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Contemporary Arts Center: An Internship Report

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Contemporary Arts Center

An Internship Report

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

Master of Arts
in
Arts Administration

by

Sarah Stevens

B.A. University of Warwick, 2011
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Table of Contents

TABLE OF CONTENTS.....	II
ABSTRACT	V
KEY WORDS	V
INTRODUCTION	1
CHAPTER 1 - A PROFILE OF THE CONTEMPORARY ARTS CENTER.....	2
ORGANIZATION STRUCTURE.....	3
The Board of Trustees	3
CAC Staff	4
PROGRAMMING	5
Education and Public Programs	5
Membership	6
Special Events	8
Visual Arts.....	10
Performing Arts	11
MARKETING.....	12
BUDGET	14
Revenue Sustainability.....	14
DEVELOPMENT	16
CHAPTER 2 – INTERNSHIP DESCRIPTION.....	17
DEVELOPMENT AND MEMBERSHIP.....	17
SPECIAL EVENTS	18
CHAPTER 3 – S.W.O.T. ANALYSIS	21
STRENGTHS	21
Programming	21
Relationships	22
Special Events	24
Reputation.....	25
WEAKNESSES.....	26
Staffing.....	26
Financial Management	27
Marketing.....	28
Record Keeping.....	29
OPPORTUNITIES	30
New Audiences.....	30
Development of Warehouse District.....	31
Technology	31
National Reach.....	32

THREATS	33
Economic Downturn	33
Loss of sponsorship.....	33
Competition for donors and audience locally	34
Bureaucracy	35
CHAPTER 4 – BEST PRACTICES.....	36
STAFFING SUFFICIENCY	36
FINANCIAL MANAGEMENT AND PLANNING	37
VOLUNTEER ENGAGEMENT.....	38
IMFORMATION AND TECHONOLOGY	39
CHAPTER 5 – RECOMMENDATIONS	41
DEVELOPMENT	41
FUNDRASING EVENTS.....	42
MARKETING.....	43
OPERATIONAL.....	44
CONCLUSION.....	45
WORKS CITED	46
WORKS CITED CONTINUED	47
APPENDICES.....	48
APPENDIX A – CONTEMPORARY ARTS CENTER BY-LAWS.....	49
APPENDIX B – FY2014 CONTEMPORARY ARTS CENTER BOARD OF TRUSTEES	67
APPENDIX C – CONTEMPORARY ARTS CENTER STAFF STRUCTURE.....	69
APPENDIX D – CONTEMPORARY ARTS CENTER FINANCIAL STATEMENTS 2013	70
APPENDIX E – CONTEMPORARY ARTS CENTER FY 2012 990 FORM.....	91
APPENDIX F – CONTEMPORARY ARTS CENTER RATIO ANALYSIS	123
APPENDIX G – CONTEMPORARY ARTS CENTER SOCIAL MEDIA MARKETING KIT.....	127
APPENDIX H – CONTEMPORARY ARTS CENTER REVENUE BREAKDOWN.....	128
APPENDIX I – WHITE LINEN NIGHT STREET LAYOUTS.....	131
APPENDIX J – MARKETING MATERIALS WHITE LINEN NIGHT	137
APPENDIX K – PERMITTING PROCESS GUIDELINES	138
VITA	140

For Adam

ABSTRACT

The following internship report is an overview of the Contemporary Arts Center (CAC). As a requirement of the Arts Administration Graduate Program at the University of New Orleans, I completed a 480-hour internship spanning three months in the center's development and membership department. This report combines observational research with the knowledge gained from my studies and subjective research to provide an analysis of the CAC's current position, strengths, weaknesses, opportunities, and threats, and provides recommendations on how the center can address specific issues with operations and financial management in order to grow as an organization in the future.

KEY WORDS

Contemporary Arts Center; CAC; New Orleans; Internship Report; University of New Orleans; UNO; Arts Administration; Development; Arts Center; White Linen Night; Bourbon & Burlesque; Arts Administration; 2014

INTRODUCTION

The Contemporary Arts Center (CAC) is a multi-disciplinary arts center in the heart of New Orleans' thriving arts district. In the summer of 2014, I completed a 480-hour internship over three months in the center's development department during a time of critical importance for the organization. My first project, the annual membership drive event Bourbon & Burlesque marked one year since the appointment of current Executive Director Neil Barclay. Barclay's first year has been one of substantial progress for the CAC, with significant changes to development, branding, staffing, budget, and programming, as I shall discuss in this paper.

Throughout my internship I was able to observe the consequences of these changes, and note what has been successful, and what has been unfavorable. In this report, I will describe the CAC's current position in terms of structure, programming, development, marketing, and financial status. I will then combine the insight that I was able to gain during my time as an intern with the knowledge I have learned as an Arts Administration student at the University of New Orleans to analyze and identify the strengths, weaknesses, opportunities, and threats that currently face the CAC. Through a combination of personal experience and subjective research, I hope to establish what best practices should be in place at this institution, and make recommendations as to how the CAC can align itself with these practices in order to best serve both its mission and the New Orleans community.

CHAPTER 1 - A PROFILE OF THE CONTEMPORARY ARTS CENTER

HISTORY AND MISSION

The Contemporary Arts Center (CAC) is a 501(c)(3) multi-disciplinary arts center situated in the heart of New Orleans, dedicated to producing, promoting, and educating others on Contemporary Art. The organization was formed by a group of visual artists in 1976 during a national movement to unite visual and performing arts¹. Even in its infancy, the CAC served as a catalyst for the development of the now thriving arts district of New Orleans. As the arts district began to flourish, so did the CAC, evolving to meet the changing needs of the community it served. The CAC's current home, 900 Camp Street, was donated in 1999, offering 10,000 square feet and four stories of space to meet the needs of the center's extensive programming, including painting, theater, photography, sculpture, performance art, dance, music, video, and education².

Now in its thirty-eighth year, the CAC is one of just a handful of nonprofit arts organizations in the country that have remained solvent during this time of economic instability. Over 10,000 arts establishments, amounting to 4.4% of total number of organizations in the United States, were unable continue to operate following the 2008 recession, and a further 20,000 were lost by 2011³. Not only has the CAC remained financially stable for the most part, it has also simultaneously continued to serve its

¹ "Mission & History." *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 30 Apr. 2014.

² Ibid.

³ Cohen, Randy. "National Arts Index 2013 Report." *Arts Index USA* (2013): Americans for the Arts, 2013. Web. 6 Oct. 2014. Page 41

mission to “organize; present and tour curated exhibitions, performances and programs by local, regional, national, and international artists”⁴.

In May of 2013, Los Angeles-based arts consultant Neil Barclay replaced longstanding Executive Director Jay Weigel⁵. His arrival marked the beginning of a period of drastic transition for the center, and has been well received by both organization staff and the general public thus far⁶.

ORGANIZATION STRUCTURE

The Board of Trustees

According to their by-laws (Appendix A), the Contemporary Art Center's Board of Trustees should consist of no fewer than twenty and no more than fifty members at any given time, exclusive of any non-voting emeritus members. Trustees serve two-year terms, staggered in such a way that approximately half of the members turn over each year. However, if a Trustee is elected to an Officer, Committee Chairman or Vice-Chairman, or Executive Committee member position, they may serve consecutive terms until they are no longer serving in that capacity.

Officers may be elected from outside of the organization, or current Trustees may be elected into Officer Positions. Officers may not serve more than one role at a time, and the positions are up for election each year. The current leadership consists of the "Chair" Steve Dumez, Vice President Gregg Porter, Secretary Stephanie Huger, and

⁴ "Mission & History." *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 30 Apr. 2014.

⁵ MacCash, Doug. "BP Oil Spill Settlement Strengthens the Contemporary Arts Center." *NOLA.com*. 23, 23 Mar. 2013. Web. 23 Aug. 2014.

⁶ Rhines, Brad. "DRAWN TO THE CENTER: NEIL BARCLAY TAKES OVER NEW ORLEANS' CAC." *RSS. Southern Glossary*, 15 July 2013. Web. 01 May 2014.

Treasurer Debbie Brookley.

As Appendix B illustrates, the Contemporary Arts Center's current Board of Trustees includes professionals from a variety of fields including law, finance, marketing, and education. However, Barclay has made it clear that he wishes to further diversify the board in the coming years⁷. In accordance with this vision, eight new Trustees will be joining the board for the 2015 fiscal year. New appointments and affiliations include a professional working in theatre production, a Senior Associate of Corporate Realty, Inc., an Associate Attorney, the Senior Vice President of Region's Bank, the Editor in Chief of Seven Men's Magazine, and the Principal and Design Director of studioWTA⁸. The new additions have strengthened an already solid board in terms of professions represented. Most importantly they have added diversification in both age and race with the addition of a generally younger group, as well as an African American Trustee. The thirty-two-member board currently has only five African American Trustees, so this is a positive step towards racial diversification.

CAC Staff

The Contemporary Arts Center employs nineteen full-time and twenty part-time employees. Additionally, the CAC recruits students to work with the organization as unpaid interns in various departments. In 2013, \$1,115,852 (48.1% of the CAC's total expenses) was dedicated to employee compensation and benefits. Although this figure seems high, it is well within the established norm when compared to other nonprofit arts organizations. For example, in the same fiscal year salaries, compensation, and

⁷ Staff Meeting 07/15/2014

⁸ Interview with Development Coordinator Christine Dunaway 10/7/2014

benefits accounted for 36% of the Museums of Fine Arts Houston's annual expenses, and 58% of the Ogden Museum of Southern Art's⁹.

The CAC is organized departmentally, and led internally by the board-appointed Executive Director. Each department possesses a staff that includes a department head that reports directly to the Executive Director, and the Executive Director then reports to the Board of Trustees.

PROGRAMMING

Excluding operational costs, funding is allocated to projects and initiatives in accordance with the organization's mission to support the presentation, production and promotion of contemporary art. Programming at the CAC can be divided into six main categories: Public Programs; Membership; Special Events; Visual Arts; Performing Arts; and Education.

Education and Public Programs

According to its statement of purpose, the CAC aims to "demonstrate proactive local and regional leadership by educating children and adults; cultivating and growing audiences; and initiating and encouraging collaboration among diverse artists, institutions, communities, and supporters."¹⁰

To this end, the CAC's public programs are focused on the education and professionalization of practicing and aspiring artists and art professionals. The education department is run by the center's Associate Director of Public Programs

⁹ Ogden Museum of Southern Art FY 2012 990 Form and Museum of Fine Arts Houston FY 2012 990 Form

¹⁰ Mission & History." *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 30 Apr. 2014.

Freddi Evans, who has a strong background in arts education and is respected in her field. In 2011, Ms. Evans received the Community Awards Award in Education from the Arts Council of New Orleans¹¹. Programs offered by the center include those aimed at young children, such as the CAC Summer Arts Camp: Tall Tales, those aimed at teenagers, such as the Teen Open Stage Night, and those aimed at working professionals, such as the New Orleans Teaching Artists Reception.

During my internship, I was able to observe both the Teen Arts Internship Program and the Summer Arts Camp, two of the center's most popular education programs. Through such programs, the CAC offers creative outlets and opportunities to over 10,000 children and adults annually, including those with special needs and those from low-income families¹².

The CAC also supports practicing artists through educational programs offering professional development, opportunities to use the center's studios, and by providing financial support to those in need. Since 2006, the CAC awarded \$350,000 in grants to individual New Orleans' artists who were affected by Hurricane Katrina through the *CAC Theatre Arts Fund* and the *SweetArts Katrina Fund*¹³.

Membership

Christine Dunaway, the Development and Membership Manager, runs the CAC's membership department. The CAC currently has 2,200 members¹⁴. In 2012 membership dues earned \$130,697 in revenue, totaling a little less than 7% of total the

¹¹ "Biography." *Freddi Williams Evans*. N.p., n.d. Web. 18 Sept. 2014.

¹² "Public Programs" *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 30 Apr. 2014.

¹³ Ibid

¹⁴ Interview with Development Coordinator Christine Dunaway 10/7/2014

center's total income for that year¹⁵. The Museum of Fine Arts Houston (MFAH), which shall serve as my model organization throughout this paper, earned 6% of its revenue from membership dues in the same fiscal period¹⁶, indicating that the CAC is within the normal range for arts organizations. However, it should be noted that the CAC's revenue from membership dues dropped from \$142,141 to \$130,697 between 2011 and 2012, a decrease of 8%. Competing institution New Orleans Museum of Art (NOMA) suffered a 1.7% decrease in membership dues during the same time period, suggesting that although fluctuation in revenue from this source is not unusual, the CAC should address this issue before it worsens.

Membership packages are divided into nine levels ranging from Student/Artist/Educator (\$25.00 per year) to President's Council (\$5,000.00 per year). CAC members receive a range of benefits, which increase in their appeal as the membership level increases. All members receive free admission to the center, as well as free admission to openings and a variety of CAC events. Such perks are useful in boosting the attendance to all CAC events, and at the lowest levels membership is very affordable, especially when compared to competing institutions in New Orleans. For example, New Orleans Museum of Art charges \$60 for its lowest level of membership, and the Ogden Museum of Southern Art charges \$50. At the highest level, the CAC membership experience becomes much more personal. President's Council members are offered the opportunity to attend an exclusive President's Council dinner, joined by board members and major donors. Furthermore, they are able to dine alone with the

¹⁵ CAC FY 2012 990 Form

¹⁶ MFAH FY 2012 990 Form

CAC's Executive Director. While such incentives offer the member an air of exclusivity and importance, they are also beneficial to the CAC in terms of major donor cultivation.

Membership can be bought online through the CAC's website, via phone, mail, or in person at the center. Throughout the year various membership events take place at the center including the unveiling of the complimentary "Silver Circle" collectors' sculpture, and lectures by artists on display at the CAC, all of which are organized and attended by development staff. Existing, lapsed, and potential members are contacted via email and direct mail at various times throughout the year to encourage their attendance at such events, and to create a rapport that will eventually lead to the renewal or upgrading of their memberships.

Special Events

The center hosts numerous special events throughout the year that support and promote the arts while also generating revenue and publicity for the organization. Although the CAC does not sponsor fundraising events for other organizations, it seeks sponsorships for its own fundraising events and programs. The CAC's four annual fundraising events are Bourbon & Burlesque; Whitney White Linen Night; CAC's Art for Art's Sake; and SweetArts.

The CAC does not currently have a permanent Events Coordinator on staff. Event organization is therefore a team effort, with the overall planning process of larger in-house events such as Bourbon & Burlesque occasionally being contracted out to Bethany Lemanski of Gwendolyn Entertainment. Ms. Lemanski is a previous employee of the center, and therefore has a great deal of knowledge about the space, the events, and the organization as a whole.

The CAC hosted Whitney White Linen Night on August 2, 2014. Presented by the New Orleans Arts District, the CAC fundraiser celebrated its twentieth Anniversary with its annual block party, live music, cuisine and cocktails, and exhibition openings throughout the New Orleans Arts District. In a press release distributed shortly before the event Joe Exnicios, President of Whitney Bank, the event’s long–time sponsor, described White Linen Night as “a special tradition in New Orleans that celebrates our unique community and culture.” He also noted that “the arts are an important component in developing a thriving city and economy, supporting local talent has been a Whitney tradition for over 130 years. Whitney Bank is proud to continue a partnership with the Contemporary Arts Center and celebrate the twentieth anniversary of a community tradition that continues to attract thousands of supporters annually”¹⁷. Whitney White Linen Night 2014 marked its eighth year as a joint venture between Whitney Bank and the CAC. The bank’s long-term support of this event is critical to the success and sustainability of what has become a vital marketing and fundraising tool for the center.

CAC special events generated a total of \$143,018 in gross income in 2012, amounting to 7% of total revenue for that fiscal year. However, special events also accrued \$233,691 in direct costs, resulting in a deficit of \$90,673 for that line item alone. However, an overall loss of income for fundraising events is not unusual. For example, in 2012 the Museum of Fine Arts Houston, a far larger and more profitable

¹⁷ Press Release WWLN 2014

institution, lost a staggering \$882,605 in revenue after direct expenses from special events¹⁸.

Beyond revenue generation, events create significant publicity for arts organizations through their ability to expose a significant number of people to the mission and work of that institution. For the CAC in particular, special events are a vital tool in stimulating sales of membership packages and tickets - two of the center's largest and most sustainable sources of revenue. For example, Bourbon & Burlesque, the CAC's annual membership drive, creates a yearly spike in membership sales that helps to supplement income at an otherwise slow time of year. Typically, memberships bought or renewed in the lead up to the event as well as those bought at the door contribute around \$10,000 in revenue during the month of June each year¹⁹.

Visual Arts

The CAC presents curated exhibitions by local, regional, national, and international artists. The center has functioned without a permanent Visual Arts Curator since the departure of Amy Mackie in March of 2012, who resigned following a scandal that resulted in artists removing their works from the CAC. As a result of this, guest curators have put exhibitions together during the interim period. For example, *Mark of the Feminine* opened at the CAC on August 2, 2014, and was curated by New York curator Regine Basha. Despite the widespread success of such exhibitions, the CAC is currently in the process of hiring a new Visual Arts Curator. According to Barclay, the strong pool of applicants for this position— hailing from local, national, and

¹⁸ MFAH FY 2012 990 Form

¹⁹ Interview with Development Coordinator Christine Dunaway 10/7/2014

international institutions – is indicative of the CAC’s rapidly growing reputation in the art world²⁰. Furthermore, the decision to hire new staff members as opposed to the previous method of staffing internally, or simply absorbing responsibilities into existing positions, hints towards the center’s future expansion.

Performing Arts

In November 2013, the CAC welcomed a new Associate Curator of Performing Arts, Raelle Myrick-Hodges. Myrick-Hodges’ addition to the CAC team marked the beginning of Barclay’s vision to create a reputation for the center on a national and international level. Myrick-Hodges has already earned a good reputation in her field as Artistic Director of Brava for Women in the Arts in San Francisco, and more recently as Summer Theater Director of the Perry-Mansfield Arts Camp, America’s oldest arts camp²¹. Upon the announcement of her appointment, Barclay said: “Her internationally well-regarded talent will make an immediate and lasting impact on our city’s performing arts culture”²².

Since her arrival, Ms. Myrick-Hodges has curated a 2014/2015 performing arts season that has created an excitement surrounding the center that has been lacking for some time. It includes a diverse array of musicians such as Meshell Ndegeocello, Yo La Tengo, Ethiopian singer/songwriter Meklit Hadero and Cuban trumpeter Arturo Sandoval, as well as multimedia works such as the aerial Carnival piece *The Grand Parade* by Double Edge Theatre. The Gambit Weekly’s Will Coviello named it “the

²⁰ Staff Meeting 06/27/2014

²¹ Myrick-Hodges, Raelle. "Biography." *Raelle Myrick-Hodges*. N.p., n.d. Web. 19 Sept. 2014.

²² "New Associate Curator of Performing Arts Raelle Myrick-Hodges." *Home*. The Contemporary Arts Center, 28 Oct. 2013. Web. 29 Aug. 2014.

biggest calendar of performances presented by the CAC in recent years”²³.

Denis O'Hares's *An Iliad*, Meshell Ndegeocello and *Rude Mechanicals* all sold out before opening, and increased traffic from such popular shows has resulted in increases in membership and ticket sales²⁴.

MARKETING

At the time of writing, the CAC’s marketing department consists of Associate Director of External Affairs Lindsay Ross, External Affairs Manager Ivy Mouledoux, and External Affairs Manager Allison Abney. The marketing department is responsible for producing marketing materials, facilitating marketing opportunities both paid and in-kind through professional networking, and handling the center’s online presence through its website and social media accounts. In recent months, rebranding and various innovations in the center’s marketing strategy have put into motion Neil’s goal to address new audiences and cultivate support through marketing.

The CAC promotes and markets its programs and events through various channels including its website, press releases, e-blasts to a 14,000+ recipient list, print and electronic ads, social media, radio spots, flyers, posters, and calendar listings. The CAC also has media partnerships including the Advocate and WWNO that provide in-kind marketing opportunities, especially in the lead up to special events.

Social media has also begun to play an increasingly important role in the organization's marketing strategy, particularly for special events. In light of this, the

²³ Coviello, Will. "CAC Announces 2014-2015 Performance Season." *Best of New Orleans*. The Gambit, 28 June 2014. Web. 29 Aug. 2014.

²⁴ Interview with Development Coordinator Christine Dunaway 10/7/2014

marketing department has recently teamed up with the development department to produce a social media press kit for sponsors and partners who wish to promote events via their own networks (Appendix G). Although a great deal of the marketing focuses on local residents of New Orleans and the city's "drive in" market, the center is also listed on FourSquare, Yelp, and Tripadvisor to bring in visiting tourists.

Printed marketing materials are the most commonly used form of paid advertising, with a variety of materials being printed for each event, program, and initiative. For example, Whitney White Linen Night, the center's largest special event, is promoted largely through printed materials including invitations, street guides, and printed fans, which are distributed by event participants as well as CAC employees and representatives.

Preliminary layouts for such materials are designed by a combination of staff including Merit Shalett, the Associate Director, Lindsay Ross, the Associate Director of External Affairs, and Allison Abney, the External Affairs Manager, with some input from the relevant departmental heads. The contract for producing these items has been with local business Tchop Shop for many years, but the CAC is currently soliciting proposals from firms that are more in line with the more contemporary rebranded CAC image²⁵.

Indeed, the center has recently re-branded in an effort to update its "look" and attract a younger audience. The new brand includes a new logo, font, and color scheme, which are significantly more modern in appearance and notably less aggressive and bulky in design. Rebranding is a difficult, but sometimes necessary, undertaking for

²⁵ Staff Meeting Date 07/15/2014

any organization, and as I shall discuss later in this report it has had certain ramifications for the CAC in terms of brand recognition.

BUDGET

According to their 2012 990 Form (Appendix E), the CAC's revenue for that fiscal year (a total of \$1,936,111) was derived from a combination of ticket sales, individual giving, sales of artworks and merchandise, in-kind contributions, special events, facility rental, an endowment, government grants, investment revenue, youth programs, membership fees, and sponsorships. For a more in-depth breakdown of revenue see Appendix H.

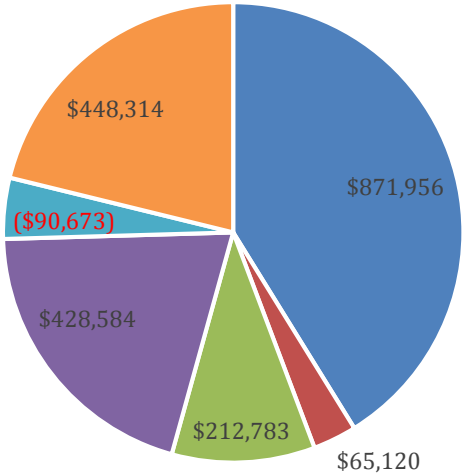
Revenue Sustainability

The CAC is fortunate to have both varied and reliable revenue streams. The first sentence of their mission statement states that they are both "financially stable and professionally managed"²⁶. According to Development Coordinator Jessica Chevis, the CAC's revenue sources have remained fairly consistent throughout the years²⁷. Closer inspection of the CAC's 990 form however, shows a steady decrease in financial support from contributions since 2007. A net loss of \$379,673 in 2012 is also indicative of dwindling revenue streams. While shortfalls are not unheard of in the nonprofit sector, such a significant loss from year to year will prevent the center from sustaining its current operations and programming, and ultimately inhibit it from advancing its mission.

²⁶ "Mission & History." *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 30 Apr. 2014.

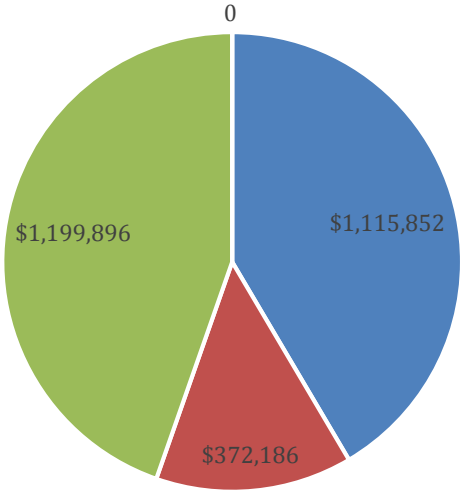
²⁷ Interview with Jessica Chevis, Development Coordinator, Contemporary Arts Center - April 27th 2014

FY 2012 Revenue



■ Contributions ■ Government Grants ■ Program Services ■ Investments ■ Special Events ■ Other

FY 2012 Expenses



■ Salaries ■ Professional Fundraising Fees ■ Other ■

DEVELOPMENT

The CAC stays true to its mission in terms of how funding is both solicited and spent. Contributed revenue is solicited through grant and sponsorship proposals to corporations, foundations, and government entities. Earned revenue is generated through memberships; ticket sales to fundraising events, performances, and public programs; gallery admission; sales from the CAC's Spun Cafe; and hospitality sales and building rentals.

The CAC does not currently have a Director of Development, something that is not unusual for a non-profit organization. The Ogden Museum of Southern Art is currently in the process of hiring a Director of Development, and NOMA's development department is run by a Deputy Director for Development and External Affairs. Although the lack of such a position is not out of the norm when compared to similar institutions, the size and structure of the development department is deficient in comparison to similar institutions. For example, NOMA's development department is departmentalized into grants, membership, donor relations, and individual and corporate giving, and the same is true of MFAH. As a result of this lack of staffing, Associate Director Merit Shalett takes on a large part of the development responsibilities, despite having no formal education or training in development.

CHAPTER 2 – INTERNSHIP DESCRIPTION

My Arts Administration graduate internship with the CAC's Development department spanned 480 hours from May 26, 2014 to August 20, 2014. Throughout this period, I worked closely with the Associate Director Merit Shalett, the Membership Coordinator Christine Dunaway, and the Development Coordinator Jessica Chevis to assist with day-to-day responsibilities within the department, and to organize, promote, and execute two major special events: Bourbon and Burlesque and Whitney White Linen Night. The discussion of my duties and observations will therefore be separated into two categories: Development and Membership, and Special Events.

DEVELOPMENT AND MEMBERSHIP

My primary goal as a Development Intern at the CAC was to gain a better understanding of how membership is developed, sustained, and organized in a non-profit organization. Having had some experience with Raiser's Edge in previous internships, I was excited to learn more about Altru Blackbaud Software (Altru), a brand new donor software system that was developed by the makers of Raiser's Edge and recently put into use at the CAC. Using Altru, I entered and updated donor profiles, and tracked and created donated membership packages. My day-to-day administrative duties also included filing check requests, sending out direct mail campaigns to new and existing members, attending staff meetings, answering emails, updating filing systems for special events, and assisting with any other duties as required by my supervisors.

Although at times mundane, my responsibilities in the membership and development department allowed me to see how the organization functioned on a day-

to-day basis. For example, stuffing envelopes for membership campaigns did in fact educate me on the sort of materials being sent out to members, and the frequency with which this is done at the CAC. Filing check requests gave me an understanding of how money is spent, how each expense is categorized, and the extent to which spending is monitored.

SPECIAL EVENTS

In addition to development responsibilities, I was also heavily involved in the planning and execution of two of the CAC's largest special events: Bourbon and Burlesque and Whitney White Linen Night.

Bourbon and Burlesque is the center's annual membership drive, and took place just four weeks into my internship. My primary duties for this event were logistics and production, and I worked closely with the contracted special events coordinator to create layouts, production schedules, and signage for the event. On the night of the event, I worked at the admissions table, where I signed in guests, sold event tickets, answered any queries, and sold memberships alongside the External Affairs Manager, the Development Coordinator, and CAC volunteers.

In the following week, the CAC team came together to discuss the positive and negative outcomes of the event. The general consensus was that the event was a success. Admissions flowed more smoothly than the previous year, the layout of the building allowed for better crowd control, the food, drink, and Burlesque performances were well-received, and everyone in attendance appeared to have had a positive experience²⁸.

²⁸ Staff Meeting 06/21/2014

However, there were also some opportunities to improve that were observed. Attendance dropped significantly from 750 to 500 guests, resulting in a substantial decrease in revenue from the event. Membership dues in the month of June, which usually generate around \$10,000, were also down as result of the poorly attended event, contributing just \$7,200 to the CAC's revenue for that month²⁹. The decline in attendance could be attributed to several things. First, the event, as well as the CAC as a whole, has been rebranded, creating issues with brand recognition and marketing. Second, the price of tickets increased by \$10 between 2013 and 2014, making it less affordable, particularly to a younger audience. Finally, the Ogden Museum of Southern Art, located just across the street from the CAC, hosted its inaugural Magnolia Ball on June 20, the night before Bourbon & Burlesque. This in particular highlights a major issue facing the New Orleans nonprofit sector as a whole: competition between organizations for a small pool of donors who often support numerous causes.

