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## A journey from intern to employee at the Contemporary Arts Center

Christine Tassin Dunaway  
*University of New Orleans*

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A JOURNEY FROM INTERN TO EMPLOYEE AT THE CONTEMPORARY ARTS CENTER

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

Masters of Arts  
In  
Arts Administration

By

Christine Tassin Dunaway

Bachelor of Fine Arts in Art History,  
University of New Orleans, New Orleans, Louisiana

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## **Abstract**

This paper will describe the experience of an Intern at the Contemporary Arts Center (CAC). The basis of the internship was to organize and catalog the CAC's archives with the Historic New Orleans Collection (HNOC) as well as assisting the Development Department. The intern participated in the CAC-produced events Bourbon and Burlesque, Whitney White Linen Night and Art For Arts' Sake and will provide detailed descriptions and analyses of each event. The internship resulted in employment for the intern. The intern now occupies the role of Volunteer Coordinator, Board Liaison and Development Assistant. The employee will provide a description of her job titles as well as a SWOT analysis of the organization. The paper concludes with Best Practices as well as the employee's final suggestions and thoughts.

## **Introduction**

### **The History of the CAC**

Around a New Orleans kitchen table in the fall of 1976, a passionate group of visual artists, arts patrons, and theater artists formed a plan to solve their need for a multi-disciplinary arts center. Not long after those meetings, the Contemporary Arts Center (CAC) was established in a run-down warehouse in a neighborhood by the Mississippi River known for its skid row. As the burgeoning arts district grew, so did the CAC, evolving to meet the increasing needs of the diverse audience and artist communities. During the 70s and 80s the CAC survived the threats that most similar arts organizations experienced, including financial shortcomings and shifting artistic views. Renovated in 1990 and donated to the CAC in 1999, the CAC's building mixes the timelessness of New Orleans' historic architecture with contemporary materials and usable open spaces.

Today, the CAC is one of the leading multidisciplinary arts centers in the country. The Contemporary Arts Center (CAC) occupies an important place in the national fabric of community-based, multi-disciplinary art centers. The CAC is one of a handful of nationwide arts organizations that have remained solvent and successful while serving a truly multi-disciplinary mission. The CAC was designed to present the work of contemporary artists working in all disciplines. Examples include Visual Arts (VA), referencing two- and three-dimensional work and video presentations, and Performing Arts (PA), referencing dance, film, music, performance art, and theater. The CAC has also developed an extensive children's education program and an adult education program.

The mission of the CAC is as follows: “The CAC is a multi-disciplinary arts center, financially stable and professionally managed, that is dedicated to the presentation, production and promotion of the art of our time.” The CAC’s vision is:

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

The CAC upholds its mission and vision through the programming within the multiple departments.

### Programming

In years past, the CAC focused most of its resources on local and regional work in both the VA and PA departments. While traveling shows and guest performing artists have always had a place at the CAC, it was not until the 1990 renovation that the CAC played a prominent role in the national presenting world. It is important to note that the CAC’s charter forbids the CAC from developing a permanent collection – the thought being, as long as the CAC does not have a collection, it is free to explore all of the latest developments in the field of visual arts.

A Director heads the CAC Visual Arts (VA) department. This position is responsible for all visual arts curatorial recommendations, which are ultimately approved by the Executive Director. The VA schedule includes exhibitions curated by staff and traveling exhibitions curated by another institution and presented by the CAC. The VA department also employs a Preparator/Exhibition Manager.

Currently, the PA department has an Artistic Director, Performing Arts Manager, and Performing Arts Presenter. The Director handles all curatorial decisions. The Performing Arts Manager is responsible for executing contracts and handling administrative tasks and the Performing Arts Presenter is the artist contact for the run-of-show. Beyond the curated PA

season, through the Performance Support Program, the CAC rents its space to other non-profit presenters and producers. The amount charged for performance space is reduced for non-profits and includes marketing and technical support.

The Education Program (ED) includes a highly active children's program which consists of *Artists for a Day* field trip program; *Emeril Lagasse Foundation's Summer Arts Camp*; the AXIS teacher training program; the ArtShops program which pairs artists with schools & organizations to create original works of art at locations throughout the city; the Entergy *KidsFree Children's Gallery*, which is the only full-time professional exhibition space devoted to the work of young creative minds; and Teen Board, the CAC's newest addition, which brings together high school students from around the city to explore multi-disciplinary issues and arts projects with their peers and local artists. All visiting performing artists conduct workshops at various schools, including the New Orleans Center for Creative Arts (NOCCA) and other community partners. The CAC also supports an outreach program, which offers free tickets to community partners.

