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An Arts Administration internship with the Contemporary Arts Center in New Orleans

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AN ARTS ADMINISTRATION INTERNSHIP WITH
THE CONTEMPORARY ARTS CENTER
IN NEW ORLEANS

Internship Report

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

Master of Arts
In
Arts Administration

By
Cornelia Reinisch
December 2004

TABLE OF CONTENT

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ACKNOWLEDGEMENT	iv
ABSTRACT	v
INTRODUCTION	1
Chapter 1. THE CONTEMPORARY ARTS CENTER	3
History	3
Mission and Goals	7
Location and Building	9
Programs	11
Visual Arts	12
Performing Arts	13
Education	14
Organizational Structure	16
Funding	19
Chapter 2. INTERNSHIP DESCRIPTION	23
Chapter 3. ANALYSIS OF A MANAGEMENT CHALLENGE	29
Image and Profile as a challenge for the Contemporary Arts Center	
Chapter 4. RECOMMENDATIONS	40
Chapter 5. SHORT AND LONG RANGE EFFECTS	44
OF THE INTERNSHIP	
REFERENCES	46

Appendix A: Board Members 2004-2005	49
Appendix B: Organizational Chart	50
Appendix C: Staff list November 2004	52
Appendix D: Membership Levels.....	54
Appendix E: Executive/Artistic Directors Statement 9/1/03	57
Appendix F: Thank you letter for to Representatives for LEH Grant	58
Appendix G: Letter to the Smithsonian American Art Museum	60
Appendix H: New York Public Library Licensing Application.....	62
Appendix I: Image Reproduction Form	64
Appendix J: Loan Agreement.....	66
Appendix K: ISC Fall Sculpture Symposium in New Orleans	68
Acknowledgement	
Appendix L: Fax from Lin Emery	70
Appendix M: Location List for.....	72
ISC Fall Sculpture Symposium Participants	
Appendix N: Gallery Opening Invitation for	74
ISC Fall Sculpture Symposium Participants	
VITA.....	76

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ABSTRACT

This detailed report of an internship at the Contemporary Arts Center in New Orleans, includes an organizational profile, a description of the activities performed during the internship, and an analysis of an organizational management challenge, a proposed resolution to the management challenge, and a discussion of the short and long range effects of the internship on the organization.

Image and branding techniques are important aspects of the analysis and the resolution of the management challenge.

INTRODUCTION

In the fall of 2004 I spent the semester with the Contemporary Arts Center (CAC) in New Orleans. There, I gained a general knowledge of the organization as a whole and a more involved knowledge in the visual arts, special events and education/outreach department.

The year 2004 marks the CAC's 28 year. From its unusual beginning in 1976 to present day, the nonprofit organization has come a long way. The CAC grew from being a grass roots Center with a bare-bones operation budget of about \$20,000 to a professional organization working with and serving artists and audiences with a budget over \$2 Million.

Located in a 1905 warehouse in downtown New Orleans, the Contemporary Arts Center is a dynamic incubator of multidisciplinary contemporary art forms and trends in-the-making. The renovation of the building in 1990 created an award winning facility with 10,000 sq. ft of gallery space, two theatres, multi-use warehouses and a cyber-café. Today, the CAC is the home of arts exhibitions, education programs and performances, ranging from jazz concerts to interdisciplinary programming. In addition, the organization is landlord to a resident theatre group. It is also the organizer of *Art for Arts Sake* and *White Linen Night*, one of the best-known fundraising events in New Orleans.

A lot of cosmetic changes have taken place since its beginning, and with them significant structural and administrative changes, many in response to its surrounding environment. And the questions "You've imbibed on Bourbon Street. You've checked out the aboveground cemeteries. You've dunked beignets at Café du Monde. You think you've seen and done it all in the Big Easy?" (Olmsted. 2004)

could have been answered with yes until a few years ago. But with the development of the Warehouse Arts District a seismic shift has taken place, filling in a former no-man's land of empty warehouses between the famed French quarter and the busy Convention Center. The warehouse buildings have been converted into upscale apartments, art galleries, antiques shops and museums (Olmsted. 2004). The CAC finds itself now in the middle of a "Museum District", where the D-Day Museum, the Ogden Museum and the soon to be open Artworks are all in walking distance. The New Orleans arts industry is booming and many say the Contemporary Arts Center is the catalyst (Miller. 2003).

A changed organizational profile and a changing environment have caused the CAC to face new opportunities in addition to new challenges.

Chapter 1:

THE CONTEMPORARY ARTS CENTER

History (see “The Story of the Contemporary Arts Center”)

The CAC was founded as a grass roots organization in 1976, in response to the need for living artists to have a space to present their work, and as a forum for dialogue and interaction. The center had no charismatic founder, but evolved from the joint efforts of artists and musicians, collectors, newspaper columnists, volunteer legal advisors and museum professionals. The center was formed dedicated to “serving the needs and talents of local artists” (Harris-Livingston. 1981).

The CAC’s history is part of the larger story of the 1970s alternative space movement, which saw the birth of a wide spectrum of hybrid organizations dedicated to bringing artists and audiences together in the name of interdisciplinary and experimental art. “Back then there were few galleries devoted to contemporary art, few venues presenting contemporary music, theater, and dance”, said the Executive Director Jay Weigel in an interview with *Museum News* (Binns. Kraus. Lusaka. 2004).

Among the original organizers were New Orleans Museum of Art curator Bill Fagely, art critic Luba Glade, and attorney Robert Zimmerman. This “original” board of directors began the process of incorporation in early fall of 1976. They were joined by artists, professionals and businessman, to build the Board of Directors, which represented the city’s global cultural aspects.

Programming officially began at the Center in November 1976 with the first public art event simply called “The Event”. To fund the event letters were sent asking individuals to become charter members of the as yet non existent Center for the sum

of \$10. The public response was positive and the amount collected was \$13,000. The contribution was a definitive vote of confidence and solid proof that the community wanted the center to become reality. Through an agreement with the CEO of Hera Co, Sydney Besthoff III., local drugstore magnate and art collector, the CAC was able to use an 80,000 square foot warehouse at 900 Camp Street. Shortly thereafter, the CAC signed a lease with the Hera Corporation for the first two floors of the four-story structure until 1987. The agreement also included an option to buy at the end of the negotiated period. In addition, Mr. Besthoff donated \$500,000 toward the renovation of the building and the Hera Corporation agreed to make a \$3 million worth of structural and renovative improvisations.

In March 1977 with a lot of in-kind contributions from artists and local dealers, and the assistance of Mr. Besthoff "Electronic visions" the first "official" show of the new organization opened. The exhibition included performing as well as visual and electronic media arts, and a traveling holography exhibit from the Smithsonian Institution.

First director Donald K. Marshall, a local arts patron and graduate of Washington and Lee University was recruited some months later. Marshall selected M.K. Wegman to be his assistant director in addition to a staff of ten. The two floors occupied in the warehouse at 900 Camp Street were a perfect match to the hand-to-mouth funding and improvisational quality of the Center's early programming. The center reported a first-year income of less than \$19,000. Donald Marshall guided the Center for nine years and helped it to become a full-scale art institution representing, visual arts, video, film, theatre, music and dance, with a membership of over 3,000. He resigned 1986, and with it Wegman became temporarily in charge.

In 1988 the board of directors hired Adolfo V. Nodal, former director of the Washington Project for the Arts and the Otis Art Institute in Los Angeles, as the CAC's Executive Director. Under Nodal the CAC became more "professional". He reorganized the organization's internal structure in order to focus and consolidate programming under the professional direction of the staff. In hiring Lew Thomas as the visual arts curator, Nodal brought professional intellectual vigor and an international perspective to the CAC. In the fall of 1988, the CAC moved to temporary offices and began a \$2.5 million renovation of its facilities. Nodal resigned in late 1988 and Annette DiMeo Carlozzi, former Director of the Aspen Art Museum, took his place.

For the renovation ten local artists were commissioned to work with the architects on a design of the new facility. This renovation was possible with a federal challenge grant and a capital campaign which raised matching contributions. The building opened with the annual *Art for Arts Sake* event in 1990.

In 1996 the board of directors hired Jay Weigel as Executive Director. Prior to this appointment, Weigel was Music Director of the CAC for eleven years. He is a musician and composer himself, and brought a new focus on performing arts to the CAC.

In 1999, they also began an endowment/capital campaign to assure the continued quality of programming. The building was donated to the CAC in 2000. Two large attached warehouses were added in a 2000 renovation, providing a multipurpose presentation venue and an indispensable source of earned revenue to support operations. With a State of Louisiana grant they have begun a phased second renovation to better utilize the facility for revenue generation and programming.

As Jay Weigel explained "The CAC has changed with the times. In the early days it was very much an artist and volunteer driven institution. We lived by the seat of our pants, he said. Over the last six or seven years, the CAC has developed into a regionally and nationally significant cultural institution. It's no longer an alternative space" (Miller. 2003).

Mission and Goals

The overall goal of the CAC is communicated through its current mission and vision statement, adopted in 2001.

Mission Statement: The CAC is a multi-disciplinary arts center, financially stable and professionally managed, which is dedicated to the presentation, production and promotion of art of our time. It accomplishes these by organizing curated exhibitions, performances and programs, educating and enlarging audiences, and encouraging collaboration among diverse artists, institutions, communities and supporters.

Vision Statement: Our vision is the that the Contemporary Arts Center in New Orleans be a multidisciplinary arts center, nationally recognized as a leader in the presentation and support of contemporary arts, artist and emerging art forms. In doing so, it will explore and involve the diverse cultures of our community.

One expressed goal is to become nationally recognized for their programming. This has been partly achieved for the performing arts program, but national recognition for visual arts has yet to be achieved.

Executive/Artistic Director's Vision: (Executive/Artistic Directors Statement):
As Executive Director, my vision for the CAC's future is firmly rooted in an unwavering commitment to a cross-disciplinary purpose. Future programming will focus on the inter-relationship that exist in arts disciplines. Our exhibition and performances will support and interact with each other in new ways. The result will be a more profound experience for the audience. Exhibitions will be presented contextually, that is surrounded by experiences that place art in a cultural setting emphasizing the significance for the work. For the viewer, the result will be a deeper understanding of this complex communication called art.

Goals expressed in the statement: As the current nature of our society is to push art out of our everyday life, the CAC will continue to respond by fusing art with one's everyday experience. One goal is to rebuild the connections between art and life. To achieve this goal the CAC will develop more cross-disciplinary programming to reflect the innate nature of art and life in the city of New Orleans.

Location and Building

When the CAC began, the neighborhood was known primarily for its abandoned warehouses, a testimony to the economic recession in what was once a lively commercial sector of the city. "At the time the Warehouse district was what we would have called Skid Row", said Jay Weigel. "It was a major hurdle for the CAC that we were in what was considered a bad part of the town" (Binns. Kraus. Lusaka. 2004).

