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## Contemporary Arts Center, New Orleans: A Time of Transition

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Contemporary Arts Center, New Orleans:  
A Time of Transition

An Internship Report

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

Master of Arts  
in  
Arts Administration

by

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B.S. Psychology, Louisiana State University, 2011

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## **Abstract**

As part of the degree requirements for a Master of Arts in Arts Administration, this paper is an analytical discussion of my experience and observations as an intern for the Contemporary Arts Center in New Orleans, LA from January to June 2013. The Contemporary Arts Center (CAC) is a non-collecting, multidisciplinary arts center dedicated to the presentation, production and promotion of contemporary art.

With a shift in executive leadership, changes in staff, and a plan for rebranding the image of the organization, the CAC finds itself in a period of great transition. This paper will examine the various effects of this transition on organizational effectiveness by identifying areas of strength as well as possibilities for improvement and institutional growth.

## **Chapter 1: Organizational Profile**

### ***History***

During the 1970's, artists across the nation were attempting to bridge the gap between the visual and the performing arts. It was in 1976, in the spirit of this movement, that a collection of New Orleans artists formed the Contemporary Arts Center (CAC) (About the CAC). Artist-run and artist-driven, the CAC had fairly humble beginnings, but as the arts district grew, so did the CAC, evolving with the needs of its diverse community. This ability to adapt and grow is still an important theme within the CAC, even today.

The mission of the CAC is to remain “a multidisciplinary arts center, financially stable and professionally managed, that is dedicated to the presentation, production and promotion of the art of our time” (About the CAC). The organization's vision is to be “nationally recognized as a leader in the presentation and support of contemporary arts, artists and emerging art forms” by engaging a diverse community (About the CAC).

At times throughout its 37 year history, the CAC has implemented various strategic plans to guide the decision-making and operating strategies of the organization in accordance with the mission. The first of these plans was created in 1997 and then revised in 2002. The devastating physical and economic damage the CAC sustained as a result of Hurricane Katrina in 2005 necessitated the creation of a Strategic Plan for Disaster Recovery which was completed in 2007. After significant post-Katrina recovery, the CAC began work on an updated plan in 2011 that focused more on institutional growth during a time of transition within the organization. In February 2013, the CAC published its Strategic Framework Plan to serve as a “reassertion of institutional vision, without direct implementation criteria that pledge specific staff and financial

resources” (Strategic Framework Plan: Contemporary Arts Center). This Framework Plan has been approved by the CAC's Board of Directors and provides a solid clarification and tangible explanation of the organization's vision in the context of the current cultural and economic climate.

### ***Leadership and Structure***

The Board of Directors governs the CAC, ensuring that it remains financially stable while operating in a manner that is consistent with the organization's mission. The Board consists of up to 35 individuals diverse in ethnicity, gender, background, and profession. It includes members of the performing arts, visual arts, and education communities. Board members provide yearly financial support through monetary contributions or by raising money. Board members also act as advocates in the community, rallying support for the CAC. The Board hires and reviews the performance of the Executive Director.

The CAC's Executive Director also serves as Artistic Director, overseeing both the mission-related programming as well as the daily operations of the organization. In 2012, the previous Executive Director announced his resignation, and in 2013, after 17 years of service to the CAC, he stepped down to make way for new leadership. During the year-long national search for the organization's new director, several staff positions remained vacant or filled by interim staff, pending the arrival of the new director. As a result, the CAC is currently experiencing a period of great transition as well as the potential for institutional growth.

Assisting the Executive Director are other members of the Executive Staff. This team consists of the Senior Associate Director, Director of Education and Public Programs, Director of Rentals and Hospitality Services, Director of External Affairs, and Director of Finance and Financial Services. Under the leadership of the Executive Staff, the CAC is served by a

professional and dedicated staff with a diverse skill set.

## *Programming*

The CAC strives to be a cultural leader, and “as such, it organizes, presents and tours curated exhibitions, performances and programs by local, regional, national and international artists” (About the CAC). In accordance with the organization's founding charter, the CAC does not maintain a permanent collection. The idea behind this decision is that without a permanent collection, the CAC would be forced to stay attuned to the most current developments in the field of visual arts, thus keeping the work contemporary and relevant. Therefore, the CAC is not a museum but rather a multidisciplinary and interdisciplinary arts center.

Programming at the CAC is currently divided into three departments within the organization: Visual Arts (VA), Performing Arts (PA), and Arts Education (AE). Visual Arts refers to both two and three dimensional works as well as film/video works. The VA programs “support the exploration of contemporary art and culture and reflect [the CAC's] commitment to artists, art, and audiences” (Strategic Framework Plan: Contemporary Arts Center). This exploration is made possible by the variety of gallery spaces and the diverse representation of artists presented by the CAC (Appendix A).

Performing Arts refers to theater, dance, and music. PA presentations at the CAC fall into one of three categories. They are either CAC curated performances, collaborations with curating partners or works developed through the Performance Support Program. This program gives local presenters and production companies the opportunity to perform their works in the CAC's space. The CAC also rents out space to other performing arts organizations like Schramel Conservatory of Dance and Southern Rep Theater on an ongoing basis.

Under the direction of the new executive director, Neil Barclay, the CAC has launched a fully curated 2013- 2014 performing arts season (Appendix B). The season presents a diverse collection of artists and styles in the areas of music, dance, and theater. The CAC has even implemented a brand new subscription option which offers discounts for those purchasing tickets to three or more programs. Excitement and buzz about the new structure of performing arts programming suggests a positive public opinion of the new strategy.

The Arts Education Department implements educational programs for both children and adults, thereby cultivating new audiences. Education programs at the CAC include Artist Exchange (formerly known as Artists for a Day), Summer Arts Camp, Teen Board, Art Lab Education Gallery, and Outreach programming. Outreach at the CAC offers free access to various CAC events and performances to community partners.

Although much of the literature about the CAC describes the organization as multidisciplinary, there is talk of future plans to present exhibitions that are more interdisciplinary. Multidisciplinary suggests that different art forms and mediums exist separately within the space, while interdisciplinary involves the integration of different art forms and mediums within a single art experience. Regardless of the exhibition, the following questions are considered in all curatorial choices (Strategic Framework Plan: Contemporary Arts Center):

- Does it connect with the community?
- Does it emphasize high artistic standards?
- Is it of the moment?
- Is it fiscally sound?

These questions ensure that exhibitions and programming are supportive of the artistic mission of the organization and its commitment to financial stability and professional management.

## ***Funding***

With shrinking grants, cuts in arts funding, and greater competition for a smaller pool of money, the CAC, along with many of its organizational peers, has been forced to explore alternative means of funding. The traditional model of institutional budgets relying primarily on contributed income from grants and donations is no longer the most viable option for large arts organization like the CAC. The CAC has accounted for this change in the philanthropic culture by identifying key alternative income sources. These non-mission related incomes include the Rental Program, Hospitality Services, Financial Services, Parking Lot, and Spun Cafe (Appendix C). In 2012, the CAC's \$2.45 million operating budget was comprised of 20% mission-related earned revenue, 30% mission-related contributed revenue, and 50% non-mission related revenue (Strategic Framework Plan: Contemporary Arts Center).

## ***Facility***

In 1999, Sydney and Walda Besthoff, the owners of the building at 900 Camp St., donated the property to the CAC. As a result, the CAC gained a substantial asset, which has proven at times to be both an advantage to and a challenge for the organization. At four stories and over 80,000 square feet, the building has enormous potential.

The building's first major renovation occurred in 1990. In 2012, the CAC introduced its First Floor Initiative which includes six distinct gallery spaces to showcase emerging local artists. Also located on the first floor is the Freeport-McMoRan Theater as well as Spun Cafe. The second floor houses the Lupin Foundation Gallery which is usually used for major visual art exhibitions. In addition to CAC staff offices, the second floor also provides office space for other nonprofit arts organizations such as The New Orleans Film Society, Junebug Productions, and the Southern Rep box office. The third floor was recently upgraded to showcase part of a large

exhibition that covers two floors of the building. Although the third floor does not have air conditioning at this time, there are plans to add this amenity in the near future. The fourth floor has been used for a variety of purposes including a rental space for costume companies, films, rehearsals, and office space. Further plans to renovate the third and fourth floors for full time use will be addressed in the CAC's updated version of the Building Master Plan scheduled for 2013.

## **Chapter 2: Internship Responsibilities**

As an intern with the CAC's development department, I had the opportunity to work in a variety of capacities including membership development, special events planning, and volunteer management. My experience was a true glimpse into the responsibilities of a CAC employee as many staff members perform multiple roles within the organization.

### ***Membership***

My membership-related duties involved such tasks as maintaining and updating the membership database Raiser's Edge, assisting with membership mailings, and organizing donated memberships. I worked as a development presence at CAC events such as concerts, openings, and the Creative Flea, talking about the benefits of CAC membership and encouraging new members to join (Appendix D). I also researched other arts organizations, both in New Orleans and across the country. I compared analogous membership programs to the CAC's membership benefits in an effort to find ways to strengthen the CAC's current membership offerings (Appendix E). Other duties throughout my internship included attending staff meetings, assisting in board meeting preparations, and occasionally working at the front desk.

### ***Special Events***

Working in the development department, I also had numerous responsibilities related to planning, tracking, and logistics associated with special events and fundraisers. During my internship, I assisted with a variety of events including the Sweet Arts Honorees' Party and the Sweet Arts Bash. Sweet Arts is an upscale fundraiser for the CAC that honors leaders in the New Orleans arts community (Appendix F). My special event planning experience involved tracking and recording event expenses, tracking ticket sales, sending thank you letters, and

creating production schedules. My time assisting with special events also allowed me the opportunity to work closely with CAC volunteers.

I also had the opportunity to work extensively with the planning and production of the CAC fundraiser, Bourbon & Burlesque (Appendix G). For this event, the CAC partners with Dickie Brennan's Bourbon House to present an evening of bourbon inspired cuisine, craft cocktails, and performances by local and international burlesque artists. Bourbon and Burlesque also serves a dual purpose as both a fundraiser and a membership drive. Special ticket promotions targeted at Collector's Club members and above help to generate new upper-level memberships (Appendix E). Another fundraising aspect of this event was the raffle, which I coordinated by soliciting possible raffle sponsors, collecting sponsor logos, and communicating with the marketing department regarding invitations, programs, etc. I also had the opportunity to join the event coordinator as well as international burlesque star, Angela Eve, in promoting the event on the New Orleans radio station, WWOZ.

At the conclusion of my internship, I was hired to stay on and assist with the CAC's largest fundraiser of the year, Whitney White Linen Night (WWLN). WWLN is a yearly block party in the New Orleans Arts District (NOAD) on Julia Street (Appendix H). It is a CAC fundraiser featuring NOAD gallery openings, live music, and food by local restaurants. In addition to showcasing its own WWLN art openings, the CAC also hosts the annual WWLN After Party. In addition to my other event planning responsibilities, I was able to assist with writing some of the sponsorship proposals for the Julia Street Block Party. I also created street layouts of the event using Publisher (Appendix I), assisted in determining rental needs, communicated with vendors and partners, facilitated rental agreements, and created production schedules for both the Julia Street Block Party and the CAC Openings and After Party (Appendix

J). The day of the event, I worked as a runner between the two locations, and that evening, I assisted with admissions as well as ticket counting.

After Whitney White Linen Night, my employment was extended once more to assist with Art for Arts' Sake, a citywide event to mark the beginning of the arts season in New Orleans. In addition to the duties I had planning White Linen Night, my job was to solicit local galleries to participate in the Art For Arts' Sake citywide map (Appendix K). This involved contacting interested galleries, acquiring information about each gallery's planned opening, and collecting payment from those participating. I also gained valuable experience hiring bar staff, acquiring the necessary city permits, handling artist contracts, and working with sponsors and artists regarding event logistics. Working with the CAC's development staff proved to be an excellent education in all of the details that go into planning and presenting large scale events.

### Chapter 3: SWOT Analysis

A SWOT analysis highlights the strengths and weaknesses of an organization, as well as the opportunities for and threats to an organization. Strengths and weaknesses identify the positive and negative aspects within the organization, while opportunities and threats distinguish the positive and negative outside factors that affect the organization. The following is a SWOT analysis of the CAC.