### Interview and Initial Impression

When I applied for an internship at the CAC, I was aware of what the CAC is and what it does for the community. I was not aware of the 35<sup>th</sup> anniversary project, which I would be playing a role in. My initial communication with the CAC was with Christina Carr, the Development Director, and Beth Shippert-Myers, the Membership Coordinator. They explained to me that they needed an intern to help with an Archiving Project in coordination with the 35<sup>th</sup> Anniversary (discussed in more detail in Chapter 2) This appealed to me because of my Art History background. The interview went well; I was pleasantly surprised with how young Beth and Christina were. I felt that they were my peers and not intimidating authority figures. I felt

that because they both graduated from the Arts Administration program at UNO, they respected my education and expected a lot from me. I felt comfortable expressing myself but still felt pressure to perform and impress my supervisors. I accepted the position as Development Intern and was looking very much forward to beginning my relationship with the CAC.



## **CHAPTER 1 – DUTIES AS AN INTERN**

The Development Department at the Contemporary Arts Center oversees membership, fundraising, grant writing, event planning and much more. The day to day operations of the development office are often assisted by an intern. More often than not the CAC uses UNO Arts Administration interns to fill the position.

When I began my position one of the first tasks was filing and becoming familiar with the membership system. Each member at the Collector's Club level (see appendix #1 CAC Membership Information) or above gets a file. A Collector's Club membership is \$175, and includes the benefit of receiving a limited edition print by a Louisiana artist. Records of the membership are also recorded in Raiser's Edge, a software program that helps to create and monitor client and patron data bases for non-profit organizations. Shortly after I began my internship I was taught how to use Raiser's Edge. I was trained on entering data and searching the database. Once I was familiar with Raiser's Edge, I was taught how to enter memberships. There are multiple details that go into entering memberships, including information regarding the Collector's Club prints. The following details must be entered into Raiser's Edge: When art work is due, when the art work has been picked up, and the number of the limited edition print the patron received. I was able to relieve Beth of some of the membership coordinator duties by entering memberships and Raiser's Edge data for her.

Shortly into my internship at the CAC was the event Bourbon and Burlesque (See Chapter 3). I spent most of the beginning of my internship helping the Development Department secure and pickup raffle items for the event. I also helped with various mail outs and membership promotions that were done in preparation for Bourbon and Burlesque.

## **CHAPTER 2 – BOURBON AND BURLESQUE**

Bourbon and Burlesque is one of the CAC's four major fundraisers. It is the newest of the events and is growing bigger every year (see Appendix #3 Bourbon and Burlesque Invitation and Save the Date). This year, Bourbon and Burlesque 2010 took place on June 19<sup>th</sup> and had over 700 attendees, its biggest crowd to date. Each year the Bourbon House is the title sponsor of the event and provides cuisine. There are also several signature cocktails made with bourbon for tasting. Throughout the night, Burlesque performances took place in various locations within the CAC. This year there were aerial performances and stage performances. The main performance took place in the CAC atrium. It was the world premiere of international burlesque sensation Angela Eve's newest stage show *The Traveling Elysium Menagerie*. Performance artists, street musicians, and avant-garde burlesque performers were set to a back-drop of found objects, gutted house parts, and collected artifacts from New Orleans just after the storm. The scene was set up as a giant coin operated machine. The patrons were invited to step right up, drop a coin in the slot, and experience a post-apocalyptic, post-Katrina vaudeville style peepshow.

My main responsibility leading up to the event was the raffle. Over twenty institutions donated goods and services to be raffled off in one of the three impressive CAC raffle packages. I was given the task of picking up the items and assembling the baskets. This involved making phone calls to remind donors of their commitments, arranging a time for pickup and then picking up the items. The raffle helped to raise over \$1500 and was viewed as a success by all, especially those who won a raffle package!

During the event I was stationed at the VIP table, handing out gift bags and checking wristbands. The CAC wanted to create a big membership push, and did so by offering two free

VIP tickets with the purchase of a Collector's Club membership. We also offered half price tickets for CAC members. David Tompkins from *New Orleans Living* wrote of the event:

“The annual fundraiser for the Contemporary Arts Center, called Bourbon and Burlesque, lived up to its name with lots of action, bourbon and burlesque. Guests were treated to live shows on all three stages throughout the building, in addition to sample servings of tasty bourbon cocktails, which were hand-picked by the experts at Dickie Brennan's Bourbon House specifically to complement their delicious menu. The spirited event was both jovial and memorable.”

## **CHAPTER 3 – CAC ARCHIVES AND 35<sup>TH</sup> BIRTHDAY**

### **35<sup>th</sup> Birthday**

The disaster of Hurricane Katrina made it impossible to properly celebrate the CAC's 30<sup>th</sup> anniversary in 2006. In 2011 the CAC will place special emphasis on acknowledging its 35th anniversary with exhibitions, panel discussions, archiving of CAC materials, and performances. There are many goals of the CAC 35<sup>th</sup> Birthday project. The CAC hopes to increase local and national recognition for the CAC, New Orleans and the artists involved. The celebration will acknowledge the founders, patrons, artists, and CAC staff who have played a crucial role in the formulation and success of the CAC. Among these events is an exhibition consisting of the CAC's 35 years of archives. My role as an intern will be vital in the archiving and preparation of materials to potentially be used for the exhibition.