Despite being excited to participate in such an event, I was disappointed that my development internship had already morphed into one more suited to an event planning intern. As the center has no special events department, it quickly became apparent that event planning often falls to the development team, thus the department's interns become responsible for much of the tedious work associated with planning large-scale events. This perception was confirmed during my next project: Whitney White Linen Night.

My responsibilities for this event included securing City and State permits, going to meet with potential sponsors and partners including beer manufactures Fat Tire and

²⁹ Interview with Development Coordinator Christine Dunaway 10/7/2014

PBR, arranging bar staff, contacting vendors, drawing up and sending out contracts and information to artists, vendors, and galleries, and establishing layouts and production schedules for the day of the event. The layouts I created can be seen in Appendix I.

The most pressing of these responsibilities was the procurement of State and City Permits. In October of 2013, the permitting process for special events in New Orleans was consolidated under the control of the city's One Stop Shop, located in City Hall. The application was therefore unfamiliar to staff resulting in me navigating the process with very little guidance. Although I was successful in obtaining both State and City Permits, this journey was not an entirely smooth one. For example, the files on previous permits obtained by the CAC had been misplaced just days before my arrival, and even if I had had access to such information, the new process meant that many things had to be started anew regardless. For instance, new fire regulations called for a street layout that not only included all fire hydrants, but also the exact distance from them to the locations of all structures such as tents, booths, and bars. Furthermore, food vendors had to obtain Occupational Licenses through One Stop independently of the CAC, something which came to light just weeks before the event took place.

In order to address these issues, I created a comprehensive guide to the permitting process (Appendix K) in order to ensure that future interns are able to obtain permits more efficiently.

CHAPTER 3 – S.W.O.T. ANALYSIS



STRENGTHS

Programming

As a multi-disciplinary arts center, the CAC understandably hosts extensive exhibitions, performances, events, initiatives, and educational programs. Programming is therefore a huge asset to the CAC for two primary reasons. First and foremost the CAC's programming is crucial in advancing their mission to promote, present, and

educate others on the art of our time. Exhibitions and performances throughout the year promote contemporary art, while education and outreach programs instruct and inform both children and adults on the arts. Affordable membership programs also help to involve members of the public in the arts, and membership to the CAC grants the member access to thirty-three national institutions that are paired with the center, supporting the center's mission on a much wider scale.

Secondly, programming is a good source of revenue for the center. In the 2012 fiscal year, admissions and fees associated with programming accounted for 11% of the CAC's total revenue³⁰, 2% higher than MFAH's programming income for the same year³¹. This figure does not reflect the significant funding that comes from foundations and corporate giving programs to support the center's programs. A range of philanthropic sources support public programs at the CAC, including the Edward Wisner Donation; Cox Communications; Ella West Freeman Foundation; The Hearst Foundations; The Helis Foundation; James R. Moffett Family Foundation; The Joe W. and Dorothy Dorsett Brown Foundation; Keller Family Foundation; Kinder Morgan Foundation; The Selley Foundation; and the Zemurray Foundation³².

Relationships

The CAC has been a significant part of New Orleans' cultural sector for thirty-eight years. During this time the center has been fortunate enough to develop many strong and oftentimes reciprocal relationships within the community. One such relationship is that shared with the New Orleans Arts District (NOAD). The

³⁰ CAC FY 2012 990 Form

³¹ MFAH FY 2012 990 Form

³² "Public Programs" *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 30 Apr. 2014.

Contemporary Arts Center pays NOAD an annual sum of \$20,000 in return for the right to host and produce White Linen Night, and in return the CAC receives all of the marketing and financial benefits associated with the event, as well as the support and involvement of the NOAD galleries in hosting the annual block party on Julia Street.

This relationship between the CAC and local galleries also extends beyond the one formed by their association through NOAD. Regular communication and a strong bond between staff members and local gallery owners have created a community-like atmosphere in the Warehouse District, which continues to grow as the area develops. For example, during my internship I was able to rely on local galleries such as Ariodante Gallery on Julia St. for assistance with the collecting of signatures for a road closure petition that was necessary for the White Linen Night permit application.

Furthermore, it is not just NOAD or Julia St. Galleries that enjoy a mutual relationship with the center. Many organizations and local businesses reach out to the CAC for donated memberships for charity auctions and raffles, and such requests are always accommodated. The CAC also solicited goods and services to be won at their annual Bourbon & Burlesque raffle, receiving twenty-eight donated prizes totaling a value of \$4700 from businesses such as Pinkberry, Mellow Mushroom, and Nola Pilates in 2014³³.

Neil Barclay also notes that the most important relationship of all for the CAC is with the artists of New Orleans, saying: “Our relationship with the visual artists of the community is a significant one. You always dance with the people that brung you, as my mother likes to say, and in this case it’s the artists who created this institution some

³³ Interview with Development Coordinator Christine Dunaway 10/7/2014

thirty-seven years ago”³⁴. Indeed, the CAC is notoriously generous with its space, providing studios for artists, and rented office, rehearsal, and performance areas for organizations such as the New Orleans Film Society and June Bug Productions for a discounted nonprofit rate³⁵.

Special Events

The CAC relies on special events for both publicity and revenue. In fact, as I have already discussed, fundraising events accounted for 7% of the center’s annual income in 2012. This figure again allows me to draw comparisons with MFAH, who in 2012 earned a little less than 8% of their revenue from fundraising events³⁶. In 2012 White Linen Night earned \$94,489 in gross income, totaling 66% of revenue from special events for that year³⁷. White Linen Night is the center’s largest event, and its financial contributions have been growing from year to year. In 2014, White Linen Night had a record twenty-five food vendors selling their produce at the street party, all of whom donated 50% of their proceeds directly to the CAC. One food vendor alone, Mellow Mushroom, sold \$3,972 worth of food in just three hours – another White Linen Night record³⁸.

Not only are special events an important source of revenue, but they also create a considerable amount of traffic, and therefore exposure, for the CAC. 2014 marked White Linen Night’s twentieth year as a CAC event, and was attended by over 40,000 guests. Furthermore, media relationships with the Advocate, WWNO, and the morning

³⁴ Litwin, Sharon. "Voices of the Arts: CAC's Neil Barclay." *NolaVie*. N.p., 9 Oct. 2013. Web. 19 Sept. 2014.

³⁵ Interview with Development Coordinator Christine Dunaway 10/7/2014

³⁶ MFAH FY 2012 990 Form

³⁷ CAC FY 2012 990 Form

³⁸ Staff Meeting 08/05/2014

news were donated in-kind solely for the event, creating marketing opportunities that might not have otherwise been realized.

The CAC is also extremely effective at responding to weaknesses in its special events from year to year. As I witnessed during my time working with the organization, all members of staff evaluate each event in the post-production period. Strengths and weaknesses are identified, recorded, and addressed the following season. The CAC's ability to evolve as a learning organization is a strength in itself, and one that relates particularly to special events.

Reputation

The CAC is a long-standing institution, and enjoys a good reputation in New Orleans, and increasingly on a national scale. The addition of staff members from out of state such Neil Barclay, Raelle Myrick-Hodges, and soon a new Visual Arts Curator has allowed the CAC to reach new audiences all over the country. The quality of applicants for the Visual Art curator position was, according to Barclay, a testament to the excellent reputation of the CAC, both nationally and internationally³⁹.

The CAC has worked tirelessly to improve its reputation in recent years, and has therefore undergone a huge transformation in several areas. Aesthetically, the center underwent drastic improvements as a result of the 2012 Super Bowl parties hosted in its gallery spaces⁴⁰. In terms of programming, the contributions of guest curators in Visual Arts, Raelle Myrick-Hodges in Performing Arts, and Freddi Evans in Education have set in motion Barclay's plan for a center that is recognized nationally. As a result, the

³⁹ Staff Meeting 07/15/2014

⁴⁰ Staff Meeting 07/15/2014

center's ever-improving reputation is now attracting interest from such high-profile donors as the Ford Foundation and the Hearst Foundation in New York⁴¹.

WEAKNESSES

Staffing

As I have previously noted, the CAC is understaffed, an issue which is detrimental to the center's efficiency and effectiveness. In the aftermath of Hurricane Katrina, the CAC lost much of its staff. In 2013, some eight years later, former Director Jay Weigel noted that at only fifteen people, the CAC was still operating with around half of the number of full time employees that it had before the storm⁴². This problem has been exacerbated by the sudden departure of several staff members in recent years. For instance in March of 2012, Visual Arts Curator Amy Mackie resigned after several exhibiting artists forcibly removing their works from the walls when the CAC closed its galleries to allow for a film to be shot during an exhibition⁴³.

Although the team has grown to nineteen people in the last eighteen months, there are still insufficiencies in staffing that have had negative ramifications for the center. For example, the CAC relies on special events for 7% of its annual income, but has no Special Events Coordinator. My three months as a development and membership intern were focused almost exclusively on White Linen Night. During this time I observed that all staff members dedicate a significant amount of their time to

⁴¹ Staff Meeting 06/27/2014

⁴² MacCash, Doug. "BP Oil Spill Settlement Strengthens the Contemporary Arts Center." *NOLA.com*. 23, Mar. 2013. Web. 23 Aug. 2014.

⁴³ Ibid

assisting with the planning and execution of the CAC's four special events. The addition of a Special Events Coordinator would certainly alleviate the stress on other departments, which are clearly struggling to fill this role between them. During the lead up to White Linen Night, much of the logistical planning fell to Associate Director Merit Shalett, who in the absence of a Development Director was also overseeing grants, sponsorships, partnerships, and budgeting for special events. The lack of a full time Volunteer Coordinator also meant that volunteer positions were not adequately filled. The Membership Coordinator acted in this role temporarily in addition to other responsibilities. As a result, her time was too thinly spread to focus on the membership cultivation opportunities that could have arisen from the event, and many of the volunteers were not sufficiently trained. An overreliance on interns during such events has also resulted in difficulties for the organization. Interns cannot always be relied upon to keep consistent records or to perform to the same standard as permanent – and of course paid – members of staff. Although the benefits of interns are abundant, they should not be a substitute for permanent employees.

Overall, staffing at the CAC is becoming a serious shortcoming for the center as it attempts to grow and progress as an organization. Unless this issue is addressed, Barclay's vision of a financially stable, efficiently run, and modern arts center will never come to fruition.

Financial Management

Financial management is a weakness for the center because the development department traditionally handles many of the financial responsibilities associated with a nonprofit organization, such as creating and monitoring an annual budget. The CAC

does not operate on a conventional annual budget, instead creating a budget for the three-month summer “season”, before adjusting and annualizing it in September of each year. Neil Barclay expressed a desire to change this system in order to improve the center’s financial state, noting in one staff meeting that the CAC has not operated on a balanced budget for the past five years⁴⁴. He also expressed disappointment at the deficit that remained after his first year as Director, observing that it was the first time in his career in which he had not finished the year with a balanced budget⁴⁵.

The financial shortfall of the 2013 fiscal year is unfortunately not an isolated occurrence for the center. The CAC’s revenue from gifts, grants, and contributions fell significantly between the years 2007 and 2012, dropping 49% from \$1,905,417, to \$937,076⁴⁶. Despite this fall, contributions still made up over 48% of revenue in 2011/12. A reliance on contributions to this extent, coupled with consistently operating on an unbalanced budget could lead to issues of sustainability in the future.

Marketing

Although a great deal of time and money is spent on marketing materials for both programming and special events, marketing is still one of the CAC’s key weaknesses. For example, although efforts have been made to incorporate social media into the CAC’s marketing plan, there has not been a consistent effort to sustain an online following. Social media is a vital tool in attracting new, and especially younger audiences. At the time of writing this paper, the CAC has just 5,206 Facebook followers,

⁴⁴ Staff Meeting 07/29/2014

⁴⁵ Staff Meeting 07/29/2014

⁴⁶ Appendix D

a paltry amount when compared to competing institution New Orleans Museum of Art, which has 18,266⁴⁷.

In the case of White Linen Night, there is a major issue with brand control, as local businesses use the name to generate business without supporting the CAC or sometimes without even knowing the link between the event and the center. There are also missed marketing opportunities at such events that are not being leveraged from year to year such as branded merchandise, or a White Linen Night Instagram feed. Most concerning to me was the fact that neither the CAC's name nor logo were featured on the front of the White Linen Night invitation.

Record Keeping

During my time as an intern, the most evident and frustrating issue that I found was with record keeping. Inconsistent records of processes, documents, and resources frequently hampered my daily responsibilities, particularly those relating to special events. For each event, a binder and GoogleDoc folder are created to store all records including all documents relating to budget, marketing, production, and post-production. However, as interns typically handle record keeping for events, there is a major issue with consistency. Items are regularly misplaced, saved on personal laptops, or filed incorrectly, resulting in information being unavailable from year to year.

Furthermore, the various online systems used for record keeping have not been amalgamated. Some departments, such as marketing, operate by saving items to a shared CAC drive, whereas the development department relies on GoogleDocs. This not

⁴⁷ New Orleans Museum of Art Facebook page 09/13/2014

only prevents adequate record keeping, but also hinders communication between staff, and more than once I saw tasks being duplicated or missed completely as a result.

OPPORTUNITIES

New Audiences

The population of New Orleans increased roughly 10% from 2010 to 2013, and another 1.2% in 2014⁴⁸. The growing population and increases in tourism in recent years has created an exciting opportunity for arts organizations such as the CAC: an expanded audience. Such an increase in potential traffic as well as support for the center has not gone unnoticed by its Director. In a 2013 interview, Neil Barclay commented, “there’s a whole generation of people that we want to excite about the notion of giving back to this community that they are calling home. At the CAC we have a huge opportunity around just getting people through the door to become members”⁴⁹.

Furthermore, there are audiences already in New Orleans that have not yet been tapped to their full extent. Initiatives aimed solely at young members of the arts community would enable the CAC to begin its cultivation of the next generation of CAC members and supporters. Furthermore, a military discount, something that I suggested in the lead up to Bourbon & Burlesque as ticket sales lagged, would tap into an entirely new demographic of support.

⁴⁸ Mack, Vicki, and Allison Plyer. "Neighborhood Growth Rates: Growth Continues through 2014 in New Orleans Neighborhoods." *The Data Center*. Data Center Research, 06 Aug. 2014. Web. 19 Sept. 2014.

⁴⁹ Litwin, Sharon. "Voices of the Arts: CAC's Neil Barclay." *NolaVie*. N.p., 9 Oct. 2013. Web. 19 Sept. 2014.

Development of Warehouse District

The Warehouse District was originally established as an industrial area in the nineteenth century to store grain, coffee, and produce shipped through the Port of New Orleans⁵⁰. As commerce, trade, and industry practices evolved over time, the area's profitability waned and the district was left virtually abandoned. The opening of the CAC in 1976 marked the beginning of a new era for the once thriving area of the city. The district is now home to over twenty-five commercial art galleries, plus numerous museums, bars, restaurants, and small businesses.

Today the district continues to grow and evolve, and new developments in the area promise yet more opportunities for the CAC. The increasingly residential nature of the warehouse district, sparked by the construction of high-end apartment blocks, is attracting a more affluent demographic, thus restoring wealth, traffic, and interest in the area. Newly popular hotels such as the Hotel Modern on Lee Circle also offer the CAC significant opportunities in terms of tourism and potential partnerships. For example, the CAC partnered with Hotel Modern during this year's White Linen Night, securing monetary contributions and marketing opportunities such as placement of White Linen Night flyers in guests' rooms.

Technology

Despite social media currently being a weakness for the CAC, it also represents a substantial opportunity. Innovations in social media marketing are changing the way that nonprofits reach new and existing audiences, and significantly decreasing the cost

⁵⁰ "Arts District (Warehouse District)." *New Orleans Official Guide*. N.p., n.d. Web. 19 Sept. 2014.

of marketing efforts. As an organization that presents and promotes both visual and performance art, visual-based social network tools such as Instagram and Vine are an untapped resource that could be beneficial in cultivating and sustaining interest in the CAC's current events.

The CAC also has opportunities to utilize technology in other ways, the most significant of which is Altru. Altru, unlike Raiser's Edge, is an online cultural management software that also offers tools for ticket sales and even budget tracking. The CAC has already made the switch from Raiser's Edge to Altru, but is yet to exploit its benefits to the fullest extent.

National Reach

Tourism is steadily growing in New Orleans, allowing institutions like the CAC to reach a wider market. This national reach will give the CAC an exciting opportunity to reach non-local audiences, which bring with them increased revenue and potential funding opportunities from out of state. Neil Barclay has expressed his desire to attract tourists to the CAC, saying: "My goal would be when someone comes to New Orleans that they will say while they are here, "you know, I've got to go by and see that CAC. I hear they are doing great things."⁵¹ With the addition of several nationally acclaimed staff members in recent years, Barclay has certainly facilitated such an opportunity. Furthermore, the CAC shares mutual membership benefits with thirty-three arts institutions nation-wide, attracting national attention through its affiliations.

⁵¹ Litwin, Sharon. "Voices of the Arts: CAC's Neil Barclay." *NolaVie*. N.p., 9 Oct. 2013. Web. 19 Sept. 2014.

Through such initiatives, the CAC has attracted the attention of new donors on a national scale. The Ford Foundation, based in New York, has already contributed to the center, and is predicted to do so again in the near future. Furthermore, the Hearst Foundation, also of New York, has expressed interest in being a major donor⁵².

THREATS

Economic Downturn

Since the 2008 recession, the arts sector has suffered from a loss of financial support, both from government grants and individual donors. In 2009, according to an Americans for the Arts Study, 41% of nonprofit arts groups reported a deficit, up from 36% in 2008⁵³. Even as the economy recovered, the nonprofit sector continued to struggle. In 2011, as the majority of sectors began to rebuild, the number of nonprofits dropped to 95,000—a staggering loss of 18,000 organizations⁵⁴. This figure illustrates the adversity facing nonprofits on a national scale as a result of a poor economy, and highlights a major threat facing not only the CAC, but also the nonprofit sector as a whole.

Loss of sponsorship

Loss of sponsorship for special events is a real threat to the CAC because of dwindling revenue elsewhere. In 2013, White Linen Night secured “block sponsors” for each of the five blocks of Julia St. who were responsible for providing branded

⁵² Staff Meeting 06/27/2014

⁵³ Kavner, Lucas. "Art In The Recession: In Tough Economy, Artists Act Anew." *The Huffington Post*. TheHuffingtonPost.com, 07 Nov. 2011. Web. 19 Sept. 2014.

⁵⁴ "2013 National Arts Index." *Arts Index USA*. Arts Index, n.d. Web. 19 Sept. 2014.

merchandise, paying for their own tents and lighting, and contributing \$10,000 to the CAC each. In 2014, there were no block sponsors, and major sponsors such as Coca-Cola and Latter & Blum did not participate.

An inefficient and understaffed development department is certainly the cause of this loss of sponsorship, as they are not able to dedicate sufficient time to both sustain current sponsors and cultivate new ones. Lost sponsors are therefore often not replaced, and existing sponsors feel undervalued and eventually retract their support as a result.

Competition for donors and audience locally

New Orleans is home to a hundreds of arts organizations, but is a relatively small city, with a population of just 369,250, and of those, only a small percentage are philanthropic. As a result, arts organizations are often competing for a small pool of donors. In the immediate area surrounding the CAC alone, there are two other major nonprofit institutions: The Ogden Museum of Southern Art and the National World War II Museum.

Furthermore, these institutions are not only competing for donors, but also for their audience. The Ogden in particular often has scheduling conflicts with the CAC. For example, it hosted its inaugural Magnolia Ball on June 20 of this year, the night before Bourbon & Burlesque, dramatically impacting attendance. In addition, White Linen Night, a pioneering event at its inception twenty years ago, now competes with numerous other outdoor events such as Ashe Cultural Arts Center's Redd Linen Night, and the Arts Council's Dirty Linen Night, resulting in brand confusion and a loss of attendance.

Bureaucracy

Like many nonprofits, the various bureaucracies that dictate how a nonprofit must function often inhibit the CAC. During my internship there were two major instances when this threat became a real issue. The first was during the White Linen Night permitting process, which as I have mentioned has recently been integrated under the overarching control of New Orleans' One Stop Shop. In previous years, applications for street closure, parking meter rental, police detail, and other such forms required to host a large-scale special event were submitted to the respective City departments separately. From October 2013 however, One Stop handles the entire special event process through the submission of one application that incorporates all of the necessary paperwork into one package. Although this change was an effort to streamline the process, it inevitably led to the CAC as a customer of One Stop losing control of the situation from the moment the application was submitted.

The second, and more concerning issue was with the laws relating to product donation and nonprofits. While Fat Tire claimed that they were legally allowed to donate alcohol in-kind for the CAC to sell at White Linen Night, PBR maintained that the CAC must buy product from them, before being reimbursed in the form of a donation. In actual fact, the laws regarding this issue were changed during the planning process for White Linen Night, but remain unclear to this day. A lack of clarity regarding legal issues can be disastrous for a nonprofit organization, as just one indiscretion can result in the loss of 501(c)(3) status.

CHAPTER 4 – BEST PRACTICES

STAFFING SUFFICIENCY

An important question for any business, whether it is for profit or nonprofit, is what level of staff to adopt. An understaffing condition is defined by Wicker as the “lack of enough people to carry out smoothly the essential program and maintenance tasks in a setting”⁵⁵. As I have noted, the CAC has been understaffed for some time, resulting in additional pressure on existing members of staff to carry out tasks not included in their job descriptions. In a nonprofit employment practices survey, 16% of those who left their position at a nonprofit in 2014 listed “an excessive workload” as the primary reason for leaving⁵⁶. Therefore not only is insufficient staffing detrimental to the efficiency of the CAC, it can also have negative ramifications for the retention of current staff members.

Using The Ogden Museum of Southern Art as an example as it has a nearly identical budget, it is obvious that the CAC’s development department in particular is severely understaffed. While the CAC’s development department consists of two members of staff: a Development and Membership Manager and a Development Coordinator, The Ogden Museum’s development team consists of a Deputy Director of Development, Major Gifts Director, Membership and Volunteer Services Coordinator, and two permanent Graduate Assistants. Whereas the special events department is not a part of the development department at the Ogden Museum, the two are considered

⁵⁵ Wicker, Allan. *An Introduction to Ecological Psychology (Environment and Behavior)*. N.p.: Cambridge UP, 1984. Print. Page 71

⁵⁶ "2014 Nonprofit Employment Practices Survey." *NONPROFIT RECESSION REBOUND* 2014.225 (2014): 2. *Nonprofit HR*. Nonprofit HR. Web. 20 Sept. 2014.

interchangeable at the CAC. Development efforts at the center are therefore not only hampered by a lack of departmentalization, but also a major issue with staffing sufficiency.

FINANCIAL MANAGEMENT AND PLANNING

According to *Principles and Practices for Nonprofit Excellence in Kentucky*, a nonprofit should create and adopt a balanced budget, and should strive to establish and maintain financial reserve equal to three to six months of operating expenses⁵⁷. At the end of 2012, the CAC had net assets of \$9,018,396, which is a healthy reserve for such an organization. However, net assets have been steadily decreasing from year to year, falling over \$900,000 from 2009 to 2012⁵⁸.

When compared to an organization such as MAFH, the CAC is obviously not running efficiently in a financial sense. MFAH ended the 2013 fiscal year with \$451,000 in surplus revenue⁵⁹. The CAC however, ended the same year with a \$549,616 deficit⁶⁰. According to Weikart, Chen, and Sermier, authors of *Budgeting and Financial Management for Nonprofit Organizations*, “the rule of thumb” for a successful and sustainable nonprofit is to always have a surplus large enough to support the next generation of programming and offset inflation⁶¹.

⁵⁷ "Principles and Practices for Nonprofit Excellency in Kentucky." *Kentuckynonprofits.org*. Kentucky Nonprofit Network, 2012. Web. 29 Aug. 2014.

⁵⁸ MFAH FY 2010 and 2012 990 Form

⁵⁹ *Nonprofit Report for the Museum of Fine Arts Houston*. Guidestar, n.d. Web. 23 Aug. 2014.

⁶⁰ *Nonprofit Report for Contemporary Arts Center*. Guidestar, n.d. Web. 23 Aug. 2014.

⁶¹ Chen, Greg G., Lynne A. Weikart, and Ed Sermier. *Budgeting and Financial Management for Nonprofit Organizations: Using Money to Drive Mission Success*. Washington, D.C.: CQ, 2012. Print. Page 142

Evidently, the CAC is struggling to reach the financial benchmarks set by similar institutions. In order to more fully understand the issues facing the organization, I conducted basic ratio analysis. A full breakdown of my findings can be seen in Appendix F, but in summary I was able to make the following two observations:

Firstly, the CAC's profit margin ratio for 2013 was extremely low at just 0.31%. Although a high profit margin could raise red flags in a nonprofit entity, a profit margin as low as this is suggestive of inefficiency within the organization⁶². Secondly, the analysis of financial statements also highlighted a few issues regarding long-term solvency and efficiency of financial management of the CAC. Both their debt to assets and debt to equity ratios came out at 0.6, higher than the ideal ratio of 0.4. Such ratios are a measure of all of a company's future obligations relative to equity and assets. A high number indicates that the organization is too reliant on borrowed capital that it cannot repay based on its current financial state⁶³.

VOLUNTEER ENGAGEMENT

As noted in my SWOT analysis, the lack of a full time Volunteer Coordinator at the CAC often results in a shortage of volunteers for special events. Furthermore, when compared to the established best practices in volunteer engagement, it is clear that the center is in serious need of a paid Volunteer Coordinator in order to effectively recruit and utilize volunteers in the future.

⁶² Chen, Greg G., Lynne A. Weikart, and Ed Sermier. *Budgeting and Financial Management for Nonprofit Organizations: Using Money to Drive Mission Success*. Washington, D.C.: CQ, 2012. Print. Page 145

⁶³ Chen, Greg G., Lynne A. Weikart, and Ed Sermier. *Budgeting and Financial Management for Nonprofit Organizations: Using Money to Drive Mission Success*. Washington, D.C.: CQ, 2012. Print. Page 141

According to *Principles and Practices for Nonprofit Excellence in Kentucky*, a nonprofit should develop a volunteer engagement plan that addresses the purpose, need, and budget for volunteers on an annual basis⁶⁴. Furthermore, the organization should create written descriptions for all regular volunteer positions, as well as standardized methods of recruitment, screening, training, and evaluation⁶⁵. Such processes would ensure adequate and efficient volunteer support during events, something which is a major issue for the CAC at present.

INFORMATION AND TECHNOLOGY

As a matter of importance, a nonprofit organization should always allocate sufficient resources to train its staff in the appropriate use of its technology systems⁶⁶. During my time as an intern at the CAC, I observed that many members of staff had not yet been trained in Altru, which as a diverse and flexible system should be understood by all members of staff and used as a customer service and development tool. The Ogden Museum has also recently switched to using Altru as its sole database software. The entire Museum staff was required to take a training course, with each department taking a course (available both in person and online) that was specific to their needs. This has ensured a smooth transition from Raiser's Edge, something which has been problematic for the CAC, and has allowed the Ogden to fully exploit Altru's many functions.

⁶⁴ "Principles and Practices for Nonprofit Excellency in Kentucky." *Kentucky nonprofits.org*. Kentucky Nonprofit Network, 2012. Web. 29 Aug. 2014. Page 15

⁶⁵ Ibid

⁶⁶ "Principles and Practices for Nonprofit Excellency in Kentucky." *Kentucky nonprofits.org*. Kentucky Nonprofit Network, 2012. Web. 29 Aug. 2014. Page 23

A nonprofit should implement good technology practices, including a secure server that networks staff workstations for data and file sharing⁶⁷. I noticed that while some departments relied on a share-drive to store and share information, others used Googledocs. The lack of a consistent digital record keeping system is detrimental to the efficiency of the organization, as things are lost, misplaced, and often not shared between departments in a timely manner, if at all.

Finally, a nonprofit should monitor ongoing technological developments that have the potential to impact its information systems or ability to fulfill its mission⁶⁸. For example, new methods of online marketing such as Instagram or Vine are not being utilized by the CAC. Additionally, many technological resources such as the PA system in the main gallery are not functional or up to date.

⁶⁷ Ibid

⁶⁸ Ibid

CHAPTER 5 – RECOMMENDATIONS

DEVELOPMENT

As can be seen from the decrease in revenue from year to year, the CAC needs to address its development plan as a matter of urgency. A Development Director, while not essential in the nonprofit sector, would certainly help to give leadership and guidance to the current development department. Effective leadership and full time staff members dedicated solely to development would result in more efficient fund development practices, lowering direct fundraising costs and increasing returns.

