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Contemporary Arts Center: A Time of Transition

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Contemporary Arts Center: A Time of Transition

An Internship Academic 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

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B.A. Massachusetts College of Liberal Arts, 2012

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Abstract

The following report documents my 480-hour internship from August 17th, 2015 to January 29th, 2016 in the Education and Public Programs Department at the Contemporary Arts Center (CAC). I worked closely with the Marketing and Visual Art Departments. I chose the organization to experience an environment that commits itself to presenting high quality performing and visual arts. This paper assesses the CAC's history, present day status, and future outlook. It also offers suggestions on how certain aspects can be improved in order to extend the organization's longevity. Over the course of five months I observed strengths, weaknesses, opportunities and threats to the organization. Additionally, using knowledge gained from my Arts Administration classes and personal observations, this paper offers predictions as to the organization's future.

Keywords: Arts Administration, Arts Education, Audience Advisory Committee, Contemporary Arts Center, Internship Report, New Orleans, Public Programming, 2015, Resource Center, Wallace Foundation, Wrap-around Events.

Introduction

In August 2014 I moved from Connecticut to New Orleans in pursuit of my Master's degree. The professional responsibilities I held prior to moving to New Orleans focused primarily on elementary education for the visual arts. I approached Mariana Sheppard, the Interim Director of Education and Public Programs at the CAC in July 2015 to inquire about autumn internship availability. I was drawn to the CAC because I had visited a few times and wanted to see the intricacies behind managing a successful visual and performing arts season. With this internship I hoped to gain a better understanding of what it takes to coordinate adult programs and the different approaches the CAC used in teaching youth.

During the course of my internship substantial changes occurred regarding programming, audience engagement and branding which I discuss in this report. I observed what brought on these changes and what positive outcomes have resulted from their implementation.

Chapter 1: History and Organizational Structure

History

The Contemporary Arts Center is located in the Warehouse District of New Orleans, Louisiana. Now in its 40th year, the CAC has become a community staple. The organization was founded in 1976 by a group of artists and community members who recognized the need for a space to present innovative visual and performing arts. The CAC has called 900 Camp Street home except for a short time in 1988 when renovations took place. Originally, the building was a tobacco warehouse and later used as an ice cream factory for K&B drugstores. In 1999, the facility was donated to the CAC by Sydney Besthoff and his family. The Contemporary Arts Center is a non-profit, tax exempt 501 (c) (3) organization. The building contains four floors; the top two of which are rented out. The two bottom floors total about 10,000 square feet of gallery space. The CAC presents works in theater, music, dance, sculpture, photography, video, painting, and performance art.

Mission

“The CAC is a multidisciplinary arts center, financially stable and professionally managed, that is dedicated to the presentation, production, and promotion of the art of our time.”¹

¹ “Mission & History.” *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 7 Jan. 2016.

Organizational Structure

The Board of Trustees

The Board of Trustees is charged with the task of guiding the mission and vision of the CAC. This means keeping a close eye on the ways the Executive Director manages the organization's employees and finances. There are currently 34 members on the Board of Trustees in addition to 8 Trustees Emeritus. According to the By-Laws there must be at least twenty but no more than thirty-five members on the Board, not including non-voting Emeritus members. Board members serve two-year terms, staggered in such a way that about one half of the members conclude their service each year. The only exception to this is if a Trustee is elected to an Officer, Committee Chairman, Vice-Chairman, or Executive Committee member position. In such cases, they are able to serve consecutive terms until they are no longer serving in that capacity. The board's leadership is made up of the Chair Steve Dumez, Vice President Gregg Porter, Treasurer Debbie Brockley, and Secretary Staci Rosenberg. A variety of professions are represented by the board including attorneys, artists, entrepreneurs, educators and more.

Staff

The Contemporary Arts Center employs 21 full time staff members and 25 hourly and contract workers. To aid in productivity, the CAC enlists interns in several departments. Although interns are unpaid, they may receive credit towards the completion of higher education degree programs. Except for full time staff, these numbers change depending on the season, the scale of their programs, and the labor needed to carry out exhibitions and performances. In 2013, 37.6% of the CAC's budget was allocated for staffing.

Funds go toward the presentation, production, and promotion of contemporary art. The CAC is in the midst of its 39th season. A season consists of all the visual and performing arts presentations that take place from August to June. There are five departments that make a season come to fruition: The Office of the Executive Director and CEO, Education and Public Programs, Visual arts, performing arts, and development.

Office of the Executive Director & CEO

Neil Barclay was elected as the organization's Executive Director on May 1, 2013.² He replaced Jay Weigel who had served as the CAC's Executive Director since 1996. Barclay came in with enthusiasm and a strong background as both a board member and chief executive. He has a Manager of Executive Affairs who assists him with all aspects of daily tasks.

Education & Public Programs

The Interim Associate Director of Education and Public Programs, Mariana Sheppard, oversees the Education Coordinator and department interns. Public Programs were scarce before 2013, and were hosted in tandem with the efforts of the Education Department. With the help of a grant from the Wallace Foundation in 2014, the CAC has been able to dramatically alter the way it incorporates public programs into its season. Presently, for each exhibition or performance, the organization hosts lectures, film screenings, round-table discussions, after-parties and workshops. Public Programs is the area I worked most intimately in during my internship. Later in this paper I will delve deeper into the great impact the Wallace Foundation grant made to the organization.

² "New Executive Director Neil Barclay." *Contemporary Arts Center New Orleans*. N.p., 4 April 2013. Web. 9 Jan. 2016

During the summer most of the department's energies are focused on providing a six week long summer camp. Throughout the school year the Education Coordinator focuses on facilitating Artist Exchange field trips and teen programming.

Summer Camp

The CAC runs a robust summer camp that takes place over six weeks. Each week an art workshop in music, visual arts, theater, culinary arts, or dance is held. These workshops are based on an award-winning children's book that is read on Monday. Summer camp serves ages 6-14.

Approximately 152 children participated in 2015's summer camp.³ This past summer, two additional initiatives also took place. Nineteen high school students participated in the organization's Teen Arts Internship, which began in 2014. The CAC's inaugural Teen Summer Arts Boot Camps in Film and Fashion Design saw 18 high school students participate.

Artist Exchange Field Trips

Artist Exchange field trips offer children grades K-12 a guided tour of the current exhibitions plus workshops led by local artists. To lead tours of the gallery, Visual Thinking Strategies are used to engage students. With this method, the Education Coordinator poses three open-ended questions to the students while they are viewing a work of art:

- What is going on in this picture?
- What do you see that makes you say that?
- What more can we find?

³ Interview with Kaycee Filson, Education Coordinator, Contemporary Arts Center, January 21st, 2016

These questions allow the students to look carefully at art, talk through their observations, find evidence to back up their ideas, and consider the views of others. After the guided tour, students break off into groups and go to a workshop in theater, dance, music, visual arts, or creative writing. The number of workshops the students partake in depends on the number of students on the field trip. Groups of 25-44 students are eligible for two workshops and groups of 45-60 students are eligible for three workshops. After they have had one or two workshops they have a lunch period. After lunch, the students complete their final workshop and the field trip is over. From September 1st, 2015 to January 15th, 2016 approximately 365 students were served through the CAC's Artist Exchange field trips.

Teen Programming

When Filson became the new Education Coordinator she divided the Teen Board into three groups: the Teen Leadership Council, the Teen Zine Collective, and the Teen Arts Exhibition Group. This reshaping has allowed teens to decide which groups align with their interests and then join accordingly. It has also given the Teen Leadership Council more room to plan their own events, such as free multi-art workshops, Open Stage Nights, and the Teen 24 Hour Theater Festival.

Thanks to an update that was made to the website including a user-friendly request form, it has become easier for schools to request, and for the CAC to schedule Artist Exchange field trips. Teen programming has grown to include a more diverse body of students in terms of socioeconomic status, race, and geographic location.

Visual Arts

The CAC prides itself on exhibiting local, national, and international artists. The 2015/2016 visual arts season began in August 2015 with the annual juried show *REVERB: Past, Present, Future*. *REVERB* “explores the evolution of art and artistic practices in the New Orleans and its surrounding region during the last decade.”⁴ In November two abstract exhibitions opened simultaneously: *Jacqueline Humphries* and *James Hoff: BRICKING*. In addition to being the artist’s first solo exhibition in almost a decade, *Jacqueline Humphries* is also the artist’s first exhibition to be held in her hometown. Hoff’s exhibition is his first solo show. These are two examples of the CAC demonstrating its ability to carry out its mission, which is to present “the art of our time.” Dr. Andrea Andersson, the Helis Foundation Chief Curator of Visual Arts is the head of the Visual Arts Department. She manages a team of two: the Exhibitions Manager and Visual Arts Manager. Andersson joined the team in January 2015, which filled a vacancy the CAC had since Amy Mackie left the position in 2012.⁵

Performing Arts

The Performing Arts Curator Raelle Myrick-Hodges became a part of the CAC in November 2013. This is the second season Myrick-Hodges curated for the CAC. During the 2015/2016 season, a wide variety of performances from national and international artists have taken place. Examples include three performances of *Soundtrack '63* which traveled from New York and two musical performances by *Troker*, a band from Jalisco, Mexico.

⁴ “REVERB: Past, Present, Future.” *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 11 Jan. 2016.

⁵ “Contemporary Arts Center selects new visual arts curator, Metairie native Andrea Andersson” 10 Oct. 2014. Web. 9 Jan. 2016

All three performances of Soundtrack '63 sold out, which demonstrates the city's support for the art the CAC is presenting.

Development

The Development and Membership Manager and the Institutional Giving Manager report to the Associate Director of Development. The head of Development, Beth Lavin, took maternity leave in October 2015 and has not since returned. However, a new Institutional Giving Manager was employed on November 9th, 2015. With Lavin's absence Christine Dunaway, the Development and Membership Manager has become the lead for the department's special events, particularly their upcoming fundraiser SweetArts. The CAC currently has about 1,100 membership units totaling over 2,000 individual members.⁶ The ten levels of membership range from the Student/Artist/Educator at \$25 to the President's Council at \$5,000. Various benefits are included in each level.

Budget

According to its 2014 Form 990, the CAC's revenue for that fiscal year totaled \$2,739,581.⁷ This amount was derived from ticket sales, individual giving, admissions, membership dues, sales of artworks and merchandise, special events, in-kind contributions, an endowment, rentals, government grants, youth programs, investment revenue, and sponsorships.

⁶ Interview with Christine Dunaway, Development and Membership Manager, Contemporary Arts Center, January 20th, 2016

⁷ Contemporary Arts Center FY 2014 990 Form

Chapter 2: The Internship

Overview

When my supervisor and I initially talked about what my internship would entail my responsibilities were to include public program planning, administrative work, and volunteer management. I never was involved in volunteer management, but my primary responsibilities were a mix of public programs work and field trip facilitation. There were a few time periods in which there was not enough for me to do in the Education and Public Programs Department so I took it upon myself to find work in other departments. I approached the Visual Arts and Marketing Departments who gave me a few tasks, and even became an honorary member of the Audience Advisory Committee. At the halfway point of my internship my supervisor suggested I apply what I had learned by developing a public program of my choice. My internship culminated with a book reading and family art making workshop that I coordinated from start to finish.

Public Programs Work

In the beginning of my internship I heavily researched the Civil Rights movement in order to conceive potential programming ideas for the spring. I reached out to museums around the country that had held exhibitions related to the Civil Rights movement and watched YouTube videos of prominent figures participating in panel discussions to see who was engaging and lively. My supervisor asked me to contact local high school band directors to find a drum line to lead a second line during the opening night of Adam Pendelton's exhibition in 2016. I coordinated this with the Edna Karr High School band director.

In September I was assigned the task of filling out web and event forms for upcoming programs. Web forms were submitted to the Marketing Department so that all of the program's essential information was available to the public. The event forms were internal documents that were distributed to key staff members so that they knew what was happening in the building in addition to minimizing space conflicts. I created an Excel spreadsheet to keep track of what I submitted and what needed to be submitted.

My responsibilities picked up around October when I began planning the logistics of public programs. I was excited to get hands-on experience and the opportunity to orchestrate some of the behind the scenes details.

In late October, 2015, I contacted a few local food trucks to reserve one for Tennessee Williams' *The Mutilated* post-show party. I called or emailed and asked for each food truck's availability, pricing, and menu options. After I compared what each truck had to offer I told Mariana my top choice and she reserved King Creole. Attendees of the play that night responded positively to the fact that food was made available.