The exhibition will be called *Inside the CAC Archives*. It will occur August 6<sup>th</sup> through December 30th 2011. This exhibition will be co-curated by New Orleans Jazz and Heritage Festival & Foundation Director, Don Marshall, and CAC guest curator, Dan Cameron. Marshall, the Original Founding Director of the CAC in the late 1970s will partner with Cameron, to trace the CAC's 35 year impact on the arts and culture scene of New Orleans. Presented as a timeline woven throughout the CAC's building, this exhibition will take works from: the CAC archives (both in house and at the Historic New Orleans Collection) and works from private collections of New Orleans artists. Archived works will include photographs, videos, paintings, drawings, posters, marketing materials, periodicals, and other documentation of exhibitions and events that will create and illustrate how the CAC has evolved from a local artist-driven community organization to a regional and national multi-disciplinary institution.

### Archiving CAC's years 20 to 35 at the Historic New Orleans Collection (HNOC)

The first 20 years of the CAC's archives are currently housed at the Historic New Orleans Collection (HNOC). My job as an intern was to research, gather, and document the CAC's remaining 15 years of archives that currently reside in storage at the CAC in order to permanently add them to the Historic New Orleans Collection. Included are documents, publications, film, recordings, and other historical items, and all are publicly accessible. The majority of the items are marketing and promotional materials which are left over after events but are important parts of the CAC's history.

I created a spreadsheet using Microsoft Excel. In the spreadsheet I include the event or title of the archive material, the medium, size, quantity and location (see Appendix #2 CAC Archive Index). There are over 600 entries to the CAC's past 15 years archive index. Once the archives are submitted to the HNOC they will become a permanent record of the CAC's history. Two or three copies of each archived materials are placed into bankers boxes in chronological order, the boxes are labeled and submitted to the HNOC. The CAC now has a record and index of all their in house archives.

This index has already proved helpful when looking for source materials for grants. We have been able to search the spreadsheet and then locate exactly where the materials are located and how many of each item we have. When materials are used the appropriate adjustment can be made within the spreadsheet. Now that the index has been created the CAC has a much better knowledge of the materials they currently house. The index will now be a permanent part of the CAC's history and will be referenced anytime someone needs to access past marketing and event materials.

## **CHAPTER 4 – I AM HIRED**

Less than halfway through my internship I was offered a part time job at the CAC filling the roles of Board Liaison and Volunteer Coordinator and also taking on the title of Development Assistant. I of course accepted and was thrilled to become a part of the CAC staff. Beth Shippert-Myers, fellow UNO Arts Administration graduate, is the current Membership Coordinator. She has an undergraduate background in theater from her undergraduate degree. The CAC decided, rather than looking to the community for new applicants to fill the position of Performance Manager, they would play on the strengths of an existing employee and allow her to fill the position. Beth is now both Membership Coordinator and Performance Manager. I, as Development Assistant, will take much of Beth's former development responsibilities so that she can focus more of her time on Performance Management.

This showed to me that the CAC cares deeply for their employees and allows them to grow within the organization based on their strengths and desires. They do whatever it takes to keep good employees happy and moving up in the CAC structure. Merit Shalett and Jay Weigel, the Associate and Executive/Artistic Directors have both been with the CAC for over 15 years. Merit began in a position similar to mine and is now the Associate Director. Because the CAC is such a wonderful place to work and to be associated with, I could easily see myself as being one of those people who will stay with the CAC year after year, working my way into more responsibility and a bigger role within the CAC. While I may be young and somewhat inexperienced, I am bringing to the CAC an eagerness to learn as well as a loyalty to the organization that will prove to be a benefit to the CAC.

## **CHAPTER 5 – VOLUNTEER COORDINATOR – WHITNEY WHITE LINEN NIGHT**

Whitney White Linen Night was my first event as a CAC Staff Member (see Appendix #4 Whitney White Linen Night *Invitation*). It is also our biggest volunteer need. As the newly appointed volunteer coordinator I was faced with a challenge. I was an inexperienced volunteer coordinator, responsible for organizing and managing volunteers for the biggest event hosted by the CAC. I was not given much training. I was given a thumb drive with the old volunteer coordinators files and that was the extent of my training. I was given several lists of e-mails which I had to compile and use to send out volunteer requests. This proved to be much more difficult than I had imagined. I assumed out of the 200 volunteer e-mails that at least 20-30 would respond. I sent out at least one e-mail a week for four weeks and only had about 20 volunteers respond.

For Whitney White Linen night, because we need so many volunteers, Whitney Bank assembles a team of their employees willing to volunteer for the event. Whitney Bank also had a new volunteer coordinator, and between both our combined inexperience there was a bit of a communication breakdown. I gave to Whitney Bank a breakdown of instructions for each volunteer station. In the breakdown was how many volunteers we needed at each station and a detailed description of the tasks each station would be responsible for. Whitney Banks volunteer coordinator was in charge of distributing this information to their employees. Many of the Whitney Bank employees did not receive this information and showed up at the CAC rather than the CAC Street Tent as per my instructions. Many of the volunteers did not show up at all.

