staff and interns from a range of ethnic backgrounds. The Center is also aiming to attract more artists and audiences from the New Orleans Vietnamese, Latino, and African-American communities. Over the last eight months, the Directors of Visual Arts and Education have collaborated to rejuvenate the Center's multi-cultural and adult programming.

## **2. *Lack of audience engagement strategy and designated staff***

Audience engagement has become a major focus within the arts sector for a variety of reasons cited in my literature review. Audiences are changing, arts participation is declining, and arts nonprofits need more structured engagement approaches. A growing number of arts institutions are exploring this rapidly expanding subject and designating staff positions to manage the process. NOMA's staff, for example, now includes a Deputy Director for Interpretation and Audience Engagement. The CAC could benefit greatly from making structured advances in this area of practice.

## **3. *Understaffed***

In a downturned economy the CAC must keep a watchful eye on its overhead costs, specifically personnel expenses. Its full-time staff is slim. Most employees wear many hats, hindering capacity building, efficiency, and the expansion of programs. As described previously, two top positions remain filled by interim leaders and the Executive Director also manages Performing Arts. Presently, the Executive team does not have a full-time administrative assistant, and IT/Technical support is not always available. Therefore, departments are constantly scrambling for sufficient technical expertise and assistance with exhibits, performances, and daily office issues. Over time this staffing situation, in conjunction with Human Resources-related deficiencies (see below), may be cause for faster burnout and higher rates of staff turnover.

## **4. *Inadequate Human Resources (HR) management***

Before resigning from the organization, the CEO/Associate Director of Finance administered the HR department. This position had not been filled by the end of my

internship. This problem is compounded by vague and inconsistent HR policies and procedures.

Health benefits and job stability are two main issues. Most full-time staff do not receive medical and dental insurance. Many of the Center's more recent full-time employees do not have formal written contracts cementing their positions. Many are paid hourly, while others are contracted employees (with or without written agreements). There appears to be minimal streamlined practices for managing HR-related activities, particularly the hiring and exiting of employees, and information regarding medical benefits eligibility remains inconsistently understood across employees.

##### **5. *Outdated technology***

It is generally expected that a contemporary arts center—specifically its offices and arts spaces—will be well-equipped with its latest technology. However, limited funding makes it difficult for many small to mid-sized institutions to keep up with these advancements. The CAC is no exception. Upgrades to its audio visual and office equipment are seemingly ad hoc, based on immediate need, and not always strategically planned. Its theater needs interior improvements and more sophisticated equipment. Some positive advancements were made in the fall of 2012. The CAC installed five permanent 50" flat screen monitors into its new media Press Play gallery, made possible by a Best Buy donation. As a general rule, the CAC should keep pace with today's technology trends. Today's artists and audiences are gravitating towards more interactive, digital media-based creative expression and experiences.

## **Opportunities**

### **1. Expansion of its adult programming**

The CAC lacks regular weekly multi-arts programming for adults. Based on other New Orleans arts organizations' success with adult activities, there appears to be a desire for it. Furthermore, a reading of case studies shows that centers across the country offer regular hands-on workshops and classes in various disciplines, artist residencies, weekly live music events, film screenings, special lectures, and seminars. Its current after hours programming has been inconsistent since Hurricane Katrina, but is being revitalized. Possibilities for 2013 include developing partnerships with local universities to share the costs of bringing out-of-town, high-draw guest speakers in for the *ArtSpeak* series. Other local arts organizations, such as NOMA and the Ogden, have done quite well by increasing their adult programs (see Best Practices section).

### **2. Location**

Located in the heart of the Warehouse Arts District, CAC is sandwiched between the Ogden and National WWII Museum, and within walking distance of the New Orleans Ernest N. Morial Convention Center. There is ample opportunity to increase daily visitor traffic.

### **3. Facility upgrade**

Plans for the CAC's 100,000 square foot facility will be outlined in a Master Building Plan (2013/2014). While these plans may be focused on its 60,000 square feet of beautiful raw space, the CAC is also in a solid financial position to place resources into its existing finished spaces and exterior. This includes aesthetic and technological upgrades to its theater, art spaces, offices, electrical and lighting system, and digital capabilities. As

outlined in the CAC's June 2012 Town Hall presentation, the long-term goal is for 70 percent of the entire building to be dedicated to arts and educational programming.

#### **4. Staff empowerment and professional growth**

Professional development is a good way for employers to maintain and increase morale, and ensure its staff is up on the field's latest trends. No one employer can fulfill all professional development needs for its workers. And while most nonprofits can not afford expensive conferences, workshops, or consultants, as a recent article in *Philanthropy Journal*<sup>22</sup> pointed out, it's still the Executive Director's duty to nurture a culture that invests in its employees' professional growth. The article suggests that employers and staff members work together to design an individual annual plan. CAC does not place great emphasis on ensuring its staff professional development.

### **Threats**

#### **1. Competition**

According to a 2011 Greater New Orleans Community Data Center (GNOCDC), "The number of relatively large arts and culture nonprofits in New Orleans has grown from 81 in 2004 to 98 in 2008 despite a smaller population to support this growth. With 29 such nonprofits per 100,000 residents, New Orleans outpaces the nation more than 2 to 1."<sup>23</sup>

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<sup>22</sup> Migliore, Sally. "Do-it-yourself Professional Development." *Philanthropy Journal*. *Philanthropy Journal*, 11 July 2011. Web. 07 Apr. 2013.

<sup>23</sup> The New Orleans Index At Six: Measuring Greater New Orleans' Progress Toward Prosperity. Rep. Greater New Orleans Community Data Center, Aug. 2011. Web.

The Mayor's Office *Cultural Economy Snapshot* reported a total of 244 city arts nonprofits by 2010.<sup>24</sup>

This rapid growth combined with today's financial challenges creates a bleaker funding landscape for local arts organizations that are competing for the same shrinking funding pool. While more nonprofits have a positive impact on the job market, this environment creates greater competition for the CAC to attract and retain talented arts professionals and artists.

## **2. Nonprofit status**

Asserted by the former Director of Cultural Initiatives for the Pew Charitable Trusts, Marian Godfrey, "The threat to nonprofits arises, in part, precisely from their nonprofit status."<sup>25</sup> Unlike commercial businesses that are market-driven, a nonprofit has both a legal and ethical obligation to uphold its mission, and must demonstrate a high-level of social responsibility and community building. This includes offering educational and/or charitable services to the public in order to maintain their IRS government 501(c)3 status and grants funding. While this is not a negative, it serves as an added pressure for arts nonprofits as they try to balance their need to earn revenue (often with non mission-based activities) with arts/educational programming. While the CAC has done well in shifting the balance to decrease its unearned revenue, the need for it will never hit zero. Therefore, reliance on unearned income is essential.

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<sup>24</sup> City of New Orleans. Mayor's Office of Cultural Economy. *Cultural Economy Snapshot*. By Mitchell J. Landrieu, Mayor. New Orleans: n.p., 2010. Print.

<sup>25</sup> Godfrey, Marian. "Only Connect the Prose and the Passion" A Manifesto." *GIA Reader Winter 24.1* (2013): Web. Feb. 2013. <<http://www.giarts.org/article/only-connect-prose-and-passion>>.



## CHAPTER FOUR: BEST PRACTICES

For the CAC to fulfill its mission and remain a relevant leader in the arts community on a local and national level, it must lead and participate in trends within the field. This is especially true in today's evolving cultural landscape. Participation building (also referred to as audience engagement) has emerged as a prominent topic in the last ten years, with a growing body of research and practice.

At the 2008 Wallace Arts Grantee Conference, Foundation President M. Christine DeVita presented sobering facts regarding the current state of the arts:<sup>26</sup>

- The growth of arts organizations in the last several decades has not been matched by a corresponding growth in demand for what they have to offer. Supply outweighs demand.
- An increasing number of activities compete for inclusion in our leisure time.
- There is a decline in the rates of participation in all seven "benchmark" art forms tracked by the National Endowment for the Arts (NEA): jazz, classical music, opera, musical theater, ballet, theater and visual art.
- For all performing arts forms except jazz and opera, the declines are concentrated among audiences 18 to 46 years old.
- The median age of the performing arts audience is rising faster than the median age of the population.

This disconcerting situation has given way to an array of viewpoints, strategies, and tactics by nonprofits to build and develop audiences. Presently, empirical and theoretical audience engagement research is expanding and nonprofits are experimenting. Therefore,

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<sup>26</sup> DeVita, President, M. Christine. "Arts for All: Connecting to New Audiences." *Connecting to New Audiences: Arts for All – Strategies for Expanding Audiences – The Wallace Foundation*. The Wallace Foundation, Apr. 2008. Web. Mar. 2013.

across research literature there is no proposed single strategy or set of best practices for increasing participation. Rather, researchers offer arts organizations structural frameworks that can be adapted to suit their goals and capacities. This section of my report follows suit and is based primarily on a synthesis of research commissioned by The Wallace Foundation (2001 through the present). “Audience Development for the Arts” is one of the foundation’s five major initiatives.

Based in New York City, The Wallace Foundation is a national philanthropy that seeks to improve education and enrichment for disadvantaged children. The foundation supports the testing of innovative ideas for addressing social issues, conducts research to uncover what does and does not work, and then communicates results to help others.<sup>27</sup>

The content for this “best practices” section was derived from information presented in the following Wallace-commissioned reports: Rand’s *A New Framework for Building Participation in the Arts*; WolfBrown’s *Making Sense of Audience Engagement*; and The Wallace Foundation’s *Building Arts Organizations That Build Audiences*.

Research for *A New Framework for Building Participation in the Arts (2001)*<sup>28</sup> encompassed developing a behavioral model identifying the primary factors influencing individual decisions about the arts, site visits to institutions that had demonstrated success in drawing and retaining audiences, and in-depth interviews with the directors of more than 100 institutions that had received grants from the Wallace-Reader’s Digest Funds and the

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<sup>27</sup> "The Wallace Foundation - Learn about." N.p., n.d. Web. 20 Mar. 2013. <<http://www.wallacefoundation.org/learn-about-wallace>.

<sup>28</sup> McCarthy, Kevin F., and Jinnett, Kimberly. "A New Framework for Building Participation in the Arts." Rand. Commissioned by The Wallace Foundation, Mar. 2001. Web. 15 Mar. 2013. <<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts>.

Knight Foundation. The intent of this study was to guide and encourage arts organizations to develop their own effective audience engagement strategies.

*Making Sense of Audience Engagement: Volume One* (2011)<sup>29</sup> is a critical assessment of efforts by arts nonprofits to engage audiences and visitors in deeper, more impactful art experiences. This report is based on a range of both quantitative and qualitative research into existing trends in engagement practices and perspectives. Methods for gathering information focused on numerous in-depth interviews and surveys of a wide range of San Francisco Bay Area arts administrators and artists.

*Building Arts Organizations That Build Audiences*<sup>30</sup> documents a June 2011 Wallace conference of foundation-supported arts groups, marketing mavens, researchers, and others. It aims to provide some potential solutions, such as encouraging organization-wide learning for audience building.

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<sup>29</sup> Brown, Alan, and Rebecca Ratzkin. *Making Sense of Audience Engagement*. Rep. WolfBrown. Commissioned by The San Francisco Foundation, Grants for the Arts, & The Wallace Foundation, 2011. Web. Feb. 2013. <<http://www.wolfbrown.com/images/articles/Making-Sense-of-Audience-Engagement>.

<sup>30</sup> Parker, Susan. *Building Arts Organizations That Build Audiences*. Rep. The Wallace Foundation, Mar. 2012. Web. <<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences>.

## **A. Statements of Best Practices**

Legendary marketing and business theorist/consultant Peter F. Drucker's management philosophy, developed in collaboration with top leaders in the field, cuts to the heart of any organization with five questions that can be transformative in the self-assessment process. They are: What is our mission?, Who is our customer?, What does our customer value?, What is our plan?, and What are our results?<sup>31</sup>

In my research, these questions surfaced as the foundation for the principles and methods for building sound audience engagement plans. It is generally recommended that organizations follow five (1 through 5) integrative steps towards success:

### **1. Choose participation building goals and activities that support the organization's core mission, values, and purpose.**

Once an organization's mission is defined, it can begin to choose its audience engagement goals. Wallace research divides goals into three categories: to "broaden" audiences (capture a greater share of audience members who are like those currently attending), to "deepen" them (intensify the level of involvement of current participants), and/or to "diversify" them (attract new markets that typically would not participate in the arts).<sup>32</sup> Since each path requires its own rigorous engagement plan, arts nonprofits may consider choosing one of three goals at a time.