Even if this addition to staffing is not viable, there are still improvements that can be made to the present situation. Standardizing the process of approaching donors and developing these relationships to sustain them from year to year would improve donor cultivation and most importantly retention. Furthermore, expanding the CAC membership pool to new audiences by addressing different needs can increase revenue. For example a discounted membership price for military, or lower level Collector's Club packages for students and young people who like to collect prints by local artists would attract a new audience, thus improving revenue from membership.

Finally, using Altru efficiently as a development tool would help to regulate fundraising practices, improving efficiency and allowing the CAC to work towards a balanced budget through increased monitoring of spending and revenue. Altru has features to add fundraising goals, key performance indicators, track membership activities and projected revenue, and process payments via direct debit or credit card. Effective use of such a tool will revolutionize development at the CAC, and eventually

lead to improvements in financial sustainability as both spending and revenue are more closely monitored.

FUNDRAISING EVENTS

According to *Fundraising Principles and Practices*, the principal purpose of fundraising events, besides raising money of course, is the education and cultivation of supporters⁶⁹. The CAC should therefore work on branding their special events, White Linen Night in particular, so as to better connect them with the mission and work of the center. Some suggestions to achieve stronger brand recognition at special events include branded merchandise such as cups, koozies, ponchos, or t-shirts. Branded photo booths or “selfie” opportunities at special events would encourage guests to share the CAC’s brand on social media.

Identifying a specific purpose for the funds raised by each event would also be beneficial to the center, allowing it to market events more effectively to both attendees and donors. For example, each MFAH event has a specified area of the institution that will be benefitted. Not only does this allow targeted marketing, it also predetermines how money will be spent resulting in more efficient financial management. MFAH also has a greater variety of special events (ten in the 2014-15 season), and far more efficient processes associated with each than the CAC. Implementing these best practices would result in significant improvements in special events at the CAC.

⁶⁹ Sargeant, Adrian, and Jen Shang. *Fundraising Principles and Practice*. San Francisco: Jossey-Bass, 2010. Print. Page 522

Finally, staffing for special events, including volunteer engagement, should be improved to allow for the events to grow and develop. Special events at the CAC are currently limited as potential fundraisers by the lack of a Special Events Coordinator and Volunteer Coordinator. Hiring staff members to fill such positions would allow the development department to focus on fundraising, improving both the quality of each event and its financial returns.

MARKETING

The CAC must address its marketing strategy in order to fully take advantage of the opportunities presented by the growing population and tourist industry in New Orleans. As I have already suggested, branded merchandise and photo opportunities at special events are a great way to spread the CAC 's name quickly and easily. However, one of the main issues that marketing needs to address is getting people into the gallery on a daily basis. During my internship, the gallery was consistently under-attended, and I noticed that although a great deal of time and effort was spent on marketing for special events, marketing directed at day-to-day visitors was not a priority.

NOMA gets people into the gallery by having Late Nights on Fridays and free admission for students on Wednesdays, and the Ogden hosts Ogden After Hours on Thursday evenings. The CAC currently has no such initiative, and therefore nothing to stimulate attendance from week-to-week. Furthermore, both competing institutions tie special events to their social media marketing strategies. The Ogden Museum for example, posts a Twitter "word" each Thursday, which will grant free admission to Ogden After Hours to the first ten attendees to use it. As I have previously noted, social media is a weakness for the CAC, so creating an initiative that encourages people to

follow their social network pages would help to resolve this issue. Staffing sufficiency is perhaps at the root of the CAC's social media deficiencies, so an ongoing social media intern would also be beneficial.

OPERATIONAL

There are several operational recommendations that would improve the general efficiency of the CAC. First and foremost, standardized record keeping would improve the CAC's operations immediately, and lead to more efficient processes in the future. The use of GoogleDocs as the only online record keeping system would result in consistent records that can be updated in real time, and prevent documents from being misplaced. As interns handle much of the filing, a handbook or guidelines for incoming interns would be beneficial to both interns and the CAC. The CAC relies on interns, and because they often have a high turnover of them during any given time, a handbook would help maintain a consistent working standard and take some of the initial orientation responsibilities away from their supervisors.

Indeed, overburdened staff members are another common issue for the CAC. Hiring additional staff would certainly alleviate the pressure on certain staff members to be "all things to all people". However, if this is not an option, simply clarifying job descriptions and improving departmentalization would prevent the current overlap in responsibilities, thus increasing productivity.

CONCLUSION

The CAC is in a critical time of transition following the appointment of new Executive Director Neil Barclay. As a cultural nucleus that has historically nurtured surrounding arts organizations and artists, I truly believe that the survival of the center is of critical importance to the sustained growth of the New Orleans' Warehouse District. Although advancements have been made in terms of the center's audience, programming, and revenue sources, there is still a lot of progress to be made. Following my time as an intern at the CAC, I was able to observe the key issues facing the center, the most pressing of which is with fund development, and thus indirectly with staffing sufficiency in this department. If the decline in revenue and support that I have seen in the CAC's past financial reports is not rectified as a matter of urgency, it will not be able to sustain operations in the coming years as the economic climate continues to cause hardship in the nonprofit sector following the 2008 recession.

If the CAC is able to allocate adequate resources to Barclay's vision of a nationally recognized and financially stable cultural center, the CAC has a promising future ahead of it. Certainly, the growing population and tourism in the city is now offering the CAC the chance to make this vision a reality. Barclay has no doubt that the center will succeed under his guidance, saying: "To me, it's all about possibilities. My expectations were to do something exciting and extraordinary. We just need it to really work for us a little better. I think we can do that. I really do"⁷⁰.

⁷⁰ Rhines, Brad. "DRAWN TO THE CENTER: NEIL BARCLAY TAKES OVER NEW ORLEANS' CAC." RSS. Southern Glossary, 15 July 2013. Web. 20 September 2014.

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APPENDICES

- A. Contemporary Arts Center By-Laws**
- B. FY2014 Contemporary Arts Center Board of Trustees**
- C. CAC Staff Structure**
- D. CAC Financial Statements 2013**
- E. FY 2012 Contemporary Arts Center Form 990**
- F. Contemporary Arts Center Ratio Analysis**
- G. Contemporary Arts Center Social Media Marketing Kit**
- H. Contemporary Arts Center Revenue Breakdown**
- I. White Linen Night Street Layouts**
- J. Marketing Materials White Linen Night**
- K. Permitting Process Guidelines**

APPENDIX A – CONTEMPORARY ARTS CENTER BY-LAWS

CONTEMPORARY ARTS CENTER BY-LAWS

ARTICLE I

Offices

Section A. Principal Office. The principal office of the Contemporary Arts Center (the "Corporation") shall be located at 900 Camp Street in New Orleans, Louisiana.

Section B. Other Offices. The Corporation may have such additional offices within the State of Louisiana as the Board of Directors may establish.

ARTICLE II

Structure

Section A. Members. The Corporation shall be a membership organization. The members of the Board of Directors shall constitute the voting members of the Corporation ("Voting Members" or "Voting Membership"). The Board of Directors shall fix the classes and terms and conditions of general membership which shall be non-voting ("General Members" or "General Membership").

Section B. Stock. The Corporation shall be organized on a non-stock basis.

ARTICLE III

Board of Directors

Section A. General Powers. Subject to the limitations contained within the provisions of the Louisiana Non-profit Corporation law (La. R.S. 12:201 et seq.), the

Articles of Incorporation, these By-Laws, and all policies established by the Corporation's Board of Directors, the Board of Directors shall set the policies of the Corporation, shall supervise, manage, and control the affairs and activities of the Corporation, and may adopt positions on issues of substance related to the purpose of the Corporation. All the powers of this Corporation shall be exercised by, or under the authority of, the Board of directors. Without prejudice to such general powers, but subject to the same limitations, it is hereby expressly declared that the Board of Directors shall have the following powers, to wit:

First To select and remove the officers of this Corporation, to prescribe such powers and duties for them as may not be inconsistent with the Louisiana Non-profit Corporation law, the Articles of Incorporation , or these By Laws, and to employ, discharge, and fix the compensation of, Corporation personnel.

Second: To conduct, manage, control and establish policies concerning the affairs and business of the Corporation; to determine on an annual or other basis the substantive areas in which the Corporation's activities are to be concentrated and to authorize advocacy activities including litigation or other means, by which they may be undertaken; to establish on an annual or other basis the priorities of the Corporation; and to oversee generally the implementation of the Corporations' program .

Third: To borrow money and incur indebtedness for the purpose of the Corporation, and to cause to be executed and delivered therefore, in the name of the Corporation, promissory notes, bonds, debentures, deed of trust, mortgages, pledges, hypothecations, or other evidences of debt and securities therefore.

Among the policies to be set by the Board shall be policies prescribing the obligations of the Board members with respect to fundraising and financial contributions, attendance at meetings, and commitment of time and effort to the affairs of the Corporation.

Section B. Duties of the Board Members.

- A. Each Director shall be a member in good standing.
- B. Each Director is expected to attend regularly scheduled meetings.
No Director shall have three (3) consecutive unexcused absences from regularly scheduled directors meetings.
- C. Each Director shall actively serve on one (1) or more committees
- D. Each Director shall participate in Fund Raising activities
- E. Failure to meet these requirements may result in a request for the resignation of the Director.

Section C. Number and Qualification of Directors. The authorized number of Directors. to be set by the Board of Directors, not including non-voting emeritus members, shall be no less than twenty (20) nor more than fifty (50).

Section D. Election and Term of Office. All elections to the Board of Directors shall be for two-year terms, except that, if the Board of Directors increases the size of the Board the terms of Directors elected to such new positions shall be staggered in such a way as to cause the terms of approximately one-half of all the Directors to expire each year. Directors shall be elected by majority vote of Directors present, in person or by proxy, at an annual, regular, or special meeting of the Board called for that purpose. Directors may serve two (2) consecutive terms; however if a Board Member serves as an officer or is a member of the Executive Committee or is the Chairman or Vice-Chairman of any committee, the Board Member may serve consecutive terms until such time as the Board Member ceases to hold such office or committee position.

Section E. Vacancies. Any vacancy occurring in the Board of Directors, including a vacancy resulting from an increase in the number of Directors comprising the Board, shall be filled by majority vote of the Directors present in person or by proxy, at an annual, regular, or special meeting called for that purpose. A Director elected to fill vacancy other than a vacancy resulting from an increase in the number of Directors shall be elected for the unexpired term of his or her predecessor in office. A Director elected to fill a vacancy resulting from an increase in the number of Directors shall serve until the next annual meeting of the Board of Directors.

Section F. Resignation and Removal. Any director may resign at any time by notifying the Chairman of the Board and President or Secretary in writing. Such resignation shall take effect on the date of receipt of such notice or at any other time therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make effective. After reasonable notice and an opportunity to respond, a Director may be removed at any time, for cause, by a majority vote of the Directors present, in person or by proxy, at an annual, regular or special meeting called for that purpose and if in their judgment the best interests of the corporation would be served thereby.

Section G. Compensation. Directors shall not receive any salaries or fees for their services as Directors, provided, however, that, to the extent permitted by law, nothing herein contained shall be construed to preclude any Director from serving the Corporation in any other capacity and receiving compensation therefore or from being reimbursed for ordinary and necessary expenses that he or she may incur in transacting business on behalf of the Corporation.

Section H. Indemnification of Directors. To the fullest extent permitted by present or subsequent law, the Corporation shall indemnify its Directors and Officers, or former Directors and Officers, against judgments and fines (whether civil, criminal, administrative, or investigative) and amounts paid in settlement, costs, and expenses (including reasonable attorney's fees) actually and necessarily incurred by him or her in connection with the defense of any pending or threatened action, suit, or proceeding in which he or she is or may be made a party by reason of having been such Director or Officer, for acts or omissions committed within the scope of activity as a Director or Officer, provided that the Board of Directors determines that the person or persons to be indemnified reasonably believed that he or she was acting in the best interests of the Corporation, and did not act willfully, with gross negligence, or with fraudulent or criminal intent.

ARTICLE IV

Officers of the Board

Section A. Officers. Officers of the Corporation need not be Directors. The Officers of the Corporation shall be Chairperson of the Board and President (hereinafter referred to as "Chair"), Executive Director, Vice-President, Secretary, and Treasurer. The Corporation may also have, at the discretion of the Board of Directors, such other Officers as may be appointed by the Board of Directors. No Director may hold more than one office at any time, except that the offices of Chairman of the Board and President shall be held by the same director.

Section B. Election. The Officers shall be elected annually by the Board of Directors and each shall hold office until he or she resigns, is removed, or otherwise is disqualified to serve, or until his or her successor is elected. Officers may serve more than one term. Vacancies (due to removal, resignation, disqualification, death, or otherwise) may be filled for the unexpired portion of the term, or new offices created and filled, at any meeting of the Board of Directors, by majority vote of the Board of Directors.

Section C. Resignation and Removal. Any Officer may resign his or her office at any time by notifying the Chair or Secretary in writing. Such resignation shall take effect on the date of receipt of such notice or at any other time therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective. An officer may be removed at any time, for cause, by a majority vote of the Board of Directors present, presides at all meetings of the Board and of the Executive Committee and shall exercise and perform such other powers and duties as may be assigned to him or her from time to time by the Board of prescribed by the By Laws.

Section D. Chairman. The Chairman of the Board of Directors shall be President of the Corporation and, if present, shall preside at all meetings of the Board and of the Executive Committee and shall exercise and perform such other powers and duties as may be assigned to him or her from time to time by the Board prescribed by these By laws.

Section E. Executive Director. The Executive Director shall serve at the pleasure of the Board of Directors and shall be the Chief Operating Officer of the Corporation. He shall execute on behalf of the Corporation all decisions adopted by the Board of Directors or the Executive Committee. In that connection, he or she shall conduct and administer the affairs of the Corporation and exercise those powers and duties which normally pertain to the position of the chief operations officer, including but not limited to the authority to execute contracts or other instruments on behalf of the Corporation, to hire and discharge employees, to present to the Board annually for its consideration a proposal setting forth the priorities and substantive areas in which the Corporation's activities are proposed to be concentrated in the coming year. He or she shall have such other powers and duties as shall be prescribed by the Board of Directors or Executive Committee, under whose supervision he or shall act. At any time that the Corporation shall not have an Executive Director, the President shall have the responsibilities of that position unless the Board of Directors shall otherwise direct. The Executive Director shall serve as an ex-officio, non-voting member of the Executive Committee and all other committees.

Section F. Vice President. The Vice President shall exercise and perform such powers and duties as may be assigned to him or her by the Board of Directors. The Vice President shall serve ex-officio as chair of the Strategic Plan Implementation Committee.

Section G. Secretary. The Secretary shall keep on behalf of the Corporation the minutes of all meetings of the Board of Directors and the Executive Committee, and any committees having the authority of the Board of Directors. The minutes shall include the time and place of the meeting, notice given, names of those present and the proceedings thereof. The Secretary shall be responsible that all notices are duly given in accordance with these By-Laws and as required by law. The Secretary may carry direct that these foregoing responsibilities be carried out by a qualified staff member of the Corporation. The Secretary shall be the custodian of the records of the Corporation, and, in general, shall perform all duties incidental to the office of Secretary and such other duties as may from time to time be assigned by the Chair or the Board. The Secretary shall also be designated the registered agent of the Corporation, or shall direct that such responsibility be carried out by another qualified person.

Section H. Treasurer. The Treasurer shall keep and maintain adequate and correct books of account showing the receipts and disbursements of the Corporation, and an account of its cash and other assets. Such books of account shall at reasonable times be open to inspection by any Director. The Treasurer shall deposit all monies of the Corporation with such bank as designated by the Board, and shall disburse the funds of the Corporation as may be ordered by the Board and shall render to the Chair, upon request, statements of the financial condition of the Corporation. The Board may direct that the foregoing responsibilities be carried out by a qualified member of the staff of the Corporation. The Treasurer shall also, in general, perform all duties incidental to the office of Treasurer and such other duties as may from time to time be assigned by the Board or the Chair. The Treasurer shall serve ex-officio as chair of the Finance Committee.

ARTICLE V

Committees of the Board

Section A. Executive Committee. There shall be an Executive Committee of the Board of Directors composed of eleven (11) members, and shall include the Chairman of the Board and President; Vice President; who also serves ex-officio as chair of the Strategic Plan Implementation Committee; Secretary; Treasurer, who also serves-ex officio as chair of the Finance Committee; chairs of the other six standing committees listed in Article V, Section C, below; and one member chosen at large by majority vote of the Board of Directors at any meeting of the Board of Directors. The Executive Director shall be an ex-officio, non-voting member of the Executive Committee.

The Chair shall preside at all meetings of the Board and of the Executive Committee and shall exercise and perform such other powers and duties as may be assigned to him or her from time to time by the Board prescribed by the By-Laws. Meetings of the Executive Committee may be called by the Chair, by any two members of the Executive Committee, or by the Executive Director upon written notice to the members of the committee of the time, place and purpose of such meeting.

Subject to any limitation imposed by law, the Articles of Incorporation or by resolution of the Board of Directors, the Executive Committee may or interpret and communicate the position of the Corporation on issues related to the Corporation's purposes and activities, where in its judgment an urgent situation exists which requires prompt action on the part of the Corporation. The Executive Committee also may conduct other business of the Corporation requiring urgent attention, provided that it does not take any action contrary to any policy adopted by the Board.

Section B. Other Board Committees and Task Forces. In addition to the Executive Committee that is established by these By Laws, the Board of Directors may organize itself, including persons who are not Directors, into various other committees and task forces in order to better fulfill its responsibilities. Any such committee or task force shall not be authorized to act on behalf of the Corporation, but shall serve solely in an advisory capacity in making such recommendations to the Board of Directors as it concludes are desirable or expedient.

Section C. Standing Committees. In addition to the Executive Committee, the Standing Committees shall be Board Engagement, Development, Education, Finance, Governance, Performing Arts, Strategic Plan Implementation, and Visual Arts. All committees will keep written minutes of their meetings, which will become part of the permanent records of the Corporation.

Section D. Composition and Responsibility. The Chair shall appoint ad hoc committees. The number and responsibilities of these committees shall be determined by the Executive committee.

Section E. Chairs of Committees. The Chair, in consultation with the Executive Committee and staff, shall recommend Chairpersons of committees for approval by the Board of Directors. Chairpersons shall appoint committee members from the Board of Directors and the membership.

ARTICLE VI
Meetings of the Board

Section A. Annual Meetings. There shall be an annual meeting of the Board of Directors at such time and place as the Board shall determine at the final regular meeting of the year. Notice shall be sent by the Secretary at least ten (10) days prior there to each Director, either by mail or by telecopy, directed to his or her address or telecopy number, as shown upon the records of the Corporation.

Section B. Regular Meetings. The Board of Directors shall meet no less than bi-monthly at such time as shall be determined by the Board. The Secretary shall send notice by mail, e-mail or facsimile to all Directors as least three (3) days in advance. All Directors shall then be entitled to submit by motion those issues that he or she wishes the Board to address at the upcoming meeting. They must be placed in the mail at least two (2) days before the scheduled meeting. Those motions submitted shall form a part of the agenda of the meeting, a copy of which the Secretary present to all members of the Board of Directors present at the meeting and after the meeting send to all Directors who are not present a copy of the agenda either by mail, telecopy, or personal delivery. At any meeting, any Director may move for new issues to be immediately placed on the agenda and will be heard if a majority of the members of the Board of Directors present, presides at all meetings of the Board and of the Executive Committee and shall exercise and perform such other powers and duties as may be assigned to him or her from time to time by the Board of prescribed by the By-laws approves the placing of the new issues on the agenda.

Section C. Special Meetings. Special meetings of the Board of Directors for any purpose may be called at any time by the Chair or by any three members of the Executive Committee, or by any group of Directors comprising at least one-third (1/3) of the Board of Directors then serving. The person or persons calling a meeting shall submit a written

motion to the secretary by mail or telecopy at least seven (7) days before the desired meeting. These motions shall set forth the purpose of the meeting, as well as the time and place. The Secretary shall then send notice of the meeting to all Directors at least seven (7) days prior thereto. The Directors in attendance may raise new issues at the meeting.

Section D. Committee Meetings. Written notice of the time and place of all Committee meetings shall be given to each member of the Committee or sent to each either personally, by mail or by e-mail, addressed to his or her address as it is shown upon records of the Corporation, by telecopy or e-mail directed to the telecopy number or e-mail address shown on the records of the Corporation. In case such notice is mailed, it shall be deposited in the United States mail at least three (3) days prior to the time of the holding of the meeting. In case such notice is given by telecopy, facsimile or e-mail, such notice shall be transmitted at least three (3) days prior to the time of the meeting.

Section E. Notice of Meeting. Such mailing or delivery by the Secretary for the purposes of Board of Director or Committee meetings, as described above, shall be due, legal, and personal notice to such Director or Member. All notices shall specify, in addition to the time and place of such meeting, the purpose of amending the Articles of Incorporation or these By Laws or electing or removing one or more Directors or Officers, if such be a purpose of the meeting, and such other matters, if any, as may be required by law.

Section F. Waiver of Notice. Any director may waive notice of any meeting. The attendance of any Director at any meeting shall constitute a waiver of notice of such meeting, except where a Director attends a meeting for the express purpose of objecting to the transaction of any business on the ground that the meeting is not lawfully called or convened. The transactions of any meeting of the Board of Directors, or of the Executive Committee or any other committee of the Board, however called and noticed or wherever held, shall be deemed valid as though a meeting had been duly noticed and held if, before or after the meeting, Directors who are not present sign a written waiver of notice or a consent to holding such meeting, or an approval of the minutes thereof. All such waivers, consents, or approvals shall be filed with the corporate records or made a part of the minutes of the meeting.

Section G. Quorum. Fifteen (15) of the Directors currently serving shall be necessary to constitute a quorum for the transaction of business at any meeting of the Board of Directors, and three-fifths (3/5) of the Directors presently serving on the Executive Committee or one half (1/2) of the members of any other committee of the Board having the authority of the Board of Directors shall be necessary to constitute a quorum for the transaction of business at any such committee meeting, but in no event, shall a quorum consist of fewer than three attendees. Any or all Directors may participate in any meeting of the Board of Directors, the Executive Committee, or any other committee of the Board by means of a telephone conference by which all persons are able to hear one another as well as by proxy, and such participation shall constitute presence in person at the meeting.

Section H. Manner of Acting. Every act or decision done or made by a majority of the Directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the Board of Directors, or of the Executive Committee or other committee of the Board (if the act or decision is done or made by committee), except where these By Laws require decisions by a majority or more of the Directors presently serving. Any action required or permitted to be taken at a meeting of the Board of Directors, Executive Committee, or other committee of the Board may be taken without a meeting if consent in writing, setting forth the action to be taken, shall be signed by all of the Directors entitled to vote with respect to the subject matter thereof. Such consent shall have the same force and effect as a unanimous vote. Section I. Adjourned Meetings and Notices Thereof. Any meeting of the Board of Directors, annual, regular, or special, or of the Executive Committee or any other committee of the Board, whether or not a quorum is present, may be adjourned by majority vote of the Directors present, but in the absence of a quorum no other business may be transacted at such meeting. When any meeting of the Board of Directors, annual, regular, or special, or of the Executive Committee or any other committee of the Board, is adjourned for thirty days or more, notice of the adjourned meeting shall be given as in the case of an original meeting, except it shall not be necessary to give any notice of an adjournment or of the business to be transacted at an adjourned meeting other than by announcement at the meeting at which such adjournment is taken.

Section J. Notice of Adjournment. Notice of the time and place of the holding of an adjourned meeting shall, if feasible, be given to absent Directors if the time and place is fixed at the meeting adjourned.

12

ARTICLE VII
Nominating Committee

Section A. Purpose. A Nominating Committee may be established by the Board for the purpose of recommending candidates to the Board of Directors for appointment to vacancies on the Board and such other auxiliary groups as the Board may establish.

Section B. Membership. The Nominating Committee shall be composed of the Chair for the prior year, the current Chair, four (4) members of the Board and two (2) members from the General Membership. Members of the Nominating Committee shall be recommended by the Executive Committee to the Board and shall be appointed annually by the Board following each annual meeting. The Board shall appoint the Nominating Committee chairperson annually.

Section C. Meetings. The Nominating Committee shall have such meetings as may be appropriate.

Section D. Manner of Acting. The Nominating Committee shall solicit nominations from the Voting and General Memberships and the community at large for the Board of Directors. The slate of candidates shall be submitted to the membership in the call for the Annual Meeting at least two (2) weeks prior to the Annual Meeting. Additional nominations made in writing will be referred to the Nominating Committee. The Nominating Committee's nomination of candidates for the Board vacancies shall be determined by majority vote at scheduled meetings of the Nominating Committee. The Nominating Committee may nominate more than one candidate for each Board vacancy.

Section E. Board Liaison. The Board of Directors may appoint one of its members to act as liaison between the Board and Nominating Committee. The liaison-director may attend meetings of the Nominating Committee, but shall have no vote in actions of the committee.

Section F. Resignation and Removal. Any member of the Nominating Committee may resign at any time by notifying the Chair or Secretary or the chair of the Nominating Committee in writing. Such resignation shall take effect on the date of receipt of such notice or at any other time therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective. After reasonable notice and an opportunity to respond, a Nominations committee member may be removed at any time, for cause, by a vote of a majority of the Board of Directors present, in person or by proxy, if in their judgment the best interests of the Corporation would be served thereby.

ARTICLE VIII

Voting Members Meeting

Section A. Annual Meeting. The Annual Meeting of the Voting Members shall be held in May and shall be for the purpose of electing Directors, receiving reports of the officers and committees, and for any other business of the membership that may properly come before the meeting. At least ten (10) days notice shall be sent to the address of record of each Voting Member.

Section B. Election of Officers. Immediately following the Annual Meeting, the newly elected Board of Directors shall hold a meeting to elect new officers.

Section C. Special Membership Meetings. Special meetings of the Voting Member may be called by the Chair, or by five (5) Directors and shall be called upon written request to the Secretary by twenty-five (25) General or Voting Members of the Corporation. The purpose of the special meeting shall be stated in the call. At least ten (10) days notice shall be sent to the address of record of each member.

Section D. Quorum. Fifteen (15) Voting Members in good standing in the Corporation in attendance or voting by proxy shall constitute a quorum at regular or special meetings of the membership.

Section E. Proxy. Members wishing to vote by proxy must inform the Secretary in writing prior to the meeting, stating the name of the members to whom they have entrusted their proxy. Proxy voting may not be extended beyond a single meeting.

Section F. Any Voting Member may participate in a Membership meeting by means of a telephone conference by which all persons are able to hear one another and such participation shall constitute presence in person at meeting.

ARTICLE IX

Policy Guidelines

Section A. Control of the Corporation. The policies and programs of the Corporation shall be the responsibility of the Board of Directors which shall be representative of the public interest and which shall not be controlled by employees or persons who litigate on behalf of the Corporation or by any organization that is not itself an organization described in Section 501(c)(3) of the Internal Revenue Code.

Section B. Advocacy Activities. The Board of Directors shall not permit any person employed by the Corporation to engage in any advocacy activity on behalf of the Corporation, including litigation, unless (1) such advocacy activity can reasonably be said to be in representation of a broad public interest rather than a private interest, (2) such advocacy activity is reasonably designed to present a position on behalf of the public at large on matters of public interest to residents of the state, and (3) such advocacy activity is reasonably designed, if successful, to have an impact beyond an individual case or client. In addition, the Corporation shall select advocacy activities that:

- Lend themselves to systemic or institutional approaches;
- Are not adequately addressed by other groups; and
- Are within the resources and powers of the Corporation to effectively carry out

In addition, in selecting its advocacy activities, the Corporation shall give consideration to

whether the activities will have visibility and clear potential for alerting citizens or motivating similar institutions to reform, and which will allow the Corporation to adopt a multidisciplinary approach.

ARTICLE X
Miscellaneous

Section A. Proxy. Any member absent from a meeting of the Board, Executive Committee or any committee thereof may be represented by proxy by any other director or member who may cast the vote of the absent director according to the written instructions, general or special, of the absent director.

Section B. Participation by Telephone. The Board of Directors, Executive Committee or any committee may participate in a meeting by means of conference telephone or similar communications equipment pursuant to which all persons participating in the meeting can hear and communicate with each other.

Section C. Action By Unanimous Consent. The Board of Directors may also take any and all action by executing a unanimous consent signed by all of the Directors. This written consent shall be in place of a meeting and the actions taken in the written consent shall have the full force and effect as if the resolutions were addressed and voted upon in an actual meeting. The written consent may be executed in counterparts by the Directors.

Section D. Tax Returns and Financial Statements. The Corporation shall file timely its annual federal and Louisiana income tax returns as required by federal and state tax regulations and instructions.

Section E. Separate Operation. The Corporation shall not be operated, through sharing of office space or otherwise, in a manner so as to create identification or confusion with a private, for-profit firm.