The volunteers were mainly used as ticket sellers, to sell food and beverage tickets on Julia Street. Because all the food and drink must be purchased by ticket, the lines were long and people were hot and sweaty in the August heat. We also throw an after party at the CAC

following the street party. As the crowds of Julia Street enter the CAC for the after party, there is another fleet of volunteers stationed at the admissions table, being run by Beth, the Membership Coordinator. There was a lot of congestion at the door, due to volunteers not showing up for the admissions shift. Once the big crowd got in things ran smoothly. There were a few moments of chaos but we had no choice but to work with what we had. The event drew over 40,000 people and after all was accounted for, we made budget.

The after party was a huge success and went on an hour longer than planned because everyone was having so much fun. The event was viewed as a success despite the bumps in the road along the way. I now had a much better idea of how to successfully coordinate volunteers for an event. I realized that I need more communication with both the Whitney Bank and the CAC's volunteers. In the future I also need to assign volunteer placement before the event to assure each block has an adequate amount of ticket sellers. I will use the mistakes of Whitney White Linen Night to learn and ensure all volunteer coordination from here on out goes smoothly.

Doug MacCash, Arts Reviewer for the *Times-Picayune* wrote a great review of Whitney White Linen Night 2010. He like many others thought the highlight of the night was the art performance by the brightly painted artists which was a collaboration between the artists and the CAC. MacCash wrote of the event:

“Artists Craig Tracy and James T. Martin, plus forty outrageous associates, upstaged the standard Whitney White Linen Night exhibits Saturday with a guerrilla art performance that was by far the most entertaining moment of the enchanting evening..... White Linen Night, a fundraiser for the **Contemporary Arts Center**, is the New Orleans art scene's most popular annual event. Every year the same question seems to arise: Is this the biggest White Linen Night ever? Earlier in the day, I'd watched videos of WLN 2008 and 2009. Based on those videos, I'd say the crowd this year was even denser.”



## **CHAPTER 6 – ART FOR ARTS’ SAKE**

Art For Arts’ Sake (AFAS) is an event that is very similar to White Linen Night. It is a CAC-produced art walk in cooperation with the art galleries on Julia Street (see Appendix #5 Art For Arts’ Sake *Invitation* and *Map*). The event is in the 300-600 blocks of Julia Street and has spread into the French Quarter and Magazine Street. I was an experienced volunteer coordinator for AFAS and I made sure not to make the same mistakes I made during White Linen Night. Because this event is smaller we also had a smaller need for volunteers. Despite this fact I ended up recruiting more help for this event than White Linen Night using new tactics and learning from my mistakes. This event went extremely smoothly from a volunteer coordinator standpoint, much more so than White Linen Night.

I used the same e-mail list as for White Linen Night and began recruiting volunteers three weeks prior to the event. I followed up with each response received and continued to send out a broad recruitment message once a week. The week prior to the event I sent out a confirmation e-mail to all those who responded making sure they were still able to follow through with their commitment. I also sent out instructions for ticket sellers to review ahead of their shift, in case they had any questions. I believe that having a more open line of communication and being more persistent with the recruiting process led to a greater volunteer turn out and helped the event to go on without any issues.

Because we were not having an after party this year, as we had in so many years past, we only needed volunteers for setup and during the event. I had almost 30 volunteers show up for the day. Each task was completed, many ahead of schedule. During the event, we had just the right number of tickets sellers, which kept the lines moving and people happy.

Because the event is now spread out around the city, there was less attention focused on Julia Street. Magazine Street galleries gave out free wine and offered a shuttle service, which drew people to locations other than Julia Street. In the past there has been more cooperation between the Magazine Street Galleries and the CAC. This year the Magazine Street galleries wanted to pull away from the CAC sponsored event and try to make Art For Arts' Sake their own. Many of the Magazine Street galleries did not participate in the citywide map that the CAC produces, which features all the participating galleries (see Appendix #5). They also used the name "Art For Art's Sake" without the CAC's permission, intentionally changing the position of the apostrophe. They marketed the event separately, using a different color scheme and different event hours. This was confusing to the event goers and damaging to the CAC Art For Arts' Sake brand. There are legal issues which have arisen and are still being debated even after the event is over.

For the first time in over ten years the CAC did not host an Art For Arts' Sake after party. Many people were confused and disappointed with this news. We explained to anyone who asked that because AFAS was a citywide event, we realize that the CAC is not always people's final destination. The truth was that we simply could not afford it because our title sponsor of many years was unable to uphold their commitment. The lack of after party confusion extended to Arts Writer Doug MacCash. He wrote prior to the event:

"And remember those ear-ringing, sweaty late-night dances at the CAC that defined previous AFASs? (sic) Sadly, there isn't one this year.....Some aspects of Art For Arts' Sake are still great, but some of the glory has slipped away too. There was a time when AFAS was the can't-miss season-opening event of the art season. These days, that art season never seems to stop. Art For Arts' Sake is a party that's lost its purpose. That's not the only problem."