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<sup>31</sup> Drucker, Peter F. *Five Most Important Questions That You Will Ever Ask About Your Organization*. First ed. San Francisco: Jossey-Bass, 2008. Print.

<sup>32</sup> McCarthy, Kevin F., and Jinnett, Kimberly. "A New Framework for Building Participation in the Arts." Rand. Commissioned by The Wallace Foundation, Mar. 2001. Web. 15 Mar. 2013. <<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts>.

The CAC implemented certain programs to build participation with broadly defined targeted groups, such as the downtown arts community or multi-cultural audiences. Yet there was little strategic planning underlying its engagement approach. Overall, the CAC's engagement efforts spread across all three categories and seemed to lack prioritization.

## ***2. Identify clear target groups and learn about them.***

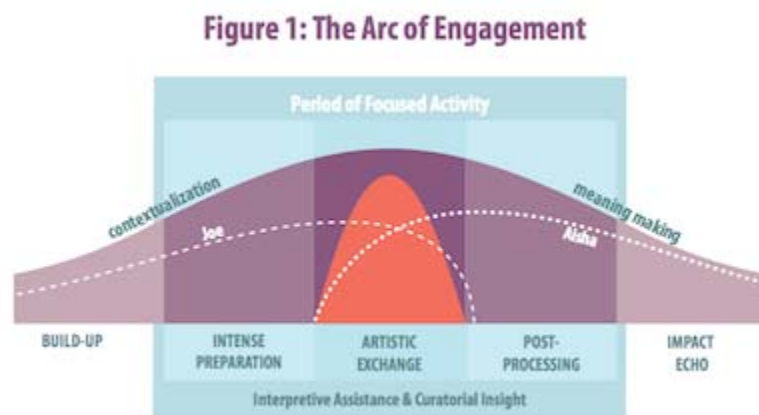
Market segmentation analysis helps organizations identify groups of people who have similar wants and needs. The selection of audience segments, also called target groups, will become essential elements for building a strong marketing plan. This process involves a conscious effort to attract targeted groups with the right message, marketing tools, programs, activities, and price. Targeting audiences is a rigorous process; it is recommended for organizations to: 1) define their community or service area, 2) identify target groups based on current and/or potential audiences, and then 3) learn about those groups utilizing market segmentation techniques, such as census data and library research, surveys, focus groups, interviews, and discussions with staff and knowledgeable community members.

The CAC used a consulting firm to conduct market research for two past projects, but never engaged in an extensive segmentation effort. It has a general understanding of its current audiences, but data collection is weak and inconsistent.

## ***3. Develop tactics for building participation for each target group based on what is known about these groups.***

Develop appropriate tactics based on three key factors that influence participation of target groups: perception (branding and public image), practical (lifestyle, taste, cultural interests), and experience (reaction to programs and institution's environment). Based on

case studies of national arts organizations, it is clear they use various tactics to reach target groups, including designing programs that alter their public images, recruiting community leaders to publicize events, and creating a more receptive environment for visitors. The “Arc of Engagement” (Figure 1.) is one model for understanding the stages through which audiences pass. The arc captures the total arts experience, which begins the moment a commitment is made to attend an event and leads through to the “impact echo,” which can last days or years. There are myriad opportunities for enriching the audience experience during each phase.



Source: Brown, Alan, and Rebecca Ratzkin. *Making Sense of Audience Engagement*. Rep. WolfBrown. 2011.

Organizations must also be well-informed regarding the tastes and expectations of their arts audiences, which are shifting towards experiences that involve interaction and new digital media art forms. A synthesis of national research confirmed that audiences, especially younger generations, are no longer satisfied with passive cultural consumption; rather they seek multi-sensory experiences that foster participation, interactivity, and connections with others.

Designing, testing and implementing audience engagement programs is a process of aligning with target audiences. There are many models emerging in the field as the research

grows. Illustrated in Figure 2 (below), *Making Sense of Audience Engagement* identified six typologies of general art-goers and discovered four dimensions (or continua) of core characteristics which help nonprofits describe their audiences, programs, and activities. According to this study, individual engagement activities can be described in terms of their placement along each of the four dimensions. Obvious relationships existed between the six typologies and the four dimensions; certain activities appealed to specific audience types.

While reaching diverse audiences is a key goal, the CAC generally implements arts programs without conducting target market research. In the fall of 2012, the CAC’s exhibit had an overarching multi-cultural theme, and in 2013, the Center will aim to engage the younger local arts community as well.

**Figure 2:**

Six Audience Overlapping Typologies (in order of low appetite to high appetite)	Four Dimensions of Engagement Activities
<ol style="list-style-type: none"> <li>1. Readers</li> <li>2. Critical Reviewers</li> <li>3. Casual Talkers</li> <li>4. Technology-based Processors</li> <li>5. Insight Seekers</li> <li>6. Active Learners</li> </ol>	<ol style="list-style-type: none"> <li>1. Peer-based ↔ Expert-Led</li> <li>2. Active ↔ Passive</li> <li>3. Community ↔ Audience*</li> <li>4. Solitary ↔ Social</li> </ol> <p>* Community engagement serves the broader community, while audience engagement serves those who attend.</p>

Data source: Brown, Alan, and Rebecca Ratzkin. *Making Sense of Audience Engagement*. Rep. WolfBrown. 2011.

**4. Organizations should have an understanding of the internal and external resources that can be committed to building participation.**

The audience engagement process is an all-hands-on-deck process that not only requires various resources but also an institutional culture that nurtures a plan’s success.

The entire organization needs to be on board. Therefore before implementing its strategy the

nonprofit must critically assess its financial and staff capacities, leadership, knowledge of target populations, visibility, and reputation in the community. Practically all of the organizations researched for these studies cultivated strategic alliances with other institutions and individuals within their communities as a way to increase resources.

While the CAC's core staff generally understood the importance of sound audience engagement practices, it is stretched. However, the CAC has always attracted many volunteers and college interns who are seeking meaningful projects and could assist with engagement efforts.

### **5. *Establishing a Feedback and Evaluation Process***

Organizations should establish processes for feedback and evaluation that are built into all their activities and encompass both quantitative and qualitative data collection. This helps to make adjustments throughout the participation building program.

The CAC regularly conducts evaluations of its programs and events for grantmakers; it has the capability to develop and employ evaluation tools for the engagement process.

***Additionally, four key categories of engagement programs and activities were revealed in WolfBrown's research:***

- a) Engagement via technology: social media, blogs, YouTube stations, performance simulcasts.
- b) Collaborations and partnerships with outside groups.
- c) Experimentation with setting: use lobbies and atriums to create creative worlds, such as curated lounge spaces where visitors can read arts & cultural books and catalogues, converse with docents, and socialize.



- d) Participatory engagement: opportunities for physical and creative expression of visitors.

The CAC regularly engaged in all four categories, yet its activity was weakest when involving technology, particularly emerging new media. There were also few opportunities for physical and creative audience participation, beyond ArtLab activities which focused on children. During my internship the CAC began experimenting with “setting” by creating a “Photobook Library” lounge in the Center’s atrium space (reception area). More of this type of programming will come in 2013.

### ***B. Other Local Arts Organizations***

The growing success of NOMA and the Ogden’s after hours programs demonstrates a community desire for such activities. Since 2005, both institutions have implemented special evening programs and events that have become quite popular with local and out-of-town audiences.

*Friday Night At NOMA* offers a mixed bag of evening entertainment, artist lectures, performance art, live music, and a variety of other arts-related activities. In 2011, NOMA tipped the scale by opening its doors to the public for 31 continuous hours in celebration of its 100<sup>th</sup> anniversary. At all hours, visitors were permitted to explore the museum, enjoy DJ’s and bands, drink cocktails, make art and explore City Park. This event was an epic success which attracted tons of families by day and younger hip art crowds at night.

The *Ogden After Hours* program on Thursdays “offers Museum visitors a weekly opportunity to celebrate the music of the South in an intimate and unique way, surrounded by the Museum's diverse collection and in the Museum's architecturally-distinct setting.”<sup>33</sup> While it emerged in 2003, this program’s popularity amplified after Hurricane Katrina. As people returned to the city and struggled through the rebuilding process, many have expressed that they found solace in coming together at the Ogden for these weekly events. Since then, the program has thrived and attracts both locals and visitors to the city.

These two institutions are both collecting museums and the CAC is not. Nevertheless, their goal to reach diverse audiences and foster a love for the arts is similar. It is clear that NOMA and the Ogden dedicate financial, staffing, and marketing resources to build their evening programs. This includes a permanent presence on their respective websites. In addition, their events most often, or always, include a mix of visual arts, live music, and arts education which possibly draws larger, more diverse audiences. This type of commitment may be a key element to implementing a successful after hours program.

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<sup>33</sup> "Ogden Museum." *Ogden After Hours : Of Southern Art*. N.p., n.d. Web. 21 Mar. 2013.

## CHAPTER FIVE: RECOMMENDATIONS

Based on my internship experience and observations working with the Contemporary Arts Center, New Orleans (CAC), in conjunction with trending practices within the field, my recommendations are focused on two primary areas: human resources and audience engagement.

### ***Recommendations for Human Resources (HR)***

Human Resources (HR) is a complex practice requiring specialized management skills and knowledge, and the ability to balance both employee and employer needs. I recommend that the CAC hire a part-time seasoned HR manager. To improve the CAC's aforementioned HR situation, this individual can work with the organization's Executive Director to establish new systems and structures that suit the organization's needs and ensure ethical practices. For employees, he/she would serve as a fair and trustworthy resource. The HR manager would also coach the organization's leadership team in basic areas such as managing people, conducting performance evaluations, developing annual employee goals, and handling sensitive issues. Importantly, an effective HR Manager would also naturally foster a stronger team environment whereby all employees and volunteers feel higher levels of support.

### ***Recommendations for Audience Engagement***

As previously discussed, in 2012, highly publicized criticisms by the arts community regarding the CAC's revenue generating activities forced the organization to pause and conduct a major assessment of its practices and position within the community. Adding

pressure to this situation, it occurred during a national decline in arts participation and an economic downturn.

Guided by a new Strategic Framework Plan (SFP) and fresh executive leadership, in 2013 the organization will be well positioned to engage more deeply in the arts sector's trends, specifically the latest audience engagement practices. While the CAC's SFP does not go into great strategic depth, it provides enough self-evaluation material to launch the market research (market segmentation) process.

I recommend the organization commit resources to developing a sound audience engagement plan that centers on target marketing. The CAC can choose to broaden current audiences, deepen the involvement of existing participants, and/or diversify to attract new members. Contrary to what some researchers suggest, I believe the CAC should continue to tackle all three goals but to varying degrees. Its priority should be to deepen the participation of its current audiences. The other two areas can be prioritized and addressed as the market research unfolds. The information gathered in the segmentation process will provide insight into the characteristics, habits, lifestyles, needs, and wants of the CAC's current and potential audiences, helping it to identify and develop tactics for attracting target groups.

With the ongoing issue of financial and staff limitations, organizations are finding inventive ways to conduct research, target audience segments, and experiment with innovative engagement programs and activities. I recommend the CAC create a small "Engagement Team" of no more than five employees from across departments, and perhaps a board member. These individuals should demonstrate a dedication and enthusiasm for the process, and at least two members should have a background in strategic planning and marketing. This team, under the guidance of the Executive Director, can spearhead the

collection, analysis, and data mining of information. Perhaps financial incentives can be provided to those who participate on a deeper level. The CAC can also leverage market research skills of intern recruits from local business schools. Students can help with lobby surveys, interviews, and focus groups and culling through census data, websites, and libraries. Utilizing staff and interns is a viable alternative to hiring an outside consulting firm. However, there are benefits to engaging seasoned professionals, on some level, to supervise the process. There are also opportunities to deepen relationships with local businesses by bringing in a New Orleans-based consultant. Based on the market segmentation findings, the organization can then employ the Four P's (Product/Place/Price/Promotion), also an integral element of traditional marketing strategy. In this phase the CAC can explore and design program and activity offerings, including its settings, mediums of delivery, staffing, price, time, dates, and other important aspects of the arts experience, to attract its targets and help carry out its mission.

My recommendation is for the CAC to produce a sound audience engagement plan as part of its broader Strategic Framework Plan, so it identifies and targets its desired groups and delivers the best strategies and tactics for building participation of those groups.

## CONCLUSION

A general decline in arts participation combined with funders' demands have motivated the arts sector to embrace more structured management practices. As arts organizations struggle to attract and retain audiences in an increasingly competitive market, many have adopted more structured approaches to understanding and managing the "total experience" of visitors and audiences. Many arts administrators are experimenting with ways to help people make deeper, more impactful connections with artistic work as a method for increasing participation. This is at the heart of the audience engagement philosophy and practice, and a major focus in the arts sector today.