The CAC finds itself as the anchor and beneficiary of one of the bigger stories of New Orleans real estate development - the renovation of Warehouse district and its promotion as an upscale art zone. In the aftermath of the otherwise financially disastrous 1984 World's fair, dozens of derelict buildings were refurbished for residential and commercial use. As a result of the real estate development a number of empty warehouses have been converted to residential use. The renovation of the CAC was supposed to be part of a long-term plan for the rebirth of the Warehouse district.

Since then, many other organizations and businesses have moved in, renovating old structures and putting them to new uses. There are roughly 20 contemporary art galleries, upscale restaurants and condominiums, as well as numerous other museums. The former Skid row is now the Soho of the South. When the new public exhibition space Louisiana ArtWorks (a project of the Arts Council of New Orleans) opens, it is expected to fit well into the district's cultural mix (Binns. Kraus. Lusaka. 2004). The Louisiana Children's Museum, the D-Day Museum, the Ogden Museum, and Louisiana ArtWorks are within a three block radius.

With the renovation of the warehouse building the flexibility of the original alternative space was lost. As a result the need for a stable income became crucial.

When the building was donated to the CAC it became its biggest asset. The building offers the CAC a unique space for its programming, as well as for income. The renovation of the connected warehouse space increased this possibility for rental income. With the addition of a parking lot, the CAC not only became more accessible, but it also created another source of revenue. But the CAC still uses only two floors of the four story warehouse, and much of the original renovation plan has yet to be realized.

Programs

The CAC's communicated goal is to be both a multidisciplinary arts center and an arena for cross-disciplinary programming. In 1999 the CAC launched a three year programming initiative called *6 Moments*. During the three years six moments in the development and presentation of art in the 20th century were examined. The alignment of all of their curatorial visions under these "umbrella" *6 Moments* included music, theater, performances, dance, performance and visual art programming. An outcome goal of the interdisciplinary nature and philosophy promoted by these 6 moments was to achieve a level of integration that was unparalleled in the CAC's past. The 6 moments they explored were: The Spirit of Diaghilev, The Bauhaus Aesthetic; Works progress Administration (WPA) SOHO, Multiculturalism and Next Wave.

At the time of my internship, an overall theme for programming was not easily visible. In my view, a multi-disciplinary aspect determined the season's performances and events rather than an overall programming focus. Still, a fascinating variety of art and events were presented at the CAC. A multi-disciplinary aspect designed the season's performances and events rather than an overall program focus. Why an umbrella theme for both performing arts and visual arts was not launched again, seems to be connected to long term planning for visual arts programming and involved staff.

In the early days of the CAC, exhibition schedules were more flexible and the season lasted for only nine months. As a professionally managed organization, the CAC changed to year long programming and a fixed season calendar. Their program scheduling is as follows:

Winter - January to March

Spring - April to June

Summer - July to August

Fall - September to December

Visual Arts:

David Rubin replaced Lew Thomas as the Curator of Visual Arts. As a graduate of Harvard University, Rubin brought experience, reputation, and an international perspective to the CAC. The curator presents exhibitions and related programs, such as talks, gallery tours and walkthroughs. The visual arts department is also in charge of panel discussions and Artspeak, as well as exhibition related catalogs and publications.

Exhibitions: Two exhibitions are scheduled for each season. One is shown on the first floor, and one in the upstairs gallery. Both solo and thematic group exhibitions are presented. Some are organized by the CAC, while others are nationally touring exhibitions that have been organized by peer institutions or traveling exhibition services.

Featuring one national and one local artist per season seems to be a guideline for visual arts programming. This direction might not always be followed especially if there are in-house curated exhibitions on display. The layout of the facility provides a huge and relatively free space. Moveable walls make it possible to adapt the space to exhibit a variety of different artists and art forms.

The exhibition season usually begins in October with *Art for Arts Sake*. This year the opening of the fall season featured a traveling exhibition, *The FBI Files*, by artist Arnold Mesches, and *Confronting our Bodies*, by local artist Robin Levy. Both exhibitions are very different in terms of theme, medium and artistic expression.

Exhibition related programs: In addition to *The FBI Files* exhibition, a panel discussion on Privacy in America brought local and national advocates to the CAC. An Interview with Arnold Mesches by Curator David Rubin was part of the fall program. A gallery walkthrough with Robin Levy was also offered.

Artspeak: Artspeak is a program organized by the CAC's Visual Arts Committee and administered by the Visual Arts Department. This advisory committee is composed of leading New Orleans artists and is appointed by the CAC Board of Directors. It is held once a month in the fall, winter and spring seasons and provides a forum for area artists to discuss their art with one another. At each program, three artists provide a twenty-minute slide presentation on their work, followed by a discussion with the audience.

Performing Arts

The CAC's performance curators envision three goals:

- To continue to provide performance programming which engages, entertains, and educates our local and regional audience and constituency.
- To cultivate new and broader audiences at both the local and regional level.
- To provide presenting resources to local, regional and national artists.

The CAC's multidisciplinary approach to music, theater, film and dance allows the Center to present contemporary performances rarely seen in other venues of the city. The CAC produces and presents, but also hosts performances. They also give limited access to the facilities and support performing artists.

Music and Dance: Performing arts programming features a Jazz series for the perpetuation of Jazz in New Orleans. This program is part of the JazzNet initiative in

New Orleans launched in partnership with the Jazz & Heritage Foundation (recently renamed Jazz & Heritage Festival and Foundation) in 2000. The CAC expanded its Jazz programming in 2004 when it was chosen to be a partner in the NEA's JazzMasters on Tour series.

Introduced last year at the Center was the *Uptown/Downtown Series*, showcasing new music and dance, integrating works that cross disciplines or combine genres not normally connected.

Theater: The CAC's provides theater programs through in-house residencies. The Dog & Pony Theater Company produced nine productions from 2002-03. Since 2004 ArtSpot Productions has become the CAC drama artist in residence.

Film: The CAC is one of the locations for the New Orleans Film Festival.

Fall Season Artists: The NEA Jazz Master's on tour series featured the Ahmad Jamal trio, and famous pianist and drummer Roy Haynes. Uptown/downtown series presented Mikel Rouse's media opera *Failing Kansas*, Itanji, which performed traditional Japanese music on traditional Japanese instruments, and renowned composer and pianist Muhal Richard Abrams & Friends. ArtSpot Production presented the theater performance *Chekov's Wild Ride*.

Besides their normal programming events such as *dramarama* take place at the CAC. This annual emerging artist competition is dedicated to the development and support of new and original work.

Education/Outreach:

In 1982, an education department was created to expand opportunities for children and for the professional training for artists.

In addition to the visual arts exhibitions also a children's art exhibition is presented in the upstairs gallery. The exhibition shown in the fall season at the

children's gallery was *Through Our Eyes: Artworks by homeless children*. The education department offers a summer arts camp for children.

Education programs include "Artists For a Day" initiative, a field trip opportunity available for school groups and youth organizations. The outreach initiative is called Neighbourhood ArtReach, which extends the CAC programming to underserved audiences in the central city area.

Organizational Structure

As the CAC is a non-profit organization, the governing authority is the Board of Directors. Governance is an umbrella term that includes the ultimate authority, accountability, and responsibility for an organization. Non-profit organizations are governed through complex sets of functional roles and procedures that are defined in laws and tax codes, influenced by numerous external constituencies, and shaped to fit their own missions, structures, activities, personalities, policies and procedures (Ott. 2000, p.1). Besides the legal responsibility and governance authority, the Board of Directors is also involved in strategic decisions.

The CAC now has 33 board members and 11 emeritus members. In having an emeritus status, the structure of the CAC's board and term limitations follow only in part the basic structure recommended by many studies of non-profit leadership. The constituencies limit the term to two years, with the possibility to be renewed once by mutual consent of the board members. After four years, an individual must be chairman of a committee or become an officer of the organization to continue a third term. But with an emeritus status board members can theoretically serve for a very long time.

Selection of board members is done through a Nominating Committee. Although a diversified board seems to be an overall goal, younger board members are missing.

The full board meets every second month. The 44-member board is made up of artists, business professionals, educators, and community activists. Artists continue to have an active role in the CAC, for they are well represented on the board.

In the beginning, the board of the CAC was larger, but was scaled over the years in order to better function. Having such a big board can be an advantage but also a disadvantage for an organization.

Every board member is appointed to at least one committee in the areas of Arts, Fundraising, Special Events and Finance/ and many members belong to more than one. In order to be able to function as a governing body, an Executive Committee handles routine matters in between the full board meetings. Executive Committee meetings are scheduled every month.

When the CAC undertook a consultant guided process to draft a new Strategic Plan in 2001, a 23-member core planning committee was formed. The committee included board members, artists other community members, and staff, and was an important factor in the evaluation process.

The Board of directors hired Jay Weigel as Executive Director of the CAC in November of 1996. The CAC's Executive Director reports to the board of Directors. The board establishes general policy for the Center which is then implemented by the staff.

The CAC is further managed by two Associate Directors. The remaining staff is divided into departments of Visual Arts, Performing Arts, Education/Outreach, Development, Marketing, Membership and the Rental Program.

The Director of Development oversees membership, marketing, special events, grant writing and the Volunteer Coordinator. The Director of Finance and Operations manages the Departments for Production and Sales, as well as finance, payroll and the frontline staff. The Executive/Artistic Director manages the Performing Arts Department which consists of the Technical Director and the Box Office Manager.

The Visual Arts Curator oversees exhibitions, the preparators, an administrative assistant and a curatorial assistant.

All organizations require leadership and management. Although these two functions and roles overlap substantially, the term manager connotes that authority has been formally granted to an individual by an organization. Management involves power – legitimate formal authority –that is granted to the occupant of a position by a higher organizational authority, such as the board of directors. In contrast, the term leadership implies effective use of influence that is somewhat independent of the formal authority granted to an individual because of position (Ott. 2001, p. 94). In a non-profit organization, the Executive Director is the manager of the organization but might not always take the role of a leader. From a subjective standpoint, Jay Weigel seems to have both management skills and leadership quality.

Programming: Since Jay Weigel is not only Executive Director but also Artistic Director, he oversees all programming. At the time I interned at the CAC, it was divided into the departments of performing arts, visual arts and education. Weigel and the Director of Performing Arts are responsible for the performing arts season, and the Visual Arts Curator for the exhibition season and related programming. The Education Department is more independent and freer in terms of programming.

Funding

Fundraising is the process by which non-profit organizations formally secure the necessary capital or in-kind resources to pursue their mission - often referred to the process of development (Ott. 2001, p.175). Fundraising is decidedly broader in scope than artfully asking people for their money (Werther. Berman. 2001, p.186). Nonprofit organizations must rely on a variety of activities and resource providers to support their mission related work (Ott. 2001, p.182).

Fundraising is critical for nonprofits (Werther. Berman. 2001, p.185). As J. Steven Ott states, "Well-run nonprofit organizations raise funds in many ways and from a variety of sources" (Ott. 2001, p.167). The CAC's Executive Director, Jay Weigel points out: "We started when this type of institution didn't exist. In the mid-1970s, 50 or 60 institutions like us started up nationwide, and only 20 to 25 have survived" (Miller. 2003). One reason why the CAC survived at a time when arts organizations around the country were closing their doors due to Federal funding cuts is their diverse funding base. In order to be able to sustain a regular income while securing quality program development, it is necessary to have strategies that allow for the adaptation to environmental changes and creative fundraising.