Section F. Execution of Documents. The Board of Directors may authorize any officer or officers, agent or agents, or the Executive Director, to enter into any contract or execute any instrument in the name of and on behalf of the Corporation, and such authority may be general or confined to specific instances. Unless so authorized by the Board of Directors, no officer, agent, or other person shall have any power or authority to bind the Corporation by any contract or engagement or to pledge its credit or render it liable for any purpose or to any amount.

Section G. Inspection of By Laws. The Corporation shall keep in its principal office the original or a copy of these By laws, as amended or otherwise altered to date, certified by the Secretary, which shall be open to inspection by the Board of Directors at all reasonable times during officer hours.

Section H. Fiscal Year. The Fiscal Year of the Corporation shall begin on the first day of July and end on the last day of June of the following year unless otherwise determined by the Board of Directors.

Section I. Accountant. The Corporation shall retain the services of an accountant.

ARTICLE XI

Articles of Incorporation and By-Laws

Section A. Alteration, Amendment or Repeal. The Articles of Incorporation and By-Laws may be altered, amended or repealed by the vote of a majority of the Directors of the Corporation present, in person or by proxy, or by the written consent of a majority of the Directors.

CERTIFICATION OF ADOPTION

I, Secretary of the Corporation, do certify that the foregoing Amended and Restated By-Laws of the Contemporary Arts Center were approved and adopted by and on behalf of the Corporation by its Board of Directors on June 3, 2008 and are currently in effect.

Date: June 3, 2008

A handwritten signature in black ink, appearing to be "R. K. ...", written over a horizontal line. The signature is cursive and somewhat stylized.

Secretary

AMMENDMENT I

Section A. Standing Legal Committee - Following a motion made, seconded and discussed at the February 2nd, 2011 Board meeting. The Board of Directors has voted to amend the CAC Bylaws (Article V, Section C) to establish a standing legal committee that will address & make recommendations to the Executive Director as matters arise. All Board members are welcome to serve.

APPENDIX B – FY2014 Contemporary Arts Center Board of Trustees

Contemporary Arts Center Board of Directors, 2013-2014 (FY14)

OFFICERS

Mark Jeanfreau, Partner, Phelps Dunbar LLP – President and Executive Committee Chair

Staci Rosenberg, Attorney/Managing Partner, Rosenberg & Clark LLC – Vice President and Strategic Plan Implementation Management Committee (IMAC) Co-Chair

Debbie Brockley, CPA, MS, Director, LaPorte CPAs & Business Advisors - Treasurer

Stephanie Huger, Arts Patron, Artist - Secretary

EXECUTIVE COMMITTEE

Dawn Barrios, Partner, Attorney, Barrios, Kingsdorf & Casteix LLP – Development Committee Co-Chair

Dr. Mora Beauchamp-Byrd, Assistant Professor of Art History/Curator of University Art Collections, Xavier University – Education Committee Chair

Bennett Davis, Broker Associate, Corporate Realty/Manager, Place St. Charles – Development Committee Co-Chair

Steve Dumez, Design Director, Eskew+Dumez+Ripple – Strategic Plan Implementation Management Committee (IMAC) Co-Chair

Nicole Eichberger, Attorney, Proskauer Rose LLP – Legal Committee Chair

Kathleen Loe, Artist – Visual Arts Committee Chair

William Metcalf, Entrepreneur/President, Metcalf Communications LLC – Executive Committee Member At-Large

Gregg Porter, Horticulturalist/Artist/Attorney - Board Engagement Committee Chair

Robyn Dunn Schwarz, Fine Art Appraiser/Advisor, Matthew Clayton Brown – Board Governance Committee Chair

Paul J. Tines, Dean of the Arts, Isidore Newman School – Performing Arts Committee Chair

MEMBERS

Bryan Bailey, Entrepreneur

Debra Barnewold, Chief Administrative Officer, Fidelity Homestead Bank

Denise Berthiaume, Owner/Director LeMieux Galleries, Inc.

Anthony Campbell, Artist



900 Camp Street
New Orleans
LA 70130
504.528.3805
www.cacno.org

CONTEMPORARY ARTS CENTER NEW ORLEANS



Sandra S. Chaisson, Arts Activist and Patron

Gretchen Chase, Attorney; Chief Operating Officer (Clayton Ventures, LLC)

Jonathan Ferrara, Artist and Gallery Owner

Cherie Gauthier, Art Collector and Patron

Matt Greenbaum, Attorney, The Law Offices of Matt Greenbaum

Grant Harris, Math Teacher, Samuel J. Green Charter School/Artist

Colleen Levy, VP Marketing, Cox Communications

Lori Mahfouz, Arts Patron

Rhesa Ortique McDonald, Art Collector and Patron

Wendy Newlin, Arts Patron

Graham Ralston, Regional Manager, Whitney National Bank

Bob Snead, Loyola Art & Design Department Faculty Member and Managing Member of Press Street

Katherine Winters, Attorney, Jones Walker Waechter Poitevent Carrère & Denègre LLP

Bush Wrighton, Commercial Banker, Whitney Bank

EMERITUS

Sydney J. Besthoff, Founder, Besthoff Sculpture Garden, New Orleans Museum of Art/CEO, Hera Corporation/Philanthropist

Patricia Chandler, Curator (Retired), The Walda and Sydney Besthoff Collection

Thomas B. Coleman, CEO, International Matex Tank Terminals

Sandra Garrard, Philanthropist

Barbara Motley, Theater Activist

Jeanne Nathan, Arts Marketing and PR Consultant

Michael J. Siegel, President, Corporate Realty Inc.

M.K. Wegmann, CEO, National Performance Network

APPENDIX C – CONTEMPORARY ARTS CENTER STAFF STRUCTURE

CAC Staff

Neil Barclay, Director and CEO

Merit Shalett, Senior Associate Director

Allison Abney, External Affairs Coordinator

Lindsay Barfield, Exhibitions Coordinator and Chief Preparator

Jessica Chevis, Institutional Giving Manager

Christine T. Dunaway, Development and Membership Manager

Freddi W. Evans, Associate Director of Education and Public Programs

Jennifer Francino, Visual Arts Manager

Michele Frentzos, Financial Services Manager

Lisa Kirwin, Building Manager

Ken Korman, Development Specialist

Ludis Mergins, Cafe Supervisor

Shelley Middleberg, Associate Director of Rentals and Hospitality Services

Courtney Mouton, Finance Associate

Raelle Myrick-Hodges, Curator of Performing Arts

Sam Oliver, Special Assistant to the Director

Lindsay Owens, Associate Director of External Affairs

Colin Roberson, Patron Services Coordinator

Nanette Saucier, Associate Director of Finance and Human Resources

Mariana Sheppard, Education and Public Programs Manager

APPENDIX D – CONTEMPORARY ARTS CENTER FINANCIAL STATEMENTS 2013

CONTEMPORARY ARTS CENTER

FINANCIAL STATEMENTS

JUNE 30, 2013 AND 2012

P&N Postlethwaite
& Netterville

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CONTEMPORARY ARTS CENTER

FINANCIAL STATEMENTS

JUNE 30, 2013 AND 2012

TABLE OF CONTENTS

<u>INDEPENDENT AUDITORS' REPORT</u>	1
<u>FINANCIAL STATEMENTS:</u>	
Statements of Financial Position, June 30, 2013 and 2012	3
Statement of Activities, For the Year Ended June 30, 2013	4
Statement of Activities, For the Year Ended June 30, 2012	5
Statements of Cash Flows, For the Years Ended June 30, 2013 and 2012	6
Notes to Financial Statements	7
<u>SUPPLEMENTAL REPORT:</u>	
Independent Auditors' Report on Internal Control Over Financial Reporting and on Compliance and Other Matters Based on an Audit of Financial Statements Performed in Accordance with <i>Government Auditing Standards</i>	17
<u>SUPPLEMENTAL SCHEDULE:</u>	
Supplemental Schedule of Departmental Activity, For the Year Ended June 30, 2013	19



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INDEPENDENT AUDITORS' REPORT

To the Board of Directors of the
Contemporary Arts Center

Report on the Financial Statements

We have audited the accompanying financial statements of the Contemporary Arts Center (a nonprofit organization) (the "Center") which comprise the statements of financial position as of June 30, 2013 and 2012, and the related statements of activities and cash flows for the years then ended, and the related notes to the financial statements.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the organization's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

1

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One Galleria Blvd., Suite 2100 • Metairie, LA 70001 • Tel: 504.837.5990 • Fax: 504.834.3609

Opinion

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Contemporary Arts Center as of June 30, 2013 and 2012, and the changes in its net assets and its cash flows for the years then ended in accordance with accounting principles generally accepted in the United States of America.

Other Matters

Our audit was conducted for the purpose of forming an opinion on the financial statements as a whole. The supplemental schedule of departmental activity on page 19 is presented for purposes of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the information is fairly stated in all material respects in relation to the financial statements as a whole.

Other Reporting Required by Government Auditing Standards

In accordance with *Government Auditing Standards*, we have also issued our report dated December 20, 2013, on our consideration of the Center's internal control over financial reporting and our tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements and other matters. The purpose of that report is to describe the scope of our testing of internal control over financial reporting and compliance and the results of that testing, and not to provide an opinion on the internal control over financial reporting or on compliance. That report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering the Center's internal control over financial reporting and compliance.

Postlethwaite + Netterville

Metairie, Louisiana
December 20, 2013

CONTEMPORARY ARTS CENTER
STATEMENTS OF FINANCIAL POSITION
JUNE 30, 2013 AND 2012

	2013	2012
<u>ASSETS</u>		
<u>CURRENT ASSETS</u>		
Cash and cash equivalents	\$ 633,240	\$ 273,808
Accounts receivables	34,386	43,728
Prepaid expenses	6,288	-
Total current assets	673,914	317,536
<u>NONCURRENT ASSETS</u>		
Property and equipment, net of accumulated depreciation	7,052,141	7,331,967
Art collection	140,626	140,626
Investments	2,764,449	2,414,445
Other assets	7,252	7,252
Total noncurrent assets	9,964,468	9,894,290
<u>Total assets</u>	\$ 10,638,382	\$ 10,211,826
<u>LIABILITIES AND NET ASSETS</u>		
<u>LIABILITIES</u>		
Accounts payable and accrued expenses	\$ 205,083	\$ 194,501
Notes payable	396,096	321,791
Deferred revenue	2,000	23,638
Total current liabilities	603,179	539,930
Notes payable, less current portion	-	653,500
Total liabilities	603,179	1,193,430
<u>NET ASSETS</u>		
Unrestricted	472,992	(569,863)
Temporarily restricted	7,073,726	7,099,968
Permanently restricted	2,488,485	2,488,291
Total net assets	10,035,203	9,018,396
<u>Total liabilities and net assets</u>	\$ 10,638,382	\$ 10,211,826

The accompanying notes are an integral part of these financial statements.

CONTEMPORARY ARTS CENTER
STATEMENT OF ACTIVITIES
FOR THE YEAR ENDED JUNE 30, 2013

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
SUPPORT AND REVENUE				
Contributions	\$ 511,177	\$ 176,000	\$ 194	\$ 687,371
Contributions in-kind	101,088	-	-	101,088
Program services grants	53,167	-	-	53,167
Membership dues	128,526	-	-	128,526
Admissions, workshop fees, meetings, and conferences	506,685	26,036	-	532,721
Special fund-raising events and admissions	67,841	-	-	67,841
Sales of art, catalogs, and subscriptions	13,600	-	-	13,600
Beverage, food, and hospitality services	663,375	-	-	663,375
Professional service income	77,727	-	-	77,727
Investment income	103,040	51,770	-	154,810
Unrealized gain (loss) on investments	(115)	114,530	-	114,415
Business interruption settlement	1,681,976	-	-	1,681,976
Other	9,339	-	-	9,339
Total support and revenue before net assets released from restrictions	3,917,426	368,336	194	4,285,956
Net assets released from restrictions	394,578	(394,578)	-	-
Total support and revenue	<u>4,312,004</u>	<u>(26,242)</u>	<u>194</u>	<u>4,285,956</u>
EXPENSES				
Advertising	22,049	-	-	22,049
Artist fees	277,384	-	-	277,384
Beverage, food, and hospitality	204,195	-	-	204,195
Employee benefits	78,138	-	-	78,138
Interest expense	35,434	-	-	35,434
Meetings, conferences, and travel	23,461	-	-	23,461
Miscellaneous	187,576	-	-	187,576
Payroll taxes	84,474	-	-	84,474
Postage and shipping	11,135	-	-	11,135
Printing, publications, films, etc.	41,062	-	-	41,062
Professional, technical, and contract services	223,628	-	-	223,628
Program and royalty fees	9,308	-	-	9,308
Salaries	1,122,803	-	-	1,122,803
Security and insurance	141,633	-	-	141,633
Supplies, maintenance, and equipment	284,751	-	-	284,751
Telephone and utilities	129,089	-	-	129,089
Value of in-kind contributions	101,088	-	-	101,088
Total expenses before depreciation	<u>2,977,208</u>	<u>-</u>	<u>-</u>	<u>2,977,208</u>
Excess of support and revenue over expenses before depreciation	1,334,796	(26,242)	194	1,308,748
Depreciation expense	291,941	-	-	291,941
Change in net assets	1,042,855	(26,242)	194	1,016,807
NET ASSETS , beginning of period	<u>(569,863)</u>	<u>7,099,968</u>	<u>2,488,291</u>	<u>9,018,396</u>
NET ASSETS , end of period	<u>\$ 472,992</u>	<u>\$ 7,073,726</u>	<u>\$ 2,488,485</u>	<u>\$ 10,035,203</u>

The accompanying notes are an integral part of this financial statement.

CONTEMPORARY ARTS CENTER
STATEMENT OF ACTIVITIES
FOR THE YEAR ENDED JUNE 30, 2012

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
SUPPORT AND REVENUE				
Contributions	\$ 520,569	\$ 106,000	\$ 2,989	\$ 629,558
Contributions in-kind	110,753	-	-	110,753
Program services grants	65,620	-	-	65,620
Membership dues	131,167	-	-	131,167
Admissions, workshop fees, meetings, and conferences	542,207	29,155	-	571,362
Special fund-raising events and admissions	84,828	-	-	84,828
Sales of art, catalogs, and subscriptions	8,631	-	-	8,631
Beverage, food, and hospitality services	412,818	-	-	412,818
Professional service income	130,873	-	-	130,873
Investment income (loss)	-	65,353	-	65,353
Unrealized gain (loss) on investments	(68)	(17,864)	-	(17,932)
Other	20,319	-	-	20,319
Total support and revenue before net assets released from restrictions	2,027,717	182,644	2,989	2,213,350
Net assets released from restrictions	555,120	(555,120)	-	-
Total support and revenue	<u>2,582,837</u>	<u>(372,476)</u>	<u>2,989</u>	<u>2,213,350</u>
EXPENSES				
Advertising	19,151	-	-	19,151
Artist fees	155,921	-	-	155,921
Beverage, food, and hospitality	107,796	-	-	107,796
Employee benefits	91,979	-	-	91,979
Interest expense	42,180	-	-	42,180
Meetings, conferences, and travel	18,324	-	-	18,324
Miscellaneous	180,448	-	-	180,448
Payroll taxes	70,169	-	-	70,169
Postage and shipping	9,712	-	-	9,712
Printing, publications, films, etc.	43,351	-	-	43,351
Professional, technical, and contract services	109,258	-	-	109,258
Program and royalty fees	1,442	-	-	1,442
Salaries	969,714	-	-	969,714
Security and insurance	113,091	-	-	113,091
Supplies, maintenance, and equipment	159,402	-	-	159,402
Telephone and utilities	112,650	-	-	112,650
Value of in-kind contributions	110,753	-	-	110,753
Total expenses before depreciation	<u>2,315,341</u>	<u>-</u>	<u>-</u>	<u>2,315,341</u>
Excess (deficiency) of support and revenue over (under) expenses before depreciation	267,496	(372,476)	2,989	(101,991)
Depreciation expense	<u>295,578</u>	<u>-</u>	<u>-</u>	<u>295,578</u>
Change in net assets	(28,082)	(372,476)	2,989	(397,569)
NET ASSETS , beginning of period	<u>(541,781)</u>	<u>7,472,444</u>	<u>2,485,302</u>	<u>9,415,965</u>
NET ASSETS , end of period	<u>\$ (569,863)</u>	<u>\$ 7,099,968</u>	<u>\$ 2,488,291</u>	<u>\$ 9,018,396</u>

The accompanying notes are an integral part of this financial statement.

CONTEMPORARY ARTS CENTER
STATEMENTS OF CASH FLOWS
FOR THE YEARS ENDED JUNE 30, 2013 AND 2012

	<u>2013</u>	<u>2012</u>
<u>CASH FLOWS FROM OPERATING ACTIVITIES</u>		
Change in net assets	\$ 1,016,807	\$ (397,569)
Adjustments to reconcile change in net assets to net cash (used in) provided by operating and capital fund-raising activities:		
Depreciation expense	291,941	295,578
Unrealized (gain) loss on investments	(114,415)	17,932
Gain on sale of investments	(144,618)	(65,353)
Changes in operating assets and liabilities:		
Pledges and grants receivable	-	4,500
Other receivables	9,342	4,076
Due from FEMA	-	86,821
Prepaid expenses	(6,288)	-
Accounts payable and accrued expenses	10,582	(163,357)
Deferred revenue	(21,638)	17,338
Net cash provided by (used in) by operating activities	<u>1,041,713</u>	<u>(200,034)</u>
<u>CASH FLOWS FROM INVESTING ACTIVITIES</u>		
Purchases of property and equipment	(12,115)	(39,188)
Purchases of investments	(200,000)	(2,989)
Proceeds from sales of investments	109,029	109,867
Net cash provided by (used in) investing activities	<u>(103,086)</u>	<u>67,690</u>
<u>CASH FLOWS FROM FINANCING ACTIVITIES</u>		
Borrowings on notes payable	688,212	353,791
Principal payments on notes payable	(1,267,407)	(26,954)
Net cash provided by (used in) financing activities	<u>(579,195)</u>	<u>326,837</u>
<u>NET CHANGE IN CASH AND CASH EQUIVALENTS</u>	359,432	194,493
Cash and cash equivalents at beginning of year	273,808	79,315
<u>CASH AND CASH EQUIVALENTS AT END OF YEAR</u>	<u>\$ 633,240</u>	<u>\$ 273,808</u>
<u>SUPPLEMENTAL DISCLOSURE</u>		
Cash paid during the year for:		
Interest	<u>\$ 35,434</u>	<u>\$ 42,180</u>
<u>Non-Cash Transactions</u>		
In-kind contributions	<u>\$ 101,088</u>	<u>\$ 110,753</u>

The accompanying notes are an integral part of these financial statements.

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

1. Summary of Significant Accounting Policies

The Contemporary Arts Center (the "Center") is a multi-disciplinary organization dedicated to presenting the works of local, national, and international artists. The Center offers a year round calendar of exhibitions, performances, and educational programs designed to engage diverse public audiences of all ages, while providing technical and developmental support for local artists.

The following program and supporting services are included in the accompanying financial statements:

Visual Arts – A year round calendar of curated visual art exhibits by local, national, and international artists.

Performing Arts – A year round calendar of theatrical and musical presentations by local, national, and international artists. Community theater support program provides low cost presentation space and technical assistance to local performing artists/organizations.

Education and Community Outreach – School field trips, a summer camp, adult lectures, and presentations. Building relationships with community-based organizations to increase audience diversity and bring arts programming to the many communities of New Orleans.

Basis of Presentation

The financial statements of the Center have been prepared on the accrual basis of accounting.

Cash and Cash Equivalents

The Center places its cash and cash equivalents with high credit quality institutions in the greater New Orleans area. Accounts at each financial institution are insured by the Federal Deposit Insurance Corporation up to \$250,000 at June 30, 2013 and 2012. Amounts on deposit may, at times, exceed insured limits. The Center has not experienced any losses in such accounts and believes it is not exposed to any significant credit risks.

Receivables

Receivables are stated at the amount management expects to collect from outstanding balances. Customer accounts are considered delinquent based upon contractual payment terms, as applicable. The Center uses the allowance method to account for uncollectible receivables. Receivables are charged against the allowance when deemed to be uncollectible. The allowance is based on management's estimate of uncollectible amounts. Management has determined that all amounts due are considered collectible and therefore no allowance is reflected in these accompanying financials at June 30, 2013 and 2012.

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

1. **Summary of Significant Accounting Policies (continued)**

Property and Equipment

Property and equipment are stated at acquisition cost or, in the case of gifts, fair value at the date of donation. Major additions are capitalized. Maintenance and repairs that do not improve or extend the life of the respective asset are charged to expense. Depreciation is computed using the straight-line method over the assets' estimated useful lives of 3 to 5 years for equipment and 30 years for the building. Building improvements are depreciated over the lesser of 15 years or the remaining life of the building.

Art Collection

The Center commissioned several works of art that are housed in the building at 900 Camp Street and are carried in the accompanying financial statements at cost. The Center does not record depreciation on the art collection, as depreciation is not required to be recognized under accounting principles generally accepted in the United States of America on individual works of art or historical treasures whose economic benefit or service potential is used up so slowly that their estimated useful lives are extraordinarily long.

Net Assets

Financial statement presentation follows the recommendations of the *Not-for-Profit Entities* Topic of the Accounting Standards Codification of the Financial Accounting Standards Board (ASC). Under the *Not-for-Profit Entities* Topic of the ASC, the Foundation classifies its net assets, revenues, and expenses based on the existence or absence of donor-imposed restrictions. Accordingly, net assets and changes therein are classified and reported as follows:

Unrestricted Net Assets - Receives contributions and other revenues and expends funds for the general operation of the Center which have no restricted uses.

Temporarily Restricted Net Assets - Grants and other revenues specifically authorized by the grantor or donor to be used for a certain purpose or to benefit a specific accounting period. The Center's temporarily restricted net assets primarily consists of a building donated by a related party (see Note 6) and donations and fees received related to various campaigns and programs expected to be used within the next year.

Permanently Restricted Net Assets - Contributions subject to donor-imposed restrictions and that are to be held in perpetuity by the Center. Permanently restricted net assets are amounts set aside that are due to or invested in the Center's endowment funds.

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

1. Summary of Significant Accounting Policies (continued)

Gifts, Grants, and Pledges

Gifts, grants, and pledges are recorded in the three classes of net assets in accordance with the restriction of the donors. Non-cash gifts and grants are recorded as revenue at fair market value at the date contributed, if an objective valuation is determinable. Pledged contributions are recorded as receivables when a firm pledge is made and collectability is reasonably determinable. If a pledge is to be received over a period of more than a year, the respective non-current amount is recorded at the net present value of future contributions as a non-current receivable.

Donated Materials and Services

Certain donated materials and services are reflected as contributions in the accompanying statements at their estimated fair values at the date of receipt. In addition, a substantial number of unpaid volunteers have donated significant amounts of their time to the development of the Center's program services and in its fund-raising campaigns; these services have not been recorded as contributions since there is no objective basis to measure their value.

Donated materials for the years ended June 30, 2013 and June 30, 2012 were \$29,161 and \$50,213, respectively. Donated services for the years ended June 30, 2013 and June 30, 2012 were \$71,927 and \$60,540, respectively.

Investments

Investments are carried at fair market value in the accompanying statements of financial position (See Note 3). Changes in unrealized gains and losses are included in the change in net assets in the accompanying statements of activities.

Gains and losses from the sale or other disposition of investments and other non-cash assets are accounted for in the classification that reported the assets. Ordinary income from investments is accounted for in the classification reporting the assets.

Income Taxes

The Center is exempt from income taxes under Section 501(c)(3) of the Internal Revenue Code and, accordingly, no provision for income taxes has been reflected in the financial statements.

The Center applies a "more-likely-than-not" recognition threshold for all tax uncertainties. This approach only allows the recognition of those tax benefits that have a greater than fifty percent likelihood of being sustained upon examination by the taxing authorities. As a result of implementing this approach, the Center has reviewed its tax positions and determined there were no outstanding or retrospective tax positions with less than a 50% likelihood of being sustained upon examination by the taxing authorities; therefore implementation of this standard has not had a material effect on the Center.

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

1. Summary of Significant Accounting Policies (continued)

Income Taxes (continued)

The Center's tax returns for the years ended June 30, 2012, June 30, 2011, and June 30, 2010 remain open and subject to examination by taxing authorities. The tax return for the year ended June 30, 2013 has not been filed as of the report date and the extension request has been approved.

Use of Estimates

The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates.

2. Property and Equipment

Property and equipment as of June 30, 2013 consisted of the following:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Total</u>
Land	\$ -	\$ 3,150,000	\$ 3,150,000
Buildings and improvements	751,283	6,596,738	7,348,021
Equipment	389,750	-	389,750
	<u>1,141,033</u>	<u>9,746,738</u>	<u>10,887,771</u>
Less: accumulated depreciation	633,281	3,202,349	3,835,630
	<u>\$ 507,752</u>	<u>\$ 6,544,389</u>	<u>\$ 7,052,141</u>

Property and equipment as of June 30, 2012 consisted of the following:

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Total</u>
Land	\$ -	\$ 3,150,000	\$ 3,150,000
Buildings and improvements	745,283	6,596,738	7,342,021
Equipment	383,635	-	383,635
	<u>1,128,918</u>	<u>9,746,738</u>	<u>10,875,656</u>
Less: accumulated depreciation	577,289	2,966,400	3,543,689
	<u>\$ 551,629</u>	<u>\$ 6,780,338</u>	<u>\$ 7,331,967</u>

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

3. Investments

Financial Accounting Standards Board (FASB) *Accounting Standards Codification* (ASC) 820, Fair Value Measurements and Disclosures, provides the framework for measuring fair value. That framework provides a fair value hierarchy that prioritizes the inputs to valuation techniques used to measure fair value. The hierarchy gives the highest priority to unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 Measurements) and the lowest priority to unobservable inputs (Level 3 Measurements). The three levels of the fair value hierarchy under ASC 820 are described as follows:

Level 1: Inputs to the valuation methodology are unadjusted quoted prices for identical assets or liabilities in active markets that the Center has the ability to access.

Level 2: Inputs to the valuation methodology include:

- Quoted prices for similar assets or liabilities in active markets;
- Quoted prices for identical or similar assets or liabilities in inactive markets;
- Inputs other than quoted prices that are observable for the asset or liability;
- Inputs that are derived principally from or corroborated by observable market data by correlation or other means.

If the investment has a specified (contractual) term, the Level 2 input must be observable for substantially the full term of the asset or liability.

Level 3: Valuation methodology inputs are unobservable and significant to fair value measurement.

The investments fair value measurement level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. Valuation techniques used need to maximize the use of observable inputs and minimize the use of unobservable inputs.

Following is a description of the valuation methodologies used for assets measured at fair value. There have been no changes in the methodologies used at June 30, 2013 and 2012:

Common stocks and Mutual Funds: Valued at the closing price reported on the active market on which the individual securities are traded.

Greater New Orleans Foundation (GNOF): Investments are held in pooled assets and separately invested portfolios. The investments are valued based on the underlying securities maintained in the pooled asset portfolio.

The methods described above may produce a fair value calculation that may not be indicative of net realizable value or reflective of future fair values. Furthermore, while the Center believes its valuation methods are appropriate and consistent with other market participants, the use of different methodologies or assumptions to determine the fair value of certain financial instruments could result in a different fair value measurement at the reporting date.

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

3. Investments (continued)

The following table sets forth by level, within the fair value hierarchy, the Center's investments at fair value as of June 30, 2013:

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Total</u>
Equity Funds	\$ 847,810	\$ 691,606	\$ -	\$ 1,539,416
Fixed Income Funds	251,994	380,837	-	632,831
Money Market Funds	16,080	642	-	16,722
Other Investments held by GNOF	-	338,303	237,177	575,480
Total Assets at Fair Value	<u>\$ 1,115,884</u>	<u>\$ 1,411,388</u>	<u>\$ 237,177</u>	<u>\$ 2,764,449</u>

The following table sets forth by level, within the fair value hierarchy, the Center's investments at fair value as of June 30, 2012:

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Total</u>
Equity Funds	\$ 679,999	\$ 706,967	\$ -	\$ 1,386,966
Fixed Income Funds	234,837	254,755	-	489,592
Money Market Funds	34,482	323	-	34,805
Other Investments held by GNOF	-	236,505	266,577	503,082
Total Assets at Fair Value	<u>\$ 949,318</u>	<u>\$ 1,198,550</u>	<u>\$ 266,577</u>	<u>\$ 2,414,445</u>

The following table presents a reconciliation of the beginning and ending balances of the fair value measurements using significant unobservable inputs (Level 3) for the year ended June 30, 2013:

Beginning balance	\$ 266,577
Net change	<u>(29,400)</u>
Ending balance	<u>\$ 237,177</u>

4. Endowments

In accordance with the requirements, established by the Financial Accounting Standards Board (FASB), for endowment funds, the Center shall provide information about the net assets of its endowment funds. The Center's Board of Directors (the Board) is of the belief they have a strong fiduciary duty to manage the assets of the Center's endowments in the most prudent manner possible. The Board recognizes its responsibility is to protect the donors' intent with respect to expenditures from endowments. If this intent is clearly expressed by the donor, whether the intent is in a written gift instrument or not, the intent of the donor is followed. If the intent is not expressed, the Board ensures the assets of the endowment are spent in a prudent manner which considers the purpose of the fund, current economic conditions, and preservation of the fund.