Audience engagement encompasses marketing, education, and artistic programming, and the beginning stages of the planning process rely heavily on market research. Peter Drucker broke it down into simple terms. In short, he asserted that, if an organization has a clear mission and knows who it is, and who it serves or wants to serve, and what those groups value, then it is in good shape to design a strategic plan that will attract those groups. These concepts surfaced throughout my study of engagement. Yet, nonprofits often make excuses for not committing to the rigorous task of learning about their current and potential audiences before jumping into arts and activity programming. According to Drucker, this myopic mindset can be detrimental to the lifespan of any organization.

The CAC has been a community leader for over 35 years. Its staff and stakeholders are devoted, its spaces are expansive and coveted by artists, and it remains New Orleans' only major multi-disciplinary contemporary arts center. From my point of view, as an intern observer and a future arts administrator, the CAC is refreshed and well-equipped to take

steps towards leading trends in the field. This includes implementing more refined management practices and embracing the audience engagement movement. Moving into the future, this will be essential to increasing the lifespan of the organization.

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## VITA

A Long Island, New York native, Jennifer L. Francino received her B.S. in Psychology from Fordham University in 1996 and is a member of The Honor Society of Phi Kappa Phi. Ms. Francino is currently the Visual Arts Coordinator at the Contemporary Arts Center, New Orleans (CAC). Her professional background spans marketing, art auctions, and nonprofit fundraising, development and program management.

## TABLE OF APPENDICES

- a) *CAC Full-time Employee Chart (2012)*
- b) *900 Camp Street CAC Building Floor Plan (2012) – (B1 through B4)*
- c) *CAC Programming Schedule (Fall 2013)*
- d) *“Where Do We Migrate To?” – Internal Docent/Walkthrough Guide (Fall 2013)*
- e) *Draft: Peer Institution Precedent Study (PIPS): Survey Questions (2012)*
- f) *ArtShops Status Update Report (July 2012)*

## APPENDIX A



### CAC's Full-time Employee Chart\*

#### Executive Director/Artistic Director (Performance Arts Director)\*\*

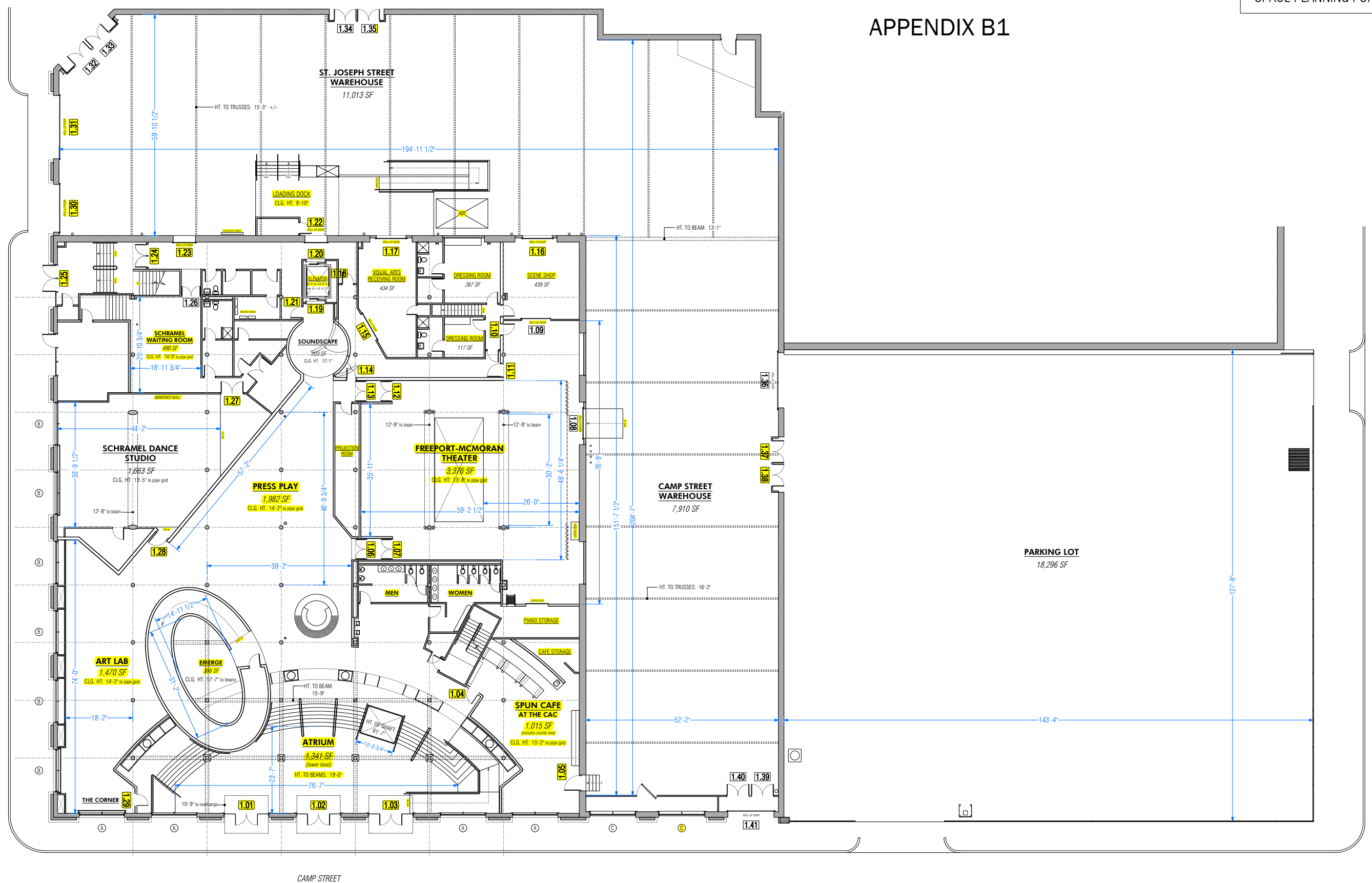
- 1. Associate Director, Development/Marketing**
  - a. Development & Membership Coordinator
  - b. Grant Writer/Associate Curator, Film & Video
  - c. Development Assistant
  - d. Office Manager
- 2. Performing Arts Coordinator**
- 3. Interim Director of Visual Arts**
  - a. Visual Arts Coordinator
  - b. Exhibitions Manager/Chief Preparator
- 4. Director of Education**
  - a. Teen Board Coordinator
  - b. Education Administrative Coordinator
- 5. Director of Communications**
  - a. Marketing Coordinator
  - b. Cafe Manager
- 6. Director of Sales**
  - a. Operations Manager/Hospitality Services
- 7. Director of Accounting & Financial Services**
  - a. Senior Accountant
  - b. Accounting Intern

\*CAC is in the process of developing a new organizational chart. The information above was derived from the CAC website ([www.cacno.org](http://www.cacno.org)) and reflects the latest full-time staff positions.

\*\*Leadership Team (Executive Director and #1-7)

NOTE:  
PLANS ARE TO BE USED FOR  
SPACE PLANNING PURPOSES ONLY.