<b>Strengths</b>	<ol style="list-style-type: none"><li>1. Recognition in National Market</li><li>2. Dedicated Staff and Stakeholders</li><li>3. Property Ownership</li></ol>
<b>Weaknesses</b>	<ol style="list-style-type: none"><li>1. Understaffed</li><li>2. Internal Communication</li><li>3. Underutilized space</li></ol>
<b>Opportunities</b>	<ol style="list-style-type: none"><li>1. Outside Hires</li><li>2. Expansion of Hospitality Program</li><li>3. New Technology</li></ol>
<b>Threats</b>	<ol style="list-style-type: none"><li>1. Competition for Audience and Resources</li><li>2. Negative Public Perception</li><li>3. External Communication Regarding Changes</li></ol>

## *Strengths*

### **1. Recognition in National Market**

The CAC presents a large breadth of contemporary art, showcasing works from local and regional artists as well as national and international artists. For example, at this year's Art for Arts' Sake on October 5, 2013, the CAC debuted its blockbuster exhibition, *Edward Burtynsky: Water*.<sup>1</sup> Burtynsky is a world-renowned photographer from Canada who accompanied his exhibition to New Orleans for the opening weekend festivities at the CAC. In addition to hosting everything from emerging local talents to internationally celebrated artists, the CAC also attracts both a national and international audience. Visitors from all over the country and occasionally the world have come to see the CAC exhibitions over the years, and CAC events like Whitney White Linen Night attract arts enthusiasts from across the country. The CAC's vision to be “nationally recognized as a leader in the presentation and support of contemporary arts, artists and emerging art forms” is a realistic goal for this organization (About the CAC).

### **2. Dedicated Staff and Stakeholders**

The CAC is staffed by a team of skilled professionals who are truly dedicated to the presentation of contemporary art and to the success of the organization. The staff is comprised of a diverse group of individuals with a variety of abilities and artistic backgrounds. These varied perspectives help to fuel the creative momentum needed to successfully run an arts organization. Many staff members are also active and participating members of the local visual arts, theater, and film communities in which the CAC operates. This balanced frame of reference helps to

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<sup>1</sup> While still employed by the CAC at this time, this exhibition occurred after the specified term of my internship.

strengthen the CAC's connection to the community it serves, and it functions as an important resource for understanding the needs of its audience.

In addition to its dedicated staff, the CAC is supported by many members of the community who are committed to the artistic mission of the CAC. Whether through contributions of time, money, or simply constructive feedback, these stakeholders are personally invested in the continuation and growth of the CAC. This commitment is evidenced in the efforts of the CAC's Board of Directors, the willingness of its volunteers, and the annual support of its membership base. This kind of community support is so important to the survival of a nonprofit arts organization.

### **3. Property Ownership**

Owning space is a valuable asset for any organization, and the uniqueness of the property at 900 Camp increases both its artistic value and revenue potential. As property owner, the CAC is free to renovate and utilize the space in any way that is conducive to serving the mission more effectively. Furthermore, it provides a necessary and profitable alternate source of revenue through facility rentals. Though the CAC has received some criticism for relying too heavily on this source of non-mission related revenue, the fact is that leveraging this asset provides the necessary funding to keep the doors open and art on the walls.

## ***Weaknesses***

### **1. Understaffed**

As is often the case with nonprofits, the CAC operates with a relatively small staff considering the size and scope of the organization's work. With a full time administrative staff of about 20, many staff members are forced to take on the responsibilities of several different roles

at once. While this work ethic and resourcefulness is certainly to be admired, it can at times be a hindrance to efficiency and progress. There is simply a limit to how many tasks one person can focus on at a time. Balancing two or more job titles at once means that none of the tasks at hand get the full attention needed to consistently succeed or grow. However, the CAC is currently hiring additional key staff, which should help to alleviate this weakness in some departments within the organization.

## **2. Internal Communication**

Internal communication, both within and between departments, is sometimes a struggle for the CAC. In some ways, this breakdown in communication is directly related to staff members filling multiple roles in the organization. When someone is busy juggling multiple projects, it can be difficult to find the time in a hectic schedule to communicate with other staff. This problem is compounded for senior level staff members who are not only responsible for their own work but also for overseeing the work of other staff. Furthermore, when multiple departments require the attention and approval of one staff member simultaneously, a bottleneck of work occurs and a breakdown in communication is inevitable.

## **3. Underutilized space**

While the building is one of the organization's most valuable assets, there has been the critique that it is not always utilized to its full potential. With a building of this magnitude and in this great location in the Arts District, the CAC is coveted real estate for artists. With this great asset though, comes the expectation that every inch of the building will be used to its maximum potential, and the fact that so much of the third and fourth floors has remained largely unused – apart from rentals – has prompted some criticism. In all fairness, renovating space with electrical and air conditioning needs and bringing it up to code is easier said than done, especially when it

comes to funding such a project. This is, however, a need that is recognized by the CAC, and steps are being taken to utilize unused space more effectively in service of the mission.

Beginning in October of this year, a large portion of the third floor has been transformed into a gallery for the exhibition, *Edward Burtynsky: Water*. There are also plans to install air conditioning on the third floor in the near future, further expanding its ability to perform as a year-round gallery space. Although this area can be identified as a weakness, it is one that the CAC has identified and is working to improve.

## ***Opportunities***

### **1. Outside Hires**

In the past year, the CAC launched a comprehensive national search to find its new executive director. With the recent accession of the new executive director, the CAC has a unique opportunity to evaluate and redefine the image and the direction of the organization in a very public way. The new executive director brings a valuable outside perspective to the organization and the way things are run. While the CAC has endured some intense public scrutiny in the recent past, a new executive director represents a new chapter in the CAC's history. This leadership shift has also revitalized the CAC in its efforts to strive to be a cultural leader and a world class organization. It is tempting for an organization to maintain the status quo, but by constantly striving to be greater than it currently is, the CAC can actually deepen the impact of its mission as opposed to remaining stagnant. The CAC can continue to strive for greatness as it fills other vacant staff positions with some of the best in the field. Furthermore, guest curating opportunities will also help to maintain that fresh perspective as well as the luxury of creative flexibility.

## **2. Expansion of Hospitality Program**

The hospitality industry in New Orleans has become a brand with increasingly global recognition. This industry is continuing to grow in size and quality, and development in the economic landscape of the city provides a great opportunity for expanding the CAC's Hospitality Program. Expanding the opportunities for alternative revenue does not, however, have to mean straying from the mission, nor does renting the building have to be a case of doing anything for the highest bidder. It requires a balance between venue rental and programming, since the former exists in service to the latter. This balance is accomplished by consistently operating in a way in which the integrity of the art and the mission of the organization come first. This entails marketing the space in an artful way as well. The message is not “the CAC can be whatever you want” but rather, “this is what the CAC is, this is the art we are committed to, and that is what makes this space so unique and valuable.”

## **3. New Technology**

As a contemporary arts center, the CAC should be a model for innovation and creativity, even in its daily operations. There are a myriad of new and developing technologies in the field from which the CAC could greatly benefit. The CAC is currently researching ways in which to improve audience interaction and customer relationship management. Ideally, upgrades could include functions like digitally capturing and storing information about gallery visitors when they visit the front desk, improving the online ticket buying experience, digitally scanning membership cards instead of flipping through a printed out list, and even alerting staff when a major donor enters the building. The possibilities are exciting, but the significant monetary costs associated with acquiring such technologies present a serious roadblock to such advancements.

## ***Threats***

### **1. Competition for Audiences and Resources**

Although the CAC is the only major multidisciplinary arts center in New Orleans, there are several other destination art organizations, museums, and galleries in the city competing for both resources and audiences. The Ogden Museum of Southern Art, The National World War II Museum, and the New Orleans Arts District galleries are just some of the arts and culture destinations in the immediate surrounding area that cater to both local and out of town patrons. Additionally, museums like the Ogden and the New Orleans Museum of Art offer membership benefits and programs that are highly competitive with that of the CAC (Appendix D). As the number of arts organizations in New Orleans continues to grow, available funding is simultaneously shrinking, making competition for resources more fierce than ever.

### **2. Negative Public Perception**

After the controversial decision in 2012 to temporarily close the galleries for a film shoot during the exhibition, *Spaces*, the CAC has received some backlash and criticism from members of the arts community. As a result, the organization must take an active role in managing public perceptions and focusing on the image and the brand it projects. This focus on how the public views the CAC involves taking a closer look at how programming is presented, what visitors see when they walk through the galleries, and how the organization communicates the intentions of its actions to the public. It is not always easy for the public to tell which works are presented by the CAC as opposed to that of Southern Rep or other partners showing in the space. Hopefully, the new CAC performing arts season will prove an effective solution to this confusion. In regards to its external communication, the CAC needs to focus on sophisticated and effective messaging articulating the necessity of venue rentals and their role in enabling the CAC to present the high

caliber of art that it does.

The organization's reputation in the local arts community has taken some hits in recent years, and the CAC has taken these criticisms seriously. It is critical for nonprofits to listen to the concerns of the community which they serve. The CAC's reactions to recent opposition have demonstrated an acute understanding of this concept and a respect for the opinions of those in the community.

### **3. External Communication Regarding Changes**

With the recent hiring of a new executive director and other key staff, the CAC is currently undergoing a process of transition. Real change is difficult for any business, and with variables like new leadership and staff restructuring, such change is inevitable. New leadership means a new perspective on operations and programming which can affect a variety of areas such as business and marketing strategy, curatorial choices, and organizational policy. The challenge for the CAC is to communicate with those outside of the organization about the changes that are taking place. As an organization that is considered a cultural leader in the community, all eyes are on the CAC at this time, and the pressure is even greater to communicate these new developments to the public in an effective way. Though change is often necessary in order to achieve institutional growth, it is important that all decisions are made with the mission in mind in order to avoid such pitfalls as a brand perception that is not a reflection of the organization's intended message. The ability of the CAC to convey these changes to artists and audiences in positive and compelling ways is directly related to public perception of the organization. These changes must be transparent and effectively communicated to people outside of the organization in order to maintain the confidence and support of the community. Furthermore, in the current cultural environment, where nonprofits are fighting over funding, an

organization in the midst of change must work even harder to assure outside funders that it is a well-managed and fiscally responsible organization.

## **Chapter 4: Best Practices**

### ***Staff Sufficiency***

Staffing is a vitally important ingredient in the success of a business, especially a nonprofit arts organization. The CAC's success is directly related to the hard work and dedication of its staff. Therefore, the staff is a valuable asset which requires the attention of the board and the investment of resources, especially during this transitional time.

The nonprofit arts sector is built on a foundation of passionate and committed workers who devote themselves to their missions. However, all too often art organizations find themselves underfunded and therefore understaffed. Though the CAC did have a larger staff in the past, unforeseeable setbacks caused by Hurricane Katrina in 2005 and the 2008 economic recession necessitated cutbacks by the organization. While it is common practice to remedy this shortcoming by having individual staff members take on multiple job titles and roles within the organization, in the long run this practice can be detrimental to the overall success of the mission. Overworked employees run the risk of stretching themselves too thin and experiencing burnout. This can result in problems within the workplace like low morale and reduced productivity. Details are more likely to slip through the cracks and effective communication is compromised when an employee is asked to focus on too many projects at once. Communication is also hindered when too many employees require the attention of a single supervisor to which they must report.

The CAC's 2013 Strategic Framework Plan identified AS220 in Providence, Rhode Island, as a peer institution that shared the following attributes with the CAC (Strategic Framework Plan: Contemporary Arts Center):

- Presents and produces art in a number of disciplines

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

Despite all of the organizational and financial similarities, there are some operating differences between AS220 and the CAC. According to their 2012 990 Form, AS220 employed 86 individuals and worked with approximately 300 volunteers over the course of the previous year. Although the CAC's 2012 990 Form was not available, the 2011 990 Form reports 49 employed individuals and 175 volunteers. It should be noted however that these numbers do include part time employees hired throughout the year and are therefore, not a direct reflection of the number of consistent full time employees.

Unlike the CAC, AS220 has a dedicated staff position for Volunteer Coordinator. Typically, a volunteer coordinator is responsible for recruiting, screening, assigning and training volunteers to work in various capacities for the organization. This involves acting as liaison between departments to assess the needs for volunteer assistance and overseeing the placement and work of volunteers. At the CAC, these responsibilities currently fall under the purview of the Development and Membership Manager. However the work that can be involved in coordinating volunteers on a large scale is more than enough to merit its own staff position. Furthermore, investing in the further development of a professional and reliable base of volunteers to help on a

more day-to-day basis could possibly alleviate some of the work load for CAC staff.

