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A Report on the New Orleans Center for Creative Arts

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A Report on The New Orleans Center for Creative Arts

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

Masters of Arts
In Arts Administration

Summer, 2013

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B.A Graphic Design
Loyola University New Orleans, 2007

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Abstract

In order to maintain relevance, arts organizations must continuously evolve to fulfill the needs of an ever-changing consumer landscape. The following paper documents Justin Shiels' internship with the New Orleans Center of Creative Art (NOCCA), in furtherance of the degree requirements for the Master of Arts in Arts Administration. NOCCA is a regional, pre-professional arts training center that offers students intensive arts and academic instruction. Through analysis of current operations, SWOT analysis, and best practices model, this report will explore the core competencies for established arts organizations and the methods of shifting from a good organization to a great organization.

Introduction

In the years that followed Hurricane Katrina, New Orleans saw a cultural resurgence that included an artistic revival, a renewed sense of civic engagement, and the creation of a laboratory for education reform. With a transformed focus on rebuilding, change-makers flocked to New Orleans with the goal of solving the city's greatest problems. The storm served as a catalyst to survey the landscape on all fronts and move forward in the direction of strategic growth and change.

Moving forward in a new direction, New Orleans embraced the charter school movement, eventually resulting in a decentralized network of over 70 charter schools serving over 80% of public school students (in future years, charter saturation and market share will reach 100%).¹ Similarly, in the arts community New Orleans saw an artistic renaissance with the introduction of new galleries and projects—most notably lead by the large-scale international art biennial, Prospect New Orleans.

Influenced by these changes, and encouraged by a shifting landscape, the New Orleans Center for Creative Arts made a bold decision to transition from an established arts training program for high school students into a full-day high school grounded in exceptional arts and academic training. “Few cities have achieved the widespread gains in student learning that New Orleans has recorded since Katrina ...

¹ The State of Public Education in New Orleans 2012 Report. New Orleans: Tulane University Cowen Institute, 2012. Print.

[but] state and city leaders need to keep upping their game,"² claims Bryan Hassel, co-director of Public Impact, an education consulting group in Chapel Hill, N.C.

"Dramatic reform will always involve trade-offs, in this case a trade of stability for dynamism."³ The following report will discuss the organizational history, programs, marketing and development, of NOCCA. Following this organizational description will be a SWOT analysis (strength, weakness, opportunity, and threats), a comparison of NOCCA's operations to industry best practices, and finally a set of recommendations for the organization. This report aims to highlight the evolution of an established arts organization to maintain relevance and viability, as well as to discuss a drastic shift in the educational landscape as a pipeline to cultural economy.

² Khadaroo, Stacy. "After Katrina, how charter schools helped recast New Orleans education - CSMonitor.com." *The Christian Science Monitor - CSMonitor.com*. N.p., n.d. Web. 9 June 2013. <<http://www.csmonitor.com/USA/Education/2010/0829/After-Katrina-how-charter-schools-helped-recast-New-Orleans-education>>.

³ Khadaroo, Stacy. "After Katrina, how charter schools helped recast New Orleans education - CSMonitor.com." *The Christian Science Monitor - CSMonitor.com*. N.p., n.d. Web. 9 June 2013. <<http://www.csmonitor.com/USA/Education/2010/0829/After-Katrina-how-charter-schools-helped-recast-New-Orleans-education>>.

Section 1: Profile of New Orleans Center for Creative Arts

A. History of NOCCA

The New Orleans Center for Creative Arts (NOCCA) was founded in 1973 by a diverse coalition of artists, educators, business leaders, and community activists aiming to develop a training center for Louisiana's burgeoning artistic talent. The formation was led by Shirley Trusty Corey, the Supervisor of Cultural Resources for New Orleans Public Schools. She aimed to integrate arts into the New Orleans public school system by creating an arts training center for talented students from different schools. Starting in January of 1974, classes were offered at Louisiana State University-New Orleans (now the University of New Orleans) and the New Orleans Museum of Art in theatre, music, and visual arts. In a few short years, the former LaSalle elementary school in Uptown, New Orleans was established as the home of NOCCA. This allowed the creative arts center to expand its offerings to include dance, jazz, and creative writing. Due to classroom size and facility issues, this space was initially thought of as a temporary solution, but the Uptown campus became the home of NOCCA for 26 years.

From the start, the school was influenced by notable locals invested in offering great arts education to New Orleans students. This group formally incorporated in 1984 as the Friends of NOCCA serving as a committed fundraising organization. Later, the Friends of NOCCA reestablished themselves as the NOCCA Institute and were integral to building a permanent location for NOCCA. In January of 2000, NOCCA officially moved to 2800 Chartres Street in the Marigny, a redeveloping part of New Orleans. The curriculum expanded to include Media Arts,

Theatre Design, and Musical Theatre. During this time period, the school transformed its governance structure from a locally-managed school to a school governed directly by the state.⁴ The legacy continues as a tuition-free intensive arts training center. By preparing students with arts training, NOCCA's primary goal is to provide knowledge and application of artistic skills for successful careers in students' chosen arts disciplines, as well as enhance the options outside the arts. This competitive program demands simultaneous academic and artistic excellence. Most recently, NOCCA has made a strategic shift in scope by introducing its full-day high school program, the Academic Studio.

B. Mission

The mission of NOCCA is "to provide professional arts training to Louisiana high school students."⁵ NOCCA is currently revising the mission statement due to a strategic shift in scope with the addition of the Academic Studio. To this date, a new mission has not been adopted by the Board of Directors.

C. Guiding Principles

NOCCA focuses on two guiding principles:

- **Professional Training:** The instructional program that NOCCA provides exceeds arts elective courses in regular high schools. Students are challenged to focus on career preparation with commitment and self discipline. Students

⁴ Corey, Shirley. "History of NOCCA." NOCCA Institute Board Meeting. NOCCA Institute. NOCCA Library, New Orleans. 11 May 2013. Speech.

⁵ *NOCCA Faculty Handbook*. New Orleans: NOCCA, 2013. Print.

must maintain at least a “B” average in their arts discipline coursework or they are placed on growth plans with specific instruction on areas that need more attention.

- **Artist Teacher Concept:** Using the historical artistic apprentice model, NOCCA selects arts faculty that have “professional arts experience, successful teaching experience, and continuing professional arts involvement and development.”⁶ In addition, faculty are encouraged to host visiting artists to reinforce the intensive instruction. This benefits the quality of instruction and exposes students to working arts professionals.

C. Structure of NOCCA

NOCCA is a medium sized organization with fewer than 100 employees, including Administrative Staff, Faculty, and hourly positions. NOCCA is lead by President and CEO Kyle Wedberg and Chief Academic Officer Brian Dassler.

For over five years, Kyle Wedberg has guided the organization in achieving its goals. Wedberg’s professional career has focused on education and public service. He has worked as a City Year AmeriCorps volunteer in Boston, a Senior Budget Analyst for the Office of Budget and Management for the City of Chicago, Deputy Chief Financial Officer for the School District of Philadelphia, and Chief Administrative Officer at the Recovery School District in New Orleans.

With the transition of NOCCA from an afterschool arts program to a full day academic school, NOCCA added Brian Dassler as Chief Academic Officer. Dassler is a

⁶ *NOCCA Faculty Handbook*. New Orleans: NOCCA, 2013. Print.

two-time graduate of the University of Florida (B.A. 2001 and a M.Ed. 2002) where he was named an Outstanding Young Alumnus twice and where he is currently a doctoral candidate. He taught English for five years and was also a founding teacher of the Urban Teacher Academy Program. Most recently, Brian was the principal of KIPP Renaissance High School, a part of the nationally recognized KIPP network of public charter schools.⁷

The Administrative Staff is primarily responsible for ensuring the day-to-day logistics of managing a school. The core administrative staff follows:

1. Chief Financial Officer
 - i. Accounting Technician
 - ii. Accounting Specialist
 - iii. Purchasing and Contract Manager
2. Human Resources
3. Communications and Campus Activities
 - i. Communication Director
 - ii. Communications Specialist
 - iii. Administrative Coordinator
 - iv. Administrative Assistant
4. Student Services
 - i. Health Services
 - ii. Social Worker
 - iii. Academic Counselor
 - iv. Physical Education
 - v. Librarian
5. Information Technology
 - i. System Administrator
 - ii. IT Specialist
6. Facilities Management
 - i. Facilities Manager
 - ii. HVAC controller
 - iii. Maintenance/Electrician
 - iv. Custodial Services
7. DPS Police

⁷ *NOCCA Website*. N.p., n.d. Web. 9 June 2013. <<http://www.nocca.com>>.

The faculty of the school is divided into two distinct groups: Academic Studio and Arts Training. NOCCA's full-day school students interact with Academic Studio faculty as well as their specific arts discipline instructors. Half day and afterschool students only interact with their specific arts discipline instructors. The core structure of the faculty follows:

1. Academic Studio – The following positions are applicable for each grade level.
 - i. English
 - ii. History
 - iii. Math
 - iv. Science
 - v. Language Monitor and Student Support
2. Arts Training – Various Artist-Teachers fit within each of the core arts disciplines listed below.
 - i. Dance
 - ii. Creative Writing
 - iii. Classical Music
 - iv. Vocal Music
 - v. Jazz
 - vi. Visual Arts
 - vii. Drama
 - viii. Musical Theatre
 - ix. Theatre Design
 - x. Media Arts
 - xi. Culinary

Note: For both Academic Studio and Arts Training there are Department Chairs, Assistant Chairs, Full Time Faculty and hourly positions. For a full list of the 2012-2013 Organizational Chart, see the Appendix.

D. Board of Directors

The NOCCA Board of Directors is comprised of community stakeholders who are responsible for guiding the mission and vision of the organization. The current members as of the end of my internship include:

- Ms. Adrienne Altman - Alumni Representative
- Representative Wesley Bishop - LA House of Representatives, District 99
- Mr. Brett A. Bonin - Orleans Parish School Board Representative
- Mr. Joseph M. Bruno - At-Large Appointment
- Mr. Max Cox - At-Large Appointment
- Ms. Nan Wallis Galloway - The NOCCA Institute Representative
- Judge Rose Ledet - At-Large Appointment
- Ms. Lourdes Moran - Orleans Parish School Board Representative
- Senator Jean-Paul Morrell - LA Senate, District 3
- Mr. Lee W. Randall - The NOCCA Institute Representative
- Ms. Madalyn Schenk - Mayoral Representative
- Mr. Paul Werner - Faculty Representative

E. Legal Status

The New Orleans Center for Creative Arts is a registered state agency established by statute §1970. An explanation of the governance, purpose and creation from the organizing statute follows:

“There is hereby created the New Orleans Center for the Creative Arts which shall be a state center primarily for the training of high school students operated in a facility owned by the state which was designed and built to house a program of professional quality training, coaching, and performing for students who aspire to be artists, performers, and arts technicians. The center shall provide for the enrollment of qualified students from the state of Louisiana. The center shall begin operation as a state center as provided in this Part beginning July 1, 2000. The center shall be an agency of state government and shall be independent of the control of the state superintendent and of all local and state education boards, except the New Orleans Center for the Creative Arts board of directors.”

It continues to clarify that NOCCA shall be governed by a Board of Directors, establishes that administrators and faculty are non-classified employees of the state, and that funding will come “from monies appropriated therefor by the legislature.”⁸

F. Programs

Admission to NOCCA is by arts audition only and tuition is free. In order to apply, students must maintain a “C” average at their previous academic school and fill out a written application. Each student applies for a single arts discipline. There are three attendance options at NOCCA: (1) Academic Studio: full-day high school, (2) Half Day /Afterschool Arts Training and (3) Non-Credit Workshops.

Half Day / Afterschool Arts Training

As a pre-professional arts training center, NOCCA offers intensive instruction in a variety of disciplines. Students attend a full-day Louisiana high school for part of their day and NOCCA for their arts elective credit hours. Half day students spend the morning at their sending school and come to NOCCA for arts instruction at 1pm. Afterschool students spend their entire day at their sending school and come to NOCCA for arts instruction at 4:00pm.

The half day and afterschool arts training have been the core of NOCCA’s model for nearly 40 years, offering 650 students the opportunity to each engage in a specific arts discipline. After auditions, accepted students are classified in one of the

⁸ Legislation Act No. 525 Revised Statutes PART II-B. NEW ORLEANS CENTER FOR CREATIVE ARTS

following categories based on skill level: Preparatory, Level 1, Level 2, Level 3, or Level 4. At the end of each school year these students progress to the next level.

Non-Credit Workshops

NOCCA's Non-Credit Workshops are specific short-term courses on interesting topics. The Creative Writing, Media Arts, and Visual Arts departments facilitate a series of four week classes for students that do not regularly attend NOCCA. Topics have included: poetry, still-life painting, film editing and creating music videos. These classes offer a number of opportunities for the high school arts community. First, workshops create a pipeline for future NOCCA students. Students that attend these programs often gain the confidence and skills to become successful NOCCA applicants. Additionally, workshops allow students to experience high level arts training even if they cannot make the commitment to attend NOCCA's half day or afterschool programs.