The street party on Julia Street was an artistic success. The weather was fantastic and the food and signature drinks were a hit based on the reactions of the crowd. There were several art

installations, all of which were well received. The smaller crowds helped make the event goers enjoy a more pleasant evening. Doug MacCash even reversed his opinion formally and publicly saying:

“When I heard that after three decades, the Contemporary Arts Center was neither unveiling new exhibits nor holding the traditional post AFAS dance, I fretted that the old season-opening art soiree was irrevocably losing steam. But my fears may have been misplaced. Last night’s event was crowded but comfortable. The heat, humidity and raking sunlight of White Linen Night – Art For Arts’ Sake’s summer competitor -- were replaced with cool dry air and early darkness. Losing steam isn’t always such a bad thing.”

Despite the perceived success of the event, the CAC failed to make budget for the event. The CAC needs to focus more on keeping people on Julia Street. The marketing needs to be a combined effort between Magazine and Julia Street. The marketing needs to be consistent and help the CAC to reclaim AFAS as its event. Art For Arts’ Sake will undoubtedly continue as a CAC hosted event, but there are many changes to be made in the future to revitalize the event and help to make it profitable for the CAC.

## **CHAPTER 7 – BOARD LIAISON**

As with any non-profit organization, the Board of Directors plays a vital role in all aspects of the organization. At the CAC, the Board of Directors consists of 43 members, both active and emeritus. The CAC Board of Directors meets once a month, on the first Wednesday of the month. Members of the board are diverse and consist of people from all types of professions including: artists, art patrons, attorneys, bankers, sportscasters and actors. Harry Shearer, actor, writer and documentary film maker, is an active member of the board. I had the pleasure of meeting him at our first board meeting of the fiscal year.

As Board Liaison, I am the contact for the Board within the CAC. I am responsible for sending out all messages to the board. I send e-mails in regards to upcoming Board meetings, CAC events and other pertinent information to the Board e-mail list. I also often pass along messages and news from the Executive Director, regarding events or performances we encourage our Board to attend. I am also responsible for preparing an agenda prior to each meeting and making sure there are ample copies to be distributed during the meeting. At the beginning of each fiscal year the CAC produces a board book filled with everything a board member could want to know. Things such as the history of the CAC and the programming schedule for the year are included. We also include a copy of the CAC's bylaws and our most recent strategic plan. It is important for our Board to be as informed as possible because they are responsible for making decisions which shape the fate of the organization.

I am also in charge of setting up the Board room in preparation of each meeting. I record all meetings with a digital recorder and then transcribe them into typed notes. I distribute the minutes of the previous meetings before the next board meeting. I am also in charge of monitoring attendance of the board meetings.

Being able to sit in on board meetings has given me a much better idea of how the CAC really works and what is involved in making decisions. There are many things about the CAC I did not know until I sat in on a board meeting. There are things said during board meetings which are private information, not to be shared with the public. I have been made aware that divulging such information could be a fireable offense. Financial information about the organization and board members is an example of the type of information that is to be kept confidential. Having this responsibility and role within the Board gives me a greater feeling of pride and investment in the CAC.

This role was previously filled by someone outside of the Development department. Having a person in Development fill this role has already proven to be helpful because of my knowledge in and access to Raiser's Edge. All of the board members contacts, memberships and donations can be easily monitored, accessed and updated. My role as Board Liaison has helped me to further understand the structure and inner workings of a non-profit board, and also to understand the CAC on a deeper and more involved level.

## **CHAPTER 8 – DEVELOPMENT ASSISTANT**

My main title now that I am a staff employee is Development Assistant. Although I am also the Board Liaison and Volunteer Coordinator, they all fall under the blanket title of Development Assistant. My main role as Development Assistant is to assist Beth and Christina. Initially this entailed Raiser's Edge data entry, compiling mailings and completing donated memberships. I am also in charge of updating our NEA attendance spread sheet. The National Endowment for the Arts requires that we submit all of our programming, key people involved as well as attendance numbers for the past three years as a requirement for grants we apply for. Because we apply to the NEA at least twice a year, we must keep this list as current as possible. After each performance or exhibition attendance numbers are given to me. I enter them in the attendance monitoring spreadsheet. I receive numbers from the box office, the performance department, the Visual Arts department and the front desk. By monitoring performance attendance and updating the spreadsheet constantly it will be ready and easily accessible to the entire Development Department for use in grant writing.