For the mid-January Soundtrack '63 post-show party I booked another food truck in addition to a photo booth. The CAC was interested in a booth that had a social media sharing station so that people could post their photos instantly. I set up a phone conversation between the owner, his assistant, Mariana, and myself to go over the booths options. We discussed what we wanted our custom backdrop to look like. Mariana wanted it to include CAC branding while keeping a professional look. After I negotiated a nonprofit discount, I presented the booth's preliminary invoice to Mariana. Shortly after I signed the contract. A few days before the event Mariana and I did a walkthrough of our space so that the booth representative could get an idea

of what we were picturing. I thought this was helpful and made for a smooth load-in the day of the post-show party. The photo booth later proved to be a popular attraction at the event.

Education Work

In the beginning, my work in the Education Department entailed conducting research to gather teacher email addresses. Often times the teacher's emails are not listed on the many New Orleans schools' websites. Therefore, one must either call the school directly and speak to a secretary, or fill out an online form requesting email addresses. Later, I had to compile email addresses for art professors at New Orleans colleges and universities. This task was much easier as this information is openly listed on college and university websites. The Education Coordinator used this list to invite people to a Master Class and a Teacher Night.

While the Education Coordinator emailed as many teachers as she could, the Teacher Night was open to all area teachers. Teachers were invited to learn about the different programming the CAC has for elementary through high school students. The evening entailed meeting the department staff, networking, and a tour of the galleries. During the tour I spoke about Jacqueline Humphries' work.

The email addresses were useful to me because I used them to ask teachers if they would like to book Artist Exchange field trips. We received requests by phone and email for field trips as well which the Education Coordinator and I processed. The size of the school group was typically large so Sheppard, Filson, and I would co-lead the tours. After a brief introduction of what the CAC is and does, the three of us took the children around the galleries and talked about the art. We asked them a series of questions using the Visual Thinking Strategies method, which allows them to explore the work themselves. Once the tour was over, they broke into groups and

went to two different 45 minute workshops. Then the school group had lunch, went to their final workshop, and the Artist Exchange field trip concluded.

The Wallace Foundation Grant & The Audience Advisory Committee

In April 2015, the CAC was one of twenty-six organizations selected to receive a grant from the Wallace Foundation. The grant was part of the foundation's "Building Audiences for Sustainability" and will be disbursed over six years. The eligible recipients were performing arts organizations throughout the United States that were nominated by leaders in the arts. The Wallace Foundation identified about 87 prospective grantees to receive requests for proposals. Then, a panel of five external experts and Wallace staff selected the twenty-six organizations.

Over four years, the organizations chosen will have funding for two continuous "learning cycles." The first learning cycle, intended to last between 12-22 months, granted the CAC \$345,000. The aim of the initiative is to gather insights into how arts organizations can successfully expand their audiences. The organizations are supposed to design and implement programs to attract new audiences while retaining current ones, measuring whether and how this contributes to their overall financial health.⁸

The CAC was a unique case for the foundation because its season had already been established at the time the grant was awarded. Therefore, funding had to be alternatively used, for wraparound events. These events were directly related to the main programming in that they furthered the audience's comprehension of the subject matter. The CAC had to "create events

⁸ "The Wallace Foundation's Building Audiences for Sustainability Initiative Announcement of Grants to 26 Performing Arts Organizations FAQ." *Wallace Foundation*. N.p, 15 Apr. 2015, Web. 23 Jan. 2016.

that allow audience members to gather and learn more about the art.”⁹ The organization will use the findings from the first learning cycle to shape its second cycle of programs.

To understand what the CAC needed to do to engage an audience, the Wallace Foundation funded research that was conducted through focus groups. The Audience Advisory Committee (AAC) was created in September 2015. Leaders of the New Orleans community were invited to an open house to determine what a commitment to the AAC would entail. The CAC needed to acquire twenty members that were able to commit to four years of interest in the program. In the first season, members would need to attend three separate performances. The three performances in the 2015-2016 season were Tennessee Williams’ *The Mutilated*, Soundtrack ’63, and Regina Carter’s Southern Comfort. The AAC members were eligible for two tickets per performance. After each show closed the members had to send a preliminary email with their initial thoughts to Ms. Sheppard.

The Tuesday after each performance a meeting between the AAC members and CAC staff was held. The CAC Board Member and Audience Advisory Committee Chair Krystle Ferbos was also in attendance. When the meeting was called to order, a round-robin style discussion began. The conversation was recorded so that it could be referenced later. Three questions were asked:

- What about your overall experience was especially positive or appealing?
- What aspects of your overall experience were problematic or could have been improved?
- What motivated you to attend that particular evening’s performance and not one of the others?

⁹ Interview with Mariana Sheppard, Interim Director of Education and Public Programs, Contemporary Arts Center, January 11th, 2016.

To conclude each meeting there was a wrap up and notification of important upcoming events. As early as 2017 the Foundation is going to publish findings from this initiative. This has been done for similar grants Wallace has awarded. The report will be made available for free downloading on the Wallace website.

Marketing Work

Even before I started my internship, I noticed the CAC's lack of social media presence. Since social media is part of what I do at my job at the Ogden Museum of Southern Art, I had an understanding of how to effectively reach people. Social media is so widely used today; I felt the CAC was not tapping into an important and low cost resource. By the end of my first month I had written a list of suggestions and sent it to the marketing department. A number of my suggestions were implemented, especially after the External Affairs Coordinator was hired.

Visual Arts Work

Toward the end of September I reached out to artists who had pieces in the exhibition *Reverb: Past, Present, Future* to see if they'd be interested in speaking about their work during a walkthrough of the exhibition on the night of Art for Art's Sake. Six of the artists agreed and I proceeded to set up a time and meeting spot. On the night of the event it was my job to greet people as they came in and to let them know that the walkthrough was happening. Once the walkthrough started I helped one of the CAC curators keep the group together as we toured the galleries.

Over the next month, the Visual Arts and Public Programs Departments collaborated to create a Resource Center that opened in November 2015. The Resource Center was a gallery space until that time. The leaders of those departments felt that as the organization's

programming became more robust and challenging to the public that it must provide them with more opportunities to better understand the subject matter. Curator Andrea Andersson said “In time I think it will grow in terms of the range of media but its purpose holds: as a place for reflection, engagement, and public participation in the space and life of the museum.”¹⁰

The ways the CAC decided to provide the public with additional information on exhibitions was making books, articles, and an art activity available in the Resource Center. All of these materials change with each new exhibition to reflect the concepts in that particular show. When I inquired about getting involved with the Resource Center, my supervisor asked me to find the best prices of a list of books for the James Hoff and Jacqueline Humphries exhibitions. I went onto Amazon.com and made a wish list of the books, emailed that to her, and she ordered them. Once the books were delivered, Andersson had me photocopy and cut out pictures of Abstract Art from the books so that I could help make a collage on the main table in the Resource Center. In addition, each exhibiting artist has a binder made up of past press on his or her art. I updated each artist’s binders with current articles throughout my internship.

The Education Coordinator contributed to the Resource Center by providing copies of educational material about the exhibiting artists. I proofread the final copies of these materials. The Resource Center was unveiled during the opening reception for Jacqueline Humphries and James Hoff’s exhibitions.

Thursday Night Initiatives

On January 7th, 2016 the CAC began extending their hours on Thursday night. The original idea for this was to give patrons a reason to visit when there was nothing on exhibit. The

¹⁰ Interview with Andrea Andersson, February 1st, 2016.

staff would like to see this pick up steam, especially around March when there will be a few weeks that they are installing a new exhibition and the galleries will be closed. The first night served as a wrap around event related to Soundtrack '63. That night there was a conversation between artists Tatyana Fazlalizadeh and Candy Chang entitled "The Social Responsibility of Art." The second week the Visual Arts Department held a Roundtable Discussion on the topic of 1960's abstraction. The third week preparation for Soundtrack '63 was occurring so there was no program. The final week of January my program took place. So far, these programs have been well attended.

My Final Project

Using all that I had learned throughout my internship, I was given the opportunity to program an event on a Thursday night. I knew I wanted to coordinate a program for children so I took to the Internet to research what other institutions were offering. I decided to coordinate a book reading and family art making workshop. To brainstorm book ideas, I reached out to Emilie Lamy, the owner of The Stacks art and design bookstore. The Stacks is located next to the Café at the CAC. After reading a few children's books, I chose one entitled *Rufus: The Bat Who Loved Colors* by Tomi Ungerer. I asked Emilie to order extra copies to have available at the program. The book reading and family art making workshop took place in the Café at the CAC from 6:30-8:00pm on January 28th, 2016.

About a month and a half before the program, I reached out to a local actor who often works for the CAC as a teaching artist during Artist Exchange field trips. I asked if he would be available to read the book and help facilitate the art making workshop. He agreed to both and suddenly my program was beginning to take flight. After that, my supervisor told me I had a

budget of \$100 to carry out this program. I was able to pay the local actor \$60 so I had \$40 left to purchase supplies. I kept costs low and spent \$25 on materials for the art project. I learned how to fill out both check and payment request forms so that the actor could be paid and I could purchase my supplies.

I created content to put on the CAC website to promote the program (develop the webpage for the program). I worked with the marketing team to create the content that would be posted on social media through Facebook, Instagram, and Twitter. I had my program included in both the Stacks and the CAC's weekly newsletters. I contacted the book's publishing company, Phaidon, to obtain permission to use the book's cover in the CAC's marketing materials. Since I did not know many people with children I relied heavily on forwarding the link through emails and by word of mouth.

I worked with the Café at the CAC to offer happy hour pricing on food and drinks. I also made sure they had juices stocked for children. I arrived an hour and a half before the program started so that I could set up. After the reading I led attendees in a shaving cream prints workshop. I expected a crowd of no more than 15. The amount of people that ended up coming totaled 7. The night was a success because I carried out my first Public Program.

Chapter 3: S.W.O.T. Analysis

<p>Strengths</p> <ul style="list-style-type: none"> • Building • Location & Accessibility • Re-branding & Expansion • Uniqueness • Staff Expertise 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Understaffed & High Turnover Rate • Antiquated Technology • Outdated Mission Statement • Digitize Internal Forms
<p>Opportunities</p> <ul style="list-style-type: none"> • Re-envision the Education Department • Partnerships • Wallace Grant 	<p>Threats</p> <ul style="list-style-type: none"> • Post Wallace Grant Plan • Increased Competition • Funding in New Orleans • Lack of Social Media Presence

Strengths

Building

The CAC has owned its building since 1999. This is a major asset for two reasons. First, it allows the organization to renovate and expand its exhibition and programming spaces at will. The CAC's Warehouse space is used as a staff parking garage most of the year. The space can be converted to fit the needs of large scale performances or events. For example, the organization's annual fundraiser, SweetArts, is held in the Warehouse space.

Second, the Warehouse District is flourishing, and increases in rent are inevitable. However, the CAC does not have to face unpredictable spikes because it owns its building. On

top of that, the CAC is taking advantage of the opportunity to make money by renting out some of its excess space. The New Orleans Film Society rents out one of the floors of the building. Additionally, I witnessed the CAC rent out staff offices to film production as well as gallery space to various convention functions.

Staff Expertise

The CAC's staff includes numerous talented individuals who have a true understanding of what types of Performing and Visual Arts shows will be well received in New Orleans. Executive Director Neil Barclay has a background in "the artistic and operational aspects of non-profits multi-disciplinary arts organizations as both a chief executive and board member."¹¹ Before coming to the CAC, Barclay was a senior consultant with the Arts Consulting Group and a board member of the Association of Performing Arts Presenters (APAP) for nine years, serving as Vice President for three of those years. In the two years that Performing Arts Curator Raelle Myrick-Hodges has been with the organization, she has curated two virtually sold out seasons. In addition, one of Andersson's goals is to bring in thought-provoking works that will challenge the CAC's audience to think in new ways.

Location & Accessibility

The CAC's location is a strength because it is in close proximity to the highway and there are two parking lots adjacent to the building. In addition, since one may not need to spend an entire day at the CAC, they might couple their visit with one to a neighboring museum such as the Ogden Museum of Southern Art, the National World War II Museum, or the Confederate

¹¹ "New Executive Director Neil Barclay." *Contemporary Arts Center New Orleans*. N.p., 4 April 2013. Web. 9 Jan. 2016

Memorial Hall Museum. Other attractions include an abundance of restaurants, the St. Charles Avenue streetcar line, and a bus stop directly in front of the building.