The Center maintains its endowments primarily with a bank and GNOF. GNOF follows a Total Return Spending Policy for its component funds. Component Funds are invested for maximum total return (within acceptable risk parameters), without distinction between interest, dividends, and realized and unrealized gains and losses. The market value of the fund is measured over the past 12 quarters, and a percentage of the average of those values is made available for grants. This method appropriately puts the

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

4. Endowments (continued)

focus on the long-term growth of the fund. This, in turn, encourages the appropriate use of equities in the fund, helping the fund to grow at a rate greater than inflation. The annual percentage for both 2012 and 2011 distributions is 4%. This percentage is evaluated each year and adjusted as necessary. Component Funds where the fair market value of the fund, at the time of implementation of this policy is below the historic gift balance, will not apply the methodology described above. Those funds will be required to suspend grant making until such time the fair market value exceeds the historic gift balance.

In accordance with the Center's policy, the Center spends annually between 2.5% and 6% of the latest three year fair market value average for general endowments for the endowments held by the bank and a certain endowment held by the GNOF.

The goals and objectives of the Center's investment policy are to 1) provide investment earnings adequate to fulfill the desires of donors as stated in the gift instruments, 2) achieve a total return adequate to fund the spending rate plus corpus growth to ensure future benefits to new generations, and 3) invest in a variety of diversified categories so that the diversity of the performance characteristics will reduce the volatility of returns from year to year.

Changes in endowment net assets for the year ended June 30, 2013 and 2012 were as follows:

	<u>Temporarily Unrestricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Endowment net assets, July 1, 2012	\$ 144,975	\$ 2,488,291	\$ 2,633,266
<u>Investment return</u>			
Investment income	144,424	194	144,618
Net unrealized appreciation (depreciation)	114,530	-	114,530
Total	258,954	194	259,148
Contributions	-	-	-
Subtotal	258,954	194	259,148
Dividends/distributions to unrestricted	(92,849)	-	(92,849)
Other changes	(16,281)	-	(16,281)
Endowment net assets, June 30, 2013	<u>\$ 294,799</u>	<u>\$ 2,488,485</u>	<u>\$ 2,783,284</u>

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

4. Endowments (continued)

	<u>Temporarily Unrestricted</u>	<u>Permanently Restricted</u>	<u>Total</u>
Endowment net assets, July 1, 2011	\$ 207,362	\$ 2,485,302	\$ 2,692,664
<u>Investment return</u>			
Investment income	65,353	-	65,353
Net unrealized depreciation	<u>(17,864)</u>	<u>-</u>	<u>(17,864)</u>
Total	47,489	-	47,489
Contributions	<u>-</u>	<u>2,989</u>	<u>2,989</u>
Subtotal	47,489	2,989	50,478
Dividends/distributions to unrestricted	(95,547)	-	(95,547)
Other changes	<u>(14,329)</u>	<u>-</u>	<u>(14,329)</u>
Endowment net assets, June 30, 2012	<u>\$ 144,975</u>	<u>\$ 2,488,291</u>	<u>\$ 2,633,266</u>

5. Temporarily Restricted Net Assets

Temporarily restricted net assets are available for the following purposes at June 30:

	<u>2013</u>	<u>2012</u>
Building (see Note 2)	\$ 6,544,389	\$ 6,780,338
Endowment income – time restricted	294,799	144,975
Camp	37,036	59,155
Other	197,502	115,500
Ending balance	<u>\$ 7,073,726</u>	<u>\$ 7,099,968</u>

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

6. Notes Payable

Notes payable consisted of the following at June 30:

	2013	2012
Line of Credit extended by bank dated September 26, 2011 bearing interest at 5.25% with balance due in December 31, 2013, secured by real estate.	\$ 107,096	\$ 297,791
Note payable to a bank dated June 4, 2009, bearing interest at 5.50%, payable in monthly installments of \$2,000 with outstanding balance due on June 1, 2014, secured by real estate.	289,000	321,500
Line of Credit extended by bank dated October 18, 2010 bearing interest at the Prime Rate with balance due in October 2013, secured by investment amounts on deposit with a financial institution.	-	356,000
Total notes payable	396,096	975,291
Less: current portion	396,096	321,791
Total long-term notes payable	\$ -	\$ 653,500

At June 30, 2013, the Center had \$300,000 available in revolving lines of credit with one financial institution. There was an outstanding balance of \$107,096 on the available lines of credit at June 30, 2013. At June 30, 2012, the Center had \$700,000 available in revolving lines of credit with two financial institutions. There was an outstanding balance of \$653,791 on the available lines of credit at June 30, 2012.

At June 30, 2013, the outstanding note payable balance is due in full during the year ended June 30, 2014.

Interest expense was \$35,434 and \$42,180 for the years ended June 30, 2013 and 2012, respectively.

CONTEMPORARY ARTS CENTER
NOTES TO FINANCIAL STATEMENTS
JUNE 30, 2013 AND 2012

7. Related-Party Transactions

A company controlled by a member of the Center's board of directors leased a portion of the building at 900 Camp Street to the Center pursuant to a lease, which initially expired in December 1992. On December 2, 1994, the lease was amended such that no rent was due from the Center. The lessor made a pledge to donate the building and land to the Center on July 1, 1999. Therefore, the Center recorded the donation of the building as of June 30, 1999 based on the \$9,000,000 valuation specified in the act of donation. In addition, the act of donation stated that each of the terms, conditions, restrictions, and covenants therein were to remain in effect for a period of 20 years from the effective date of the donation of the property.

Members of the Center's board of directors and parties related to them made contributions of approximately \$125,653 and \$276,287 during fiscal years 2013 and 2012, respectively.

8. Deepwater Horizon Claim

During fiscal year 2012, the Center submitted a claim to the Deepwater Horizon Claims Center relating to the Deepwater Horizon oil spill which occurred in April 2010. In fiscal year 2013, the Center's claim was settled with the Center receiving proceeds of \$1,681,976. This settlement is recognized in the statement of activities for the fiscal year ending June 30, 2013.

9. Subsequent Events

Management has evaluated subsequent events through the date that the financial statements were available to be issued, December 20, 2013, and determined that no events have occurred that require disclosure.

**INDEPENDENT AUDITORS' REPORT ON INTERNAL CONTROL OVER FINANCIAL
REPORTING AND ON COMPLIANCE AND OTHER MATTERS BASED ON
AN AUDIT OF FINANCIAL STATEMENTS PERFORMED
IN ACCORDANCE WITH GOVERNMENT AUDITING STANDARDS**

To the Board of Directors of the
Contemporary Arts Center

We have audited, in accordance with the auditing standards generally accepted in the United States of America and the standards applicable to financial audits contained in *Government Auditing Standards*, issued by the Comptroller General of the United States, the financial statements of the Contemporary Arts Center (the "Center"), which comprise the statements of financial position as of June 30, 2013 and 2012, and the related statements of activities and statements of cash flows for the years then ended, and the related notes to the financial statements, and have issued our report thereon dated December 20, 2013.

Internal Control Over Financial Reporting

In planning and performing our audit of the financial statements, we considered the Center's internal control over financial reporting (internal control) to determine the audit procedures that are appropriate in the circumstances for the purpose of expressing our opinion on the financial statements, but not for the purpose of expressing an opinion on the effectiveness of the Center's internal control. Accordingly, we do not express an opinion on the effectiveness of the Center's internal control.

A *deficiency in internal control* exists when the design or operation of a control does not allow management or employees, in the normal course of performing their assigned functions, to prevent, or detect and correct misstatements on a timely basis. A *material weakness* is a deficiency, or a combination of deficiencies, in internal control such that there is a reasonable possibility that a material misstatement of the entity's financial statements will not be prevented, or detected and corrected on a timely basis. A *significant deficiency* is a deficiency, or a combination of deficiencies, in internal control that is less severe than a material weakness, yet important enough to merit attention by those charged with governance.

Our consideration of internal control over financial reporting was for the limited purpose described in the first paragraph of this section and was not designed to identify all deficiencies in internal control that might be material weaknesses or significant deficiencies. Given these limitations, during our audit we did not identify any deficiencies in internal control that we consider to be material weaknesses. However, material weaknesses may exist that have not been identified.

Compliance and Other Matters

As part of obtaining reasonable assurance about whether the Center's financial statements are free from material misstatement, we performed tests of its compliance with certain provisions of laws, regulations, contracts, and grant agreements, noncompliance with which could have a direct and material effect on the determination of financial statement amounts. However, providing an opinion on compliance with those provisions was not an objective of our audit, and accordingly, we do not express such an opinion. The results of our tests disclosed no instances of noncompliance or other matters that are required to be reported under *Government Auditing Standards*.

Purpose of this Report

The purpose of this report is solely to describe the scope of our testing of internal control and compliance and the results of that testing, and not to provide an opinion on the effectiveness of the organization's internal control or on compliance. This report is an integral part of an audit performed in accordance with *Government Auditing Standards* in considering the organization's internal control and compliance. Accordingly, this communication is not suitable for any other purpose. However, under Louisiana Revised Statute 24:513, this report is distributed by the Legislative Auditor as a public document.

Postlethwaite & Nettenwill

Metairie, Louisiana
December 20, 2013

**APPENDIX E – CONTEMPORARY ARTS CENTER FY
2012 990 FORM**

Form **990**
 Department of the Treasury
 Internal Revenue Service

Return of Organization Exempt From Income Tax
 Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)
 The organization may have to use a copy of this return to satisfy state reporting requirements

OMB No 1545-0047
2011
 Open to Public Inspection

A For the 2011 calendar year, or tax year beginning 07-01-2011 and ending 06-30-2012

B Check if applicable:
 Address change
 Name change
 Initial return
 Terminated
 Amended return
 Application pending

C Name of organization: CONTEMPORARY ARTS CENTER
 Doing Business As: _____
 Number and street (or P O box if mail is not delivered to street address) Room/suite: 900 CAMP STREET _____
 City or town, state or country, and ZIP + 4: NEW ORLEANS, LA 70130

D Employer identification number: 72-0798830
E Telephone number: (504) 528-3805
G Gross receipts \$ 2,170,742

F Name and address of principal officer: JAY WEIGEL, 900 CAMP STREET, NEW ORLEANS, LA 70130

H(a) Is this a group return for affiliates? Yes No
H(b) Are all affiliates included? Yes No
 If "No," attach a list (see instructions)
H(c) Group exemption number ▶ _____

I Tax-exempt status: 501(c)(3) 501(c) () (insert no) 4947(a)(1) or 527

J Website: WWW.CACNO.ORG

K Form of organization: Corporation Trust Association Other ▶
L Year of formation: 1977 **M** State of legal domicile: LA

Part I Summary

1 Briefly describe the organization's mission or most significant activities
 TO PROVIDE PUBLIC ACCESS TO CONTEMPORARY ART THROUGH EXHIBITIONS, PERFORMANCES, AND EDUCATIONAL PROGRAMS

2 Check this box if the organization discontinued its operations or disposed of more than 25% of its net assets

3 Number of voting members of the governing body (Part VI, line 1a)	3	32
4 Number of independent voting members of the governing body (Part VI, line 1b)	4	32
5 Total number of individuals employed in calendar year 2011 (Part V, line 2a)	5	58
6 Total number of volunteers (estimate if necessary)	6	175
7a Total unrelated business revenue from Part VIII, column (C), line 12	7a	154,131
7b Net unrelated business taxable income from Form 990-T, line 34	7b	-40,491

	Prior Year	Current Year
8 Contributions and grants (Part VIII, line 1h)	924,909	937,076
9 Program service revenue (Part VIII, line 2g)	261,955	212,783
10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	48,054	65,353
11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	669,372	720,899
12 Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)	1,904,290	1,936,111
13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)	0	0
14 Benefits paid to or for members (Part IX, column (A), line 4)	0	0
15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	1,075,618	1,115,852
16a Professional fundraising fees (Part IX, column (A), line 11e)	0	0
b Total fundraising expenses (Part IX, column (D), line 25) ▶ 372,186		
17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)	1,378,288	1,199,896
18 Total expenses Add lines 13-17 (must equal Part IX, column (A), line 25)	2,453,906	2,315,748
19 Revenue less expenses Subtract line 18 from line 12	-549,616	-379,637

	Beginning of Current Year	End of Year
20 Total assets (Part X, line 16)	10,428,577	10,211,826
21 Total liabilities (Part X, line 26)	1,012,612	1,193,430
22 Net assets or fund balances Subtract line 21 from line 20	9,415,965	9,018,396

Part II Signature Block
 Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here
 Signature of officer: _____ Date: 2013-05-15
 NANETTE SAUCIER, DIRECTOR OF ACCOUNTING
 Type or print name and title

Paid Preparer's Use Only
 Preparer's signature: SHARON CASSIERE Date: _____
 Check if self-employed
 Preparer's taxpayer identification number (see instructions): P00543368
 Firm's name (or yours if self-employed): POSTLETHWAITE & NETTERVILLE
 address, and ZIP + 4: ONE GALLERIA BLVD STE 2100
 METAIRIE, LA 70001
 Phone no: (504) 837-5990

Part III Statement of Program Service Accomplishments

Check if Schedule O contains a response to any question in this Part III

1 Briefly describe the organization's mission

THE CONTEMPORARY ARTS CENTER IS A MULTI-DISCIPLINARY ORGANIZATION DEDICATED TO PRESENTING THE WORKS OF LOCAL, NATIONAL, AND INTERNATIONAL ARTISTS THE CENTER OFFERS A YEAR-ROUND CALENDAR OF EXHIBITIONS, PERFORMANCES AND EDUCATIONAL PROGRAMS DESIGNED TO ENGAGE DIVERSE PUBLIC AUDIENCES OF ALL AGES, WHILE PROVIDING TECHNICAL AND DEVELOPMENTAL SUPPORT FOR LOCAL ARTISTS

2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? Yes No
If "Yes," describe these new services on Schedule O

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? Yes No
If "Yes," describe these changes on Schedule O

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

4a (Code) (Expenses \$ 474,016 including grants of \$) (Revenue \$ 134,514)
PERFORMING ARTS PROVIDED PROFESSIONAL DEVELOPMENT, SPACE & EQUIPMENT USAGE DIRECTLY TO OVER 90 THEATRE ARTISTS AND COMMUNITY THEATRE ORGANIZATIONS THUS BENEFITTING SEVERAL HUNDRED PERFORMING ARTISTS MUSIC CONCERTS WERE ALSO PRESENTED PERFORMING ARTS AUDIENCE ATTENDANCE EXCEEDED 5,000 PEOPLE

4b (Code) (Expenses \$ 498,442 including grants of \$) (Revenue \$ 141,446)
EDUCATION WORKSHOPS AND CLASSES WERE OFFERED TO BOTH CHILDREN AND ADULTS SUMMER WORKSHOPS AND VISUAL ARTS MENTORSHIP PROGRAMS/LECTURES WERE GIVEN OVER 1,000 PARTICIPATED IN THE WORKSHOPS AND PROGRAMS

4c (Code) (Expenses \$ 746,940 including grants of \$) (Revenue \$ 211,963)
VISUAL ARTS NEARLY 13,000 PEOPLE PASSED THROUGH CAC'S VISUAL ARTS EXHIBITS ARTISTS WERE SHOWN DURING THE ANNUAL SEASON WHICH FEATURES MANY SEPARATE EXHIBITS

(Code) (Expenses \$ 64,171 including grants of \$) (Revenue \$ 19,070)
COMMUNITY OUTREACH INVOLVED A VARIETY OF PROGRAMMING, INCLUDING PERFORMANCES, WORKSHOPS, PANEL DISCUSSIONS, AND VISUAL ART EXHIBITIONS FEATURING WORKS BY LOCAL ARTISTS A SAMPLING OF ACTIVITIES IS AS FOLLOWS CAC SUMMER ARTS CAMP, ARTIST FOR A DAY FIELD TRIPS, LIGHTWIRE THEATER'S DARWIN THE DINOSAUR, NEA JAZZ MASTERS SERIES AND LECTURES, NOLA NOW EXHIBITIONS, UNITY, NOT UNIFORMITY TEEN EXHIBITION, ROTHKO IN NEW ORLEANS PANEL DISCUSSION, CHILDREN'S THEATER SERIES, SWIMMING TO SPAULDING PERFORMANCE AND WORKSHOP, JAZZ JOURNEYS AN EVENING WITH DR LONNIE SMITH, AND SANDGLASS THEATER'S PUPPET WORKSHOP

(Code) (Expenses \$ including grants of \$) (Revenue \$)
MARKETING FUNCTION TO RAISE MONEY TO SUPPORT OTHER PROGRAM SERVICES

4d Other program services (Describe in Schedule O)
(Expenses \$ 64,171 including grants of \$) (Revenue \$ 19,070)

4e Total program service expenses \$ 1,783,569

Part IV Checklist of Required Schedules

		Yes	No
1	Is the organization described in section 501(c)(3) or 4947(a)(1) (other than a private foundation)? If "Yes," complete Schedule A <input checked="" type="checkbox"/>	Yes	
2	Is the organization required to complete Schedule B, Schedule of Contributors (see instructions)? <input checked="" type="checkbox"/>	Yes	
3	Did the organization engage in direct or indirect political campaign activities on behalf of or in opposition to candidates for public office? If "Yes," complete Schedule C, Part I <input type="checkbox"/>		No
4	Section 501(c)(3) organizations. Did the organization engage in lobbying activities, or have a section 501(h) election in effect during the tax year? If "Yes," complete Schedule C, Part II <input type="checkbox"/>		No
5	Is the organization a section 501(c)(4), 501(c)(5), or 501(c)(6) organization that receives membership dues, assessments, or similar amounts as defined in Revenue Procedure 98-19? If "Yes," complete Schedule C, Part III <input type="checkbox"/>		No
6	Did the organization maintain any donor advised funds or any similar funds or accounts for which donors have the right to provide advice on the distribution or investment of amounts in such funds or accounts? If "Yes," complete Schedule D, Part I <input checked="" type="checkbox"/>		No
7	Did the organization receive or hold a conservation easement, including easements to preserve open space, the environment, historic land areas or historic structures? If "Yes," complete Schedule D, Part II <input checked="" type="checkbox"/>		No
8	Did the organization maintain collections of works of art, historical treasures, or other similar assets? If "Yes," complete Schedule D, Part III <input checked="" type="checkbox"/>	Yes	
9	Did the organization report an amount in Part X, line 21, serve as a custodian for amounts not listed in Part X, or provide credit counseling, debt management, credit repair, or debt negotiation services? If "Yes," complete Schedule D, Part IV <input checked="" type="checkbox"/>		No
10	Did the organization, directly or through a related organization, hold assets in temporarily restricted endowments, permanent endowments, or quasi-endowments? If "Yes," complete Schedule D, Part V <input checked="" type="checkbox"/>	Yes	
11	If the organization's answer to any of the following questions is 'Yes,' then complete Schedule D, Parts VI, VII, VIII, IX, or X as applicable		
11a	Did the organization report an amount for land, buildings, and equipment in Part X, line 10? If "Yes," complete Schedule D, Part VI <input checked="" type="checkbox"/>	Yes	
11b	Did the organization report an amount for investments—other securities in Part X, line 12 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VII <input checked="" type="checkbox"/>		No
11c	Did the organization report an amount for investments—program related in Part X, line 13 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part VIII <input checked="" type="checkbox"/>		No
11d	Did the organization report an amount for other assets in Part X, line 15 that is 5% or more of its total assets reported in Part X, line 16? If "Yes," complete Schedule D, Part IX <input checked="" type="checkbox"/>		No
11e	Did the organization report an amount for other liabilities in Part X, line 25? If "Yes," complete Schedule D, Part X <input checked="" type="checkbox"/>		No
11f	Did the organization's separate or consolidated financial statements for the tax year include a footnote that addresses the organization's liability for uncertain tax positions under FIN 48 (ASC 740)? If "Yes," complete Schedule D, Part X <input checked="" type="checkbox"/>	Yes	
12a	Did the organization obtain separate, independent audited financial statements for the tax year? If "Yes," complete Schedule D, Parts XI, XII, and XIII <input checked="" type="checkbox"/>	Yes	
12b	Was the organization included in consolidated, independent audited financial statements for the tax year? If "Yes," and if the organization answered 'No' to line 12a, then completing Schedule D, Parts XI, XII, and XIII is optional <input checked="" type="checkbox"/>		No
13	Is the organization a school described in section 170(b)(1)(A)(ii)? If "Yes," complete Schedule E <input type="checkbox"/>		No
14a	Did the organization maintain an office, employees, or agents outside of the United States? <input type="checkbox"/>		No
14b	Did the organization have aggregate revenues or expenses of more than \$10,000 from grantmaking, fundraising, business, investment, and program service activities outside the United States, or aggregate foreign investments valued at \$100,000 or more? If "Yes," complete Schedule F, Part I <input type="checkbox"/>		No
15	Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or assistance to any organization or entity located outside the U S? If "Yes," complete Schedule F, Part II and IV <input type="checkbox"/>		No
16	Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or assistance to individuals located outside the U S? If "Yes," complete Schedule F, Part III and IV <input type="checkbox"/>		No
17	Did the organization report a total of more than \$15,000, of expenses for professional fundraising services on Part IX, column (A), lines 6 and 11e? If "Yes," complete Schedule G, Part I <input type="checkbox"/>		No
18	Did the organization report more than \$15,000 total of fundraising event gross income and contributions on Part VIII, lines 1c and 8a? If "Yes," complete Schedule G, Part II <input type="checkbox"/>	Yes	
19	Did the organization report more than \$15,000 of gross income from gaming activities on Part VIII, line 9a? If "Yes," complete Schedule G, Part III <input type="checkbox"/>		No
20a	Did the organization operate one or more hospitals? If "Yes," complete Schedule H <input type="checkbox"/>		No
20b	If "Yes" to line 20a, did the organization attach its audited financial statement to this return? Note. All Form 990 filers that operated one or more hospitals must attach audited financial statements <input type="checkbox"/>		

Part IV Checklist of Required Schedules (continued)

21	Did the organization report more than \$5,000 of grants and other assistance to governments and organizations in the United States on Part IX, column (A), line 1? <i>If "Yes," complete Schedule I, Parts I and II . . .</i>	21		No
22	Did the organization report more than \$5,000 of grants and other assistance to individuals in the United States on Part IX, column (A), line 2? <i>If "Yes," complete Schedule I, Parts I and III . . .</i>	22		No
23	Did the organization answer "Yes" to Part VII, Section A, questions 3, 4, or 5, about compensation of the organization's current and former officers, directors, trustees, key employees, and highest compensated employees? <i>If "Yes," complete Schedule J . . .</i>	23		No
24a	Did the organization have a tax-exempt bond issue with an outstanding principal amount of more than \$100,000 as of the last day of the year, that was issued after December 31, 2002? <i>If "Yes," answer questions 24b-24d and complete Schedule K. If "No," go to line 25 . . .</i>	24a		No
b	Did the organization invest any proceeds of tax-exempt bonds beyond a temporary period exception? . . .	24b		
c	Did the organization maintain an escrow account other than a refunding escrow at any time during the year to defease any tax-exempt bonds? . . .	24c		
d	Did the organization act as an "on behalf of" issuer for bonds outstanding at any time during the year? . . .	24d		
25a	Section 501(c)(3) and 501(c)(4) organizations. Did the organization engage in an excess benefit transaction with a disqualified person during the year? <i>If "Yes," complete Schedule L, Part I . . .</i>	25a		No
b	Is the organization aware that it engaged in an excess benefit transaction with a disqualified person in a prior year, and that the transaction has not been reported on any of the organization's prior Forms 990 or 990-EZ? <i>If "Yes," complete Schedule L, Part I . . .</i>	25b		No
26	Was a loan to or by a current or former officer, director, trustee, key employee, highly compensated employee, or disqualified person outstanding as of the end of the organization's tax year? <i>If "Yes," complete Schedule L, Part II . . .</i>	26		No
27	Did the organization provide a grant or other assistance to an officer, director, trustee, key employee, substantial contributor, or a grant selection committee member, or to a person related to such an individual? <i>If "Yes," complete Schedule L, Part III . . .</i>	27		No
28	Was the organization a party to a business transaction with one of the following parties? (see Schedule L, Part IV instructions for applicable filing thresholds, conditions, and exceptions)			
a	A current or former officer, director, trustee, or key employee? <i>If "Yes," complete Schedule L, Part IV . . .</i>	28a		No
b	A family member of a current or former officer, director, trustee, or key employee? <i>If "Yes," complete Schedule L, Part IV . . .</i>	28b		No
c	An entity of which a current or former officer, director, trustee, or key employee (or a family member thereof) was an officer, director, trustee, or owner? <i>If "Yes," complete Schedule L, Part IV . . .</i>	28c	Yes	
29	Did the organization receive more than \$25,000 in non-cash contributions? <i>If "Yes," complete Schedule M . . .</i>	29	Yes	
30	Did the organization receive contributions of art, historical treasures, or other similar assets, or qualified conservation contributions? <i>If "Yes," complete Schedule M . . .</i>	30		No
31	Did the organization liquidate, terminate, or dissolve and cease operations? <i>If "Yes," complete Schedule N, Part I . . .</i>	31		No
32	Did the organization sell, exchange, dispose of, or transfer more than 25% of its net assets? <i>If "Yes," complete Schedule N, Part II . . .</i>	32		No
33	Did the organization own 100% of an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? <i>If "Yes," complete Schedule R, Part I . . .</i>	33		No
34	Was the organization related to any tax-exempt or taxable entity? <i>If "Yes," complete Schedule R, Parts II, III, IV, and V, line 1 . . .</i>	34		No
35a	Is any related organization a controlled entity of the filing organization within the meaning of section 512(b)(13)?	35a		No
b	Did the organization receive any payment from or engage in any transaction with a controlled entity within the meaning of section 512(b)(13)? <i>If "Yes," complete Schedule R, Part V, line 2 . . .</i>	35b		No
36	Section 501(c)(3) organizations. Did the organization make any transfers to an exempt non-charitable related organization? <i>If "Yes," complete Schedule R, Part V, line 2 . . .</i>	36		No
37	Did the organization conduct more than 5% of its activities through an entity that is not a related organization and that is treated as a partnership for federal income tax purposes? <i>If "Yes," complete Schedule R, Part VI</i>	37		No
38	Did the organization complete Schedule O and provide explanations in Schedule O for Part VI, lines 11 and 19? Note. All Form 990 filers are required to complete Schedule O . . .	38	Yes	

Part V Statements Regarding Other IRS Filings and Tax Compliance

Check if Schedule O contains a response to any question in this Part V

		Yes	No
1a	Enter the number reported in Box 3 of Form 1096. Enter -0- if not applicable. 78		
b	Enter the number of Forms W-2G included in line 1a. Enter -0- if not applicable. 0		
c	Did the organization comply with backup withholding rules for reportable payments to vendors and reportable gaming (gambling) winnings to prize winners?	Yes	
2a	Enter the number of employees reported on Form W-3, <i>Transmittal of Wage and Tax Statements</i> filed for the calendar year ending with or within the year covered by this return. 58		
b	If at least one is reported on line 2a, did the organization file all required federal employment tax returns? Note. If the sum of lines 1a and 2a is greater than 250, you may be required to e-file (see instructions).	Yes	
3a	Did the organization have unrelated business gross income of \$1,000 or more during the year?	Yes	
b	If "Yes," has it filed a Form 990-T for this year? If "No," provide an explanation in Schedule O.	Yes	
4a	At any time during the calendar year, did the organization have an interest in, or a signature or other authority over, a financial account in a foreign country (such as a bank account or securities account)?		No
b	If "Yes," enter the name of the foreign country: _____ See instructions for filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts.		
5a	Was the organization a party to a prohibited tax shelter transaction at any time during the tax year?		No
b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?		No
c	If "Yes" to line 5a or 5b, did the organization file Form 8886-T?		
6a	Does the organization have annual gross receipts that are normally greater than \$100,000, and did the organization solicit any contributions that were not tax deductible?		No
b	If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?		
7	Organizations that may receive deductible contributions under section 170(c).		
a	Did the organization receive a payment in excess of \$75 made partly as a contribution and partly for goods and services provided to the payor?	Yes	
b	If "Yes," did the organization notify the donor of the value of the goods or services provided?	Yes	
c	Did the organization sell, exchange, or otherwise dispose of tangible personal property for which it was required to file Form 8282?		No
d	If "Yes," indicate the number of Forms 8282 filed during the year. 7d		
e	Did the organization receive any funds, directly or indirectly, to pay premiums on a personal benefit contract?		No
f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?		No
g	If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?		
h	If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?		
8	Sponsoring organizations maintaining donor advised funds and section 509(a)(3) supporting organizations. Did the supporting organization, or a donor advised fund maintained by a sponsoring organization, have excess business holdings at any time during the year?		
9	Sponsoring organizations maintaining donor advised funds.		
a	Did the organization make any taxable distributions under section 4966?		
b	Did the organization make a distribution to a donor, donor advisor, or related person?		
10	Section 501(c)(7) organizations. Enter		
a	Initiation fees and capital contributions included on Part VIII, line 12. 10a		
b	Gross receipts, included on Form 990, Part VIII, line 12, for public use of club facilities. 10b		
11	Section 501(c)(12) organizations. Enter		
a	Gross income from members or shareholders. 11a		
b	Gross income from other sources (Do not net amounts due or paid to other sources against amounts due or received from them). 11b		
12a	Section 4947(a)(1) non-exempt charitable trusts. Is the organization filing Form 990 in lieu of Form 1041?		
b	If "Yes," enter the amount of tax-exempt interest received or accrued during the year. 12b		
13	Section 501(c)(29) qualified nonprofit health insurance issuers.		
a	Is the organization licensed to issue qualified health plans in more than one state? Note. All 501(c)(29) organizations must list in Schedule O each state in which they are licensed to issue qualified health plans, the amount of reserves required by each state, and the amount of reserves the organization allocated to each state. 13a		
b	Enter the aggregate amount of reserves the organization is required to maintain by the states in which the organization is licensed to issue qualified health plans. 13b		
c	Enter the aggregate amount of reserves on hand. 13c		
14a	Did the organization receive any payments for indoor tanning services during the tax year?		No
b	If "Yes," has it filed a Form 720 to report these payments? If "No," provide an explanation in Schedule O. 14b		

Part VI Governance, Management, and Disclosure For each "Yes" response to lines 2 through 7b below, and for a "No" response to lines 8a, 8b, or 10b below, describe the circumstances, processes, or changes in Schedule O. See instructions. Check if Schedule O contains a response to any question in this Part VI

Section A. Governing Body and Management Table with columns for questions 1a-9 and Yes/No columns. Includes sub-tables for 1a/1b and 8a/8b.

