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Contemporary Arts Center: A Case Study of a Nonprofit Arts Organization

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CONTEMPORARY ARTS CENTER

A Case Study of a Nonprofit Arts Organization

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

Meredith Harper

B.F.A. Fine Art, Louisiana State University, 2008

December 2012

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Abstract

The following paper documents Meredith Harper's internship from May 2012 to August 2012 at the Contemporary Arts Center in New Orleans, LA as part of the degree requirements for the Master of Arts in Arts Administration. The Contemporary Arts Center (CAC) is the only non-collecting, multi-disciplinary arts center in New Orleans, and has worked to present the very best of the "art of now" to the New Orleans community since 1976.

This paper is written from the point of view of an arts administrator observing the organization as an outsider. This paper will discuss the responsibilities and duties of the internship, focused through the lens of organizational development, and examine the CAC's institutional effectiveness by identifying strengths and providing solutions for areas needing improvement.

Preface

My internship with the Contemporary Arts Center (CAC) began after extensive research and consideration about the personal goals I wanted to achieve with the internship opportunity, specifically the professional outcomes that completing an intensive, three-month long internship would bring. Since I knew I wanted to remain in New Orleans, I felt it was important to build connections with the city, people, and arts community within which I see myself working. After interviewing with several organizations, I felt that the CAC offered a unique perspective about what an arts organization can be. The CAC is unlike any other arts organization in the city, and is a pioneer in the field of contemporary art in New Orleans.

The main area of focus for my internship was within the development department and their execution of one of the CAC's biggest annual fundraisers- White Linen Night (WLN). By working as a part of the team responsible for mounting this event, I was afforded an opportunity to intimately explore many facets of an arts organization, namely:

- Marketing
- Development- via fundraising, sponsorship, and membership cultivation
- Public relations and advertising
- Project management

The internship experience also offered insights into the artistic and creative decisions that influence the outcome of the event and thus mirror the artistic and creative direction of the organization itself.

Chapter 1

The Organization

History

The Contemporary Arts Center celebrated its 35th anniversary in 2011. Originally, the organization was “formed ... by a passionate group of visual artists when the movement to tear down the walls between visual and performing arts was active nationwide.”¹ In the beginning, the CAC served as the spark that ignited the New Orleans arts scene in the Warehouse district. “As the burgeoning arts district grew, so did the CAC, evolving to meet the increasing needs of a diverse audience and artist communities. Renovated in 1990, and donated to the CAC in 1999, the CAC's building mixes the timelessness of New Orleans' historic architecture with contemporary materials and usable open spaces...currently dedicating two floors, about 10,000 square feet of gallery space, on the 4-story building to rotating exhibitions throughout the year, the CAC is home to artists' bold experiments in painting, theater, photography, performance art, dance, music, video, education, and sculpture.”²

Thirty-six years later, the CAC remains one of the most innovative arts organizations in the country. Unlike a museum, the CAC does not maintain a permanent collection. Therefore, the Center is able to take risks with their exhibitions, and show the most cutting edge work being produced.

¹ "About the CAC." *Contemporary Arts Center / New Orleans*. N.p., n.d. Web. 15 Oct. 2012.
<<http://www.cacno.org/about.html>>.

² Ibid.

Mission

“The CAC is a multi-disciplinary arts center, financially stable and professionally managed, that is dedicated to the presentation, production and promotion of the **art of our time**.”³

This idea of presenting the “art of now” creates a unique art experience. Essentially, the CAC’s goal is to act as a laboratory for new and emerging art and artists and to make connections between these emerging artists’ careers and a public audience.

Statement of Purpose

“The CAC is a cultural leader. As such, it organizes, presents and tours curated exhibitions, performances and programs by local, regional, national and international artists. It demonstrates proactive local and regional leadership by educating children and adults; cultivating and growing audiences; and initiating and encouraging collaboration among diverse artists, institutions, communities and supporters.”⁴

Vision

“Our vision is that the Contemporary Arts Center in New Orleans be a multi-disciplinary arts center, nationally recognized as a leader in the presentation and support of contemporary arts, artists and emerging art forms. In doing so, it will explore and involve the diverse cultures of our communities.”⁵

The statement of purpose and the vision statement address a dichotomy that arises within the CAC’s mission: the importance of supporting their own local community artists while at the same time bringing programming from diverse, outside sources. This balance of support only serves to strengthen and enrich both the local and international art community.

³ Ibid

⁴ Ibid.

⁵ Ibid.

General Management Structure

The CAC is a 501c3 non-profit organization, and has had this status since 1976. The CAC currently employs approximately 19 full time employees and approximately 10 part time employees. This number is much lower than in the past as there are several key positions that are vacant, or only filled or contracted on a temporary basis. The CAC also relies on a strong volunteer cadre. Approximately 175 volunteers⁶ are utilized a year, and are essential to special events and programming.

Board of Directors

The CAC is governed by a board of directors. They are responsible for guiding the mission and vision of the organization, which includes reviewing the Executive Director's management and the financial management of the organization. Currently, the board is completing a Strategic Plan to guide the CAC's future decision making process. The current members of the Board include:

Officers:

Mark Jeanfreau, President
Stephanie Huger, Vice President
Steve Dumez, Treasurer
Staci Rosenberg, Secretary

Board Members:

Dalal Al Faris
Debra Barnewold
Dawn Barrios
Denise Berthiaume
Mora Beauchamp-Byrd
Anthony Campbell
Sandra S. Chaisson
Cynthia Chassaniol
Bennett Davis
Nicole Eichberger
Matt Greenbaum
Grant Harris

Rob Nelson
Wendy Newlin
Mary Jane Parker
Gregg Porter
Graham Ralston
Thomas F. Reese
Robyn Dunn Schwarz
Harry Shearer
Ernest Sneed, MD
Paul J. Tines
Dr. Robin Vander

⁶ 2011 990 form

Colleen Levy
Kathleen Loe
Lori Mahfouz
William Metcalf
Katherine Winters

Emeritus Board Members:

Sydney J. Besthoff
Patricia Chandler
Thomas B. Coleman
Sandra Garrard
Barbara Motley
Jeanne Nathan
Michael J. Siegel
M.K. Wegmann

Executive Leadership

The CAC is led by Executive Director and Artistic Director Jay Weigel who has worked with the CAC since 1984. 2012 will mark the end of Weigel's term as Executive Director.

Weigel has decided to step down to focus on his career as a composer. However, Weigel has announced that he will remain as the Executive Director through the board's search process and transition period to a new Director (See Appendix A for complete press release).

Below the Executive Director are two Associate Directors: one acts as the head of Development and Marketing, and the other acts as the Chief Financial Officer. Below the Associate Directors are the directors of each individual department: Development, Education, Marketing, Visual Arts, and Performing Arts. These department directors report to the respective Associate Directors.

Not only does Weigel's decision to leave the CAC after almost two decades of service present a potentially massive shift for the Center and the staff, the hiring of a new Executive Director directly affects the hiring decisions that are necessary in all other departments. The hiring of the Education Director proved to be the most urgent; as it had been open the longest.

But the hiring of a new Visual Arts Director, Performing Arts Director, and Development Director will be greatly influenced by the direction that a new Executive Director will take, especially if this candidate is hired from outside the organization (which at the time of this writing, seems the most likely scenario).

Education

According to the CAC's website, "the education department successfully engages over 10,000 children and adults annually, including those with special needs and those from economically deprived backgrounds. The CAC's education and outreach projects offer intimate arts education settings where students, most for the first time, work together with artists, generating a greater impact through more personal, interactive experiences. The CAC's significance and role in the cultural community of New Orleans has and always will be cemented in its broad community-based programs and initiatives."⁷

Despite there being no Director to guide the Education Department for the better part of a year, the CAC continued to program educational activities, including their annual Emeril Lagasse Foundation summer camp.

However, shortly after the internship began, it was announced that the Board of Directors would begin a nationwide search to fill the Education Director position. In the end, the search for a new director of education concluded with the hiring of Freddi Evans, who officially joined the CAC's staff in early September 2012. Evans is a resident of New Orleans and is an alumna of Tougaloo College, Tougaloo, Mississippi. She is an award-winning author of three historically-based children's books: *A Bus of Our Own* (2001), *The Battle of New Orleans: the Drummer's Story* (2005), and *Hush Harbor: Praying in Secret* (2008). Evans latest book, *Congo Square:*

⁷ "About the CAC." *Contemporary Arts Center / New Orleans*. N.p., n.d. Web. 15 Oct. 2012. <<http://www.cacno.org/about.html>>.

African Roots in New Orleans, received the 2012 Humanities Book of the Year Award from the Louisiana Endowment for the Humanities.⁸

Development

During my internship, I was under the direct supervision of the Development Department, which is currently without an official director. The Development Department is currently overseen by one of the Associate Directors, and grant writing duties have been relegated to a contract position. There is a definite need for a more defined leader who can bring the department together in a unified direction, and serve to relieve the Associate Director of some of the fundraising responsibilities. Fundraising, membership cultivation, and receiving grant funding are the ultimate responsibility of the Development Department, and this income flow is the lifeblood of the CAC. Without making effective use of these resources, the CAC will not be able to showcase the “art of our time,” thus falling short of its mission.

Marketing

The Marketing department is currently led by a Communications Director and a Marketing Coordinator. This department is responsible for all external and internal communications of the Center including e-blasts, maintaining social media outlets, writing press releases, creating marketing materials, and creating signage within the CAC’s space.

Performing Arts

Currently, there is not a Performing Arts director. The department is comprised of staff from other areas of the organization, including the Executive Director and members of the Visual Arts Department staff.

⁸ "Biography of Freddi Williams Evans." N.p., n.d. Web. 06 Sept. 2012.<<http://www.freddievans.com/about-the-author/biography>>.

Visual Arts

The Visual Arts department does not have a current director in place. The department is led by an interim director who will remain in the position until a search for a permanent director commences (which will not be until after the new Executive Director is selected). The interim director is assisted by an Exhibitions Manager/Chief Preparator and a Visual Arts Coordinator.

Budget

All budget information presented here was garnered from public tax records.

According to the CAC's Form 990 for the 2010 calendar year, or tax year beginning 07-01-2010 and ending 06-30-2011, their total revenue from 2010 was \$1,904,290, which was down from the 2009 total of \$2,081,970. The CAC's total expenses for 2010 were \$2,453,906, down from the 2009 total of \$2,563,798, which leaves an operating deficit of \$-549,616.

The CAC's total assets for the beginning of the reported year were \$10,541,404, and at the end of year the total assets were \$10,428,577 (note that building, land, and equipment totals \$7,588,357 of the assets at the end of the year reported).

The total liabilities for the beginning of the reported year were \$902,680, and at the end of year were \$1,012,612. The CAC's net assets for the beginning of the reported year were \$9,638,724, and at the end of year totaled \$9,415,965.

The statement of revenue in the Form 990 shows income from:

- Membership dues: \$142,131
- Fundraising events: \$146, 198
- Government grants (contributions):\$ 78,125
- All other contributions, gifts, grants, and similar amounts not Included above: \$558,455
- Total: \$924,909

Other income included admissions (\$233,634), rental income (\$254,208), and miscellaneous revenue (e.g. catering and book keeping services totaling \$463,257).

When comparing the CAC's Form 990 to a similarly sized arts organization's Form 990, such as the Ogden Museum of Southern Art, it is clear that the organizations have very similar budgetary situations.

For example, the Ogden's 990 form for the 2010 year shows that their total assets at the beginning of the year were \$2,375,898 and at the end of the year were \$1,972,663. When keeping in mind that the Ogden does not own the building that houses their museum, the two institutions number's become more similar. The Ogden's liabilities for the beginning of the year were \$2,536,353, and at the end of the year were \$2,421,100. This left the institution with a net deficit of \$160,455 at the beginning of the year and \$448,437 at the end of 2010.

The statement of revenue for the Ogden shows income from:

- Membership dues: \$119,290
- Fundraising events: \$198,855
- Government grants: \$56,796
- All other contributions: \$864,748
- Total: \$1,479,545

Programs

Since the CAC's mission is to present the "art of our time," their programming reflects a wide variety of exhibitions and performances. Each department must coordinate with one another up to a year in advance to coordinate building use, staffing requirements, and funding. This varied programming is unique to arts institutions in New Orleans, as each component (theatre, visual arts, dance, music, educational and special events) all hold equal weight in

programming decisions (see Appendix B for a complete listing of programming for the 2012-2013 fiscal year).

Visual Arts Department Internal Changes and Stakeholder Response

In March 2012, it was publicly announced that Amy Mackie, the Visual Arts Director of the CAC, would resign along with two other members of the Visual Arts staff. This was a definite blow not only to the Visual Arts Department and programming, but to the Development and Marketing Departments as well. This announcement also affected public perception of the stability of the institution especially since Mackie had only been at the helm of the department for 18 months and had succeeded Dan Cameron, the previous Visual Arts Director, after his March 2010 exit.

Before her departure, Mackie had been engaged with various groups of local, emerging artists, who were largely comprised of members of the burgeoning St. Claude Arts District.

According to St. Claude Arts District (SCAD) website:

Inspired by their post-Katrina Toxic Art Exhibit at l'art Noir New Orleans, Jeffrey Holmes and Andrea Garland founded the St. Claude Arts District in October, 2005, along with the two other existing galleries on St. Claude Avenue - the Farrington Smith Gallery and Barrister' Gallery. While l'art Noir New Orleans and Farrington-Smith Galleries are now defunct, over the ensuing years numerous galleries and other arts related venues have sprung up along the St. Claude corridor. The St. Claude Arts District, one of the fastest growing underground arts scenes in the country, is now home to over thirty venues with coordinated gallery openings on the 2nd Saturday of each month and many other events during the month.”⁹

Mackie created programming to showcase their work including the *NOLA NOW* shows and database, as well as the *Spaces* show, which documented the inception and expansion of the artist collectives and galleries that have arisen the St. Claude Arts district in the past several years.