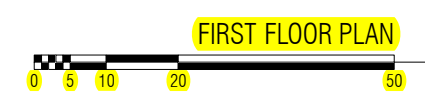
# APPENDIX B1



ST. JOSEPH STREET

ANDREW HIGGINS

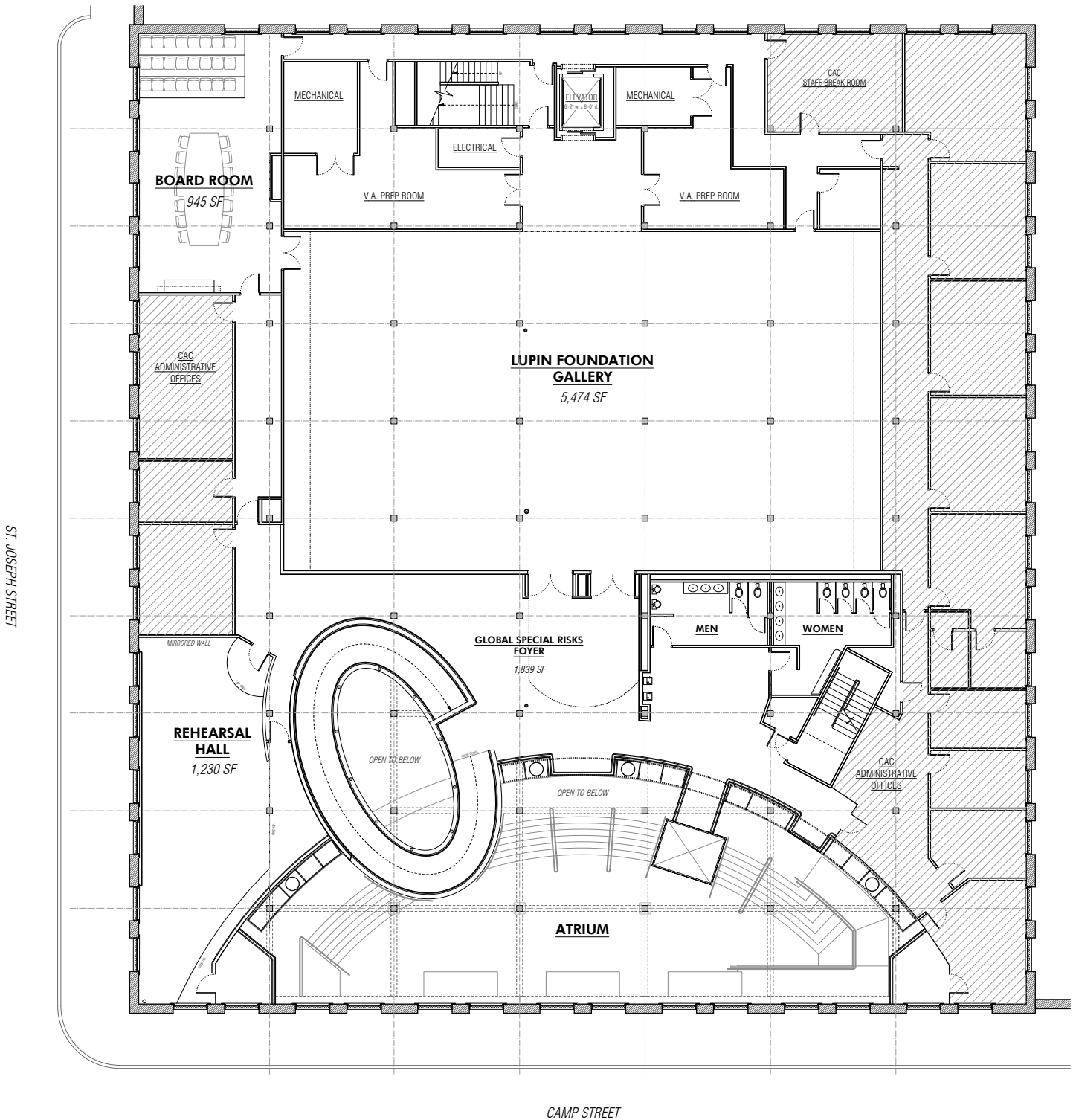
CAMP STREET



**CONTEMPORARY ARTS CENTER**  
900 CAMP STREET NEW ORLEANS, LOUISIANA 70130

# APPENDIX B2

**NOTE:**  
PLANS ARE TO BE USED FOR  
SPACE PLANNING PURPOSES ONLY.



SECOND FLOOR PLAN

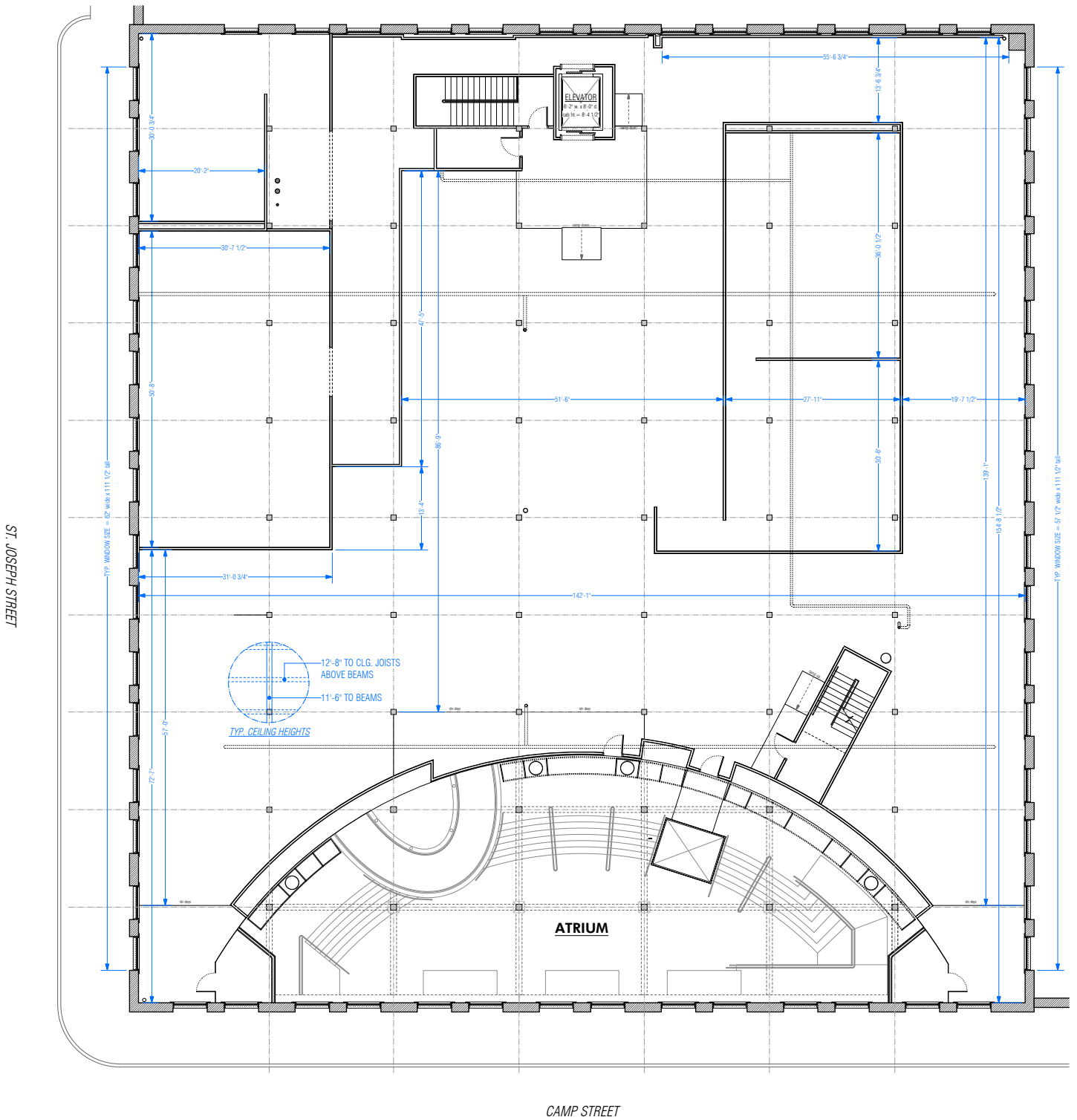


## CONTEMPORARY ARTS CENTER

900 CAMP STREET NEW ORLEANS, LOUISIANA 70130

# APPENDIX B3

**NOTE:**  
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SPACE PLANNING PURPOSES ONLY.



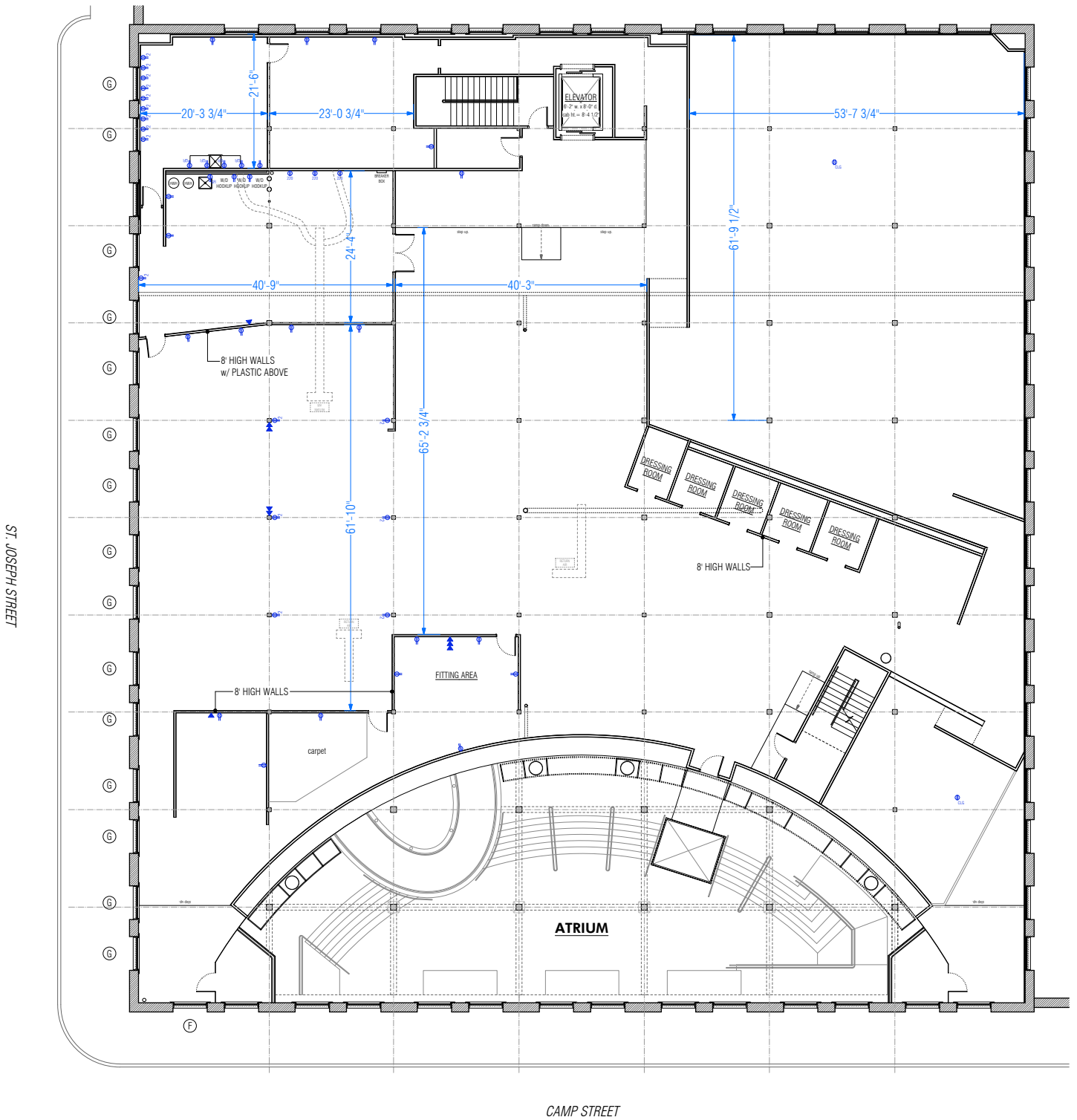
## CONTEMPORARY ARTS CENTER

900 CAMP STREET NEW ORLEANS, LOUISIANA 70130

# APPENDIX B4

- ⊕ DUPLEX OUTLET
- ⊕ 220V OUTLET
- ▲ VOICE/DATA

**NOTE:**  
PLANS ARE TO BE USED FOR  
SPACE PLANNING PURPOSES ONLY.



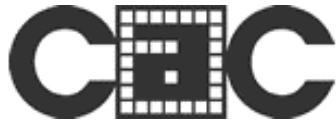
FOURTH FLOOR PLAN



## CONTEMPORARY ARTS CENTER

900 CAMP STREET NEW ORLEANS, LOUISIANA 70130

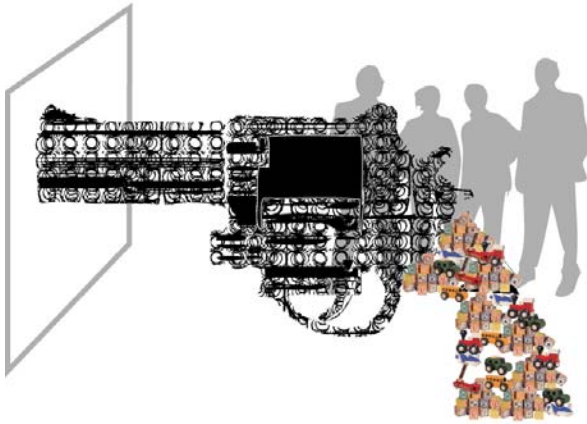




VISUAL ARTS
PERFORMANCE
EDUCATION
SPECIAL EVENT

APPENDIX C

September 10 - January 20, 2013 THE CORNER REVOLVE by Rontherin Ratliff	EXHIBITION
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This work stems from a body of work that sculptor Rontherin Ratliff, current YA/YA Studio Manager and former YA/YA student, hopes speaks to the people who define the culture of New Orleans. Out of the creative process of asking what he felt was good and what can be better came REVOLVE.

REVOLVE is an 8ft x 14ft x 3ft installation piece that takes the form of a six-shooter revolver made of mattress springs and wooden toys. Its goal is to encourage us to look at the growing rate of youth gun violence and not just ask why but what can we do about it.

September 10 through December 2, 2012 PRESS PLAY & SOUNDSCAPE CINEMA RESET: New Media Work Guest Curated by Blake Bertuccelli and Trevor Alan Taylor in collaboration with the New Orleans Film Society	EXHIBITION
--	------------



Beginning in October 2012 for the CAC’s Art For Arts’ Sake weekend, *Cinema Reset*, a curated series of experimental film and multi-media works, will inaugurate the CAC’s First Floor Initiative, a permanently dedicated space for digital media. Presented in the center of the gallery on multiple monitors and projection surfaces, *Cinema Reset*’s multimedia artists and curators will offer a constantly evolving stream of cinematic content in a three-month exhibition, highlighted by intermittent larger-than-life projections for special events and programs.

September 12 - November 25, 2012

EDUCATION

ART LAB

*Time Traveling Tales*

In partnership with Exhibition Designer Yuka Petz

*Time Traveling Tales*, the premier exhibition in our newly inaugurated first floor ART LAB gallery, features works from the 2012 Summer Arts Camp at the CAC. The show invites viewers into the campers' world, where they explored the past, present, and future using culinary arts, theater, visual arts, dance, and music. In addition to campers' artwork, the show features camper-made films, food, and songs, alongside interactive elements designed for all ages to enjoy.



September 15 - 30, 2012

PERFORMANCE

Freeport-McMoRan Theater

Lightwire Theater - *The Ugly Duckling*



Back at the CAC after their critically acclaimed 2012 run of *Darwin the Dinosaur*, Lightwire Theater (formerly Corbian Arts) presents another visually stunning family-friendly show guaranteed to dazzle audiences of all ages. Adapting the classic tale of *The Ugly Duckling*, Lightwire Theater will amaze audiences with their unique blend of electroluminescent puppetry and dance. The CAC is thrilled to host the New Orleans natives Ian & Eleanor Carney back on its stage after their exciting run on NBC's *America's Got Talent*. We can expect big things from these rising stars in years to come!

September 15, 2012 - January 20, 2013

SOUND INSTALLATION

SOUNDSCAPE

*Soundscape* by Giorgio Bertuccelli and Dean Hovey

Included in the Cinema Reset multimedia presentation is the *Soundscape* surround-sound installation, which takes its name from the CAC gallery for which it was created. SOUNDSCAPE is dedicated to the ongoing exploration of audio as an artistic medium. Sound designer Giorgio Bertuccelli here focuses on how sound is used as a storytelling device and says, "*Soundscape* is audio elevated to a different level. It can create tension, be used as a diversion, express emotions."

October 3 - 7, 2012

PERFORMANCE

NPN Performance Residency

LUCIDITY SUITCASE INTERCONTINENTAL "17 Border Crossings"

A seasoned world traveler and wildly-inventive artist, LUCIDITY SUITCASE INTERCONTINENTAL's Artistic Director Thaddeus Phillips embarks on new territory that takes audiences to the frontiers of Tunisia, Bosnia, Cuba, Brazil, Colombia, Bali, Czech Republic, Israel, Jordan, Serbia, Slovenia and Mexico. Using a deceptively simple stage set-up, Thaddeus creates 17 action based monologues that weave together real adventures of international border crossings into a dramatic examination of imaginary lines, arbitrary passports and curious customs. Phillips is a great communicator, and once you catch onto his style, the work grabs you with its intelligence, humor, sarcasm and political critique all the way until it's moving finale. Presented in tandem with the Visual Arts exhibition *Where Do We Migrate To?* over the Art for Arts' Sake weekend.