Academic Studio

The newest addition to NOCCA's programming is the Academic Studio. NOCCA's Academic Studio offers a "pioneering edge of education innovation."⁹ Started in 2011, the program is a full-day, diploma-granting college preparatory high school. Students take three primary academic courses: Integrated Humanities, Integrated Sciences, and Languages. The program offers small class sizes, extended block classes, and a project-based curriculum. In addition, students have a

⁹ *NOCCA Website*. N.p., n.d. Web. 9 June 2013. <<http://www.nocca.com>>.

Supported Studies block (one to two hours per day) to work on assignments or receive extra help in subject areas. These habits of mind and habits of work build on NOCCA's 40-year tradition of excellency and create "21st century artists with something important to say."¹⁰

The idea of NOCCA becoming a full-day academic school was discussed by NOCCA school leadership and the NOCCA Institute almost since the beginning, but it took over 30 years for the idea to come to fruition. Hurricane Katrina served as a catalytic event that rallied the internal leadership and Board of Directors to move forward with plans.¹¹ With a shifting school board system and an increased emphasis on charter schools, NOCCA was primed to create opportunities for students through intensive academics and arts training. The strategic shift displaced all notions of the arts as ancillary by setting arts training at the core of an academic process designed to provide students with the tools (both academic and artistic) required to enter and succeed in college.

The NOCCA Institute funded a strategic planning process with the help of the consulting organization, Collective Invention. Collective Invention's mission "is to equip leaders to innovate for the common good"¹² and it specializes in examining "future scenarios to guide strategy today."¹³ Through a six-year process, it helped create the pedagogical model of the master-apprentice reflected in the arts training

¹⁰ *NOCCA Website*. N.p., n.d. Web. 9 June 2013. <<http://www.nocca.com>>.

¹¹ *ARTiculation "The Detailed Plan for NOCCA's Future, September 2008*. San Francisco: Collective Invention, 2008. Print.

¹² *Collective Invention Website*. N.p., n.d. Web. 15 June 2013. <<http://www.collectiveinvention.com>>.

¹³ *ARTiculation "The Detailed Plan for NOCCA's Future, September 2008*. San Francisco: Collective Invention, 2008. Print.

and translated this as a model for the Academic Studio. It also identified curriculum development partners including High Tech High in San Diego. Through this process, NOCCA developed a model that reflects both the traditional high school approach and the higher education model.

G. NOCCA Institute / Development

The NOCCA Institute is the community support and advocacy organization for NOCCA. This independent, separate non-profit organization provides supplemental funding and advocacy for the arts high school. The organization receives primary funding from the Trafigura Foundation, Surdna Foundation, Hearst Foundation, as well as corporate sponsorships and individual donations. With these funds, The NOCCA Institute offers Term-Time Financial Aid, NOCCA Summer Term Financial Aid, Summer Study Financial Aid, Artists-in-Residence Program and conducts numerous arts programs for the general public. The Institute also manages the capital campaign for NOCCA's current home and future capital expansion.¹⁴ Led by Executive Director Sally Perry, The NOCCA Institute has its own board, staff and programming, but its commitment to NOCCA's growth is integral to the success of the arts high school. In 2012, the NOCCA Institute was able to allot \$155,000 directly to students for scholarships and financial aid. It also contributed \$120,000 for visiting artists programs and hourly faculty.

The institute is in the process of facilitating a major organizational shift. Based on the strategic planning process by Collective Invention and anticipating the

¹⁴ *The NOCCA Institute | NOCCA's nonprofit community support & advocacy organization Website*. N.p., n.d. Web. 15 June 2013. <<http://nocca institute.com/>>.

needs of NOCCA's Academic Studio, the Institute has partnered with a private real estate developer to pursue a new facility for NOCCA that will also serve as a revenue-driven real estate development. The land banking project that stretches from Chartres Street to St Claude Avenue is an opportunity to shape the Marigny neighborhood, and to allow for the future development of NOCCA. More importantly, this land banking project is an opportunity to diversify the NOCCA Institute's revenue streams and further support the school. Currently only about three percent of NOCCA Institute is supported by earned revenue.¹⁵ With the completion of the new building, the goal is to have earned revenue cover the Institute's full operating budget. If successful, this will allow the NOCCA Institute to provide financial security for the school.

H. Budget

The New Orleans Center for the Creative Arts has a total budget of \$5,564,469.¹⁶ This budget is covered by funds from the Minimum Foundation Program, a per pupil allotment given to Louisiana public schools by the Louisiana Department of Education, and State general funds allotted by the Legislature. The budget is separated into five major categories: Salaries, Operating Expenses, Professional Services, Other Charges, and Acquisitions and Major Repairs. Salaries are the primary budget line, accounting for \$4,163,206 including benefits and contract workers. Operating Expenses total \$902,030, which includes building costs, utilities, and custodial maintenance. Professional services are \$20,000 and include fees paid

¹⁵ Perry, Sally. Personal interview. 20 June 2013.

¹⁶ *NOCCA 2011-2012 Budget*. New Orleans: NOCCA, 2012. Print.

to a lawyer on retainer. The Other Charges section totals \$394,052 and pays for Insurance, Department of Public Safety Campus Police, and Auditing Fees. Finally, the Acquisitions section totals \$85,181 and includes classroom materials, office supplies, and new school merchandise.

Section 2: The Internship

Initially, I arranged for an internship in June 2012 to work in a small art gallery in the Central Business District of New Orleans. With the summer off, I was excited to experience working with a small team of creative entrepreneurs. Before beginning the internship, I received a phone call from President and CEO Kyle Wedberg about the immediate need of a website redesign for NOCCA. After mulling it over, I decided that the NOCCA website needed more than just a new design—it was important for the organization to re-examine its total communication strategy and create a plan for new content. With the completion of the first year of NOCCA's Academic Studio, NOCCA was in an optimal position to solidify rebranding. This opportunity would allow me to mobilize the skills I learned through my Graphic Design Bachelors degree, while also tapping into the skills gained in the Arts Administration Masters program.

During my internship, I worked with Brian Hammell, the Director of Communications and Event Management for NOCCA; and Richard Read, Director of Marketing for the NOCCA Institute. Both gentlemen have been an integral part of the Communications strategies for their organization and have been working in their departments for nearly ten years. They each offered a wealth of experience in marketing strategy and ideas on how to pursue the final redesign.

Website Redesign

During the months immediately following Hurricane Katrina, the NOCCA website was quickly re-launched by the NOCCA Institute as a means of communication for students, faculty, and staff. Months later, a full site was launched using ExpressionEngine, a proprietary software. While the site was contemporary and looked nice, there were numerous complaints from both the Communications and Information Technology departments as the site was cumbersome to use internally. Due to its difficulty to update, NOCCA built numerous subsites for specific departments. This resulted in the creation of a veritable Frankenstein website that lacked cohesion and ease of use. In total, the NOCCA website included: Main site (www.nocca.com), a sub-site for the Library, an online store, a sub-site for the Creative Writing department, and a sub-site for Employee Resources. Resolving these issues became the core goal of the site redesign and created a roadmap for what the site needed to be: (1) simple to update; (2) cohesive; and (3) aesthetically pleasing.

Developing a website is a long-term and potentially costly endeavor. After numerous discussions with Administrative and Communications staff, NOCCA leadership decided that the most cost-effective strategy would be to buy a WordPress template and modify it to fit within the branding guidelines of NOCCA. This solved the core issues and offered a system that is familiar to many web designers. Additionally, WordPress is extremely user-friendly—about as easy as updating a document in Microsoft Word. After targeting an appropriate theme and getting the necessary approvals, I built out a shell of the website and started moving

content from the old website to the new website. During this process I condensed the remaining sub-sites into www.nocca.com.

Content Strategy and Creation

With a shell website in place, I next endeavored to audit the information we had. Due to the difficulty of updating the previous site, there were numerous pages that had not been updated in a significant amount of time. I created a Word document that included each of the pages of the previous site and a final list of necessary pages for the new site. I transferred all of the available content into a single Word document and worked with the faculty and staff to edit and rewrite each individual section. While the process was time consuming, it allowed the organization to take a hard look at some of its communications decisions and evaluate steps to move forward.

Coupled with the generation of new content, the Communications team established a plan for the NOCCA blog. We decided that it was important to create a website that was updated regularly with interesting content for our current and potential families, community stakeholders, and NOCCA Alumni. This strategy focused on developing four key types of content: NOCCA students in the News, Photos of the day, Faculty and Alumni News, and NOCCA events.

- **NOCCA Students in the News:** Current NOCCA students are extremely active in the local community as creative artists and are often profiled by local and national media. Using Google Updates, the Communications team is now able to

receive instant notifications when NOCCA is mentioned on the internet. The majority of these updates are included on the NOCCA blog as an archive of our past successes.

- **Photos of the Day:** One important goal with the new NOCCA site was to capture the amazing moments that happen on campus. Some photo opportunities the Communications team chose to target included master classes featuring notable presenters, interesting field trips, and student work.
- **Faculty and Alumni News:** Based on a NOCCA's key guidelines,¹⁷ faculty are encouraged to create work and perform in the community as often as possible. We encouraged faculty to let us know about their upcoming events. Likewise, we tracked notable alumni and frequently post updates on their projects.
- **NOCCA Events:** As an arts high school with 12 arts disciplines, NOCCA presents a number of events to the public. I created a specific calendar of events on the site to highlight these special art shows, readings, musicals, and performances.

Communications Strategy

Dovetailing with the content creation, the Content Strategy process unraveled existing internal processes that needed further examination. Throughout the website redesign process, the Communications Team strategized ways to increase efficiency and capacity among the staff to take a larger role of directly updating their content areas.

¹⁷ *NOCCA Faculty Handbook*. New Orleans: NOCCA, 2013. Print.

Admissions

Throughout the website redesign process, it became apparent that there was a significant need to clarify Admissions language and update the Application Process. The previous year, NOCCA used two applications: an application for Arts Training and a separate application for admission to the Academic Studio. Through discussions with Student Services, we discovered that both applications included similar information. Additionally there were numerous parts of the Academic Studio application that were not needed in deciding student acceptance. We decided to streamline the two applications into one. We added a single page to the end of the Arts Application including contact info and a simple checkbox for interest in the Academic Studio.

In addition, we simplified the sections of the application and changed the wording. This included setting school-wide eligibility requirements. For nearly 40 years, each specific department set its own criteria for acceptance including age limits for students who were eligible to apply. This created a logistical nightmare for communications and added a level of complication to the application process. We ultimately decided to create two levels of acceptance under Arts Instruction: Middle School Arts Instruction (5th-7th graders eligible to apply) and High School Arts Instruction (8th-11th graders eligible to apply). This allowed arts disciplines to connect with younger students to build a stronger high school program.

Student Outreach and Audition Information Sessions

Integral to the success of NOCCA is the cultivation of a diverse applicant pool. To support that goal we planned an Open Studio event for potential parents and students. The main objective of Open Studio was to allow potential prospects to interact with current students and faculty. The Communications team created a timeline and a list of core expectations for each faculty chair. Furthermore, we set an attendance goal of 1000 visitors and planned the marketing materials to promote the event.

During the Open Studio Event, we offered the option for future students to sign-up for an Audition Information Session for individual arts disciplines held at a later date. Sessions are one hour and include explanations on the audition expectations and time for question and answers with the teachers. As a part of the Communications strategy we created a promotional timeline for these events and established a set of schools to target as feeders for the events.

Arts Discipline Information Sheets

Through the website redesign, I discovered that the majority of the information online about the arts disciplines at NOCCA was outdated and unspecific. While we host a number of on-campus events, it is essential to have succinct, relevant information on the website. I created a one sheet describing NOCCA in general and a specific one sheet for each of the arts disciplines (see Appendix). These one sheets would be available in hard copy at all NOCCA events, as well as posted on the website. Using information from the application, I wrote explanations for each

department including audition expectations. I then forwarded this information to the faculty for review and final approval.

Academic Studio Branding

As the newest iteration of the NOCCA brand, we decided that it was important to reframe the public perception of the NOCCA experience by creating a series of talking points to describe the Academic Studio. The transition of NOCCA from a creative arts center to a full-day high school has been a necessary, but sometimes difficult, change. I especially noted that many faculty felt uncomfortable explaining the Academic Studio. After creating the information for the website under the direction of Chief Academic Officer Brian Dassler, I was able to establish key phrases to emphasize the importance of the Academic Studio and its value to NOCCA. These talking points include:

- NOCCA has always been on the pioneering edge of education innovation.
- The habits of mind and habits of work our aspiring artists and intellectuals develop in the Academic Studio and at NOCCA will make them “21st century artists with something important to say.”¹⁸
- Integrated Humanities and Integrated Sciences are taught in a project-based, hands-on fashion with two teachers.

¹⁸ *NOCCA Website*. N.p., n.d. Web. 9 June 2013. <<http://www.nocca.com>>.

Final Website Launch

After compiling the necessary information, I worked with the IT team to prepare for launch of the new NOCCA site. During this process, I discovered that the NOCCA Institute was the owner of all the NOCCA sites and paid annual domain hosting fees. The IT team felt strongly about moving all NOCCA sites and the domain hosting under the NOCCA school budget. In conjunction with the switch, we also chose to move to a different host. IT explained that there had been numerous hiccups with the hosting over the past five years. The IT department preferred trying a more reliable service. I did additional research and we eventually decided to move the entire site to Hostgator, a well-known web host.