⁹ "About SCADNOLA." *St. Claude Arts District*. N.p., n.d. Web. 27 Oct. 2012. <<http://www.scadnola.com/>>.

According to letters to the Board from artists (see Appendix E, F, and G for full text examples) who were involved in the last show before her departure, *Spaces*, many felt Mackie's exit was a reaction to the leadership within the CAC. Bob Snead, a member of Press Street's Antenna Gallery wrote, "When Amy made the announcement to the St. Claude collective members featured in *Spaces*, I can't say I was surprised, but the fact that they left so abruptly and with a single voice was certainly shocking."¹⁰

Generic Art Solutions, the collaborative art duo comprised of Matt Vis and Tony Campbell, wrote in their letter to the board that "It's a troubling and recurring fact that the CAC cannot keep a Visual Arts Curator for very long. It has become increasingly clear that there isn't enough support for your curatorial staff in their efforts to connect enthusiastic artists with our vibrant community... Shouldn't the Contemporary Art Center have "ART" as it's [*sic*] central focus? After all, it IS in the middle of it's [*sic*] name!"¹¹

The biggest source of friction among the artists, the Visual Arts Department and the CAC as an institution seemed to stem from what many of these artists perceived as a lack of mission driven decision making. Snead continues,

I am intimately aware of the mechanics of such an institution and during my experience spending many hours installing two site-specific installations for the *Nola Now II* and *Spaces* exhibitions, two things were alarmingly clear - the Visual Arts Department's ambitions stretched far beyond the walls of the CAC and the facilities of the organization are being vastly underutilized for programming. The top two floors of the building are used almost entirely for movie or event rentals and for the right price one can rent the whole facility - closing it down to the public and even their own employees.¹²

¹⁰ Snead, Bob. "Amalgamated.info." *From: Bob Snead*. N.p., 21 Mar. 2012. Web. 15 Oct. 2012. <<http://amalgamated.info/wiki/letters-to-the-cac-board-of-directors/from-bob-snead/>>.

¹¹ Generic Art Solutions. "Amalgamated.info." *From: Generic Art Solutions*. N.p., 21 Mar. 2012. Web. 15 Oct. 2012. <<http://amalgamated.info/wiki/letters-to-the-cac-board-of-directors/from-generic-art-solutions/>>.

¹² Snead, Bob. "Amalgamated.info."

Instead of pursuing “...the presentation, production and promotion of the art of our time” these artists voice the concern that the CAC has been more focused on the immediate income generated by private facility rentals. Natalie McLaurin, another Antenna artist, wrote in her letter to the board, “It is hard to understand with all of the rentals and fundraisers why the CAC isn’t able to keep up with its bills... We all know it is hard to raise money, but with 150 dollar tickets for events like “Sweetarts” and big budget movie rentals it seems like the CAC should have more than enough money...The CAC needs to work on it’s [sic] public image.”¹³

Many of these letters echo McLaurin’s sentiment that there is a deficiency in the Development Department. Instead of using the Development staff to garner an appropriate amount of outside support from granting organizations as well as support from membership and individual donations, it appeared to these artists that a majority of the CAC’s income was instead coming from private facility rentals that were perceived to have a detrimental effect on the art, whether that was a visual arts exhibition or a performance within the theatre space.

While these letters may point out deficiencies in the structure and management of the CAC, it is also clear that many of the artists have a strong investment in the CAC as an organization, and are voicing their opinions to help shape the future of this organization. Courtney Egan, another artist and member of Press Street’s Antenna Gallery wrote in her letter to the board that “I am now disturbed to see how the current turn of events have upset a large faction of the St. Claude arts community. Several artists have pulled their artwork out of the *Spaces* and *NOLA Now* show, and a majority has left artwork at the CAC as an act of faith, without an advocate, in an institution that is perceived as untrustworthy. I think this act of faith should be viewed as positive by the board – an indication that the arts community wants to see

¹³McLaurin, Natalie. "From Natalie McLaurin." *Amalgamated.info*. N.p., 2 Apr. 2012. Web. 15 Oct. 2012. <<http://amalgamated.info/wiki/letters-to-the-cac-board-of-directors/from-natalie-mclaurin/>>.

the CAC reflect our city's vibrancy and is willing to work with the institution, advocate or no advocate. I think the bottom line of the message is that we are not going away.”¹⁴

¹⁴ Egan, Courtney. "From Courtney Egan." *Amalgamated.info*. N.p., 2 Apr. 2012. Web. 15 Oct. 2012. <<http://amalgamated.info/wiki/letters-to-the-cac-board-of-directors/from-courtney-egan/>>.

Chapter Two

The Internship

Administrative Tasks

Working within the Development Department in the CAC required that I spend a significant portion of time completing administrative tasks. These tasks included assembling and mailing membership renewal notices, thank you notes for donations, and other membership communication. The CAC does a large amount of communication by mail, in addition to their online communication through regular e-blasts as well as Facebook and Twitter.

I was also given the opportunity to use Raiser's Edge to enter membership information. I would have liked to work more closely with that aspect of development, but much of my time was spent in the planning and organization of White Linen Night, the CAC's premier annual event.

Additionally, I was able to attend regular staff meetings which gave me the opportunity to learn more about the inner day-to-day workings of the CAC beyond the department within which I was directly working.

Marketing

The Development Department works closely with the Marketing Department as many of the events the CAC produces need to be communicated directly to members and to the community. I assisted with proofing the invitation, street guide, and signage for White Linen Night to assure that all the information was accurate. The staff in the Marketing Department and the Development Department are dedicated to preserving streamlined branding for their events. After producing events such as White Linen Night for almost two decades, they realize how essential it is to seize this opportunity not only as a chance for financial gain for the organization,

but as a chance to remind the public how important and influential the CAC is in putting together these cherished annual events. Additionally, they realize that this same effort to brand events is equally important for their sponsors who support them, and take great pains to make sure that the integrity of the brand name of their sponsors and supporters, as well as the event's brand name, are represented as frequently and as accurately as possible.

White Linen Night (WLN)

For WLN preparation, my tasks focused on organizing behind the scenes information to make the day run as smoothly as possible. My first responsibility was to create a detailed production schedule that outlined tasks and goals to complete in the months leading up to the event. When I first began, I was given a giant binder containing all the paperwork from the previous year's events. This information gave me the basis for my production schedule (Appendix C).

The CAC does not have a staff accessible shared drive on their server for saving important documents that need to be accessed by all members of the staff. To ease communication problems this might create, I used Google Docs to share all the information and documents relevant to White Linen Night.

After creating the production schedule, I began to reach out to member galleries of the New Orleans Arts District Association to gather their opening information to be used in our print and press materials.

Coordinating the necessary permits was also an essential part of the pre-production planning. The initial process of securing the special event, alcohol, street closure, and meter bagging permits had already begun prior to my arrival. However, I took the initiative to ensure that these permits were secured in time for our event, and completed the permitting process for

the New Orleans Fire Department, (another necessary permit needed for an outdoor event such as White Linen Night).

White Linen Night is the biggest fundraiser that the CAC produces every year. The profitability of this night is primarily driven by bar sales on the street. I worked closely with staff who were involved in bar staffing in previous years to analyze contact lists and reach out to bar staff that would be strong workers and help the event flow as smoothly as possible. In addition to the bar sales, White Linen Night also invites local food vendors to the event and shares their profits fifty-fifty. I was responsible for the hiring, coordination and communication between the CAC and all of our vendors.

The bulk of my production tasks involved information management and keeping track of logistical details. Creating an accurate street map and layout of the event (Appendix D) helped coordinate all aspects of the evening and ensured a smooth event.

In addition to the internal staff that works on the event's productions, the CAC hires outside staff for day-of positions. Some of the most important positions are the Block Captains who are on Julia Street from the beginning of WLN set-up to the end of breakdown. They act as the eyes and ears of the CAC staff, and they ensure that the event runs as smoothly as possible.

The planning and execution of an event of this size, which regularly attracts crowds of 30,000 people, requires skill and experience. The CAC has been organizing WLN for nearly two decades, and it was clear that the staff's personal experience with this particular event, and their attention to smoothing out wrinkles of years past, led to a successful event production.

White Linen Night is an effective fundraiser because of the major sponsorship relationship the CAC has with Whitney Bank. Without their generous sponsorship, the event

would not be a viable fundraiser. However, each year the costs of producing the event get larger, and this does not even take into account the amount of staff hours dedicated to the planning and organizing of the event.

Beyond White Linen Night

After the conclusion of the event, and the required internship hours, I was asked to stay on with the CAC on a part time basis to help prepare for their next annual event, Art for Arts' Sake as well as helping with other development and administrative tasks as needed.

Chapter Three

Analysis of Strengths, Weaknesses, Opportunities and Threats (SWOT)

In this SWOT analysis, the strengths, weaknesses, opportunities and threats to the CAC that were observed during the internship period will be discussed. The strengths represent the internal, helpful aspects of the organization. The weaknesses represent the internal, hurtful aspects of the organization. The opportunities discuss the external, helpful aspects of the organizations future, while the threats discuss the external, hurtful aspects to the organizations future. All of these aspects of the SWOT analysis of the CAC are made from the perspective of an Arts Administrator, and with the mission and vision of the organization in mind.

<u>Strengths</u>	<u>Weaknesses</u>	<u>Opportunities</u>	<u>Threats</u>
Uniqueness	Small Staff	Expansion of Space	Neighboring Institutions
Stakeholder Interest	Communication	Expansion of Programming	Stakeholder Opinion
Programming	Leadership	Partnerships	Questioning the Mission
Physical Space		Staff Investment	

Strengths

Uniqueness

The CAC is the only arts organization of its kind in the New Orleans area. As mentioned previously, since the Center is not a museum, it is not beholden to the burdens of a collection or the preservation of artworks. The CAC's mission is to deliver the "art of now," therefore, rather than waiting for art to be vetted by critics and curators, they are able to keep programming current and exciting.

This also means that in addition to presenting exciting national and international exhibitions and performances, the CAC can give equal attention to local artists and emerging artists just beginning to embark upon their career. Having an established, respected institution as a space for emerging artists to show their work inevitably elevates the careers of the artists and may connect them with current art patrons and collectors who are visitors, members and supporters of the CAC.

Stakeholder Interest

During this time of upheaval at the CAC, many artists, CAC members, arts activists, patrons, and members of the greater New Orleans artistic community, had the opportunity to vocalize their feelings about what they feel works and does not work for an arts organization like the CAC. The CAC hosted several open forums for people to air their questions and concerns. Not all of these voices are happy. However, the level of engagement in these discussions indicates that the CAC is truly an important pillar in the New Orleans artistic community. Over the years, the CAC has served a multitude of purposes for members of the artistic community, and they are deeply concerned and protective about the organization's future. It is clear they feel they have a personal stake or connection with the CAC itself. It is crucial in this time of change for the CAC to capitalize on these concerns.

Programming

Over the summer, the CAC announced a new partnership with Southern Rep. According to their website, Southern Rep is “New Orleans’ only year round professional theatre, we strive to use the artistry of theater to enlighten, educate, and entertain audiences, and further extend that service through educational and outreach programs.”¹⁵

As of January 30 2012, it was announced that Southern Rep’s lease on the theater space in the Canal Place building in downtown New Orleans, would be up and that after nearly two decades in that space, the theater would have to find a new home.¹⁶ After floating to various venues for the better part of the year, the theater found a home at the CAC’s theatre. This partnership brings theater programming to the forefront of what the CAC offers, and gives the CAC a chance to tap into the audience and supporters of Southern Rep while harnessing the good will that comes from lending a helping hand to an organization in trouble.

Physical Space

The CAC is extremely lucky to own their building. It is an incredibly unique and beautiful space that lends itself to many different types of exhibition opportunities. Owning the space is a huge financial asset to the CAC, and gives the organization added control of how they wish to utilize the space.

¹⁵ "About Us." *Southern Rep*. N.p., n.d. Web. 18 Nov. 2012.
<<http://www.southernrep.com/ABOUTUS/mission.HTM>>.

¹⁶Maloney, Ann. "Southern Rep Seeking a New Home After Changes at Canal Place Site."*NOLA.com*. NOLA.com, 9 Jan. 2012. Web. 18 Nov. 2012.
<http://www.nola.com/arts/index.ssf/2012/01/southern_rep_seeking_a_new_hom.html>.

Weaknesses

Small Staff

The last decade has been a difficult time for the CAC. The effects of Hurricane Katrina in 2005 and the economic downturn that followed in 2008 negatively impacted the financial support network for the CAC. Consequently, the CAC shrank the staff and cut pay for employees who remained. Currently, a permanent Visual Arts Director, Performing Arts Director, and Director of Development remain as unfilled positions.

While the CAC is clearly continuing to work to the best of its capability, these vacant leadership roles leave a lot to be desired. Although the input and direction of the as-yet unidentified Executive Director needs to be considered, the rest of the management, staff and possible programming should not be forced to exist in limbo until that decision is made. Additionally, asking a new director to fill in all these departmental gaps, the needs of which only become more pressing as time passes, seems patently unfair.