The CAC generates income through a variety of sources, including membership dues, admission fees, the sales of goods and services as well as funds raised at special events. Together with donations, grants and sponsorship money, the CAC's operating budget is over \$2 million. Overall local and national foundation support accounts for approximately 25% of the CAC budget. The hospitality program and parking fees account for another 25%. Admission fees account for 20%, grants provide 15% and membership dues provide 15% (Miller. 2003).

Membership and Admission: Four general membership levels ranging from \$25 to \$80 and six contributing membership levels ranging from \$175 to \$5,000 are offered. At the time of the internship the CAC had about 2,500 members which were primarily driven from the gulf south region.

Admission and ticket sales are a major part of the annual income. The CAC's admission fee is less expensive than that of similar institutions, ranging from \$5 for adults and \$3 for students & seniors. Tickets to performances range from \$12-25, and members get a discount.

Grants: The CAC has been supported by a grant from the Louisiana State Arts Council through the Louisiana Division for the Arts and the National Endowment for the Arts, and by the Institute of Museum and Library Services, a Federal agency that fosters innovation, leadership and a lifetime of learning by a Community. Programming is supported by the New Orleans Arts Council and the National Endowment for the Arts as well as the National Endowment for the Humanities. Operation and project support comes from the Louisiana Division of the Arts and Community Arts grant program.

Foundation support: Local, regional and national foundations support the CAC, including the Sydney & Walda Besthoff Foundation, the Downman Family Foundation, the Estate of William G. Helis, the Eugenie and Joseph Jones Family Foundation, the Goldring Family Foundation, and the Zemurray Foundation.

Corporate Sponsorship: The CAC has an active, multi-level corporate membership and sponsorship program. Support comes from the members of their Business Arts Fund, including AmSouth, Mignon Faget, Ltd. and more. Additional support comes from the ChevronTexaco Corporation and Entergy. The sponsorship

program offers the opportunity to name theatres and gallery spaces in addition to admission sponsoring.

Special Events: The CAC's fundraising events generate a reliable income source. Major fundraisers are *Art for Arts Sake*, *Sweet Arts Ball*, *the Rain Event* and *White Linen Night*, and *Uncorked*.

The most important of these events is *Art for Arts Sake*. This premier event was originated by Don Marshall, first director at the CAC. The CAC's annual Art for Arts Sake event takes place at the beginning of October where art galleries and art related business citywide participate, typically draws 6,000 to 9,000 people. This event combines the exhibition openings with a fundraising event. This year citywide 43 galleries and businesses participated and held openings, demonstrations and receptions. This year's brochure states it is "that moment when the city steps back for a better perspective. It is the annual benchmark for the visual arts in our community – with healthy dose of socializing thrown in for good measure" (brochure art for arts sake 2004).

Another major fundraiser is "White Linen" Night which drew a record attendance of 15,000 in 2003 (Miller. 2003).

Sales of Goods and Services: A critical examination in 1997 of the business end revealed that earned revenue could be increased and new and growing opportunities existed for increased building rentals. The Contemporary Arts Center ranks as one of New Orleans' most unique spaces for the ultimate in private entertaining and celebration. The atrium, galleries, theaters, and warehouses combine to offer unlimited entertainment options. Since 1997 income from rentals have increased 300% and have hosted programs and events for Microsoft, Nokia, and other companies. Also a Cyber café was created which offers in-house

beverage service, and generating new traffic and earned revenue. Other building rentals include parties, concerts and the annual New Orleans Film Festival. In addition the parking lot contributes to the operating budget with an average of \$3,600 per month.

Other contributions: A small amount of funds are earned annually from sales of art. In-kind donations are another important factor providing operating and program resources.

The CAC is lucky to have a dedicated group of volunteers, which are essential for the organization.

Chapter 2:

INTERNSHIP DESCRIPTION

My outcome goal was to get a broad knowledge about a non-profit arts organization and all involved departments. An objective was to enlarge my understanding for different art forms. In addition, the perfection of my language skills through working in a professional environment was also a goal.

As a more general intern at the CAC my job included assisting staff with office tasks, meetings and event preparations. That of course meant to be assigned some of the not-so-glamorous jobs, such as making copies, making nametags, assisting with membership mailings and running to the post office. Working at a variety of performances and events presented at the CAC gave me the opportunity to acquire knowledge in different areas. I had the wonderful chance to explore the variety of contemporary visual and performing arts, as well as participate at various events. These activities definitely broadened my horizon in many aspects.

My time was spent primarily with the visual arts and the education/outreach department. However, I was fortunate enough to spend some time with the special events department and at the box office. My variety of duties performed during my internship enabled me to acquire a comprehensive overview of the organization, as well as a more in depth insight in the area of visual arts administration. Overall, I really enjoyed the challenging and ever-changing environment, as well as working together with a lot of interesting people.

At the beginning of my internship I was assigned to the visual arts department. There a new administrative assistant to the curator, Mrs. Campbell-Rock, had just started working a few weeks before. The department was

understaffed, because a new curatorial assistant was yet to be hired. These circumstances gave me the opportunity to work closely with Mrs. Campbell-Rock in handling all day-to-day duties of the visual arts department. My tasks included administrative support, office organization and maintenance, writing emails, answering the phone, filing, labeling, making copies, sending faxes and so on. Scanning and organizing slides and images for the image database was also part of my responsibilities. My computer skills definitely helped me with my duties, especially the knowledge in working with office and graphic programs.

As the fall season exhibitions were shortly to be opened I assisted in exhibition preparations, because a lot had to be organized. Robin Levy's exhibition artworks had to be lent to us from collectors. My duty was to create loan forms for the different lenders and mail these to them. In the process I got to know what details needed to be agreed upon. During the time of the exhibition preparation I was given the opportunity to work closely together with the artist. This was a really interesting experience. I not only got to know the artist but also learned a lot more about her works of art and philosophy behind them. Among other things we worked on the creation of the wall signage for her exhibition, which was something really important for her.

I learned about different issues that are involved in the preparation of an exhibition. These range from legal ones, to insurance issues and include also the contact to lenders and the artist. In addition, the importance of the naming of an artwork and also proper wall signage became evident. The dynamics between an artist and a curator can be an issue in the preparation phase, and this can be very interesting to observe.

Since there was not a curatorial assistant assigned, and the visual arts department was working on a publication, I was heavily involved with the preparations. The book is about Willie Birch, an African-American artist, who moved to New Orleans a few years ago. It is to be published by Hudson Hill Press in New York. The publication features not only images of artworks by Willie Birch, but also other artists. These represent his influences and works of art and include artists such as Romare Bearden. Together with Mrs. Campbell-Rock I was assigned to find out who owns the copyright to these images, and if a transparency of the image was available.

In the process I had the opportunity to get to know how and where to do research in order to find out who owns the copyright to an image. Image databases provided online had proved to be a good start. Sometimes it was easier to contact the gallery, which represents the artist to discover if the searched image was bought by a collector or is in a certain collection. For example, research helped me to discover that Romare Bearden's *Black Manhattan* is owned by The New York Public Library. Some galleries not only gave us a name but also helped us to get in contact with the collector. In other instances it was pure chance to discover the owner. One of them was an image of Queen Tiya, which I found on the website of the Africana Studies Department at the University of Massachusetts. After contacting the head of the department a transparency was loaned to the CAC for the publication.

After identifying the owner, they were called and a letter was sent to them, asking for permission to use the image and to loan the transparency. A loan form and a permission form that needed the owner's signature were also sent.

Some institutions, particularly the ones with good organized archives, have very detailed listings about prices and regulations to use images from their archives

on their homepage. What really amazed me is that the better known the institution was, the more expensive it is to get permission for using an image. I learned a lot about how to prepare a publication. Even though you are a non-profit organization permission must be secured to use images for a publication. Some institutions waive the fee if you are a non-profit, and others, such as the Metropolitan Museum in New York, make quite a bit of money by charging very high fees. Photos of Willie Birch's artworks had to be taken at the CAC or at his studio. I was responsible for a detailed pick up and shooting list.

Events organized through the visual arts departments were also part of my job. Artspeak, a monthly dialogue with Louisiana artists, was one of them. I was involved in the preparation for this event, contacted speakers and moderators, set up the theatre, and designed in-house promotional material.

When a new curatorial assistant Kate Cromwell was hired my job was also to assist her especially in "The Privacy in America" panel discussion. I contacted the speakers and the moderator, and made travel arrangements. But I was also responsible for name signs and set up of the theater. I also provided support during the panel discussion.

An inquiry from the Museum of Modern Art in San Francisco requesting more information about an artist who was part of a group exhibition in 1994 was also assigned to me. I had to search for information about the exhibition and the artist. I was able to find requested information, however the Visual Arts programming history is not a good archive.

Because I was lent to other departments within the CAC I had the opportunity to get to learn more about grant writing. I was assigned to create a thank you letter to representatives for a NEH grant. It was very interesting to read the grant application

and then create a matching letter. But I really had a hard time figuring out how to address the various different titles – senator, representative and so on.

While working with other departments I also worked with the education/outreach director, Marie Lamb. I was given the opportunity to frame and hang art works for the Children's art gallery.

A big project for that small department was the sculpture symposium at the end of October, organized through the International Sculpture Center (ISC). The organization is located in New Jersey, local members and board members, as well as the CAC's education/outreach department co-organized the symposium. I assisted Mrs. Lamb with preparing the symposium I also attended meetings of the local organizers.

I was assigned to create on site maps and a gallery opening invitation. These were included in the participant packages. I used Photoshop to create the design. Although I have worked with that program before it was a lot more difficult and time consuming than I thought this project would become. In trying to give them a good design the limited graphic design experience but also the limited budget, I was not completely satisfied with the outcome. But I definitely learned a lot about graphic design and is important to consider before you even start the design.

Another project for this event was to scan slides from the 1976 New Orleans sculpture symposium and create a PowerPoint presentation. This photo album was presented at the opening of this year's symposium. I was also in charge of putting together the packages for the 250 participants, for which volunteers helped with stuffing.

Louisiana Artworks was supposed to be the main location for the symposium but as it was still not open, the event was moved to the CAC. This implied that as the

local host, Mrs. Lamb, and I, became responsible for on site management of the symposium. Although people from the ISC worked at the symposium it turned out to be quite a lot of work.

During my time at the CAC I also worked with the special events department. For “Art for Arts sake”, one of CAC’s famous fundraising events, I helped with last minute preparation such as packing materials for staff and volunteers. This event takes place not only at the CAC but also on Julia Street. All staff members are assigned to work at the event. My job was to be a block captain, which meant on-site management for one block on Julia Street. I was responsible for that block before and during that event. I had to set up the bar and cashier tables corresponding with a site map. My duties also were to coordinate volunteers and work together with the security person. Although it was definitely stressful I put my management skills to work and I think I did a good job and everything ran smoothly.