October 4, 2012 - *An Evening of Shorts* FILM  
November 13, 2012 - Chantel Akerman's *From the Other Side Where Do We Migrate To?* Film Series, curated by Sonja Simonyi in partnership with the New Orleans Film Society  
Freeport-McMoRan Theater



The October screening, when the curator will be present, includes a series of shorts demonstrating the diverging ways in which networks of migrations, experiences of displacement, and questions of belonging and rootlessness have been addressed by artists and filmmakers in recent years. The program provides a rich sampling of ways in which the ongoing circulation of people across regions, nations and continents, is addressed and questioned from multiple political, social, cultural and historical perspectives.

In November, we see Chantel Ackerman's look at the harsh environment of the US Mexican border, where cutting edge technologies of surveillance have been systematically employed to limit illegal northbound passage to America.

October 6, 2012  
Art For Arts' Sake

SPECIAL EVENT

Art for Arts' Sake was created by the CAC in 1979 in order to support the New Orleans local arts community with an evening of music, food, and art openings on the first Saturday in October. This event has since become one of the most frequented cultural events in New Orleans and the free citywide gallery hop marks the opening of the city's arts season. This event brings over 15,000 attendees to the area and over 100,000 citywide.



October 6, 2012 – April 6, 2013; Opening Reception October 6, 2012  
EXPOSE  
By Milagros

EXHIBITION



As a part of the larger EMERGE Program, Expose is a program that invites emerging and established artists to be "Exposed." The "Expose Windows" will host an artist group that goes by the name MILAGROS. MILAGROS is an art collective based out of Gainesville, FL. The changing cast of characters includes: Felici Asteinza, Joey Fillastre, and Evan Galbicka. Together they have been creating all-over painting installations at the Church of Holy Colors and various locations throughout Florida. MILAGROS uses color, line, form, and pattern to create an activated, vibratory, and alive space.

Opening Reception October 6, 2012  
EMERGE  
*Rooted: Multimedia Installation by Ben Diller*

EXHIBITION

Ben Diller is a Drawing Instructor/Coordinator at Southeastern Louisiana University who works with charcoal, graphite, ink, along with organic sculptural elements. His *Rooted* installation will juxtapose three-dimensional forms situated in relationship to the columns and curved walls of the pre-existing architecture of the oval gallery. Wall drawings, negative shapes of nature, and an assortment of sculptures will each be made of organic materials such as Cypress Wood as to create a monochromatic environmental experience.





October 6 , 2012 - January 20, 2013. Opening Reception October 6  
Lupin Foundation Gallery  
*Where Do We Migrate To? (WDWMT?)*  
Curated by Niels Van Tomme

EXHIBITION

WDWMT? is a nationally touring exhibition that explores diverging ways in which migration experiences of displacement, and questions of belonging have been addressed by artists in recent years. Guest- curated by Niels Van Tomme, Independent Curator and Director of Art and Media, Provisions Library, Washington, DC and organized by the Center for Art, Design and Visual Culture at the University of Maryland, Baltimore County the exhibition will feature works by 21 internationally recognized artists and collectives from around the world.



FALL 2012 – FALL 2013

Medallion Building, 441 Magazine St. at Gravier St., New Orleans  
*VESTIGES/Enactments 2013: VESTIGES/trinitas*

EXHIBITION (OFFSITE)



*VESTIGES/trinitas*, which will exhibit long term at USIS, brings together displaced New Orleans artists with members of their former community in a large-scale, wetlands-inspired wall installation assembled as the result of an international call for submissions initiated and configured by artist Jan Gilbert and Debra Howell of The VESTIGES Project of New Orleans. The creators and contributing artists embrace the slow fading effect they expect sunlight exposure at the site will have on their work, which is about coming to terms with what's been lost on a personal and regional scale, possibly forever.

October 7, 2012

Lupin Foundation Gallery

Niels Van Tomme *Where Do We Migrate To?* Curator's Gallery Walk Thru

EXHIBITION/EDUCATION

Niels Van Tomme is a New York based curator, researcher and art critic who served as the Director of Arts and Media at Provisions Learning Project in Washington, DC. A contributor to various journals, magazines and exhibition catalogues, including *Afterimage*, *Art Papers*, *EXTRA*, *hART*, and *IDEA*, He investigates the sociopolitical aspects of contemporary culture. After the walk thru, Van Tomme will sign books in the Spun Cafe at the CAC.



October 7, 2012  
SPUN CAFE  
Reading and Book Signing by Constance Adler, *My Bayou*

LITERATURE

A vividly described memoir, *My Bayou* charts a personal and spiritual transformation along the fabled banks of Bayou St. John in New Orleans. When Constance Adler moves to New Orleans, she begins what becomes a lasting love affair with the city, and especially the bayou — a living entity and the beating heart of local culture. Rites of passage, celebrations, mysterious accidents, and magic all take place on its banks, leading Adler to a vibrant awareness of the power of being part of a community. That faith is tested in the wake of Hurricane Katrina, and is ultimately proven right, as Bayou St. John begins to rebuild.



October 11 - 18, 2012  
New Orleans Film Society - New Orleans Film Festival at the CAC

FILM



This year, the New Orleans Film Festival continues its tradition as a top-notch regional film event, presenting an eclectic program of films, panels, and parties each fall with legendary New Orleans as its backdrop. Offering filmmakers and film fans alike an ideal setting in a world-famous city, NOFF drew in over 13,000 attendees last year. Both established and emerging filmmakers gain media exposure, connect with the region's diverse audiences, and participate in an acclaimed event attended by industry professionals as well as celebrate luminaries.

October 24, 2012  
Freeport-McMoRan Theater  
*ArtSpeak*

EDUCATION

Our popular series ArtSpeak will resume this fall and include: Ben Diller (Rooted in EMERGE Gallery), Rontherin Ratliff (Revolve in The Corner ), Blake Bertuccelli & Trevor Alan Taylor (Curators of Cinema Reset new media project in Press Play, Soundscape, theater as part of the New Orleans Film Festival, atrium and building's exterior windows. Artist Lee Deigaard moderates. Stay tuned, future ArtSpeaks will include artists of various disciplines and provide for some cross pollination!

November 1 - 18, 2012  
Freeport-McMoRan Theater  
Skin Horse Theater, *The Importance of Being Earnest*

PERFORMANCE

The always inventive theater ensemble, Skin Horse, is back on the CAC stage after their hit 2012 adaptation of Lewis Carroll's *The Hunting of the Snark*. In collaboration with The Elm Theater's Garrett Prejean, Skin Horse will be tackling Oscar Wilde's *The Importance of Being Earnest*, *A Trivial Comedy for Serious People* (which hasn't been seen on a New Orleans stage in 15 years). Coming in November, you can look forward to Wilde wit and delectable indulgences courtesy of Sucre!



November 21, 2012 – January 20, 2013

EXHIBITION

PRESS PLAY

*Home and Away*

Multi-screen Installation by Laszlo Fulop and Marline Otte

A Presentation of the CAC and the New Orleans Film Society, as part of *Cinema Reset*

This multi-screen installation chronicles the individual journey and conversations “creative-class” immigrants have with themselves and their surroundings, the multiple ways in which they reflect on and understand the cumulative choices that have led them to a life far away from the known and the familiar. By interlacing intimate interviews with modern dance sequences, the directors hope to establish a conversation between the visual and the verbal; between what is thought, said, and felt. Multiple screens speak to the contradictory impulses that define the reality of most immigrants; the push and pull of countries, families, and cultures; and the powerful sense of purpose and belonging that can strangely coexist with an equally acute sense of alienation.



December 1, 2012 - January 20, 2013

EXHIBITION

ART LAB

Priya Kambli, *Color Falls Down*

Curated by the CAC in conjunction with PHOTONOLA



Priya Kambli was born and raised in India, and moved to the United States at the age of eighteen, carrying her entire life in one suitcase. Pairing customs reminiscent of a different place and time with her contemporary American life, Kambli foregrounds the ideas of displacement through storytelling. Kambli's photographic language consists of entangled autobiographical artifacts that carry diverse temporal and cultural meanings. In front of the camera, Kambli dually performs her ancestors' histories, as well as her own in attempts to journal what it means for her to be bicultural. She shuffles all of these journeyed objects – including her representation of self – to form a family tree of disjointed stories. The juxtapositions of old and new bridge gaps in time and space, transforming the artist's attachment to the past and present. This exhibition will be on view during PhotoNOLA November 30-December 2, 2012, when we will also have on view in the atrium the pop-up Indie PhotoBook Library.

December 1&2, 2012

EXHIBITION

CAC Atrium

*Indie Photobook Library Pop-up*

Guest curated by Larissa Leclair in connection with PHOTONOLA

Founded by Larissa Leclair in 2010, the Indie Photobook Library is an archive of self-published and indie published photobooks. This includes DIY, photobooks independently published and distributed, photography exhibition catalogs, print-on-demand photobooks, artist books, zines, photobooks printed on newsprint, limited edition photobooks, non-English language photography books and such. Larissa will be here participating in PHOTONOLA with a pop-up selection of titles.



\*Dates and events subject to change. Please check the C



Southern Rep at the CAC The CAC is excited to announce it will be hosting the seasoned theater veterans Southern Rep for a five-show run in the 2012-2013 year. As Jay Weigel states: “*Southern Rep is our city's repertory theater company. The opportunity to have them in our building presenting their 2012-13 season is a thrill. I feel confident that this partnership will be a success for the CAC, Southern Rep, and the New Orleans community*”



#### December

Charles Dickens' *A CHRISTMAS CAROL*, A Play with Music adapted by Doris Baizley; Directed by Ann Mahoney Kadar

Don't miss John "Spud" McConnell starring as SCROOGE in this delightful Dickens Holiday tale featuring a traveling troupe of actors who enact this unforgettable classic with plenty of music, dance, clowns and visual effects. This special production rings in the holiday season with plenty of cheer, wit and family fun.

#### January

*VENUS IN FUR* by David Ives ; Directed by Aimée Hayes

This sexy and seductive comedy introduces Vanda, a seemingly unassuming talented actress, determined to win the lead role by any means necessary in Thomas' scintillating new play. A frisky game of cat and mouse ensues and suddenly the lines blur between reality and play, seduction and power and love and sex. An electrifyingly funny play that was "the most acclaimed new Broadway play of the season."

#### March

WORLD PREMIERE - *MOLD* by John Biguenet; Directed by Mark Routhier  
Completing his award-winning trilogy of plays about the flooding of New Orleans and its aftermath, John Biguenet follows *Rising Water* and *Shotgun* with *Mold*, set the summer after the levee collapse, in which a young husband is forced to choose between his wife and the city he loves.

#### May

*NEXT TO NORMAL* - Book and Lyrics by Brian Yorkey Music by Tom Kitt; Directed by Aimée Hayes & featuring Leslie Castay

A groundbreaking powerhouse musical and smash hit with Leslie Castay in a tour de force role! This heartbreaking but beautifully told story about a suburban mother's fight with mental illness and her family's attempt to hold it all together for her and themselves. With an exciting contemporary score and thrilling lyrics this family strives to understand what "normal" means in an unknowable, complicated world.

#### July

WORLD PREMIERE - *FREEDOM*

by Sean Patterson, Joyce Pulitzer, David Seelig, and Kitty Greenberg  
Directed by Aimée Hayes

A Holocaust survivor and an Irish immigrant meet by chance in the hours before their American naturalization ceremony. Both bear deep wounds from the past, and both carry a secret too painful to tell. But as they forge a connection, they learn they have more similarities than differences, and each gives the other a chance for healing and hope. Based in part on survivor testimony, this new American play looks at the many ways we yearn for freedom – not just "life, liberty, and the pursuit of happiness," but also the freedom to face the truth about ourselves with grace, acceptance, and forgiveness.

December 18 & 19, 2012  
Freeport-McMoRan Theater

PERFORMANCE

*Judith Owen & Harry Shearer's Holiday Sing-Along*



Back by popular demand for its fifth year at the CAC, Harry Shearer & Judith Owen bring back their comic personalities for another two-show crowd pleasing sing-a-long. Come prepared to ring the bells and belt out those "Alleluias". Harry & Judith will be joined once again by some of New Orleans' best performers. Past performers include: David Torkanowsky, Phillip Manuel, Leah Chase, Matt Perrine & Johnny Vidacovich.

January 5, 2013

Freeport-McMoRan Theater, 5pm  
*Immigrants* (Documentary)  
Followed by Q&A with filmmakers

FILM

*Immigrants* is a new documentary by Laszlo Fulop (Film and Theatre Department, University of New Orleans) and Marline Otte (History Department, Tulane University) addressing the challenges creative-class immigrants face in this country. What gets lost when an individual leaves their country of origin? What gets translated and saved at the end of the process? Which dreams become fulfilled, and which are surrendered? What is celebrated, and what is mourned? Which responsibilities are shed and which new ones are shouldered? As immigrants change and adapt to their new surroundings, they transform themselves, and in the process transform the society they have entered.