### ***Leadership Transition Planning***

Investing in staff also means preparing for the future, particularly in regards to executive transitions. As the CAC has recently experienced, at some point the terms of even the most loyal leaders will come to an end. In the 2006 study, *Daring to Lead*, the Meyer Foundation surveyed two thousand nonprofit executive directors in eight cities and found that 75% of the executives planned to leave their position in the next five years, 9% were already in the process, and 71% of organizations had no succession plan (Bell). According to a 2013 Nonprofit Employment Trends Survey, this trend has remained relatively steady as 69% of nonprofits reported having no formal succession plan for senior leadership (2013 Nonprofit Employment Trends Survey). Whether the result of planned retirements, sudden resignations, or unavoidable circumstances, “leader transitions are as certain as death and taxes, and they have the potential to have significant impact on organizational effectiveness” (Adams). As the baby boom generation of nonprofit leaders retire, art nonprofits with no leadership transition plans in place endanger not only the effectiveness but the sustainability of the organization (2013 Nonprofit Employment Trends Survey).

In his book, *The Nonprofit Leadership Transition and Development Guide: Proven Paths for Leaders and Organizations*, Tom Adams describes what he believes to be the two most important practices for organizations investing in successful leaders both before and during transitions. The first of these is succession planning which includes departure-defined, emergency, and ongoing leader development/talent management. When the CAC's executive director announced his resignation last year, he agreed to stay on during the year-long search for his replacement and during a short transitional period thereafter. This transition was departure-

defined, and it allowed the CAC Board of Directors to do an extensive and rigorous national search for the organization's next leader. During this time, the CAC Board developed its most recent Strategic Framework Plan to serve as an insight into the organization for potential candidates and thereafter as a jumping off point to guide the vision of the incoming executive director. The CAC staff was even given the chance to meet with some of the finalists and share their feedback with the Board. All in all, the process was a success, and from a pool of qualified and impressive applicants, the Board chose an executive director they were confident could serve the organization and its mission most effectively.

Not all leadership transitions come with the luxury of a year long search for the perfect candidate, however. The CAC Board should have plans and policies in place in the event of any emergency situations in which the organization finds itself in need of filling key leadership positions. This involves developing potential leaders from within the organization as well. People know where their interests and their strengths lie, and “executives of leaderful organizations tap into this knowledge, encourage a clear articulation of potential areas of growth and support this growth in whatever ways they can” (Adams). The CAC's new executive director has shown a particular interest in this concept. He has mentioned the idea of establishing mentoring relationships within the staff as well as introducing self-evaluations in which employees set their own annual goals and are held accountable for their performance. Staff members who exceed their goals will also be recognized, encouraging continued professional growth. Nurturing professional development in this way is beneficial to both the employee and the organization at large. It is important to recognize that there is a strong connection between the CAC's goal to be best-in-class and the staff's objective to be best in their field. Furthermore, it provides a strong pool of potential leaders to promote from within the organization.

In addition to succession planning, Adams suggests that an organization should devote resources to executive transition management. The three phases of executive transition management include (1) prepare, (2) pivot and (3) thrive (Adams). The CAC Board prepared for the transition by identifying the leadership qualities they were looking for as well as taking an analytical look at the direction and vision of the organization by updating the Strategic Framework Plan. In the “pivot” stage, the Board turned its attention from the future potential of the organization to the search for a leader who could help them accomplish it. Finally, in the ongoing “thrive” stage, the Board will hopefully continue to engage the new executive director in setting priorities and goals related to the new Strategic Framework.

## **Chapter 5: Recommendations**

### ***Management***

With the arrival of a new executive director, the CAC has a unique opportunity to reevaluate its management structure and policies. Having identified weaknesses in staffing sufficiency, internal communication, and utilization of space, I recommend that the CAC reassess some of its policies and practices related to these areas.

Nonprofits that are too narrowly focused on a control-oriented, top to bottom management structure run the risk of “neglecting the potential of developing leadership capabilities at all levels of the organization” (Neck). I suggest that the CAC follow through with the idea of implementing and supporting mentoring relationships among the staff that will encourage communication, professional growth and leadership development. In addition to mentoring relationships, reporting relationships among staff and supervisors should be made abundantly clear in order to aid effective internal communication. Reporting responsibilities should be established as well so that everyone on staff knows what information they are responsible for, who they are responsible for presenting this information to, and at what intervals they are responsible for providing this information. Perhaps bi-weekly status reports might be shared with executive staff who could then discuss any pertinent information in executive meetings.

Furthermore, establishing policies of both employee empowerment and accountability, will encourage staff to feel a sense of ownership over their work which leads to skill improvement and employee retention. The staff at the CAC is one of the organization's great strengths. By consistently investing in the professional development of its staff, the CAC would be strengthening its ability to better serve its mission. Moreover, having a staff full of potential

leaders is a great advantage in creating a future succession plan for executive and senior staff transitions.

## ***Marketing***

The CAC is currently going through a rebranding process which allows a rare opportunity for the organization to really redefine its image and its message. This process began with reinventing the organization's logo. While the previous logo was a literal logotype of the CAC letters, the new design is a more modern, minimalist version that is a little more abstract. The most prominent feature of the new logo is the lowercase letter “a”, perhaps reflecting the CAC's intention to communicate that the art is the most important aspect of the organization. Although the new design will initially be accompanied by the words “Contemporary Arts Center”, the plan is to phase out the use of the words and have the logo stand alone as a recognizable identifier for the CAC.

The marketing department also plans to launch the newly branded website in time for the beginning of the performing arts season in November. Although the new logo and website are pieces of the puzzle, branding is so much more than these aspects, and the marketing staff recognizes that the rebranding process will take a substantial amount of time to really implement. I suggest that the CAC use this rebranding as an opportunity to explore the brand beyond these visual elements and reevaluate all aspects of the CAC's image. This is the perfect time for the CAC to take another look at its mission statement and assess how best to define the CAC's purpose in the context of today's cultural landscape. All communication by the organization should be a reflection of this core message, so creating an updated and relevant mission statement is a vital step in this process. From there, the CAC can continue to analyze other aspects of the brand such as position in the market and the relevancy and effectiveness of

programming choices.

Branding is “a form of relationship building” and “it promises your customers a certain set of expectations” (“TIP: Building your Organization's Brand”). Furthermore, branding is a dynamic, ongoing process that involves more than just those in the marketing department. The CAC's Board, staff, members and volunteers act as “brand ambassadors”, and the CAC should seize opportunities to utilize these resources. I recommend that during the rebranding process, the CAC provide a brand handbook for the Board and the staff explaining things like the reason for certain changes, the message that the CAC is trying to communicate, and the proper usage for elements like the new logo. This way, everyone that represents the CAC to the community is on the same page and communicating the same message. Additionally, the CAC could utilize branded merchandise as a tool for creating awareness of the new image of the organization. Branded merchandise could be included as a membership perk as well as being sold in the cafe. Even providing volunteers with t-shirts or buttons with the new logo might help to create buzz about the new things happening at the CAC.

### ***Development***

I would also recommend that the CAC expand its volunteer opportunities by creating a dedicated staff position for Volunteer Coordinator to act as an “HR director for volunteer human resources” (Neck). The volunteer coordinator would work with the different departments to involve volunteers in a variety of ways and at all levels of the organization. Volunteers prefer to have clear job descriptions which should include the title of the position, responsibilities, schedule, time commitment, required skills, and any perks they would receive in return for their services, i.e. free tickets (Masaoka). Specific volunteer positions could be structured to appeal to a variety of audiences. For instance, students would likely be drawn to volunteer opportunities

that are more flexible and do not require them to work full time, while retirees might prefer to work during the day either on a temporary or ongoing basis.

Additionally, I would suggest the CAC build on its volunteer database by collecting more information about the interests and skills of its volunteers in order to more effectively assign people to appropriate projects. AS220 has a volunteer survey available on its website that would serve as a great template for the CAC to use (Appendix L). The advantages of involving volunteers far exceed the simple benefits of free labor. Engaging volunteers in the community is a great way to build a constituency that supports the CAC's mission and to develop relationships with potential members.

### ***Financial Management***

Unlike for-profit companies, nonprofits are accountable for a “double bottom line”. While a nonprofit is first and foremost responsible for fulfilling its mission, the organization must be fiscally sound in order to successfully deliver on these promises in the long term. Following the arrival of the new executive director, CAC staff and Board of Directors have worked extensively to create a budget for the organization that is both viable and transparent. There are long term plans to improve the CAC's budget planning process so that programming can be planned years in advance rather than the season before. Remaining conscious of both long-term and immediate financial goals will require that the CAC remain vigilant about capturing and recording information that will help to measure the success of programs and initiatives. This will allow the CAC to critique budgeting decisions by identifying what does work and what needs to change going forward, thereby allowing the Board to identify funding priorities for future budget planning.

## **Chapter 6: Conclusion**

The CAC finds itself in a period of great transition, and as with any major transition, there are accompanying changes within the organization that affect staff and stakeholders on a variety of levels. This transition can present itself as either a threat to or an opportunity for institutional growth, depending on the CAC's ability to frame this organizational restructuring as a new chapter in the history of the organization and a recommitment to the mission.

Understanding this as an optimal time to rejuvenate the CAC brand, the marketing department, under the direction of the new executive director, has framed these changes within the context of an organizational rebranding. However, brand is communicated by more than smartly designed visuals and carefully crafted wording. The CAC must take steps to ensure the continued effective and responsible operation of the organization in congruence with the brand that the organization would like to portray. It is important to note that the CAC recognizes that there are areas in which previous policies and practices fall short, and there is a dialogue underway about areas that require change.

The CAC staff is the foundation of daily operations and is, therefore, an integral factor in the success of the organization. Though it is easy to justify lack of sufficient staffing with lack of sufficient funding, investing resources in staff development and hiring is really beneficial to the organization in the long run. By empowering staff and encouraging professional development, the CAC is strengthening its ability to serve its mission more effectively. Furthermore, by enabling current staff to grow in their careers and identifying and mentoring potential leaders, the CAC will find itself better equipped to handle future leadership transitions, whether planned or emergency.

Expanding volunteer opportunities into a more established and long term volunteer program is another investment opportunity for the CAC. Volunteers are an important resource for any nonprofit. Engaging volunteers not only benefits daily operations, it also helps to build audiences, foster feelings of support for and ownership of the organization, and create meaningful connections with the community being served.

All in all, the CAC recognizes the opportunities for long-term growth and betterment that the current transition provides. There are exciting changes taking place as the CAC continues to search for ways to better serve its mission, broaden its impact, and become an organization that is truly best in class. The organization is taking great strides in the areas of management and marketing to ensure that the CAC continues to serve as a financially sound and professionally run multidisciplinary contemporary arts presenter in the city of New Orleans.

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## **Appendix A**

### **Visual Arts Programming**

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## Contemporary Arts Center

Visual Arts Programs  
2013-2014

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**Title:** *CHALMETIA (SHALL-MAY-SHUH): A FICTIONAL PLACE DOWN THE ROAD*

**Featured Artists:** ELEKTRIK ZOO (Daneeta and Patrick Jackson)

**June 15 thru September 8, 2013**

**Official reception: Saturday, June 15, 2013**

**Location:** Emerge

This original exhibition by New Orleans-based Daneeta and Patrick Jackson — collectively known as The Elektrik Zoo — uses photographs, film, and sculptural objects to present a fictionalized vision of Chalmette, a small town east of New Orleans that was completely devastated by Hurricane Katrina and the federal floods. The exhibition's heightened reality aims to illuminate hidden truths and leave the sort of lasting impact not possible with a traditional documentary approach. Daneeta and Patrick won the Best Louisiana Short award at the 2011 New Orleans Film Festival with a film that is part of their ongoing Chalmetia project, which has used not only film but photo blogs, published writings, and interactive content to explore a shared artistic obsession with the life and culture of St. Bernard Parish.



**Title:** *ANTHROPOMORPHIZER !!*

**Featured Artist:** PANACEA THERIAC (aka MISS PUSSYCAT)

**June 29 thru September 22**

**Official reception: July 2, 2013**

**Location:** The Corner

This summer Miss Pussycat will set up shop in the big front window of The Corner to make one hundred new puppets in three months. She will bring in her sewing machine, buckets of neoprene, pipe cleaners and fun fur to set up a working studio that is on display as she turns raw materials into puppets with special powers that fill the window and talk to you. Miss Pussycat's work is a mix of sculpture, mini-magic landscapes, and parapsychology. In her hands puppets become portals to other states of mind and carry the

ability to connect us to the supernatural through sympathetic magic.