The website officially launched two weeks into the start of the new school year on August 13, 2012. While there was one day down time on the site due to a domain transfer, the process ran remarkably smoothly.

Section 3: Analysis of Strengths, Weaknesses, Opportunities and Threats (SWOT)

The New Orleans Center for the Creative Arts has many internal strengths and weaknesses. There are also a number of external opportunities and threats. In this SWOT analysis, I will outline the organization’s core functions that should continue, and the areas that need improvement.

Strengths	Weaknesses	Opportunities	Threats
Brand Equity Product Demand Talented Staff and Faculty Institutional Knowledge Physical Space Leadership	Internal Communication Fear of Technology Stagnant Department Leadership Integral Key Positions Unfilled	Expansion of Space Program Expansion / Academic Studio Community Outreach and Partnerships Local Initiatives for Creative Economy 40 th Anniversary	State Funding Cuts Community Response to Expansion Expanding Competition Passive Recruitment Operational Alignment Between NOCCA school and NOCCA Institute

A. Strengths

1. Brand Equity: NOCCA’s greatest strength is the level of local recognition for each of the potential stakeholder groups. For nearly forty years, students have attended NOCCA for arts training. As these former students started to have families of their

own, many of their children have become students of NOCCA as well. NOCCA stands as the pre-eminent arts training organization in Louisiana and touts a number of notable alumni, including Wynton and Branford Marsalis, Harry Connick, Jr., Terence Blanchard, Jeanne-Michele Charbonnet, Wendell Pierce, Anthony Mackie, Mary Catherine Garrison and Gary Solomon, Jr.

2. Product Demand: In the recent history, NOCCA's prestigious reputation has led to consistent growth in the number of students applying to arts training and now the full-day academic school. In the 2012 Academic year there were over 900 completed applications, which lead to an acceptance of nearly 650 students. There were so many applications to the Academic Studio that, for the first year ever, NOCCA conducted a Lottery for Acceptance. In addition, the workshops are increasingly popular. Most of these classes filled within 4-6 hours of being published. Parents have seen the notable influence of excellent arts training and are actively working to give their students the great opportunities NOCCA provides.

3. Talented Staff and Faculty: NOCCA's innovative model of the artist-teacher is an excellent grounding for professional, talented educators. The NOCCA Arts Faculty encourage students to excel beyond the conventions of the typical high school arts curriculum. Similarly, NOCCA's Academic Studio includes faculty that tout an array of academic accolades and a proficiency for education. Supporting these faculty are a staff comprised of talented, smart and hard-working individuals that are proficient in their skills. In fact, the staff is so dedicated to the NOCCA mission that numerous

staff members volunteer for additional unpaid shifts, work weekend events, and step up during times of adversity. For example, during a rain storm the Visual Arts first floor classrooms flooded. On the following Saturday a group of faculty and staff came in on their day off to clean the areas and help the teachers affected by the flood.

4. Institutional Knowledge: Tied to this talented staff and faculty there is a wealth of institutional knowledge that has been passed on from year to year. This includes a number of excellent internal systems for day-to-day activities. For example, NOCCA excels at managing a number of internal events through a comprehensive calendar and weekly campus-use meetings with core faculty and staff. In addition, Human Resources excels at offering professional development opportunities and is extremely timely with reimbursements and other fiscal matters. These systems support the faculty and staff and exhibit a high level of efficiency.

5. Physical Space: The NOCCA building is a multi million-dollar facility that features state of the art equipment and design. It includes a plethora of performance spaces, practice rooms, computer labs, artist studios, and classrooms. Although the school is nearly 13 years old, the physical structure is comparable to many of the best schools around the country.

6. Leadership: Under the direction of President and CEO Kyle Wedberg and Chief Academic Officer Brian Dassler, NOCCA is primed to excel as an arts institution and full-day school. These men offer meaningful experience and a passion for the

expansion and growth of the New Orleans Center for Creative Arts. With an extensive background in finance, Wedberg offers the school a dedication to fiscal responsibility and planned development and progress. Over the past few years, he has made it his mission to visit the state capitol regularly to ensure that NOCCA is always at the forefront of the state legislature's minds. Similarly, Brian Dassler offers practical experience, having previously served as a principal of a KIPP Renaissance High School. He offers a relentless dedication to efficiency and productivity that offers students the highest level of learning. The combination of their experience and personal dynamism is a driving force for the organization.

B. Weaknesses

1. Internal Communication: Throughout the course of gathering information for the website, the most difficult part was getting faculty to respond to correspondence. On further investigation, I discovered that this was a problem with both faculty and staff in connection with technology. The primary issue surrounds checking and replying to emails. In general, NOCCA Arts teachers arrive to school at 11:00 a.m. They have an informal planning period or scheduled departmental meetings from 11-12:00 p.m. Lunch for faculty is usually between 12-1:00 p.m. and students begin arriving shortly thereafter with classes starting at 1:15pm. The faculty teach consecutive blocks from 1:15-6:00pm depending on their class schedule.

While gathering content for the arts department informational sheets, I first emailed the department chairs directly with draft of the proposed copy and a deadline to reply within one week. After receiving no response, I emailed the entire

faculty with the information again with a new deadline and followed up by placing printed sheets in each of the faculty mailboxes. In this email I CCed the President and CEO Kyle Wedberg as an extra nudge. Even with multiple emails and printed copies in each of the boxes, I received responses from fewer than 50% of the departments. I chose to move forward with the printing of final documents and distributed them during the school year. To my dismay, towards the end of the semester, a few faculty members emailed with significant changes after the Information Sheets had been distributed for months.

3. Fear of Technology: This problem continues into the use of available technology for faculty. The IT department developed a system of Employee Resources that were included on the site as a means for faculty and staff to download forms for internal use. Although the process was heavily promoted via email and through an all-staff meeting, while reviewing the web site analytics we found the employee rate of use was drastically low. In order to be a true leader and innovative school in an increasingly technologically savvy world, it is imperative for faculty and staff to be trained and held accountable for digital correspondence.

3. Potential for Stagnant Department Leadership: While NOCCA has made a significant impact in the community, there is the potential for a stagnant culture that resists growth. For example, many of the Department heads of NOCCA have been a part of the NOCCA family for numerous years. They have seen the movement of NOCCA from a dilapidated Uptown school to a multi-million dollar facility in the

Marigny. They have seen NOCCA transition from an arts training center to a full-day academic school. But through the majority of these changes, there has been very little movement in department leadership. There is the opportunity to allow new department leadership to develop.

4. Integral Key Positions Unfilled: One additional immediate need is to flesh out positions in the full-day academic school. On the staff side there is room for growth to ensure that NOCCA is comparable to the best arts magnet schools across the United States. This includes hiring staff responsible for Admissions and Tours and Data Analysis, as well as a full-time College Counselor.

C. Opportunities

1. Expansion of Space: Due to high demand from the New Orleans community and the introduction of the full-day school, one of the greatest opportunities is the expansion of physical space. The NOCCA Institute owns property across the street from the NOCCA campus, formerly known as the Press Street Building. This plot of land stretches about eight city blocks on Press Street from Chartres Street to St. Claude Avenue. With that much prime real estate, there is the opportunity to expand the teaching facility, introduce much-needed student spaces, and additional presenting and performance spaces. There is also a plan to use a part of the building for space rentals by restaurants, a proposed production factory, and eventually a dormitory. This new source of revenue will solidify both the NOCCA Institute and

the NOCCA school and provide a pathway to financial security for both organizations.

2. Program Expansion / Academic Studio: One of the greatest opportunities are the results displayed through the first graduating class of the Academic Studio. NOCCA is exploring cutting edge innovation in the education landscape and the students' test scores, college acceptance rates, and scholarship offers will serve as a proof of concept for NOCCA's transition to an academic institution.

With the expansion of the space, there is also the opportunity to expand the programs that NOCCA offers. With a larger school, there is the potential to increase acceptance rates for Arts instruction. Additionally, NOCCA can offer more workshops and eventually build a dormitory to further the offering of arts education for all Louisiana students.

3. Community Outreach and Partnerships: One of the major opportunities and responsibilities of a growing arts organization is to use the expansion as a way to engage the surrounding community. Stationed in a neighborhood that includes numerous families, long-term locals, and passionate constituents, it is important to reflect the needs of the neighborhood and always be a conduit of community growth.

Partnerships provide key opportunities for increased public awareness and the expansion of NOCCA. The school's stakeholder groups of alumni, faculty, current families, and supporters offer access to a wide-ranging list of local and national

organizations. By leveraging these relationships and building strong partnerships with likeminded organizations, there is the opportunity to propel growth.

4. Local Initiatives for Creative Economy: In June 2013, the city of New Orleans economic development agency, the New Orleans Business Alliance, released its strategic plan for city growth, “ProsperityNOLA.” Included in this document was a focus on increasing jobs for the Creative Economy through Creative Digital Arts. “The vision in ProsperityNOLA is, on the Tricentennial, is to have a more inclusive and diverse economy that is equitable, with more opportunities to participate in multiple industries.” This initiative has a twofold agenda: (1) to encourage skilled alumni from local schools to move back to New Orleans and (2) to develop an engaged, local workforce for the careers of tomorrow. With its vibrant alumni base and exceptional student population, NOCCA has the opportunity to leverage this initiative to directly influence its expansion. A local spotlight on successful alumni will increase brand awareness and encourage the state legislature to continue to fund this great program.¹⁹

5. 40th Anniversary: The 40th anniversary of NOCCA is an amazing opportunity to reframe the NOCCA story and establish the legacy for a well known arts organization. Culminating with the graduation of NOCCA’s first full-day academic class of students, the 40th anniversary is a chance to enhance brand recognition and tout the successes of forty years of excellence. This anniversary is also an

¹⁹ *Prosperity NOLA: A Plan to Drive Economic Growth for 2018 Executive Summary.* New Orleans: New Orleans Business Alliance, 2013. Print.

opportunity to connect with the alumni in order to cultivate brand advocates for gift giving and support.

D. Threats

1. State Funding Cuts: The largest threat to NOCCA are potential budget cuts from the state. Although NOCCA has a proven model of artistic excellency, the school is still primarily dependent on the legislature to fund the annual operating costs. Despite drastic changes and the establishment of the Academic Studio, NOCCA has been flat funded from the state for three years. The school has neither increased nor lost funding, but during this time there have been significant changes including the addition of nine new positions. This poses the question: Would NOCCA be able to function if the state radically decreased funding?

2. Community Response to Expansion: NOCCA stands in the heart of the Marigny neighborhood of New Orleans. One of the major potential threats is that the surrounding community could become discontent with the expansion of NOCCA. With the acquisition of the Press Street lot, the NOCCA Institute has a significant responsibility to develop the neighborhood in a way that strengthens the bond between the community and the school. Recently, the NOCCA Institute announced that Hubig's Pies would relocate to the Press Street Lot. "Three nearby residents on North Rampart expressed concerns about the project, including the danger of more flooding with the loss of the open lot and the prospect of a large, blank concrete wall

immediately adjacent to” a private home.²⁰ While these concerns will not delay the progress of the expansion, it reflects the delicate tension between the community and the school.

3. Expanding Competition: New Orleans has rebranded itself as a location for reform in education and has ushered in a number of new charter schools. These new models of teaching and leadership have the potential to change the national discussion of education in America. Because New Orleans students may choose to attend any charter school in the city, NOCCA will have to compete for talent with other high performing middle and high schools.

4. Passive Recruitment Leading to Less Diversity: With a greatly changed New Orleans public school system, one of NOCCA’s potential threats is losing touch with the channels to create a diverse school based on economic status, ethnicity, and geographic location in the state. There is a vital need to foster and establish deep relationships with new teachers that might not have heard of the arts training center. Tied to this, there is the need to offer opportunities for under-represented students to garner the skills and access channels necessary to become future NOCCA students.

²⁰ Swenson, Dan. "Hubig's Pies plans to build its new bakery on Press Street at Marigny-Bywater boundary. Times-Picayune, n.d. Web. 12 June 2013. <http://www.nola.com/business/index.ssf/2013/05/hubigs_pies_plans_new_bakery_o.html>.

5. Operational Alignment Between NOCCA school and NOCCA Institute:

In addition, one of the major issues faced was the negotiation between NOCCA being a state-funded public school and its non-profit fundraising arm, The NOCCA Institute. The two organizations have different leadership teams and different strategic-based missions, but share a location and resources. This creates a delicate tension and an occasional confusion on what each organization is responsible for. Being a state-funded public school, major purchases and hiring must be handled through the NOCCA Board and state legislative decision. On the other hand, NOCCA Institute is more nimble because its responsibility is to the mission and approval from the NOCCA Institute Board.