I also had the chance to work in the box office. It was really interesting to see what different audiences the CAC draw for their variety of events. I got the chance to be exposed to a lot of different art forms. My focus had been on visual arts before. With my internship at the CAC I had the opportunity to get to know more about theater and music.

Chapter 3:

ANALYSIS OF A MANAGEMENT CHALLENGE

The CAC offers the possibility to be exposed to an amazing variety of different art forms and events. What strikes me is that their audience for regular programming is a lot older and less diverse than I thought it would be for a contemporary arts center. One could respond that they come to their parties. Indeed the fundraising parties bring an amazing crowd, but they are not part of the mission and purpose of the CAC. The perception of the public of what the Contemporary Arts Center is or does seems not to be consistent with their mission and programming. Although the CAC offers an eclectic program (described in Chapter 1), the CAC has over the years become better known for its parties and events than for their visual art or performing art program. This affects the organization's public image. The following issues seem to be involved in the observation that public perception is a challenge for the CAC:

- Changed profile of the organization
- Organizational culture
- What is the CAC today?
- Program awareness
- Generating new revenue sources
- New revenue income versus program or audience development
- Image and Perception

Changed Profile of the Organization: The Executive Director Jay Weigel explains "the Contemporary Arts Center arose from a need in the community, the

need for local artists to exhibit their work. The CAC has changed with the times", he said. "In the early days it was very much an artist and volunteer driven institution. It's no longer an alternative space" (Miller. 2003). The renovation of the warehouse building especially changed the mission and programming, because the spontaneity of the alternative center did not fit any more.

In maturing, the CAC's organizational profile, structure and focus have changed. A lot of these changes simply evolved through maturing and growing, because like people, organizations move through a life cycle. Not only do nonprofits vary by vision, mission, and strategies, they exist at various stages of development (Werther. Berman. 2001, p. 7). As in many other organizations the transition process of the evolution toward growth lead to a greater need for "professionalization" as a mean of gaining perceived and actual legitimacy among multiple constituents (see Werther. Berman. 2001, p. 11). As the CAC's Executive Director explains [the CAC] "is more structured and organized now" (Miller. 2003). As growth moves the organization toward greater professionalism, professional managers often replace founders (Werther. Berman. 2001, p. 11). The professional management in a non-profit organization is executed by an Executive Director.

Growth and greater professionalism also caused a change in the organizational design. The organizational design summarizes the structure and reporting relationships within the non profit. In its beginning, it was of little concern for the CAC, because the non-profit was so small that traditional hierarchical reporting relationships did not exist. The more mature the non-profit organization became, the more it created specialized departments with vertical layers of reporting relationships (see Werther. Berman. 2001, p. 10). It is interesting that the CAC's

growing process was, as in many other nonprofits, not linear. (A lot of newly created positions have been merged into one or completely erased later on).

Another outcome in the evolution process was the adaptation of the mission statement.

The CAC was founded to achieve three goals:

- To foster awareness of new ideas by creative people in all of the contemporary art
- To provide exhibition and performance space for those artists who would not otherwise have a place to show their work and those artists pioneering in their respective fields.
- To provide a means of public access to a wide spectrum of contemporary arts.

Mission and goals changed a significantly over the years:

1991: Dedicated to the exploration and alternative perspective, the CAC offers a forum for dynamic exchange among communities and artists of all disciplines.

1999: The Contemporary Arts Center is a multi-disciplinary arts center dedicated to exploring the relationship between the people in our communities, our diverse cultures, and local, regional, national and international artists (visual, music and performing.) To educate our audiences about exploring this relationship, our strategies evolve as the needs of our communities change. These strategies help us accomplish this mission:

- Curate, produce and present works of art of all disciplines;
- Develop and produce a year-round calendar of exhibitions,

- performances and educational programs for of all ages;
- Provide technical, marketing and development support to local artists of all disciplines.

Since 2001: The CAC is a multi-disciplinary arts center, financially stable and professionally managed, which is dedicated to the presentation, production and promotion of art of our time. It accomplishes these by organizing curated exhibitions, performances and programs, educating and enlarging audiences, and encouraging collaboration among diverse artists, institutions, communities and supporters.

The mission has changed as the organization became more established (there are no longer comments about exploration and an alternative perspective). A wider scope of its mission allows the center to be relatively free and open in the program design.

As their vision statement (Chapter 1) illustrates, the transformation process to an established professionally organized and nationally recognized organization is ongoing. In the book *Third Sector Management. The Art of Nonprofit Organizations* the authors assert that a lot of nonprofits, when they gain success and mature, may expand their vision to a larger purpose or domain (Werther. Berman. 2001, p. 8). Therefore, to expand the scope of its mission was nothing unusual for a maturing organization.

Although changes or the expansion of the vision may be essential to the ongoing viability of an organization, such changes can be the basis for schism among supporters and staff. At a more mature stage, nonprofits often expand the needs to be met through complex agendas. Moreover the success of a maturing non-profit affects – and therefore almost always changes – the needs and

expectations of the beneficiaries (Drucker. 1989). The CAC evolved from being an arts center for the local community to having a vision of becoming a nationally recognized arts institution. But the needs and expectations of the local community are still the same as they were at the CAC's founding. That is one reason why some local artists have resentments against the CAC.

What Robert Tannen, a founder of the CAC, said in 1991 is still applicable: New Orleans still needs the kind of space the original founders of the CAC had envisioned – a spacious and empty `black box` building where young contemporary artist can show or perform without formalities and structure of a developed institution (Kemp. 1996).

Drucker notes that although the founder or those involved in the formation stage may view an expansion of the vision desirable, they many also see it as a dilution of the organization's original mission (Drucker. 1989). In maturing the CAC became something different than what was envisioned at its foundation. With it a lot of the original founders, many of them artists, did view the changes as a dilution of the idea having an arts center for the local community.

What Joan Jefferi stated exemplifies the growing process of the CAC: "Those groups that were created as alternative may, through institutionalization, suddenly become part of the establishment, denying their original reason for existence and moving further and further away from the concept of the artist as participant in the organization and toward the position of the artist as employee" (Jefferi. 1980, p. 201). In maturing the CAC changed its structure and mission. With it the beneficiaries, target market and programming changed over the years. A way to communicate these changes was to change the logo. All the noted components led to a changed profile of the organization.

Organizational Culture: The foundation for success of an organization rests with people. An expansion process like the one described earlier reflects the organization's growing success. Being more successful can also place pressure on the institution by internal constituencies (such as managers, professionals, and staff) and external sources (such as funding sources, clients, board members, and community expectations). Pressure on internal constituencies rests in non-profit organizations on a triparty system, an interactive system where the responsibility evolves into a three-part structure, comprised of a board of directors, an executive director, and staff (Hopkins. Friedman. 1994, p. 4). In order to form a successful triangle all three parts are important. The CAC's three part system consists basically of a supportive board of directors, Jay Weigel, as manager and leader, as well as senior staff members. A structural weakness seems to be inconsistency in terms of other levels of the triparty system. Although the organization provides, in my opinion, a highly motivating environment, rapid staff turnover seems to be a real challenge for the CAC.

At the time I arrived at the CAC a new Administrative Assistant for the Visual Arts Department, as well as a Performing Arts Director were just hired. After the Curatorial Assistant position was vacant for almost 2 months, the position was filled in September. And shortly after finishing my internship the Volunteer Coordinator/Office Manager position opened.

Consistency and accountability are important elements of a professional organization. This refers not only to senior staff member but staff in other positions. As in many other non-profit organizations, issues, such as poor payment, old technical equipment and many others are involved in employment satisfaction.

What is the CAC today: With the renovation of the warehouse the CAC lost the alternative space, and with it its flexibility. This resulted in a year long schedule with fixed programming planned far in advance. The CAC underwent a change from being a producing to a presenting organization. At its roots is a transformation over the years from being an artist based to an audience based organization.

So what is the CAC today? In an interview the executive director Jay Weigel said the CAC “is not a museum; it’s not a performing arts center” (Miller. 2003). But a comparison with other arts centers such as the Walker Arts Center in Minneapolis shows that art centers tend to be more an artist based organization. This can be evaluated because the involvement of artists is more visible, and the centers provide more opportunities for artists, such as artist studios and workshops. The comparison shows that the classification as arts center might also not really fit anymore.

A question that definitely arises is how contemporary in terms of presenting cutting edge and progressive art can an organization be in order to be able to survive as a professional organization with constant growing financial needs? Butler ascertains that there is a dilemma concerning the viability of arts organizations that may require the popularizing of the essential art, and that raises the commercial – cultural clash known to all arts administrators (Butler. 2000, p. 35). In trying to attract greater recognition and new supporters, the CAC runs the risk of becoming part of the establishment, which results in a tendency to customize the presented art.

What seems to be challenge for the CAC is that a certain type of establishment and mainstream might be necessary to attract more donors and sponsors.

Program awareness: The marketing budget is segmented in the different areas of programming. As a result, sometimes different messages are

communicated to the public. This factor also contributes to the fragmented public image of the CAC. As the overall budget is very small, free publicity is an important tool in the marketing mix. The CAC gets a lot of publicity from the local press for their fundraising events.

However, essential parts of their programming, such as gallery walkthrough's with artists, do not get as much publicity. With it not as much public attention is achieved. This is a reason why the public perception of the CAC which is shifted towards a party organization. This impression is enforced because visual arts exhibitions are often becoming side shows or even just wall decoration. Exhibition and fundraising events are scheduled together, sets the focus in the public perception on the fundraising party than rather on the exhibition opening. To be read on the website under space rentals: "We offer the best of both aesthetic worlds--a 'blank canvas' in our warehouse to create custom look from scratch; to the beautiful and contemporary visual art exhibits in our striking galleries." One might easily get the impression, that the art is decoration on the walls for the party space.

A component of this image is the layout of the first floor. People who come to performances also see at least part of the exhibition on the first floor for free.

Generating new revenue sources: From being a grassroots organization with a budget of around \$20,000 to now an organization with a budget of \$2.4 million the CAC has come a long way. Growth and increased professionalism lead to a focus on securing repetitive sources for funding. A mature funding level is often easier because it is institutionalized. Monies are more or less automatically forthcoming either because of endowment, dedicated funding sources, reliable fund-raising processes, or some combination of these (Werther. Berman. 2001, p. 11). Raising funds is even more challenging through declining government funding. The CAC did

what Alan Andreason urges non-profit organizations to do in this uncertain environment: it seek new sources of revenue. (Andreason. 1996).

This meant for the CAC, as well as for a lot other nonprofits, to become more entrepreneurial in pursuing businesses and business like ventures, and they had to manage their resources and programs efficiently (see Andreason. 1996). Non-profit entrepreneurship is a proactive style of management through which leaders of non-profit organizations seek to implement change through new organizational and programmatic initiatives. The term entrepreneurship is commonly associated with the establishment for new ventures in the business sector. However as a generic concept entrepreneurship is equally applicable to the non-profit sector, and in fact, is an intrinsic aspect of successful management and leadership of public organizations (Ott. 2001, p. 218).