To coincide with the film, the Cinema Reset exhibition in the CAC's Press Play gallery presents a five-screen deconstruction of the documentary in a new media presentation entitled *Home and Away*.

January 15, 2013, 5pm Preview, 6pm Event

CAC 2<sup>nd</sup> Floor Board Room

*VESTIGES/Enactments 2013: Migration + Health + Art: A Dialogue*

Featuring Dr. Jacques Arpin

EDUCATION



This open public dialogue features cultural psychiatrist/anthropologist, Jacques Arpin, M.D./Ph.D. Dr. Arpin presents an overview of his work pioneering cultural psychiatry in Geneva and the role that the arts and artist collaborations play in his practice. A moderated discussion will include other invited guests as well as attendees.



February 1, 2013, 1-4pm

511 Royal Street, French Quarter, New Orleans

VESTIGES/Enactments 2013: *Touch in Real Time* and *Indie Photobook Library*

**PUBLIC INTERACTIVE ART (OFFSITE)**

The *Touch in Real Time* project is part of a series of events across the country planned in conjunction with Kate Lydon, the curator of the Society of Contemporary Craft in Pittsburgh, PA. The project is based on shaking hands with as many people as possible. Each handshake will contain a wet piece of clay, imprinting each participant's hand with that of the artist Holly Hanessian. She will hold onto their hands for 6 seconds, the time it takes for the bonding hormone, oxytocin to be released into our bodies. The project culminates in an installation during the fall of 2013 (while the Carnegie Biennale is taking place) at the Society for Contemporary Craft in Philadelphia.



Founded by Larissa Leclair in 2010, the *Indie Photobook Library* is an archive of self-published and indie published photobooks. This includes DIY, photobooks independently published and distributed, photography exhibition catalogs, print-on-demand photobooks, artist books, zines, photobooks printed on newsprint, limited edition photobooks, non-English language photography books and such. Titles selected by Russell Lord (Curator of Photographs at NOMA), Jan Gilbert (Interim Director of Visual Arts at the CAC), and Larissa Leclair (Founder, *Indie Photobook Library*). The 33 books on view from the permanent collection of the *Indie Photobook Library* look at cultural identity and personal and community transitions. With thanks to PhotoNOLA.

Early March, 2013

Ashe Cultural Arts Center, 1712 Oretha Castle Haley Blvd., New Orleans

VESTIGES/Enactments 2013: *New Orleans after the Flood Publication Party/Dialogue*

**BOOK RELEASE / DIALOGUE (OFFSITE)**

Jan Gilbert and Kevin McCaffrey edited a collection of articles, interviews, and photographs representing post-Katrina New Orleans where creative artists took responsibility for remembering the disaster and re-visioning the city. It is a collective, intimate glimpse into the still emerging effort to think through the past and envision the future of art and performance in New Orleans.

March 8 - April 15, 2013

Freeport-McMoRan Theater

NPN Performance Residency Hannibal Lokumbe

**RESIDENCY/PERFORMANCE**

The CAC is thrilled to bring musician, composer, poet and community activist Hannibal Lokumbe back to New Orleans. His weeklong residency will bring two high-profile performances of Lokumbe's autobiographical composition, *In the Spirit of Being*, to New Orleans, including a free matinee performance for students, and an evening performance at St. Louis Cathedral. Lokumbe will also perform several workshops with local music students, and a community outreach project at Orleans Parish Prison, where he will teach the basics of music theory, genealogy, and writing to illuminate and contextualize life-changing questions of personal responsibility.



March 8 – April 15, 2013

ART LAB

*And Their Voices Cry Freedom, Again and Again*

EXHIBITION

The exhibition, *And Their Voices Cry Freedom, Again and Again*, celebrates the work of composer and trumpeter Hannibal Lokumbe in New Orleans from 1999 – 2001 during his series of residencies at the Contemporary Arts Center. His compositions and performances, entitled *And Their Voices Cry Freedom*, honor New Orleanians from the African American community who championed the fight for freedom through their own work.

March 8 – June 2013, Opening Party March 8, 2013

PRESSPLAY, SOUNDSCAPE, THE CORNER

*Before Beasts*

EXHIBITION

This exhibition features the work by New Orleans filmmaker, Benh Zeitlin, and his local arts collective Court 13, which has earned international acclaim this year for the award-winning feature film *Beasts of the Southern Wild*. This exhibition includes a continuous showing of the six major short films made by Court 13 over the last several years; previously unseen film material and behind-the-scenes footage in a themed presentation on four screens; and an original sculptural installation created for use in the films. In addition, Court 13 visual artist Eliza Zeitlin will be in residence in the CAC's Corner Gallery for two weeks leading up to the March 8, 2013 opening of the exhibition, creating an original sculptural work of art from found materials. Additional aspects of the exhibition include a newly created work of art for our Soundscape sound chamber, and a presentation of handmade boats created for *Beasts* parked outside the CAC's front door.



March 8 – June 2013

EMERGE

Luba Zygarewicz *Thread, el hilo de mis día*

EXHIBITION



Luba Zygarewicz attacks the poetics of the oval gallery's space, inside and out, with an installation that directly incorporates architectural elements inside the gallery and the railing along the ramp. Utilizing an abundance of daily markers and ritual - the tea bag, she explores and pushes the boundaries between inside and outside spaces as a metaphor for one's inner life and how that visually transcribes to others.

March 8 – June, 2013

Lupin Foundation Gallery

*Brilliant Disguise: Masks and other Transformations*

Curated by Miranda Lash, NOMA's Curator of Modern and Contemporary Art

EXHIBITION

This exhibition will deal with the art of masking and concealing identity. Contemporary works from NOMA will be on view along with historical work.

March 9, 2013  
SweetArts Bash

SPECIAL EVENT

Over the years, this fun and light-hearted bash has evolved to keep up with our changing city and cultural landscape. Although its theme may change, the event's purpose remains: to recognize those individuals or organizations who have greatly contributed to the New Orleans arts and cultural scene. In 2006 and 2007, SweetArts relocated post-Katrina to New York where our loyal patrons helped to raise \$250,000 in grants for artists in the Gulf Coast region. In 2008, the community welcomed SweetArts home, honoring those national foundations that came to the rescue of the arts and culture of our city at a crucial time. In 2011 the CAC celebrated its 35<sup>th</sup> Birthday and the 20<sup>th</sup> anniversary of the SweetArts event. Each year the CAC celebrates individuals and organizations that embody the heart and soul of the New Orleans cultural arts community by selecting Honoree's. These Honoree's are celebrated at the Honoree's Reception, which takes place in an art filled home near the CAC. The 2012 SweetArts Chairs were Beth & Hugh Lambert and Jessica Bride & Nick Mayor.



Spring - Fall 2013  
*EMERGE* Music Series

PERFORMANCE

For over fifteen years, the CAC and the NOJHFF have collaborated on a wide variety of program initiatives that focus on the heart of our similar missions - to present and promote New Orleans' unique, local artists. While many local musicians have returned to the city post-Katrina, the CAC and NOJHFF continue to highlight New Orleans' musical heritage to diverse local audiences and tourists, employing more than 120 artists over 5 years. With a proven track record of successful partnerships, the performing arts curatorial staff of the CAC and the NOJHFF will identify four local emerging musicians to perform four concerts representing the styles of Jazz, R&B, Indie rock, and Folk rock for the 2012-13 *EMERGE* series. Possible participating *EMERGE* musicians include Khris Royal, Leon "Kid Chocolate" Brown, Derek Douget, Emanuel Burke, and King James & the Special Men. Concerts will take place in the CAC's 220-seat Freeport-McMoRan Theater. Each musician will also participate in workshops with students at The Don "Moose" Jamison Heritage School of Music, under the direction of Edward "Kidd" Jordan, exploring the specific vocabulary of each musician's particular style of music. Two concerts will take place in Spring 2013 and the remaining two concerts will take place in Fall 2013.

April 15 - 21, 2013  
Freeport-McMoRan Theater  
*A Night in New Orleans: A Magic Tree House Adventure*

PERFORMANCE



Based on *The New York Times* #1 bestselling children's series by Mary Pope Osborne, the CAC will present *A Night in New Orleans: A Magic Tree House Adventure*. With music composed by legendary New Orleanian Jazz and R&B stalwart Allen Toussaint, this tale follows two children as they travel back in time to meet a young Louis Armstrong. Produced with the Isidore Newman School, featuring students from Newman performing with some of New Orleans' best musicians.



April 20 – Mid June, 2013  
ART LAB  
Teen Board Exhibition  
Curated by the CAC Teen Board

EDUCATION

This year the Teen Board will be creating a Teen Exhibition featuring works from students in the Orleans area. The Teen Board will be in charge of the exhibition from start to finish. Earlier in the year they will decide on a theme based on what is enlivening their peers. Then there will be a call for works, the board will be in charge of marketing and handling the submissions. After the work is collected the board will act as a panel, choosing which work fits best together and within their theme. Then finally they will curate a show into the ARTLAB. The show will be a unique showcase of the collaboration between teens, and their incredible talents.



May 2013  
Freeport-McMoRan Theater  
New Orleans Ballet Theater Spring Recital

PERFORMANCE/DANCE



Resident dance studio Schramel Conservatory of Dance will return to the CAC stage for a showcase of their 2013 talent.

June 2013  
Freeport-McMoRan Theater  
D'Project – *Southern Voices: Dance Out Loud 6*

PERFORMANCE/ DANCE

Back for their 6<sup>th</sup> performance, D'Project's *Southern Voices* will showcase local and regional talent on the CAC's stage. D'Project is a Dance Performance and Teaching Company celebrating more than 10 years of multidisciplinary collaboration between performing artists and groups. We focus on opening doors for New Orleans' talent by giving them opportunities for performance and networking, while building dance appreciation within the community.



June 22, 2013 (Tentative)  
Bourbon & Burlesque

SPECIAL EVENT



This successful annual event features performances by famous New Orleans burlesque troupes, extravagant raffle packages, and bourbon-inspired cuisine and cocktails provided by Dickie Brennan's Bourbon House and CAC's distilling partners. This event continues to grow every year, 2012 was the most successful year yet, attracting over 700 attendees.

\*Dates and events subject to change. Please check the CAC website for updates\*

June - September 2013  
SOUNDSCAPE  
(Title TBD)  
By Sarah Quintana

SOUND INSTALLATION

Sarah Quintana—songwriter, jazz vocalist, and guitarist from New Orleans, offers us a live recorded compilation of singing bowls, soundscapes, teacup conundrums, glass bottles, bubbles, jam jar and bathtub timpani for the sake of sound.



Late June 2013 - September 2013  
EMERGE, Freeport-McMoRan Theater  
*CHALMETIA (shall-MAY-shuh): A FICTIONAL PLACE DOWN THE ROAD*  
The Ethnography of a Contemporary Southern Gothic Tribe

FILM/EXHIBITION



Over a period of four years, award-winning local artists and filmmakers Daneeta and Patrick Jackson — collectively known as Elektrik Zoo — have created an ongoing project that explores the life and culture of St. Bernard Parish, and its largest town, Chalmette. Though only 20 minutes away from the French Quarter, Chalmette is a world unto itself: a microcosm of small-town America that exists far apart from the rich cultural life of New Orleans. Through films, photographs, published writings, audio recordings, projections, and websites, the Jacksons have built a multi-faceted and fictionalized version of St. Bernard Parish.

Their work focuses on extended-family dynamics across generations as underserved Parishioners struggle with an ever-shifting post-Katrina landscape, and how family stories evolve into legends and myths over decades.

July 8 - August 2, 2013  
CAC Summer Arts Camp

EDUCATION



This summer will celebrate the 15<sup>th</sup> year of the CAC Summer Arts Camp: four weeks, five arts disciplines, twenty artists, over 200 kids. Summer Arts Camp brings in local contemporary artists to connect to campers. Giving the campers a chance to explore a wide range of art forms encourages them to take creative risks and find their own voices. By the end of each week campers make new friends, hang artwork in a gallery, prepare a culinary feast, and perform in front of a large audience of friends and family. Campers who come in afraid to say their names find the courage to dance and play on the stage.