One major issue I noted in my time at NOCCA has been the introduction of events as a revenue stream for the NOCCA Institute. Due to the late class hours, an intensive student performance schedule, and limited staff resources there is often a tension when space rentals overlap with class schedules. While the funds generated through events directly provide profit that is divided between operating costs, student financial aid and scholarships, there includes a demand from NOCCA's administration team as well as Theatre Design faculty to work extra shifts in addition to their normal school-related functions.

Section 4: Best Practices

Key to the strategic growth of NOCCA is the ability to evolve—to foresee potential opportunities and to be agile enough to act accordingly. Tied closely to this is the sustainable growth of the NOCCA Institute as a fund-raising arm for the organization. This discussion of best practices will explore a successful arts high school and a successful non-profit development group tied to a school. This analysis will offer a comparison to NOCCA and elucidate opportunities for next steps.

High Tech High

Conceived by a group of tech industry leaders, High Tech High (HTH) is an innovative San Diego High School network that includes eleven schools, 5,000 students, and 500+ employees. Their mission is to “to develop and support innovative public schools where all students develop the academic, workplace, and citizenship skills for postsecondary success.”²¹ This results in engaged students who are passionate about learning. Ninety-eight percent of students graduating from HTH go on to college. While HTH’s primary focus is technology, this network serves as an excellent comparison organization to NOCCA. Its holistic design principles and focus on preparing students for the adult world is directly in line with the mission, vision, and goals of the New Orleans Center for the Creative Arts.²²

²¹ *High Tech High Website*. N.p., n.d. Web. 13 June 2013. <<http://www.hightechhigh.org>>.

²² *High Tech High Website*. N.p., n.d. Web. 13 June 2013. <<http://www.hightechhigh.org>>.

In its analysis of the broad scale scope of education reform, it highlights four key topics: Inspiring, Enabling, Developing, and Influencing. To start, HTH encourages outsiders to visit the schools and engage directly with students and teachers to observe the design principles in action. Secondly, it enables other organizations to use its model as an “open source” tool. It also specializes in developing internal talent and creating procedures for facilitating capacity growth. Finally, it uses its success to influence policy makers to change public education policies. The combination of these efforts allows for the organization to be flexible and agile while creating a significant impact on the educational community.

Similarly, participants in the network have a commitment to the principles of the HTH culture:

- **Personalization:** HTH teachers aim to directly connect with their students and create a learning environment that supports and challenges the individual. Small group learning and full inclusion of students with special needs build community, support academic progress, and ensure the growth of all students.
- **Adult World Connection:** One of the major HTH goals is to connect student work beyond the classroom. The combination of internships, service work and consultation with experts allows students to experience the professional workplace.
- **Common Intellectual Mission:** Students at HTH are not admitted based on academic record. Instead enrollment is determined by a zip-code based lottery that ensures diversity. This means that every student is afforded the

opportunity to pursue a rigorous curriculum. Tied to this, “all students are required to complete an academic internship, a substantial senior project, and a personal digital portfolio.”²³

- **Teacher as Designer:** Working as teams, HTH teachers design the courses they teach as teams. They have a supportive schedule that encourages ample time to plan integrated projects that cut across subject area boundaries.
- **Essential Spaces:** High Tech High facilities are flexible and responsive to the needs of the inhabitants. For example, many of the classrooms include moveable furniture that allows teachers and students to design their spaces. This moves beyond the traditional classroom, allowing for multi-purpose seminar rooms, studio areas, gallery spaces, and outdoor learning spaces.

Each of these specific topics has a direct correlation to NOCCA’s Creative DNA Document. Created by a team of NOCCA Faculty and refined by Collective Invention, NOCCA’s Creative DNA is a continuation of the school’s guiding principles. This includes: Technical grounding; Respect for the artist, work and material; Critique; Development of professional attitudes; Development of individual artistic voice; Life skills and development of self; Collaboration and ensemble work; and Development of attention and awareness. “As a result of NOCCA’s Creative DNA, the NOCCA experience is less about solely imparting a specific body of rote information and more about imparting an interconnected set of skills, knowledge, attitudes, capacity,

²³ *High Tech High Website* . N.p., n.d. Web. 13 June 2013.
<<http://www.hightechhigh.org/about>>.

and expanded perception.”²⁴ On every level, NOCCA aims to move beyond the traditional educational model, in pursuit of a foundation of seriousness and respect that encourages students to create their best work.

LSU Office of Institutional Advancement

The LSU Office of Institutional Advancement serves as one of the inspirations of best practices for the NOCCA Institute. This organization serves as the non-profit fundraising unit supporting the LSU Education Network. It includes the LSU Alumni Association, LSU Foundation and Tiger Athletic Foundation. The LSU Alumni Association creates programs and facilitates fundraising among the more than 200,000 alumni. These contributions are primarily used to fund scholarships and faculty awards, and to provide salary supplements to reward effective teachers.²⁵ The LSU Foundation serves as a conduit to the University of financial support by encouraging capital gifts. It also “manages investments and serves as a trustee for endowments.”²⁶ Finally, the Tiger Athletic Foundation specifically fundraises for the widely popular athletics program. The combination of these various sources help address the numerous development needs of LSU.

As a direct comparable to the NOCCA Institute, I will further explore the LSU Foundation. The LSU Foundation was chartered in 1960 as a tax-exempt, non-profit 501(c)(3) to foster private financial support for LSU. These gifts “add a margin of

²⁴ *ARTiculation “The Detailed Plan for NOCCA’s Future, September 2008.* San Francisco: Collective Invention, 2008. Print.

²⁵ *Louisiana State University Office of Institutional Advancement Website.* N.p., n.d. Web. 14 June 2013. <<http://www.lsu.edu/advancement/>>.

²⁶ *Louisiana State University Office of Institutional Advancement Website.* N.p., n.d. Web. 14 June 2013. <<http://www.lsu.edu/advancement/>>.

excellence over and above the appropriate level of state support and are not intended to replace state funds.”²⁷ They build on specific values of Integrity, Accountability, Transparency, Stewardship of Resources, and Donor-Centered Development. In 2012, the foundations’s strategic plan elucidated a pathway to creating larger support for LSU—increasing fundraising from \$30 million per year to \$60 million per year by 2016. This aim will be reached by redesigning the organization and operations to execute large-scale fundraising efforts.²⁸ One of the primary aspects of this campaign is the LSU Forever campaign. LSU Forever is a fundraising campaign based on the school’s history, raising funds to “position LSU as one of the leading public institutions in the nation.” This campus-wide effort raised more than \$750 million from 61,000 private donors.²⁹

More directly, The Cook Hotel and Conference Center at LSU sits in the heart of LSU’s campus. Alumni Association President Dr. Charlie Roberts and then-ARCO Industries CEO, Mr. Lod Cook, worked together to develop the Lod Cook Alumni Center in 1994. Seven years later, Roberts convinced Cook there was a need for an on-campus hotel. This hotel has been in successful operation for more than eleven years and serves as a “privately owned and operated alumni association hotel.”³⁰

²⁷ *Louisiana State University Office of Institutional Advancement Website*. N.p., n.d. Web. 14 June 2013. <<http://www.lsu.edu/advancement/>>.

²⁸ *LSU Foundation Website*. N.p., n.d. Web. 14 June 2013. <<http://www.lsufoundation.org/>>.

²⁹ *Forever LSU: The campaign for Louisiana State University*. Baton Rouge: Louisiana State University, 2011. Print.

³⁰ *Cook Hotel and Conference Center Website*. N.p., n.d. Web. 9 June 2013. <<http://www.thecookhotel.com/>>

More than just a clever idea, this has become a model for non-profits to create revenue. While the NOCCA Institute is not focusing on a hotel, the Press Street lot is a direct means of generating revenue beyond the fundraising.

Section 5: Recommendations

Based on the SWOT Analysis and the Best practices established, I have created a list of recommendations to ensure the continued growth of development of the New Orleans Center for Creative Arts.

Transparency: Over the past few years, NOCCA has seen a number of wide-scale systematic changes as an organization. With the adoption of the Academic Studio, NOCCA has become a home for academic and artistic excellence. At the same time, the NOCCA Institute is planning a significant expansion to the campus. For faculty and staff that have been at NOCCA for numerous years, these changes are potentially frightening. It is the responsibility of the leadership of both the school and the institute to continue to pursue the highest levels of transparency to the internal stakeholders. It is important to consistently allow faculty and staff to participate in decision-making and ensure that each step aligns with the shared mission, vision, and values of both organizations.

Mandatory Monthly Staff Meetings: Internal Communication is one of the key aspects of creating a level of transparency. Currently NOCCA has a quarterly all-staff meeting to discuss specific issues, provide training, and encourage faculty to get to know each other. These meetings usually last three hours. I recommend increasing the frequency of all-staff meetings while decreasing the length of individual meetings. This will serve as an easier way to communicate large-scale initiatives faster and allow for the full faculty to feel a part of NOCCA's growth.

Systems Analysis: One of NOCCA's major strengths is that it is highly effective in managing internal procedure through meetings of standing committees. The challenge, however is that this process has not been evaluated for effectiveness in numerous years. I recommend reviewing internal structural procedures at every level to ensure that the school is running as effectively as possible. For example, it would be healthy to continue to evaluate the application process, audition process, workshops, internal department meetings, parent communication systems, and state reporting systems.

Creating More Access Points for Future Students: One of the important goals of NOCCA is to have a diverse student population based on economic status, ethnicity, and geographic location in the state. In order to continue to reach these aims, it is important to create more access points for future students. First and foremost, it is the obligation of NOCCA to evaluate the changed local school system and create connections to the new and emerging charter schools. While NOCCA is a well-known brand for people from New Orleans and has had connections to many schools over the years, these new schools are full of teachers and students that have never had a connection to NOCCA. It is important to facilitate new relationships with schools. In conjunction, it is a responsibility of the organization to create meaningful workshops that assist students with gaining acceptance into NOCCA. This means extending beyond the high school training to target students with artistic talent at schools, that might not be able to provide the next steps for creative growth. The

combination of these things will ensure that NOCCA maintains its position as a culturally, ethnically, and geographically diverse arts institution.

Technology Training: One of the key challenges faced by the organization is a school-wide fear of technology. As a part of monthly mandatory meetings, I recommend exploring technological training for the faculty and staff. By teaching the power of software, giving tutorials in Outlook, and providing techniques for the mastery of Microsoft Office, the faculty and staff will be able to communicate more effectively both internally and externally.

Leveraging Stakeholders to benefit the Organization: As noted, there are a number of stakeholders that believe in the mission of NOCCA. One of the major opportunities of the organization is to leverage these stakeholders to benefit the school and non-profit fundraising arm.

- **Alumni Association:** One of the major stakeholder groups that is untapped is NOCCA's expansive group of graduates. There is a wealth of talent, brand advocates, and potential donors from NOCCA's forty years of artistic excellence. In conjunction with the first full-day academic school graduating class, there is the amazing opportunity to establish a true alumni association centered on creating events for graduates and raising funds for current students.
- **Parent Group:** NOCCA currently has a parent group tied to the full-day academic school. There is the opportunity to use these committed brand

ambassadors in a number of ways. First, there is the opportunity to allow these parents to be a voice supporting the school. They should also have the opportunity to influence their childrens' high school experience. For example, they can be used to create school dances, facilitate yearbook creation, and plan integral events like prom.

- **Community Supporters:** Low wealth community supporters are an overlooked pool of potential volunteers and fundraisers for specific causes. Creating a simple database of potential volunteers would come in handy for events and small-scale scholarships.

Adopting Agility as a Core Ethos: In order for NOCCA to maintain its position as a well-regarded institution, it is important for it to adopt an ethos of agility. By constantly evaluating internal procedures and scanning the horizons for potential opportunities, the organization will ensure that it continues to grow and shift with the changing times. Over the past few years, the organization has done a great job of establishing and pursuing opportunities, but it is important to never rest on its laurels.

Conclusions

Through the course of writing my internship paper, I had the opportunity to have candid discussions with major representatives from each of NOCCA's departments including: Kyle Wedberg, Sally Perry, Brian Dassler, Lotte Farmer and Brian Hammell. There are several things that stood out as being the heart of where NOCCA is headed, but the primary recurring message is that NOCCA is actively working to stay relevant in a shifting landscape. In numerous conversations the interviewee looked to Jim Collins' *Good to Great* as a means of measuring NOCCA's progress. In his bestselling business book, Collins defines the key things a business needs to be great. In conclusion, using key chapters from the book I will further elucidate pathways to NOCCA's transition from being good to truly becoming great.