Re-branding & Expansion

A fourth strength is its re-branding and expansion that took place in October 2015. Focus groups conducted as part of the Wallace Foundation Grant suggested that people passing by were unsure of what the CAC was or what it offered. The exterior of the building underwent a makeover where large photos of the upcoming performing artists as well as a season schedule were installed. Primarily, the purpose of this was to help the public better understand what types of art the CAC was presenting. The re-branding can be seen on the inside of the building as well. Smaller versions of these photos were installed inside one of the elevators and permanent wall text listing admission prices was added near the admissions desk.

The Café at the CAC was renovated, unveiled a new menu, and extended its hours that same month. The CAC welcomed The Stacks art and design bookstore which specializes in “visual and graphic arts, architecture, photography, music, and creative source material.”¹² These alterations have driven traffic into the building. People go in to buy a cup of coffee or a book and then the next thing they know they’re having a conversation about what the CAC is.

Uniqueness

Of the three major visual arts institutions in the city, the CAC is the only non-collecting institution. This means it has the opportunity to bring in cutting-edge visual art. Funds do not need to be spent on the maintenance of a permanent collection and can instead be put toward

¹² “About,” *The Stacks*, N.p., n.d. Web. 7 Jan. 2016.

carrying out the mission. It is also unique because of its focus on presenting interdisciplinary arts. A patron can experience a dance performance one month, listen to a band the next, and still view the visual art exhibition.

Weaknesses

Understaffed & High Turnover Rate

A major weakness of the CAC is that it's understaffed. The Education Department and Public Programs Department each only have one staff member. It was apparent how helpful it was to have even one additional staff member present while the Education Coordinator led Artist Exchange field trips. Unsurprisingly, after my internship concluded I was asked to aid in leading a field trip.

The organization's high turnover rate in key positions impedes stability in the workplace. A department with little or no leadership does not function at its optimal level. In March 2012 Visual Arts Curator Amy Mackie resigned after being in the position for just 14 months. An Interim Director of Visual Arts was hired but it was not until January 2015 that the CAC had a new full-time Visual Arts Curator.

It is disruptive for the entire organization when a vacancy exists for an extended period of time. Tasks get spread out and re-assigned to staff that may already have a heavy workload. Additionally, with new employees comes a learning curve. Confidence in a position comes with time; there are many intricacies of a position one cannot simply pick up on in a short period of time.

Antiquated Technology

A second weakness is antiquated technology. Most of the computers and printers are slow which impedes production. My computer was particularly sluggish at times, and when I printed from it I often had to wait for a few minutes before the document came out.

It was stated in the organization's Strategic Framework Plan, written in 2013, that the theater would be updated by 2015. It would be beneficial to upgrade the audio and visual equipment in the theater because of the caliber of performances. In a time where digital and multi-media art are popular, the organization needs to keep up with the latest technology.

The CAC does not have an efficient way for staff to access documents from other departments. Similar institutions have servers containing key internal documents such as leave request forms, information on exhibitions, and photos. The server makes all of these documents easy to access, which cuts down on miscommunication.

Outdated Mission Statement

The organization's mission statement is out of date. Throughout the CAC's 40 years of existence its mission has been molded to reflect the organization's maturity. It began as a place for the local community but has now become nationally recognized. In the past, CAC leadership has realized the need to reevaluate the mission and it may now be time to do so again. The current statement was adopted in 2001, making it fifteen years old. It does not clearly convey what the organization has set out to achieve and does not reflect why the organization exists. The section that needs to be reviewed is "The CAC is a multidisciplinary arts center, financially stable and professionally managed."¹³ An arts organization should be all of these things, and

¹³ "Mission & History." *Contemporary Arts Center New Orleans*. N.p., n.d. Web. 7 Jan. 2016.

therefore should not have to state it in its mission. Instead, it should highlight what it has to offer its constituents.

Digitize Internal Forms

There was at least one instance in my time at the CAC where the Education department had reserved a space for an Artist Exchange field trip but was informed the day of that someone else was using it. The CAC included “Improve internal communication among staff about shared use of space” in its Strategic Framework Plan but it does not appear this has been done. As previously mentioned, one of my tasks was filling out event forms. I made copies for all department heads and distributed them. If these forms become digitized in the future, scanned copies could be sent to those employee’s email addresses or to a staff server. This could decrease the potential of the forms getting lost or misplaced, which may lead to fewer spaces getting double-booked.

Opportunities

Re-envision the Education Department

During my internship it was expressed by both my supervisor and the Education Coordinator that they would like to dedicate time to evaluate their department. The three of us planned to go on a one day retreat that would follow with a meeting with the Executive Director. However, the retreat was cancelled twice and never got rescheduled due to availability conflicts. The only way this evaluation will happen is if Ms. Sheppard and Ms. Filson set a time meet and discuss the direction of their department.

Ms. Filson mentioned an idea regarding Artist Exchange field trips related to the upcoming *Adam Pendleton: Becoming Imperceptible* exhibition. She said that the Education

Department should start prioritizing middle and high school youth when booking field trips. Pendleton's work contains mature subject matter and concepts which led her to believe that the older age group would get more out of field trips than elementary aged students. Some exhibitions can be reasonably understood to an extent by everyone. However, others contain concepts that may be difficult to convey to elementary-aged children.

Wallace Grant

The Wallace Foundation Grant has not only increased the CAC's visibility in New Orleans but has also granted it national notoriety. It has helped get the CAC on people's radar. Additionally, the funding provided by the grant has invigorated the organization and its staff. In the coming years, the Foundation will publish independent public reports based on the grant's findings, which will be available for the field to learn from. The CAC may be featured in these publications that will be read around the globe. The Wallace Foundation said themselves that "The goal is to help all arts organizations strengthen their own efforts."¹⁴

Partnerships

There is always the opportunity to create more partnerships. Opportunities include the neighboring institution, the Ogden Museum of Southern Art, and the New Orleans Museum of Art. The organizations could work together to create a reciprocal day pass where a visitor could visit all of them on the same day for a flat cost. Another idea would be to put on a fundraiser together. This way, a pool of shared resources could be created which would facilitate fundraising from a potential new audience.

The organization's strong relationship with Junebug Productions helped make it possible to bring the performances of *Soundtrack '63* to New Orleans. *Soundtrack '63* was largely

¹⁴ "The Wallace Foundation's Building Audiences for Sustainability Initiative Announcement of Grants to 26 Performing Arts Organizations FAQ." *Wallace Foundation*. 23 Feb. 2016.

successful, selling out all three of its performances. The CAC could benefit greatly if it continued to build relationships with other arts organizations in the city.

In addition to arts organization partnerships, ones with local restaurants could be developed. The CAC could work with Cochon, Peche, or Herbsaint to offer \$10 off an entrée or a free dessert when a patron shows their CAC performance ticket. This could be an added convenience for patrons who may have favorite restaurants in the area or want to try somewhere new. The CAC has a partnership with The Old No. 77 Hotel & Chandlery where patrons can stay at a discounted rate the night of the SweetArts fundraiser.

It would be advantageous to strengthen partnerships with area schools from the elementary through college level. As I noted earlier, it is difficult to obtain the contact information for many elementary through high school teachers. Lack of contact information makes it difficult to reach out to schools. Because of this, teachers and students may not be aware of programming and field trip opportunities. College and university relationships should be built so that students can earn hands on experience and college credit through internships at the CAC.

Threats

Post Wallace Grant Plan

It is unclear if the CAC has a plan to continue carrying out the robust programming it offered in the fall of 2015, funded through the Wallace Foundation grant which will last six years. If the CAC wants to continue to serve the new audiences it is gaining, it is essential to have a post-grant plan.

Thus far, all of the wrap-around events have been free. It may not be financially possible to maintain such an admission price while sustaining the level and quality of its programs.

Regardless, carrying out public programs should be a priority because they act as a gateway into the organization.

Increased Competition

Neighboring institutions are a constant threat. The National World War II Museum (WWII Museum) opened two new exhibitions, “The Road to Berlin” and “The Road to Tokyo”, from 2014 to 2015. Additionally, a new parking garage and hotel are currently being built by the WWII Museum. The CAC needs to stay abreast of competitor objectives and ambitions so that it will know when to make its own improvements. The Ogden Museum has ramped up the quality of its exhibitions recently. For instance, the works of Jean-Michel Basquiat took up a large gallery space on the fifth floor from late 2014 to early 2015 as part of the Prospect 3 Biennial. The CAC needs to evaluate how it will evolve to compete in a city with a wide array of choices.

Fundraising in New Orleans

The number of nonprofit organizations in New Orleans has surged dramatically in the past ten years, partially as a response to Hurricane Katrina. There were 950 registered nonprofits in New Orleans as of 2012, which is nearly 40% more than there were in 2000.¹⁵ This means there are more organizations applying for the same grants from a small funding pool. New Orleans is also a small city meaning that the number of donors, whether they are individuals or foundations, is also comparably smaller. The Contemporary Arts Center needs to make sure it is doing all that it can to position itself competitively in order to sustain its funding opportunities.

¹⁵ O’Neil, Megan. “New Orleans Charities Grew Fast in Decade After Katrina.” *The Chronicle of Philanthropy*. 21 August 2015. Web. 16 April 2016.

Lack of Social Media Presence

Within the first few weeks of my internship I noticed the CAC's severe lack of social media presence. I quickly came up with a list of suggestions and presented them to the head of marketing in late August. After only a few weeks some of my ideas had been implemented. The head of marketing also told me the department planned to focus more on social media once an additional staff member was hired.

While the organization's social media presence picked up after an External Affairs Coordinator was hired in November, it could still be improved. At the time of writing, the organization was posting an average of two times per week, and was focusing on publicizing its upcoming performing arts and public programs.

Other arts organizations such as the Ogden Museum of Southern Art and the New Orleans Museum of Art post on their three primary social media platforms at least once per day. The chart below displays how the CAC's presence compares to that of the Ogden and NOMA's.

Comparison of Social Media Likes or Followers between NOMA, the Ogden, and CAC as of February 23rd, 2016

	NOMA	Ogden	CAC
Facebook Likes	20,361	8,669	7,301
Instagram Followers	6,883	9,002	1,944
Twitter Followers	24,700	13,800	8,339

As one can see by looking at this chart, of the three major arts organizations in the city, the CAC has the lowest number of Likes or Followers. The New Orleans Museum of Art has nearly two-thirds more followers than the Contemporary Arts Center across all platforms. When looking at the number of Instagram followers, NOMA does not even lead the board. When one

compares the amount of Instagram followers between the Ogden and the CAC, there is a difference of 7,058. That is an enormous gap between two organizations in competition with each other. While there is no set social media formula, the CAC's brand could benefit if the staff dedicated more attention to the organization's social media strategy.

Chapter 4: Best Practices

Inadequate Staffing

As I discussed in the S.W.O.T analysis, the CAC is chronically understaffed. This could be due in part to the organization not paying competitively. In 2013, 37.6% of the organization's budget was allocated for staffing. According to a 2015 survey, 27% of nonprofits reported that the inability to pay competitively was the greatest retention challenge.¹⁶ If the CAC allotted more money in its budget, perhaps employees would be more likely to stay.

When a vacancy occurs it is helpful for the organization to have a pre-existing hiring plan so that the position can be filled as quickly as possible. The CAC needs to develop a proactive approach to recruiting the best talent possible in a timely manner. According to a 2015 nonprofit employment practices survey "Many nonprofits lack formal strategies in hiring and retaining talent. As a result, current challenges in these areas will be exacerbated."¹⁷ The unique challenges faced by each position should be evaluated, and then retention strategies directed at those challenges can be developed. Not having a retention strategy creates issues, which over time affects the organization's mission and objectives.

It is common for staff members to inherit the workload of their former co-workers. While this has benefits if the organization intends to promote internally, it can also have negative effects on current staff. The 2015 nonprofit employment practices survey also noted "Increased workload contributes to significant burnout and pushes employees to leave organizations, often prematurely."¹⁸ The difficult part is finding the balance between not overburdening staff with the heavier work.

¹⁶ "2015 Nonprofit Employment Practices Survey Results." *Nonprofit HR*. Web. 3 March 2016. Page 16.

¹⁷ "2015 Nonprofit Employment Practices Survey Results." *Nonprofit HR*. Web. 3 March 2016. Page 16.

¹⁸ "2015 Nonprofit Employment Practices Survey Results." *Nonprofit HR*. Web. 3 March 2016. Page 16.

Outdated Mission Statement

According to the American Alliance of Museums “The mission statement reveals the organization’s understanding of the environment in which it exists, the relevance and appropriateness of the role it has selected for itself, and its relationship to its constituents and communities.”¹⁹ The present day mission does not define why the organization exists.