In pointing out how entrepreneurish the CAC got over the years, he said “for instance, we’re now property owner. We own a parking lot and warehouses and run businesses out of there to generate arts revenue. We have a professional staff and we have a hospitality program through which we do event for corporations like Nokia and Microsoft” (Miller. 2003). Some non-profit commercial activities such as sales of art reproductions by museums, may contribute directly to the mission, and work of the organization. Other activities, such as some described at the CAC are not directly related to mission but generate revenue that can be allocated to support mission-related services.

These commercial-type ventures can provide multiple benefits for the clients who receive services from non-profit organizations and for the financial health of nonprofits as well. They often create employment opportunities and make hard-to-find services available to clients (Ott. 2001, p.212). But non related activities can also

cause problems. As Alan Andreason asserted there are risks involved for nonprofits, such as a drain on resources that are needed for other endeavors, reduce donations, decrease organizational flexibility and so on (Andreason. 1996). A risk involved for the CAC is that space rented out for private parties' emphasizes the image as a party organization.

With these non-related activities the question of commercialism in the non-profit environment evolves. Many nonprofits have become aggressively commercial and compete in doing business directly with for-profit firms (Salamon. 1997).

The discussion of commercialism in the non-profit environment leads to what Ott describes "a crisis in the sector" which is the sector's inability to find or define its role between the government and business sectors. And he questions: "Is the common interest best served when nonprofits aim to compete on for-profit terms?" He believes that in the United States we still have a mental image of a non-profit as a community based organization that organizes volunteers to administer to people who are in need – not as a multistage conglomerate with a director who earns a six-digit salary. (Ott. 2001, p. 214).

In my opinion there is a potential risk for the CAC that the intention of entrepreneurship could lead to commercialism. A reason for is that it somehow feels as if the CAC fit in the "mental image idea" at its foundation, but it might not fit anymore in every aspect.

Concentration on new revenue income rather than program and audience development: Under the highest ten ranking objectives in the Strategic Plan of 2001-2003 not one mentions programming and audience development. To me these aspects are very important for the CAC because it is surrounded by institutions that seem to be successful in both aspects.

Image and perception: Each stage in the life cycle of an organization presents different challenges – some of which are opportunities and others of which are threats (Werther. Berman. 2001, p. 7). As stated in their Strategic Plan 2001-2003 the CAC has to struggle with an image that is fuzzy, fragmented and mixed. With it a challenge of the current stage is to redefine the image and with it the public perception of the organization.

An image is the total impression someone has of an organization, besides others, all above noted observations influence the image of the CAC (Rudman. 1983, p. 89). “Ongoing efforts to establish a positive image and build a good reputation in the community will enhance your agency’s ability to market programs and services. If the “public image” you create is consistent and credible, the community will trust your agency when people make decisions about supporting and attending arts and cultural activities” (Schaffer Bacon and Korza). Changing the logo and the mission statement on a regular basis does not really contribute to be a consistent image.

The way an institution is perceived has much to do with how many tickets are sold, and to whom, and how many contributions are received, and from whom (Rudman. 1983, p. 89). To evaluate how the CAC is perceived it is necessary to consider to what events are tickets sold, and if the contributions coming from individuals are in form of membership or from corporations.

Chapter 4:

RECOMMENDATIONS

Image building seems to be a crucial point for the CAC. With changing to a more established organization the alternative to the established art museums is no longer evident. The CAC lost its image of an alternative space, and is now challenged to define a new image.

As a non-profit the CAC exists and operates in a larger environment, where the general operating environment includes cultural, sociological, legal, technological, governmental, and regulatory dimensions (Werther. Berman. 2001, p. 35). With the development of the Warehouse Arts District this operating environment was strongly influenced. New museums have added new competitors for the same market. To survive in a changing environment clear communication of what an organization is and accountability are even more important. Raising awareness and visibility for what the organization is and does communicates the critical uniqueness of the place.

After the Strategic Plan analysis in 2001 a new marketing plan was implemented. One strategy was to hire an advertisement agency. Through the collaboration with them a new logo as well a new letterhead was communicated to the public. Also other communication materials, such as the membership brochure got a new design. In the process of redefining the image I think the advertisement agency created an image for the CAC. But to me it does not really fit the mission. And I am not sure if all levels in the organization's structure accept and fully communicate the modified identity.

One recommendation is to emphasis branding techniques. Andrea Nadaff pointed out to the importance of branding as an essential tool for non-profit

organizations. Branding is especially important in a changing environment, where budgets are tightened and competition for philanthropic dollars increase. She also refers to the importance of an equation of both the physical and mental branding, which must extend across all customer touch points. In her opinion when the public hears about the organization in the news, sees an advertisement, goes to the website, or other communication materials it expects a message consistent with the overall brand (Nadaff. 2004, p.18).

The CAC still communicates different messages to the public. Their season and membership brochure have a completely different design and look as their website. With a picture from a performance both their membership brochure and the current fall season brochure concentrate on the promotion of performing art. The website, not created by the agency, equally presents all areas of programming. For the CAC to be able to establish a brand it is crucial to equally promoting all areas of programming, and not focusing on one area.

As Andrea Nadaff formulates good branding should also translate into good design, because often, it's the organizations logo, brochure or website that are noticed and remembered (Nadaff. 2004, p.18). The design and the structure of their website represent the CAC more comprehensively than other communication materials. It communicates an image that seems to visualize their intended image as stated in their mission statement. Therefore, I would recommend using the design concept of the website for all their communication materials.

The establishment of the CAC's warehouse location as identity is a key factor for branding. I follow recommendations by Butler about place identity. "While it is clear that the arts product is a complex bundle of complex tangible and intangible elements, one characteristic that is central to many arts is identification by reference

to place. Which means it may be difficult to separate the performance from the location, thereby limiting development options but it may also provide opportunities for strong market positioning and branding. Place identity is important for artists, organizations and the general public" (Butler. 2000, p. 349).

In order to be able to establish the brand, an overall branding budget is necessary. In my opinion an overall marketing budget for all activities should be established, rather than having one for each area of programming.

It is very important to change the layout of the ground floor, the creation of separate areas of exhibition space and passenger way to the theatres is, in my opinion, necessary.

Conventional marketing concepts are definitely challenged by values and practices in the arts. On the organization's level strategic directions must consider the organization's central focus on the artist and the art itself. Marketing in an arts organization does not start with buying ads and writing press releases. In-house marketing is a great potential for the CAC and is not fully exploited. For example people could be given a membership brochure and a season calendar when paying the admission to the exhibitions or when buying tickets to performances and events. The CAC already does some promotion on the outside of the building, but these should include all areas of programming.

The internet is definitely an important marketing tool for the CAC, and should be used more intensively. Sending out E-Newsletters for performances is a good idea. I recommend establishing one email list for the CAC rather than having each department use a separate list. A guest register at the counter could be used to extend the e-mail list.

My recommendations also include focusing more on program and audience development, as well as education. In terms of audience development more workshops and interactions with the audience would be a good idea.

In my opinion it is essential for the CAC to define its role as a non-profit arts organization that clearly differs from any other venue presenting different programs. One idea is to create an overall theme for programming. With the *6 Moments* program initiative a first step toward an umbrella theme has been made. The alignment of all curatorial visions is a way to achieve a level of integration for the CAC. But the attempt to define a general theme for a season has not been repeated this year.

The CAC wants to present itself as an arts center, for which programming should be artist based rather than audience based. Although financial needs are to be considered, in my opinion the CAC should again focus more on the artist and the art rather than on the audience. This can help to redefine the organization's image as being known for its programming rather than its parties. The public perception can be influenced to see the CAC as a multidisciplinary arts center rather than a venue for visual arts and performing arts presentation.

Chapter 5:

SHORT- AND LONG RANGE EFFECTS OF THE INTERNSHIP

The short-range effects of my contribution to the Contemporary Arts Center have been expressed in the previous chapters. These have been the day-to-day support in the visual arts department, assistance of the education/outreach department and at special events. The intern organized and conducted research for the visual arts department, created maps for the sculpture symposium, helped with on site management at events and provided assistance to various departments. I was able to contribute my acquired knowledge in different areas as well as my management and computer skills. I brought an international perspective to the organization. In performing these duties I made suggestions to staff who listened cooperatively to my recommendations.

The special projects gave me the opportunity to formulate my own ideas and execute them, even though they ultimately had to be approved by others. Some of the projects have been futile in regards to the Center itself, but were valuable to me in my own right.

A long range effect will hopefully be that my recommendations in terms of layout changes as well as in-house marketing opportunities and cross departmental marketing are considered by staff.

The internship at the CAC was a great experience for me personally and a great opportunity both academically and professionally. The CAC is unusual in so far as it acts as both presenting organization and as a venue for the productions of other organizations. The exposure to all kinds of structure and practices was broad. I have acquired first hand knowledge in a lot of areas which will help me throughout my

career as an arts administrator. Working with several different departments, with a highly motivated professional staff, and in a very outstanding organization provided me with an exceptional learning experience.

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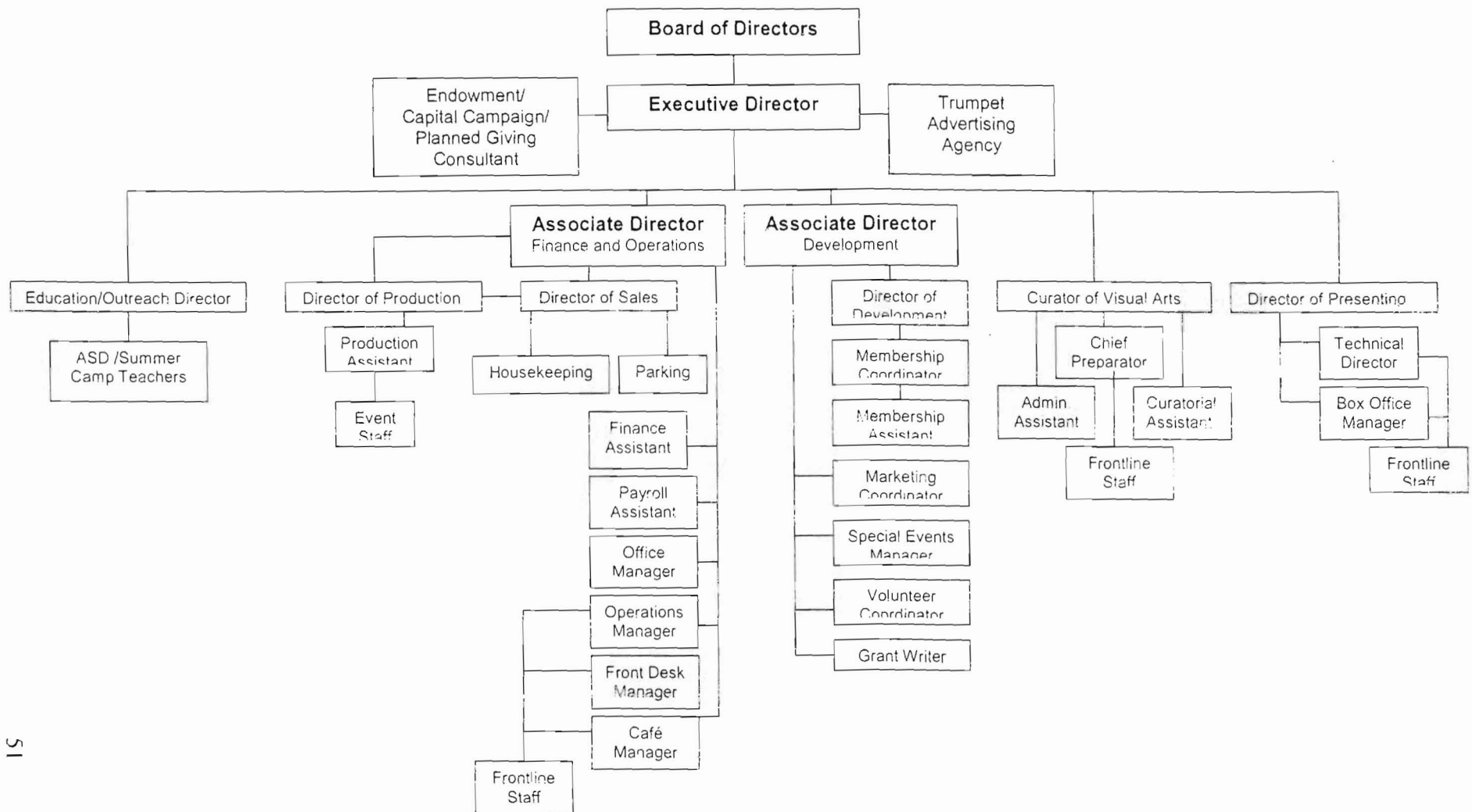
Appendix A: Board Members 2004-2005