Communication

Although some departments are able to come together for certain special events and projects, on a daily basis much important information can get lost in the fray. For instance, after the large, final installation of *NOLA Now* closed at the beginning of August, the galleries were temporarily empty. The next show, *Where Do We Migrate To?* was not scheduled to open until the beginning of October during Art for Arts' Sake, and the revamping of the first floor gallery initiative would not be complete until the end of September. During this period of limbo, an email from a staff member in the Visual Arts Department was sent out saying that artists would be using the second floor gallery space as a temporary work, exhibition space. No information was given about whom these artists were, what kind of work they were producing, how it would

be shown, or why they were selected to work at the CAC. This kind of opportunity is an exciting and interesting use of the CAC's space, and directly responds to the concerns some visual artists in the New Orleans community voiced during the open meetings the CAC held after Amy Mackie's departure, in addition to their letters to the board. Unfortunately, because of lack of communication, this positive use of the CAC's space, and the potential it had to demonstrate to investment in the artistic community, could not be properly marketed and shared with the CAC's members, or the public.

The staff and the board need to take the public's concerns to heart and take immediate action where possible, and this was a perfect opportunity to promote that exact idea. By opening lines of communication between departments, the staff can work together to strengthen program offerings, build the CAC's voice in the community, and ultimately, adhere to the mission of the CAC.

Leadership

Another weakness that the CAC faces is the issue of "bottleneck," meaning decisions flow through one leader, which can back up progress. Because of the lack of appointed leadership in most of the departments, the staff is not empowered to make autonomous decisions. Instead, before following through with most actions they must check in with the Associate Director. As Sandell and Janes explain in their text, *Museum Management and Marketing*, "often, employees feel constrained by micromanagement or too many approval processes that slow down their effectiveness. Empowerment is defined as the delegation of decision making to employees while holding them accountable for outcomes...the logic of empowerment assumes that it is often more efficient to hold employees accountable for what they have produced than to

supervise them in the varied aspects of their jobs.”¹⁷ Therefore, instead of funneling most major and minor decisions through one channel, the organization should empower staff to make their own choices, while at the same time holding them accountable for the outcome which includes effective cross-departmental communication of their intentions, execution, and progress of projects.

Supervision is a weakness that is directly related to communication and the small staff. With appropriate supervision, employees are accountable for their actions, but are not stifled. In William Werther and Evan Berman’s text, *Third Sector Management: The Art of Managing Nonprofit Organizations*, the authors point out that “...the effects of poor supervision are found in behaviors that are absent. Poor supervision harms motivation.”¹⁸ When all the staff members have only one supervisor that they must funnel their projects through, they can often feel defeated because they are not receiving the attention and response they need to move forward. “A rational response by employees is to avoid interactions with supervisors (‘nothing good comes from my boss-I’ve tried’). Then employees are less likely to address obstacles to effective performance or take up opportunities for improvement when they surface. (‘It’s not my job’ is a common rejoinder to productivity improvement opportunities when working under poor supervision.)”¹⁹ This attitude slows down productivity within the staff, and can lead to frustration and burn out.

¹⁷ Sandell, Richard, and Robert R. Janes. *Museum Management and Marketing*. London: Routledge, 2007. Page 5. Print.

¹⁷*Please note that the use of the term museum is not to connote that the CAC is a collecting organization. Rather, that a museum and an arts organization such as the CAC have many structural similarities.

¹⁸ Werther, William B., and Evan M. Berman. *Third Sector Management: The Art of Managing Nonprofit Organizations*. Washington, D.C.: Georgetown UP, 2001, 120.

¹⁹ Ibid, 120.

Opportunities

Expansion of Space

The third and fourth floors of the CAC offer a great opportunity for expanding the exhibition space. The lack of a strategic plan for use of this space is perplexing. Currently, this space is a blank canvas and could potentially serve myriad purposes. However, it is clear that the decision to expand the space used for CAC programming would come at a cost to the institution. Currently, the third and fourth floor spaces are frequently rented for events or as temporary work spaces. These rentals represent essential income that helps the organization stay solvent. To convert the space into more mission related usable space would also come at considerable cost (for example, the third floor space is not finished to code, nor does it have working climate control).

Related to the expansion of space, the CAC has recently opened their revamped on site cafe. For the most part, the cafe sits empty all day, except for the occasional CAC staff person grabbing a coffee or having a meeting. This major investment needs to be promoted as much as possible as it represents another way to draw people in and then introduce them to other programming that the CAC offers. Currently, to enter the café, you must walk through the CAC's atrium. This can be confusing to people unfamiliar with the building because it is not clear whether it is necessary to purchase admission before one can enter the café, or even if the café is actually open. An addition of an external, independent entrance could draw increased foot traffic and make the cafe a more apparent and user-friendly addition to the CAC's offerings.

The expansion of space may also be utilized as a capital campaign fundraising effort in addition to a revamping of the CAC's public image as a dedicated advocate for the arts in New Orleans.

Expansion of Programming

With the expansion of physical space comes the opportunity to expand on the CAC's programming. One possibility would be to use the third floor space solely as an arts education and classroom space for adults and/or youth. As of now, the Education Department does not have a unique space for summer camp or other group education activities. Another possibility would be to utilize the space as a dedicated artist studio work space (whether for visual artist studios or rehearsal space). Creating a space for this purpose would serve to engage the artistic community by offering low-cost spaces for artists to engage with the CAC while at the same time creating original works of art. Artists could be selected by a jury of established artists working together with the CAC. A combination of these two types of programming could to enhance the CAC's Artist for a Day program already set in place (Appendix B). Artists could use the CAC's extra space as a studio, and in return work with the Education Department to share their artistic expertise in the form of classes or workshops. This relationship would cultivate support from local artists as well as create an environment to introduce the CAC's potential audience to the arts and get them directly involved. Artist Sophie Lvoff, in her letter to the board suggested a very similar plan for the future of the CAC's space:

In making a list of what I want the CAC to be, I came up with the following:

- An artist residency with available studios. Considering the underused space in the building, this seems very easy to do and you would have real-life artists working on the premises! Very contemporary!
- A resource for contemporary art research in all fields- film, dance, visual arts, and music. By this I mean, a library or bookstore (where you could make your money) containing pertinent materials because there is a lack of access to those critical journals and international magazines to the general public.
- A strong visual arts department that does not face opposition in advancing contemporary art in this city. This can be done by *balancing* showing local artists and out of town artists to create a dialogue and enlighten us all.
- A venue for visiting artists and lectures, art historians, curated performances, and the like

- A place that lives up to its mission. There is no excuse for not living up to this mission.”²⁰

Partnerships

In addition to internally expanding programming, an excellent opportunity for growth is for the CAC to partner with outside organizations that focus on one particular form of art. For instance, the recent addition of Southern Rep as the theater company in residence at the CAC creates a partnership that gives the CAC a chance to offer the most exciting and innovative theater programming in the city with the added benefit of bringing in outside expertise in a particular medium. The CAC already has the massive space, but with such a small staff, it can be difficult to coordinate the amount of programming that the center deserves and the public expects.

Diversifying programming and offering more shows, exhibits, talks, and art events to the public gives them a reason to become repeat visitors, join as members and financially support the CAC. If an audience member attends a play, they might notice other intriguing offerings of the CAC and decide to return. A great opportunity to expand on this idea would be for the CAC to invite a contemporary dance company as residents. Currently, Schramel Conservatory is the resident dance studio at the CAC, but Schramel only offers classes and performances in classical ballet. Also, a new weekly or monthly music series could bring in an expanded audience as well.

Staff Investment

An opportunity for the CAC to improve its internal communications would be to focus on staff cohesion and unity. By empowering staff to work together as a team in a collaborative environment, rather than having separations between departments would encourage team

²⁰ Lvoff, Sophie. "Amalgamated.info." *From: Sophie Lvoff*. N.p., 2 Apr. 2012. Web. 26 Oct. 2012. <<http://amalgamated.info/wiki/letters-to-the-cac-board-of-directors/from-sophie-lvoff/>>.

building, improve morale and communications, and would ultimately be reflected in the outside perception of the organization. One of the ways to make this run smoothly is to have mandatory staff meetings and collaborative departmental meetings that are non-negotiable. Having check-in meetings on a regular basis means meetings are efficient and ensures staff are on the same page.

Threats

Neighboring institutions

The Ogden Museum of Southern Art is directly across the street from the CAC, and their current programming is highly competitive to what the CAC tries to offer (especially within the Visual Arts). Though the Ogden is a museum, and it has a permanent collection to think about, their exhibitions of contemporary, local art are definitely going head to head with the CAC's visual arts programming. The mission statement of the Ogden has some similarities to that of the CAC's vision statement (see page X):

The mission of The Ogden Museum of Southern Art, University of New Orleans, is to broaden the knowledge, understanding and appreciation of the visual arts and culture of the American South through its permanent collections, changing exhibitions, educational programs, publications, research center, and its Goldring-Woldenberg Institute for the Advancement of Southern Art and Culture. To that end, the museum will collect, conserve, exhibit, study, and interpret the art of the South within the context of the region's history and culture.²¹

Both the Ogden and the CAC present contemporary art. The Ogden recently closed its first annual *Louisiana Contemporary* exhibition. According to the Ogden's website, "this annual juried event promotes contemporary art practices in the state of Louisiana and provides

²¹ "About the O." *Ogden Museum of Southern Art*. N.p., n.d. Web. 28 Oct. 2012.
<<http://www.ogdenmuseum.org/about/index.html>>.

exhibition space for the exposition of art by artists age 18 and over residing in the state of Louisiana.”²²

The Ogden also offers a regular weekly event, Ogden After Hours, which engages its members and the community in repeat visits to their institution. This mission statement of Ogden After Hours states that “Each Thursday evening, the Ogden Museum of Southern Art is pleased to present Ogden After Hours, featuring a live musical performance by Southern Musicians and interview by Southern music historian(s). More than a museum, the Ogden Museum of Southern Art is home to the celebration of Southern culture, including the region's unique blend of musical styles and talents. Ogden After Hours offers Museum visitors a weekly opportunity to celebrate the music of the South in an intimate and unique way, surrounded by the Museum's diverse collection and in the Museum's architecturally-distinct setting.”²³

Stakeholder Opinion

In the court of public opinion, the CAC is not currently faring well. One criticism of the CAC, mentioned earlier in this paper, is that the institution is more focused on the events and facility rentals that support the institution financially, rather than the mission that the CAC has set out to fulfill. Essentially, it appears as if the organization is focused on existing for the sake of existing. Granted, these are trying times for many nonprofit arts institutions. Sandell and Janes address the question of where and how to devote staff energy regarding the fulfillment of the mission versus the expense in achieving these goals, noting that tension that often results. “Critics observe that the pendulum has swung too far, and museums* are at risk of eroding their core missions under the leadership of well-intentioned business people whose knowledge and

²² “Louisiana Contemporary Prospectus.” *Ogden Museum of Southern Art*. N.p., n.d. Web. 28 Oct. 2012. <<http://louisianacontemporary.org/prospectus.php>>.

²³ “Ogden After Hours.” *Ogden Museum of Southern Art*. N.p., n.d. Web. 28 Oct. 2012. <http://www.ogdenmuseum.org/ogden_after_hours.html>.

experience are limited to the dictates of the marketplace. This may also partly explain the increasing ennui among various museum executives, weary of the perpetual round of cocktail parties and events required to keep many museums solvent these days. This is not meant to demean the importance of these activities, but rather to highlight the importance of maintaining an intelligent balance between the core mission and economic realities.”²⁴

Of course, these types of events or rentals are important for a museum, or an arts center such as the CAC, to maintain solvency. But, at this point, the CAC needs to focus on damage control. They have lost community confidence that they are effectively pursuing their mission.

Questioning the Mission

As mentioned earlier, the CAC is not a museum, and does not maintain a permanent collection. A museum’s mission to preserve and collect in a historical archive is usually seen as a worthwhile endeavor in and of itself. Because the CAC does not serve this purpose, it can be at times hard to justify the purpose of showing art without contributing to the long-term preservation of it.

The CAC may act as a platform for emerging artists, or as a platform to showcase art that other institutions may shy away from because it is not commercially viable or “safe” for audiences. However, once these artists leave the CAC and go on to have important careers, what legacy is the CAC left with? The organization may find it hard to elevate its status as an important and worthwhile institution without a physical legacy of the art presented within its walls.

²⁴ Ibid, 3.

*See note on previous page about the use of the term museum

Chapter Four

Best Practices

Asses Diminished Funding and Mission Creep

An ever –shrinking pool of money is the greatest threat to all nonprofit institutions. Because of this, any nonprofit should constantly reassess its mission. In Stephen E. Weil’s essay, “Creampuffs and Hardball” he addresses this essential concern:

Is the outcome that an organization seeks infinite in scope (with the inference that the organization’s need for additional resources will consequently be insatiable) or is there a point at which the organization may be considered as accomplishing its goals? ... Their goals are generally formulated in open-ended terms (‘to encourage an understanding and appreciation of contemporary art’ ...) with little to indicate what would constitute actual success or assist an observer seeking to determine whether it was being achieved. This is in sharp contrast to the for-profit organization in which success or failure can be determined by comparing some bottom line ‘outcome’ figure with one or another of the organization’s inputs.²⁵

This type of reflection is ultimately the responsibility of the board, but is worth analyzing internally as well. These lines of questioning direct programming, and in turn the funding that the CAC pursues.

The life cycle of nonprofit organizations is similar to most other cyclical institutions. “...People, organizations and civilizations start slowly, grow, prosper and decline. Decline, however, is not inevitable if you adopt second curve thinking. This requires ... staff and leaders to challenge all the assumptions underlying current success, and this must begin with questions. Second curve thinking is admittedly a profound paradox, as it requires change, or scenario planning at least, at a time when all the messages coming through are that everything is fine... The fundamental requirement of second curve thinking is to be skeptical, curious and

²⁵ Weil, Stephen E. "Creampuffs and Hardball." *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift*. Walnut Creek, CA: AltaMira, 2004. 345. Print.

inventive before you have to be. If you don't do this before you are forced to, chances are you are already in decline.”²⁶

Create Awareness, Encourage Involvement, and Listen to Feedback

This recommendation addresses the CAC's communication issues. Taking these three important steps are necessary components in the pursuit of achieving the goals the nonprofit has set forth.