Panacea Theriac, otherwise known as Miss Pussycat, is a New Orleans-based puppeteer. Born in Antlers, Oklahoma, she began learning puppetry at the Christian Puppet Youth Ministry at the First Baptist Church of Antlers. In 1993 she moved to New Orleans and assisted in founding the influential night club "Pussycat Caverns." For the past 15 years she has traveled internationally conducting puppet shows in night clubs and art galleries.

**Title:** *WHO IS PULLING THE STRINGS?*

**Featured Artist(s):** KAREN CONNERETH, PANDORA GASTELUM, JAYME KALAL, MICHAEL RICHARDSON

**June 29 thru September 22**

**Official reception: July 2, 2013**

**Location: The Art Lab**

This exhibition features five cutting edge artists who are defining contemporary puppetry in New Orleans. They not only create their puppets, but have expanded the medium of puppetry and modes of storytelling. Each puppeteer has a unique way of performing his/her puppets and has toured extensively throughout the country. This exhibition seeks to highlight the power of the puppet and the unique relationship between the art object and the artist. From comedic fairy tales to social commentaries, these sculptures refuse to stay on their pedestals but beg to jump out and engage with you.



**Title:** *TANK DRAMA: DELIBERATIONS FROM THE WET GRAVE*

**Featured Artist(s):** JAN GILBERT (CURATOR)/GROUP SHOW

**July 6 thru September 22**

**Official reception: Whitney White Linen Night**

**Location: Lupin Foundation Gallery**

Artists working in a multiplicity of art forms — theater, writing, visual art, film, music, dance — are brought together under the

umbrella of The VESTIGES Project to present their work in the CAC Lupin Foundation Gallery, along with scheduled events in its Spun Cafe, Freeport-McMoRan Theater, and additional off-site venues (see attached). This potent representation of creative, collaborative networks documenting, remembering, and re-visioning post-Katrina New Orleans provides a glimpse into the collective, ongoing effort to think through the past and envision the future of New Orleans. This collection is posed as an exemplar for engaging in a wider global dialogue.

The VESTIGES Project began in 1984 as an interdisciplinary collective of artists and writers who shared a common sense of place and sensibility nurtured by New Orleans. To VESTIGES Project participants, New Orleans is a complex and eclectic culture of remnants, relics, rituals, memories, and myths characterized by a hazy distinction between fiction and truth, facade and reality, past and present. In 2006 VESTIGES: Think Tank began as a 3-year roving residency under the auspices of the Contemporary Arts Center to explore the flood that turned New Orleans into true vestiges and its aftermath.



**Title:** *THIS SWEATY CITY*

**Featured Artist:** GOAT IN THE ROAD PRODUCTIONS MEMBERS:

Chris Kaminstein, Shannon Flaherty, and Will Bowling

July 6 thru September 22

**Official reception:** Art For Arts' Sake

**Location:** Soundscape

The pilot episode of *This Sweaty City* by Goat in the Road members Chris Kaminstein, Shannon Flaherty, and Will Bowling, includes the voices of over 15 local performers including John Grimsley, Donald Lewis, Aurora Nealand. *City's* plot is a magic realist story about the inhabitants of a water-laden city, eerily similar to our dear crescent, in which bicycles have personalities and bureaucratic offices operate on moving steamboats. Audiences will follow the sweat city's inhabitants through 12 episodes (both live performance and podcast) over 3 years. The first of this series premiered this April and is now available online, and the second will be released before

the September 22 end of the TANK DRAMA exhibition. As part of the TANK DRAMA exhibition, a sampling geared to the Soundscape space/audiences will be included in this gallery with a performance of the 2nd installment occurring late in the run of the exhibition at an offsite venue which will be co-marketed by the CAC.

**Title:** *AFTER YOU'VE BEEN BURNED BY HOT SOUP YOU BLOW IN YOUR YOGURT*

**Featured Artist:** MARGOT HERSTER

**August 2 thru September 22**

**Official reception: Whitney White Linen Night**

**Location: Expose**

*After You've Been Burned by Hot Soup You Blow in Your Yogurt* explores how photography shapes our reaction to emotionally and politically charged environments—focusing on the complex relationships between detainees in the “war on terror,” their attorneys, government policy-makers, and the news-reading public. The archive-installation, created by artist and experimental documentarian Margot Herster for CAC's Expose Gallery, presents selections from the artist's digital collection of over 2000 photographs, videos, texts, and audio documents. Herster sourced these materials from attorneys who represent suspected terrorists held at the U.S. Naval Station Guantánamo Bay, Cuba.

Herster's project presents Guantánamo through the lens of amateur attorney-photographers who, by circumstance, developed personal relationships with the men behind the prison's closed doors. While images such as those from terrorist attacks, insurgent videos, and protest violence document inhumanity and serve to propagate divisiveness, *After You've Been Burned by Hot Soup You Blow in Your Yogurt* highlights the power of photography to build trust and facilitate relationships in extreme circumstances of anxiety and isolation.



**Title:** *FAMILY VALUES*  
**Featured Artist:** TAMEKA JENEAN NORRIS  
**August 3 thru September 29**  
**Official reception:** Whitney White Linen Night  
**Location:** Press Play

Celebrated visual and performance artist and native New Orleanian Tameka Jenean Norris takes on her first CAC exhibition of with a selection of new video works exploring questions of identity and celebrity in mass culture. Norris's work is Intentionally provocative and turns cultural stereotypes of African American Women on their ear. Her work was featured in both Prospect New Orleans 1.5 and Prospect 2, and she recently made Modern Painters Magazine's list of "24 Artists to Watch." She earned her MFA in painting and printmaking from Yale School of Art in 2012.



**Title:** *SUBMERGE* (Installation work)  
**Featured Artist:** LEE DEIGAARD  
**September 21, 2013 thru February 2, 2014**  
**Official reception:** Art For Arts' Sake  
**Location:** Emerge

**Artist's Statement:** Much of the vocabulary of movement—of exhalation and inspiration—reflects the capillary processes of trees. The fractal attenuation of trunks to twigs parallels the circulatory systems of humans and rivers. From above, the Mississippi delta resembles a tree. Histologies from the brain's seat of sensory and motor control look like trees. In the woods, as the sun moves, trees draw and redraw their reciprocal forms in shadows on the ground; their canopy filters the sky/ their canopy like umbrellas/shades like an umbrella. After a hurricane, empty pilings stand where houses used to be. Torn and spindled stumps are all that remain of trees/Trees are twisted and ripped so that only torn stumps remain. Once I drove a long way to visit a venerable old tree. But I needed a canoe to reach it. Daily, Louisiana cedes its wetlands to the rising sea levels. In a storm, the waters rise, our furniture floats, and we

wade through the streets. The weather grows ever more unpredictable. The wind and water shape us/our lives. The Mississippi clogs with sediment. An artery in the brain obstructs and explodes. The housing bubble, the sprawl and hasty building, followed by fallow subdivisions. Young trees, with loose grain and growth spurts laminate into plywood, as posts lift houses ever higher from encroaching tides. The flow is inexorable.

**Artist's Bio:** Originally from Atlanta, Lee Deigaard has lived and worked in New Orleans since 2002. She graduated from Yale University with a major in fine arts and earned graduate degrees from the University of Michigan School of Art and Design and from the University of Texas at Austin where she held a Michener Fellowship in Creative Writing. She is represented in the Drawing Center's Viewing Program in New York, and her Memorial to Topsy the elephant is on permanent display at the Coney Island Museum in Brooklyn, NY. In 2012, she won the Clarence John Laughlin Award for photography. In 2013, she has shown site-specific solo immersive installations at the Alexandria Museum of Art, the Acadiana Center for the Arts, and the Contemporary Art Center and at the Lumen Video Festival in New York City. Her solo show of photography *Trespass* opens at the Ogden Museum of Southern Art in January 2014. She is a member of the artist collective *The Front*.



**Title:** *CINEMA RESET* Co-Presented by the New Orleans Film Society

**Featured Artist:** Lynne Sachs, Mark Street, Borscht Corp, Alex Braidwood, Josh Gibson, Alexei Dmetriev, Dustin Grella and Ian Clark

**October 1 thru October 27**

**Official reception: Art For Arts' Sake**

**Location: Press Play**

In partnership with the New Orleans Film Festival, Cinema Reset is an experimental film initiative focused on new media exhibition, educational workshops, and film screenings to open a creative dialogue about new endeavors in the filmmaking landscape.

From October 1st through 27th the exhibition will showcase EXPERIMENTAL SHORT FILMS in Contemporary Arts Center's Press Play gallery, and during the week of the New Orleans Film Festival, October 10th through 17th, the programming will expand to include:

- The MICRO-CINEMA: This new alternative screening space will feature experimental short films from Lynne Sachs, Mark Street, Ian Clark and Borscht Corp. (October 11th to 13th).
- The WORKSHOP: Explore guerrilla filmmaking and then see your work PROJECTED on the Prytania theater facade.
- The SOCIAL GAME: Play a collaborative SOCIAL GAME between festival goers in New Orleans and New Delhi.

Director: Lindsey Phillips  
Curator: Trevor Alan Taylor  
Graphic Designer: Kyle Sheehan.



**Title:** *WATER*  
**Featured Artist:** EDWARD BURTYNSKY  
**October 5, 2013 to January 19, 2014**  
**Official reception:** Art for Arts' Sake  
**Location:** Lupin Foundation Gallery & Third Floor Gallery

WATER includes over 50 large format color photographs by world-renowned Canadian artist, Edward Burtynsky, that explore humanity's increasingly stressed relationship with the world's most vital natural resource.

Over the past five years, Burtynsky travelled across the globe, from the Gulf of Mexico to the shores of the Ganges, weaving together an ambitious representation of water's increasingly fragmented lifecycle. In enormous, color, aerial images, many bordering on the edge of complete abstraction, Burtynsky traces the various roles that water plays in modern life—as a source of healthy ecosystems

and energy, as a key element in cultural and religious rituals, and as a rapidly depleting resource.

Many of the images focus our attention not on water itself but on the systems that humans have put in place in order to harness it, shape it, and control it. Photographs of maze-like stepwells in India, massive dam construction and aquaculture in China, manufactured water-front housing lots, and irrigation systems in the American West are presented alongside parched landscapes, dried river regions and ominously-colored salt farms. The photographs are Burtynsky's most abstract images yet: pivot irrigation plots are carefully crafted into totemic arrangements of geometry and dryland farming fields are transformed into dizzying collections of biomorphic forms. These images, sometimes elegant sometimes haunting, hover between the worlds of painting and photography, forming a compelling global portrait of water that functions as an open ended question about humanity's past, present, and future relationship with the natural world.

The exhibition, organized by Russell Lord, is accompanied by a film, catalogue published by Steidl with over 100 color plates from Burtynsky's water series. It includes essays by Lord, and Wade Davis, renowned anthropologist and Explorer-in-Residence at the National Geographic Society.



**Title: 2013 ANNUAL MEETING EXHIBITION**

**Featured Artist: CAC partners with VISUAL ARTS NETWORK (VAN)**

**October 5, 2013 thru January 19, 2014**

**Official reception: Art for Arts' Sake**

**Location: The Corner & Art Lab**

This multi-disciplinary group exhibition features artists who have participated in the Visual Artists Network Exhibition Residency program and a New Orleans-based visual artist. The exhibition is held in conjunction with the National Performance Network/Visual Artist Network Annual Meeting — a national gathering of artists, curators, presenters and colleagues. This exhibition is generously hosted by the Contemporary Arts Center, an NPN Partner.

Participating artists are engaged under a VAN Exhibition Residency

contract and will serve a week-long residency at the NPN/VAN Annual Meeting.

**Title:** *WALKING, SOMETIMES STANDING STILL: Five-channel field recording compositions*  
**Featured Artist:** BRENDAN CONNELLY  
**October 5, 2013 thru February 2, 2014**  
**Official reception:** Art For Arts' Sake  
**Location:** Soundscape

**Artist's Statement:** "I wander a lot, in my own cities of New York and New Orleans, and when I visit new places – recently, northern Scotland, London, Paris and the south of France. And I tote around a handheld digital recorder so when I stumble upon a sonic event that intrigues me, I quickly press record. Later, removed from the original time and place of the recording – back in my studio - the musical qualities of these recordings (pitch, timbre, rhythm, tempo) float to the surface. And I began to interact, to improvise with these documents, using acoustic and electronic sounds – clarinet, analog synthesizers, drum set, harpsichord, all kinds of percussion. Sometimes my hand in the matter is very obvious (*The Frogs of L'Esperance*); other times I enjoy being stealth, letting the found sound tell its own strange story (*From a 5th floor window in Beaucaire, France*)."