After helping research and prepare information for several grants I was finally given an opportunity to write a grant by myself. The first grant I have written for the CAC was a concept paper written to the Junior League of New Orleans (Appendix #6). The grant will be to raise funds for a concert and symposium by Chris Thomas King. King will be hosting a concert in April 2011. King will also visit several schools to perform for the children and hold a question and answer session. The concept paper was proofed by Christina, the Development Director and sent in, with few revisions. This gave me confidence knowing that my writing was up to par for the CAC and good enough to be officially submitted. I will also be writing the final report to the Emeril Lagasse Foundation in regards to the summer art camp they sponsor at the CAC. I

attended the end of week performances every week of camp and took notes in order to be prepared to write the report, which outlines the activities that occur at camp. I will also be helping with a grant to generate funds for our Teen Board. Through grant writing I am learning more about how the CAC brands itself. I am also more aware of the many needs that arise with each event, exhibition or performance.

The Development Department at the CAC also plays a vital role in the planning of all of our major events. We secure sponsors, donors and patrons in order to make events possible. Our next big task is the SweetArts Ball, occurring in February 2011. We have already formed a committee and held several meetings to decide patrons, honorees and the theme for this year's event. This event marks the kickoff of the CAC's 35<sup>th</sup> Birthday celebration. I will work on this project from various angles. In addition to my work with the Development team, my work in the archives will also play an important part in the 35<sup>th</sup> Birthday Celebration.

## **CHAPTER 9 - SWOT ANALYSIS**

### **Strengths**

The biggest strength that lies within the Contemporary Arts Center is its dedicated staff. Several of the staff members have worked at the CAC for over ten and some over twenty years. The staff is dedicated to the CAC's mission and vision. The staff is also supportive of and dedicated to each other. The salaried staff recently took an 8% furlough in salary rather than terminate any employees. The staff is a strength of the organization because of all the backgrounds they bring to the table. Many of the employees are also artists themselves and thus have a deeper understanding about the art they so closely work with.

Another strength of the CAC is that they are the one of the only organizations of its kind in the city. The CAC is the only non-profit multi-disciplinary art center in the city. They offer diversity in programming that no other organization can match. The CAC also has a great strength in the events that they host. White Linen Night and Art For Arts' Sake are some of the biggest art events in New Orleans, both of which are put on by the CAC.

The CAC's website is modern, informative and easy to use which is a major strength of the CAC. There are options to donate, become a member, volunteer or buy tickets for upcoming events. The website is kept extremely up to date and e-mail blasts are consistently sent out which is helpful to those already in the know about the CAC. This is a strength because it gives anyone with internet access an opportunity to learn about and become a part of the CAC.

### **Weakness**

The CAC has a weakness in its programming because of the bias towards music the Artistic/Executive Director Jay Weigel has. Mr. Weigel is a musician himself and has worked with the CAC for almost twenty years. He has gotten some of the city's biggest names in New Orleans music onto the CAC's stage. This has become a weakness to the organization because



the focus on music takes away from other elements of performance such as theater or dance. This bias also extends to the budget. Mr. Weigel is often willing to do whatever it takes to get certain musicians through the door. Due to certain musicians reputations, schedules and time constraints the CAC is often forced into planning things at the last minute and having to pay artists a much deserved, but hefty fee. This emphasis on quality is not necessarily given to the other elements of performance scheduling.

There is a need in the city of New Orleans for diversity in arts programming which is not being met by the CAC. Adult theater and dance are examples of arts that are underrepresented in the city. There are many other venues offering New Orleans music on a daily basis. As Executive/Artistic Director it is Mr. Weigel's responsibility to choose the demands of the city over his own personal preferences. The center's multi-disciplinary nature demands a more diverse selection of programming and a more evenly distributed budget to give equal attention to all elements of performance.

The CAC has recently begun a Children's Theater Series and will host "Fantastic Mr. Fox", a larger than life puppet show, also geared towards children. Marketing for the Children's Theater Series has been minimal, which reflects in the attendance numbers. Only approximately 20 children and parents attend each show, in a theater with a capacity to hold 250. If theater and dance programming were given as much attention as the musical element of the Performing Arts Department the CAC would be more truly following their mission to be a multi-disciplinary art center.

Another potential weakness lies in personnel management and communication within certain departments of the CAC. There have been instances where one or several people may have an issue with the performance of a fellow employee. While this information may be a

widely known fact, it may never reach the one person who has any authority to do anything about it. When there are so few people to do so much work it is imperative that every person is focusing on their work and is constantly aware of what their tasks are. As a staff member I am monitored efficiently and I feel that our Development department has a solid line of communication. Because Development is involved in so much that the CAC does there is a need for us to be in constant contact with many different departments within CAC as well as outside parties such as patrons or board members.

The mismanagement of personnel and failure to allocate tasks correctly creates more stress on the organization. Certain staff members lack direction and structure in their position and spend time looking for things to do, rather than having predetermined tasks. This concern gets echoed behind closed doors but is not often brought to the attention of the employee or his/her supervisor. Because the center is understaffed it is up to each employee to pull their weight so as not to create more work for others.