- **Good is the Enemy of Great:** The primary criteria of becoming a great company according to Collins is a period of growth and sustained success that outpaces the industry average. Compensation, technology, and mergers and acquisitions pay little to no significant value in fostering the Good to Great process. Instead there is a significant need to focus on disciplined people, disciplined thought, and disciplined action. "Greatness, it turns out, is largely a matter of conscious choice."³¹
- **Confront the Brutal Facts (Yet Never Lose Faith):** Trends in consumer preference are continually changing. It is the responsibility of any great

³¹ Collins, James C.. *Good to Great: Why Some Companies Make the Leap and Others Don't*. New York, NY: HarperBusiness, 2001. Print.

organization to examine the truth of its situation and act accordingly. This includes establishing a company culture that actively engages in dialogue and debate, looking for answers, and not ignoring red flags. Mentioned in the text is the Stockdale Paradox: “Retain absolute faith that you can and will prevail in the end, regardless of difficulties, AND at the same time confront the most brutal facts of your current reality, whatever they might be.”³²

- **The Hedgehog Concept (Simplicity Within the Three Circles):** Using the metaphor of a hedgehog, Collins establishes that simplicity can lead to greatness. First a company must analyze what it is passionate about; then it must decide what it can be the best in the world at (this is not, however, what the company “wants” to be best at); and finally it has to discover what drives the organization’s economic engine. Great companies know one big thing and tend to stick to it.
- **A Culture of Discipline:** In every Good to Great company, managers and staff members must be driven by an inner sense of determination. This is not to be confused with an authoritarian environment. Instead, the organization must cultivate team members that are empowered to fulfill goals with a single-minded intensity based on the hedgehog concept mentioned above.

³² Collins 88

When looking at these concepts, NOCCA is moving forward in establishing itself as a long-lasting, great asset to the Louisiana community. In an interview describing his book, Collins poses the question: "If your company disappeared, would it leave a gaping hole that could not easily be filled by any other enterprise on the planet?"³³ If applied to NOCCA, the answer would be "yes" and based on the sincere pursuit of innovation, agility, and a commitment to students, it is foreseeable that NOCCA will continue on the path of greatness for another forty years.

³³ Burlingham, Bo. "Jim Collins: Be Great Now | Inc.com." *Small Business Ideas and Resources for Entrepreneurs*. N.p., n.d. Web. 9 July 2013. <<http://www.inc.com/magazine/201206/bo-burlingham/jim-collins-exclusive-interview-be-great-now.html>>.

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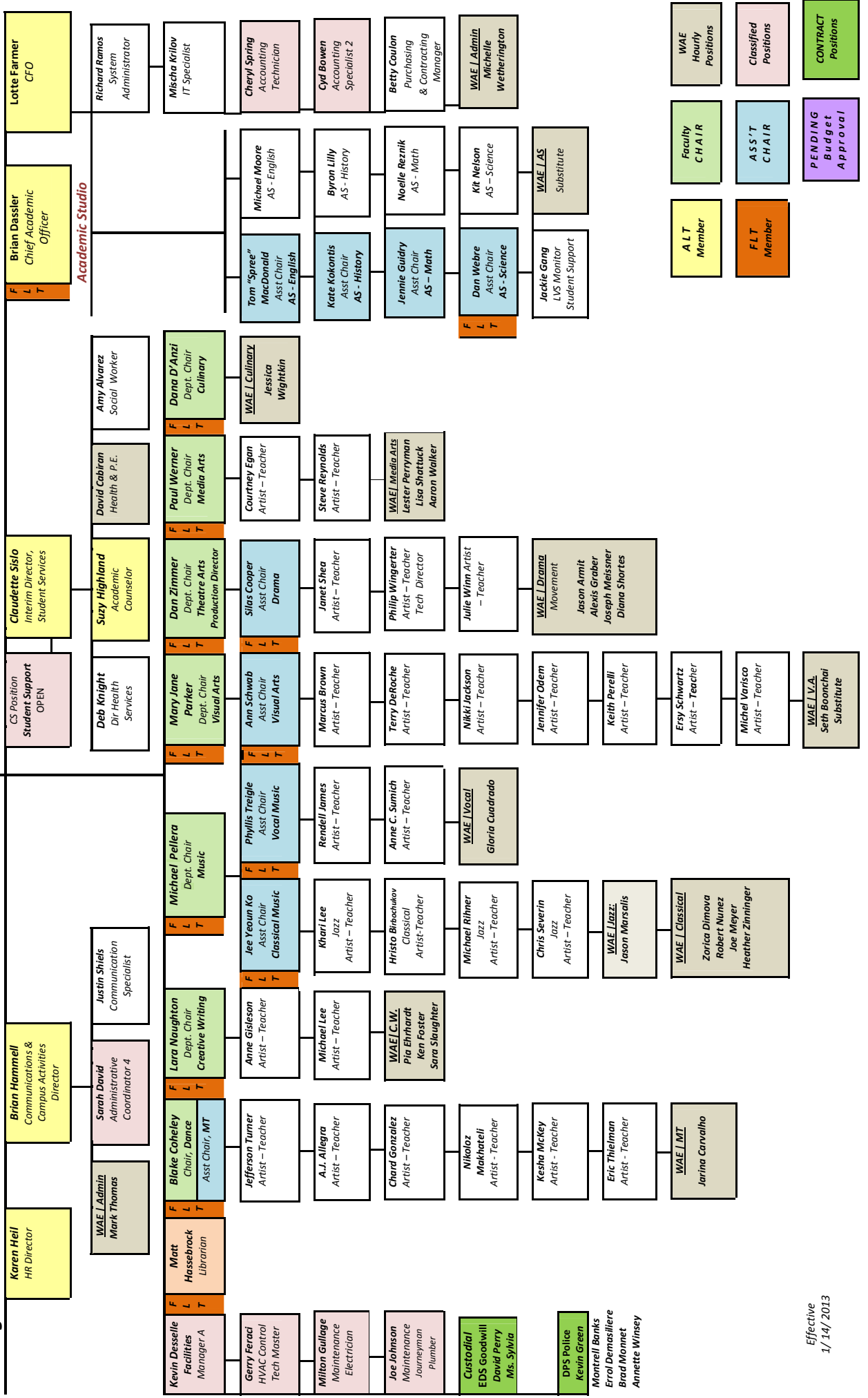
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Academic 2012 - 2013

Organizational Chart



Regular Session, 2010

ACT No. 525

HOUSE BILL NO. 709

BY REPRESENTATIVES BROSSETT, CARTER, CONNICK, HAZEL, HINES,
HUTTER, MICHAEL JACKSON, LAFONTA, LEGER, LIGI, MILLS,
RICHMOND, STIAES, AND WILLMOTT

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AN ACT

To amend and reenact R.S. 11:701(33)(c), the heading of Part II-B of Chapter 8 of Title 17 of the Louisiana Revised Statutes of 1950, R.S. 17:1970.21, 1970.22(1) and (2), 1970.23(A), 1970.24(A), (B)(1)(a) through (c) and (2)(a), (C), (E)(1)(b), (d), (i), (m), and (n) and (2)(f), 1970.25(A), 1970.26(A)(2)(b), (B)(2), and (C)(1)(introductory paragraph) and (2), and 1970.27(B), R.S. 36:651(D)(8), and R.S. 42:1111(A)(3), relative to the New Orleans Center for the Creative Arts/Riverfront; to provide with respect to legislative intent; to provide relative to the center's placement as a state agency in the Department of Education; to provide for a change in the center's name; to provide relative to student eligibility, board membership, terms, powers, duties, and faculty; to provide relative to funding; and to provide for related matters.

Be it enacted by the Legislature of Louisiana:

Section 1. R.S. 11:701(33)(c) is hereby amended and reenacted to read as follows:

§701. Definitions

As used in this Chapter, the following words and phrases have the meaning ascribed to them in this Section unless a different meaning is plainly required by the context:

* * *

(33)

* * *

(c) "Teacher" shall include all nonclassified employees of the state who are administrators, faculty members, and other professional employees at the New Orleans Center for Creative Arts/Riverfront: Arts.

* * *

1 Section 2. The heading of Part II-B of Chapter 8 of Title 17 of the Louisiana Revised
2 Statutes of 1950, R.S. 17:1970.21, 1970.22(1) and (2), 1970.23(A), 1970.24(A), (B)(1)(a)
3 through (c) and (2)(a), (C), (E)(1)(b), (d), (i), (m), and (n) and (2)(f), 1970.25(A),
4 1970.26(A)(2)(b), (B)(2), and (C)(1)(introductory paragraph) and (2), and 1970.27(B) are
5 hereby amended and reenacted to read as follows:

6 PART II-B. NEW ORLEANS CENTER FOR CREATIVE

7 ARTS/RIVERFRONT ARTS

8 §1970.21. Legislative intent

9 It is the intention of the legislature to enrich the cultural life of Louisiana, to
10 honor the history and past contribution of the state to the creative and performing
11 arts, and to provide continuing opportunities for the development of young artists by
12 preserving and enlarging a program for providing professional training to high
13 school students by reorganizing the program as a state agency. ~~It is intended that the~~
14 ~~center shall be established pursuant to a joint agreement between the state and the~~
15 ~~Orleans Parish School Board in which the school board, for a nominal annual~~
16 ~~amount, leases to the state the property upon which the state facility in which the~~
17 ~~programs of the center are operated by the Orleans Parish School Board prior to July~~
18 ~~1, 2000. It is intended that the center result from the transition of the creative arts~~
19 ~~programs incubated by the Orleans Parish School Board for high school sophomores,~~
20 ~~juniors, and seniors to the state-supported center.~~ It is intended that the state shall
21 make use of the facility in a manner consistent with the history, traditions, goals, and
22 principles of the New Orleans Center of for Creative Arts as it existed prior to July
23 1, 2000. It is intended that the center be dedicated to providing professional quality
24 opportunities for training, coaching, and performing for those students who aspire
25 to be artists, performers, and arts technicians and who have demonstrated an aptitude
26 for such work. It is intended that the center also act as a center to provide expanded
27 opportunities for the community to experience and appreciate excellence in the
28 creative arts.

1 §1970.22. Definitions

2 As used in this Part, the following words, terms, and phrases shall have the
3 meanings ascribed to them in this Section, except when the context clearly indicates
4 a different meaning:

5 (1) "Board" means the Board of Directors of the New Orleans Center for
6 Creative ~~Arts/Riverfront~~ Arts.

7 (2) "Center" means the New Orleans Center for Creative ~~Arts/Riverfront~~
8 Arts.

9 * * *

10 §1970.23. New Orleans Center for Creative ~~Arts/Riverfront~~ Arts; creation;
11 ~~location; purpose; governance; relationship with the Orleans Parish School~~
12 ~~Board~~

13 A. There is hereby created the New Orleans Center for the Creative
14 ~~Arts/Riverfront~~ Arts which shall be a state center primarily for the training of high
15 school ~~sophomores, juniors, and seniors~~ students operated in a facility owned by the
16 state which was designed and built to house a program of professional quality
17 training, coaching, and performing for students who aspire to be artists, performers,
18 and arts technicians, ~~which is located on land leased to the state by the Orleans~~
19 ~~Parish School Board for such a purpose.~~ The center shall ~~be operated primarily as~~
20 ~~a regional facility~~ provide for the enrollment of qualified students from the parishes
21 of Orleans, Jefferson, Lafourche, Plaquemines, St. Bernard, St. Charles, ~~St. John the~~
22 ~~Baptist, St. Tammany, Tangipahoa, and Terrebonne.~~ state of Louisiana. The center
23 shall begin operation as a state center as provided in this Part beginning July 1, 2000.
24 The center shall be an agency of state government ~~in the state Department of~~
25 ~~Education as provided in R.S. 36:801-4~~ and shall be ~~except as otherwise provided in~~
26 ~~this Part~~, independent of the control of the state superintendent and of all local and
27 state education boards, ~~except its~~ the New Orleans Center for the Creative Arts board
28 of directors.

29 * * *

- 1 §1970.24. Board of directors; creation; membership; terms; powers and duties;
 2 voting; compensation
- 3 A. There is hereby created a New Orleans Center for Creative
 4 ~~Arts/Riverfront Board of Directors~~ Arts board of directors to govern and provide for
 5 the management of the center.
- 6 B.(1) The board of directors shall be composed of thirteen persons as
 7 follows:
- 8 (a)(i) ~~Two persons Effective until June 30, 2012, two members~~ appointed by
 9 the ~~the [redacted] Board~~, whose terms shall expire on June 30, 2012.
- 10 (ii) Effective July 1, 2012, and thereafter, two members as follows:
- 11 (aa) One member appointed by the [redacted]. He may
 12 be replaced by resolution of the school board.
- 13 (bb) The state superintendent of education.
- 14 (b)(i) ~~Three persons Effective until June 30, 2010, two members~~ appointed
 15 by the ~~[redacted]~~, neither of whom is serving as the vice president of the board upon
 16 the effective date of this Act and at least one of whom shall be a member of a
 17 minority racial group in the state, whose terms shall expire on June 30, 2010.
- 18 (ii) Effective July 1, 2010, and thereafter, two members appointed by the
 19 ~~[redacted]~~, at least one of whom shall be a member of a minority racial group in the
 20 state.
- 21 (iii)(aa) Effective until June 30, 2012, one person appointed by the [redacted]
 22 and serving as the vice president of the board upon the effective date of this Act,
 23 whose term shall expire on June 30, 2012.
- 24 (bb) Effective July 1, 2012, and thereafter, one person appointed by the
 25 ~~[redacted]~~ who shall be from [redacted]
- 26 (c) Six persons shall be appointed by the governor from among nominees for
 27 such appointment as follows:
- 28 (i)(aa) One person Effective until June 30, 2010, one member from among
 29 nominees submitted by the ~~[redacted]~~ and identified by him
 30 ~~[redacted]~~, whose term shall expire on June 30, 2010.