A strong mission statement, by an organization comparable in size would be that of the Ogden Museum. The Ogden’s mission statement is “to broaden the knowledge, understanding, interpretation, and appreciation of the visual arts and culture of the American South through its events, permanent collections, changing exhibitions, educational programs, publications, and research.”²⁰ The Ogden uses active words that command the reader’s attention. The statement encompasses everything the organization has set out to do presently and in the future.

It is a best practice that an organization reviews its mission statement every three years.²¹ The CAC should consider why its mission needs to be reviewed and how long it has been since the mission was changed. It was last updated in 2001 although it is unclear when the mission was last reviewed.

The receipt of the Wallace Foundation Grant is one reason the CAC should review its mission because the end goal of the Grant is to build new audiences. This means the organization may change over the course of the next few years, providing a reason to re-examine the mission. The CAC may not want to immediately alter its mission, but instead it could evaluate the ways it sees itself developing in the coming years and change the mission accordingly. The distribution

¹⁹ “Mission Activity.” *American Alliance of Museums*. 2012. Web. 5 March 2016.

²⁰ “About the O.” *Ogden Museum of Southern Art*. Web. 5 March 2016.

²¹ Garvey, Michele. “Mission Possible: Improving Your Organization’s Mission Statement.” *New York Nonprofits*. 2010. Web. 3 March 2016.

of the Wallace Grant over the next few years could help shape its future direction because of its large financial impact.

The CAC has funding to continue the strong programming it has implemented in the past year. The organization is evolving and it needs to use its mission to communicate that it is a major player in the contemporary arts world. To state that the organization is financially stable and professionally managed does not get this message across. This says to the public that the organization is not primarily concerned with its current operations. Instead, it sounds as if it is trying to convince the reader that they are an established institution.

Education Department Retreat

The Education Department could re-envision itself is by creating a list of goals and planning a retreat. Retreats “allow you to step back and re-examine goals, objectives, and activities.”²² This is exactly what Ms. Filson wanted to do. The ideal location for a retreat would be anywhere that is away from the day-to-day office environment. Community Tool Box suggests “that it be someplace peaceful away from your usual setting.”²³ If dates are reserved at a facility, the department may be less likely to cancel the retreat so that they do actually follow through with carrying it out. The department needs to decide how long the retreat should be and then reserve a date at an off-site facility. Then, an agenda should be created so that attendees stay on topic. Agenda items should build upon one another and “must have an overriding purpose or

²² Hampton, Chris. “Developing a Strategic Plan and Organizational Structure.” *Community Tool Box*. Web. 16 April 2016.

²³ Hampton, Chris. “Developing a Strategic Plan and Organizational Structure.” *Community Tool Box*. Web. 16 April 2016.

theme.”²⁴ Ms. Filson and Ms. Sheppard should come up with ways to further justify why and how they intend on serving more high school aged students and less elementary aged students.

After the retreat, the department should hold a meeting with the Executive Director to review participant feedback. A plan for implementation needs to be drafted, thus establishing a timeline of actions.

Strengthening Social Media Presence

If the CAC has the desire to be a global leader in presenting contemporary art, it needs to be connected to constituents near and far. The most effective way to accomplish this is through relevant and meaningful interaction on social media. Social media is a great opportunity for an organization to speak directly to its audience.

Social media has the ability to offer a welcoming tone to an organization’s patrons. It offers an easy way in to learn about an organization by sharing posts of workshops, exhibitions, and performances. It’s also an easy way to show that the organization is carrying out its mission.

Additionally, social media is rapidly growing. “Facebook and Twitter fans grew 42% and 37% in the past year, respectively. For non-profits, social media is growing 3x faster than email.”²⁵ The free marketing offered on these platforms is an enormous advantage.

A best practice is “about half of nonprofits have a team of people overseeing their social platforms, which we consider a best practice because it allows for a diversity of individual voices.”²⁶ The CAC does have a team of three who create content but people like to see things as they happen. More often than not the CAC will post about upcoming events but will not share a

²⁴ Garry, Joan. “Nonprofit Retreats the Right Way.” *Joan Garry Consulting*. Web. 16 April 2016.

²⁵ Lee, Kevan. “Social Media for Non-Profits: High-Impact Tips and the Best Free Tools.” *Buffer*. 16 June 2015. Web. 5 March 2016.

²⁶ Lee, Kevan. “Social Media for Non-Profits: High-Impact Tips and the Best Free Tools.” *Buffer*. 16 June 2015. Web. 5 March 2016.

photo as the event is going on. Live posting strikes an interest in people because it allows them to feel as if they are a part of what is going on even if they are not physically present.

Social media participation may result in support of the organization due to the feeling of inclusion. When constituents feel ownership in the organization, it creates value and they feel invested. This frequently turns them into donors or members and they use the museum as a resource for lifelong learning.

The CAC's social media content typically consists of upcoming performing arts events. Its social media presence should instead highlight every aspect of what they do and include performing arts, visual arts, educational programs, and public programs. There should be more of a balance between all areas of the organization.

The Ogden Museum of Southern Art has harnessed the power of social media by creating a superb strategy. Its Communications Department meets bi-weekly and organizes a social media schedule. During the meeting the organization's communications and master calendars are on hand to reference so that nothing is overlooked. Upcoming events, programs, exhibitions, and Ogden After Hours performances are included in the organization's bi-weekly plan. At the end of the meeting, everything that needs to be covered is divided up among the department members. Additionally, to foster relationships, for one half hour on most mornings, one person in the department interacts with other users primarily by liking, and occasionally commenting on posts.

The Museum keeps its social media channels interesting by posting live from the events that are taking place. Or, if no Communications Department employee can attend, the organization has someone at the event snap a photo and send it to him or her so they can post it. This proves that there are ways to get around being understaffed and still seem active on social

media. Posting “live” from events has proven to be popular and well-received. The Ogden’s likes and followers grow by the week.

Partnerships

A partnership signifies long-term relationships with goals that benefit both parties. Cultivating affiliations with organizations, especially those geographically close, allows organizations to reach and engage with new audiences. As I mentioned in the S.W.O.T. analysis, it would be beneficial for the CAC form partnerships with neighboring museums. The National Museum Directors’ Conference states “Working in partnership allows museum partners to increase their audiences, develop innovative programs, share expertise and develop their staff, as well as being a valuable way of maximizing impact and resources.”²⁷ It is always favorable to have connections that one can call upon, and local museums are certainly not the only partners the CAC should be pursuing.

A number of universities within the city of New Orleans have degree programs related to art. The CAC could partner with Southern University of New Orleans’ Museum Studies program, the University of New Orleans’ Arts Administration program, and Tulane University’s Art History program. Coordinating consistent internships would be highly beneficial to both parties. The organization would gain students with museum related skills while the students work would bolster their resume and professional network. There are ways to tailor internships to the students’ interests while offering the greatest benefit to the museum. This would give the CAC prospects and help the student not only with practical experience within the Museum. A program like this would assist the CAC’s severely understaffed situation.

²⁷ “National Museums Working in Partnerships Across the UK.” *National Museum Directors’ Conference*. 2009. Web. 28 March 2016.

Restaurants are another source of partnerships. This is a valuable endeavor for both parties because it allows each to widen their audience. An example of this would be advertising ‘purchase a ticket to a Saturday night performance at the CAC and show the ticket stub at a local restaurant and receive 20% off the bill.’ This would serve as a good way to increase incentive when selling tickets to first time buyers. Even if the CAC was not able to find restaurants that would want to give out consistent coupons, perhaps it could give members the benefit of flashing their membership card at a local restaurant to receive a discount. The Whitney Museum of American Art has partnered with over 45 local restaurants and businesses in New York City including a salon, spa, and yoga studio. Partnership possibilities are bountiful in New Orleans and this opportunity needs to be taken advantage of.

Although the CAC is a stable institution, it is evident that there are areas that have not been receiving as much attention as they should. I have outlined a few best practices that the CAC should consider adopting. I also have suggestions on how the organization can combat some of those issues. The first order of business should be hiring Human Resources personnel. Establishing this department would alleviate the most pressing issue, which is being understaffed.

Chapter 5: Recommendations

Staffing

To begin tackling the issue of being understaffed, the CAC should first hire a part-time Human Resources Manager. This employee would oversee the organization's recruiting, interviewing, and hiring, as well as work with the Executive Director to create a retention plan. This position would act as an investment into the infrastructure of the organization. The Human Resources Manager would help the organization reach goals that were outlined in the Strategic Framework written in 2013 that have not yet been accomplished. Furthermore, it would alleviate the staff members who are currently responsible for filling the void created by the lack of an HR Manager. Within a few years, I hope that the Human Resources Manager position would become full time if funds allowed.

If the CAC finds it is financially unreasonable to hire more staff, it should shift its focus to retaining current staff. Employees may not be staying because they are not receiving competitive wages and an increase in salaries would help combat premature departures. As a way to come up with the funds needed I recommend that the organization allocate unrestricted revenue raised by a fundraiser such as SweetArts. To do this, the CAC should add an additional component, such as a raffle or silent auction, to this special event. The organization would have to use its resources, such as board members, to solicit donations of appealing raffle or auction items. An example would be a helicopter flight over the city with dinner at a local restaurant. There should be a table that is front and center at the event with the items on display, or descriptions of the experiences, making bidding more enticing.

Unrestricted revenue is helpful for general operating expenses because donors are not usually keen on funding staff positions. Instead, donors want to see their money be put toward funding programs, performances, and exhibitions, even though they know staff is necessary.

I noted that the Education Department is among the departments that needs the most help with staffing. One of the ways to help this department would be to launch a docent program. A docent program is an opportunity for adults to volunteer their time leading tours of a museum's galleries. It is typical for museums to have an application process for prospective docents. The docents would fill out applications online and, if selected by the CAC, have interviews. Once accepted, the docents attend a series of training sessions led by a staff member. The docents would have to spend time learning the mission and history of the CAC as well as the biographical information and artistic methods of the artist(s) on view in the galleries.

I recommend the organization hold monthly docent meetings to keep everyone abreast of new information, best practices, keep the lines of communication open. The CAC should require that each docent commit for two years, so that it has people to rely on. The New Orleans Museum of Art and the Ogden require a two year time commitment for this exact reason. A docent program would make it so that the Education Coordinator would not have to spend the majority of her day hosting a field trip. Once this program becomes established, the organization could have even more field trips which would also increase revenue.

Actively Seek Interns

Not every organization has the ability to partner with a university, which offers the ability to have Graduate Assistantships. The Contemporary Arts Center should be actively seeking interns. I recommend that each of the departments tweak their internship descriptions so they sound more interesting and set up dates for a season, or semester-long internship program. The organization would then be ready to reach out to colleges and universities across the country. Besides reaching out directly, there are websites, such as www.collegeart.org, where the CAC could post free internship listings. The establishment of a Human Resources Department would

help manage the expected increase in internship applications that posting nationally will likely cause. The Human Resources Department could screen the internship applications, pick out the top ten, email them to the appropriate department, and ultimately carry out interviews.

The Education and Public Programs Department should specifically strive to recruit more interns not only because of my firsthand experience, but also because it only has two staff members. The department could achieve so much more if it recruited consistent interns to help with everything from daily tasks to field trips. For example, it would be ideal to have three people present to lead Artist Exchange field trips because the students are often broken up into three groups.

Re-envision the Education Department

As I mentioned, during my internship Ms. Filson, Ms. Sheppard, and I planned to go on a retreat in order to assess the current state of the department. Although this meeting was never carried out, I would encourage Ms. Sheppard and Ms. Filson to come together and brainstorm how they intend on improving different aspects of the department's current operations. I think that Ms. Filson's idea of prioritizing field trips for middle and high school youth makes sense when mature subject matter is on view. Realizing that not every exhibition may have a strong impact on younger audiences is important.

I also believe that the format of the CAC's field trips should be reviewed. Presently, students spend about three-quarters of their time making art and only about one-quarter touring the galleries. I would recommend that the conversations that Ms. Filson has with the school groups as they tour the exhibitions be lengthened and the amount of time making art be shortened. I think it would be more beneficial to the students if the field trips were structured so that about half of their time was spent touring and the other half was spent reflecting on their

experience through art making. Art can be made anywhere. However, viewing the art at the CAC can only happen when the students are physically at the organization.

New Mission Statement

As I noted in the last chapter, the CAC should evaluate their current mission statement. I would recommend a mission statement such as: “The CAC is a multidisciplinary arts center dedicated to bringing the visual and performing arts of our time to the New Orleans community. We accomplish this through workshops, educational programs, cutting-edge exhibitions, and performances.”