The constant feeling that everyone is overwhelmed also causes a breakdown in communication which is another weakness among the organizational structure at the CAC. People do not feel the need to communicate unless it is absolutely necessary. For fear of bringing more burdens onto another employee, the employees do not share as much as they should between departments. People are only told things on a "need to know basis" which prevents communication from being as open as it should be. Individuals are afraid to go to the higher ups with information or questions because they are aware of their work load and do not want to add anything else to their plate.

The employees should always feel able and comfortable with sharing their thoughts, and should be given the opportunity to do so. Staff meetings are one way to do this, but in order for

it to be effective staff meetings must be held regularly as well as inter-departmental meetings to provide ample opportunities to get all issues or concerns out in the open and to inform the people who actually have the power to make changes.

There have been issues raised about the frontline presence by the CAC staff, as well as outsiders. There are certain front desk employees who are less personable than others; some are even flat out rude. As the face of the organization to its visitors, it is important that the most personable employees are placed at the desk during hours when the galleries are open. Staff members of the CAC have suggested this idea to the Associate and Executive Directors but it has yet to be implemented. If the CAC fails to address this potential weakness they could be missing out on the opportunity to give the CAC a more user friendly presence. Without a strong frontline presence the CAC is also missing out on the opportunity to make a good first impression with visitors. If visitors felt a warmer and more helpful reception, I would predict an increase in memberships and donations.

The front desk presence affects not only new comers to the center, but also those who actively participate in the center such as patrons and Board members. A rude or hostile encounter with a frontline personnel member could lead to a loss in donation or a poor image of the CAC to be created. When a Board member stops by the center with a donation to contribute they do not want to be greeted with "Who are you?" which was a greeting given to a Board member recently with a \$10,000 check in hand. The CAC should address this as a serious issue, there is no way to accurately measure how much damage this could have already done to the organization.

## Opportunities

The CAC has many opportunities as an organization. Even though arts funding is always at risk, art lovers and art patrons are growing in numbers. New Orleans is known for its art and culture. Locals and tourists alike are constantly seeking new and fun ways to celebrate all that New Orleans has to offer. The CAC offers a wide variety of programming which gives it the opportunity to reach many different demographics and age groups.

The CAC also has a wonderful opportunity in its search for a new Visual Arts director. The CAC has been searching for an experienced curator for almost a year; the choices have been narrowed down to two applicants. The presence of a new VA director will breathe new life into the Visual Arts department. This will also help bring a much needed focus back onto the Visual Arts. This may also be an opportunity to more evenly distribute attention and funds among departments and decrease any perception of bias among the disciplines.

The CAC neighbors both the Ogden Museum of Southern Art as well as the National World War II Museum. All of these organizations have an opportunity to unite and increase attendance at all venues. These venues could form a partnership and offer a two for one, or even a three for one pass. This pass could be valid for up to a week to give the museum-goers ample time to see all of the venues. This would be beneficial to each organization and would show a group of art organizations united to help each other, rather than competing for audience attendance.

The potential weakness in staff structure and frontline presence can be transformed into an opportunity for change. The CAC can act on the suggestions of the staff and change the frontline schedule so that the most personable employees are working the front desk when the galleries are open. The CAC also has the opportunity to improve job structure and task

delegation. This should include a restructuring and redistribution of tasks, as well as extensive training. This would help everyone identify their priorities and take extra or unneeded work away from those who are struggling. This change could revitalize the organizational structure and alleviate stress within the work place. Holding regular staff meetings would also be essential in making this change. Staff meetings provide an open outlet for communication and help to address issues and provide solutions.

The CAC rents out the space through the Hospitality Department, which generates funds for the organization. The galleries, the theater and even the warehouse are available to rent for parties, weddings and events. The CAC also has a Financial Services Department which manages the finances for the CAC, as well as other organization in the city such as the Louisiana Children's Museum. These departments provide the center with multiple opportunities to generate funds without having to rely on grants, donations or event attendance.

### Threats

The main threat to the CAC right now is arts funding in Louisiana. Arts funding in the state was cut drastically last year leaving the CAC and many other organizations with many holes to fill in their budgets. According to the *Los Angeles Times* blog Culture Monster, the new budget proposes eliminating a couple of million dollars from the budget of the Louisiana Decentralized Arts Fund, which makes grants of \$500 to \$10,000 to cultural projects across the state. The proposed cuts amount to an 83 percent decrease in the fund's budget and would effectively eliminate the program.

The CAC has implemented several plans to combat this budget cut. The salary furlough was one way to close the budget gap. The CAC is constantly investigating new ways to be able to fill the holes in the budget without taking away from the staff. The threat of making furlough

a permanent situation is something that seriously affects the salaried staff at the CAC. Because we are understaffed there is a heavier work load for each employee. This has the potential to create exhaustion and burnout which is another potential threat within the organization. If budgetary problems are resolved the CAC would be able to pay the staff their full salaries again and perhaps hire a few additional employees, alleviating the stress of being overworked as well as the stress of making less money.