**Artist's Bio:** **Brendan Connelly** is a composer and sound designer, splitting time between New York and New Orleans. He is cofounder of the Obie-award winning *Two-headed Calf* and has created the sound and music for all of its productions, including *You, My Mother*, an opera performed at the River-To-River Festival this year. His New Orleans work includes two song/plays with Lisa D'Amour (*Du Fu, Mississippi* and *Jack Spicer's Billy The Kid*—both at the NOLA Fringe), *The Lily's Revenge* and *A Streetcar Named Desire* (both with Southern Rep). Current collaborations include two with Pearl Damour: *How To Build a Forest* and *Milton*. Brendan's concert music has been performed by the S.E.M. Ensemble, Yarn/Wire, Timetable Percussion, Wet Ink, Hunter-Gatherer and members of

the Mivos Quartet. He is represented by AO International and received an MFA in Sound/Music from Bard College.

**Title:** *THE DELTA DEMITASSE*  
**Featured Artist:** SARAH QUINTANA  
**November 4, 2013 thru February 2, 2014**  
**Official reception:** TBD  
**Location:** Press Play

This multidisciplinary exhibition in the Press Play video gallery will be built around a series of short videos made by Sarah Quintana during her recent artist's residence at Studio in the Woods. Quintana's recent work involves creating original music and soundscapes with handmade water-based instruments. Quintana is a composer, performer, and dedicated instrumentalist. Born in New Orleans, she moved to France after the storm and currently divides her time between her adopted country and the city she loves. A major opening-night concert is also being planned for the Freeport-McMoRan Theater and has been approved by New Orleans Jazz Fest as one of our funded free events.



**Title:** *GREAT PICTURE*  
**Featured Artist(s):** The Legacy Project: Jerry Burchfield, Mark Chamberlain, Jacques Garnier, Rob Johnson, Douglas McCulloh, Clayton Spadam, and Rob Johnson.  
**November 22 thru December 26**  
**Space:** WAREHOUSE

The Legacy Project ([www.legacyphotoproject.com](http://www.legacyphotoproject.com)) reached out to New Orleans Photo Alliance (NOPA) who reached out to us, to bring the world's largest photo to NOLA. The Great Picture is a durable (not precious) gelatin silver photographic image measuring 32 feet x 111 feet and was produced by transforming an abandoned aircraft hangar into a giant obscura—the world's largest pin hole camera. The piece will be on view (limited hours) around and during PhotoNOLA.



**Title:** *UNFOLDING IMAGES*  
**Featured Artist(s):** Collaborators - PhotoNOLA w/ CAC  
**December 1 thru December 27**  
**Space:** ATRIUM

The Contemporary Arts Center, New Orleans (CAC) presents *Unfolding Images*: A photobook exhibition juried by Seth Curcio, associate director of Pier 24 Photography. All (18+) are encouraged to apply. *Unfolding Images* will take place December 2 through December 30, 2013 at the CAC. Organized to celebrate the printed image in book form, through photography and repurposed images, *Unfolding Images* will be designed as a functioning library and reading room, allowing visitors the opportunity to review the selected books in person at the CAC during PhotoNOLA 2013. All books will be evaluated based on the strength of the individual photographs or images, the editing and sequencing of images, layout and design, and the photobook as a physical object. Both self-published and commercially published books, created after January 1, 2012 are eligible.



**Title:** *30 AMERICANS*  
**Featured Artist:** RUBELL FAMILY COLLECTION  
**TBD - March 8, 2014 thru June 14, 2014**  
**Official reception:** TBD  
**Location:** Entire Building

*30 Americans* showcases works by many of the most important African American artists of the last three decades. This provocative exhibition focuses on issues of racial, sexual, and historical identity in contemporary culture while exploring the powerful influence of artistic legacy and community across generations. Artists in the exhibition include: Nina Chanel Abney, John Bankston, Jean-Michel Basquiat, Mark Bradford, Iona Rozeal Brown, Nick Cave, Barkley L. Hendricks, Rashid Johnson, Glenn Ligon, Kalup Linzy, Kerry James Marshall, Rodney McMillian, Lona Simpson, Shinique Smith, Jeff Sonhouse, Henry Taylor, Hank Willis Thomas & Mickalene Thomas.

## **Appendix B**

**Excerpts from the CAC Performance Brochure 2013-2014**

# PERFORMING ARTS SEASON

2013–2014

SARAH QUINTANA

KRONOS QUARTET

KYLE ABRAHAM

FAIFAI

KENNY BARRON

INTERGALACTIC NEMESIS

JULIAN SANDS



CONTEMPORARY ARTS CENTER NEW ORLEANS

**NOVEMBER 8**  
Sarah Quintana



**NOVEMBER 14**  
Kronos Quartet



**DECEMBER 6-7**  
Kyle Abraham



# PERFORMANCE CALENDAR 2013-2014

**DECEMBER 12 & 14**  
Faifai



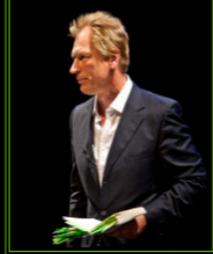
**MARCH 22**  
Kenny Barron



**MARCH 28-29**  
The Intergalactic Nemesis



**MAY 9-10**  
Julian Sands



## **Appendix C**

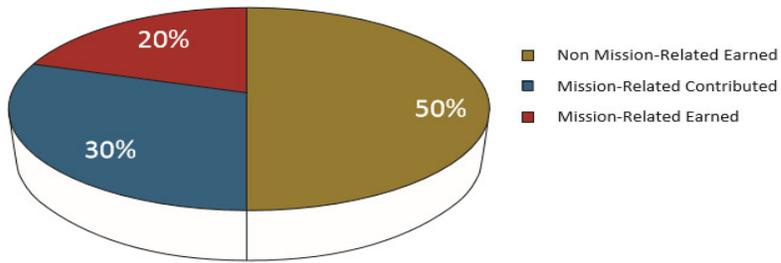
### **Sources and Uses of Funds**

# SOURCES & USES OF FUNDS

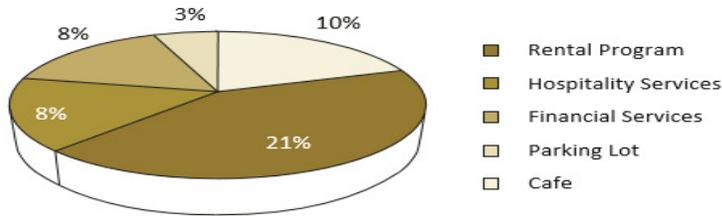
## CAC REVENUE

This data is based on the unaudited Fiscal Year 2012 Operating Budget of \$2.45 million.

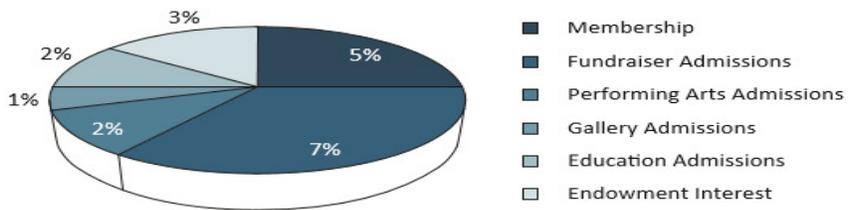
### Where CAC Money Comes From



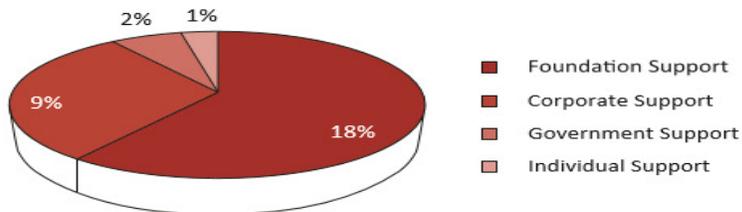
### Non-Mission Related Earned Revenue (50%=\$1.22 million)



### Mission Related Contributed Revenue (30%=\$735,000)



### Mission Related Earned Revenue (20%=\$490,000)

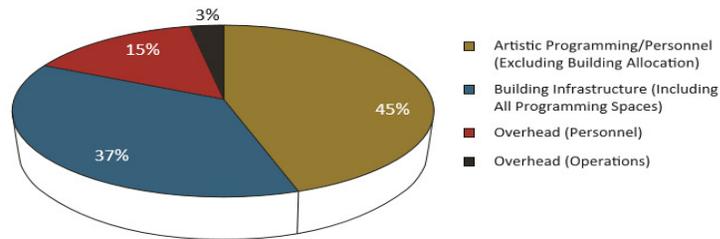


# SOURCES & USES OF FUNDS

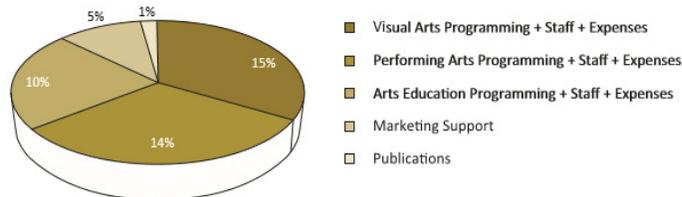
## CAC EXPENDITURES

This data is based on the unaudited Fiscal Year 2012 Operating Budget of \$2.45 million.

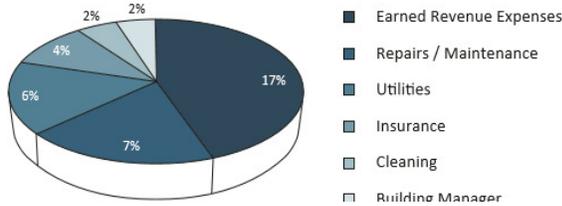
### Where CAC Money is Spent



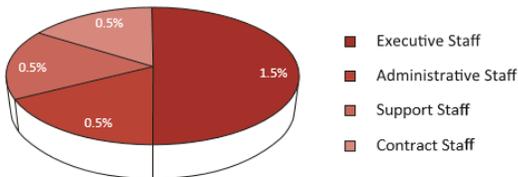
### Artistic Programming and Personnel (Excluding Building Allocation) (45%=\$1.1 million)



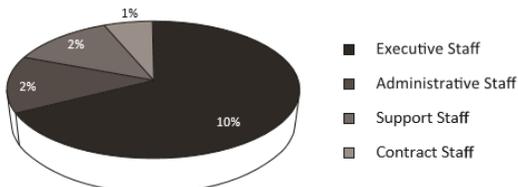
### Building Infrastructure Expenses (Including All Programming Spaces) (37%=\$906,500)



### Overhead (Personnel) (15%=\$367,500)



### Overhead (Operations) (3%=\$73,500)



**Appendix D**

**CAC Membership Brochure**

## benefits

	Student/Artist	Individual	Family/Couple	Friend	Collectors Club	Center Stage	Patron Now	Silver Circle	President's Council
Free admission to visual arts exhibitions and openings for:	1	1	2	3	4	5	6	7	U
Discounts on CAC-produced music, theatre, performing arts and parties									
Free admission to White Linen Night and Art for Arts' Sake afterparties									
Free CAC publication									
Exclusive limited edition Collectors Club print by a Louisiana artist									
20% discount on print framing at LeMieux Galleries									
Invitations to private parties and events									
Tickets to CAC performances					4	6	8	8	
Exclusive limited edition Silver Circle sculpture									

Collectors Club & Silver Circle Members receive special, limited-edition prints & sculptures each year!

For information on becoming a Business Arts Funder of the CAC, please call the Development office at 504.528.3805.

Ask your employer about their matching gift program. You can double your contribution and increase your membership benefits.

A portion of your membership is tax deductible.

You can also join online at [www.cacno.org](http://www.cacno.org).

Tear here, moisten, fold and seal.

## survey

I Am Interested In The Following:  
(check all that apply)

- Volunteer Opportunities
- Visual Arts and Gallery Openings
- Performances and Concerts
- Field Trips
- Summer Camp
- Parties
- Internships
- Sponsorship Opportunities
- Facility Rentals



## join now

- |  |       |  |         |
|--|-------|--|---------|
| <input type="checkbox"/> Student/Artist  | \$25  | <input type="checkbox"/> Center Stage        | \$250   |
| <input type="checkbox"/> Individual      | \$35  | <input type="checkbox"/> Patron Now          | \$500   |
| <input type="checkbox"/> Family/Couple   | \$55  | <input type="checkbox"/> Silver Circle       | \$1,000 |
| <input type="checkbox"/> Friend          | \$80  | <input type="checkbox"/> President's Council | \$5,000 |
| <input type="checkbox"/> Collectors Club | \$175 |  |         |

(Optional) I'd like to give an additional gift to the CAC of \$ \_\_\_\_\_

Total enclosed \$ \_\_\_\_\_

Mr.  Mrs.  Ms.  Dr.