August 3, 2013  
Whitney White Linen Night

SPECIAL EVENT

An annual event celebrating the New Orleans Arts District gallery scene with art openings, musical street performances, and local cuisine, *Whitney White Linen Night* is held on the first Saturday in August. For the past 19 years, the event has brought together New Orleans' diverse population, including students, families, community and business leaders, and artists. From **6pm to 9pm**, there are local bands performing on three Julia Street stages amidst numerous bars and delectable cuisine from over 15 local restaurants with crowds of locals and tourists dressed in their freshly pressed linen. The CAC hosts the official after-party for the evening with cuisine and performances from **9pm to 11pm**, enjoying 1,700+ attendance in 2012. Admission to the after-party is free for CAC members and \$10 for non-members.



FALL 2013  
PRESS PLAY, Freeport-McMoRan Theater  
*Paradise/Americana* by Lydia Moyer

EXHIBITION



Lydia Moyer's works of experimental video reflects her twin backgrounds—traditional studio media including sculpture and printmaking on one hand, and documentary filmmaking on the other. The result is a unique hybrid of fine art and cinema. The *Paradise/Americana* exhibition brings together the best of Moyer's short works with all their wit, humor, and feminist sensibility to the CAC's Press Play video gallery.

October 25, 2014 – January 25, 2015  
CAC Galleries / Citywide  
P.3 New Orleans  
Artistic Director Franklin Sirmans

EXHIBITION

Founded in 2008 by Dan Cameron, Prospect New Orleans is one of the leading biennials of international contemporary art in the United States. Conceived in the tradition of the great international biennials, such as the Venice Biennale and the Bienal de São Paulo, Prospect New Orleans showcases new artistic practices from around the world in settings that are both historic and culturally exceptional, and contributes to the cultural economy of New Orleans and the Louisiana Gulf region by spurring cultural tourism and bringing international attention to the area's vibrant visual arts community. P.3 will be the

**PROSPECT**  
**NEW ORLEANS**

\*Dates and events subject to change. Please check the CAC website for updates\*



WINTER 2015

EXHIBITION/EDUCATION

First Floor & Second Floor (Lupin Foundation) Galleries

*EN MAS': CARNIVAL 21<sup>ST</sup> CENTURY STYLE*

Guest Curated by Claire Tancons and Krista Thompson

third edition of the international contemporary art biennial.

This exhibition will explore the intersections between contemporary art and historical masquerade in the Caribbean and its diaspora. The project will take place over the course of two years and will , comprise of a series of performances and video-based exhibitions. The exhibitions will take place across eight different communities in the United States, the Caribbean, Canada, and the United Kingdom that have vibrant masquerade traditions. *En Mas'* also explores notions of the photographic document, of re-performance, and the exhibition as a discursive unit.

All activities will occur in and around the CAC's 10,000-square-foot gallery space on two floors and will include an educational component.

## **Additional Ongoing Activities**

### **ArtShops**

This project pairs 10 artists and 10 artist-assistants with 10 schools and community-based organizations to create and install 10 original works of art at schools, public parks, and other locations throughout New Orleans. Aiming to fill the gap of public art programs in schools, these artists work with students from each school two days a week; four hours a day to create a collaborative, student-inspired art piece that reflects the dynamic heritage of the city as well as the students and artists.

### **CVAANO**

The CAC is currently the focal meeting point for the Contemporary Visual Artists Association of New Orleans (CVAANO), which was created to promote the city's contemporary visual artists and artists' organizations.

### **Emerging Players Forum**

With support from CAC Board Member and Performing Arts Committee Chair, Paul Tines, the CAC spearheaded the creation of the Emerging Players Forum. This forum meets monthly at the CAC and facilitates dialogue between emerging theater groups and presenting organizations on the current state of contemporary theater in New Orleans. It consists of approximately 30-35 emerging performers, playwrights, directors, and technical staff from Goat in the Road Productions; New Noise; Skin Horse; Cripple Creek; Alamo Underground; New Orleans Fringe Festival; Artist, Inc.; Chard Gonzalez Dance Theatre; Slightly Askew; ArtSpot Productions; Mondo Bizarro; Southern Rep; Junebug; Tulane Shakespeare Co.; Marigny Theatre; Backyard Ballroom; Ashe Cultural Arts Center; NOLA Project; and InSideOut Productions. Members discuss the creation of: an advocacy platform for theater; a unified collective to initiate better press and media coverage; a support system; and a way to better involve local businesses, among other topics.

### **Artists For a Day (AFD) at the CAC**

The goal of Artists for a Day at the CAC is to enrich children's lives through meaningful arts experiences that contribute to and enhance daily classroom achievement. Through AFD's, a multi-disciplinary arts experience with professional artists, students visit the CAC for a one-day field trip. Children participate in hands-on activities led by local artists in three or more disciplines, including theater, writing, visual art, and dance. All AFD lessons and activities take place either in the CAC's galleries amongst current on view

exhibitions, in the CAC's professional rehearsal hall, in the education art lab, or inside the CAC's 220-seat theater, depending upon the discipline.

### **CAC Teen Board**

There are four major projects for the 2012-2013 CAC Teen Board program. Three of the four projects have a united theme of Art and Technology, focusing on how teens interact with technology in their everyday lives.

Since its inception in 2009, the CAC Teen Board has been committed to providing a platform for teens to express their voices and share their creativity. The CAC Teen Board provides teens with resources and support to create and exhibit multi-disciplinary artwork. Teens connect with local artists, professionals, and like-minded peers to complete each project, gaining different perspectives on the contemporary art world.

### **What's coming up in the Education department in 2012-2013**

The education department is in a time of transition but is excited to improve upon its existing programs and to create new programs that expand the CAC's audiences and engage with the artworks in new ways. This year the Teen Board will be learning how to be a board member, how to create programming that draws teens to the CAC, producing a Teen Zeen of writing and photography by teens and curating an exhibition that features works of teens from across the city. The AFD program will continue to give students the opportunity to work with local artists and engage with the work at the CAC. Next year the Summer Arts Camp will be back, for four weeks the CAC will be turned into a youth artist hub. Kids ages 6-14 will be exposed to theater, visual arts, dance, culinary, and music. Check in with the education website to see what other events are coming up.

IN PROGRESS



## Where Do We Migrate To?

### Gallery Guide

(for INTERNAL USE ONLY)

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#### **Brief Exhibition Background:**

- Is curated by Niels Van Tomme. Niels is an art curator, critic and researcher who currently works as Visiting Curator at the Center for Art, Design and Visual Culture in Baltimore and Assistant Professor in Visual Arts at UMBC (i.e.: University of Maryland Baltimore County).
- Nationally touring exhibition, organized by the Center for Art, Design and Visual Culture at the University of Maryland.
- A number of international contemporary (artist) voices. A total of 19 artists/artist groups.
- Explores the various ways in which artists have addressed human migration, experiences of displacement, and questions of belonging in recent years.
- Migration is disorienting. Upon entry into gallery, a visitor may feel disoriented by the exhibit. This is reinforced by the exhibition's unclear approach (e.g.: Is this green room a part of the exhibition?).
- There are 4 approaches/types of work in the show. Some overlap. Political, psychological/emotional, poetic, and pragmatic/realistic demonstrations of the contemporary migrant experience.
- Our world today, a post-national period, is shaped by incessant globalization. YET, the migrant remains marked as a negative/disobedient figure of national boundaries.
- The exhibition challenges that (above) notion and suggests an alternative view of the migrant as:
  - the ULTIMATE role model for ourselves
  - a POSITIVE AGENT of change
  - the OUTSIDE RE-DEFINING THE INSIDE for the betterment of society
- Exhibition book is available for purchase in the Spun Café (See displayed copy at Lupin entrance)

#### **1<sup>st</sup> Floor - Camp Street Window:**

##### **1) CLAIRE FONTAINE – “FOREIGNERS EVERYWHERE” (2005-ONGOING)**

- ❖ The piece, a neon light fixture of text, hangs in the CAC's 1<sup>st</sup> floor window facing onto Camp Street. Guided tour groups can view it from 2<sup>nd</sup> floor ramp.
- ❖ The “artist” is actually a collective who took its name from a brand of French notebooks, creating a fictitious artist character, Claire Fontaine.
- ❖ Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work.
- ❖ “Her” practice can be described as an ongoing examination of the political powerlessness and the crisis of singularity that seem to define contemporary art today.
- ❖ Its design and by infusing political sentiment, this piece is reminiscent of 1960/70's art.
- ❖ As a window installation, the piece extends beyond gallery goes and interacts with urban landscape.
- ❖ Claire Fontaine's neon signs have been displayed worldwide in numerous languages, except for English.
- ❖ Claire Fontaine's sign redefines the experience of foreignness and estrangement as universal conditions, reminding the viewer that we can all be – or have been – a foreigner to something, someone, somewhere at some point in time.
- ❖ ‘Foreigners Everywhere’, in calling into question the prevailing notion of the ‘foreigner’ as an outsider, gives new meaning to this term, recasting it as a crucial aspect of the human condition.

## 2<sup>nd</sup> Floor - Lupin Gallery

### 2) KIMSOOJA – “A NEEDLE WOMEN” (2009)

- ❖ Artist has been creating this type of work for 15 years
- ❖ In this piece, her back is to the camera
- ❖ The artist becomes a VOID
- ❖ Crowd creates a social web around the artist
- ❖ Show or force us into a new way of being together
- ❖ Audience sees and responds through a foreign entity

### 3) VITO ACCONCI (PRONOUNCED UH-CON-CHI) – “MOBILE LINEAR CITY” (1991)

- ❖ Well-known artist and architect
- ❖ A character originally from the Bronx, NY
- ❖ Father was an Italian immigrant.
- ❖ Controversial and quite risqué public performance pieces of the 1970’s (Google it!)
- ❖ An antidote to abusive/humiliating immigrant camps all over the world, including here in the US (Arizona)
- ❖ Housing units on street, which can be used by anyone
- ❖ More things in the unit you use, the more you are exposed you become (e.g.: folding down the toilet leaves an open window to the street, same with bed, and so on)
- ❖ The work deals with hospitality vs. hostility and private vs. public

### 4) PEDRO LASCH – “LATINO/A AMERICA SERIES” (2005)

- ❖ Artist collaborated with 37 individuals about to cross the border (NY, LA, North Carolina projects)
- ❖ Each person received two of same map - One to keep/one to mail back to artist upon reaching destination
- ❖ 17 returned - - What happened to remaining people?
- ❖ The maps display wear and tear of journey - - fragile - - worn
- ❖ Maps from viewpoint of South Americans
- ❖ The maps erase borders

### 5) ERIC VAN HOVE – “ABREACTION IN SHANGHAI” (pronounced AB-REACTION) (2004)

- ❖ Brings migrant poetry to the public streets
- ❖ Uses an interpreter to help break barriers
- ❖ Injects foreign-ness into the public realm
- ❖ Artist believes that there is always element of hostility tied to hospitality
- ❖ Work is an effort to turn hostility into hospitality

### 6) PHILIPPE VANDENBERG – “UNTITLED (1-6)

- ❖ Inward projections of exile, like Adrian Piper, are essential element of this art
- ❖ Both Piper and Vandenberg have preoccupation with racial issues

### 7) XAVIERA SIMMONS (pronounced: ZAV-EE-AIR-UH ) – “SUPERUNKNOWN (ALIVE IN THE)” – (2010)

- ❖ The whole piece embodies the most symbolic visual representation of the subject
- ❖ Low-grade / BLURY images
- ❖ Different locations
- ❖ Appropriated from Internet
- ❖ References GLOBAL MEDIA SPECTACLE
- ❖ Thirst for disaster
- ❖ Depicts our remoteness from the picture’s subject - - audience asks itself: What are the implications of mass migration? Where are they going? What does it mean to their country and new countries?