Brent Barriere (At-Large Executive Committee)	Patrica Fullmer	Graham M. Ralston
Denise Berthiaume LeMieux Galleries	Tripp Friedler	Francoise Richardson (<i>Emeritus</i>)
Sydney J. Besthoff III (<i>Emeritus</i>)	Nan Wallis Galloway	Katherine Saer
Jane Boettcher (<i>Performing Arts Chair</i>)	Luba Glade (<i>Emeritus</i>)	Dr. Mit Seiler
Serafina Vivian Charbonnet	Campbell Hutchinson	Ronald Sholes
Tommy Coleman (<i>Emeritus</i>)	Beth Lambert (<i>Marketing Chair</i>)	Mike Siegel (<i>Emeritus/Endowment, Planned Giving and Capital Campaign Chair</i>)
Richard W. Cryar (<i>Finance and Facility Chair/Treasurer</i>)	Henry Lambert	Stephen Sontheimer (<i>Emeritus</i>)
Bennett Davis	Martha Landrum	Ann Strub
Bonita Day (<i>Visual Arts Chair</i>)	Elly Lane	Jack Sullivan
R. Allen Eskew (<i>President</i>)	Sally Lapeyre	Sally Suthon (<i>Development Chair/Secretary</i>)
Vaughn Fauria	Jim LeStelle	Melanee Gaudin Usdin (<i>Ex-Officio</i>)
Tracey Flemings-Davillier	Lory Lockwood	MK Wegmann (<i>Emeritus</i>)
Aimee Freeman	Philip Manuel	Joel Weinstock (<i>Emeritus</i>)
Sandra Freeman (<i>Emeritus</i>)	Myron Moorehead, M.D	Sandra Trout-Wilson
	Barbara Motley (<i>Emeritus, Strategic Plan Implementation</i>)	
	Jeanne Nathan (<i>Emeritus</i>)	
	Sunny Norman (<i>Emeritus</i>)	

Appendix B:

Organizational Chart

Contemporary Arts Center Organizational Chart



Appendix C: Staff list November 2004

Executive, Artistic Director: JAY WEIGEL

Associate Director: AIMEE SMALLWOOD

Associate Director for Operations and Finance: GLENN GRUBER

Curator of Visual Arts: DAVID RUBIN

Education/Outreach Coordinator: MARIE LAMB

VA Adm. Assistant: C. C. CAMPBELL-ROCK

Curatorial Assistant: KATE CROMWELL

Preparator: JONNY KING

AA – Executive and Performing Art: GAIL HILL

Technical Director: JEFF ZIELINSKI

Director of Development: LUISA ADELFO

Assistant Development Director: STEPHANIE BROWNLOW

Membership Coordinator: VERA LESTER

Grants Coordinator: GIGI TAYLOR

Director of Planned Giving, Endowment & Capital Campaign: MERIT SHALETT

Finance Assistant: JACQUELYN PHILLIPS

ANNIE FLEETWOOD

Director of Sales: SHELLY MIDDLEBERG

Director of Production: NEIL FUSELIER

Production Assistant: CHRIS BRITT

Special Events Coordinator: REESE JOHANSON

Marketing Coordinator: MELISSA WEBER

Board, Frontline, Office, and Volunteer Coordinator: JEAN REID

Box Office Manager, Frontline Supervisor: TIM MC COY

Operator: RICHARD DOUVILLIER

Frontline Staff: JESSICA TROSKE

NATAHLIE SCHROEDER

MANNEY GARCIA

DANIEL OSTRAV

MORGAN ADLRICH

STEVE KALRA

Operations: DAVE HARDEGREE

Janitorial Services: WANDA HARVEY

DEBORAH JACOBS

Computer Consultant/Graphic Designer: DAVE MISS

Systems Administrator: DAVE GAJEE

Appendix D: **Membership Levels**

\$25 - Student / Artist Membership

- Free admission to visual arts exhibitions and openings for one person.
- Free admission for one to Art for Arts' Sake, White Linen Night, and other events.
- Discounts for one on CAC-produced music, theater, performing arts and special events.
- 10% discount for one in the Cyber Bar & Café at the CAC.
- Discounted I-55 "High-Speed Dial-up Accelerator" Internet Access.

\$35 – Individual Membership:

Same benefits as Student/Artist Members for one person

\$55 - Family / Couple Membership

Same benefits as Student/Artist Members for two persons

\$80 – Friend

Same benefits as Student/Artist Members for three persons plus

- One free CAC Visual Arts catalog

\$175 - Collectors Club

Same benefits as Student/Artist Members for four persons plus

- One free CAC Visual Arts catalog.
- Invitations to private parties and events.

- One exclusive limited edition Collectors Club print by a Louisiana artist.
- Coupon for 20% on framing of Collectors Club print at Le Mieux Galleries.
- Membership benefits at over 20 modern and contemporary arts centers and museums across the nation.

\$250 - Center Stage

Same benefits as Student/Artist Members for five persons plus

- Same benefits as Collectors Club membership level
- Four tickets to CAC performances.

\$500 - Patron Now

Same benefits as Student/Artist Members for six persons plus

- Same benefits as Collectors Club membership level
- Six tickets to CAC performances

\$1000 - Silver Circle

Same benefits as Student/Artist Members for seven persons plus

- Same benefits as Collectors Club membership level
- Invitations to even more private parties and events
- Eight tickets to CAC performances
- One exclusive limited edition Silver Circle sculpture

\$2500 - Director's Cut

Same benefits as Student/Artist Members for eight persons plus

- Same benefits as Silver Circle membership level
- One exclusive opportunity to dine with the Executive Director.

\$5000 - President's Council

- One free CAC Visual Arts catalog
- Invitations to even more private parties and events
- One exclusive limited edition Collectors Club print by a Louisiana artist.
- Coupon for 20% on framing of Collectors Club print at Le Mieux Galleries.
- Eight tickets to CAC performances.
- One exclusive limited edition Silver Circle sculpture.
- One exclusive opportunity to dine with the Executive Director.
- One exclusive President's Council dinner.
- Membership benefits at over 20 modern and contemporary arts centers and museums across the nation.

Appendix E: Executive/Artistic Director's Statement - 9/1/03

As a society of people create a unique cultural heritage, the need to develop an expression reflective of their shared experiences intensifies. These experiences often are best communicated through art. Therefore, artistic expression exists, in part, to fill the need a people have to communicate their joy, anger, frustrations, hopes, visions, and dreams. The key to understanding art is appreciating the culture from which it comes. Since New Orleans exists as a focal point for the culture that developed in the South, our community in particular needs and deserves the CAC.

In the past, the CAC's uniqueness was a result of its multi-disciplinary nature. As we move to the future the CAC will develop more cross-disciplinary programming. The significance of this shift is shaped not by an intellectual belief or commitment to a Platonic "idea", but by the expressions and celebrations our culture has itself developed. These celebrations are not limited by genre, social class, exclusivity, or contained by a notion of "what fun is" or "what art is", they are instead inclusive, patient, religious, secular, and always "from the people", and therefore sacred.

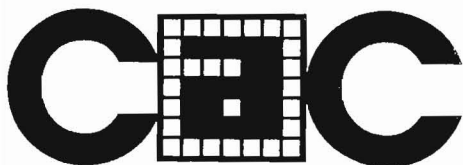
The current nature of our society is to push art out of our everyday life. The CAC will continue to respond by rebuilding the connections between art and life. Our efforts help fuse art with one's everyday experience. New Orleans, as a cross-disciplinary city, does not simply paint or compose or act; it reflects the experience of painting, composing, and acting. Culturally, New Orleans is one of the most important cities in the United States. The Contemporary Arts Center is indispensable to our important city because it stands as the region's only institution dedicated to a cross-disciplinary mission. The result is an art center that truly reflects the innate nature of our city.

As Executive Director, my vision for the CAC's future is firmly rooted in an unwavering commitment to a cross-disciplinary purpose. Future programming will focus on the many inter-relationships that exist between the art disciplines. Our exhibitions and performances will support and interact with each other in new ways. The result will be a more profound experience for the audience. Exhibitions will be presented contextually, that is surrounded by experiences that place our art in a cultural setting emphasizing the significance of the work. For the viewer, the result will be a deeper understanding of this complex communication called art.

One final thought, concerning our neighborhood – the Warehouse Arts District. After so many years, all by ourselves, we are surrounded by many new neighbors. Within 60 feet of our front door one can visit the D-DAY Museum, Confederate Museum and our newest neighbor, the Ogden Museum of Southern Art. Less than two blocks away one can find over 15 galleries dedicated to contemporary art, the Children's Museum, live theater, restaurants, nightclubs, and wonderful hotels. The CAC's existence has prompted quite a renaissance of this neighborhood, and we are proud to be a part of this incredible momentum.