Name \_\_\_\_\_

Name 2 (Family/Couple level only)

Describe Name 2 relationship to you: (circle one)

Parent Spouse Partner Friend Sibling Daughter/Son

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

E-mail \_\_\_\_\_

Check payable to the Contemporary Arts Center  
 Visa  M/C  AmEx  Discover

Name on Card \_\_\_\_\_

Acct. # \_\_\_\_\_ Exp. \_\_\_\_\_

Signature \_\_\_\_\_

Please send to: Contemporary Arts Center  
900 Camp Street, New Orleans, La. 70130.

## **Appendix E**

### **Membership Benefits Comparison Excerpt**



**Appendix F**

**Sweet Arts Invitation**

# SweetArts 2013



presented by



BARRIOS  
KINGSDORF  
& CASTEIX, L.L.P.

A CAC Fundraiser

**Saturday, March 9**

## **SweetArts 2013 Honorees**

Court 13, Free Southern Theater, Patricia Fullmer,  
Marie Lamb, Chandra McCormick, Paul Sanchez, Mike Siegel

## **HONOREES' RECEPTION**

Thursday, February 28th at the home of Allen Eskew

## **SWEETARTS BASH**

Saturday, March 9th at the Contemporary Arts Center

Classic dishes from over a dozen of New Orleans' top chefs  
Signature cocktails by mixologists from local boutique bars

## **SweetArts 2013 Co-Chairs**

Nici Eichberger, Gregg Porter

## **Appendix G**

### **Bourbon and Burlesque Invitation**



a fundraiser for the  
contemporary arts center

saturday, june 22, 2013

8-11pm at the CAC  
VIP entry at 7:30pm

**creative cocktails**

featuring **Blanton's**, **Buffalo Trace**,  
**Russell's Reserve** & **Wild Turkey**

**cuisine**

by **Dickie Brennan's**  
**Bourbon House**

**featuring**

The very best in  
New Orleans' burlesque

**raffle**

Top local restaurants, hotels,  
spas, boutique bars, artists,  
and museums join the CAC  
to create unique raffle packages

**tickets**

**Open Bourbon bars and food**

*Advance tickets:*

\$60 general admission,  
\$30 CAC members

*Day of event:*

\$80 general admission,  
\$40 CAC members

Sponsored by  
**BOURBON HOUSE**  
New Orleans Seafood · Oyster Bar



Contemporary Arts Center | 900 Camp St. New Orleans | Box Office: 504.528.3800 | [www.cacno.org](http://www.cacno.org)

## **Appendix H**

### **White Linen Night Invitation**

# WHITNEY WHITE LINEN NIGHT



## ART OPENINGS & OUTDOOR CELEBRATION (6 – 9pm)

Up and down Julia Street (300 – 700 blocks) and throughout the New Orleans Arts District  
FREE admission

**Cash Bars and Cuisine** by 7 on Fulton; Antoine's Restaurant & Hermes Bar; Charcoal Burger Bar; Creole Creamery; Crêpes À la Cart; Gott's Gourmet Cafe; GW Fins; La Fin du Monde; Lucy's Retired Surfers Bar and Restaurant; Mellow Mushroom; New Orleans Hog Dogs; Nirvana; NOLA Foods; Phil's Grill; Pinkberry; Rita's Tequila House; Saucy's BBQ; Serendipity; SoBou; Somethin' Else Cafe; Sun Ray Grill ... and more!

2013 Signature Cocktail: Epic Vodka Ginger Mint Lemonade

LIVE MUSIC on three stages: **Ernie Vincent and the Top Notes**, **Erica Falls**, and **The Hot Club of New Orleans Quartet**

This EMERGE Concert is supported in part by a grant from the National Endowment for the Arts, a Federal agency; by the New Orleans Jazz & Heritage Festival and Foundation, Inc.; and by the New Orleans Musicians Assistance Foundation.