“Board members and staff need to be **aware** of the vision, mission, strategy, and objectives of the nonprofits. Particularly important is to infuse employees and volunteers with sense of purpose that underlies the vision...leaders have the ability to inspire employees and volunteers to strive for that goal. People want to feel they are part of something larger than they are.”²⁷ This is a difficult and elusive recommendation, but that does not make it any less essential to the success of an organization. The employees and staff need to be inspired and believe in the mission of the organization in order to achieve it.

Inspiring stakeholders of the organization leads directly to the second part of a successful approach: **involvement**. “Staff members should have a sense of personal ownership of the vision and mission of the nonprofit. They get this sense of ownership by being **involved** in the processes that examine the vision, mission, strategy, and goals. People who participate in setting goals are more likely to be to those goals.”²⁸ This factor addresses the issue of empowerment discussed in the SWOT analysis.

And finally, **feedback**: this final piece of the puzzle to achieving nonprofit success is what keeps the stakeholders, staff, and boards engaged and thus encourages their awareness and involvement. An environment where feedback is encouraged and taken seriously keeps morale

²⁶ Sandell, Richard, and Robert R. Janes. *Museum Management and Marketing*. Pg. 7

²⁷ Ibid, 112.

²⁸ Ibid, 112.

and support for the organization high. “Accomplishments are victories in which people can take pride, especially if those same people help define the goals and work toward their achievement. Bluntly stated, people want to associate with a winner.”²⁹

²⁹ Ibid, 112.

Chapter Five

Recommendations

Improve Leadership

As mentioned earlier in the SWOT analysis, one the CAC's weaknesses (and subsequently, an opportunity for improvement) is leadership. Improving upon leadership by filling in empty positions, and empowering individual departments to make autonomous decisions can create a positive trickle-down effect of accountability throughout the entire institution.

Werther and Berman explain that the success of nonprofits is ultimately dependent on effective leadership. "Because the leadership issue in nonprofits is so complex, a strong argument can be made that the best leaders are found in the nonprofit sector...In the private and public sectors, leaders have a clear, dominant constituency they must please."³⁰

While leaders in the private and public sector are driven by profits, pleasing shareholders or voters, and stakeholder happiness (or 'indifference' is the word Werther and Berman use to describe the stakeholders of the public sector) the driving force behind a successful nonprofit is much more difficult to quantify. "An arts organization must keep the artists, patrons, donors, and staff satisfied. Lacking a clear, definitive measure of success (such as profits or votes), most nonprofit leaders must perform a delicate balancing act, inspiring constituents, achieving results, and juggling conflicting claims on resources."³¹

It is clear that the leadership of a nonprofit such as the CAC has many constituents to balance and please in the mission to achieve its goals. Luckily, the board of the CAC is currently working on crafting a new strategic plan. A strategic plan will help the organization reevaluate

³⁰ Werther, William B., and Evan M. Berman. *Third Sector Management: The Art of Managing Nonprofit Organizations*. Washington, D.C.: Georgetown UP, 2001.

³¹ Ibid, 16.

the goals the organization is trying to pursue, and will lay out steps for the best way for the organization to achieve its goals.

“Leadership...is about coping with change...it requires keeping people moving ahead, most often in directions they have never taken or are reluctant to consider. This is done, in part, by appealing to people’s needs and emotions, including the need for achievement, providing a sense of control over one’s life, and fostering the ability to live up to one’s ideals.”³²

The importance of leadership and communication becomes apparent when a staff member needs to represent the institution. Every staff member, no matter their place in the hierarchy, should have an understanding of the programming and the mission of the organization and should be able to act as an effective representative for the CAC. Sandell and Janes explain, “Hierarchy is not the answer...informal leaders exist at all levels in all museums* and are essential ingredients in effective self-organization by fostering interaction and interdependence. The key point is for management to focus on results rather than insist upon any particular process or means for achieving the results. Responsible autonomy is another alternative to hierarchy, and means a group deciding what to do, and being accountable for the outcome. Accountability is what makes responsible autonomy different from hierarchy.”³³

Grow Donor Base with a Capital Campaign

This recommendation addresses the opportunity to expand the CAC’s space and programming. A capital campaign can serve to fund the CAC’s expansion of space and will help the organization reclaim their third and fourth floor space for mission based programming rather than relying on non-mission driven rentals.

³² Sandell and Janes, 7.

³³ Ibid, 5.

The donor base of supporters of the CAC is a major asset to the organization that deserves much attention. It is clear that the CAC has been a part of many artists and art enthusiasts' lives' for the past three decades, and at this time of change and growth, it is useful to reach out to them again and ask for their support. Asking the donors to take the next step with the CAC, instead of just following along, will show that the organization is invested in the interests of the community, rather than just its own independent well-being.

A capital campaign is defined in Barbara Ciconte and Jean Jacob's text *Fundraising Basics* as "an intensive fundraising effort organized to meet a specific financial goal within a specified period of time for one or more major projects such as the construction of a facility, the purchase of equipment, the expansion of programs, or the acquisition of endowment."³⁴ Ciconte and Jacob go on to explain that the money raised in capital campaigns only comes from a small number of donors. "This is the direct opposite of an annual campaign, in which a broad-based appeal is necessary to be successful."³⁵

Before an organization can begin a large scale fundraising campaign, the readiness of the organization needs to be accurately assessed. Does the organization have enough staff resources? What is the goal of the campaign? What is the feasibility of a successful campaign? Ciconte and Jacob suggest conducting a feasibility study before beginning the fundraising to address:

1. The need for a campaign
2. The strength of the case to be presented
3. The resources available to use in a campaign (is there an adequate number of staff and volunteers to conduct a campaign and are there enough donors available to successfully reach the goal and complete the campaign?)
4. The plan, budget and calendar for the campaign
5. The perception of the organization in the community
6. Potential leadership for the campaign
7. Potential sources for major leadership and major gifts

³⁴ Ciconte, Barbara L., and Jeanne Gerda. Jacob. *Fundraising Basics: A Complete Guide*. Gaithersburg, MD: Aspen, 2001. pg. 291.

³⁵Ibid, 292.

8. The use of the information gleaned from the interviews to develop the campaign plan
9. The feasibility of the financial goal suggested for the campaign³⁶

Werther and Berman point out that “a nonprofit’s success is measured by its outcomes. What did it accomplish? How effectively and efficiently did it accomplish its mission? Is it moving toward its vision? How do clients, staff, volunteers, donors, board members, and the larger community view the nonprofits? Although nonprofits seek to achieve surplus revenues or at least break even....they lack the marketplace evaluation of their performance that sends powerful messages to the leadership of for-profit organizations.”³⁷ This means that keeping track of goals and assessing honestly the outcome of the objectives the organization has set forth is an essential step to maintaining a successful organization.

Strengthen Brand Identity

Strengthening brand identity addresses external communication issues; however, it is clear that effective external communications start from within an organization. While the CAC is an established institution in the New Orleans artistic community, it is never the less essential to consistently reevaluate the effectiveness of the organization’s brand.

IEG Consulting defines a nonprofit’s brand as being comprised of several parts: Product + Experience+ Identity + Associations.³⁸ Using this formula to examining the CAC’s brand can help the organization evaluate how they are perceived, and where they can go to effectively seek support, or how they need to change.

³⁶Ibid, 295.

³⁷ Werther and Berman. *Third Sector Management: The Art of Managing Nonprofit Organizations*. pg. 208.

³⁸ IEG Consulting. "Meaningful Marketing: The New Heart of Corporate/Nonprofit Partnerships." IEG Consulting, n.d. Web. 28 Oct. 2012.

BRAND ANALYSIS	
Product	Multi-disciplinary arts center that presents and supports contemporary art and artists
Experience	Art minus the dusty vibe of the museum. The CAC is not a catalog, nor does it ascribe to an age old doctrine of collecting for the sake of collecting and the enlightenment of an uniformed public. Rather, the CAC is an amalgamation of artistic expressions.
Identity	Now, new, sleek, present, modern, creative, provocative, quixotic, creative, cultivated, cultured, imaginative, stimulating, developmental, inspirational, funky.
Associations	<p>Sponsors: Whitney, Best Buy, PBR</p> <p>Media Partners: WWNO, Gambit</p> <p>Related organizations: NOAD, NEA, LDOA, Arts Council of New Orleans, National Performance Network, Galleries (Arthur Roger, LeMieux, Callan Contemporary)</p> <p>Similar organizations: Ogden Museum of Southern Art</p>

Shifting the organization's focus to its brand helps to keep the public's needs in mind. If the CAC is not serving a public need, it cannot be an effective organization.

Chapter Six

Conclusions

This may be a tumultuous time of change for the CAC, but it is essential to capitalize on the changes and frame them as a type of renewal. Revising the strategic plan for the CAC is the first important step. Every member of the organization, from the board members to the staff, must be committed to the ideas of the strategic plan and must make every effort towards swift executions and completion of said plan. It is time for the CAC to start *showing* the community, not just telling them, how committed and dedicated they are to the “presentation, production and promotion of the art of our time.” Hosting open forums to discuss the future and progress of the institution is a step in the right direction to engage the community in a transparent forum about the progress being made at the center.

This type of transparency about the future of the CAC, and the steps being taken to fulfill these promises, creates a perfect environment for garnering financial support from donors and building a larger member base. If the CAC can communicate their statement of purpose loud and clear, that they are here to “demonstrate proactive local and regional leadership by educating children and adults; cultivate and grow audiences; and initiate and encourage collaboration among diverse artists, institutions, communities and supporters,” and then back that statement of purpose with clear actions, they will be able to ramp up positive public opinion as well as financial public support. The CAC is approaching a golden opportunity for growth and to firmly re-establish itself as the premiere art center for New Orleans. Reiterating to the community their dedication to presenting the very best in contemporary arts can only serve to solidify its member and donor base.

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2011 990 form for the Contemporary Arts Center

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Appendix B: Programming Schedule for Fiscal Year 2013

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APPENDIX A

NEW ORLEANS, LA—MAY 23, 2012

LROSS@CACNO.ORG/CELL:

(504) 258-2475

JAY WEIGEL ANNOUNCES THAT HE WILL STEP DOWN AS CAC'S EXECUTIVE DIRECTOR

Agrees to Stay On During Search for a New Director

NEW ORLEANS. MAY 23, 2012. Jay Weigel, the longest serving executive director in the Contemporary Arts Center's history, announced today that he will step down from the job he has held for more than 16 years. He will return to his lifelong love, music composition and production. At the request of the CAC's Executive Committee, he has agreed to remain in his position for 12 months or through the selection of his successor, and as a consultant for a transition period thereafter.

Weigel said the completion of the CAC's strategic planning process, along with the search for replacements in key staff positions, made the timing right for his announcement. "I took on the job of directing the CAC, knowing in my heart that I would someday return to composing music full time. For many years, there was always a good reason – the CAC's financial survival, the development of an endowment, Katrina recovery, program expansion – that kept me engaged in the CAC executive directorship. With the completion of our strategic planning process, I feel the CAC is on sound footing and the timing is right for me to step down," he said.

Under Weigel's direction, the CAC achieved the following artistic and institutional successes:

Artistic

- 1) Created a Composer Residency with Hannibal Lokumbe
- 2) Developed enduring relationships with national foundations including Warhol, Getty, Doris Duke, and the Association of Performing Arts Presenters
- 3) Developed with David Rubin the Willie Birch, Douglas Bourgeois and *Birdspace* touring exhibitions and accompanying CAC publications
- 4) Sponsored the presentation of *If 6 was 9 - A Look at Pop Art in the 60s and 90s*
- 5) Restored the CAC's role as a National Performance Network partner/presenter
- 6) Partnered with Ashé Cultural Arts Center to commission the *Story Circle, A Truth Be Told/Undoing Racism* theater project
- 7) Positioned the CAC as a major venue for Prospect.1 and Prospect.2
- 8) Established the CAC's role as a major presenter of the NEA's Jazz Masters Series
- 9) Provided Post-Katrina visual and performing arts grants exceeding \$100,000 to local artists and arts organizations
- 10) Established The Emeril Lagasse Foundation's Summer Arts Camp at the CAC and Teen Board education initiatives

Institutional

- 1) Increased the CAC's endowment from \$40,000 to \$3 million
- 2) Earned revenue growth consistently over 16 years
- 3) Secured the donation of the 900 Camp Street property and The Besthoff Building for the CAC
- 4) Served on the Post-Katrina Bring New Orleans Back cultural sub-committee
- 5) Created opportunities for both artistic programming and rental income on the CAC's third and fourth floors

- 6) Helped create the CAC's Financial Services Program, offering affordable accounting services to local cultural organizations
- 7) Organized two surveys funded by the Getty Foundation to assess cultural audiences and economic impact Post-Katrina
- 8) Helped in the creation of Contemporary Visual Arts Association of New Orleans (CVAANO) and the Cultural Coalition to unify arts & culture organizations and artists
- 9) Served on the board of CVAANO, Louisiana Cultural Economy Foundation and the New Orleans Metropolitan Convention & Visitors Bureau
- 10) Provided subsidized artistic and office space to several cultural organizations

Former CAC president and board member Tommy Coleman said that Weigel's extraordinary leadership during crucial times helped the institution survive and expand. "Many would say that the CAC has been one of the most successful arts organizations of any kind in the city during the past two decades. Jay Weigel was responsible for providing the leadership that distinguished the CAC not only for artistic creativity but also for fiscal responsibility," said Coleman.