Section B. Policies (This Section B requests information about policies not required by the Internal Revenue Code.)

Section B. Policies Table with columns for questions 10a-16b and Yes/No columns.

Section C. Disclosure

- 17 List the States with which a copy of this Form 990 is required to be filed
18 Section 6104 requires an organization to make its Form 1023 (or 1024 if applicable), 990, and 990-T (501(c)(3)s only) available for public inspection
19 Describe in Schedule O whether (and if so, how), the organization made its governing documents, conflict of interest policy, and financial statements available to the public
20 State the name, physical address, and telephone number of the person who possesses the books and records of the organization

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

(A) Name and Title	(B) Average hours per week (describe hours for related organizations in Schedule O)	(C) Position (do not check more than one box, unless person is both an officer and a director/trustee)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional Trustee	Officer	Key employee	Highest compensated employee	Former			
See Additional Data Table										
1b Sub-Total										
c Total from continuation sheets to Part VII, Section A										
d Total (add lines 1b and 1c)							189,018	0	19,700	

2 Total number of individuals (including but not limited to those listed above) who received more than \$100,000 of reportable compensation from the organization **0**

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

Section B. Independent Contractors

1 Complete this table for your five highest compensated independent contractors that received more than \$100,000 of compensation from the organization Report compensation for the calendar year ending with or within the organization's tax year

(A) Name and business address	(B) Description of services	(C) Compensation

2 Total number of independent contractors (including but not limited to those listed above) who received more than \$100,000 of compensation from the organization **0**

Part VIII Statement of Revenue

		(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512, 513, or 514	
Contributions, gifts, grants and other similar amounts	1a Federated campaigns 1a					
	b Membership dues 1b	130,697				
	c Fundraising events 1c	134,473				
	d Related organizations 1d					
	e Government grants (contributions) 1e	65,120				
	f All other contributions, gifts, grants, and similar amounts not included above 1f	606,786				
	g Noncash contributions included in lines 1a-1f \$ 50,213					
	h Total. Add lines 1a-1f ▶		937,076			
Program Service Revenue	Business Code					
	2a ADMISSIONS & FEES	711300	207,191	207,191		
	b SALES OF ART, CATALOGS	711300	5,592	5,592		
	c					
	d					
	e					
	f All other program service revenue					
g Total. Add lines 2a-2f ▶		212,783				
Other Revenue	3 Investment income (including dividends, interest and other similar amounts) ▶		65,353		65,353	
	4 Income from investment of tax-exempt bond proceeds . . ▶					
	5 Royalties ▶					
	6a Gross rents	(i) Real	364,171			
		(ii) Personal	940			
		b Less rental expenses				
		c Rental income or (loss)	363,231			
	d Net rental income or (loss) ▶		363,231		363,231	
	7a Gross amount from sales of assets other than inventory	(i) Securities				
		(ii) Other				
		b Less cost or other basis and sales expenses				
		c Gain or (loss)				
	d Net gain or (loss) ▶					
	8a Gross income from fundraising events (not including \$ 134,473 of contributions reported on line 1c) See Part IV, line 18	a	143,018			
		b Less direct expenses b	233,691			
		c Net income or (loss) from fundraising events . . ▶		-90,673		-90,673
	9a Gross income from gaming activities See Part IV, line 19	a				
b Less direct expenses b						
c Net income or (loss) from gaming activities . . ▶						
10a Gross sales of inventory, less returns and allowances	a					
	b Less cost of goods sold b					
	c Net income or (loss) from sales of inventory . . ▶					
Miscellaneous Revenue		Business Code				
11a CATERING	722320	277,354	277,354	0		
b BOOKKEEPING SERVICES	541200	130,872	860	130,012		
c MISCELLANEOUS	900099	20,321	15,996	4,325		
d All other revenue		19,794		19,794		
e Total. Add lines 11a-11d ▶		448,341				
12 Total revenue. See Instructions ▶		1,936,111	506,993	154,131	337,911	

Part IX Statement of Functional Expenses

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

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

Check if Schedule O contains a response to any question in this Part IX

Do not include amounts reported on lines 6b, 7b, 8b, 9b, and 10b of Part VIII.		(A) Total expenses	(B) Program service expenses	(C) Management and general expenses	(D) Fundraising expenses
1	Grants and other assistance to governments and organizations in the United States See Part IV, line 21				
2	Grants and other assistance to individuals in the United States See Part IV, line 22				
3	Grants and other assistance to governments, organizations, and individuals outside the United States See Part IV, lines 15 and 16				
4	Benefits paid to or for members				
5	Compensation of current officers, directors, trustees, and key employees	223,725	110,035	85,186	28,504
6	Compensation not included above, to disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B)				
7	Other salaries and wages	750,377	380,116	257,303	112,958
8	Pension plan contributions (include section 401(k) and section 403(b) employer contributions)	4,262	1,124	2,360	778
9	Other employee benefits	67,580	24,378	32,912	10,290
10	Payroll taxes	69,908	34,213	24,581	11,114
11	Fees for services (non-employees)				
a	Management				
b	Legal				
c	Accounting				
d	Lobbying				
e	Professional fundraising See Part IV, line 17				
f	Investment management fees				
g	Other	145,835	142,971		2,864
12	Advertising and promotion	15,514	15,536	-22	
13	Office expenses	138,273	72,153	54,172	11,948
14	Information technology	146,447	74,106	69,464	2,877
15	Royalties				
16	Occupancy	238,704	28,248	209,275	1,181
17	Travel	10,313	10,313		
18	Payments of travel or entertainment expenses for any federal, state, or local public officials				
19	Conferences, conventions, and meetings	7,941	7,691	13	237
20	Interest	42,180		42,180	
21	Payments to affiliates				
22	Depreciation, depletion, and amortization	295,578	177,346	59,116	59,116
23	Insurance	42,322	5,562	36,760	
24	Other expenses Itemize expenses not covered above (List miscellaneous expenses in line 24f If line 24f amount exceeds 10% of line 25, column (A) amount, list line 24f expenses on Schedule O)				
a	FOOD & BEVERAGE EXPENSE	56,978	56,633		345
b	EQUIPMENT PURCHASES	13,792	13,792		
c	DUES & MEMBERSHIPS	12,868	4,559	1,823	6,486
d	ENTERTAINMENT	10,135	4,472	2,894	2,769
e					
f	All other expenses	23,016	620,321	-718,024	120,719
25	Total functional expenses. Add lines 1 through 24f	2,315,748	1,783,569	159,993	372,186
26	Joint costs. Check here <input type="checkbox"/> if following SOP 98-2 (ASC 958-720) Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation				

Part X Balance Sheet

		(A)		(B)
		Beginning of year		End of year
Assets	1 Cash—non-interest-bearing	79,315	1	273,808
	2 Savings and temporary cash investments		2	
	3 Pledges and grants receivable, net	52,304	3	43,728
	4 Accounts receivable, net		4	
	5 Receivables from current and former officers, directors, trustees, key employees, and highest compensated employees. Complete Part II of Schedule L		5	
	6 Receivables from other disqualified persons (as defined under section 4958(f)(1)) and persons described in section 4958(c)(3)(B). Complete Part II of Schedule L		6	
	7 Notes and loans receivable, net		7	
	8 Inventories for sale or use		8	
	9 Prepaid expenses and deferred charges		9	
	10a Land, buildings, and equipment: cost or other basis. Complete Part VI of Schedule D	10,875,656		
	b Less accumulated depreciation	3,543,689	7,588,357	10c 7,331,967
	11 Investments—publicly traded securities	2,473,902	11	2,414,445
	12 Investments—other securities. See Part IV, line 11		12	
	13 Investments—program-related. See Part IV, line 11		13	
	14 Intangible assets		14	
	15 Other assets. See Part IV, line 11	234,699	15	147,878
16 Total assets. Add lines 1 through 15 (must equal line 34)	10,428,577	16	10,211,826	
Liabilities	17 Accounts payable and accrued expenses	357,858	17	194,501
	18 Grants payable		18	
	19 Deferred revenue	6,300	19	23,638
	20 Tax-exempt bond liabilities		20	
	21 Escrow or custodial account liability. Complete Part IV of Schedule D		21	
	22 Payables to current and former officers, directors, trustees, key employees, highest compensated employees, and disqualified persons. Complete Part II of Schedule L		22	
	23 Secured mortgages and notes payable to unrelated third parties	648,454	23	975,291
	24 Unsecured notes and loans payable to unrelated third parties		24	
	25 Other liabilities (including federal income tax, payables to related third parties, and other liabilities not included on lines 17-24). Complete Part X of Schedule D		25	
	26 Total liabilities. Add lines 17 through 25	1,012,612	26	1,193,430
Net Assets or Fund Balances	Organizations that follow SFAS 117, check here <input checked="" type="checkbox"/> and complete lines 27 through 29, and lines 33 and 34.			
	27 Unrestricted net assets	-541,781	27	-569,863
	28 Temporarily restricted net assets	7,472,444	28	7,099,968
	29 Permanently restricted net assets	2,485,302	29	2,488,291
	Organizations that do not follow SFAS 117, check here <input type="checkbox"/> and complete lines 30 through 34.			
	30 Capital stock or trust principal, or current funds		30	
	31 Paid-in or capital surplus, or land, building or equipment fund		31	
	32 Retained earnings, endowment, accumulated income, or other funds		32	
33 Total net assets or fund balances	9,415,965	33	9,018,396	
34 Total liabilities and net assets/fund balances	10,428,577	34	10,211,826	

Part XI Reconciliation of Net Assets

Check if Schedule O contains a response to any question in this Part XI

1	Total revenue (must equal Part VIII, column (A), line 12)	1	1,936,111
2	Total expenses (must equal Part IX, column (A), line 25)	2	2,315,748
3	Revenue less expenses Subtract line 2 from line 1	3	-379,637
4	Net assets or fund balances at beginning of year (must equal Part X, line 33, column (A))	4	9,415,965
5	Other changes in net assets or fund balances (explain in Schedule O)	5	-17,932
6	Net assets or fund balances at end of year Combine lines 3, 4, and 5 (must equal Part X, line 33, column (B))	6	9,018,396

Part XII Financial Statements and Reporting

Check if Schedule O contains a response to any question in this Part XII

		Yes	No
1	Accounting method used to prepare the Form 990 <input type="checkbox"/> Cash <input checked="" type="checkbox"/> Accrual <input type="checkbox"/> Other _____ If the organization changed its method of accounting from a prior year or checked "Other," explain in Schedule O		
2a	Were the organization's financial statements compiled or reviewed by an independent accountant?		No
b	Were the organization's financial statements audited by an independent accountant?	Yes	
c	If "Yes," to 2a or 2b, does the organization have a committee that assumes responsibility for oversight of the audit, review, or compilation of its financial statements and selection of an independent accountant? If the organization changed either its oversight process or selection process during the tax year, explain in Schedule O	Yes	
d	If "Yes" to line 2a or 2b, check a box below to indicate whether the financial statements for the year were issued on a separate basis, consolidated basis, or both <input checked="" type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separated basis		
3a	As a result of a federal award, was the organization required to undergo an audit or audits as set forth in the Single Audit Act and OMB Circular A-133?		No
b	If "Yes," did the organization undergo the required audit or audits? If the organization did not undergo the required audit or audits, explain why in Schedule O and describe any steps taken to undergo such audits		

SCHEDULE A
(Form 990 or 990EZ)

Department of the Treasury
Internal Revenue Service

Public Charity Status and Public Support

Complete if the organization is a section 501(c)(3) organization or a section 4947(a)(1) nonexempt charitable trust.

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

OMB No 1545-0047

2011

Open to Public Inspection

Name of the organization
CONTEMPORARY ARTS CENTER

Employer identification number

72-0798830

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

The organization is not a private foundation because it is (For lines 1 through 11, check only one box)

- 1 A church, convention of churches, or association of churches **section 170(b)(1)(A)(i).**
- 2 A school described in **section 170(b)(1)(A)(ii).** (Attach Schedule E)
- 3 A hospital or a cooperative hospital service organization described in **section 170(b)(1)(A)(iii).**
- 4 A medical research organization operated in conjunction with a hospital described in **section 170(b)(1)(A)(iii).** Enter the hospital's name, city, and state

- 5 An organization operated for the benefit of a college or university owned or operated by a governmental unit described in **section 170(b)(1)(A)(iv).** (Complete Part II)
- 6 A federal, state, or local government or governmental unit described in **section 170(b)(1)(A)(v).**
- 7 An organization that normally receives a substantial part of its support from a governmental unit or from the general public described in **section 170(b)(1)(A)(vi)** (Complete Part II)
- 8 A community trust described in **section 170(b)(1)(A)(vi)** (Complete Part II)
- 9 An organization that normally receives (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its exempt functions—subject to certain exceptions, and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975 See **section 509(a)(2).** (Complete Part III)
- 10 An organization organized and operated exclusively to test for public safety See **section 509(a)(4).**
- 11 An organization organized and operated exclusively for the benefit of, to perform the functions of, or to carry out the purposes of one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2) See **section 509(a)(3).** Check the box that describes the type of supporting organization and complete lines 11e through 11h
 - a Type I b Type II c Type III - Functionally integrated d Type III - Other
- e By checking this box, I certify that the organization is not controlled directly or indirectly by one or more disqualified persons other than foundation managers and other than one or more publicly supported organizations described in section 509(a)(1) or section 509(a)(2)
- f If the organization received a written determination from the IRS that it is a Type I, Type II or Type III supporting organization, check this box
- g Since August 17, 2006, has the organization accepted any gift or contribution from any of the following persons?
 - (i) a person who directly or indirectly controls, either alone or together with persons described in (ii) and (iii) below, the governing body of the the supported organization?
 - (ii) a family member of a person described in (i) above?
 - (iii) a 35% controlled entity of a person described in (i) or (ii) above?
- h Provide the following information about the supported organization(s)

	Yes	No
11g(i)		
11g(ii)		
11g(iii)		

(i) Name of supported organization	(ii) EIN	(iii) Type of organization (described on lines 1- 9 above or IRC section (see instructions))	(iv) Is the organization in col (i) listed in your governing document?		(v) Did you notify the organization in col (i) of your support?		(vi) Is the organization in col (i) organized in the U S ?		(vii) Amount of support?
			Yes	No	Yes	No	Yes	No	
Total									

Part II Support Schedule for Organizations Described in IRC 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)
 (Complete only if you checked the box on line 5, 7, or 8 of Part I or if the organization failed to qualify under Part III. If the organization fails to qualify under the tests listed below, please complete Part III.)

Section A. Public Support

Calendar year (or fiscal year beginning in)	(a) 2007	(b) 2008	(c) 2009	(d) 2010	(e) 2011	(f) Total
1 Gifts, grants, contributions, and membership fees received (Do not include any "unusual grants.")	1,905,417	1,702,507	1,142,091	924,909	937,076	6,612,000
2 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
3 The value of services or facilities furnished by a governmental unit to the organization without charge						
4 Total. Add lines 1 through 3	1,905,417	1,702,507	1,142,091	924,909	937,076	6,612,000
5 The portion of total contributions by each person (other than a governmental unit or publicly supported organization) included on line 1 that exceeds 2% of the amount shown on line 11, column (f)						853,465
6 Public Support. Subtract line 5 from line 4						5,758,535

Section B. Total Support

Calendar year (or fiscal year beginning in)	(a) 2007	(b) 2008	(c) 2009	(d) 2010	(e) 2011	(f) Total
7 Amounts from line 4	1,905,417	1,702,507	1,142,091	924,909	937,076	6,612,000
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources	247,241	198,863	343,624	302,949	429,524	1,522,201
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income (Explain in Part IV.) Do not include gain or loss from the sale of capital assets	81,833	75,818	105,006	152,381	143,018	558,056
11 Total support (Add lines 7 through 10)						8,692,257
12 Gross receipts from related activities, etc. (See instructions)					12	2,479,280
13 First Five Years If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a 501(c)(3) organization, check this box and stop here						<input type="checkbox"/>

Section C. Computation of Public Support Percentage

14 Public Support Percentage for 2011 (line 6 column (f) divided by line 11 column (f))	14	66.250 %
15 Public Support Percentage for 2010 Schedule A, Part II, line 14	15	75.290 %
16a 33 1/3% support test—2011. If the organization did not check the box on line 13, and line 14 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
b 33 1/3% support test—2010. If the organization did not check the box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and stop here. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
17a 10%-facts-and-circumstances test—2011. If the organization did not check a box on line 13, 16a, or 16b and line 14 is 10% or more, and if the organization meets the "facts and circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts and circumstances" test. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
b 10%-facts-and-circumstances test—2010. If the organization did not check a box on line 13, 16a, 16b, or 17a and line 15 is 10% or more, and if the organization meets the "facts and circumstances" test, check this box and stop here. Explain in Part IV how the organization meets the "facts and circumstances" test. The organization qualifies as a publicly supported organization <input type="checkbox"/>		
18 Private Foundation If the organization did not check a box on line 13, 16a, 16b, 17a or 17b, check this box and see instructions <input type="checkbox"/>		

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

(Complete only if you checked the box on line 9 of Part I or if the organization failed to qualify under Part II. If the organization fails to qualify under the tests listed below, please complete Part II.)

Section A. Public Support

Calendar year (or fiscal year beginning in)	(a) 2007	(b) 2008	(c) 2009	(d) 2010	(e) 2011	(f) Total
1 Gifts, grants, contributions, and membership fees received (Do not include any "unusual grants.")						
2 Gross receipts from admissions, merchandise sold or services performed, or facilities furnished in any activity that is related to the organization's tax-exempt purpose						
3 Gross receipts from activities that are not an unrelated trade or business under section 513						
4 Tax revenues levied for the organization's benefit and either paid to or expended on its behalf						
5 The value of services or facilities furnished by a governmental unit to the organization without charge						
6 Total. Add lines 1 through 5						
7a Amounts included on lines 1, 2, and 3 received from disqualified persons						
b Amounts included on lines 2 and 3 received from other than disqualified persons that exceed the greater of \$5,000 or 1% of the amount on line 13 for the year						
c Add lines 7a and 7b						
8 Public Support (Subtract line 7c from line 6.)						

Section B. Total Support

Calendar year (or fiscal year beginning in)	(a) 2007	(b) 2008	(c) 2009	(d) 2010	(e) 2011	(f) Total
9 Amounts from line 6						
10a Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources						
b Unrelated business taxable income (less section 511 taxes) from businesses acquired after June 30, 1975						
c Add lines 10a and 10b						
11 Net income from unrelated business activities not included in line 10b, whether or not the business is regularly carried on						
12 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV.)						
13 Total support (Add lines 9, 10c, 11 and 12.)						
14 First Five Years If the Form 990 is for the organization's first, second, third, fourth, or fifth tax year as a 501(c)(3) organization, check this box and stop here <input type="checkbox"/>						

Section C. Computation of Public Support Percentage

15 Public Support Percentage for 2011 (line 8 column (f) divided by line 13 column (f))	15	
16 Public support percentage from 2010 Schedule A, Part III, line 15	16	

Section D. Computation of Investment Income Percentage

17 Investment income percentage for 2011 (line 10c column (f) divided by line 13 column (f))	17	
18 Investment income percentage from 2010 Schedule A, Part III, line 17	18	
19a 33 1/3% support tests—2011. If the organization did not check the box on line 14, and line 15 is more than 33 1/3% and line 17 is not more than 33 1/3%, check this box and stop here . The organization qualifies as a publicly supported organization <input type="checkbox"/>		
b 33 1/3% support tests—2010. If the organization did not check a box on line 14 or line 19a, and line 16 is more than 33 1/3% and line 18 is not more than 33 1/3%, check this box and stop here . The organization qualifies as a publicly supported organization <input type="checkbox"/>		
20 Private Foundation If the organization did not check a box on line 14, 19a or 19b, check this box and see instructions <input type="checkbox"/>		

Part IV **Supplemental Information.** Supplemental Information. Complete this part to provide the explanation required by Part II, line 10; Part II, line 17a or 17b; or Part III, line 12. Also complete this part for any additional information. (See instructions).

Facts And Circumstances Test
Explanation

SCHEDULE D
(Form 990)

Department of the Treasury
Internal Revenue Service

Supplemental Financial Statements

▶ **Complete if the organization answered "Yes," to Form 990, Part IV, line 6, 7, 9, 10, 11a, 11b, 11c, 11d, 11e, 11f, 12a, or 12b**
▶ **Attach to Form 990. ▶ See separate instructions.**

OMB No 1545-0047

2011

Open to Public Inspection

Name of the organization
CONTEMPORARY ARTS CENTER

Employer identification number

72-0798830

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

	(a) Donor advised funds	(b) Funds and other accounts
1 Total number at end of year		
2 Aggregate contributions to (during year)		
3 Aggregate grants from (during year)		
4 Aggregate value at end of year		
5 Did the organization inform all donors and donor advisors in writing that the assets held in donor advised funds are the organization's property, subject to the organization's exclusive legal control?		<input type="checkbox"/> Yes <input type="checkbox"/> No
6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds may be used only for charitable purposes and not for the benefit of the donor or donor advisor, or for any other purpose conferring impermissible private benefit?		<input type="checkbox"/> Yes <input type="checkbox"/> No

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

1 Purpose(s) of conservation easements held by the organization (check all that apply)

Preservation of land for public use (e.g., recreation or pleasure) Preservation of an historically important land area

Protection of natural habitat Preservation of a certified historic structure

Preservation of open space

2 Complete lines 2a-2d if the organization held a qualified conservation contribution in the form of a conservation easement on the last day of the tax year

	Held at the End of the Year
a Total number of conservation easements	2a
b Total acreage restricted by conservation easements	2b
c Number of conservation easements on a certified historic structure included in (a)	2c
d Number of conservation easements included in (c) acquired after 8/17/06	2d

3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the taxable year ▶ _____

4 Number of states where property subject to conservation easement is located ▶ _____

5 Does the organization have a written policy regarding the periodic monitoring, inspection, handling of violations, and enforcement of the conservation easements it holds? Yes No

6 Staff and volunteer hours devoted to monitoring, inspecting and enforcing conservation easements during the year ▶ _____

7 Amount of expenses incurred in monitoring, inspecting, and enforcing conservation easements during the year ▶ \$ _____

8 Does each conservation easement reported on line 2(d) above satisfy the requirements of section 170(h)(4)(B)(i) and 170(h)(4)(B)(ii)? Yes No

9 In Part XIV, describe how the organization reports conservation easements in its revenue and expense statement, and balance sheet, and include, if applicable, the text of the footnote to the organization's financial statements that describes the organization's accounting for conservation easements

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

1a If the organization elected, as permitted under SFAS 116, not to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education or research in furtherance of public service, provide, in Part XIV, the text of the footnote to its financial statements that describes these items

b If the organization elected, as permitted under SFAS 116, to report in its revenue statement and balance sheet works of art, historical treasures, or other similar assets held for public exhibition, education, or research in furtherance of public service, provide the following amounts relating to these items

(i) Revenues included in Form 990, Part VIII, line 1 ▶ \$ _____

(ii) Assets included in Form 990, Part X ▶ \$ _____

2 If the organization received or held works of art, historical treasures, or other similar assets for financial gain, provide the following amounts required to be reported under SFAS 116 relating to these items

a Revenues included in Form 990, Part VIII, line 1 ▶ \$ _____

b Assets included in Form 990, Part X ▶ \$ _____

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

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

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

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

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

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

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

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

	Amount
1c Beginning balance	
1d Additions during the year	
1e Distributions during the year	
1f Ending balance	

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

b If "Yes," explain the arrangement in Part XIV

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

	(a) Current Year	(b) Prior Year	(c) Two Years Back	(d) Three Years Back	(e) Four Years Back
1a Beginning of year balance	2,692,664	2,424,362	2,345,611	2,625,543	
b Contributions	2,989		16,640	52,050	
c Investment earnings or losses	47,489	374,911	209,997	-259,180	
d Grants or scholarships					
e Other expenditures for facilities and programs	95,547	93,607	137,049	55,907	
f Administrative expenses	14,329	13,002	10,837	16,895	
g End of year balance	2,633,266	2,692,664	2,424,362	2,345,611	

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

- a** Board designated or quasi-endowment 0 %
- b** Permanent endowment 94 500 %
- c** Term endowment 5 500 %

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

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

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

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

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

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

Description of property	(a) Cost or other basis (investment)	(b) Cost or other basis (other)	(c) Accumulated depreciation	(d) Book value
1a Land		3,150,000		3,150,000
b Buildings		7,342,021	3,175,485	4,166,536
c Leasehold improvements				
d Equipment		383,635	368,204	15,431
e Other				
Total. Add lines 1a-1e (Column (d) should equal Form 990, Part X, column (B), line 10(c).)				7,331,967

Part XI Reconciliation of Change in Net Assets from Form 990 to Financial Statements		
1	Total revenue (Form 990, Part VIII, column (A), line 12)	1,936,111
2	Total expenses (Form 990, Part IX, column (A), line 25)	2,315,748
3	Excess or (deficit) for the year Subtract line 2 from line 1	-379,637
4	Net unrealized gains (losses) on investments	-17,932
5	Donated services and use of facilities	
6	Investment expenses	
7	Prior period adjustments	
8	Other (Describe in Part XIV)	
9	Total adjustments (net) Add lines 4 - 8	-17,932
10	Excess or (deficit) for the year per financial statements Combine lines 3 and 9	-397,569

Part XII Reconciliation of Revenue per Audited Financial Statements With Revenue per Return		
1	Total revenue, gains, and other support per audited financial statements	2,213,350
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12	
a	Net unrealized gains on investments	2a -17,932
b	Donated services and use of facilities	2b 60,540
c	Recoveries of prior year grants	2c
d	Other (Describe in Part XIV)	2d 234,631
e	Add lines 2a through 2d	2e 277,239
3	Subtract line 2e from line 1	3 1,936,111
4	Amounts included on Form 990, Part VIII, line 12, but not on line 1	
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a
b	Other (Describe in Part XIV)	4b
c	Add lines 4a and 4b	4c 0
5	Total Revenue Add lines 3 and 4c. (This should equal Form 990, Part I, line 12)	5 1,936,111