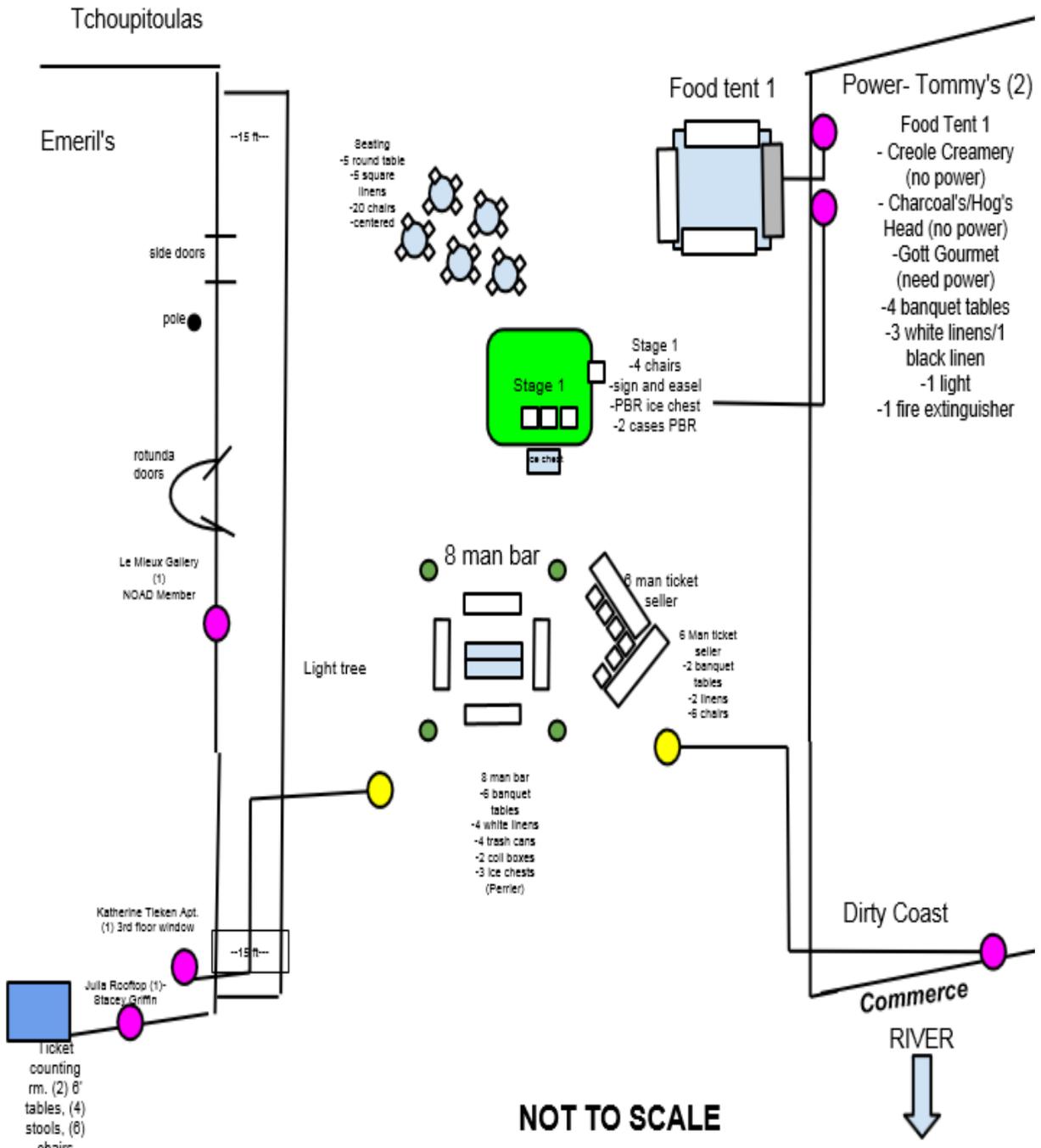


**AVOID THE LINES!** Prebuy your food and drink tickets for Whitney White Linen Night!

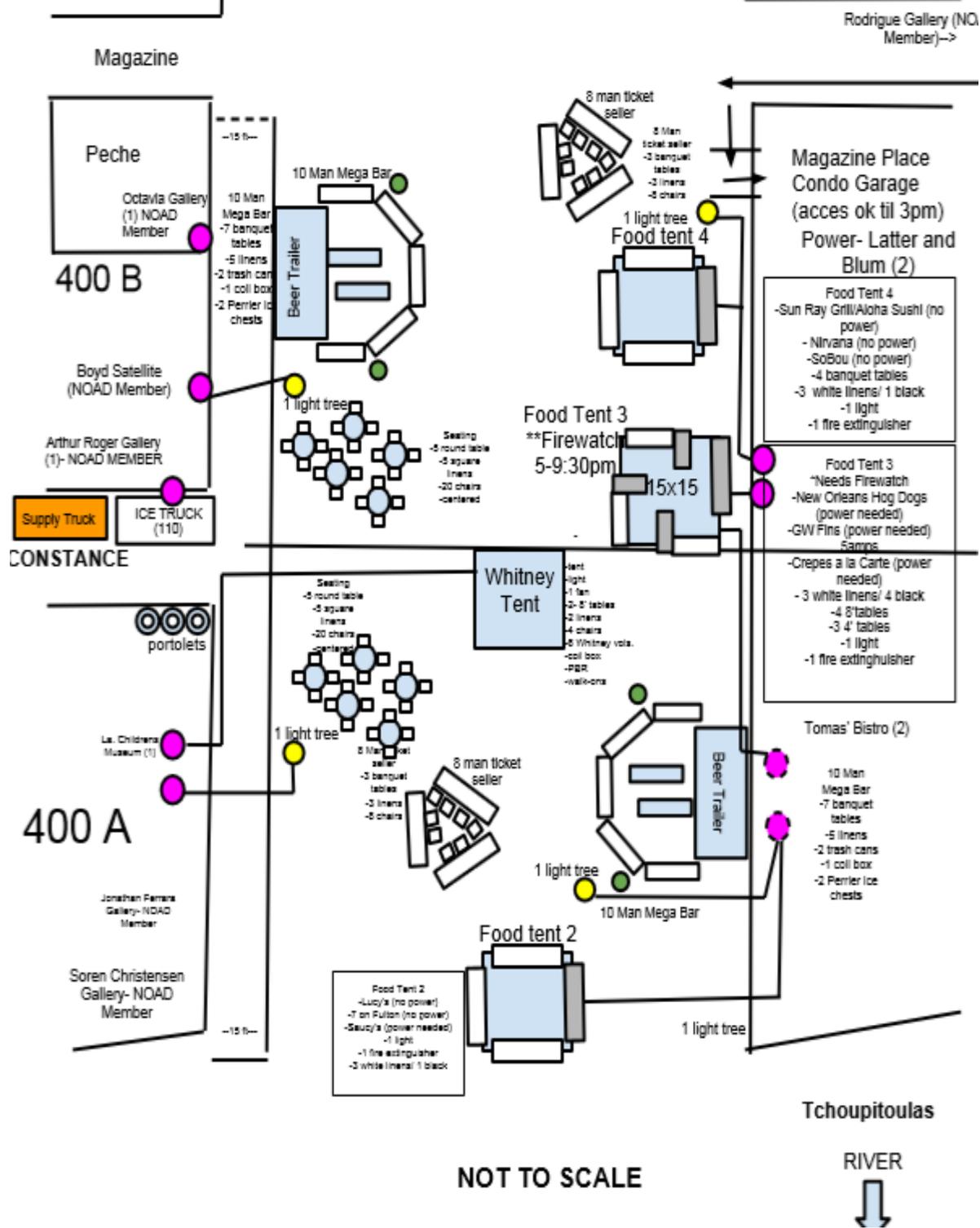
## **Appendix I**

### **White Linen Night Julia Street Layouts**

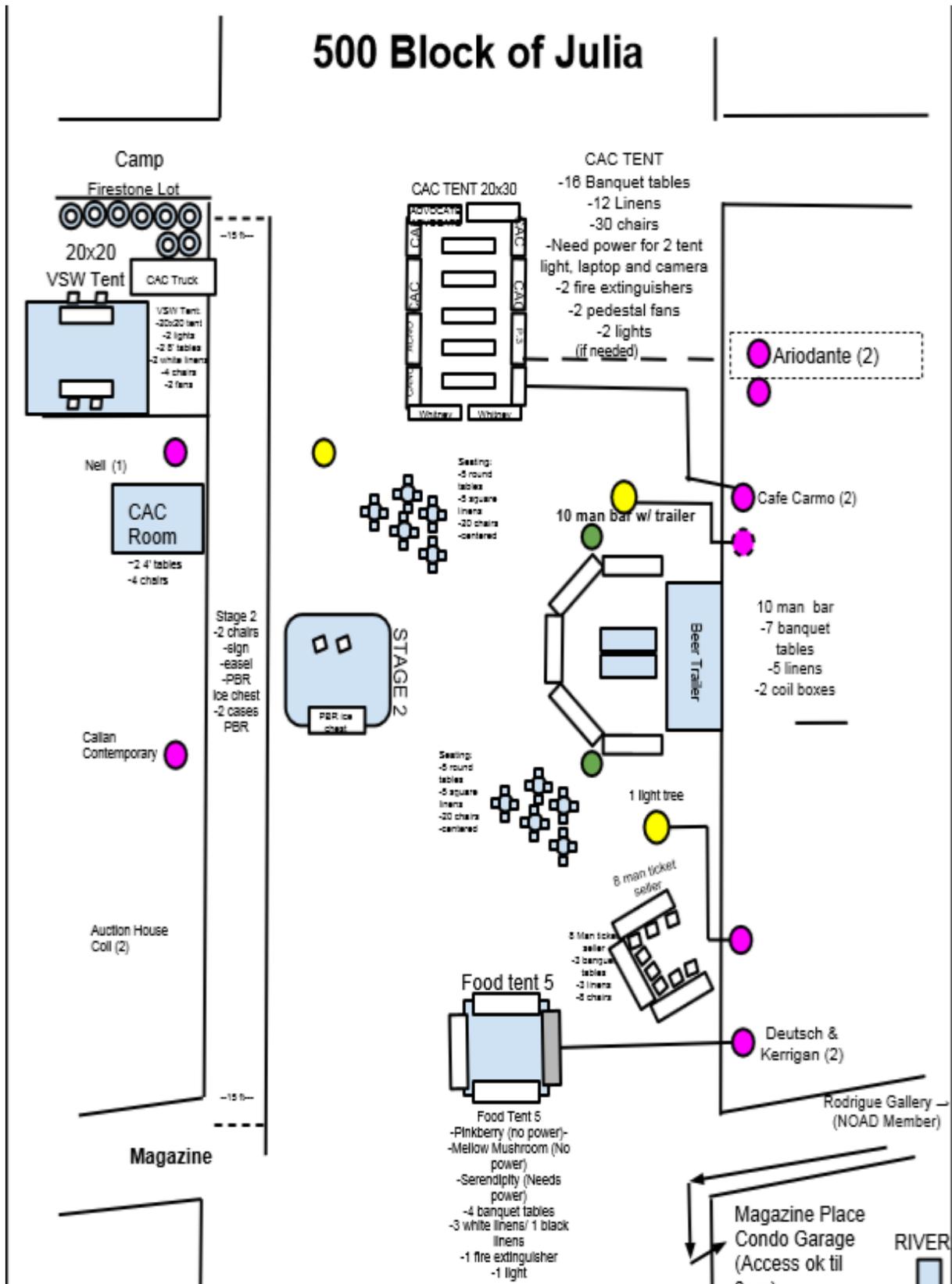
# 300 Block of Julia



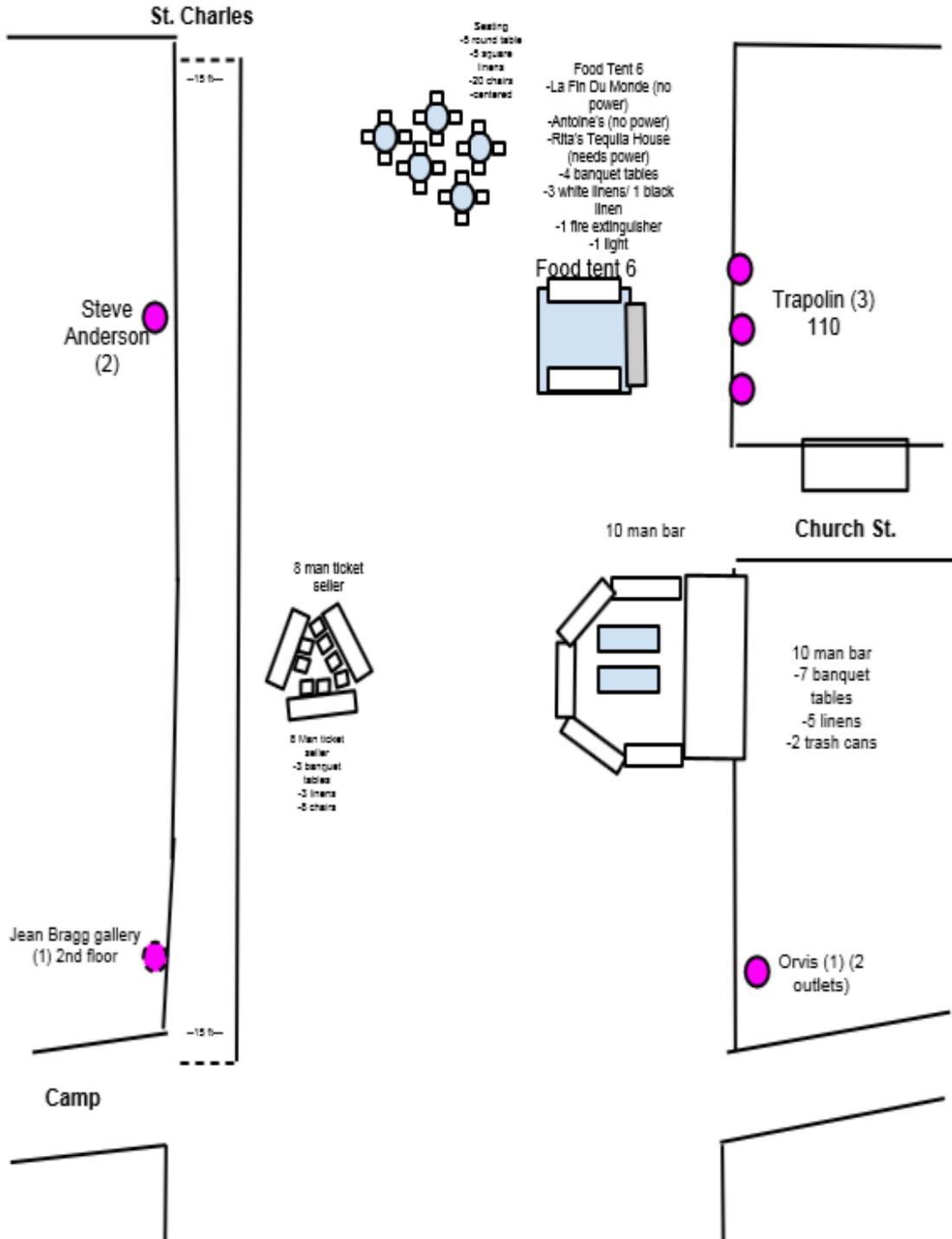
# 400 Block of Julia



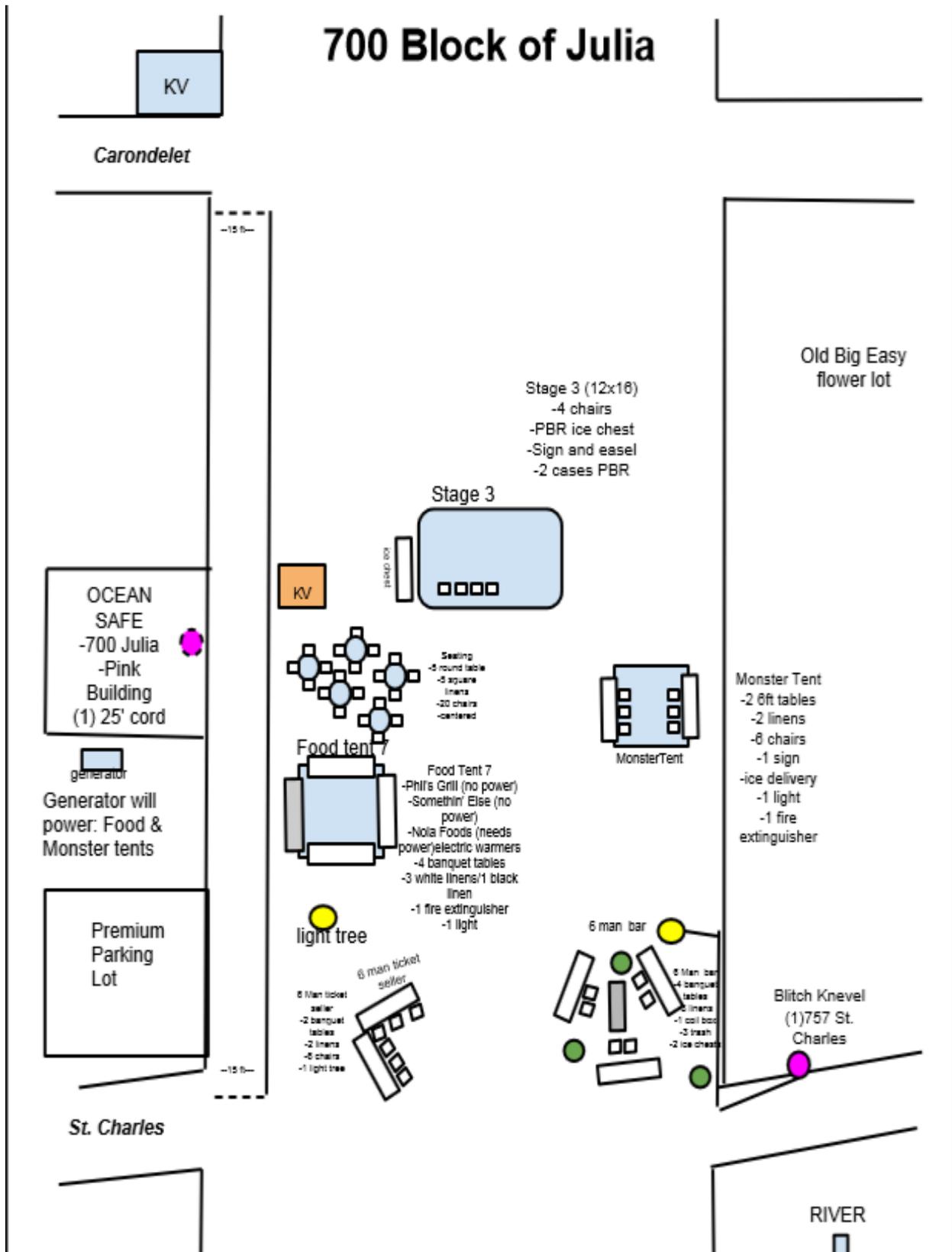
# 500 Block of Julia



# 600 Block of Julia



# 700 Block of Julia



**Appendix J**

**Whitney White Linen Night Production Schedule**

Time	Duty	Location
9:00 AM	1 Fess meet at the CAC, Stationed at Firestone lot	CAC
11:00 AM	1 Fess arrives at Camp St. Warehouse (11am-12am)	CAC
11:30 AM	Barbacks report to CAC	CAC
	Block Captains pick up radios/boxes then report to their block ASAP	CAC
	Staff pick up radios	CAC
12:00 PM	Street closes: 300-700 block	Julia St
	NOPD arrives and sets barricades.	Julia
	Block captains introduce themselves to galleries/vendors.	Julia
	all cars removed from street(or will be towed)	Julia
12:00 PM-2:00 PM	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	Julia
12:30 PM	Tow truck passes down Julia	Julia
	Propaganda arrives to set lighting and sound	Julia
	Set 2 blue gels on lights in VSW tent	Julia St. 500 Block
1:00 PM	Block captains drop linens on bars	Julia St. 300-700 blocks
2:00 PM	Two trucks to set up bars arrive on Julia	CAC
	Bar set up starts	Julia
2:30 PM	Pick up food for Blk. Cpts. from Back to The Garden	Julia
3:00 PM	Portalets set in place	Julia
	Beer trucks	Julia
	Block captains hang all signage(bars, tickets, stages)	Julia
	Access to Magazine Street Condo Garage Stopped	Mag/Julia
3-5pm	CAC Tent Sponsors arrive to set up	600 block
	Duplantier Ice delivered	Julia
4:00 PM	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.
	Fire Watch arrives to inspect Tent 3	400B Block
	Restaurants arrive/set up	300-700 block
	DJ to set up at CAC	CAC-Atrium
4:00 PM- 5:00 PM	Food vendors arrive at CAC: Mellow Mushroom, Kupcake Factory, Lucy's	CAC
	Food for barbacks	Julia
	Block Captains drop linens at food tables	Julia
4:30 PM	Block Captains drop linens at ticket tables	Julia
	Entertainment arrives to set up	300/500/700 block
	Bartenders report to their bars	Julia St.
	Block Captains introduce themselves to Bartenders	Julia
	Admissions begin to set	CAC
5:00 PM	The rest of NOPD to arrive at Julia	Julia
	Firewatch set up at Tent 3 (5-9:30pm)	400B Block
5:00 PM	Rest of Fess arrive-2 in either side of atrium (5pm-12am)-1 near elevator on 1st fl (5pm-11:30pm)-1 near admin office door on 2nd fl (5pm-8pm) and move in front office (8pm-12am)	CAC
	Ticket seller volunteers arrive	Julia
5:15 PM	Admissions volunteers arrive to CAC	CAC
	Sound check DJ - 5:15	Julia
5:30 PM	Whitney VIP Party begins	CAC
	Brass Band playing (until 7:30)	CAC
	Ticket seller banks dropped off	Julia
	Drop banks to all vendors	CAC
	Admissions ready for doors by 5:30	CAC
	bars begin selling (one@ each station)	CAC
	Food Vendors ready to serve	Julia