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(bb) Effective July 1, 2010, and thereafter, one member from among nominees submitted by the [REDACTED]

(ii)(aa) One person Effective until June 30, 2012, one member from among nominees [REDACTED] by the [REDACTED] as [REDACTED] acting jointly either personally or by a person designated from among their most senior university colleagues, or by one such president or his designee for one term alternated with the other presidents or their designees for subsequent terms, as decided by them jointly, whose term shall expire on June 30, 2012.

(bb) Effective July 1, 2012, and thereafter, one member from among nominees [REDACTED] as [REDACTED] acting jointly either personally or by a person designated from among their most senior university colleagues, or by one such president or his designee for one term alternated with the other presidents or their designees for subsequent terms, as decided by them jointly.

(iii)(aa) Two persons Effective until June 30, 2012, two members from among nominees submitted by the [REDACTED] whose terms shall expire on June 30, 2012.

(bb) Effective July 1, 2012, and thereafter, two members from among nominees submitted by the [REDACTED]

(iv)(aa) Two persons Effective until June 30, 2010, two members from among nominees submitted by the [REDACTED] association of the New Orleans Center for Creative Arts/Riverfront Arts as decided by such organizations, whose terms shall expire on June 30, 2010.

(bb) Effective July 1, 2010, and thereafter, two members as follows:

(I) One member from among nominees submitted by the [REDACTED] as at least a half-time faculty member.

(II) One member who is an [REDACTED] selected from among nominees submitted by the president/chief executive officer of the center.

* * *

1 (2)(a) Each set of nominees shall contain ranked nominations and not less
 2 than twice the number of nominees as there are positions to be filled on the board by
 3 appointment from among them.

4 * * *

5 C.(1) Except as otherwise provided for ~~the initial members~~, all board
 6 members shall serve a four-year term and may be reappointed subject to the
 7 nomination process.

8 (2) The ~~term~~ successor of each ~~initial~~ member shall ~~expire on June 30, 2004,~~
 9 ~~regardless of when originally appointed:~~ be appointed in the same manner as his
 10 predecessor unless otherwise provided.

11 (3) Members of the board shall continue to serve until replaced.

12 * * *

13 E.(1) The board shall perform or direct the performance of all of the
 14 following in compliance with the provisions of this Part, including the expression of
 15 the intentions of the legislature:

16 * * *

17 (b) ~~Establish uniform~~ Monitor criteria to be used in determining the
 18 eligibility of applicants for enrollment.

19 * * *

20 (d) ~~Transfer or employ faculty, staff, and center administrators.~~ Hire and
 21 evaluate the president or chief executive officer to manage the center.

22 * * *

23 (i) Notwithstanding any provisions of law to the contrary, prescribe the
 24 qualifications and provide for the ~~regular and ancillary~~ certification of ~~academic~~
 25 ~~teachers, and artist teachers.~~ Such qualifications for ~~academic faculty members shall~~
 26 ~~initially be subject to approval by the state board, and thereafter, any changes in such~~
 27 ~~qualifications shall be subject to approval by the state board.~~

28 * * *

29 (m) Adopt rules, regulations, and policies necessary to establish a grievance
 30 procedure that shall guarantee a fair hearing and a fair and objective resolution of

1 complaints on grievances by any nonclassified employee by the president or chief
2 executive officer and, if necessary, the board.

3 (n) Applicable to nonclassified employees of the New Orleans Center for
4 ~~Creative Arts/Riverfront Arts~~ Arts who were employed by the Orleans Parish School
5 Board at the New Orleans Center for the Creative Arts prior to July 1, 2000, provide
6 for the availability of health insurance coverage and benefits that result in no
7 diminishment of coverage or benefits over the health insurance coverage and benefits
8 available to such employees as Orleans Parish school employees at the time of the
9 transfer or provide sufficient additional salary to compensate for any diminishment.

10 * * *

11 (2) The board may:

12 * * *

13 (f) Award certificates for successful completion of programs of study. All
14 such certificates shall be in addition to a regular high school diploma which shall be
15 issued by the state board in accordance with the provisions of R.S. 17:6(11) to any
16 student who successfully completes the program of study adopted by the state board.
17 The center may grant a state-issued high school diploma to any student who
18 successfully meets minimum high school graduation requirements as established by
19 the state board.

20 * * *

21 §1970.25. Eligibility of students; auditions

22 A. The center shall primarily admit high school ~~sophomores, juniors, and~~
23 ~~seniors~~ students.

24 * * *

25 §1970.26. Administration, faculty, staff; classification status; benefits

26 A.

27 * * *

28 (2)

29 * * *

1 (b) Any classified employee who was an employee of the Orleans Parish
2 School Board at the New Orleans Center for Creative Arts prior to July 1, 2000, who
3 continues as an employee of the New Orleans Center for Creative ~~Arts/Riverfront~~
4 Arts beginning July 1, 2000, may, by not later than October 1, 2000, elect to continue
5 as a member of the retirement system of which he was a member prior to July 1,
6 2000. Such election shall be in writing and a copy shall be provided to both the
7 Louisiana State Employees' Retirement System and the system in which he is
8 electing to continue as a member. If no such election is made, the employee shall
9 be a member of the Louisiana State Employees' Retirement System.

10 B.

11 * * *

12 (2) Any employee of the New Orleans Center for the Creative
13 ~~Arts/Riverfront~~ Arts as established in this Part who was employed by the Orleans
14 Parish School Board at the New Orleans Center for the Creative Arts prior to July
15 1, 2000, shall be permitted, at the recommendation of the primary center
16 administrator, to transfer to the employment of the Board of Directors of the New
17 Orleans Center for the Creative ~~Arts/Riverfront~~ and will be compensated using a
18 ~~salary scale similar to the one used at the Louisiana School for Math, Science and the~~
19 ~~Arts.~~ Arts.

20 C.(1) The following laws may be made applicable to any nonclassified
21 employee and shall be applicable to each nonclassified employee of the New Orleans
22 Center for Creative ~~Arts/Riverfront~~ Arts who was employed by the Orleans Parish
23 School Board at the New Orleans Center for the Creative Arts prior to July 1, 2000,
24 to the same degree as such provisions apply generally and subject to revision by law:

25 * * *

26 (2) Notwithstanding the provisions of Subparagraphs (b) through (g) of
27 Paragraph (1) of this Subsection, policies and provisions regarding leave for center
28 administrators shall be determined by the ~~board:~~ board, including the annual
29 calendar.

1 §1970.27. Funding; acceptance of other funds

2 * * *

3 B. Nothing in this Part Section shall be so construed as to prohibit or prevent
4 the board of directors of the center from accepting federal funds or monies from any
5 corporation or other private contributor for use in establishing center facilities,
6 operating the center, maintaining the center, or providing programs by the center.

7 Section 3. R.S. 36:651(D)(8) is hereby amended and reenacted to read as follows:

8 §651. Transfer of boards, commissions, departments, and agencies to Department
9 of Education; boards, commissions, and agencies within Department of
10 Education

11 * * *

12 D. The following agencies, as defined by R.S. 36:3, are transferred to and
13 hereafter shall be within the Department of Education as provided in R.S. 36:801.1:

14 * * *

15 (8) The New Orleans Center for Creative ~~Arts/Riverfront~~ Arts and its board
16 of directors (R.S. 17:1970.21-1970.27).

17 * * *

18 Section 4. R.S. 42:1111(A)(3) is hereby amended and reenacted as follows:

19 §1111. Payment from nonpublic sources

20 A.

21 * * *

22 (3) Any supplementary compensation or benefits provided to a member of
23 the faculty, administration, or staff of the New Orleans Center for Creative
24 ~~Arts/Riverfront~~ Arts from funds or property accruing to the benefit of the center
25 pursuant to the approval of the board of directors for use as provided in R.S.
26 17:1970.27 through a foundation organized to support the center which is chartered
27 specifically to provide aid to the center in a philanthropic manner shall be deemed
28 for purposes of this Subsection as a supplement to his compensation to which he is
29 duly entitled. Such a supplement shall not, however, be considered as regular

1 compensation from his governmental employer nor shall it form any basis for
2 governmentally supported benefits.

3 * * *

4 Section 5. This Act shall become effective upon signature by the governor or, if not
5 signed by the governor, upon expiration of the time for bills to become law without signature
6 by the governor, as provided by Article III, Section 18 of the Constitution of Louisiana. If
7 vetoed by the governor and subsequently approved by the legislature, this Act shall become
8 effective on the day following such approval.

SPEAKER OF THE HOUSE OF REPRESENTATIVES

PRESIDENT OF THE SENATE

GOVERNOR OF THE STATE OF LOUISIANA

APPROVED: _____

PART II-B. NEW ORLEANS CENTER FOR CREATIVE ARTS

§1970.21. Legislative intent

It is the intention of the legislature to enrich the cultural life of Louisiana, to honor the history and past contribution of the state to the creative and performing arts, and to provide continuing opportunities for the development of young artists by preserving and enlarging a program for providing professional training to high school students by reorganizing the program as a state agency. It is intended that the state shall make use of the facility in a manner consistent with the history, traditions, goals, and principles of the New Orleans Center for Creative Arts as it existed prior to July 1, 2000. It is intended that the center be dedicated to providing professional quality opportunities for training, coaching, and performing for those students who aspire to be artists, performers, and arts technicians and who have demonstrated an aptitude for such work. It is intended that the center also act as a center to provide expanded opportunities for the community to experience and appreciate excellence in the creative arts.

Acts 2000, 1st Ex. Sess., No. 60, §2, eff. July 1, 2000; Acts 2010, No. 525, §2, eff. June 24, 2010.

§1970.22. Definitions

As used in this Part, the following words, terms, and phrases shall have the meanings ascribed to them in this Section, except when the context clearly indicates a different meaning:

- (1) "Board" means the Board of Directors of the New Orleans Center for Creative Arts.
- (2) "Center" means the New Orleans Center for Creative Arts.
- (3) "State board" means the State Board of Elementary and Secondary Education.

Acts 2000, 1st Ex. Sess., No. 60, §2, eff. July 1, 2000; Acts 2010, No. 525, §2, eff. June 24, 2010.

§1970.23. New Orleans Center for Creative Arts; creation; purpose; governance

A. There is hereby created the New Orleans Center for the Creative Arts which shall be a state center primarily for the training of high school students operated in a facility owned by the state which was designed and built to house a program of professional quality training, coaching, and performing for students who aspire to be artists, performers, and arts technicians. The center shall provide for the enrollment of qualified students from the state of Louisiana. The center shall begin operation as a state center as provided in this Part beginning July 1, 2000. The center shall be an agency of state government and shall be independent of the control of the state superintendent and of all local and state education boards, except the New Orleans Center for the Creative Arts board of directors.

B. The center shall be governed and managed by a board of directors the membership of which and the powers and duties of which shall be as provided in this Part.

Acts 2000, 1st Ex. Sess., No. 60, §2, eff. July 1, 2000; Acts 2010, No. 525, §2, eff. June 24, 2010.

§1970.24. Board of directors; creation; membership; terms; powers and duties; voting; compensation

A. There is hereby created a New Orleans Center for Creative Arts board of directors to govern and provide for the management of the center.

B.(1) The board of directors shall be composed of thirteen persons as follows:

(a)(i) Effective until June 30, 2012, two members appointed by the Orleans Parish School Board, whose terms shall expire on June 30, 2012.

(ii) Effective July 1, 2012, and thereafter, two members as follows:

(aa) One member appointed by the Orleans Parish School Board. He may be replaced by resolution of the school board.

(bb) The state superintendent of education.

(b)(i) Effective until June 30, 2010, two members appointed by the governor, neither of whom is serving as the vice president of the board on June 24, 2010, and at least one of whom shall be a member of a minority racial group in the state, whose terms shall expire on June 30, 2010.

(ii) Effective July 1, 2010, and thereafter, two members appointed by the governor, at least one of whom shall be a member of a minority racial group in the state.

(iii)(aa) Effective until June 30, 2012, one person appointed by the governor and serving as the vice president of the board upon the effective date of this Act* whose term shall expire on June 30, 2012.

(bb) Effective July 1, 2012, and thereafter, one person appointed by the governor who shall be from outside the greater New Orleans region.

(c) Six persons shall be appointed by the governor from among nominees as follows:

(i)(aa) Effective until June 30, 2010, one member from among nominees submitted by the mayor of the city of New Orleans and identified by him as a professional creative artist, whose term shall expire on June 30, 2010.

(bb) Effective July 1, 2010, and thereafter, one member from among nominees submitted by the mayor of the city of New Orleans.

(ii)(aa) Effective until June 30, 2012, one member from among nominees submitted either by the presidents of Dillard University, Xavier University, and Southern University at New Orleans, acting jointly either personally or by a person designated from among their most senior university colleagues, or by one such president or his designee for one term alternated with the other presidents or their designees for subsequent terms, as decided by them jointly, whose term shall expire on June 30, 2012.

(bb) Effective July 1, 2012, and thereafter, one member from among nominees submitted either by the presidents of Dillard University, Xavier University, and Southern University at New Orleans, acting jointly either personally or by a person designated from among their most senior university colleagues, or by one such president or his designee for one term alternated with the other presidents or their designees for subsequent terms, as decided by them jointly.