This statement paints an accurate and compelling picture of why the CAC exists. Additionally, it tells how the organization benefits the public.

More Active Social Media Presence

The Contemporary Arts Center needs to be more active on social media, posting once per day or once every other day at least. Lack of activity may give the organization’s followers the idea that nothing or very little is going on at the organization, which is not true.

One of the ways the CAC could become more active on social media is by using Hootsuite. This social media management system has the ability to connect all of the organization’s social media platforms which allows users to post on multiple networks at once. This is a time saver for small staffed organizations like the CAC. Hootsuite offers more in-depth insights and analytics than both Twitter and Facebook do on their own. This allows users to understand more precisely how people are interacting with its profiles. Best of all, Hootsuite’s most basic package, which is likely all the CAC would need, is free. If by chance the

organization felt it needed more from Hootsuite, there is always the option to upgrade, which adds various benefits.

The CAC should also engage with a broader audience by posting more diverse media that covers both sides of what it does. There is a heavier focus on the Performing Arts side than the Visual Arts side of the organization. I propose that they post pieces of art that are on view with a short description even if it's just the artist, title, medium and date created. This may spark interest in people and make them want to visit.

Wallace Grant

This recommendation addresses the CAC's opportunity to sustain the robust programming it began in 2015. This includes, in particular, the Thursday night programming that the organization started providing in January 2016. Since that month, the organization has had programming on inconsistent nights. I recommend the staff commit to a night they can regularly carry out programs and stick to it. By creating a regular schedule, these programs could be something that the community looks forward to every week. Collaborations between the Cafe and The Stacks could be made with happy hours or book signings. As long as the program fits into the mission the possibilities are endless.

Chapter 6: Conclusion

In conclusion, my internship at the CAC was a step in the right direction for my career in Arts Administration. Many times I was able to apply something I had learned in class to a situation at the CAC. Prior to this internship I had programmed activities geared toward children but not toward adults and that is what I wanted to accomplish. Over the course of my internship the CAC definitely provided me ample opportunities to orchestrate various parts of adult programs. I appreciated how my responsibilities grew from filling out other people's programs forms to eventually being able to plan my own program from start to finish. This experience has helped me feel much more confident in my ability to communicate my needs and vision not only to internal departments but also to outside organizations. Additionally, assisting with Artist Exchange field trips has strengthened my public speaking skills.

I have gained a deeper understanding of the ways all of the departments work together to keep the organization going. The CAC staff has close-knit relationships, which is what any healthy work environment should strive toward. There is no doubt that what I have learned will help me succeed in another nonprofit. The CAC's team of supportive staff grew my confidence and I would like to thank everyone at the organization for their help throughout my internship.

Appendix A – CAC 2014 Form 990

eFile GRAPHIC print - DO NOT PROCESS		As Filed Data -	DLN: 9349313700035	
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 private foundations)		OMB No 1545-0047 2013 Open to Public Inspection	
▶ Do not enter Social Security numbers on this form as it may be made public. By law, the IRS generally cannot redact the information on the form. ▶ Information about Form 990 and its instructions is at www.irs.gov/form990				
A For the 2013 calendar year, or tax year beginning 07-01-2013, 2013, and ending 06-30-2014				
B Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending		C Name of organization CONTEMPORARY ARTS CENTER Doing Business As		D Employer identification number 72-0798830
		Number and street (or P.O. box if mail is not delivered to street address) Room/suite 900 CAMP STREET		E Telephone number (504) 528-3805
		City or town, state or province, country, and ZIP or foreign postal code NEW ORLEANS, LA 70130		G Gross receipts \$ 2,938,201
		F Name and address of principal officer NEIL BARCLAY 900 CAMP STREET NEW ORLEANS, LA 70130		H(a) Is this a group return for subordinates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all subordinates included? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If "No," attach a list (see instructions)
I Tax-exempt status <input checked="" type="checkbox"/> 501(c)(3) <input type="checkbox"/> 501(c) () (insert no.) <input type="checkbox"/> 4947(a)(1) or <input type="checkbox"/> 527		J Website: ▶ WWW.CACNO.ORG		
K Form of organization <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other ▶		L Year of formation 1977 M State of legal domicile LA		
Part I Summary				
Activities & Governance	1 Briefly describe the organization's mission or most significant activities TO PROVIDE PUBLIC ACCESS TO CONTEMPORARY ART 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 DEVELOPMENT SUPPORT FOR LOCAL ARTISTS			
	2 Check this box <input type="checkbox"/> 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 2013 (Part V, line 2a)			5 78
	6 Total number of volunteers (estimate if necessary)			6 250
	7a Total unrelated business revenue from Part VIII, column (C), line 12			7a 153,443
	7b Net unrelated business taxable income from Form 990-T, line 34			7b 0
			Prior Year	Current Year
	Revenue	8 Contributions and grants (Part VIII, line 1h)		926,650
9 Program service revenue (Part VIII, line 2g)		206,607	210,739	
10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)		154,810	161,928	
11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)		3,182,913	1,159,350	
12 Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)		4,470,980	2,739,581	
Expenses	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)		1,279,515	1,207,426
	16a Professional fundraising fees (Part IX, column (A), line 11e)		0	0
	b Total fundraising expenses (Part IX, column (D), line 25) ▶491,256			
17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24e)		2,288,983	2,005,111	
18 Total expenses Add lines 13-17 (must equal Part IX, column (A), line 25)		3,568,498	3,212,537	
19 Revenue less expenses Subtract line 18 from line 12		902,482	-472,956	
Net Assets or Fund Balances			Beginning of Current Year	End of Year
	20 Total assets (Part X, line 16)		10,638,382	10,808,309
	21 Total liabilities (Part X, line 26)		603,179	1,028,699
22 Net assets or fund balances Subtract line 21 from line 20		10,035,203	9,779,610	
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		2015-05-15 Date	
	NEIL BARCLAY EXECUTIVE DIRECTOR Type or print name and title			
Paid Preparer Use Only	Print/Type preparer's name SHARON CASSIERE		Preparer's signature	
	Firm's name ▶ POSTLETHWAITE & NETTERVILLE		Date	
	Firm's address ▶ ONE GALLERIA BLVD STE 2100 METAIRIE, LA 70001		Check <input type="checkbox"/> if self-employed PTIN P00543368 Firm's EIN ▶ 72-1202445 Phone no (504) 837-5990	
May the IRS discuss this return with the preparer shown above? (see instructions) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No				

Part III Statement of Program Service Accomplishments

Check if Schedule O contains a response or note to any line 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 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 \$ 569,263 including grants of \$) (Revenue \$ 190,052)
PERFORMING ARTS PROVIDED PROFESSIONAL DEVELOPMENT, SPACE AND EQUIPMENT USAGE DIRECTLY TO OVER 90 THEATRE ARTISTS, MUSICIANS AND DANCERS THE CENTER PRESENTED SEVERAL NATIONAL AND INTERNATIONAL ARTISTS IN DANCE AND MUSIC PERFORMANCES, AS WELL AS THEATRE PERFORMING ARTS AUDIENCES EXCEEDED 5,000 PEOPLE

4b (Code) (Expenses \$ 535,777 including grants of \$) (Revenue \$ 227,334)
EDUCATION WORKSHOPS AND CLASSES WERE OFFERED TO BOTH CHILDREN AND ADULTS SUMMER CAMP AND VISUAL ARTS MENTORSHIP PROGRAMS/LECTURES WERE GIVEN OVER 1,000 PARTICIPATED IN THE WORKSHOPS, PROGRAMS AND SUMMER CAMP

4c (Code) (Expenses \$ 1,038,067 including grants of \$) (Revenue \$ 301,990)
VISUAL ARTS NEARLY 18,000 PEOPLE PASSED THROUGH CAC'S VISUAL ARTS EXHIBITS MANY LOCAL, NATIONAL AND INTERNATIONAL ARTISTS' WORK WERE SHOWN DURING ANNUAL SEASON, WHICH FEATURED MANY SEPARATE EXHIBITS

(Code) (Expenses \$ 246,309 including grants of \$) (Revenue \$ 156,580)
COMMUNITY OUTREACH INVOLVED A VARIETY OF PUBLIC PROGRAMMING, INCLUDING WORKSHOPS, MASTER CLASSES, PANEL DISCUSSIONS, PERFORMANCES, AND VISUAL ART EXHIBITIONS A SAMPLING OF COMMUNITY OUTREACH ACTIVITIES IS AS FOLLOWS CAC SUMMER ARTS CAMP, ARTIST EXCHANGE FIELD TRIP PROGRAM, TEEN BOARD PROGRAM, LITERALLY SPEAKING PANEL DISCUSSION SERIES, ARTSPEAK PANEL DISCUSSION SERIES, LIGHTWIRE THEATER'S "THE UGLY DUCKLING" PERFORMANCES AND TALKBACKS, THADDEUS PHILLIPS COMMUNITY WORKSHOP AND "17 BORDER CROSSINGS" PERFORMANCES, HANNIBAL LOKUMBE ARTIST RESIDENCY AND PERFORMANCES, "A NIGHT IN NEW ORLEANS A MAGIC TREE HOUSE ADVENTURE" PERFORMANCES AND BOOK GIVE-A-WAY WITH MARY POPE OSBOURNE, AND D'PROJECT'S "SOUTHERN VOICES DANCE OUT LOUD 6" MASTER CLASSES AND PERFORMANCES

4d Other program services (Describe in Schedule O)
(Expenses \$ 246,309 including grants of \$) (Revenue \$ 156,580)

4e Total program service expenses 2,389,416

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 checked="" 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 checked="" 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 checked="" 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 for escrow or custodial account liability, 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		
a 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	
b 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
c 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
d 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
e 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"/>	Yes	
f 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 and XII <input checked="" type="checkbox"/>	Yes	
b 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 and XII 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 checked="" type="checkbox"/>		No
14a Did the organization maintain an office, employees, or agents outside of the United States? <input checked="" type="checkbox"/>		No
b 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, Parts I and IV <input checked="" type="checkbox"/>		No
15 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of grants or other assistance to or for any foreign organization? If "Yes," complete Schedule F, Parts II and IV <input checked="" type="checkbox"/>		No
16 Did the organization report on Part IX, column (A), line 3, more than \$5,000 of aggregate grants or other assistance to or for foreign individuals? If "Yes," complete Schedule F, Parts III and IV <input checked="" 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 (see instructions) <input checked="" 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 checked="" 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 checked="" type="checkbox"/>		No
20a Did the organization operate one or more hospital facilities? If "Yes," complete Schedule H <input checked="" type="checkbox"/>		No
b If "Yes" to line 20a, did the organization attach a copy of its audited financial statements to this return? <input checked="" type="checkbox"/>		

Part IV Checklist of Required Schedules (continued)

21	Did the organization report more than \$5,000 of grants or other assistance to any domestic organization or government 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 or 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, line 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 lines 24b through 24d and complete Schedule K. If "No," go to line 25a</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	Did the organization report any amount on Part X, line 5, 6, or 22 for receivables from or payables to any current or former officers, directors, trustees, key employees, highest compensated employees, or disqualified persons? <i>If so, 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 employee thereof, a grant selection committee member, or to a 35% controlled entity or family member of any of these persons? <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 direct or indirect 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, Part II, III, or IV, and Part V, line 1</i>	34		No
35a	Did the organization have a controlled entity within the meaning of section 512(b)(13)?	35a		No
b	If "Yes" to line 35a, 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		
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 11b 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 or note to any line in this Part V

		Yes	No
1a	Enter the number reported in Box 3 of Form 1096 Enter -0- if not applicable		
1b	Enter the number of Forms W-2G included in line 1a Enter -0- if not applicable		
1c	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, Transmittal of Wage and Tax Statements, filed for the calendar year ending with or within the year covered by this return		
2b	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	
3b	If "Yes," has it filed a Form 990-T for this year? If "No" to line 3b, 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, securities account, or other financial account)?		No
b	If "Yes," enter the name of the foreign country <input type="text"/> 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
5b	Did any taxable party notify the organization that it was or is a party to a prohibited tax shelter transaction?		No
5c	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 as charitable contributions?		No
6b	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
7e			
f	Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract?		No
7f			
g	If the organization received a contribution of qualified intellectual property, did the organization file Form 8899 as required?		
7g			
h	If the organization received a contribution of cars, boats, airplanes, or other vehicles, did the organization file a Form 1098-C?		
7h			
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?		
8			
9	Sponsoring organizations maintaining donor advised funds.		
a	Did the organization make any taxable distributions under section 4966?		
9a			
b	Did the organization make a distribution to a donor, donor advisor, or related person?		
9b			
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?	12a	
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. See the instructions for additional information the organization must report on Schedule O	13a	
b	Enter the 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 amount of reserves on hand	13c	
14a	Did the organization receive any payments for indoor tanning services during the tax year?	14a	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 or note to any line in this Part VI