Longtime CAC supporter and benefactor Sydney Besthoff said Weigel's contributions are too numerous to count. "Jay has given us nearly two decades of his creative talents and managerial expertise. He has guided our CAC through difficult challenges, including Hurricane Katrina, and he has presided over unique and imaginative programming. Over the years, we've had our differences about certain visual arts programming, but that is to be expected. Notwithstanding, I applaud him for his dedication and ingenuity. To say that the CAC is better off now than when he became executive director in 1996 because of Jay's work would be a serious understatement," he said.

Another emeritus board member and former CAC president Michael J. Siegel said that while Weigel's work ethic and multi-tasking abilities are legendary, what he has come to appreciate most about Weigel is his integrity, his respect for everyone's opinion, and his steadfast belief in the multi-disciplinary mission of the CAC. "With so many constituents to satisfy including visual artists, performing artists, educators, board members, staff, and the philanthropic community, Jay has done an exceptional job of doing his best to satisfy all of these constituents while keeping the CAC financially sound," Siegel said.

CAC board president Robyn Dunn Schwarz said that the CAC's Executive Committee asked Weigel to stay on as long as 12-15 months to guarantee a smooth transition and to ensure the continuity and integrity of the CAC's artistic programming. "We support Jay's decision to return to his music, and he has been gracious to stay on during the transition," she said. Schwarz said that she would form a search committee following the completion and presentation of a new Strategic Plan to the board of directors.

Weigel said that he will serve during the transition for as much as a year, but he is willing to hand over the reins earlier if a successor is identified. "I am hopeful that this will be a process that will attract many qualified applicants and I am supportive of a quick and seamless transition. I feel incredibly lucky to have worked with so many amazing people over my years at the CAC. The staff, the artists, and the Center's many supporters have inspired me and taught me so very much," said Weigel.

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Appendix B

Programming Schedule for Fiscal year 2013



CAC Programming FY13

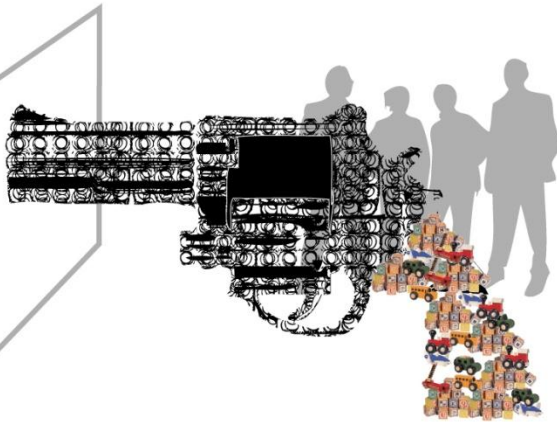
EXHIBITION
PERFORMANCE
EDUCATION
SPECIAL EVENT

September 10 - January 20, 2013

EXHIBITION

THE CORNER

REVOLVE by Rontherin Ratliff



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

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

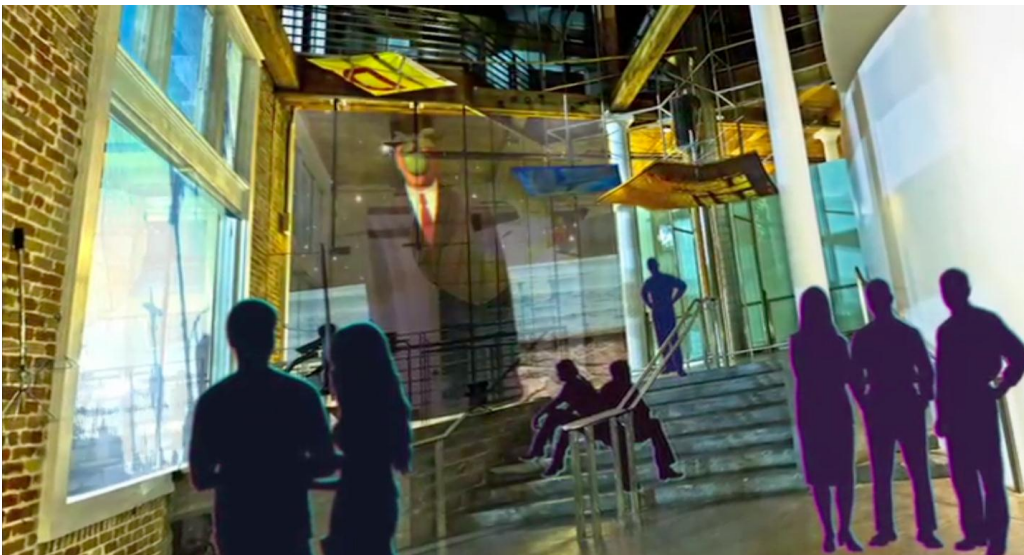
September 10 through December 2, 2012

NEW MEDIA/EXHIBITION

PRESS PLAY & SOUNDSCAPE

CINEMA RESET: New Media Work

Guest Curated by Blake Bertuccelli and Trevor Alan Taylor in collaboration with the New Orleans Film Society



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

September 12 - November 25, 2012

EDUCATION

First Floor ARTLAB

Time Traveling Tales

Curated by the Education Department in partnership with Exhibition Designer Yuka Petz

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



September 15 - 30, 2012

PERFORMANCE

Freeport-McMoRan Theater

Lightwire Theater - The Ugly Duckling



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

October 6, 2012

SPECIAL EVENT

Art For Arts' Sake

**CAC'S
ART FOR
ARTS' SAKE**

Art for Arts' Sake was created by the CAC in 1979 in order to support the New Orleans local arts community with an evening of music, food, and art openings on the first Saturday in October. This event has since become one of the most frequented cultural

events in New Orleans and the free citywide gallery hop marks the opening of the city's arts season. This event brings over 15,000 attendees to the area and over 100,000 citywide.

October 6 – April 6, 2013. Opening Reception October 6, 2012

EXHIBITION

First Floor St. Joseph St. Windows – EXPOSE

Curated by Lindsay Barfield



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

Opening Reception October 6, 2012

EXHIBITION

First Floor EMERGE (Oval) Gallery

Rooted: Multimedia Installation by Ben Diller

Curated by the Visual Arts Department with the CAC Visual Arts Committee



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

environmental experience.

October 6 , 2012 - January 20, 2013. Opening Reception October 6

EXHIBITION

Second Floor (Lupin Foundation) Gallery

Where Do We Migrate To? (WDWMT?)

Curated by Niels Van Tomme

WDWMT? is a nationally touring exhibition that explores diverging ways in which migration experiences of displacement, and questions of belonging have been addressed by artists in recent years. Guest- curated by



Niels Van Tomme, Independent Curator and Director of Art and Media, Provisions Library, Washington, DC and organized by the Center for Art, Design and Visual Culture at the University of Maryland, Baltimore County the exhibition will feature works by 21 internationally recognized artists and collectives from around the world.

October 4, 2012

THEATER

An Evening of Shorts

November 13, 2012

FILM

Chantel Akerman's *From the Other Side Where Do We Migrate To?* Film Series curated by

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



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

October 7, 2012

EXHIBITION/EDUCATION

Second Floor (Lupin Foundation) Gallery

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



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

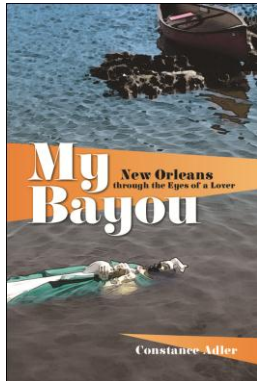
in the Spun Cafe at the CAC.

October 7, 2012 (tentatively AFAS weekend TBD)

LITERATURE

SPUN CAFE

Reading and Booksigning by Constance Adler *My Bayou*



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

October 3 – 7, 2012

NPN Performance Residency

LUCIDITY SUITCASE INTERCONTINENTAL “17 Border Crossings”

PERFORMANCE

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



October 11 – 18, 2012

New Orleans Film Society - New Orleans Film Festival at the CAC

FILM

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

October 24, 2012

CAC

ArtSpeak

EDUCATION

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

November 1- 18, 2012

Freeport-McMoRan Theater

Skin Horse Theater "The Importance of Being Earnest"

PERFORMANCE



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

December 1, 2012 - January 20, 2013

ART LAB

Priya Kambli, *Color Falls Down*

Curated by the CAC in conjunction with PHOTONOLA

EXHIBITION

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



December 1&2, 2012

CAC Atrium

Indie Photobook Library Pop-up

Guest Curated by Larissa Leclair in connection with PHOTONOLA

EXHIBITION



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

with a pop-up selection of titles.

December 2012 – July 2013

PERFORMANCE RESIDENCY

Freeport-McMoRan Theater

Southern Rep in Residence at the CAC

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



December

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

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

January

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

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

March

WORLD PREMIERE - "MOLD" by John Biguenet; Directed by Mark Routhier

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

May

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

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

July

WORLD PREMIERE “FREEDOM”

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

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

December 19th, 2012

Freeport-McMoRan Theater

Judith Owen & Harry Shearer’s Holiday Sing-Along

PERFORMANCE



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

Early 2013
SweetArts

SPECIAL EVENT

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

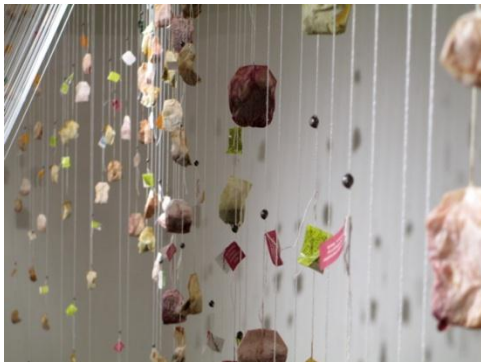
February - May 2013

EXHIBITION

EMERGE Gallery

Luba Zygairewicz *Thread, el hilo de mis dia*

Curated by Ian Gilbert



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

February – May 2013. Opening Reception February 2013 (TBD)

EXHIBITION

Second Floor (Lupin Foundation) Gallery

The Path and The Deluge: Video Installations by Bill Viola

Organized by the CAC & NOMA

In February 2013, the Contemporary Arts Center, in partnership with the New Orleans Museum of Art, will present the New Orleans premiere of two video installations by world-renowned American artist, Bill Viola: *The Path* (2001), NOMA's recent acquisition, and *The Deluge* (2001), Viola's companion video



piece to *The Path*. The CAC's Lupin Foundation Gallery will be transformed into a living fresco encompassing the entire space with life-sized, moving images appearing directly on the walls.

January 15, 2013

EDUCATION

Freeport McMoRan Theater

Migration + Health + Art: A Dialogue



This public dialogue features transcultural psychiatrist/anthropologist, Jacques Arpin presenting his work pioneering cultural psychiatry in Geneva and the role of the arts and artist collaborations in his practice.

March 2013

PERFORMANCE

NPN Performance Residency Hannibal Lokumbe

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



April 2013

PERFORMANCE

Freeport-McMoRan Theater

A Magic Treehouse Adventure "A Good Night for Ghosts"

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

Mid April- Mid June, 2013

EDUCATION

ARTLAB

Teen Board Exhibition

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



May 2013

PERFORMANCE/DANCE

Freeport-McMoRan Theater

New Orleans Ballet Theater Spring Recital



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

Spring 2013

PERFORMANCE

EMERGE Music

2 out of 4 concert series

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

Spring 2013
OUTDOORS ON AND OFF SITE
Touch in Real Time

PUBLIC INTERACTIVE ART

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



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

PERFORMANCE/ DANCE



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

June 2013
Bourbon & Burlesque

SPECIAL EVENT



This successful annual event features performances by famous New Orleans burlesque troupes, extravagant raffle packages, and bourbon-inspired cuisine and cocktails provided by Dickie Brennan's Bourbon House and CAC's distilling partners. This event

continues to grow every year, 2012 was the most successful year yet, attracting over 700 attendees.

Late June 2013 - September 2013

FILM/EXHIBITION

EMERGE Gallery, PRESS PLAY, Freeport-McMoRan Theater

CHALMETIA (shall-MAY-shuh): A FICTIONAL PLACE DOWN THE ROAD

The Ethnography of a Contemporary Southern Gothic Tribe

Curated by Visual Arts Department

Over a period of four years, award-winning local artists and filmmakers

Daneeta and Patrick Jackson — collectively known as Elektrik Zoo — have created an ongoing project that explores the life and culture of St. Bernard Parish, and its largest town, Chalmette. Though only 20 minutes away from the French Quarter, Chalmette is a world unto itself: a microcosm of small-town America that exists far apart from the rich cultural life of New Orleans. Through films, photographs, published writings, audio recordings, projections, and websites, the Jacksons have built a multi-faceted and fictionalized version of St. Bernard Parish. Their work focuses on extended-family dynamics across generations as underserved Parishioners struggle with an ever-shifting post-Katrina landscape, and how family stories evolve into legends and myths over decades.

This summer will celebrate the 15th year of the CAC Summer Arts Camp: four weeks, five arts disciplines, twenty artists, over 200 kids. Summer Arts Camp brings in local contemporary artists to



August 2, 2013
Summer Arts Camp

EDUCATION

connect to campers. Giving the campers a chance to explore a wide range of art forms encourages them to take creative risks and find their own voices. By the end of each week campers make new friends, hang artwork in a gallery, prepare a culinary feast, and perform in front of a large audience of friends and family. Campers who come in afraid to say their names find the courage

to dance and play on the stage.