Part XIII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return		
1	Total expenses and losses per audited financial statements	2,610,919
2	Amounts included on line 1 but not on Form 990, Part IX, line 25	
a	Donated services and use of facilities	2a 60,540
b	Prior year adjustments	2b
c	Other losses	2c
d	Other (Describe in Part XIV)	2d 234,631
e	Add lines 2a through 2d	2e 295,171
3	Subtract line 2e from line 1	3 2,315,748
4	Amounts included on Form 990, Part IX, line 25, but not on line 1:	
a	Investment expenses not included on Form 990, Part VIII, line 7b	4a
b	Other (Describe in Part XIV)	4b
c	Add lines 4a and 4b	4c 0
5	Total expenses Add lines 3 and 4c. (This should equal Form 990, Part I, line 18)	5 2,315,748

Part XIV Supplemental Information

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

Identifier	Return Reference	Explanation
	PART III, LINE 4	THE CONTEMPORARY ARTS CENTER, AS POLICY, DOES NOT BUY AND SELL ART. HOWEVER, THROUGHOUT THE YEARS, SEVERAL "PERMANENT" INSTALLATIONS HAVE BEEN CRAFTED AS FIXTURES WITHIN THE BUILDING. THESE FIXTURES ARE MAINTAINED FOR PUBLIC EXHIBITION.
DESCRIPTION OF INTENDED USE OF ENDOWMENT FUNDS	PART V, LINE 4	TO FURTHER THE EXEMPT PURPOSES OF THE ORGANIZATION.
DESCRIPTION OF UNCERTAIN TAX POSITIONS UNDER FIN 48	PART X	PART X, LINE 2: THE CENTER IS EXEMPT FROM INCOME TAXES UNDER SECTION 501(C)(3) OF THE INTERNAL REVENUE CODE AND, ACCORDINGLY, NO PROVISION FOR INCOME TAXES HAS BEEN REFLECTED IN THE FINANCIAL STATEMENTS. THE CENTER APPLIES A "MORE-LIKELY-THAN-NOT" RECOGNITION THRESHOLD FOR ALL TAX UNCERTAINTIES. THIS APPROACH ONLY ALLOWS THE RECOGNITION OF THOSE TAX BENEFITS THAT HAVE A GREATER THAN FIFTY PERCENT LIKELIHOOD OF BEING SUSTAINED UPON EXAMINATION BY THE TAXING AUTHORITIES. AS A RESULT OF IMPLEMENTING THIS APPROACH, THE CENTER HAS REVIEWED ITS TAX POSITIONS AND DETERMINED THERE WERE NO OUTSTANDING OR RETROSPECTIVE TAX POSITIONS WITH LESS THAN A 50% LIKELIHOOD OF BEING SUSTAINED UPON EXAMINATION BY THE TAXING AUTHORITIES. THEREFORE IMPLEMENTATION OF THIS STANDARD HAS NOT HAD A MATERIAL EFFECT ON THE CENTER. THE CENTER'S TAX RETURNS FOR THE YEARS ENDED JUNE 30, 2011, JUNE 30, 2010, AND JUNE 30, 2009 REMAIN OPEN AND SUBJECT TO EXAMINATION BY TAXING AUTHORITIES. THE TAX RETURN FOR THE YEAR ENDED JUNE 30, 2012 HAS NOT BEEN FILED AS OF THE REPORT DATE AND THE EXTENSION REQUEST HAS BEEN APPROVED.
		PART XII, LINE 2D: DIRECT SPECIAL EVENT EXPENSES \$233,691 RENTAL EXPENSES \$940
		PART XIII, LINE 2D: DIRECT SPECIAL EVENT EXPENSES \$233,691 RENTAL EXPENSES \$940

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

		(a) Event #1	(b) Event #2	(c) Other Events	(d) Total Events	
		WHITE LINEN NIGHT (event type)	SWEET ARTS (event type)	2 (total number)	(Add col (a) through col (c))	
Revenue	1	Gross receipts	121,087	84,888	71,516	277,491
	2	Less Charitable contributions	26,598	68,314	39,561	134,473
	3	Gross income (line 1 minus line 2)	94,489	16,574	31,955	143,018
Direct Expenses	4	Cash prizes				
	5	Non-cash prizes				
	6	Rent/facility costs				
	7	Food and beverages	38,624	2,998	13,753	55,375
	8	Entertainment	957	689	940	2,586
	9	Other direct expenses	74,660	37,664	63,406	175,730
	10	Direct expense summary Add lines 4 through 9 in column (d) ▶				(233,691)
	11	Net income summary Combine lines 3 and 10 in column (d) ▶				-90,673

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

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

9 Enter the state(s) in which the organization operates gaming activities _____

a Is the organization licensed to operate gaming activities in each of these states? Yes No

b If "No," Explain _____

10a Were any of the organization's gaming licenses revoked, suspended or terminated during the tax year? Yes No

b If "Yes," Explain _____

11 Does the organization operate gaming activities with nonmembers? Yes No

12 Is the organization a grantor, beneficiary or trustee of a trust or a member of a partnership or other entity formed to administer charitable gaming? Yes No

13 Indicate the percentage of gaming activity operated in

a The organization's facility	13a	
b An outside facility	13b	

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

Name ▶

Address ▶

15a Does the organization have a contract with a third party from whom the organization receives gaming revenue? Yes No

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

c If "Yes," enter name and address

Name ▶

Address ▶

16 Gaming manager information

Name ▶

Gaming manager compensation ▶ \$

Description of services provided ▶

Director/officer Employee Independent contractor

17 Mandatory distributions

a Is the organization required under state law to make charitable distributions from the gaming proceeds to retain the state gaming license? Yes No

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

Part IV Complete this part to provide additional information for responses to question on Schedule G (see instructions.)

Identifier	ReturnReference	Explanation
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Schedule L
(Form 990 or 990-EZ)

Transactions with Interested Persons

OMB No 1545-0047

Department of the Treasury
Internal Revenue Service

▶ **Complete if the organization answered "Yes" on Form 990, Part IV, lines 25a, 25b, 26, 27, 28a, 28b, or 28c, or Form 990-EZ, Part V lines 38a or 40b.**
▶ **Attach to Form 990 or Form 990-EZ. ▶ See separate instructions.**

2011

Open to Public Inspection

Name of the organization
CONTEMPORARY ARTS CENTER

Employer identification number

72-0798830

Part I Excess Benefit Transactions (section 501(c)(3) and section 501 (c)(4) organizations only).

Complete if the organization answered "Yes" on Form 990, Part IV, line 25a or 25b, or Form 990-EZ, Part V, line 40b

1	(a) Name of disqualified person	(b) Description of transaction	(c) Corrected?	
			Yes	No

- 2 Enter the amount of tax imposed on the organization managers or disqualified persons during the year under section 4958 ▶ \$ _____
- 3 Enter the amount of tax, if any, on line 2, above, reimbursed by the organization ▶ \$ _____

Part II Loans to and/or From Interested Persons.

Complete if the organization answered "Yes" on Form 990, Part IV, line 26, or Form 990-EZ, Part V, line 38a

(a) Name of interested person and purpose	(b) Loan to or from the organization?		(c) Original principal amount	(d) Balance due	(e) In default?		(f) Approved by board or committee?		(g) Written agreement?	
	To	From			Yes	No	Yes	No	Yes	No
Total ▶ \$ _____										

Part III Grants or Assistance Benefitting Interested Persons.

Complete if the organization answered "Yes" on Form 990, Part IV, line 27.

(a) Name of interested person	(b) Relationship between interested person and the organization	(c) Amount of grant or type of assistance

Part IV Business Transactions Involving Interested Persons.

Complete if the organization answered "Yes" on Form 990, Part IV, line 28a, 28b, or 28c.

(a) Name of interested person	(b) Relationship between interested person and the organization	(c) Amount of transaction	(d) Description of transaction	(e) Sharing of organization's revenues?	
				Yes	No
(1) PREMIUM PARKING SERVICE LLC	CEO IS THE HUSBAND OF STEPHANIE HUGER, BOARD MEMBER	123,200	RENTAL OF PARKING LOT		No

Part V Supplemental Information

Complete this part to provide additional information for responses to questions on Schedule L (see instructions)

Identifier	Return Reference	Explanation

SCHEDULE M
(Form 990)

NonCash Contributions

OMB No 1545-0047

2011

▶ Complete if the organization answered "Yes" on Form 990, Part IV, lines 29 or 30.
▶ Attach to Form 990.

Open to Public Inspection

Department of the Treasury
Internal Revenue Service

Name of the organization
CONTEMPORARY ARTS CENTER

Employer identification number

72-0798830

Part I Types of Property

	(a) Check if applicable	(b) Number of Contributions or items contributed	(c) Contribution amounts reported on Form 990, Part VIII, line 1g	(d) Method of determining contribution amounts
1 Art—Works of art				
2 Art—Historical treasures				
3 Art—Fractional interests				
4 Books and publications	X		40	FAIR MARKET COMPARABLE
5 Clothing and household goods	X		130	FAIR MARKET COMPARABLE
6 Cars and other vehicles				
7 Boats and planes				
8 Intellectual property				
9 Securities—Publicly traded				
10 Securities—Closely held stock				
11 Securities—Partnership, LLC, or trust interests				
12 Securities—Miscellaneous				
13 Qualified conservation contribution—Historic structures				
14 Qualified conservation contribution—Other				
15 Real estate—Residential				
16 Real estate—Commercial				
17 Real estate—Other				
18 Collectibles				
19 Food inventory	X	34	43,437	FAIR MARKET COMPARABLE
20 Drugs and medical supplies				
21 Taxidermy				
22 Historical artifacts				
23 Scientific specimens				
24 Archeological artifacts				
25 Other ▶ (GIFT CARDS)	X	38	3,861	FAIR MARKET COMPARABLE
26 Other ▶ (THEATER SEASON PASSES)	X	1	170	FAIR MARKET COMPARABLE
27 Other ▶ (TATTOO GIFT BASKET)	X	1	250	FAIR MARKET COMPARABLE
28 Other ▶ (FLAT SCREEN TV)	X	1	600	FAIR MARKET COMPARABLE
Other ▶ (TOUR TICKETS)	X	3	190	FAIR MARKET COMPARABLE
Other ▶ (MUSEUM PASSES)	X	2	206	FAIR MARKET COMPARABLE
Other ▶ (PRALINE GIFT BOX)	X	1	40	FAIR MARKET COMPARABLE
Other ▶ (PRODUCTION ITEMS)	X	1	1,169	FAIR MARKET COMPARABLE
Other ▶ (BASEBALL TICKETS)	X	1	120	FAIR MARKET COMPARABLE

29 Number of Forms 8283 received by the organization during the tax year for contributions for which the organization completed Form 8283, Part IV, Donee Acknowledgement **29**

	Yes	No
30a During the year, did the organization receive by contribution any property reported in Part I, lines 1-28 that it must hold for at least three years from the date of the initial contribution, and which is not required to be used for exempt purposes for the entire holding period?		No
b If "Yes," describe the arrangement in Part II		
31 Does the organization have a gift acceptance policy that requires the review of any non-standard contributions?		No
32a Does the organization hire or use third parties or related organizations to solicit, process, or sell non-cash contributions?		No
b If "Yes," describe in Part II		
33 If the organization did not report revenues in column (c) for a type of property for which column (a) is checked, describe in Part II		

Part II

Supplemental Information. Complete this part to provide the information required by Part I, lines 30b, 32b, and 33. Also complete this part for any additional information.

Identifier	Return Reference	Explanation
------------	------------------	-------------

SCHEDULE O
(Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

Supplemental Information to Form 990 or 990-EZ

Complete to provide information for responses to specific questions on
Form 990 or to provide any additional information.
▶ Attach to Form 990 or 990-EZ.

OMB No 1545-0047

2011

**Open to Public
Inspection**

Name of the organization
CONTEMPORARY ARTS CENTER

Employer identification number

72-0798830

Identifier	Return Reference	Explanation
	FORM 990, PART VI, SECTION B, LINE 11	FORM 990 IS REVIEWED BY THE CFO, EXECUTIVE DIRECTOR, AND FINANCE COMMITTEE BEFORE ITS FILING
	FORM 990, PART VI, SECTION B, LINE 12C	THE CFO, AS PART OF HIS HUMAN RESOURCES DUTIES, HAS DIRECT CHARGE OF THIS TASK. ANY CONFLICTS ARE REPORTED TO THE EXECUTIVE DIRECTOR VIA THE CFO.
	FORM 990, PART VI, SECTION B, LINE 15	USING COMPARABILITY DATA, THE BOARD OF DIRECTORS APPROVES THE EXECUTIVE DIRECTOR'S EMPLOYEE CONTRACT. THE EXECUTIVE DIRECTOR DETERMINES COMPENSATION FOR ALL OTHER EMPLOYEES OF THE ORGANIZATION.
	FORM 990, PART VI, SECTION C, LINE 19	ALL INFORMATION IS AVAILABLE UPON REQUEST.
CHANGES IN NET ASSETS OR FUND BALANCES	FORM 990, PART XI, LINE 5	NET UNREALIZED LOSSES ON INVESTMENTS -17,932
COMMITTEE THAT ASSUMES RESPONSIBILITY	FORM 990, PART XII, LINE 2C	NO CHANGE FROM PRIOR YEAR

Additional Data

Software ID:
Software Version:
EIN: 72-0798830
Name: CONTEMPORARY ARTS CENTER

Form 990, Part III - 4 Program Service Accomplishments (See the Instructions)

4d. Other program services			
(Code) (Expenses \$	including grants of \$) (Revenue \$
	64,171		19,070
COMMUNITY OUTREACH INVOLVED A VARIETY OF PROGRAMMING, INCLUDING PERFORMANCES, WORKSHOPS, PANEL DISCUSSIONS, AND VISUAL ART EXHIBITIONS FEATURING WORKS BY LOCAL ARTISTS A SAMPLING OF ACTIVITIES IS AS FOLLOWS CAC SUMMER ARTS CAMP, ARTIST FOR A DAY FIELD TRIPS, LIGHTWIRE THEATER'S DARWIN THE DINOSAUR, NEA JAZZ MASTERS SERIES AND LECTURES, NOLA NOW EXHIBITIONS, UNITY, NOT UNIFORMITY TEEN EXHIBITION, ROTHKO IN NEW ORLEANS PANEL DISCUSSION, CHILDREN'S THEATER SERIES, SWIMMING TO SPAULDING PERFORMANCE AND WORKSHOP, JAZZ JOURNEYS AN EVENING WITH DR LONNIE SMITH, AND SANDGLASS THEATER'S PUPPET WORKSHOP			
(Code) (Expenses \$	including grants of \$) (Revenue \$
MARKETING FUNCTION TO RAISE MONEY TO SUPPORT OTHER PROGRAM SERVICES			

Form 990, Part VII - Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors

(A) Name and Title	(B) Average hours per week	(C) Position (check all that apply)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional Trustee	Officer	Key employee	Highest compensated employee	Former			
DALAL AL FARIS BOARD OF DIRECTORS	50	X						0	0	0
DEBRA BARNEWOLD BOARD OF DIRECTORS	50	X						0	0	0
DENISE BERTHIAUME BOARD OF DIRECTORS	50	X						0	0	0
MORA BEAUCHAMP-BYRD EDUCATION COMMITTEE CHAIR	50	X						0	0	0
SANDRA S CHAISSON BOARD OF DIRECTORS	50	X						0	0	0
CYNTHIA CHASSANIOL BOARD OF DIRECTORS	50	X						0	0	0
BENNETT DAVIS EX-OFFICIO	50	X						0	0	0
STEVE DUMEZ BOARD OF DIRECTORS	50	X						0	0	0
NICOLE EICHBERGER LEGAL COMMITTEE CHAIR	50	X						0	0	0
MATT GREENBAUM BOARD OF DIRECTORS	50	X						0	0	0
STEPHANIE HUGER DEVELOPMENT CO-CHAIR	50	X						0	0	0
MARK JEANFREAU IMAC CHAIR	50	X						0	0	0
BILL KELLY BOARD OF DIRECTORS	50	X						0	0	0
LORI MAHFOUZ BOARD OF DIRECTORS	50	X						0	0	0
ADAM B MARCUS GOVERNANCE & BOARD ENGAGEMENT CHAIR	50	X						0	0	0
NICK MAYOR BOARD OF DIRECTORS	50	X						0	0	0
FIONUALA MCGLINCHY-MONSTED BOARD OF DIRECTORS	50	X						0	0	0
WILLIAM METCALF DEVELOPMENT CO-CHAIR	50	X						0	0	0
WENDY NEWLIN BOARD OF DIRECTORS	50	X						0	0	0
MARY JANE PARKER VISUAL ARTS CHAIR	50	X						0	0	0
DAVID PONS BOARD OF DIRECTORS	50	X						0	0	0
STACI ROSENBERG BOARD OF DIRECTORS	50	X						0	0	0
THOMAS F REESE BOARD OF DIRECTORS	50	X						0	0	0
HARRY SHEARER BOARD OF DIRECTORS	50	X						0	0	0
RON SWOBODA BOARD OF DIRECTORS	50	X						0	0	0

Form 990, Part VII - Compensation of Officers, Directors, Trustees, Key Employees, Highest Compensated Employees, and Independent Contractors

(A) Name and Title	(B) Average hours per week	(C) Position (check all that apply)						(D) Reportable compensation from the organization (W-2/1099-MISC)	(E) Reportable compensation from related organizations (W-2/1099-MISC)	(F) Estimated amount of other compensation from the organization and related organizations
		Individual trustee or director	Institutional Trustee	Officer	Key employee	Highest compensated employee	Former			
PAUL TINES PERFORMING ARTS CHAIR	50	X						0	0	0
DR ROBIN VANDER BOARD OF DIRECTORS	50	X						0	0	0
KATHERINE WINTERS BOARD OF DIRECTORS	50	X						0	0	0
ROBYN DUNN SCHWARZ PRESIDENT	1 00	X		X				0	0	0
GRAHAM RALSTON VICE PRESIDENT	1 00	X		X				0	0	0
HOLLY SHARP TREASURER/FINANCE & FACILI	2 00	X		X				0	0	0
ROB NELSON SECRETARY	1 00	X		X				0	0	0
JAY WEIGEL EXECUTIVE DIRECTOR	50 00			X				99,878	0	13,496
GLENN GRUBER CHIEF FINANCIAL OFFICER	50 00			X				89,140	0	6,204

APPENDIX F – CONTEMPORARY ARTS CENTER RATIO ANALYSIS

Measuring the CAC’s Liquidity

Current Ratio = 1.12

Current Assets / Current Liabilities = Current Ratio
$\$673,914 / \$603,179 = 1.12$

The Contemporary Art Center’s current ratio of 1.12 indicates an acceptable level of liquidity. A ratio of 2 or higher would be more comfortable, but as the number is higher than 1, it is within a reasonable range.

Working Capital Ratio = \$70,735

Current Assets - Current Liabilities = Working Capital Ratio
$\$673,914 - \$603,179 = \$70,735$

As the CAC’s working capital ratio is higher than 1, the ratio is considered acceptable. The ratio above indicates that the CAC had sufficient working capital to pay its bills in 2013.

Measuring the CAC’s Long-Term Solvency

Debt-to-Asset Ratio: FY2012 = 0.12

FY 2013 = 0.06

Total Liabilities / Total Assets = Debt-to-Asset Ratio
FY2012: $\$1,193,430 / \$10,211,826 = 0.12$ FY2013: $\$603,179 / \$10,638,382 = 0.06$

The ratios above, for FY2012 and FY2012, verify that the CAC is well-within a reasonable capacity to repay its debts, and speaks favorably to its long-term fiscal health.

Debt-to-Equity Ratio: FY2012 = 0.13

FY 2013 = 0.06

Total Liabilities / Net Assets = Debt-to-Equity Ratio
FY2012: \$1,193,430 / \$9,018,396 = 0.13 FY2013: \$603,179 / \$10,035,203 = 0.06

As FY2012 and FY2013’s Debt-to-Equity and Debt-to-Asset ratios illustrate, the CAC can be considered quite secure in its ability to meet long-term obligations.

Measuring the CAC’s Efficiency

Asset-Turnover Ratio = \$0.40

Total Unrestricted Revenues / Average Total Assets = Asset-Turnover Ratio
\$4,312,004 / \$10,425,104 = \$0.40

The asset-turnover ratio using FY2013’s total unrestricted revenues indicates that the CAC is not generating revenue for every dollar invested. While this is not a desirable state, it is a vast improvement over the asset-turnover ratio using FY2012’s total unrestricted revenue. When that figure is used in this calculation, an alarming \$0.25 results. The \$0.40 alone might be enough to cause concern over the CAC’s methods in generating revenue on a day-to-day basis, but it is encouraging to see a fairly significant increase from FY2012. It is possible that this represents an upward trend that hopefully continues in the following years.

Days Receivable Ratio = 2.91

(Accounts Receivable * 365 Days) / Unrestricted Revenue = Days Receivable Ratio

$(\$35,386 * 365) / \$4,312,004 = 2.91$

The impressively-low days-receivable ratio that the CAC saw in FY2013 indicates it took a mere 2.91 days to collect accounts receivable once they were pledged. However, this number could be - arguably - too good. A very low number can indicate a tendency to stockpile resources, rather than spending the resources on achieving the mission. However, I believe that in this case, the CAC is instead attempting to recover from previous financial woes.

Measuring the CAC's Profitability

Profit Margin Ratio = 31%

Unrestricted Revenue - Expenses = Unrestricted Surplus Unrestricted Surplus / Unrestricted Revenues = Profit Margin Ratio
--

$\begin{aligned} \$4,312,004 - \$2,977,208 &= \$1,334,796 = \text{Unrestricted Surplus} \\ \$1,334,796 / \$4,312,004 &= 0.31 (31\%) \end{aligned}$
--

The reason for the difference in “change in net assets” referenced in FY2013’s Statement of Activities Figure #) and the value of the unrestricted surplus above is that the CAC also calculated a “depreciation expense” that was not taken into consideration in our calculations.

The FY2013 profit margin ratio indicates that the CAC is in a comfortable position, is not running a deficit, and is generating enough surplus to both cover inflation and help support the next generation of services. While 31% is a high surplus

for a nonprofit, this number is less concerning when the CAC's recent financial problems are taken into consideration.

Contributions Ratio = 48%

Revenue from individual & corporate contributions / Total Revenue = Contributions Ratio
\$937,076 / \$1,936,111 = 0.48 (48%)

The contributions ratio, calculated with data from the CAC's FY2012 Form 990, indicates that a notable 48% of the CAC's revenue is contributed by individual and corporate donors. This is on the high end of a normal range for a nonprofit that serves a non-religious, non-medical social cause.

APPENDIX G – CONTEMPORARY ARTS CENTER SOCIAL MEDIA MARKETING KIT



CONTEMPORARY ARTS CENTER

As sponsors of the New Orleans Arts District's Whitney White Linen Night | A CAC Fundraiser, you are entitled to use the brand in your social media postings and we encourage you to do so as often as possible.

Please tag the CAC in each of your posts so that we might like/re-share to help boost those posts for optimal outreach. Please use appropriate photos liberally. Followers respond most positively to visual posts.

- For your reference, these are the links to CAC social media sites:

1. Facebook | <https://www.facebook.com/ContemporaryArtsCenterNewOrleans>

*When posting to Facebook, type: @Contemporary Arts Center, New Orleans.
The CAC should pop up automatically.

2. Instagram | <http://instagram.com/cacnola> | @CACNOLA

3. Twitter | <https://twitter.com/CACNO> | @CACNO

- Suggested hashtag for all platforms: #WWLN20
***It is the 20th Anniversary of Whitney White Linen Night.

- Suggested posts:

These suggested posts are very basic. We know how creative you all can be, so take a little license. We just want to make sure to reach as many people as possible while touching upon all of the essential highpoints:

- A CAC Fundraiser
- A Presentation of the New Orleans Arts District
- Sponsored by Whitney Bank

1. _____ (business name) is proud to support the CAC for Whitney White Linen Night! #WWLN20 @CACNO

2. Whitney White Linen Night is in full swing! _____ (business name) is a proud sponsor of this exciting event. Look for us on the _____ block of Julia Street for _____ (give-a-ways and/or activity). @CACNOLA (with photo) #WWLN20

3. Come by and say hello to us in the _____ block of Julia Street and pick up/participate in _____ (give-a-way and/or activity)! #WWLN20 @Contemporary Arts Center, New Orleans

- As you lead up to the event, please encourage your followers to find out more info on the CAC website:

www.cacno.org

- During the event:

Have fun! Take photos of yourself having fun. Tag us because we want to see you having a good time. We appreciate all of you and want to promote your businesses as much as possible.

Please contact Allison Abney, CAC External Affairs Coordinator, if you have any questions or exciting ideas. If you are interested in cross-promotional opportunities, please email her at aabney@cacno.org with your social media site links and handles.

APPENDIX H – CONTEMPORARY ARTS CENTER REVENUE BREAKDOWN

REVENUE STREAMS

- **Contributions, Grants, and Membership Fees - \$937,076. Including:**
 - In-kind contributions (mostly food for events at \$43,000) - \$50,213 in 2011/12
 - THE CAC IS SUPPORTED BY:
 - Arts Council of New Orleans; Best Buy; City of New Orleans | Edward Wisner Donation; Goldring Family Foundation/Woldenberg Foundation; The Hotel Modern; Louisiana Division of the Arts; The New Orleans Advocate; Nola Paint and Supplies/Farrell~Calhoun Paint; Premium Parking; Tchopshop Media
 - EDUCATION AND PUBLIC PROGRAMS SUPPORT:
 - City of New Orleans | Edward Wisner Donation; Cox Communications; The Hearst Foundations; The Helis Foundation; James R. Moffett Family Foundation; The Joe W. and Dorothy Dorsett Brown Foundation; Kinder Morgan Foundation; The Selley Foundation; Zemurray Foundation
 - PERFORMING ARTS SUPPORT:

- The Boettcher Fund; National Endowment for the Arts; National Performance Network; New Orleans Jazz & Heritage Foundation; South Arts
- VISUAL ARTS SUPPORT:
 - The Andy Warhol Foundation for the Visual Arts; Barrios, Kingsdorf & Casteix, LLP; Emily Hall Tremain Foundation; Eugenie & Joseph Jones Family Foundation; Joan Mitchell Foundation; The Joe W. and Dorothy Dorsett Brown Foundation; National Endowment for the Arts; Sydney & Walda Besthoff Foundation; Dathel & Tommy Coleman; Aimée & Mike Siegel
- BUSINESS ARTS FUND MEMBERS:
 - Arthur Roger Gallery; Barrios, Kingsdorf & Casteix, LLP; Callan Contemporary; Hunt Brothers of Louisiana, LLC; Jonathan Ferrara Gallery; The Law Offices of Matt Greenbaum; LeMieux Galleries; Merrill Lynch
- GRANTS:
 - The CAC is supported by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council, and administered by the Arts Council of New Orleans. The CAC is also supported in part by a Community Arts Grant made possible by the City of New Orleans and administered by the Arts Council of New Orleans.
 - **Program Service Revenue - \$212,783 in 2011/12**

- **Investment Revenue - \$65,353 in 2011/12. Including:**
 - Endowment - \$2,989 in 2011/12 from a \$2,692,664 endowment (Endowment decreased in their 2008/9 990)
- **Other Income - \$720,899 in 2011/12. Including:**
 - Facility rental - \$364,171 gross in 2011/12
 - Ticket sales \$207,191 in 2011/12
 - Special Events - Such as White Linen Night (gross income \$94,489), Bourbon and Burlesque, Sweet Arts (gross income \$16,574) - \$134,473 2011/12 (but still lost \$90,673 after direct expenses)
 - Selling artworks and catalogues - \$5,592 in 2011/12

EXPENSES

According to their 2011/12 990 (Figure #), the CAC's total expenses for that fiscal year (a total of \$2,315,748) consisted of the following three line items:

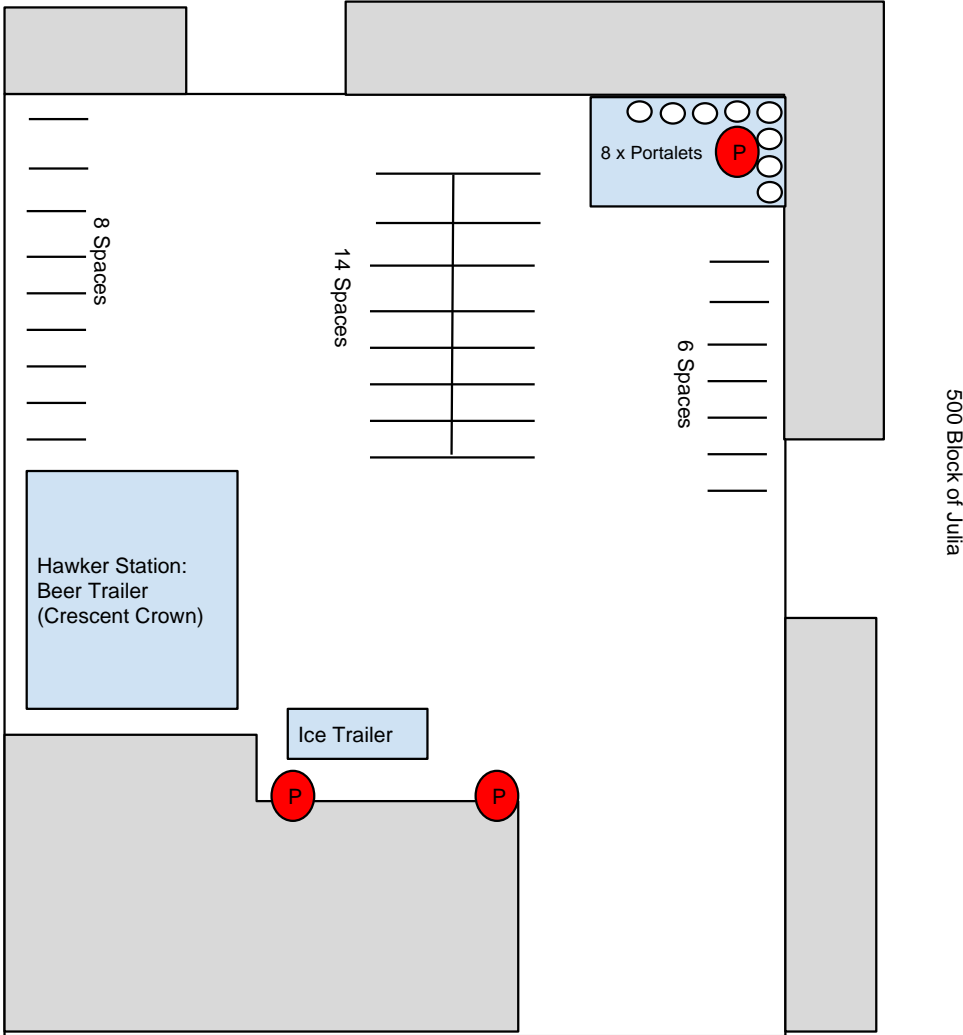
- Salaries, Other Compensation and Employee Benefits - \$1,115,852
- Professional Fundraising Fees - \$372,186
- Other Expenses - \$1,199,896

Thus the organization's revenue for the 2011/12 fiscal year, less expenses, was - \$379,673, leaving them with net assets of \$9,018,396 by the end of the financial year. It could be observed that expenditure on salaries and benefits is perhaps too high, at 48% of total expenses. See Figure # for a full breakdown of expenses.