6:00 PM	WLN Begins	Julia
	Doors open/Whitney wristbands 6-11PM silver with Whitney logo, General Admission blue striped wristbands	CAC
	Entertainment at 300 block begins	Julia
	Entertainment at 500 block begins	Julia
	Entertainment at 700 block begins	Julia
7:00 PM		
	(2) Bussers/(1) Bathroom attendants start	CAC
	Christy move to CAC to help with admissions transition	CAC
7:30 PM	Whitney VIP party ends	CAC
	Admissions Set Up Transition (Fess blocks Whitney entrance until admissions is set up, then moves to "re-entry" doors)	CAC
8:00 PM	Fess near admin offices moves in front of Lisa's door	CAC
	Memoirs of the Sistahood performance piece	Lupin
8:30 PM		
	NOPD officer arrives to front door	CAC
	2 Bussers add on due to increased traffic	CAC
9:00 PM	WLN ends on Julia St.	
	Food vendors close and bring fix to accounting center	Julia/Commerce
	DJ set begins	CAC
	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)	CAC
9:15 PM	Bars stop serving	Julia St.
9:30 PM	Block Captains bring all money to Nanette @ command central	Julia St.
	Bars break down	Julia St.
	Liquor pick up	300-700 block
	Vendors begin to load out equipment	Julia
10:00 PM	Lupin Gallery closes to public/Begin cleaning gallery space	CAC
11:00 PM	Food vendors released if done serving. Walk each to counting room (VENDOR FORMS)	2nd floor CAC
	Julia Street Reopens	Julia
	Art Cube Deinstall at Whitney Tent	400A Block
11:30 PM	Close upstairs bars/vendors at CAC(if people are thinning)	CAC
	Close admissions at CAC	CAC
	Pack up tables and supplies	CAC
12:00 AM	DJ last set	CAC
	Fess security released	CAC
	1st floor bartenders/barbacks released	CAC
	Release the first 2 bussers who arrived	CAC
12:30 AM	NOPD officer released from front door	CAC
	Release the 2nd 2 bussers who arrived	CAC
1:00 AM	Release the 2 bathroom attendants	CAC

**Appendix K**

**Art For Arts' Sake Citywide Map**



CAC'S ART FOR ARTS' SAKE

# Citywide Art Openings

Saturday, October 5  
6-9pm



**CONTEMPORARY ARTS CENTER NEW ORLEANS**  
900 Camp St. New Orleans | 504.528.3805 | cacno.org

### Julia Street and New Orleans Arts District Galleries

- 1 **Anodante Gallery**  
538 Julia St.  
Anodante's Art for Arts' Sake Opening—Amy Archival—paintings
- 2 **Arthur Roger Gallery**  
432 - 434 Julia St.  
Water—Edward Burynsky—large scale photographs  
New Orleans from Above—John Hatman—oil and watercolor paintings  
Culliver—Courtney Egan—video
- 3 **boyd satellite**  
440 Julia St.  
Make Your Mark—Trey Speegle—mixed media installation
- 4 **Callan Contemporary**  
518 Julia St.  
New Sculpture—David Borgerding—fabricated bronze
- 5 **Contemporary Arts Center**  
900 Camp St.  
Edward Burynsky | Water—large scale photographs  
Walking, Sometimes Standing Still—Brendan Connolly—sound installation
- 6 **d.o.c.a., a studio gallery of contemporary art**  
709 Camp St.  
Burn Again—Adam Farrington—mixed media on sculpture
- 7 **George Schmidt Gallery**  
636 Julia St.  
Works by George Schmidt
- 8 **Jean Bragg Gallery of Southern Art**  
600 Julia St.  
Above—David Lloyd—oil
- 9 **Jonathan Ferrera Gallery**  
400a Julia St.  
The Almighty Dollar—Dan Tague—photography  
Cut-N-Mix—Robert—cut map sculpture
- 10 **LeMieux Galleries**  
332 Julia St.  
The Immortal Charles Peale Paintings—Kate Samworth—oil on panel
- 11 **Mallory Page**  
614 Julia St.  
Recent Paintings—Mallory Page—mixed media on canvas and wood
- 12 **Martine Chasson Gallery**  
727 Camp St.  
Continuum Series—Tim Hope—archival pigment prints

- 13 **Octavia Art Gallery**  
454 Julia St.  
Cao Fonseca & Gustavo Bonewell—painting, drawing and sculpture
- 14 **Ogden Museum of Southern Art**  
925 Camp St.  
I was trying to think about sweet things—Gina Philips—mixed media  
The Mythology of Florida—Walker Evans, Warren Thompson, Michael Carlesch, Blake Boyd, and more—photography  
The Underwater Mermaid Theater—Annie Collinge—photography  
Self Taught, Outsider and Visionary Art from the Permanent Collection—O.L. Samuels, Mose T. R.A. Miller, Howard Finster, and more—mixed  
Sense of Place: Ten Years of Art from the Ogden Museum—William Durkin, Willem Christenberry, Clyde Broadway, and others—mixed  
Scrapbook of a Fringe Dweller—Jim White—site specific installation  
Before I Die—Candy Chang—site specific installation
- 15 **Sizeler Thompson Brown Architects**  
300 Lafayette St.  
artSEA—Sizeler Thompson Brown Architects
- 16 **Soren Christansen Gallery**  
400 Julia St.  
Binale—Saskia Ozole Eubank—paintings on canvas and paper
- 17 **Stella Jones Gallery**  
201 Saint Charles Ave.  
20<sup>th</sup> Century Works on Paper—Various Artists including Lois Mailou Jones, Faith Ringgold, Richard Dempsy, Hury Lee-Smith, and Jacob Lawrence
- 18 **Steve Martin Fine Art**  
624 Julia St.  
Faces in a Crowd—Steve Martin  
3818 Magazine St.
- 19 **The Foundation Gallery**  
608 Julia St.  
Daniel Victor: Forms of Abstraction—Daniel Victor—photography

- 20 **Berta's and Mina's Antiquities Galleries**  
4138 Magazine St.  
New Orleans Sunsets, Blessings From Heaven—Nils Larzas and Mira Zavala Larzas, Harold Baquet—paintings and photography
- 21 **Carol Robinson Gallery**  
340 Napoleon Ave.  
Dreams—Jere Allen—oil on linen
- 22 **Chet Pourciau Design**  
3652 Magazine St.  
home decor and gifts
- 23 **Ecom Gallery**  
3935 Magazine St.  
Jamaica—Tony Mose—mixed media
- 24 **Galerie Royale**  
3648 Magazine St.  
And the Bathroom Sink—Ben Harburger, Mike King, Heather Weisher, Joe Dert, and Hank Belamy
- 25 **Garden District Gallery**  
1332 Washington Ave.  
The Poetry of Place: Life in New Orleans—Group Invitational—oil, watercolor, graphite, mixed media
- 26 **Guy Lyman Fine Art**  
3645 Magazine St.  
Subsequent History—Sandra Murchison—emaciated and mixed media
- 27 **Melissa Bonin Fine Art**  
3714 Magazine St.  
Sleeping in Trees: Exploring the Luminosity of Spanish Moss—Melissa Bonin—oil paintings
- 28 **Mignon Faget**  
3801 Magazine St.  
Unveiling of new designs by artists Mignon Faget and John Humphries
- 29 **Potsalot Pottery**  
3818 Magazine St.  
The Next Big Thing—Rachel DePue, Bonita Day, Betsy Faucheu, Craig McMillin, Russel Mott, Bruce Odell, Casey Willem, David and Emily Wortman, Cindy and Alex Williams, Brandon Zentique—ceramics
- 30 **Rivista**  
4226 Magazine St.  
ShoeStories™ by Claudia Lynch—gouache and typewriter
- 31 **Sibley Gallery**  
3427 Magazine St.  
Crescent City Vignettes—Jimmy Block—mixed media, sculpture, drawing, painting

- 32 **Thomas Mann Gallery I/O**  
1812 Magazine St.  
CONCIDENTE—COLLUSION—ASSEMBLY: The art of uniting the unusual—Lisa and Scott Cylinder, Jim Cotter, Sam Shaw, Thomas Mann, and More—mixed media, wearable, sculptural and functional

### Citywide

- 33 **A Gallery for Fine Photography**  
241 Chartres St.  
Beyond Thought, Homage to Clarice Lispector—Josephine Sacalco—handmade photographe
- 34 **Angela King Gallery**  
241 Royal St.  
Fluid Thoughts—Paul Tamarian—mixed media on aluminum paintings and sculpture
- 35 **Elizabeth Dondis Photography**  
511 Mangry, Apt. 111  
Works by Elizabeth Dondis—photography
- 36 **Hall-Barnett Gallery**  
237 Chartres St.  
All About Birds—Caryn Hero King, Mary Rundle, Mignone—contemporary art, painting, and sculpture
- 37 **Hemmerling Gallery**  
733 Royal St.  
Southern Art—Bill Hemmerling, Kalle, and Kip Hayes—acrylic and oil on recycled materials
- 38 **The Big Top**  
1838 Claiborne St.  
Anything Goes—Group Exhibition—mixed media
- 39 **The Building @ 1427 OC Haley**  
1427 OC Haley Blvd.  
Souls of Black Folk: Works from 2010 to 2013—Daniel Jupiter—mixed media

**Appendix L**

**AS220 Volunteer Form**

:mail

## Volunteer @ AS220!

**First Name \***

**Last Name \***

**Address \***  
  
Address  
  
Address Line 2

City  State / Province / Region

Postal / Zip Code  Country

**Phone \***

**Email \***

**AS220 News \***  
Sign up to receive the latest news and events from AS220!

**Availability \***  
When are you available to volunteer?

- Weekdays
- Weeknights
- Weekend days
- Weekend nights
- Varies/Other

**Why are you interested in volunteering at AS220? \***

- I'm a musician
- I'm an artist
- I'm a giver
- I'm a student looking for an internship
- I am required to perform community service
- Other

**What special skills/experiences/interests are you harboring? \***

**What ongoing positions appeal to you? \***

- Working the door at shows
- Poster/calendar distribution
- Writing show reviews and/or artist interviews
- Taking photos and/or video of shows or program events
- Maintenance tasks
- FOO Fest 2013!
- Whatever needs to be done

**Which of AS220's diverse endeavors interests you? \***

- Galleries
- 115 Empire Stage
- 95 Empire and/or School@95
- Foo Fest
- AS220 Youth
- AS220 Printshop
- AS220 Labs
- AS220 Media Arts

**You & AS220**

Tell us about your relationship and/or history with AS220, the role creative expression plays in your life, what your favorite side dishes are, and any other information or doodles you would like to share.

**Verification**

**Please enter any two digits with no spaces (Example: 12) \***

Submit

## **Vita**

Christy A. Hedlund was born in New Orleans, LA. She graduated Cum Laude from Louisiana State University (LSU) in 2011 with a B.S. in Psychology and minors in Dance and Theater. While in undergrad, she studied dance and theater at a study abroad program in London, England. She also completed the LSU Honors College Program with her thesis, "Creativity in Dance: Direct Instruction vs. Inquiry Learning." She will graduate with her Master of Arts in Arts Administration from the University of New Orleans in December 2013.