August 3, 2012

Whitney White Linen Night

SPECIAL EVENT

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

from 9pm to 11pm, enjoying 1,700+ attendance in 2012. Admission to the after-party is free for CAC members and \$10 for non-members.

Mid-November, 2013 to early March, 2014

EXHIBITION/EDUCATION

First Floor & Second Floor (Lupin Foundation) Galleries

OUT OF LINE: CARNIVAL AS SOCIAL MOVEMENT

Guest Curated by Claire Tancons and Delaney Martin

The exhibition will include photographs, films, and works of visual art from a wide array of Carnival traditions and individual artists. Participating artists may include Guga Ferraz (Brazil), Ebony Patterson (Jamaica), Charles Campbell (Bahamas), and Nick Cave (Australia). *OUT OF LINE: CARNIVAL AS SOCIAL MOVEMENT* will also explore the way Carnival customs and pageantry filter down into the both the black and white urban street culture in New Orleans. It will feature artworks created by members of the local community who are not usually perceived as fine artists. By bringing these artworks into a museum setting, the exhibition expands a notion of what art can be and make members of an underserved community participants as well as spectators in the creation and presentation of fine art. Associated workshops will be run by participating artists in collaboration with local schools, volunteer associations, community organizations, marching bands, Mardi Gras Indians, and Carnival Krewe. The goals of the workshops will be to increase the social connection and interactions between diverse populations and to teach new artistic skills across disciplines and mediums.

All activities will occur in and around the CAC's 10,000-square-foot gallery space on two floors, including an educational component in which leaders from revered local parade-art specialists like Krewe de Vieux and the Black Forest Fancies will conduct public workshops on premises.

Additional Ongoing Activities

ArtShops

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

CVAANO

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

Emerging Players Forum

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

Artists For a Day (AFD) at the CAC

The goal of Artists for a Day at the CAC is to enrich children's lives through meaningful arts experiences that contribute to and enhance daily classroom achievement. Through AFD's, a multi-disciplinary arts experience with professional artists, students visit the CAC for a one-day field trip. Children participate in hands-on activities led by local artists in three or more disciplines, including theater, writing, visual art, and dance. All AFD lessons and activities take place either in the CAC's galleries amongst current on view exhibitions, in the CAC's professional rehearsal hall, in the education art lab, or inside the CAC's 220-seat theater, depending upon the discipline.

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

CAC Teen Board

There are four major projects for the 2011-2012 CAC Teen Board program. Three of the four projects have a united theme of Art and Technology, focusing on how teens interact with technology in their everyday lives.

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

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

APPENDIX C
Production Schedule

Date/Time	Duty	Location
MONDAY, JULY 25-SUNDAY, JULY 31, 2011		
WEEK BEFORE		
	Hang no parking signs on Julia	Julia
	Drop electrical cords	Julia
FRIDAY, August 3, 2012	Send Bar staff final placement	
10am	Drop electrical Cords	
	Staging in warehouse	CAC
11am	Fans delivered to galleries	CAC
2-4pm	Radios delivered	CAC
3pm	Drop electrical cords & wristbands	
	Boxes for street-wrapped in white	
4pm	Whitney set up at CAC	
4-6pm		
4-8pm	Propaganda set up stage in atrium	Atrium-CAC
Before 9pm	Double check safety hazards/closures in bldg	CAC
SATURDAY, AUGUST 4, 2012		
Before 11		
11am		
11:30am	Barbacks report to CAC	CAC
	Block Captains pick up radios/boxes then report to their block ASAP	CAC
	Staff pick up radios	CAC
12:00pm	Street closes: 300-700 block	Julia St
	NOPD arrives and sets barricades.	
	Block captains introduce themselves to galleries/vendors.	
	Insure all cars removed from street (or will be towed)	
12:00-2:00	N.O. Event Rental arrives-set tents then staging	Julia St.

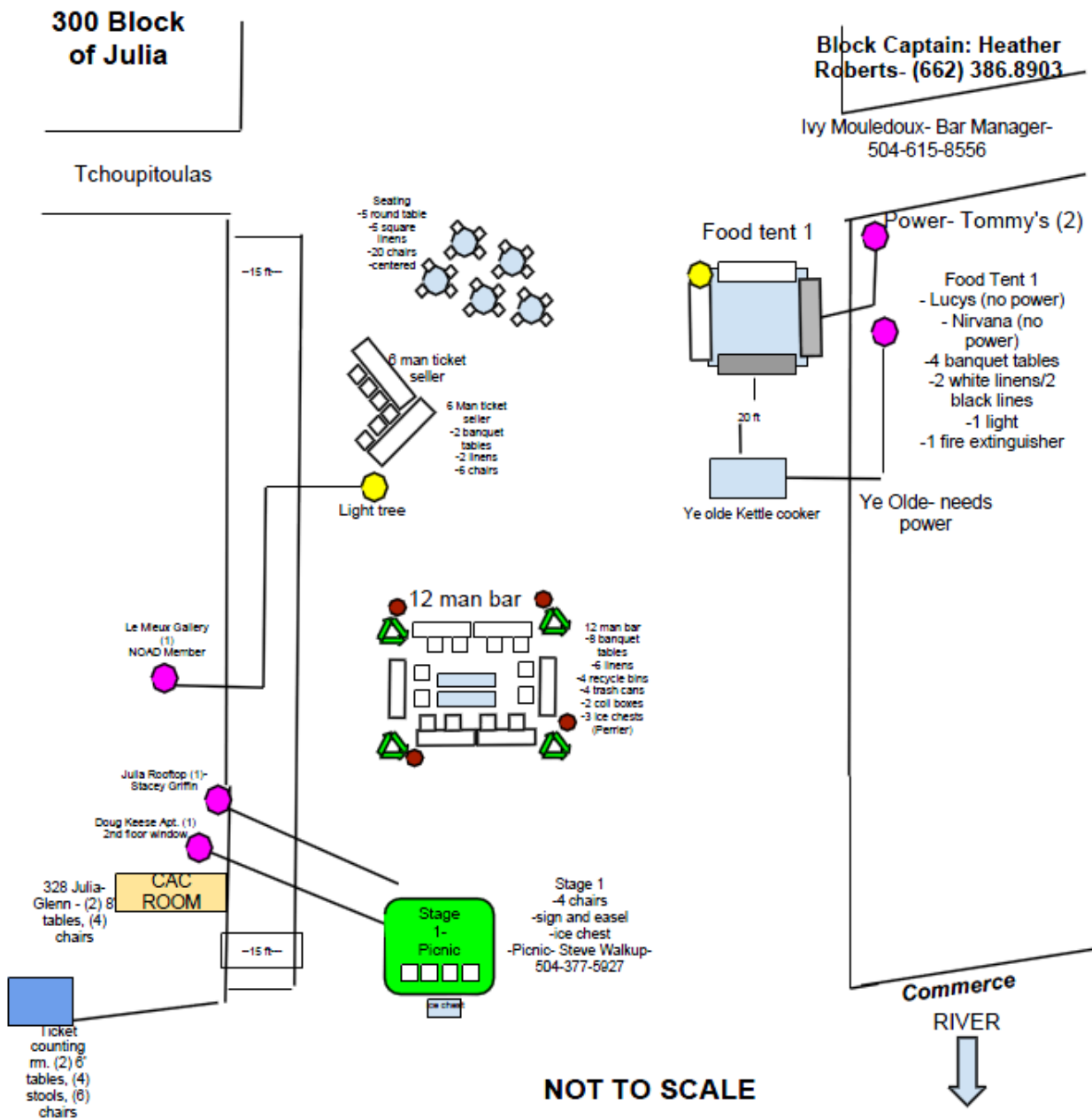
	Perrier sets tables/chairs/linens	Julia St. 300-700 blocks
	Event Rental drops staging/tents	
12:30pm	Tow truck passes down Julia	
	Propaganda arrives to set lighting and sound	
1pm	Perrier sets tables/chairs	Julia St. 300-700 blocks
	Block captains drop linens on bars	
2pm	<i>Two trucks to set up bars arrive on Julia</i>	CAC
	Bar set up starts	Julia
	Phoenix Recycling truck- Firestone Lot	500 Block
2:30 PM	Pick up food for Blk. Cpts. from Back to The Garden	
3pm	Portalets set in place	Julia
	Beer trucks	Julia
	Block captains hang all signage (bars, tickets, stages)	
3-5pm	CAC Tent Sponsors arrive to set up	600 block
	Duplantier Ice delivered	
4pm	DDD arrives to set up trash cans on street: 30 put from 300-700 block 16 dropped at bars 12 placed at food tents	Julia St.
	Restaurants arrive/set up	300-700 block
	<i>DJ to set up at CAC</i>	CAC-Atrium
	WWNO arrives to set up	CAC tent on Julia

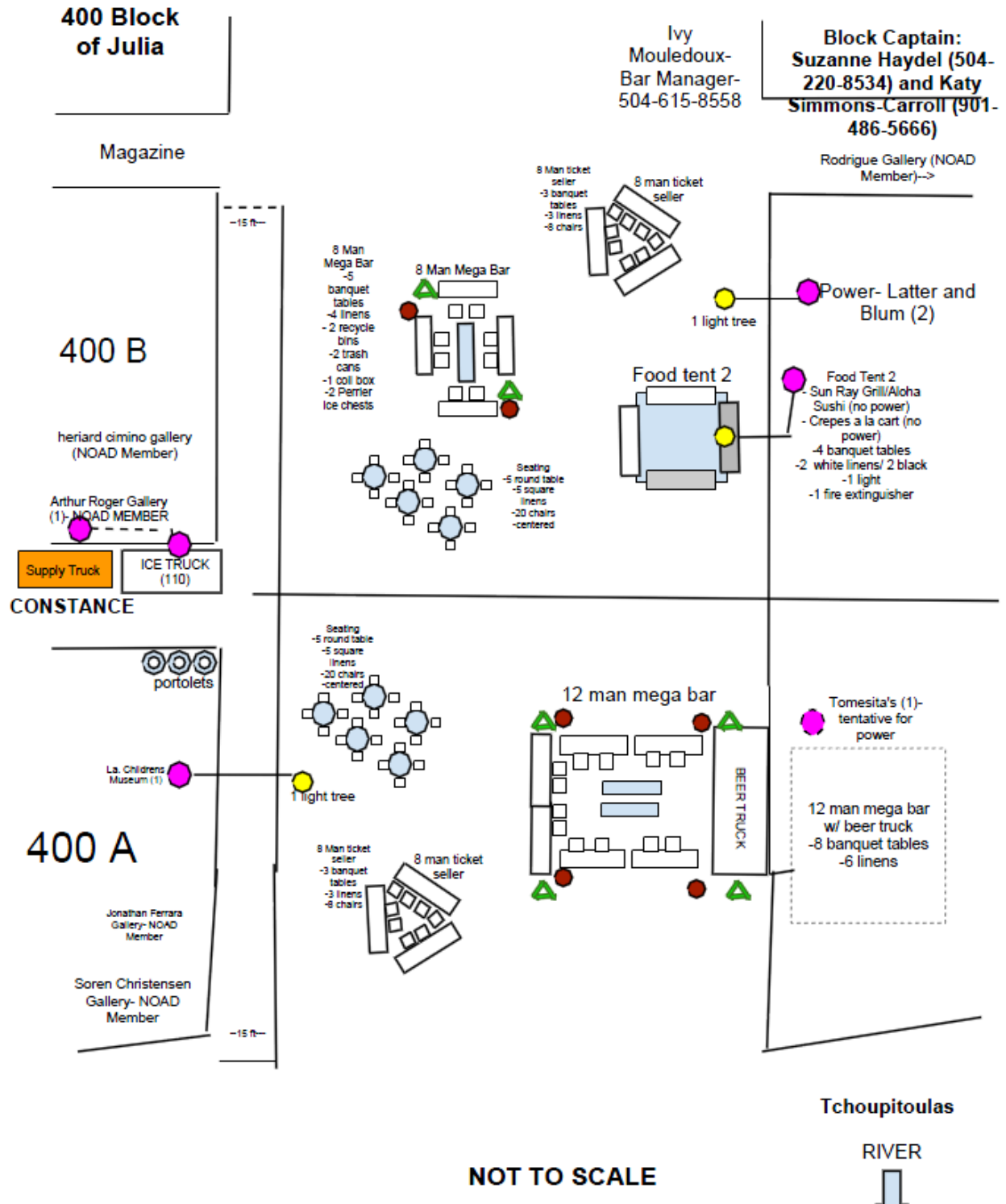
	Food for barbacks	Julia
	Block Captains drop linens at food tables	
4:30pm	Block Captains drop linens at ticket tables	
	<i>Entertainment arrives to set up</i>	700 block?
	Bartenders report to their bars	Julia St.
	Block Captains introduce themselves to Btenders	
	Admissions begin to set	CAC
5:00pm	The rest of NOPD to arrive at Julia	
	<i>Phoenix Recycling coming back to work the street</i>	
	Ticket seller volunteers arrive	Julia
5:15 PM	Admissions volunteers arrive to CAC	CAC
	Sound check DJ - 5:15	Propaganda
	Food vendors arrive at CAC 5Fifty5, Mia's Balcony, Cotton Candy	CAC
	<i>Entertainment arrives to set up</i>	300 block
5:30pm	Ticket seller banks dropped off	Julia
	Drop banks to all vendors	CAC
	Fess Security arrives to CAC (1) Admissions, (1) Whitney VIP area, (1) at Freeport Theater by stage doors & elevator, (1) outside art lab from 6-9pm then moves to outside of Lisa's door from 9-12am, (1) 2nf floor administrative office	CAC
	bars begin selling (one@ each station)	CAC
6:00pm	WLN Begins	Julia
	Whitney VIP party	Lupin
	Doors open Whitney wristbands 6-11PM silver with Whitney logo, General Admission blue stripped wristbands	CAC