Appendix F:

Thank you letter to Representatives for LEH Grant



October 13, 2004

The Honorable Karen R. Carter
Representative
1100 Poydras St. Ste 1230
New Orleans, LA 70163

Dear Representative Carter:

We are writing to announce that the Contemporary Arts Center (CAC) has received a \$2,000,000 grant from the Louisiana Endowment for the Humanities in support of **Arnold Mesches: The FBI Files**. We would be honored for you to visit the solo exhibition **Arnold Mesches: The FBI Files** open till December 19, 2004. We also invite you to attend the panel presentation **Privacy in America** on October 19, 2004, at 7 pm at the CAC in New Orleans. The interdisciplinary panel will address issues of privacy and artistic expression. Additional to that a conversation with Arnold Mesches, led by our curator David S. Rubin, will take place on November 11, 2004 at 7 pm. With these programs the CAC examines episodes during the last century when artists were subject to blacklists, surveillance, and censorship by governments seeking to maintain status quo. For more information please contact

The Contemporary Arts Center is able to host this exhibition, the panel discussion as well as the conversation with the artist through the generous support of the Louisiana Endowment for the Humanities. We understand that appropriations from the state legislature enable organizations like the Louisiana Endowment for the Humanities to make such projects as Arnold Mesches: The FBI Files accessible to our community. We wanted to let you know how grateful we are that this opportunity has been made possible for us.

We would be honored to this program, where you can see firsthand the excitement engendered community-wide by having this exhibition and panel discussion take place in our city. With this letter we have enclosed a post card announcement and a season calendar. Thank you again for your continued support of the Louisiana Endowment for the Humanities and projects such as this.

Sincerely,

Jay Weigel
Executive Director

enclosures

Appendix G:

Letter to the Smithsonian American Art Museum

Wednesday, September 01, 2004

Mr. Richard Sorensen
Office of Rights and Reproductions
Smithsonian American Art Museum
MRC 970
P.O. Box 37012
Washington, DC 20013-7012

Dear Mr. Sorensen:

The Contemporary Arts Center, a 501c3, non-profit arts agency, is seeking permission to reproduce "Going to Church," by William Henry Johnson, 1967.59.1003, which is in the Smithsonian American Art Museum's collection.

The CAC is requesting a black & white transparency of the abovementioned artwork for reproduction in an exhibition book to accompany a solo traveling exhibition entitled: *Celebrating Freedom: The Art of Willie Birch*.

Johnson's art will be reproduced in black and white as a part of an essay written by Birch's former art professor, Dr. Leslie King Hammond of the Maryland College Institute of Art, because Birch cites Johnson as an early influence on his art style.

Enclosed are two copies of the image permission form for the *Celebrating Freedom: The Art of Willie Birch* book. Please complete and sign both copies (indicate any changes or corrections) and return one copy to us, keeping one for yourself.

We ask that you respond at your earliest convenience, because we need to secure the images to meet a October 1, 2004 deadline.

Since we are non-profit, we are hoping that through the Smithsonian's generosity, you will waive the reproduction fees. All image donors will receive a credit line in the book.

Thank you very much for your assistance. Please feel free to call me at (504) 528-3805 if you have any questions.

Sincerely,

Cornelia Reinisch
CAC Intern

Appendix H:

New York Public Library Licensing Application

NYPL LICENSING APPLICATION

Please print this screen to submit orders by fax or mail:

The New York Public Library
Permissions Dept., Room 103
476 Fifth Avenue
New York, NY 10018-2788
Phone: (212) 930-0091 or (212) 930-0810
Fax: (212) 930-0533

Name CC CAMPBELL ROCK
Organization CONTEMPORARY ARTS CENTER
Address 900 CAMP STREET
City NEW ORLEANS State LA
Country _____ Zip Code 70130
Phone 504.528-3805 Fax 504.528-3828
Email WWW.CACNO.ORG

DIVISION IMAGES REQUESTED FROM: _____

Classmark/Image ID No.	Description & Creator/Photographer	Use Fee*
	<u>BLACK MANHATTAN, ROMARE</u>	
	<u>BEARDEN</u>	
	*Please consult the Use Fee Schedule.	TOTAL DUE

FORMAT NEEDED

☐ Reproduction not needed, permission only required.

☒ 8"x10" Print ☐ Low-res JPEG ☐ High-res TIFF file ☐ 35mm Slide ☐ Color Transparency

☐ Other size print (please call for size availability and prices)

SERVICE LEVEL

☐ Regular ☐ Rush (additional \$30.00 per image) ☐ Additional surcharges \$ _____

USE TO BE MADE OF IMAGES

☐ Personal/Research ☐ Book ☐ Magazine/Newspaper ☐ Scholarly Journal ☐ Web Site

☐ Exhibition ☐ Promotion ☐ Commercial TV ☐ Public Television ☐ Home Video/DVD

☐ Other: _____

Title of Project: _____

Publisher/Production Company: _____

Images to be used in: ☒ B/W ☐ Color

Territory: ☒ North America ☐ Worldwide

Editions: ☒ First Use ☐ Reuse

Duration (Exhibition/ Web Site only): _____

Placement: ☒ Interior ☐ Jacket/Cover

Languages: ☒ Single ☐ More than one

Release date _____

Print Run: 100 - 2500

PAYMENT

☐ Visa/MC ☐ American Express ☒ Check/Money Order ☐ Bank Transfer (Add'l \$25.00 fee)

Account Number: _____ Expiration Date: _____

DELIVERY

☐ Call for pickup ☐ U.S. Mail ☐ International Air Mail (Additional \$10.00 fee)

☒ Federal Express ☐ Airborne Express

Client's account no. required for delivery: FEDEx # 2740-4260-5

The undersigned expressly agrees to the Terms and Conditions set forth by The New York Public Library and assumes all responsibility and any attendant liability for copyright infringement or violation of other rights of third parties that may arise through use of the requested materials, and further agrees to indemnify and hold harmless The New York Public Library from and against any and all damages, claims, expenses, and other liability, including reasonable attorney's fees, arising out of or related to use of the requested materials. In most cases, the Library only holds the physical rights to the images requested.

Signature CC Campbell Rock

Date 9/13/2004

Appendix I:

Image Reproduction Form

CONTEMPORARY ARTS CENTER - NEW ORLEANS

IMAGE REPRODUCTION PERMISSION FORM

Exhibition: Willie Birch
Dates: January 2006 -- March 2006
Book: Celebrating Freedom: The Art of Willie Birch (working title)
Publisher: Hudson Hills Press, Inc. in association with the Contemporary Arts Center, New Orleans
Date of publ.: January 2005

Work(s) requested to be reproduced: **Willie Birch, Going Home, 1992**

Owner: Ogden Museum of Southern Art
925 Camp Street
New Orleans, LA 70130

☒ I grant permission for the work to be reproduced in the book published by Hudson Hills Press that will accompany this exhibition.

☐ Please insert credit information

The Ogden Museum of Southern Art,
Gift of the Roger H. Ogden Collection

(from the collection of , Image courtesy of.....)

Signed:

Rose Macaluso

Date:

10/12/04

Printed:

Rose Macaluso

Please return this form to: C.C. Campbell-Rock, Administrative Assistant for Visual Arts
Contemporary Arts Center
900 Camp Street
New Orleans, LA 70130
(504) 528-3805
(504) 528-3828 fax

Appendix J:

Loan Agreement



CONTEMPORARY ARTS CENTER

900 Camp Street
New Orleans, LA 70130
phone: 504.528.3805
fax: 504.528.3828

LOAN AGREEMENT

COPY

OBJECTIVE: Loan of transparency or photo of *Untitled, 1980*, by *Nellie Mae Rowe*, to be reproduced in an exhibition book to accompany the "Celebrating Freedom: The Art of Willie Birch" Exhibition at the CAC

EXHIBITION DATES: January 18 – March 18, 2006

LENDER: Ogden Museum of Southern Art

ADDRESS: 925 Camp Street

CITY: New Orleans

STATE: LA

ZIP: 70130

E-MAIL:

PHONE: 539-9600

CELL:

FAX: 539-9602

The lender above agrees to lend the Contemporary Arts Center the following: Please list- artist, title, date, media, size

Untitled, 1980 – by Nellie Mae Rowe

For the time period specified below:

APPROX. DATE OF PICKUP: 1 October 2004

APPROX. DATE OF RETURN: December 2004

Credit line: How would you like your name to appear in the exhibition catalog? ("Lent by ..." or "Private

Collection," etc.)

The Ogden Museum of Southern Art, University of New Orleans, Anonymous Donation

Photography and Publicity: Please specify any requirements concerning photography/publicity:

permission is granted for exhibition book only

Signatures: Signatures below indicate the conditions of this loan as stated above and on the reverse are accepted by both parties.

Lender

Rosell Macaluso

Title

Curatorial asst

Date

10/4/04

For the Contemporary Arts Center:

Lea Campbell

Title

Administrative Asst

Date

Oct. 12, 2004

Appendix K:

ISC Fall Sculpture Symposium in New Orleans

Acknowledgments

ACKNOWLEDGEMENTS

The International Sculpture Center gratefully acknowledges the time, energy and support of the following individuals, universities and institutions, without which the 2004 Fall Sculpture Symposium would have not been possible:

Steering Committee

Wayne Amedee
Barry Bailey
John Barnes
Lin Emery
Mitchell Gaudet
Mark Grote
Marie Lamb
Coral Lambert
Malcolm McClay
Chicory Miles
Dale Newkirk
Judith Newman
MaPó Kinnord-Payton
Martin Payton
Sandra Pulitzer
John Scott
Willa Slater
Elijah Sproles
Robert Tannen

University Sponsors

Dillard University
Louisiana State University
Loyola University of the South
SouthEastern Louisiana University

Art Center Sponsors

Contemporary Arts Center
New Orleans Museum of Art
Ogden Museum of Southern Art
Virlane Foundation Collection

Financial Supporters

Wayne Amedee
Arthur Roger Gallery
Mr. & Mrs. William K. Christovich
Cleveland Foundation
Lin Emery
Sandra Freeman
Galvotec Corrosion Services
Ida & Hugh Kohlmeyer Foundation
Legg Mason Wood Walker, Inc.
Dr. Ralph Lupin
Pam and Bill Ryan
Willa Slater

Special Thanks

Richard Barker
Sarah David
Rob Fisher
Abe Geasland
Mary Catherine Johnson
Nancy Lockyear
Dawn Martin Mollignano
Connie Reinisch
Menaka Rodriguez
Cynthia Scott
Belinda Tanno

**2004 FALL SCULPTURE
SYMPOSIUM IN
NEW ORLEANS**

**Connie
Reinisch**
New Orleans, LA

Appendix L:
FAX from Lin Emery

LIN EMERY
7520 Dominican Street
New Orleans, LA 70118
telephone: (504)866-7775
FAX: (504)866-0144
e-mail: lin@linemery.com

FACSIMILE COVER PAGE

TODAY'S DATE 10/1/04RECIPIENT MARIE LAMBCACFAX NUMBER 528-3828TOTAL PAGES INCLUDING THIS PAGE 4

REMARKS Here is the gallery
list so that Connie can
start on a map.
I've starred the ones that
would be on the "Gallery Walk" map.
Mary Catherine thinks she
can incorporate the maps in
her brochure - she hasn't
decided on the size & format yet.