(iii)(aa) Effective until June 30, 2012, two members from among nominees submitted by the New Orleans Center for the Creative Arts Institute, whose terms shall expire on June 30, 2012.

(bb) Effective July 1, 2012, and thereafter, two members from among nominees submitted by the New Orleans Center for Creative Arts Institute.

(iv)(aa) Effective until June 30, 2010, two members from among nominees submitted by the parents association or the faculty or the alumni association of the New Orleans Center for Creative Arts as decided by such organizations, whose terms shall expire on June 30, 2010.

(bb) Effective July 1, 2010, and thereafter, two members as follows:

(I) One member from among nominees submitted by the faculty and employed as at least a half-time faculty member.

(II) One member who is an alumnus or alumna of the center selected from among nominees submitted by the president/chief executive officer of the center.

(d) The member of the Louisiana House of Representatives in whose election district the center's main campus is located or his designee.

(e) The member of the Louisiana Senate in whose election district the center's main campus is located or his designee.

(2)(a) Each set of nominees shall contain ranked nominations and not less than twice the number of nominees as there are positions to be filled on the board by appointment from among them.

(b)(i) Except as provided in Item (ii) of this Subparagraph, the governor shall provide those with nominating responsibility and authority, not less than thirty days notice of the deadline to submit nominations. If the deadline for submission provided by the governor expires without submission, the governor may fill such board position without reference to the nomination otherwise required for such position.

(ii) In the case of initial appointments to the board, the governor shall provide as much notice as possible.

(3) Vacancies on the board shall be filled for the remainder of an unexpired term and in the same manner and from the same nominating source as was the vacating board member.

C.(1) Except as otherwise provided, all board members shall serve a four-year term and may be reappointed subject to the nomination process.

(2) The successor of each member shall be appointed in the same manner as his predecessor unless otherwise provided.

(3) Members of the board shall continue to serve until replaced.

D. Each board member shall serve without compensation, except for the reimbursement of expenses incurred in the furtherance of duties in compliance with the provisions for the reimbursement of such expenses to state employees pursuant to regulations established by the division of administration.

E.(1) The board shall perform or direct the performance of all of the following in compliance with the provisions of this Part, including the expression of the intentions of the legislature:

(a) Adopt rules and policies necessary for the efficient and effective operation of the center.

- (b) Monitor criteria to be used in determining the eligibility of applicants for enrollment.
- (c) Transfer and augment the curriculum offered in the center prior to its establishment as provided in this Part.
- (d) Hire and evaluate the president or chief executive officer to manage the center.
- (e) Prepare and adopt an annual budget in compliance with the requirements for budgeting for state agencies.
- (f) Pay the salaries and expenses, including but not necessarily restricted to facilities, equipment, and supplies of the faculty and staff of the center out of funds appropriated or otherwise made available for the operating and administrative expenses of the board and the center.
- (g) Exercise budgetary responsibility and allocate for expenditure by the center and programs under its jurisdiction pursuant to its approved budget all monies appropriated or otherwise made available for purposes of the board and of such center and programs.
- (h) Prescribe and select for use in the center free school books and other materials of instruction for children enrolled in the center and programs under its jurisdiction for which the legislature provides funds. Wherever practical, the board shall select the same school books and other materials of instruction as are adopted by the state board.
- (i) Notwithstanding any provisions of law to the contrary, prescribe the qualifications and provide for the certification of teachers.
- (j) Notwithstanding any provision of law to the contrary, especially R.S. 17:441 et seq., adopt rules and regulations under which faculty members may become permanent employees of the center.
- (k) Adopt rules to provide for the audition of any applicant who has not been auditioned but who meets all other criteria for participation in the program.
- (l) Adopt and impose necessary fees in compliance with the Administrative Procedure Act.
- (m) Adopt rules, regulations, and policies necessary to establish a grievance procedure that shall guarantee a fair hearing and a fair and objective resolution of complaints on grievances by any nonclassified employee by the president or chief executive officer and, if necessary, the board.
- (n) Applicable to nonclassified employees of the New Orleans Center for Creative Arts who were employed by the Orleans Parish School Board at the New Orleans Center for the Creative Arts prior to July 1, 2000, provide for the availability of health insurance coverage and benefits that result in no diminishment of coverage or benefits over the health insurance coverage and benefits available to such employees as Orleans Parish school employees at the time of the transfer or provide sufficient additional salary to compensate for any diminishment.
- (o)(i) Develop a plan to enter into cooperative agreements for the purpose of providing the educational services provided for in R.S. 17:1970.23(A) to students in city, parish, and other local school systems in a parish having a population between two hundred thousand and four hundred thousand persons according to the latest federal decennial census. The school systems to be included in the plan shall be limited to those which specifically request the board to enter into such cooperative agreements with them by December 31, 2008.
- (ii) Submit a written report to the House Committee on Education and the Senate Committee on Education not later than sixty days prior to the beginning of the 2009 Regular Session of the Legislature which contents shall include but not be limited to suggested changes in any laws, rules, or regulations needed to accomplish such purpose.

(2) The board may:

(a) Accept donations, bequests, or other forms of financial assistance from any public or private person or agency and comply with rules and regulations governing grants from the federal government or from any other person or agency that are not in contravention of the constitution and laws of this state.

(b) Purchase land, buildings, and equipment and make improvements to facilities necessary for the use of the center, in accordance with applicable law.

(c) Lease land or other property belonging to it or to the center, subject to the approval of the commissioner of administration and in accordance with law.

(d) Sell or exchange land or other real property not needed for center purposes, but only when specifically authorized by law and then only in accordance with the approval of the commissioner of administration. Any sale shall be authorized by resolution adopted by the board, and the act of sale shall be signed by the president of the board or such other person to whom the signing may be delegated by the board in the authorizing resolution.

(e) Adopt, amend, or repeal rules and policies necessary or proper for the conduct of the business of the board.

(f) Award certificates for successful completion of programs of study. All such certificates shall be in addition to a regular high school diploma which shall be issued by the state board in accordance with the provisions of R.S. 17:6(11) to any student who successfully completes the program of study adopted by the state board. The center may grant a state-issued high school diploma to any student who successfully meets minimum high school graduation requirements as established by the state board.

(g) To the extent that funds are available, enter into contracts and agreements, in accordance with applicable law, with other public agencies with respect to cooperative enterprises and undertakings related to or associated with an educational purpose or programs affecting education in the center. This shall not preclude the board from entering into other such contracts and agreements that it may deem necessary to carry out its duties and functions.

(h) Perform such other functions as are necessary to the supervision and control of those phases of education and creative arts programming under its supervision and control.

(i) Delegate to center administrators such of its powers and duties as it determines appropriate to aid the efficient administration.

(j) Work cooperatively with, and as appropriate contract with the New Orleans Center for Creative Arts Institute, a nonprofit entity established for the purpose of providing support to the center.

F. Seven members of the board shall constitute a quorum for the transaction of business, and all official action of the board shall require the favorable vote of a majority of those members present and voting. All members of the board shall be voting members.

Acts 2000, 1st Ex. Sess., No. 60, §2, eff. July 1, 2000; Acts 2008, No. 741, §1; Acts 2010, No. 525, §2, eff. June 24, 2010.

§1970.25. Eligibility of students; auditions

- A. The center shall primarily¹ admit high school students.
- B. Prior to admission, each student shall establish his eligibility for admission by audition pursuant to the rules and policies of the board.
- C. Exceptionally talented students in grades prior to the tenth grade may be considered and accepted for admission upon meeting all admission and audition requirements.

Acts 2000, 1st Ex. Sess., No. 60, §2, eff. July 1, 2000; Acts 2010, No. 525, §2, eff. June 24, 2010.

¹As appears in enrolled bill.

§1970.26. Administration, faculty, staff; classification status; benefits

A.(1) All center administrators, faculty members, and other professional employees of the board shall be nonclassified employees of the state. All such nonclassified employees shall be members of the Teachers' Retirement System of Louisiana.

(2)(a) All clerical, security, and other nonprofessional employees of the board shall be classified employees of the state.

(b) Any classified employee who was an employee of the Orleans Parish School Board at the New Orleans Center for Creative Arts prior to July 1, 2000, who continues as an employee of the New Orleans Center for Creative Arts beginning July 1, 2000, may, by not later than October 1, 2000, elect to continue as a member of the retirement system of which he was a member prior to July 1, 2000. Such election shall be in writing and a copy shall be provided to both the Louisiana State Employees' Retirement System and the system in which he is electing to continue as a member. If no such election is made, the employee shall be a member of the Louisiana State Employees' Retirement System.

B.(1) Every employee of the board shall be eligible for health insurance and other benefits accorded to state employees as provided by law.

(2) Any employee of the New Orleans Center for the Creative Arts as established in this Part who was employed by the Orleans Parish School Board at the New Orleans Center for the Creative Arts prior to July 1, 2000, shall be permitted, at the recommendation of the primary center administrator, to transfer to the employment of the Board of Directors of the New Orleans Center for the Creative Arts.

C.(1) The following laws may be made applicable to any nonclassified employee and shall be applicable to each nonclassified employee of the New Orleans Center for Creative Arts who was employed by the Orleans Parish School Board at the New Orleans Center for the Creative Arts prior to July 1, 2000, to the same degree as such provisions apply generally and subject to revision by law:

(a) Tenure (R.S. 17:461 through 463).

(b) Sabbatical leave, both professional and medical (R.S. 17:1170 through 1187).

(c) Sick leave (R.S. 17:1201 through 1202).

- (d) Personal leave (R.S. 17:1208).
 - (e) Leave for jury duty (R.S. 17:1210).
 - (f) Maternity leave (R.S. 17:1211).
 - (g) Military leave (R.S. 17:1215).
 - (h) Provisions relative to service credit (R.S. 17:424, 424.1, 424.2, and 424.3).
 - (i) Provisions relative to compensation for extended school days (R.S. 17:154.2).
 - (j) Provisions relative to the minimum number of work days (R.S. 17:154.3).
 - (k) Provisions prohibiting the reduction of salary below that of the previous year (R.S. 17:421.3(E)).
 - (l) Provisions prohibiting certain persons from influencing a student's grade (R.S. 17:414.2).
 - (m) Provisions relative to school employee personnel files (R.S. 17:1231 through 1238).
 - (n) Provisions relative to school personnel evaluation (R.S. 17:3901 through 3904).
- (2) Notwithstanding the provisions of Subparagraphs (b) through (g) of Paragraph (1) of this Subsection, policies and provisions regarding leave for center administrators shall be determined by the board, including the annual calendar.

Acts 2000, 1st Ex. Sess., No. 60, §2, eff. July 1, 2000; Acts 2010, No. 525, §2, eff. June 24, 2010.

§1970.27. Funding; acceptance of other funds

A. Funds for the operation of the center and the programs provided by the center shall come from monies appropriated therefor by the legislature.

B. Nothing in this Section shall be so construed as to prohibit or prevent the board of directors of the center from accepting federal funds or monies from any corporation or other private contributor for use in establishing center facilities, operating the center, maintaining the center, or providing programs by the center.

Acts 2000, 1st Ex. Sess., No. 60, §2, eff. July 1, 2000; Acts 2010, No. 525, §2, eff. June 24, 2010.

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GET THE INSIDE SCOOP! Get NOCCA Event and News Updates. [SIGN UP!](#)

The New Orleans Center for Creative Arts is a regional, pre-professional arts training center that offers students intensive instruction in culinary arts, dance, media arts, music (classical, jazz, vocal), theatre arts (drama, musical theatre, theatre design), visual arts, and creative writing, while demanding simultaneous excellence. NOCCA was founded in 1973 by a diverse coalition of artists, educators, business leaders, and community activists who saw the need for an institution devoted to our region's burgeoning young talent. Today, Wynton and Branford Marsalis, Harry Connick, Jr., Terence Blanchard, Nicholas Payton, Jeanne-Michele Charbonnet, Wendell Pierce, and Saints former cornerback Ashley Ambrose are only a few NOCCA graduates who can attest to the extraordinary educational opportunity the Center represents to the children of Louisiana.



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DON'T MISS OUT! Join our potential student newsletter. [SIGN UP!](#)

Exactly how you get into NOCCA depends on the type of student you are. On these pages you'll find more helpful information for first-time, current, and prospective students. As things come up in the admissions process, you may need to contact your admissions counselors to ask a few questions. **However we can help, let us know!**

If you have questions or have not received confirmation for audition workshops, auditions, and admissions, contact Student Services directly. Due to the volume of applications submitted and auditions that take place, the process does take time so please have patience!

A Student Services representative will be happy to assist you as you go through the application and audition process.