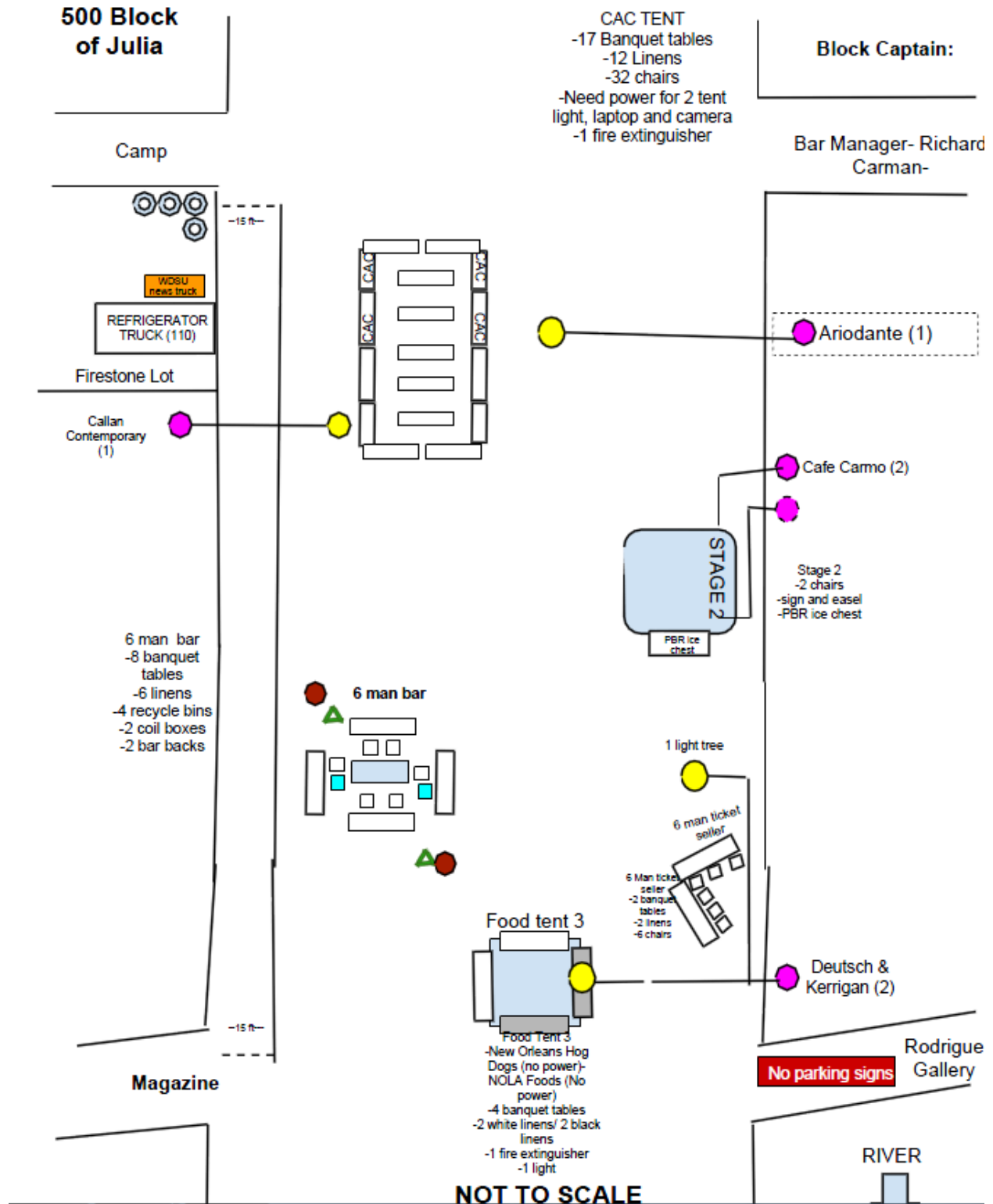
	<u>Entertainment at 300 block begins (# of sets/times?)</u>	Julia
	Entertainment at 500 block begins (# of sets/times?)	Julia
	Entertainment at 700 block begins (# of sets/times?)	Julia
7pm		
	(2) Bussers/(1) Bathroom attendants start	CAC
8pm	Whitney VIP party ends	
	2nd bathroom attendant starts	CAC
8:30pm		
	NOPD officer arrives to front door	CAC
	2 Bussers add on due to increased traffic	CAC
9pm	WLN ends on Julia St.	
	Food vendors close and bring tix to accounting center	
	DJ set begins	
	3 bartenders from Whitney VIP move to 1st floor bars (2 @each bar)	CAC
	1 Busser added to bars (2 total for the 3 1st floor bars)	
	Children's Gallery closes Fess moved to Lisa's door	CAC
9:15pm	Bars stop serving	Julia St.
9:30pm	Block Captains bring all money to Glenn @ command central	
	Bars break down	
	Liquor pick up	300-700 block
	Vendors begin to load out equipment	

10pm		
	Lupin Gallery closes to public Begin cleaning gallery space	
11pm	Food vendors released if done serving Walk each to counting room (VENDOR FORMS)	2nd floor CAC
11:30pm	Close upstairs bars/vendors at CAC (if people are thinning)	
	Close admissions at CAC	
	Pack up tables and supplies	
12am	DJ last set	
	Fess security released	
	1st floor bartenders/barbacks released	
	Release the first 2 bussers who arrived	
12:30am	NOPD officer released from front door	
	Release the 2nd 2 bussers who arrived	
1am	Release the 2 bathroom attendants	
SUNDAY, August 7, 2011		
	Regular Gallery Hours	

Appendix D White Linen Night Layout 2012







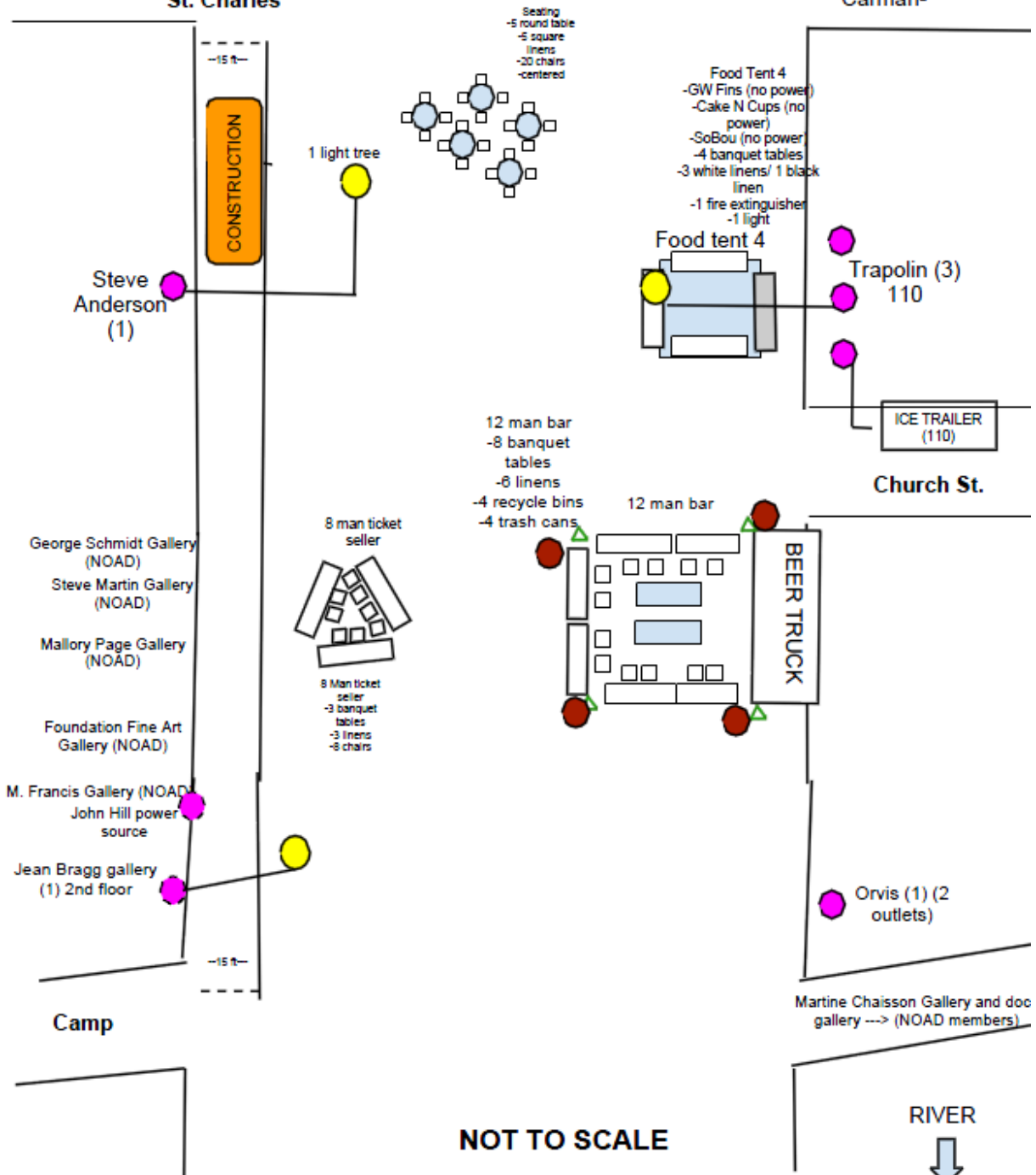
**600 Block
of Julia**

Supply Truck

**Block Captain: Ann
Henshel 649-299-171**

St. Charles

**Bar Manager- Richard
Carman-**



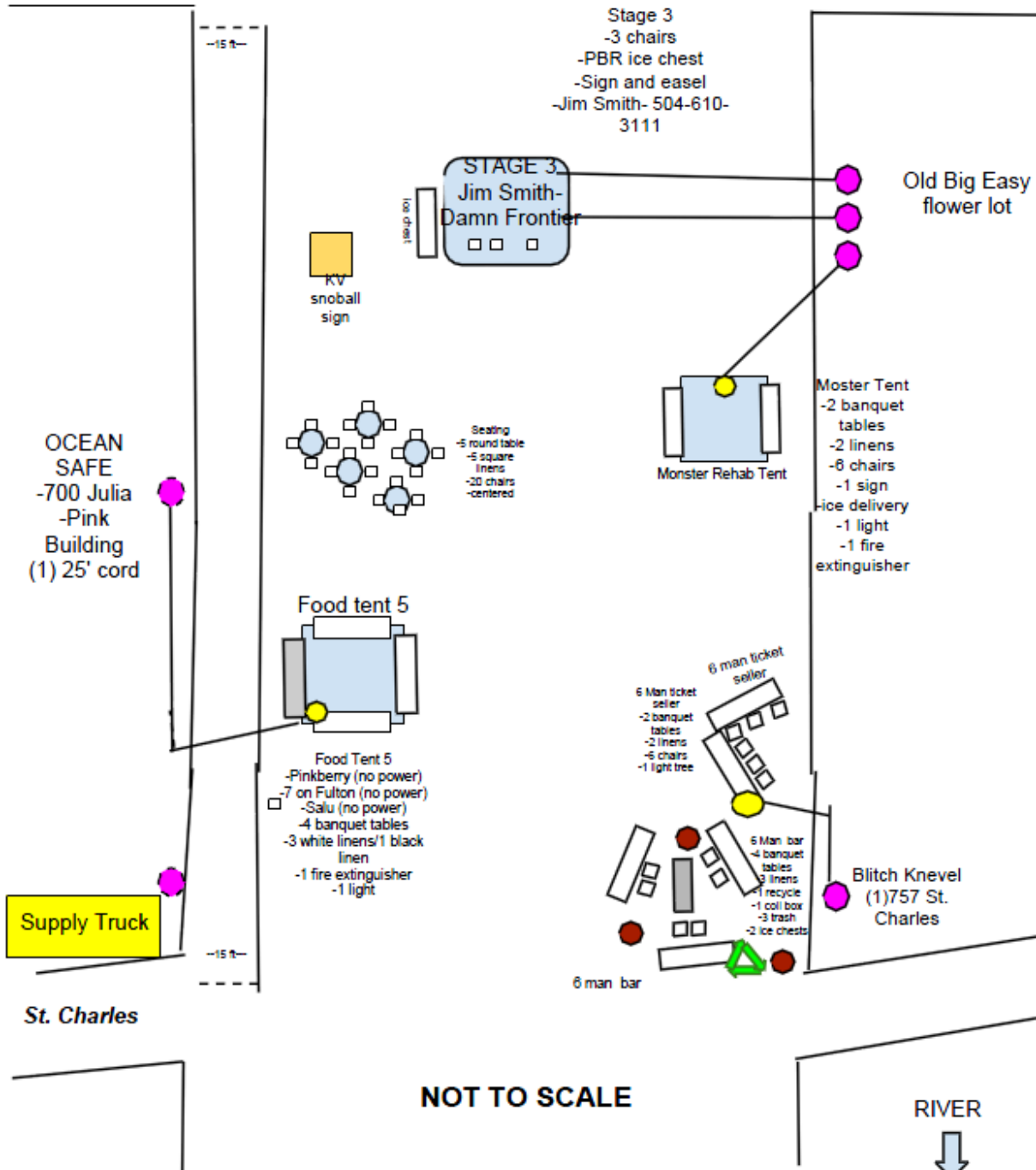
700 Block
of Julia



Block Captain: Brook
Barrios- 504-388-752

Bar Manager- Richard
Carman-

Carondelet



Appendix E Bob Snead, Letter to the Board, 1

BOB SNEAD of Press Street's Antenna Gallery, Letter the CAC Board:

For the last week I've been trying to process the mass departure of the Visual Arts Department at the CAC, all setting off in new directions as of March 30. I find it difficult to express how disappointed I am because I know it will be hard to find a group that matches the drive and vision of Amy Mackie, Angela Berry, and William Downs. When Amy made the announcement to the St. Claude collective members featured in *Spaces*, I can't say I was surprised, but the fact that they left so abruptly and with a single voice was certainly shocking.