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**8) ISOLA & NORZI (pronounced ih ZOH lah) – “PRINTS, FINISTERREA” (2007)**

- ❖ “Finisterrea” means end of the earth
- ❖ Sculpture represents the physical imprints left behind when trespassing spaces
- ❖ Curator wanted to fill room with sawdust to create real-life marks of viewers, but found its against regulations in the states (in most galleries)
- ❖ Discrete form of opposition
- ❖ The sculpture displays Ephemeral impressions left

**9) JULIKA RUDELIUS (PRONOUNCED: ROO-DELI-OUS) – “ADRIFT”**

- ❖ Veers from usual work b/c it is meditative / not interactive
- ❖ Not much information provided by the artist
- ❖ 20 people assembled in an anonymous waiting room
- ❖ Drifting between the waking world of bureaucracy and a childlike dream state/vulnerability.
- ❖ People try to remain comfortable despite the unusual movement
- ❖ She engineered the moving room - - The room actually moves

**10) SOCIETE REALISTE (COLLECTIVE) – “EU GREEN CARD LOTTERY” (2005)**

- ❖ It is a commentary on US and European migration management
- ❖ Also, provides entry point into contemporary forms of political domination
- ❖ The room color matches that in European government facilitates and institutions (oddly Tiffany green/blue)
- ❖ Based on today’s issues with internet scams which promise green cards, take migrants money and raise false hope.
- ❖ This is a fictitious campaign offering: 50,000 lottery winners will receive green card
- ❖ Interactive - - Go on computer and register for lottery
- ❖ At bottom of the online registration form the fine print states that: This is only an art project (not real)

**11) BLANE DE ST CROX – “LANDSCAPE SECTIONS”**

- ❖ Political context for migrants - - low-war zone, fenced borders
- ❖ Two earthy (big clay looking blocks) models representing sections of land by the North/South Korean border and US/Mexican borders.
- ❖ Irony – models are devoid of prime subject - -the migrants/people
- ❖ Land is virtually the same on either side of fences

**12) LARA DHONDT – “SHELTERS OF REFUSE” and “MAPS” (2010)**

- ❖ Shelters are sites that generate distraction
- ❖ The piece demonstrates the temporariness of urban life
- ❖ “Spatial demarcation” (ie shelter) are poetic gateways, traces of alienation, isolation, refusal
- ❖ Mounted on cardboard to remain in harmony with the piece’s content
- ❖ Maps of locations of shelters are on paper that was found by the site
- ❖ Undermine fixed situations

**13) ANDREA GEYER – “INTERIM” (2002)**

- ❖ The newspapers are for reading and taking / the bench is for sitting
- ❖ Addresses emotional destabilization
- ❖ The paper tells the story of a young woman entering unknown urban area

**14) NICOLE FRANCHY – “RURICANCHO” (2009)**

- ❖ GEOGRAPHIC point of view

www.cacno.org

- ❖ A video of aerial photos of the San Juan de Lurigancho district (Lima, Peru). Most populated area in South America.
- ❖ The video analyzes a region marked by severe demographic changes since the 1940's, a period of rapid growth of rural people, migrated to the Peruvian capital seeking education and work.

Similarly ....

**15) RAQS (pronounced ROCHS) MEDIA COLLECTIVE – “Ndi Jn. (New Delhi Junction)” (2002)**

- ❖ Disorienting (like migration) SOUND INSTALLATION
- ❖ New Delhi is a migratory platform
- ❖ In urban landscape, everyday environment

**16) SVETLANA BOYM – “HYDRANTS IMMIGRANTS” (2007)**

- ❖ In this piece the artist collects complaints, dialogues, appeals and outbursts from various NY immigrants
- ❖ Urban photography linked to notions of loss and displacement, also nostalgia of humor
- ❖ The work is recorded and re-created from the fire hydrant's point of view; the fire hydrant being an emblematic object within the NYC landscape.
- ❖ Pay special attention to the image of the fire hydrant in comparison to its adjacent text. Do the images evoke similar/differing emotions? Do they compliment/oppose one another?

**17) FERESHTEH TOOSI (pronounced FER-ESHT-EH) - “THE ONLY REASON” (2006)**

- ❖ Reproduction/appropriation of the KKK's membership card that read, “The only reason you are white today is because your ancestors believed & practiced segregation”
- ❖ The artist's card reads: The only reason you are a Citizen today is because your ancestors believed & practiced immigration.”

**18) BRENDAN FERNANDES – “HOMECOMING” (2008)**

- ❖ Lion video
- ❖ The lions call to one another with captions “Go Home.” However the calls really mean, “Come Home.”
- ❖ Ask question: What is this piece saying to you (the viewer)?
- ❖ Viewers have expressed entangled ideas about the meaning of the piece:
  - Some feel the lions are calling humans back to nature,
  - while others see it as an immediate cry to save nature and rid of migratory people who have mistreated nature.

**19) ADRIAN PIPER – “EVERYTHING #4” (2004)**

- ❖ Mirror by entry way
- ❖ One of the most important conceptual artists of our time
- ❖ Interactive 1970's feminist artist
- ❖ As a conceptual and performance artist, she notoriously uses a politically charged, in-your-face approach that makes many viewers feel uncomfortable, forcing them to confront their own prejudices and/or preconceptions dealing with issues of race, inequality, gender, and difference.
- ❖ This work, text on mirror, titled “Everything will be taken away,” is a warning allowing for the emergence of new possibilities, new beginnings, no baggage, etc.
- ❖ The work is a positive statement

## APPENDIX D

### Peer Institution Precedent Study Survey (DRAFT)

**\*\*\* Based on Phase I (Peer Institution Interviews),  
the following are potential questions for Phase II, the Peer Institution Survey \*\*\***

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#### Basic Profile

- 1) Are you a 501c3 organization?
  - 2) Are you a multidisciplinary arts center?
  - 3) Your annual budget is:
  - 4) How many individuals sit on your board?
  - 5) Number of full-time employees is:
  - 6) Number of contract/part-time employees is approximately:
  - 7) Is your organization a non-collecting institution?
  - 8) Does the organization own its facility/building? If not, please explain:
  - 9) What is the square footage of your facility?
  - 10) What is the maximum capacity of your theater(s)?
  - 11) Does your institution have a formal affiliation to a university? If so, Please describe:
- 

**Kindly respond to the following questions wherever possible.  
Thank you for your participation.**

#### Mission and Vision

- 1) As Executive Director do you also serve as an Artistic Director? If so, list which discipline(s):
- 2) What activities do you devote the majority of your time? (Ex: building community and city government relationships, fundraising, artistic programming, etc.):
- 3) Do you play a role in developing cultural arts policy within your city?
- 4) Who does your organization serve?
- 5) The CAC is currently developing its *next* five-year strategic plan. Can you suggest a strategic planning approach that led to effective results for your organization? If so, please explain:

#### Administrative/ Staff

*(Note: If possible, kindly email your organizational chart to: [peerinstitutionsurvey@cacno.org](mailto:peerinstitutionsurvey@cacno.org) )*

- 1) Please list your organization's departments (Visual Arts, Education, Performing Arts, Live Music, Cinema, Ops, Development, Communications, HR, etc.):

- 2) Please list your organization's leadership staff positions?
- 3) Please list the strengths and weaknesses of your organizational structure/model:
- 4) Please do you ensure staff and board diversity?

### **Artistic Programming (Performing Arts, Visual Arts, Arts Education)**

- 1) Please list your organization's primary artistic programming areas. (Ex: local/national visual art exhibits, theatre, dance, live music, film, etc.):
- 2) As a multi-disciplinary arts center, please share your programming selection process. (For example, for each season, some organizations bring department heads together to pitch their shows of interest, ideas and themes):
- 3) How do you manage and resolve internal scheduling conflicts and sharing space across artistic programs?
- 4) Moreover, how does your organization address and/or prioritize logistical conflicts concerning mission (arts programming) vs. non-mission driven (revenue generating) activities?

### **Connecting with the Community**

- 1) How do you respond to the diverse voices of the community and artists over the content, quality and breadth of performances and exhibitions?
- 2) Do you serve on any community or institutional boards? (Example: Chamber of Commerce, Business Council, Arts Council, university, etc.):
- 3) Please list three on-going collaborative cultural or institutional partners?
- 4) Do you have an effective college internship program? If so, please elaborate:
- 5) How much and in what manner do you share your budget information and strategic planning with the public and local media?
- 6) What are the key issues facing your organization within the community?
- 7) Do you experience competition for funding and/or audiences? If so, please explain:

### **Facility (Expansion, Upgrades, Residency/ Tenant Models)**

- 1) Budget limitations create on-going challenges concerning the CAC's facility, where forty-percent of the physical space is used for programming, while the remaining sixty-percent is unsuitable for public occupancy. Please describe the major driving factors behind your facility's redevelopment plan (past/future/present) and potential funding solutions/sources for a future build out:

## Budget / Current Financial Landscape

- 1) If possible, please provide a percentage (or dollar amount) breakdown of your overall funding makeup.

Earned Revenue	% of Revenue (or \$ amount)	Contributed Revenue	% of Revenue (or \$ amount)
Special Event Rentals		Federal funds	
Tenants/ Long-term Rentals		State/local funds	
Membership		Individual giving	
Endowment interest		Corporate gifts/sponsorship	
Reserve funding		Private foundations	
Other:		Other:	

=

- 2) Do you have an on-going stream of earned revenue? (Ex: corporate rentals, weddings, tenants, etc.). If so, please describe:
- 3) What is your philosophy and/or approach to reaching your annual budget goals on the revenue and expense side?
- 4) What percentage (or dollar amount) of your annual budget is spent on overhead (salaries, facility, utilities and other non-program related costs)?
- 5) Please share key initiatives for increasing your organization's long-term financial sustainability. (Ex: increase board giving, endowment, membership, etc.):



# Joan Mitchell Foundation and Contemporary Arts Center's ARTSHOPS

## Status Report and Completion Strategy

APPENDIX F

### 1. *Labryinth*, 2008

Artist: **Jeff Becker** with New Orleans Center for Creative Arts students,  
Level 3 sculpture class

Location: Washington Square Park, Marigny, New Orleans

Status: Completed; plaque not installed



Detail



### 2. *Eye to Eye*, 2009

Artist: **Christopher Saucedo** with Ben Franklin High School students, UNO  
Lakefront Campus

Assistant Teaching Artists: **Chris Repaal & Hollis Hannah**, UNO Sculpture  
Masters degree students

Location: University of New Orleans, Performing Arts Recital Hall (exterior)

Status: Completed; plaque not installed; interactive component, "Eye to Eye"  
has been created to be installed with plaque (see "Plaques")







3. *Sounds of the Crescent City*, 2007-2008

Artist: **Rontherin Ratliff** with Guild members from Young Aspirations/Young Artists

Dedicated to the musicians of New Orleans

Location: Musician's Village Park

Status: Completed; plaque installed



4. *Gentilly Rising*, 2008-2010

Artist: **John Barnes** with Brother Martin High School students

Assistant Artist: **Christian LaBostre**

Location: Neutral Ground, 4400 block Elysian Fields Avenue

Status: Sculpture installed; minor repair needed; plaque not installed; power installed; lighting not installed







Sculptures 1 and 2



Sculptures 3 and 4 (Detail)



Sculptures 3 and 4

5. *Passing it On: A Tribute to John T. Scott*

Artist: **Jeffrey Cook**

Assistant Artist: **Michelle Pontif** / Sculpture Fabricator: **Michelle Lavigne**

Dedicated to John T. Scott, 1940-2007 / In Memory of Jeffrey Cook, 1961-2009

Location: Andrew H. Wilson School / New Wilson School Yard, New Orleans

Status: Completed; plaque not installed



Clifton Faust 2009©

6. *No. 2 Pencil Camera*, 2008-2010

Artist: **Clifton Faust** with students from Martin Luther King Charter School

Assistant Artist: **Sarah Rose Janko**

Location: Martin Luther King Charter School, Lower 9th Ward

Status: Completed; needs repair and plaque, or de-installation



View 1



View 2

### 7. *Edible Schoolyard*, 2008

Artist: **Luis Colmenares** with the students of Green Charter School

Assistant Teaching Artist: **James Porche**, UNO Sculpture student

Location: Samuel J. Green Charter School, Uptown, New Orleans

Status: Completed; plaque installed

NO PHOTO AVAILABLE
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### 8. *Gert Town Play Platform*, 2008-present

Artist: **Michelle N. Lavigne** with Kids of the Gert Town Community

Artist Assistants: **Mapo Kinnord-Payton** and the 2009 Freshmen Seminar Class at Tulane University; **Jessica Legaux**, **Courtney Davis**, with assistance from Ron Bechet, Xavier University

Construction: Louis Livers

Location: Gert Town Community Center, New Orleans

Status: Incomplete; gazebo roof needs repair, mosaic tile installation ongoing; landscaping incomplete; plaque not installed; completion expected August 2012

NO  
PHOTO  
AVAILABLE

9. *La Louisiane au Sud*, 2008-2010

Artist: **Dixie Moore** with the Talented in Visual Arts students of O.Perry Walker High School

Assistant Artist: **Nathaniel Colin**, Dillard University student

Location: O. Perry Walker High School, Westbank, New Orleans

Status: Installed; needs minor additions; plaque not installed

NO  
PHOTO  
AVAILABLE

10. *Kobe Kuttout Series*, 2007-2008

*Kobe Kingdom, Catch the Spirit* and *One Love—One Love*

Artist: **Lionell Milton** with the students from the Summerbridge Program at Isidore Newman School

Assistant Artist: **Zoe Brisco**

Location: 3 components to be installed in Palmer Park near Isadore Newman School, Uptown, New Orleans

Status: Incomplete and not installed—framework fabrication nearly complete, requires Park and Parkways permit, then installation and plaque