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Questions? Call (504) 940 2787

Full Calendar

May 2012						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 Drama Senior Recital	2 Musical Theatre Recital	3	4 Vocal Music Recital 7:00PM	5 Vocal Music Recital 7:00PM Vocal Music Recital 4:00PM
6	7	8	9 Vocal Music Prep Recital 5:00PM Vocal Music Prep Recital 5:00PM	10 Visual Arts Senior Exhibit Opening Reception 6:00pm Spring Dance Performance	11	12
13	14	15	16	17	18	19

New Website



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Events

All Categories

Aug 2013

DATE/TIME	EVENT
08/06/2013 - 08/09/2013 All Day	Academic Studio 9th Grade Orientation
08/08/2013 - 08/09/2013 All Day	Academic Studio 10th Grade Orientation
08/08/2013 - 08/09/2013	Academic Studio 11th Grade Orientation



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Information Sheets



ACADEMIC STUDIO

New Orleans Center for Creative Arts has provided professional arts training to high school students on a half-day basis since 1973. In August 2011, NOCCA launched an innovative, full-day, diploma-granting, TOPS preparatory full-day program called the Academic Studio.

The Academic Studio takes a comprehensive approach to learning, working across the full spectrum of the arts, science, and humanities. The program is grounded in the same master-apprentice approach that sits at the heart of NOCCA's arts-training program.

The curriculum is designed to be highly integrated. Math and science are taught together. Humanities are taught together and academics are connected to arts-training.

In addition to their academic faculty, students have the opportunity to learn from guest lecturers and the team of scholars from around the world who have helped develop the new curriculum structure.

How do I enroll my student? To enroll in the Academic Studio, prospective students must successfully complete an arts audition and be accepted into a Level I program in one of NOCCA's eleven arts disciplines. Because NOCCA expects more students to apply for the Academic Studio than there are spots available, qualified participants will be selected by lottery. The Academic Studio only accepts rising 9th grade students (students currently in 8th grade).

Students currently in 8th grade are eligible to apply.





CLASSICAL INSTRUMENTAL

The Classical Instrumental program offers extensive training to intermediate and advanced instrumental students in Piano, Winds, and Strings. Instruction will focus on areas such as exploration of standard repertoire, chamber music, theory, musicianship (sight reading and ear training) as well as scales, etude, and accompaniment.

Audition Expectations: Students will need to prepare to perform two contrasting pieces from memory such as classical sonata, sonatine, concerto, etude pieces, and demonstrate skills in major/minor scales and sight reading music.

Students currently in 6-11th grades are eligible to apply.





MEDIA ARTS FILMMAKING & AUDIO PRODUCTION

The Media Arts Department offers technical and conceptual training in audio, film, and video recording and production. Young artists receive the tools to create artistically, exploring and developing their own voice, in a field that often emphasizes collaboration. Media Arts students master skills in audio recording, cinematography, directing, editing, lighting, motion graphics and script writing. In addition, all students in media arts gain an understanding of the history, theory and aesthetics of communication arts in order to appreciate the art form and to make informed decisions in their own work.

Audition Expectations: Auditioning students are expected to present a sample of their work (portfolio) in film, video, audio recording, motion graphics or animation, including a short statement that describes the work as well as a resume listing their experiences in media arts. Students who do not have portfolio material may submit: a storyboard with text and visual instructions for a short film, video, or animation; a series of photographs that tell a story (at least 15); a detailed critique of the sound/music and visual elements of a feature film or television production that discusses the atmosphere, emotional content and overall effect of these elements; or a short screenplay (no more than 10 pages). All auditioning students must provide an essay describing your ambitions in film, video, audio recording, or digital media. Candidates should be prepared to answer a series of questions about their portfolio, expertise, favorite film, video and television production, music album, or animation.

Students currently in 8-11th grades are eligible to apply.





CREATIVE WRITING

In the Creative Writing Department, students study novels, short fiction, poems, drama, nonfiction and films. They discuss and analyze texts, then apply that knowledge to their own writing. Students write almost every day and are given exercises that encourage both imaginative and technically skilled work. During class and the more structured workshop sessions, they receive feedback from peers, instructors and visiting artists toward revision of their work. Grounded in the belief that the qualities of good writing remain consistent regardless of literary form, faculty teach all aspects of the curriculum. They also rotate instruction among all of the classes so that students have the benefit of receiving a variety of approaches, while instructors remain involved with all of the students in the department.

Audition Expectations: Because of the academic nature of the Creative Writing program, successful students usually have high reading scores on standardized tests (85 percent or above), high grade-point averages (3.0 or above), and demonstrate superior reading comprehension. As part of their application, auditioning students are expected to present an original work of creative writing (poem or short story), a list of books read over the past three months, a creative work (poem or short story) that describes what you see outside a window in your house and an essay discussing a poem, short story or novel you read that influenced you as a writer. Students invited to audition must bring an additional writing portfolio consisting of 10 pages of original creative writing (poetry or short fiction).

Students currently in 8-11th grades are eligible to apply.





CULINARY ARTS

The Culinary Arts Department offers a four-year course of study for talented and disciplined students who aspire to be chefs. NOCCA's Culinary Arts program was developed in collaboration with the Emeril Lagasse Foundation and supported by Johnson & Wales University, which has created the first of its kind curriculum for high school students. In classes concentrating on hands-on training and technique, students are provided the opportunity to work side by side with leading master chefs who serve as professional mentors while delivering all aspects of curriculum. Students are treated like young professionals and held to high expectations in basic cooking techniques, uniform standards, sanitation and growth of skill set.

Audition Expectations: Auditioning students are expected to present an essay describing their ambitions in culinary arts as well as a resume/list of experiences in culinary arts (restaurant or kitchen experience). Students will be scheduled for an interview with the chef instructor who will ask a series of questions about their experiences, expertise and commitment. Students will be involved in an individual or group practical exam which may include, but not be limited to, safety and sanitation, knife skills, basic cooking techniques, written or oral testing, and food product identification.

Students currently in 8-11th grades are eligible to apply.





DANCE

The Dance Department maintains a supportive, rigorous and challenging dance atmosphere that prepares students for the requirements of today's professional dance world. Students receive training in ballet, modern, jazz, tap, dance history, music theory, theatre improvisation, nutrition, and injury prevention. Because the program utilizes the artist-teacher instructional concept, students have the advantage of knowing and experiencing dance as an art.

Audition Expectations: At the audition, students are assessed on acquired skills in all areas of dance and personal fitness for dance. Students must have the knowledge and ability to execute dance terminology in ballet, modern, jazz, and perform two out of the three with strength. Students will take a class in ballet, jazz and modern and must be dressed appropriately. The class will start with a ballet barre followed by center and adagio, a quick jazz warm-up followed by across-the-floor combinations and a center combination, and then a modern class with across-the-floors and a center variation. Students are evaluated upon demonstration of the following skills: mental ability; energy level within the classes; flexibility of back, legs and hip sockets; feet and foot articulation; musicality and phrasing; rhythmic accuracy; quick recall of combinations; presence, carriage and ability to perform given combinations with style and grace.

Students currently in 6-11th grades are eligible to apply.





JAZZ INSTRUMENTAL

The Jazz Division is designed to create not only a proficient jazz performer, but a well-educated and literate musician. Students are taught scales, chord vocabulary, and fundamental stylistic elements of various periods of jazz through specific repertoire of jazz literature. Students are expected to memorize a minimum of five songs with solos each semester and perform these works in a combo setting in the weekly student performance class. Also, students are taught via books, handouts, famous recordings, performance videos, and various guest artist workshops about the great jazz artists and their significant contributions to jazz history. Students also learn about the masterworks of classical music and study comparisons in the various styles.

Audition Expectations: Auditioning students are expected to have studied with a jazz instructor for at least one year and be ready to perform one fully prepared piece from the standard jazz repertoire ("St. Louis Blues," "Blue Monk," "Song for My Father," "Satin Doll," "Autumn Leaves," "Summertime"). During the audition, the student's improvisational skills are evaluated as well as their ability to perform major scales and *apreggios* fluently in the keys of C, G, D, A, F, Bb, Eb. All accepted students must demonstrate accurate sight-reading skills, including melodic and rhythmic reading. Ear training skills are essential, as students must be able to match pitches and short melodic patterns by ear on their instrument and also by singing. All students also need to pass a written music theory test as part of their audition.

Students currently in 8-11th grades are eligible to apply.





VOCAL MUSIC

The Vocal Music Division introduces students to 'bel canto singing technique' and various vocal works in classical music literature, most of which are performed in their original languages (i.e. Italian, English, German, and French). Emphasis is placed on the process of preparation and performance of this repertoire for the weekly performance classes, master classes and recitals. Students learn basic vocal techniques of proper posture, breathing, head and chest resonance and good diction. Students learn proper pronunciation rules for singing in Italian, French, German and English as well as vocal repertoire in each language.

Audition Expectations: Auditioning students are expected to demonstrate a singing voice with professional potential by singing one prepared and memorized song from any of the *24 Italian Songs and Arias of the 17th and 18th Centuries* by G.Schirmer such as "Caro Mio Ben," "Sebben Crudele" or one of these English songs: "Danny Boy" or "Drink to Me Only with Thine Eyes." Also, they must have the ability to match and select pitches and sing a major scale in tune and demonstrate sight-reading skills and be able to repeat back with accuracy simple rhythmic or melodic sequences. All students also need to pass a written music theory test as part of their audition.

Students currently in 6-11th grades are eligible to apply.





DRAMA

The Drama Division seeks to instill in students a love and respect for theatre as art while developing internal and external resources, exploring creative potential, investigating the social and historical context of art, and expanding critical acumen. To achieve the development of artistry in the student-actor, background skills and a strong foundation in the student's resources become the primary focus in training. Those resources are: the voice, the body, the literary background, the creative imagination. Extensive work in class serves to exercise and enhance these resources. Daily practice is essential to artistic and professional growth both individually and in ensemble. Observation and constructive critique become part of each class and are offered to support the development of skills and to give the student discernment in the practice of his/her art.

Audition Expectations: Auditioning students are expected to present a written or typed resume/ list of training and experiences in performance/acting and a photograph of their head and shoulders. Students will be asked to participate in movement, improvisational and vocal exercises and perform a memorized selection provided by the NOCCA Theatre Department. All students also need to pass a test as part of their audition on Tennessee Williams' *The Glass Menagerie*.

Students currently in 6-11th grades are eligible to apply.





MUSICAL THEATRE

The Musical Theatre Division is designed to provide comprehensive training for the musical theatre actor. Courses in acting, music and dance form the basis of the program, along with performance opportunities that are specifically designed to synthesize these disciplines into one cohesive experience. During their course of study, students learn vocal technique for speech and song, dance, acting, music theory, and technical theatre. The demands placed on the student are rigorous because the goal of the program is simple: to prepare students to compete on the national level for entrance to post-secondary training programs in Musical Theatre. In order to attain this goal, the student must clearly demonstrate potential for achievement as a singer-actor-dancer.

Audition Expectations: Auditioning students are expected to present a resume of training and experiences in performance/acting and a headshot. Students must recite from memory a contemporary monologue of your choice from a play or Broadway show, summarizing both the plot of the play from which the monologue is taken and the situation of the character. Students will be asked to participate in movement, dance, improvisational and vocal exercises that demonstrate understanding of pitch, tempo, rhythm, and harmony. All students must also perform one memorized song (a musical theatre standard of your choice). Be prepared to summarize both the story of the musical from which the song is taken and the situation of the character singing the song.

Students currently in 6-11th grades are eligible to apply.





THEATRE DESIGN

The Theatre Design Division is designed for students who wish to become theatrical designers and stage technicians. Students learn by doing, through hands-on instruction in stage lighting, sound design, costuming, make-up, hair, set construction and stage management. Theatre Design students provide resources and support to NOCCA student productions in all the performance arts.

Audition Expectations: Auditioning students are expected to present a written or typed resume/training and experiences in theatre design, performances and backstage work. Sample work in theatre design (design renderings, paperwork, photos) and/or practice designs of sets (simple sketches), costumes and/or lighting for a generally recognized play should be submitted at the audition.

Students currently in 6-11th grades are eligible to apply.





VISUAL ARTS

The Visual Arts Department creates a supportive and challenging arts environment that enables students to experience, first-hand, the discipline, knowledge and dedication required in the visual arts field. Artist-teachers and visiting artists serve as mentors to the student artist, introducing students to art history and the principles of artistic form. In two- and three-dimensional studio classes, students are encouraged to concentrate on technical proficiency, creative problem solving and self-discovery. This focused curriculum increases confidence and skill and allows students to explore new possibilities and become increasingly self-directed. In critiques, students are able to exercise their aptitude at art analysis and more accurately assess their own work and the work of others.

Audition Expectations: Auditioning students are expected to present Drawing Samples (one technical drawing and one personal expression drawing) with their application. Selected students will then be invited to present sample work during the Portfolio Review. Students are expected to present outstanding original work that demonstrates commitment of time and self. This work will be reviewed and evaluated, and the final group of selected students will be required to produce a drawing from observation during the audition and interview with faculty.

Students currently in 8-11th grades are eligible to apply.



Vita

Justin Shiels received his B.A. in Graphic Design from Loyola University New Orleans in 2003. Mr. Shiels is currently the Communications Specialist of the New Orleans Center for the Creative Arts. His professional background spans graphic and web design, communications, and marketing strategy.

Appendix

Organizational Charts

Legislation Act 525

Revised Statutes

Original Website

New Website

Arts Discipline Information Sheets