Section A. Governing Body and Management

		Yes	No
1a	Enter the number of voting members of the governing body at the end of the tax year		
	If there are material differences in voting rights among members of the governing body, or if the governing body delegated broad authority to an executive committee or similar committee, explain in Schedule O		
1b	Enter the number of voting members included in line 1a, above, who are independent		
2	Did any officer, director, trustee, or key employee have a family relationship or a business relationship with any other officer, director, trustee, or key employee?		No
3	Did the organization delegate control over management duties customarily performed by or under the direct supervision of officers, directors or trustees, or key employees to a management company or other person?		No
4	Did the organization make any significant changes to its governing documents since the prior Form 990 was filed?		No
5	Did the organization become aware during the year of a significant diversion of the organization's assets?		No
6	Did the organization have members or stockholders?		No
7a	Did the organization have members, stockholders, or other persons who had the power to elect or appoint one or more members of the governing body?		No
7b	Are any governance decisions of the organization reserved to (or subject to approval by) members, stockholders, or persons other than the governing body?		No
8	Did the organization contemporaneously document the meetings held or written actions undertaken during the year by the following		
8a	The governing body?	Yes	
8b	Each committee with authority to act on behalf of the governing body?	Yes	
9	Is there any officer, director, trustee, or key employee listed in Part VII, Section A, who cannot be reached at the organization's mailing address? If "Yes," provide the names and addresses in Schedule O		No

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

		Yes	No
10a	Did the organization have local chapters, branches, or affiliates?		No
10b	If "Yes," did the organization have written policies and procedures governing the activities of such chapters, affiliates, and branches to ensure their operations are consistent with the organization's exempt purposes?		
11a	Has the organization provided a complete copy of this Form 990 to all members of its governing body before filing the form?		No
11b	Describe in Schedule O the process, if any, used by the organization to review this Form 990		
12a	Did the organization have a written conflict of interest policy? If "No," go to line 13	Yes	
12b	Were officers, directors, or trustees, and key employees required to disclose annually interests that could give rise to conflicts?	Yes	
12c	Did the organization regularly and consistently monitor and enforce compliance with the policy? If "Yes," describe in Schedule O how this was done	Yes	
13	Did the organization have a written whistleblower policy?	Yes	
14	Did the organization have a written document retention and destruction policy?	Yes	
15	Did the process for determining compensation of the following persons include a review and approval by independent persons, comparability data, and contemporaneous substantiation of the deliberation and decision?		
15a	The organization's CEO, Executive Director, or top management official	Yes	
15b	Other officers or key employees of the organization	Yes	
	If "Yes" to line 15a or 15b, describe the process in Schedule O (see instructions)		
16a	Did the organization invest in, contribute assets to, or participate in a joint venture or similar arrangement with a taxable entity during the year?		No
16b	If "Yes," did the organization follow a written policy or procedure requiring the organization to evaluate its participation in joint venture arrangements under applicable federal tax law, and take steps to safeguard the organization's exempt status with respect to such arrangements?		

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. Indicate how you made these available. Check all that apply.
 Own website Another's website Upon request Other (explain in Schedule O)
- 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 during the tax year
- 20** State the name, physical address, and telephone number of the person who possesses the books and records of the organization
 ▶NANETTE SAUCIER 900 CAMP STREET
 NEW ORLEANS, LA 70130 (504) 528-3805

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

(A) Name and Title	(B) Average hours per week (list any hours for related organizations below dotted line)	(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			
1b Sub-Total										
c Total from continuation sheets to Part VII, Section A										
d Total (add lines 1b and 1c)							141,494	0	8,641	

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

Check if Schedule O contains a response or note to any line in this Part VIII

		(A) Total revenue	(B) Related or exempt function revenue	(C) Unrelated business revenue	(D) Revenue excluded from tax under sections 512-514	
Contributions, Gifts, Grants and Other Similar Amounts	1a Federated campaigns 1a					
	b Membership dues 1b	132,926				
	c Fundraising events 1c	212,060				
	d Related organizations 1d					
	e Government grants (contributions) 1e	94,381				
	f All other contributions, gifts, grants, and similar amounts not included above 1f	768,197				
	g Noncash contributions included in lines 1a-1f \$	23,716				
	h Total. Add lines 1a-1f ▶	1,207,564				
	Program Service Revenue	2a ADMISSIONS & FEES	711300	193,990	193,990	
b SALES OF ART, CATALOGS		711300	16,749	16,749		
c						
d						
e						
f All other program service revenue						
g Total. Add lines 2a-2f ▶		210,739				
Other Revenue	3 Investment income (including dividends, interest, and other similar amounts) ▶		161,928		161,928	
	4 Income from investment of tax-exempt bond proceeds ▶					
	5 Royalties ▶					
	6a Gross rents	(i) Real	398,586			
		(ii) Personal				
		b Less rental expenses	0			
		c Rental income or (loss)	398,586			
	d Net rental income or (loss) ▶		398,586		398,586	
	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 \$ 212,060 of contributions reported on line 1c) See Part IV, line 18	a	140,724			
		b Less direct expenses b	198,620			
c Net income or (loss) from fundraising events ▶			-57,896		-57,896	
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	650,811	650,811			
b BOOKKEEPING SERVICES	541200	100,199	7,593	92,606		
c MISCELLANEOUS	900099	11,413	6,813	4,600		
d All other revenue		56,237		56,237		
e Total. Add lines 11a-11d ▶		818,660				
12 Total revenue. See Instructions ▶		2,739,581	875,956	153,443	502,618	

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)

Check if Schedule O contains a response or note to any line 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	190,340	94,152	64,804	31,384
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	860,851	663,017	45,169	152,665
8 Pension plan accruals and contributions (include section 401(k) and 403(b) employer contributions)				
9 Other employee benefits	68,933	53,525	2,623	12,785
10 Payroll taxes	87,302	63,218	8,780	15,304
11 Fees for services (non-employees)				
a Management				
b Legal				
c Accounting				
d Lobbying				
e Professional fundraising services See Part IV, line 17				
f Investment management fees				
g Other (If line 11g amount exceeds 10% of line 25, column (A) amount, list line 11g expenses on Schedule O)	270,511	201,529	27,990	40,992
12 Advertising and promotion	36,430	26,230	3,643	6,557
13 Office expenses	629,430	486,674	67,594	75,162
14 Information technology	201,487	170,370	23,663	7,454
15 Royalties	178	128	18	32
16 Occupancy				
17 Travel				
18 Payments of travel or entertainment expenses for any federal, state, or local public officials				
19 Conferences, conventions, and meetings	67,448	51,117	7,100	9,231
20 Interest	26,018	18,733	2,602	4,683
21 Payments to affiliates				
22 Depreciation, depletion, and amortization	304,406	219,172	30,441	54,793
23 Insurance	174,873	127,964	17,773	29,136
24 Other expenses Itemize expenses not covered above (List miscellaneous expenses in line 24e. If line 24e amount exceeds 10% of line 25, column (A) amount, list line 24e expenses on Schedule O.)				
a FOOD & BEVERAGE EXPENSE	157,604	113,475	15,760	28,369
b MISCELLANEOUS	78,719	56,678	7,872	14,169
c CONTRIBUTIONS & GIFTS	33,256	23,944	3,326	5,986
d ENTERTAINMENT	17,155	14,021	1,947	1,187
e All other expenses	7,596	5,469	760	1,367
25 Total functional expenses. Add lines 1 through 24e	3,212,537	2,389,416	331,865	491,256
26 Joint costs. Complete this line only if the organization reported in column (B) joint costs from a combined educational campaign and fundraising solicitation. Check here <input type="checkbox"/> if following SOP 98-2 (ASC 958-720)				

Part X Balance Sheet		Check if Schedule O contains a response or note to any line in this Part X <input type="checkbox"/>	
		(A)	(B)
		Beginning of year	End of year
Assets	1 Cash—non-interest-bearing	633,240	1 505,135
	2 Savings and temporary cash investments		2
	3 Pledges and grants receivable, net	34,386	3 106,632
	4 Accounts receivable, net		4
	5 Loans and other receivables from current and former officers, directors, trustees, key employees, and highest compensated employees. Complete Part II of Schedule L		5
	6 Loans and other receivables from other disqualified persons (as defined under section 4958(f)(1)), persons described in section 4958(c)(3)(B), and contributing employers and sponsoring organizations of section 501(c)(9) voluntary employees' beneficiary organizations (see instructions) 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	6,288	9 27,270
	10a Land, buildings, and equipment cost or other basis. Complete Part VI of Schedule D	11,153,118	
	b Less accumulated depreciation	4,140,036	
	11 Investments—publicly traded securities	7,052,141	10c 7,013,082
	12 Investments—other securities. See Part IV, line 11	2,764,449	11 3,007,377
	13 Investments—program-related. See Part IV, line 11		12
	14 Intangible assets		13
	15 Other assets. See Part IV, line 11	147,878	14
16 Total assets. Add lines 1 through 15 (must equal line 34)	10,638,382	15 148,813	
		16 10,808,309	
Liabilities	17 Accounts payable and accrued expenses	205,083	17 289,630
	18 Grants payable		18
	19 Deferred revenue	2,000	19 1,500
	20 Tax-exempt bond liabilities		20
	21 Escrow or custodial account liability. Complete Part IV of Schedule D		21
	22 Loans and other 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	396,096	23 692,950
	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	0	25 44,619
	26 Total liabilities. Add lines 17 through 25	603,179	26 1,028,699
Net Assets or Fund Balances	27 Organizations that follow SFAS 117 (ASC 958), check here <input checked="" type="checkbox"/> and complete lines 27 through 29, and lines 33 and 34.		
	Unrestricted net assets	472,992	27 139,484
	Temporarily restricted net assets	7,073,726	28 7,151,641
	Permanently restricted net assets	2,488,485	29 2,488,485
	Organizations that do not follow SFAS 117 (ASC 958), 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	10,035,203	33 9,779,610	
34 Total liabilities and net assets/fund balances	10,638,382	34 10,808,309	

Part XI Reconciliation of Net Assets

Check if Schedule O contains a response or note to any line in this Part XI

1	Total revenue (must equal Part VIII, column (A), line 12)	1	2,739,581
2	Total expenses (must equal Part IX, column (A), line 25)	2	3,212,537
3	Revenue less expenses Subtract line 2 from line 1	3	-472,956
4	Net assets or fund balances at beginning of year (must equal Part X, line 33, column (A))	4	10,035,203
5	Net unrealized gains (losses) on investments	5	217,363
6	Donated services and use of facilities	6	
7	Investment expenses	7	
8	Prior period adjustments	8	
9	Other changes in net assets or fund balances (explain in Schedule O)	9	0
10	Net assets or fund balances at end of year Combine lines 3 through 9 (must equal Part X, line 33, column (B))	10	9,779,610

Part XII Financial Statements and Reporting

Check if Schedule O contains a response or note to any line 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? If "Yes," check a box below to indicate whether the financial statements for the year were compiled or reviewed on a separate basis, consolidated basis, or both <input type="checkbox"/> Separate basis <input type="checkbox"/> Consolidated basis <input type="checkbox"/> Both consolidated and separate basis		No
2b	Were the organization's financial statements audited by an independent accountant? If "Yes," check a box below to indicate whether the financial statements for the year were audited 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 separate basis	Yes	
2c	If "Yes," to line 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	
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
3b	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		