APPENDIX I – WHITE LINEN NIGHT STREET LAYOUTS

FIRESTONE LAYOUT 2014

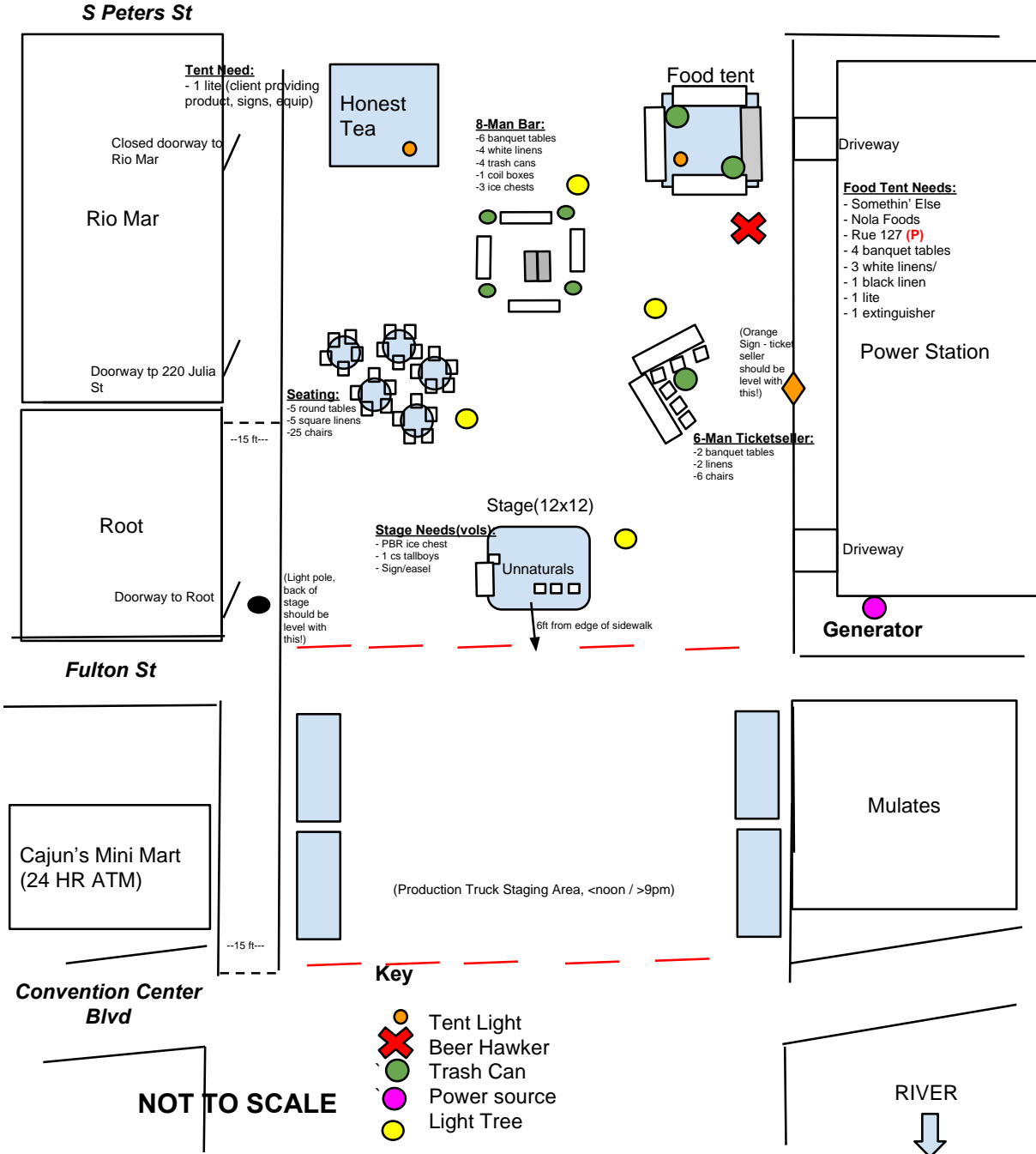
800 Block of Camp @ 500 Block of Julia



NOT TO SCALE

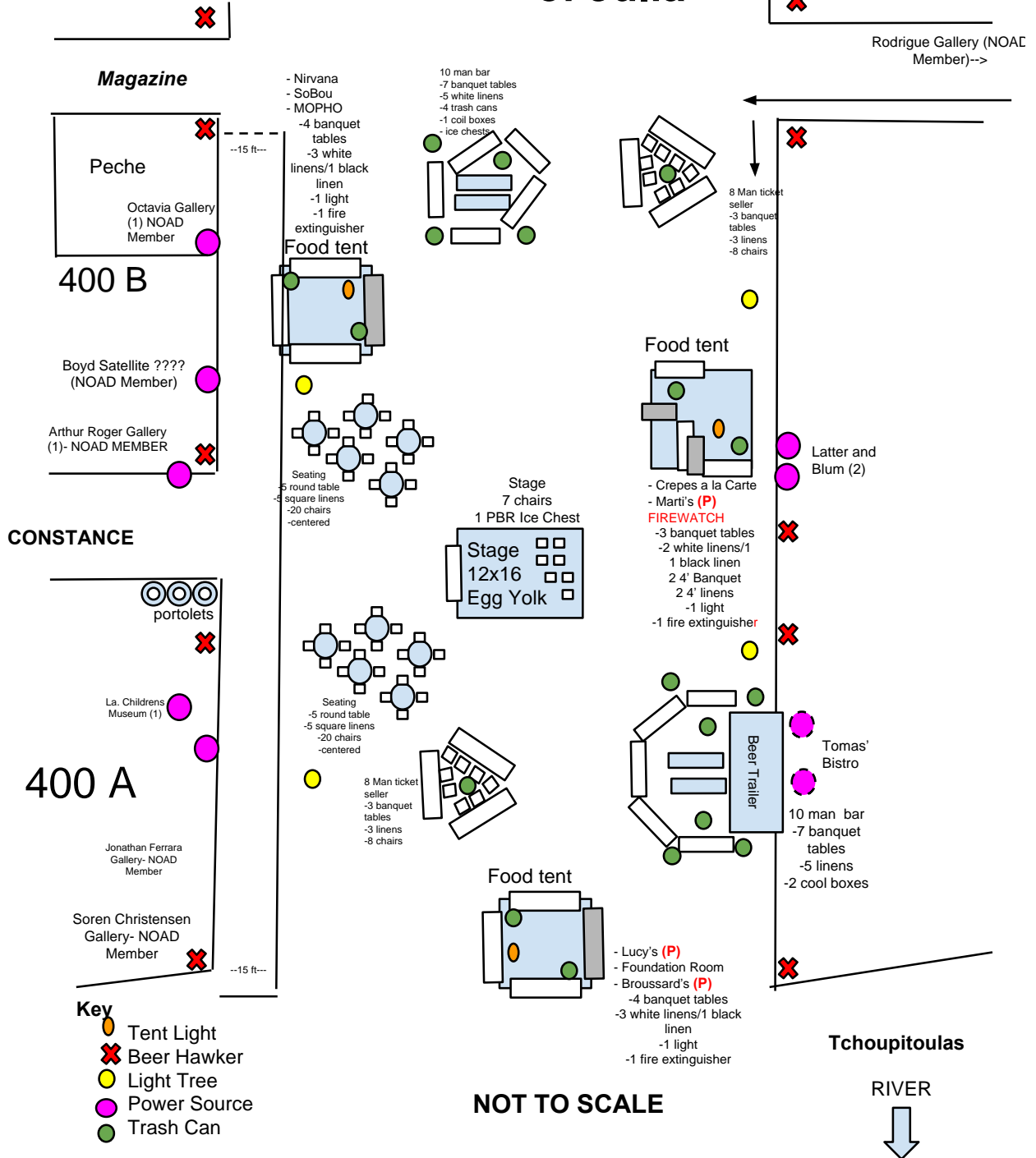
BC - Julia Le Mense
917-456-7350

200 Block Julia

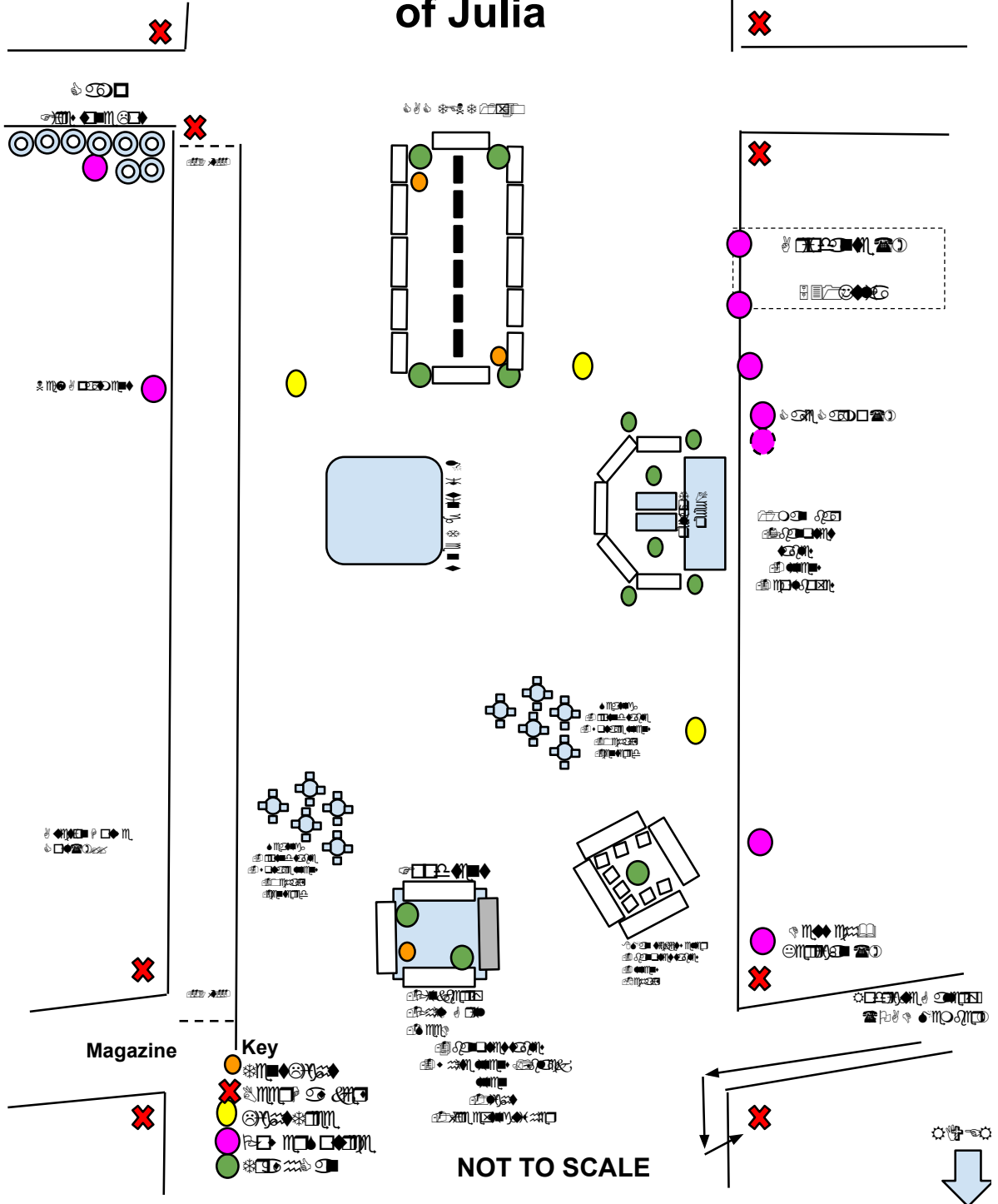


BC 400A - Heather Roberts (662-386-8903)
 BC 400B - Kalli Abernathy (205.365.9953)

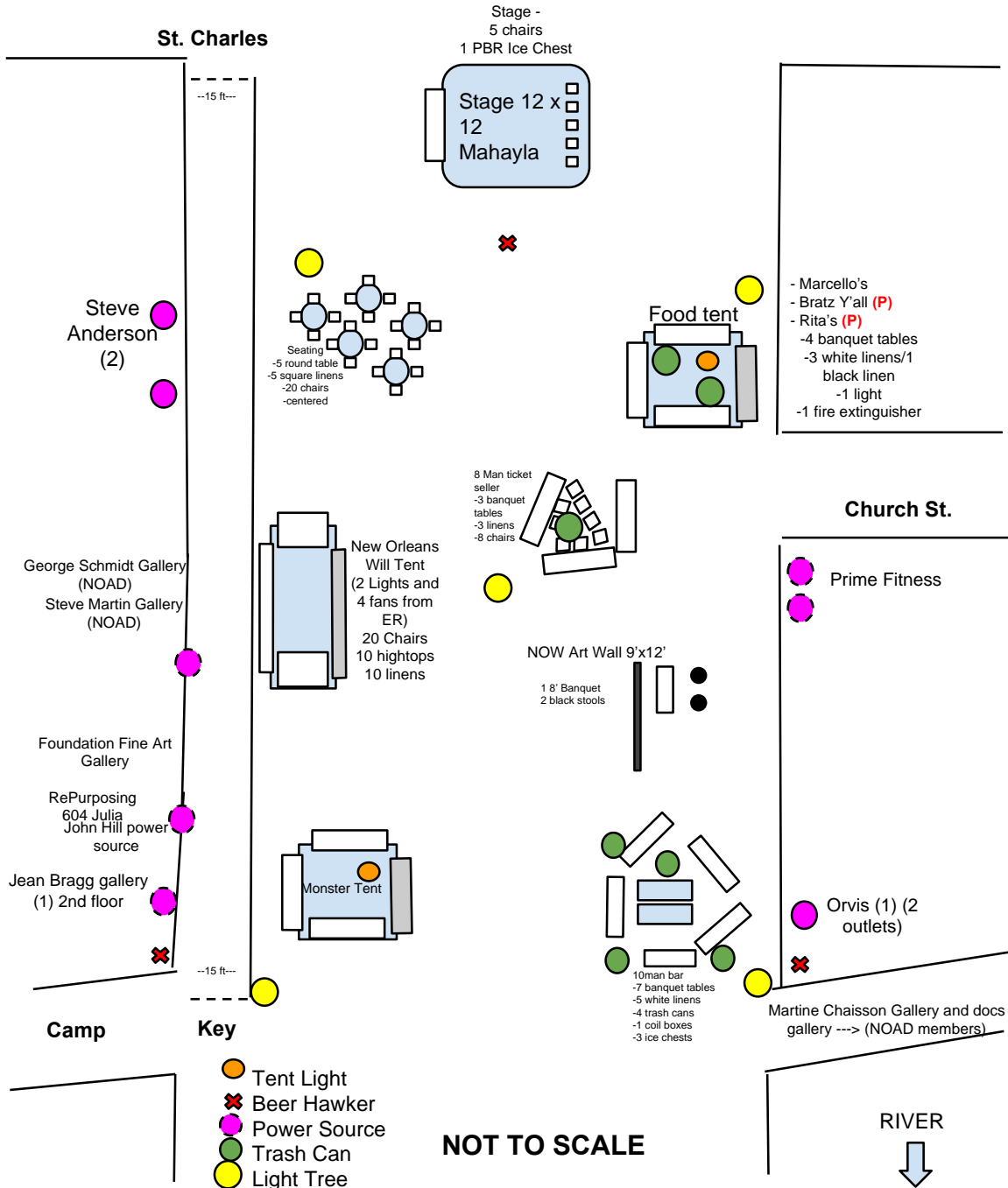
DRAFT 400 Block of Julia



DRAFT 500 Block of Julia



DRAFT 600 Block of Julia



APPENDIX J – MARKETING MATERIALS WHITE LINEN NIGHT

SATURDAY, AUGUST 2, 2014

Rain Date: August 9

ART OPENINGS AND OUTDOOR CELEBRATION 6–9pm

Up and down Julia Street (200-600 blocks) and throughout the New Orleans Arts District

FREE Admission

Cash bars and cuisine by Bratz'Yall!, Broussard's, Charcoal's Gourmet Burger Bar, Crêpes à la Cart, Foundation Room, GG's Dine-O-Rama, GW Fins, Le Foret, Lucy's Retired Surfers Bar & Restaurant, Marcello's Restaurant & Wine Bar, Marti's Restaurant, Mellow Mushroom, MOPHO, Nirvana Indian Cuisine, Nola Foods, Phi's Grill, Pinkberry, Rita's Tequila House, Rue 127, Saucy's BBQ, Seed, SoBou, Somethin' Else Cafe

ENTERTAINMENT ON JULIA STREET 6–9pm

Live music on 3 stages: Egg Yolk Jubilee, Mahayla, and The Uhrstrutals. Curated by Jason Songe.

CONTEMPORARY ARTS CENTER 900 Camp Street

\$10 general admission | FREE to CAC members

CAC EXHIBITION OPENING RECEPTION 6–9pm

CAC WHITNEY WHITE LINEN NIGHT AFTER-PARTY 9–11pm

Cash bars and cuisine by Beaucoup Juice: Fresh Juice Snoballs, Lucy's Retired Surfers Bar & Restaurant, Mellow Mushroom, Ooh La La Pizza Bistro & Tap House

After-Party Entertainment: DJ Dance Party featuring DJ sets from *Bouffant*, *Bouffant* and *DVRA*, and performances by artists from *Mark of the Feminine*

ON VIEW IN THE CAC GALLERIES

Mark of the Feminine—
A group show of New Orleans artists, curated by Regine Basha
International Sculpture Center: Outstanding Student Achievement in Contemporary Sculpture Awards



CONTEMPORARY ARTS CENTER NEW ORLEANS

900 Camp Street | 504.528.3805 | www.cacno.org

THANK YOU



Mayor's Office of Cultural Economy



THE NEW ORLEANS ADVOCATE

DOWNTOWN DEVELOPMENT DISTRICT



DKS DEUTSCH, KERRIGAN & STILES

NEW ORLEANS THE GREAT #BYOW



89.9 WWOV



the modern

Save 15% at the Hotel Modern for Whitney White Linen Night. Call 504.962.0900 or visit www.thehotelmodern.com. Promo Code: WHITLINEN

NEW ORLEANS ARTS DISTRICT OPENINGS 6–9pm

Ariondante Contemporary Craft Gallery,

635 Julia St.
Beyond the Bayou—Tanya Dischler, Shea Yetta, Christine Ledoux, Drake Fuller—Painting, jewelry, glass

Arthur Roger Gallery, 432-434 Julia St.,

Wetland—Francis X. Play—Oil block prints on canvas and paper
Segregation Story—Gordon Parks—Color photographs

boydsatole, 440 Julia St.,

Sputnik 2—Marianne Desmaris, Larkin Gaudet, Mitchell Gaudet, Peter Hoffman, Mia Kaplan, Galina Kullat, Robert Lonsden, Tiffany Lin, Christopher Makos, Aaron Macramee, Billy Name, Mason Siffert, Dave Smith, Nina Schwantes, Amanda Talley, Robert Turner—Collage, drawing, painting, photography, sculpture

Callan Contemporary, 518 Julia St.,

New Work—Mitchell Lomas—Indisid painted aluminum

Contemporary Arts Center, 900 Camp St.,

Mark of the Feminine—
Curated by Regine Basha
International Sculpture Center: Outstanding Student Achievement in Contemporary Sculpture Awards

George Rodrigue Foundation of the Arts, 747 Magazine St.,

Student winners from the 2014 Scholarship Art Contest—Student winners from the 2014 Scholarship Art Contest and George Rodrigue—Original paintings, mixed media, silkscreen prints, sculpture

Jean Bragg Gallery of Southern Art, 600 Julia St.,

Beyond Land's End—Wil Smith, Jr.—Oil on canvas

Jonathan Ferrara Gallery, 400a Julia St.,

Unsung—Margaret Muench—Drawings
Accommodations—Bob Sneed—Multimedia light boxes

LeMieux Galleries, 332 Julia St.,

Glimmer Shady Inside the Storm—Nathan Outree—Paintings and drawings

Martine Chaisson Gallery, 727 Camp St.,

Hunt Slone—Hunt Slone

Ogden Museum of Southern Art, 925 Camp St.,

Louisiana Contemporary—Presented by Regions Bank
One Place: Paul Kivilecki and Four Decades of Photographs from DeKalb County, Georgia

Octavia Art Gallery, 454 Julia St.,

Recent Works—James Henderson and Ayo Scott

Soren Christensen Gallery, 400 Julia St.,

Untamed Emotions—MOLLABS (collaborative artists Anke Schofield and Luis Garcia-Nery)—Mixed media

Stella Jones Gallery, 201 St Charles Ave.,

The Painted Canvas—Antonio Carrero—Acrylic on canvas

Steve Martin Studios, 624 Julia St.,

Rock, Paper, Scissors—Steven Soltes—Oil on canvas, mixed media sculpture

YAYA Gallery: Sponsored by Deutsch, Kerrigan & Stiles, 755 Magazine St.,

Young Aspirations—Young Artists—
Painting Dreams—Various Youth Artists—glass, paintings, mixed-media

AVOID THE LINES!
Prebuy your food and drink tickets for WHITNEY WHITE LINEN NIGHT:
▶ 1 person or by phone at the CAC 11am–5pm.
▶ 10 days per week (through August 1)
▶ Online at www.whitney.org
Tickets sold in increments of 10. One ticket = \$1.
CAC members of all ages are invited to prebuy and no dining, cash, check, Visa, MasterCard, Discover and American Express.



Contemporary Arts Center
900 Camp Street
New Orleans, LA 70130
504.528.3805
www.whitney.org

NON-PROFIT
UNIVERSITY OF
THE STATE OF
LOUISIANA
FEDERAL TAX ID
#27-0000000

WHITNEY WHITE LINEN NIGHT

20TH ANNIVERSARY

Saturday, August 2, 2014

Presented by the
New Orleans Arts District
A CAC Fundraiser

APPENDIX K – PERMITTING PROCESS GUIDELINES

1. Go to <http://nola.gov/onestop/events/fair-market-festival/> (WWLN is classified as a Fair/Market/Festival)
2. Fill out the Master Application and fill out the following supplements:
 - a. **A** - Attach porta-let rental agreement, call or email Dylan at youreventdelivered.com (504-838-0358 or Dylan@yourrestroomdelivered.com) to create a preliminary contract for this which can be altered at a later date if needed. Attach list of vendors with contact information for each. At a later point, they will all need to either prove that they have an Occupational License, or apply for a new one. For those who don't have one, they will need to go to City Hall to submit a vendor application and pay a \$50 occupational license fee (check only). They are all classified as "Stationary Vendors", and everything else on the form should be straightforward. The form they need can be found at: [http://nola.gov/nola/media/One-Stop-Shop/Special%20Events/OSS BOR SPECIAL EVENT SUPPLEMENT A.pdf](http://nola.gov/nola/media/One-Stop-Shop/Special%20Events/OSS_BOR_SPECIAL_EVENT_SUPPLEMENT_A.pdf) The permit will last one calendar year and is easy to renew. Any vendors who participated in 2014 will already have their contact info on the Google Drive under "Food Vendors"
 - b. **B** - Fill out one separate form for each of the 5 blocks and attach preliminary street layouts (can base them on previous years from the google drive), and petitions signed by businesses to approve street closure.
 - c. **E** - Attach block by street layouts with fire hydrant info (in Google Drive), plus tent flame resistance certificates (from jeanne@youreventdelivered.com)
 - d. **F** - Attach architect's approval of stage (can be obtained from jamie@youreventdelivered.com) and full street layout
 - e. **G** - contact wtsalmeron@nola.gov to arrange EMS and tgermain@nola.gov to arrange fire watch if necessary, attach full block layout
 - f. **H** - attach 501(c)(3) letter
3. Submit application in full to One Stop on 7th floor of City Hall - contact Clare Cahalan with questions at 504-658-7194 or cecahalan@nola.gov
4. Once this has been submitted you will receive a permit number, send this and an email to Brian Cornellison at bcornelison@nola.gov - he is very helpful so call with any questions at 504-658-1020
5. Fill out State Alcohol Permit application; take to the Benson Tower at 1450 Poydras. It must be notarized and you need to take the CAC's 501C3 letter plus the permit number from the city application (city application does not have to be complete for this to happen)

6. Attend Event Support Team Meeting to talk to city officials re: White Linen Night planning progress. 2014 PowerPoint can be found in the Drive under “Permits” > “City Council Presentation”.
7. Collect completed permit and take to Public Works, City Hall to collect No Parking Signs - can only be done once permits have been approved. No Parking signs should be displayed on Julia no later than 48 hours before event date and you will need at least 30 for 5 blocks.
8. Copy and distribute Special Event Permit, Alcohol License, and vendor’s occupational licenses to block captains.

Important Contact Info:

- OneStop -
 - Clare Cahalan - [504-658-7194](tel:504-658-7194) or cecahalan@nola.gov
 - Wanda Bryant - webryant@nola.gov
- State Alcohol -
 - Ste. 850, [504-568-7028](tel:504-568-7028)
- Your Restroom Delivered
 - Dylan - [504-838-0358](tel:504-838-0358) or Dylan@yourrestroomdelivered.com
- Event Rental
 - jeanne@youreventdelivered.com 504.362.8368 ext. 213
 - jamie@youreventdelivered.com 504.362.8368 ext. 204
- EMS
 - William Salmeron - wtsalmeron@nola.gov (504)250-2378
- Fire Watch
 - Thomas St Germain - tgermain@nola.gov
- Fee Waiver
 - Brian Cornelison at bcornelison@nola.gov 504-658-1020

VITA

Sarah Stevens was born in Aldeburgh, Suffolk, England. She graduated with Honors in Art History from Warwick University, England in 2011. In the following year, Sarah worked in commercial galleries in Suffolk, London, and New Orleans. In 2013, she moved to the United States permanently after being awarded a Graduate Assistantship in the Arts Administration Program at the University of New Orleans. After completing her Master's Degree, Sarah will move to Houston, Texas to pursue a career in art consultancy.