Appendix M:

Location List for

ISC Fall Sculpture Symposium Participants

Locations

★ Contemporary Arts Center

Robin Levy: Ten-Year Survey, featuring sculpture, digital photographs, and installations
Arnold Mesches: FBI Files featuring collages and paintings
900 Camp Street
New Orleans, LA 70130

★ Ogden Museum of Southern Art

925 Camp Street, New Orleans, LA 70130

★ 2 Virlane Foundation Collection

K&B Plaza
Lee Circle
New Orleans, LA 70130

★ New Orleans Museum of Art

One Collins C. Diboll Circle
City Park
New Orleans, LA 70124 2728

★ Coral Lambert Studio

2728 N Derbigny,
New Orleans 70117-7008
Friday, October 30 party

1 Arthur Roger Gallery Projects
Jesús Moroles
730 Tchoupitoulas Street
New Orleans, LA 70130

2 A Studio in the Woods
Open House featuring
Pat Warner
10/31, 3 - 5 pm
13401 River Road,
New Orleans, LA 70131
(504) 392-5339

3 Barriere Space
Louisiana Emerging Artists and Mentors
Julia Street (across from Arthur Roger Gallery)
New Orleans, LA 70130

4 Bryant Galleries
Ed Dwight, Daniel Meyer
316 Royal Street,
New Orleans, LA 70130

5 Carol Robinson Gallery
Eric Sarbach Work in Steel
ongoing
840 Napoleon Avenue
New Orleans, LA 70115

6 Carroll Gallery
Sculptors on Paper
Woldenberg Art Center at Newcomb College
Tulane University,
New Orleans, LA 70118

Center for Contemporary Art –
Southeastern Louisiana
University
Southern States Sculpture Exhibition (Features 10 artists living in six southern states)
Hammond, LA 70402
(985) 549-2193

7 Danna Center, Loyola
Bradley Sabin, Crossection
Thursday October 28, 6-8pm

Diboll Gallery, Loyola
Findings
Monroe Library 4th Floor,
Thursday October 28, 6-8pm

Loyola University
6363 Saint Charles
New Orleans, LA 70118

8 Dillard University
2601 Gentilly Boulevard
New Orleans, LA 70122

9 D.O.C.S. / A Studio Gallery of Contemporary Art
Michael Gnad
709 Camp Street
New Orleans, LA 70130

10 Fine Arts Gallery
University of New Orleans
Sculpture in the Broadest Sense
Lakefront
New Orleans, LA 70148

11 Hanson Gallery New Orleans
Frederick Hart featuring
monumental and salon-size
Sculptures
229 Royal Street
New Orleans, LA 70130

12 Heriard-Cimino Gallery
Martin Payton
440 Julia Street
New Orleans, LA 7013

13 LeMieux Galleries
Brandon Graving
Steve Teeters
332 Julia Street
New Orleans, LA 70130

14 Magazine Street Gallery
Bruce Larsen, Norman
Therrien, Fred Marchman,
Barbara Cassey
5207 Magazine Street
New Orleans, LA 70115

15 Marguerite Oestreicher Fine Arts
The Skin of Flowers – Raine
Bedsole featuring recent
sculpture & works on paper
720 Julia Street
New Orleans, LA 70130

16 Newcomb Art Gallery
Tulane University
Ida Kohlmeyer 1912-1997: A Retrospective
New Orleans, LA 70118

17 Thomas Mann Gallery I / O
Chess by International Artists
1812 Magazine Street
New Orleans, LA 70115

Slidell Cultural Center
Robert Warrens
444 Erlanger Street
Slidell, LA 70458
(985) 646-4375

18 Stella Jones Gallery
Richard Hunt, Elizabeth Catlett
201 Saint Charles Avenue
First Floor
New Orleans, LA 70130

19 Steve Martin Studio
Evelyn Jordan, Scott Gentry,
David Thibodeaux, Steve
Martin
624 Julia Street
New Orleans, LA 70130

20 Three Ring Circus' Big Top Gallery
Maiden Louisiana: Women
Sculptors
1638 Clio Street
New Orleans, LA 70119

21 The Waiting Room Gallery
Coral Lambert - Omni
Presence featuring works in
cast aluminum
906 Pauline Street
New Orleans, LA 70117-5756

Hotels

A Hampton Inn and Suites, Convention Center
1201 Convention Center
Boulevard
New Orleans, LA 70130
Phone: (504) 566-9990

B Le Cirque Hotel
936 St. Charles Avenue
New Orleans, LA 70130
Phone: (504)-962-0900

C Renaissance Arts Hotel
700 Tchoupitoulas Street
New Orleans, LA 70130
Phone: (504)-613-2330

Transportation

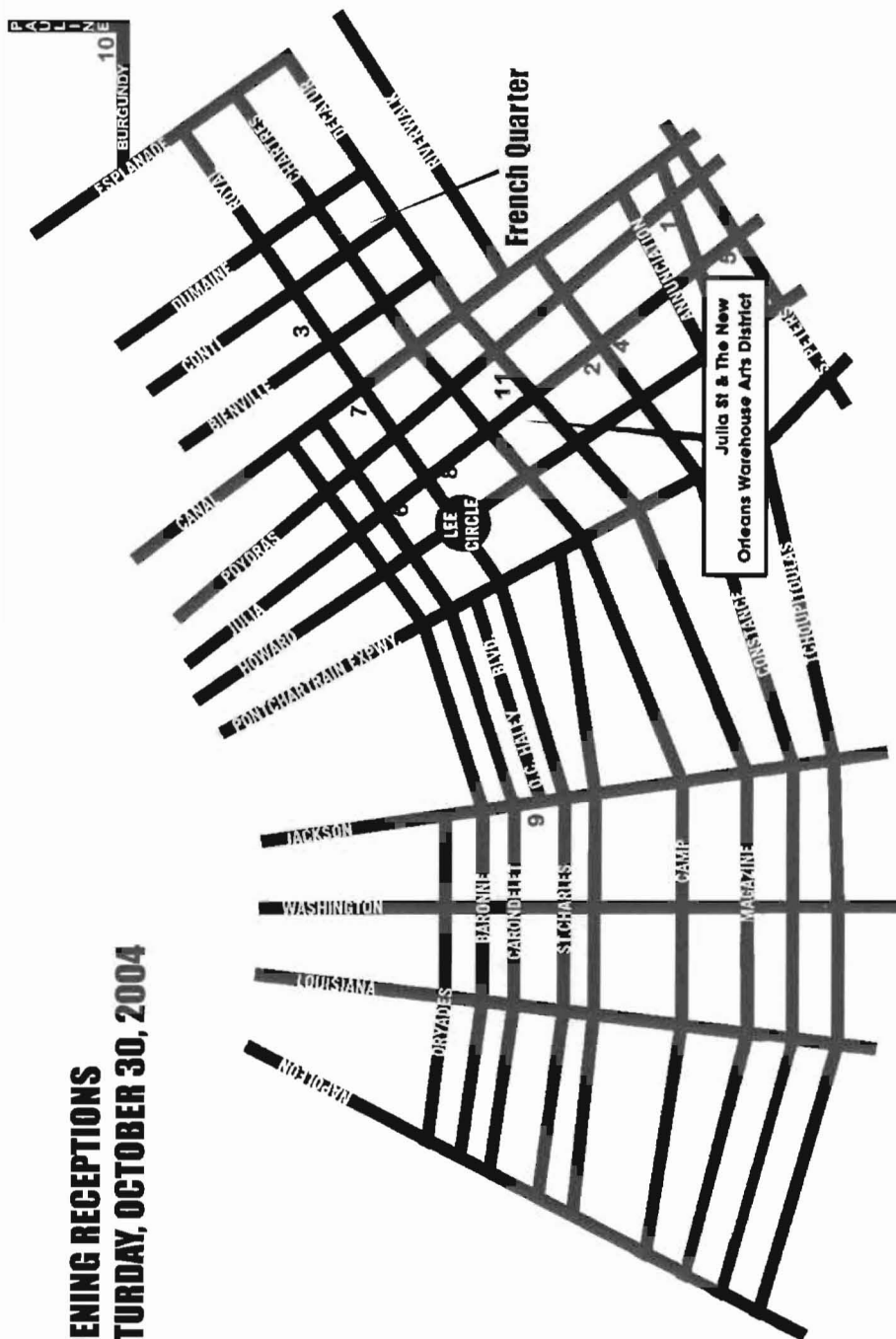
Fares:
Single Ticket: \$ 1.25
With Transfer: \$ 1.50
Day Pass: \$ 5.00 (purchased at driver)

Lines:
To Tulane & Loyola University :
St. Charles Streetcar
To NOMA: Canal Streetcar
To Galleries on Magazine Street:
Bus Nr. 11 Magazine Street

Appendix N:

**Gallery Opening Invitation for
ISC Fall Sculpture Symposium Participants**

**OPENING RECEPTIONS
SATURDAY, OCTOBER 30, 2004**



1 Arthur Roger Gallery Projects 730 Tchoupitoulas Street, Nola 70130

Jesús Morales

5:00 - 7:00 pm

2 Barriere Space Julia Street (across from Arthur Roger Gallery), Nola 70130

Louisiana Student Exhibition

5:00 - 7:00 pm

3 Hanson Gallery New Orleans, 229 Royal Street, Nola 70130

Frederick Hart featuring monumental and salon-size sculptures

5:00 - 7:00 pm

4 Heriard-Cimino Gallery, 440 Julia Street, Nola 70130

Martin Payton

5:00 - 7:00 pm

5 LeMieux Galleries, 332 Julia Street, Nola 70130

Brandon Graving, Steve Teeters

5:00 - 7:00 pm

6 Marguerite Oestreicher Fine Arts, 720 Julia Street, Nola 70130

The Skin of Flowers - Raine Bedsole featuring recent sculpture & works on paper

5:00 - 7:00 pm

7 Stella Jones Gallery, 201 Saint Charles Avenue, First Floor, Nola 70130

Richard Hunt, Elizabeth Catlett

5:00 - 7:00 pm

8 Steve Martin Studio, 624 Julia Street, Nola 70130

Evelyn Jordan, Scott Gentry, David Thibodeaux, Steve Martin

5:00 - 7:00 pm

9 Three Ring Circus' Big Top Gallery, 1638 Clio Street, Nola 70119

Maiden Louisiana: Women Sculptors

6:00 - 9:00 pm with music

10 The Waiting Room Gallery, 906 Pauline Street, Nola 70117-5756

Coral Lambert - Omni Presence featuring works in cast aluminum

6:00 - 9:00 pm

11 New Orleans GlassWorks & Printmaking Studio, 727 Magazine Street, Nola 70130

Brandon Mansell

Curtiss Brock, Andrew Brott, Miriam Martin, Andrew Brott

VITA

Cornelia Reinisch was born in Innsbruck, Austria. She attended the University of Vienna as an Art History major, concentrating in contemporary art. She continued her studies at the University of Innsbruck where she will receive a Magister of Philosophy degree in Art History in 2005. She will graduate with a Masters of Arts in Arts Administration from the University of New Orleans in December 2004.