Additional Data

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

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 (list any hours for related organizations below dotted line)	(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			
BRYAN BAILEY	50	X					0	0	0	
BOARD OF DIRECTORS										
BENNETT DAVIS	50	X					0	0	0	
BOARD OF DIRECTORS										
BOB SNEAD	50	X					0	0	0	
BOARD OF DIRECTORS										
BUSH WRIGHTON	50	X					0	0	0	
BOARD OF DIRECTORS										
CHERIE GAUTHIER	50	X					0	0	0	
BOARD OF DIRECTORS										
COLLEEN LEVY	50	X					0	0	0	
BOARD OF DIRECTORS										
DAWN BARRIOS	50	X					0	0	0	
BOARD OF DIRECTORS										
DEBRA BARNEWOLD	50	X					0	0	0	
BOARD OF DIRECTORS										
DENISE BERTHAUME	50	X					0	0	0	
BOARD OF DIRECTORS										
DR MORA BEAUCHAMP-BYRD	50	X					0	0	0	
BOARD OF DIRECTORS										
GRAHAM RALSTON	50	X					0	0	0	
BOARD OF DIRECTORS										
GRANT HARRIS	50	X					0	0	0	
BOARD OF DIRECTORS										
GREGG PORTER	50	X					0	0	0	
BOARD OF DIRECTORS										
GRETCHEN FAURJA CHASE	50	X					0	0	0	
BOARD OF DIRECTORS										
JONATHAN FERRARA	50	X					0	0	0	
BOARD OF DIRECTORS										
KATHERINE WINTERS	50	X					0	0	0	
BOARD OF DIRECTORS										
KATHLEEN LOE	50	X					0	0	0	
BOARD OF DIRECTORS										
LORI MAHFOUZ	50	X					0	0	0	
BOARD OF DIRECTORS										
MATT GREENBAUM	50	X					0	0	0	
BOARD OF DIRECTORS										
NICOLE EICHBERGER	50	X					0	0	0	
BOARD OF DIRECTORS										
RHESA ORTIQUE MCDONALD	50	X					0	0	0	
BOARD OF DIRECTORS										
PAUL TINES	50	X					0	0	0	
BOARD OF DIRECTORS										
ROBYN DUNN SCHWARZ	50	X					0	0	0	
BOARD OF DIRECTORS										
SANDRA STAGE CHAISSON	50	X					0	0	0	
BOARD OF DIRECTORS										
STEVE DUMEZ	50	X					0	0	0	
BOARD OF DIRECTORS										

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 (list any hours for related organizations below dotted line)	(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			
TONY CAMPBELL	50	X						0	0	0
BOARD OF DIRECTORS										
WENDY NEWLIN	50	X						0	0	0
BOARD OF DIRECTORS										
WILLIAM METCALF	50	X						0	0	0
BOARD OF DIRECTORS										
MARK JEANFREAU	50	X		X				0	0	0
CHAIRMAN OF THE BOARD										
STEPHANIE HUGER	50	X		X				0	0	0
VICE PRESIDENT										
DEBBIE BROCKLEY	50	X		X				0	0	0
TREASURER										
STACI ROSENBERG	50	X		X				0	0	0
SECRETARY										
NEIL BARCLAY	50 00			X				82,108	0	2,419
EXECUTIVE DIRECTOR										
NANNETTE SAUCIER	50 00			X				59,386	0	6,222
DIRECTOR OF FINANCE										

SCHEDULE A
(Form 990 or 990-EZ)

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.

OMB No 1545-0047

2013

Department of the Treasury
Internal Revenue Service

▶ Attach to Form 990 or Form 990-EZ. ▶ See separate instructions.
▶ Information about Schedule A (Form 990 or 990-EZ) and its instructions is at www.irs.gov/form990.

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 described in **section 170(b)(1)(A)(i)**.
- 2 A school described in **section 170(b)(1)(A)(ii)**. (Attach Schedule E.)
- 3 A hospital or 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 - Non-functionally integrated
- 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 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 monetary support
			Yes	No	Yes	No	Yes	No	
Total									

Part II Support Schedule for Organizations Described in Sections 170(b)(1)(A)(iv) and 170(b)(1)(A)(vi)
 (Complete only if you checked the box on line 5, 7, or 8 of Part I 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) 2009	(b) 2010	(c) 2011	(d) 2012	(e) 2013	(f) Total
1 Gifts, grants, contributions, and membership fees received (Do not include any "unusual grants.")	1,142,091	924,909	937,076	957,057	1,207,564	5,168,697
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	1,142,091	924,909	937,076	957,057	1,207,564	5,168,697
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)						1,005,945
6 Public support. Subtract line 5 from line 4						4,162,752

Section B. Total Support						
Calendar year (or fiscal year beginning in) ▶	(a) 2009	(b) 2010	(c) 2011	(d) 2012	(e) 2013	(f) Total
7 Amounts from line 4	1,142,091	924,909	937,076	957,057	1,207,564	5,168,697
8 Gross income from interest, dividends, payments received on securities loans, rents, royalties and income from similar sources	343,624	302,949	429,524	491,779	560,514	2,128,390
9 Net income from unrelated business activities, whether or not the business is regularly carried on						
10 Other income. Do not include gain or loss from the sale of capital assets (Explain in Part IV.)	105,006	152,381	143,018	146,052	140,724	687,181
11 Total support. (Add lines 7 through 10)						7,984,268
12 Gross receipts from related activities, etc. (see instructions)					12	5,370,266

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** ▶

Section C. Computation of Public Support Percentage		
14 Public support percentage for 2013 (line 6, column (f) divided by line 11, column (f))	14	52.140 %
15 Public support percentage for 2012 Schedule A, Part II, line 14	15	55.470 %

- 16a 33 1/3% support test—2013.** 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 ▶
- b 33 1/3% support test—2012.** If the organization did not check a box on line 13 or 16a, and line 15 is 33 1/3% or more, check this box and **stop here.** The organization qualifies as a publicly supported organization ▶
- 17a 10%-facts-and-circumstances test—2013.** 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 ▶
- b 10%-facts-and-circumstances test—2012.** 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 ▶
- 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 ▶

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

Facts And Circumstances Test	
Return Reference	Explanation

SCHEDULE D
(Form 990)

Supplemental Financial Statements

OMB No 1545-0047

2013

Department of the Treasury
Internal Revenue Service

▶ **Complete if the organization answered "Yes," to Form 990, Part IV, line 6, 7, 8, 9, 10, 11a, 11b, 11c, 11d, 11e, 11f, 12a, or 12b**
▶ **Attach to Form 990. ▶ See separate instructions. ▶ Information about Schedule D (Form 990) and its instructions is at www.irs.gov/form990.**

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? Yes No

6 Did the organization inform all grantees, donors, and donor advisors in writing that grant funds can 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? Yes 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 education) 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 through 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, and not on a historic structure listed in the National Register | 2d |
- 3 Number of conservation easements modified, transferred, released, extinguished, or terminated by the organization during the tax 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 section 170(h)(4)(B)(ii)? Yes No
- 9 In Part XIII, 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 (ASC 958), 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 XIII, the text of the footnote to its financial statements that describes these items
- b If the organization elected, as permitted under SFAS 116 (ASC 958), 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 (ASC 958) 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 acquisition, 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 XIII
- 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 XIII and complete the following table
- | | Amount |
|--|--------|
| c Beginning balance | |
| d Additions during the year | |
| e Distributions during the year | |
| f 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 XIII. Check here if the explanation has been provided in Part XIII

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	2,783,284	2,633,266	2,692,664	2,424,362	2,345,611
b Contributions			2,989		16,640
c Net investment earnings, gains, and losses	379,519	259,148	47,489	374,911	209,997
d Grants or scholarships					
e Other expenditures for facilities and programs	116,281	92,849	95,547	93,607	137,049
f Administrative expenses	20,288	16,281	14,329	13,002	10,837
g End of year balance	3,026,234	2,783,284	2,633,266	2,692,664	2,424,362

- 2** Provide the estimated percentage of the current year end balance (line 1g, column (a)) held as
- a** Board designated or quasi-endowment 0 %
 - b** Permanent endowment 82.230 %
 - c** Temporarily restricted endowment 17.770 %
- The percentages in lines 2a, 2b, and 2c should equal 100%
- 3a** Are there endowment funds not in the possession of the organization that are held and administered for the organization by
- | | Yes | No |
|--|------------------|----|
| (i) unrelated organizations | 3a(i) Yes | |
| (ii) related organizations | 3a(ii) | No |
- b** If "Yes" to 3a(ii), are the related organizations listed as required on Schedule R?
- 3b**
- 4** Describe in Part XIII the intended uses of the organization's endowment funds

Part VI Land, Buildings, and Equipment. Complete if the organization answered 'Yes' to Form 990, Part IV, line 11a. 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		7,474,968	3,752,495	3,722,473
c Leasehold improvements				
d Equipment		528,150	387,541	140,609
e Other				
Total. Add lines 1a through 1e (Column (d) must equal Form 990, Part X, column (B), line 10(c).)				7,013,082

Part XI Reconciliation of Revenue per Audited Financial Statements With Revenue per Return Complete if the organization answered 'Yes' to Form 990, Part IV, line 12a.

1	Total revenue, gains, and other support per audited financial statements	1	3,185,535
2	Amounts included on line 1 but not on Form 990, Part VIII, line 12		
a	Net unrealized gains on investments	2a	217,363
b	Donated services and use of facilities	2b	29,970
c	Recoveries of prior year grants	2c	
d	Other (Describe in Part XIII)	2d	198,621
e	Add lines 2a through 2d	2e	445,954
3	Subtract line 2e from line 1	3	2,739,581
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 XIII)	4b	
c	Add lines 4a and 4b	4c	0
5	Total revenue. Add lines 3 and 4c . (This must equal Form 990, Part I, line 12)	5	2,739,581

Part XII Reconciliation of Expenses per Audited Financial Statements With Expenses per Return. Complete if the organization answered 'Yes' to Form 990, Part IV, line 12a.

1	Total expenses and losses per audited financial statements	1	3,441,128
2	Amounts included on line 1 but not on Form 990, Part IX, line 25		
a	Donated services and use of facilities	2a	29,970
b	Prior year adjustments	2b	
c	Other losses	2c	
d	Other (Describe in Part XIII)	2d	198,621
e	Add lines 2a through 2d	2e	228,591
3	Subtract line 2e from line 1	3	3,212,537
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 XIII)	4b	
c	Add lines 4a and 4b	4c	0
5	Total expenses. Add lines 3 and 4c . (This must equal Form 990, Part I, line 18)	5	3,212,537

Part XIII Supplemental Information

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, line 2, Part XI, lines 2d and 4b, and Part XII, lines 2d and 4b. Also complete this part to provide any additional information.

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
PART V, LINE 4	TO FURTHER THE EXEMPT PURPOSES OF THE ORGANIZATION
PART X, LINE 2	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, 2013, JUNE 30, 2012, AND JUNE 30, 2011 REMAIN OPEN AND SUBJECT TO EXAMINATION BY TAXING AUTHORITIES THE TAX RETURN FOR THE YEAR ENDED JUNE 30, 2014 HAS NOT BEEN FILED AS OF THE REPORT DATE AND THE EXTENSION REQUEST HAS BEEN APPROVED
PART XI, LINE 2D - OTHER ADJUSTMENTS	DIRECT SPECIAL EVENT EXPENSES 198,620 ROUNDING 1
PART XII, LINE 2D - OTHER ADJUSTMENTS	DIRECT SPECIAL EVENT EXPENSES 198,620 ROUNDING 1

**SCHEDULE G
(Form 990 or 990-EZ)**

**Supplemental Information Regarding
Fundraising or Gaming Activities**

OMB No 1545-0047

2013

Department of the Treasury
Internal Revenue Service

Complete if the organization answered "Yes" to Form 990, Part IV, lines 17, 18, or 19, or if the organization entered more than \$15,000 on Form 990-EZ, line 6a.

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

▶ Information about Schedule G (Form 990 or 990-EZ) and its instructions is at www.irs.gov/form990.

**Open to Public
Inspection**

Name of the organization
CONTEMPORARY ARTS CENTER

Employer identification number
72-0798830

Part I Fundraising Activities. Complete if the organization answered "Yes" to Form 990, Part IV, line 17. Form 990-EZ filers are not required to complete this part.

- 1** Indicate whether the organization raised funds through any of the following activities. Check all that apply.
- a** Mail solicitations
 - b** Internet and email solicitations
 - c** Phone solicitations
 - d** In-person solicitations
 - e** Solicitation of non-government grants
 - f** Solicitation of government grants
 - g** Special fundraising events
- 2a** Did the organization have a written or oral agreement with any individual (including officers, directors, trustees or key employees listed in Form 990, Part VII) or entity in connection with professional fundraising services? Yes No
- b** If "Yes," list the ten highest paid individuals or entities (fundraisers) pursuant to agreements under which the fundraiser is to be compensated at least \$5,000 by the organization.