As the founding director of Redux Contemporary Art Center in Charleston, SC, I am intimately aware of the mechanics of such an institution and during my experience spending many hours installing two site-specific installations for the *Nola Now II* and *Spaces* exhibitions, two things were alarmingly clear - the Visual Arts Department's ambitions stretched far beyond the walls of the CAC and the facilities of the organization are being vastly under utilized for programming. The top two floors of the building are used almost entirely for movie or event rentals, and for the right price one can rent the whole facility - closing it down to the public and even their own employees. (I witnessed this firsthand when the installation of my work was delayed for a Canadian train company's convention). And because these rentals are a huge part of the organization's budget (according to their 2009 tax return - over half a million dollars or nearly 25% of their total revenue), there is a public perception that programming (which generates far less direct income) is becoming subservient to this profit making venture.

Further, it was hard not to see this as a larger problem when, after a week-long installation and over forty hours of work, Amy and Angela were asked by someone in the sales department if my site-specific piece *Wreck* in the first floor atrium could be "moved" for several

hours during a television shoot. The question itself was harmless and in most other cases might be appropriate, but the fact that someone within the CAC, an institutions who's mission is "the promotion of the art of our time," was even willing to humor the idea seems appalling and indicative of an organization that has lost sight of that mission.

I personally still feel new to this city, as I've only been here long enough to remember Amy's appointment as the director of visual arts 18 months ago. Until recently, I was ignorant of the history of the visual arts at the CAC - the turmoil that occurred months before with the previous visual arts director and the artist protests that followed then and ten years previous. Through all of this Jay Weigel has remained at the helm of the organization as executive director, nearly 16 years. With an outside career as a composer his attention has naturally focused on developing musical and performing arts programming at the CAC and many artists I have met feel that the organization has neglected the visual arts for as long as his tenure.

In conversations with the visual arts staff during and after my installations, it became very clear that much of the programming they had envisioned and enacted- nearly all the work that had been done during Amy's brief stint there - was met with resistance from within the organization. Something as simple as installing artwork in the street level windows or utilizing the third floor for *Nola Now I*, required a struggle between the visual arts staff and others within the organization. Imagine if every idea you have is consistently met with some form of hostility, like water, you eventually flow through the path of least resistance and for the visual arts staff that path led them straight out the door of the CAC. The fact that the Visual Arts program was challenged so consistently, gives me the impression that the leadership governing the CAC is ignorant of the fact that innovative programming drives memberships, donations, grant awards, and even rentals. Amy and her partner, William, had designated Atlanta as their escape route

from hurricanes, and so it will also be their escape route from the CAC. And you could certainly call their departure an evacuation, one in which they see the CAC as something which cannot be spared by the hurricane destroying it from within- a storm formed by what they have described as an ineffective and at times hostile administration.

In trying to really understand the conditions that led up to their departure, it has become clear to me that something needs to drastically change within the organization of the CAC, and I write this letter to ask the board of directors to take their role seriously in this time of transition. I imagine this will require difficult decisions, but the success or failure of a non-profit organization is the sole responsibility of the board. I can only hope they are compelled by the recent events to act decisively in creating a culture within the institution that embraces a future ambitious visual art department with the dedication, professionalism, and a progressive vision similar to the team that has recently resigned. Several days ago at a meeting among representatives of the three St. Claude collectives featured in *Spaces*- Antenna, Good Children, and The Front - artists seriously explored the option of removing their work from the CAC, while others sadly felt that even such a drastic action would not be an effective catalyst for change. In the end the group could only come together on one point: the CAC is broken. Many people at that meeting expressed the fact that they had given up long ago on the organization - its lack of support for the local visual arts community was noted as one of the many reasons artist run spaces were started in the St. Claude area. But now that all of our work is represented within the confines of the *Spaces* exhibition at the CAC, we feel obliged to react to the departure of the Visual Art Department despite feeling little attachment to the organization itself. While we will not dictate how the board should fix the CAC, we agreed to each write a letter stating how we would envision an ideal Contemporary Art Center. These are by no means demands, but rather

dreams for the future and we hope the board will, with the spirit of the founding artists of the CAC in mind, consider the wishes of contemporary working artists as it moves forward in shaping the organization.

APPENDIX F

Christopher Saucedo- Letter to the CAC Board-

Concerning the CAC and the removal of our Spaces expo:

As I see it we organized the Good Children cooperative to gain curatorial control of our own artwork as well as to broaden the aesthetic voice of a somewhat provincial and nepotistic art scene in New Orleans. We started it long before Katrina and I stake my reputation on it. In the end it has been a 20-year journey and the professional legacy I am most proud to have been a part of. In a complete way we all did that and genuinely raised the cultural bar of the city. It has been a very long battle.

Then Amy Mackie came to town, got up to speed with what we were up too and asked us to bring our stuff to her institution. She asked and we delivered a legitimate exhibition that holds up in any city anywhere on the planet. The concept of a scholarly catalogue to codify the last several year's efforts was well timed and something we all earned and needed, especially since nothing lasts forever (unless you have a document.) Again, she asked and we delivered.

It sounds like Amy Mackie had an unworkable job situation at the CAC and she needed to resign. I respect that independence but she did abruptly resign in the middle of our show. She was not fired; she is not requesting us to fight for her reinstatement or to help her litigate any grievance against the CAC. She has many complaints about what's wrong with the CAC entity but those complaints are general and have only been presented from her point of view. We all know she is on the right team but everyone, including the flawed and condescending CAC ruling-class deserves the opportunity to say their piece. Most of what we are hearing is rumor and in my opinion some of our proposed responses are shortsighted and embarrassing. I feel

Amy Mackie needs to tell us that she respects our artwork and her efforts in the SPACES EXPO enough to insist we do not dare take the show down a day short of its scheduled run in June.

I do not see what anyone gains by removing our artwork. Artwork needs audience. I was told the CAC would be closed five days this month and I agree that sucks but it is not a deal breaker for me. A million tourists come to jazz fest, if one in a thousand comes to the CAC that's the audience I desire. Among others, Dan Cameron and his people will be here and I would rather they see our show than reflect on the impotent gesture its removal will surely have become. I urge us all to think of a better plan than this temper-tantrum response. I suggest each space send two delegates to have a meeting with Jay Weigel and clarify the situation. Rather than deception I encourage a healing gesture from all parties and for the cultural health of our city. We are considerate artists engaged in the greater good and not vandals.

In the end I will join the group democratically in whatever we decide but observe that we gain very little and perhaps marginalize ourselves in a small minded manner but sneaking into the CAC in the night to steal our artwork. I was asked by a respected curator to deliver some artwork for an exhibition and I did that. I stand by my artwork and each of yours. Our curator was not fired or to my knowledge legally mistreated in any way. How is Amy Mackie the martyr in this situation? She made a professional decision and now culturally we are left holding the bag. We are left holding the torch. It is a good exhibition and I stand by it as our biggest mainstream accomplishment. I thank Amy for her guidance, courage and hard work but she needed to resign and has left the building. The only revenge in life is success and sneaking in like a midnight-thief to dismantle what we all worked on so diligently (including Amy) is to no real advantage and I will not do it. If the show is over I walk in the front door as a professional and with dignity.

APPENDIX G

BOB SNEAD, ANTENNA MEMBER- second letter to the CAC Board:

As founding Director of Redux Contemporary Art Center and my many years experience since, working in arts education, including Yale University, College of Charleston, Loyola University, and Bard College, I hope all the letters you receive from concerned artists provide a map to a new CAC that can get past the controversies of the last decade. Over the last few weeks I have thought extensively about the performance of the CAC and below I have outlined realistic changes to the organization that would have the most positive impact.

New Leadership- First things first. Jay Weigel and Merit Shalett have to be replaced. Their incompetence and unprofessionalism is abhorring especially considering how long they have run the organization. An organization with a 2 million dollar budget, should not allow for such leadership to exist. I'm sure many of you have made friends with both Jay and Merit, but you have a responsibility to do what is best for the organization. Even if there are promises that they can do a better job and fix things (which should have already happened by now with a 17 year tenure for Jay!), and maybe they will in fact do better- the public perception will always be that the organization will never change if the leadership does not change. As for Merit, she has almost singlehandedly created the hostile environment towards visual arts. Early on in Amy Mackie's time as Director of Visual Art, Merit actually threatened to have Amy fired and also told William that "now that you're here, I don't have to be nice to you." Was this a joke? It doesn't really matter because as assistant director of the CAC, Merit should be out to cultivate relationships above all else. Her behavior is reprehensible and such unnecessary hostility cultivates nothing. An environment of trust, respect, and professionalism between the Director/Associate Director and the directors under them is key to building a new CAC. The board must also work with the new director to revamp all the administration departments within

the organization, give clear and reasonable goals for departments such as development, and if those are not met then people need to be let go. This is certainly the hardest part, but a good leader will always keep the mission of the organization at heart before all else.

Transparency, Communication, and Professionalism- After new leadership is in place, the board of directors names should be published on the website. It seems unnecessarily secretive to not publish the board list, but currently it seems like there is quite a bit of public hostility towards the board so it may not be such a good idea right now. Also during this crisis, the truth was never told to the artists involved in the Nola Now II exhibitions, with all of the schedules extended due to the lack of programming because of the mass exodus of the Visual Art Department. I read that the exhibition I was in got extended because of a movie shoot according to Doug Maccash in the comments section of Nola.com and then got an email from Don Marshall explaining "Due to the great attendance, the CAC is extending the exhibition for two weeks." What is the truth here? In a time a crisis it is key that you are as transparent as possible. People are very understanding if given the truth, but when it is clear they have been lied to, it makes them suspect everything involved in the situation. Additionally the artists were never asked about the extension of the Nola Now exhibitions, it was just announced out of the blue, not taking into account peoples personal schedules. I had taken off of my job to deinstall my work to find out that the show was extended only a few days before my deinstall. I was also talking to another artist, whose parents had purchased plane tickets to see the last iteration of the Nola Now exhibition and they will miss it now because of the shift in schedule. Once something like that is on the calendar, people expect and plan for it. Consult the artists involved before doing anything. Many of the artists in the Nola Now shows are paying out of pocket to produce work,

why make added expenses for some by shifting the schedule? Because the Art Department all quit? Then tell them that.

Mission- Revamp the mission statement "The CAC is a multi-disciplinary arts center, financially stable and professionally managed, that is dedicated to the presentation, production and promotion of the art of our time."

What? Of course an art center should be financially stable and professionally managed, but why are these part of the mission statement? I actually have never seen a mission statement quite like this one before. It should read something like this: "The CAC is a multi-discipline art center dedicated to the presentation, production, and promotion of contemporary visual art, music, theater, and dance." The current mission actually makes it seem like the organization is more concerned with keeping the doors open than anything else. And the way things are currently run, with rentals seemingly driving things, I think the current administration may be taking this mission to heart.

Rentals- I'm sure the organization will need these to survive, but only take rentals that do not interfere with the programming that is part of the revamped mission of the organization.

Education Programming- Shift focus from utilizing fourth floor for rentals, and develop an extensive education program for people of all ages that takes up the entire floor. I've only ever seen dance classes being taught in the building (why is this not advertised on the website?), and I saw the minimal kids art program that takes place in the summer, but I think a program that includes adult classes in painting, drawing, video, digital photography, creative writing, and music could pay for the initial startup costs very rapidly but more importantly it provides an accessible link to the public. You can naturally develop art appreciation within the community, and you have an additional benefit of creating good will with the New Orleans

artists teaching the classes. The education program could also include an artist in residence program where artists from all over come to the CAC to work for an extended period, and they could do classes, workshops, and lectures about their work. Class and Workshop fees and Application fees for the residency, could easily compensate for the lost revenue from no longer using the floor for rentals.

Visual Art Programming- The new Visual Art Staff should be allowed as much freedom as possible to produce their programming. Certainly not a blank check, but the organization needs to be seen as welcoming to the visual arts. At one point there was talk of a visual art reading library and I think that would be an amazing addition to the organization. The new Visual Art Director, should be young, ambitious, and not from New Orleans. You need someone willing to have fresh eyes on the contemporary art of the city, and ties to the contemporary art world at large.

Music and Performance Programming- Even though this is Jay's focus in the organization, I feel like there could be so much more going on that get audiences into the CAC. Have programming similar to the Difficult Music series run by McKeown's Books - where contemporary musicians working in experimental music perform and then talk to the public about their performances. You could also have contemporary rock music programming that could bring acts in to do low key acoustic sets for a sit down audience. Programming like this would pay for itself and would also help to improve the overall image of the organization.”

Vita

Meredith Harper is a native New Orleanian. She attended high school at Louise S. McGehee, and earned her Bachelor of Fine Arts from Louisiana State University with a concentration in printmaking. During her time at LSU, Meredith spent a year studying abroad at Plymouth University in England. After graduating cum laude, she returned to New Orleans and worked with several non-profit and arts organizations locally before deciding to pursue her Masters in Arts Administration at the University of New Orleans.