(i) Name and address of individual or entity (fundraiser)	(ii) Activity	(iii) Did fundraiser have custody or control of contributions?		(iv) Gross receipts from activity	(v) Amount paid to (or retained by) fundraiser listed in col (i)	(vi) Amount paid to (or retained by) organization
		Yes	No			
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
Total						

- 3** List all states in which the organization is registered or licensed to solicit contributions or has been notified it is exempt from registration or licensing.
-
-

Part II Fundraising Events. Complete if the organization answered "Yes" to Form 990, Part IV, line 18, or reported more than \$15,000 of fundraising event contributions and gross income on Form 990-EZ, lines 1 and 6b. 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	209,972	97,767	45,045	352,784
	2 Less Contributions	103,394	84,934	23,732	212,060
	3 Gross income (line 1 minus line 2)	106,578	12,833	21,313	140,724
Direct Expenses	4 Cash prizes				
	5 Noncash prizes				
	6 Rent/facility costs				
	7 Food and beverages	48,291	4,118	9,533	61,942
	8 Entertainment	406	1,014	898	2,318
	9 Other direct expenses	60,792	33,000	40,568	134,360
	10 Direct expense summary Add lines 4 through 9 in column (d) ▶				(198,620)
11 Net income summary Subtract line 10 from line 3, column (d) ▶				-57,896	

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))
					(c)
Revenue	1 Gross revenue				
	2 Cash prizes				
Direct Expenses	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 Subtract line 7 from line 1, 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 _____
- _____

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

Name Address

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 of the third party

Name 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 Supplemental Information. Provide the explanations required by Part I, line 2b, columns (iii) and (v), and Part III, lines 9, 9b, 10b, 15b, 15c, 16, and 17b, as applicable. Also complete this part to provide any additional information (see instructions).

Table with 2 columns: Return Reference, Explanation

Schedule L
(Form 990 or 990-EZ)

Transactions with Interested Persons

OMB No 1545-0047

2013

Open to Public Inspection

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, line 38a or 40b.
▶ Attach to Form 990 or Form 990-EZ. ▶ See separate instructions.
▶ Information about Schedule L (Form 990 or 990-EZ) and its instructions is at www.irs.gov/form990.

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) Relationship between disqualified person and organization	(c) Description of transaction	(d) Corrected?	
				Yes	No

- 2 Enter the amount of tax incurred by 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-EZ, Part V, line 38a, or Form 990, Part IV, line 26, or if the organization reported an amount on Form 990, Part X, line 5, 6, or 22

(a) Name of interested person	(b) Relationship with organization	(c) Purpose of loan	(d) Loan to or from the organization?		(e) Original principal amount	(f) Balance due	(g) In default?		(h) Approved by board or committee?		(i) 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 assistance	(d) Type of assistance	(e) Purpose 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	147,322	RENTAL OF PARKING LOT		No

Part V Supplemental Information

Provide additional information for responses to questions on Schedule L (see instructions)

Return Reference	Explanation

**SCHEDULE M
(Form 990)**

Noncash Contributions

OMB No 1545-0047

2013

Open to Public Inspection

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

▶ Information about Schedule M (Form 990) and its instructions is at www.irs.gov/form990.

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) Noncash contribution amounts reported on Form 990, Part VIII, line 1g	(d) Method of determining noncash contribution amounts
1 Art—Works of art				
2 Art—Historical treasures				
3 Art—Fractional interests				
4 Books and publications				
5 Clothing and household goods				
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	42	32,481	FAIR MARKET COMPARABLE
20 Drugs and medical supplies				
21 Taxidermy				
22 Historical artifacts				
23 Scientific specimens				
24 Archeological artifacts				
25 Other ▶ (GIFT CARDS)	X	1	500	FAIR MARKET COMPARAB
26 Other ▶ (MICROWAVE OVE)	X	1	200	FAIR MARKET COMPARAB
27 Other ▶ (TOASTER OVEN)	X	1	75	FAIR MARKET COMPARAB
28 Other ▶ ()				

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 through 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 noncash contributions?		No
b If "Yes," describe in Part II		
33 If the organization did not report an amount in column (c) for a type of property for which column (a) is checked, describe in Part II		

Part II **Supplemental Information.** Provide the information required by Part I, lines 30b, 32b, and 33, and whether the organization is reporting in Part I, column (b), the number of contributions, the number of items received, or a combination of both. Also complete this part for any additional information.

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.
▶ Information about Schedule O (Form 990 or 990-EZ) and its instructions is at www.irs.gov/form990.

2013

Open to Public Inspection

Name of the organization
CONTEMPORARY ARTS CENTER

Employer identification number
72-0798830

990 Schedule O, Supplemental Information

Return Reference	Explanation
FORM 990, PART VI, SECTION B, LINE 11	FORM 990 IS REVIEWED BY THE DIRECTOR OF FINANCE, EXECUTIVE DIRECTOR, AND FINANCE COMMITTEE BEFORE ITS FILING
FORM 990, PART VI, SECTION B, LINE 12C	THE DIRECTOR OF FINANCE, AS PART OF HER HUMAN RESOURCES DUTIES, HAS DIRECT CHARGE OF THIS TASK ANY CONFLICTS ARE REPORTED TO THE EXECUTIVE DIRECTOR VIA THE DIRECTOR OF FINANCE
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
FORM 990, PART XII, LINE 2C	NO CHANGE FROM PRIOR YEAR

Appendix B – CAC Event Form

CAC EVENT INFO SHEET

EVENT/PROGRAM NAME: _____

DESCRIPTION: _____

CAC LEAD: _____

MAIN EVENT CONTACT: _____

PHONE: _____ EMAIL: _____

IS THIS A PUBLIC EVENT? Y / N (If Yes, refer to FOH/BOX OFFICE section for details)

EVENT SETUP REQUIRED? Y / N (If Yes, please refer to FACILITES Section for details)

TECH SUPPORT REQUIRED? Y / N (If Yes, please refer to TECH Section for details)

Event Date(s) _____

Day(s): _____

Space(s): _____

Building-wide event? Please attach a detailed list or plan

Load In: _____

Tech/Reh.: _____

Event: _____

Load Out: _____

(Multi-day event? Please attach detailed schedule)

BOX OFFICE & FOH AUDIENCE #: _____ TICKET PRICE(S): _____ / _____ / _____

CAC FOH SUPERVISOR: _____

ACTION:	TIME:
FRONT DOORS OPEN:	
BOX OFFICE OPENS:	
HOUSE OPENS:	
EVENT/PERFORMNACE BEGINS	
EVENT/PERFORMANCE ENDS	
FOH END OF DAY	

STAFF:	#	DATE:	CALL:	HOURS:
Paid Ushers				
Vol. Ushers				
Box Office Mgr.				
House Mgr.				
Gallery				
Guards				
Security				

FACILITIES: SETUP TIME(S): from _____ to _____ RESTORE TIME(S): from _____ to _____

CAC FACILITIES LEAD SUPERVISOR: _____ IS CAC SUPPLYING FACILITIES EQUIPMENT AND STAFFING? Y / N

OUTSIDE VENDORS PROVIDING EQUIPMENT/SERVICES? _____

STAFF:	#	DATE:	HOURS:	DUTIES:	NOTES:
Gen Labor					
Housekeeping					
Bussers					
Other:					

EQUIPMENT NEEDED: *(See diagram on reverse for placement)*

TABLES:	LINENS:	CHAIRS:	TRASHCANS:	BAR SERVICE:	HVAC SERVICE
SIZES & #:	SIZES & #:	TYPE & #:	Type & #:	# & LOCATION:	Y / N ? VENDOR and HOURS:

CAC EVENT INFO SHEET

CAFE	CAFÉ OPEN? Y / N IF "YES" CAFÉ HOURS: _____ STAFF #: _____
NOTES: _____	

TECH PROD.	SETUP TIME(S): from _____ to _____ RESTORE TIME(S): from _____ to _____
-------------------	---

CAC TECH SUPERVISOR: _____ IS CAC SUPPLYING TECH EQUIPMENT AND STAFFING? Y / N

OUTSIDE VENDORS PROVIDING TECH EQUIPMENT/SERVICES? _____

STAFF:	#	DATE:	CALL:	HOURS:
Lighting				
Audio:				
Deck/Carps				
Other:				

ACTION:	TIME(s):
LOAD IN	
TECH	
SHOW CALL	
SHOW	
LOAD OUT	
END OF DAY	

EQUIPMENT NEEDED: *(See diagram on reverse for placement)*

Mics:	Playback:	Lighting:	Projector/ Monitor:	Other:
#? Wireless? Stands? For?	Source? For?	#? Type? For?	#? Screen? For?	

FOR SETUPS WITH EXTENSIVE TECH, PLEASE ATTACH FURTHER DOCUMENTATION

DIAGRAM

In the space below, draw a basic diagram of the setup for this event. Include placement of equipment (tables chairs, bars, trashcans, microphones, podiums, task or event lighting, risers, etc.)

Appendix C – Completed CAC Web Form

When

Tuesday, October 27, 2015 - 7:00pm

Tickets & Registration

\$5 Suggested Donation

Free for CAC Members

[Full Calendar of *How to Build a Forest* Events](#)

Where

[CAC Warehouse](#)

Tags

[Lecture/Discussion](#)

Panel discussion with *How to Build a Forest* artists and local environmental professionals and scientists Dave Baker, Alex Kokler, Monique Verdin about the current pressing environmental issues facing Louisiana.

This special conversation will take place within the installation in the CAC Warehouse.

David Baker

David Baker has a BS in Botany from Louisiana State University and 20 years of experience in wetland ecology. He was the land manager for the Nature Conservancy of Louisiana, and has 3 years in oil field consulting as a site restoration ecologist. He has been managing the forest at A Studio in the Woods for 10 years. His background in Tulane's Ecology and Evolutionary Biology department is long-term forest evaluation and mapping in hurricane-impacted environments. The monitoring of damage from Hurricanes Katrina, Rita, Gustav, and Isaac has given Baker the information needed to establish a paper evaluating potential damage from hurricanes based on species.

Alexander S. Kolker

Alexander S. Kolker is an Associate Professor at the Louisiana Universities Marine Consortium, and teaches in the Department of Earth and Environmental Sciences at Tulane University. He is a coastal geologist who has worked in systems around the nation, including the Florida Everglades, the wetlands surrounding Long Island, NY, and the Mississippi River Delta. His work has examined the influence of climatic and meteorological variability on coasts and wetlands, the role that subsidence plays as a driver of wetland loss in the Mississippi River Delta, and the patterns and processes associated with groundwater transport in deltas. He is also actively understanding the science underlying coastal restoration efforts in Louisiana. He received his Bachelors' degree from the University of California, Santa Cruz and his Masters' and Doctoral degrees from Stony Brook University. He currently lives in New Orleans, LA.

Monique Verdin

Monique Verdin is a native daughter of southeast Louisiana and a resident of eastern St. Bernard Parish. Her intimate documentation of the Mississippi River Deltas' indigenous Houma nation exposes the complex interconnectedness of environment, economics, culture, climate and change. Monique is the subject/co-writer/co-producer of the documentary *My Louisiana Love* (2012). Her multidisciplinary work has been exhibited nationally and internationally and is included in an assortment of and environmentally inspired projects ranging from the *Unfathomable City: A New Orleans Atlas* (2013) to the multiplatform/performance/ecoexperience *Cry You One* (2012-2015). Since the spring of 2015, she has been working on a new project, The Land Memory Bank & Seed Exchange, a series of southeast Louisiana activations engaged in the building of a community record and the sharing of native seeds and local knowledge through citizen collaboration.

Share This

Contact

Phone: 504.528.3805

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Interview with Christine Dunaway, Development and Membership Manager, Contemporary Arts Center, January 20th, 2016

Interview with Kaycee Filson, Education Coordinator, Contemporary Arts Center, January 21st, 2016

Interview with Mariana Sheppard, Interim Associate Director of Education and Public Programs, Contemporary Arts Center, January 11th, 2016

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Vita

Sam Naring was raised in Norwalk, Connecticut. She graduated Summa cum Laude with a Bachelor of Arts in Arts Management from Massachusetts College of Liberal Arts in 2012. After spending two years in the field she moved to New Orleans to pursue her Master of Arts in Arts Administration at UNO. She is currently a Graduate Assistant at the Ogden Museum of Southern Art. After completing her Master's degree Sam will go on a road trip to see what artsy town pulls her in next.



THE UNIVERSITY of
NEW ORLEANS

MASTER'S EXAMINATION REPORT
Non-Thesis

CANDIDATE: Samantha Naring

MAJOR PROGRAM: Graduate Program in Arts Administration

APPROVED

Harmon Greenblatt

Major Professor (typed)

Handwritten signature of Harmon Greenblatt in blue ink.

Signature

Kellie Chavez Greene

Committee Member (typed)

Handwritten signature of Kellie Chavez Greene in blue ink.

Signature

Gene Meneray

Committee Member (typed)

Handwritten signature of Gene Meneray in blue ink.

Signature

Executive Director of Graduate Programs

Signature

DATE OF EXAMINATION:

4/12/16