Although gaining a new curator is an opportunity, the dismissal of outgoing curator Dan Cameron can be viewed as a threat. Cameron's name bears an international significance and his presence as curator brought positive attention to the CAC. The Visual Arts Department of the CAC is very small. It is vital for the CAC to have a full-time curator, who lives in the city and can fully commit him or herself to their position. Cameron will act as guest curator throughout the 35th Birthday celebrations and then the new curator will assume the position of Visual Arts Director.

Another threat to the organization is the presence of the National World War II Museum and the Ogden Museum of Southern Art, which are both located across the street from the CAC. While each museum offers something entirely different, each museum detracts viewers from the CAC. The audience of the WWII Museum is an older crowd, looking to view history and airplanes. This audience does not often cross over to the contemporary art world. If they do it is often by accident when out of towners can't find the WWII Museum and stumble into the CAC looking for directions. The CAC should find a way to use the audience of the WWII Museum as an opportunity and not a threat.

## **CHAPTER 10 – BEST PRACTICES**

Although the CAC is a very unique organization, there are several other organizations in the country with similar missions, which the CAC can learn from. The CAC's main issues are a lack of funding and an under-emphasis on marketing for smaller events and performances. In this situation, addressing one concern may help resolve the other. By increasing the time and money spent on marketing, I believe the CAC will see positive shift in attendance, awareness, donations and memberships. Because the issue of funding is not an issue specific to the CAC but to all art organizations and non-profits, it makes more sense to focus on what the CAC can directly control. Philip Kotler shares a similar view in his book "Standing Room Only: Strategies for Marketing the Performing Arts", he says:

"By dedicating more human and financial resources to the marketing function organizations can focus more directly on their core competencies and build their audiences in the process. With strong audience, granting agencies become less important. With a stronger audience base, art organizations can focus less on the issues central to their corporate, foundation, and government funders. In other words, they can focus on the purpose of their art: communication with the audience. This will allow a greater long-term organizational stability and will better serve the public as well." (pg. 532)

Another issue among the current marketing strategies of the CAC is an inability to market smaller projects and those intended for younger audiences. The Children's Theater Series currently in production at the CAC is one example. While the CAC Freeport MacMoRan Theater can hold almost 250 guests these theater shows often only attract around 20-40 people. If the CAC were able to better market these events they would draw bigger crowds, and include new audiences. Kotler also argues that investing in younger audiences may not produce an immediate result but is important in order to build the next generation of art lovers and patrons.

"Successful marketing requires a long-term view. Arts organizations commonly recognize the need to attract young audiences. But educating children is costly, and targeting younger audiences is likely to imply smaller packages, lower ticket

prices, and lower donation levels – in the short run. However, in the process of absorbing these costs, the organization is building a strong and broad foundation for its future and for a time when these younger people will have more leisure time and more discretionary income to pay higher tickets prices and make substantial contributions. (pg. 535)

The CAC should focus on marketing to bring in new audiences and also place more emphasis on smaller events and performances. As a result, a larger audience base will be created which could help to alleviate some of the financial struggles.

Another issue for the CAC is the competition created by the neighboring institutions the Ogden Museum of Southern Art and the Nation World War II Museum. The Hirshorn Museum in Washington D.C. shares a similar struggle. Randy Kennedy, writer for the *New York Times* Art & Design section wrote an article about the Hirshorn's struggle and their successful marketing plan they implemented:

“Um, interesting painting, but could you please tell me where all the airplanes are?’ It is not the kind of question that employees of art museums hear very often. But then again, the Hirshorn Museum and Sculpture Garden, the oddly turret-shaped gallery just across the street from its always mobbed neighbor, the National Air and Space Museum, has never been like most other Modern- and contemporary-art museums.” (pg. 1)

This is a question employees at the CAC actually do hear on occasion. The CAC can use the presence of the Nation World War II Museum and the Ogden as an advantage, rather than allowing it to redirect traffic away from the CAC. The Hirshorn did this by revamping their marketing plan in an attempt to attract new viewers and include those not normally interested in contemporary art.

“Over the last few weeks they have begun blanketing Washington — via buses, street banners, newspapers, even coasters in bars and restaurants — with an advertising campaign that relies on the motif of a circle, trying to make a friendly brand emblem out of its sometimes intimidating round, near-windowless building.” (Kennedy pg. 2)



After the implementation of the marketing program which also included diverse programming and scheduling adult group tours, the Hirshorn saw results. They began surveying the museum goers and discovered a significant increase in first time visitors from 2006 – 2008. “Of the Hirshorn’s 750,000 or so annual visitors, 58 percent reported being there for the first time. Sixty-four percent said they were at the museum as part of an adult group tour” (Kennedy 1) an increase from 32% in 2006. The CAC can learn from the Hirshorn by viewing the presence of a different type of museum as an opportunity and not a threat. The CAC should partner with the National World War II Museum and perhaps offer a two for one ticket discount package in order to assure the tourists and locals alike experience all different types of art and history while in New Orleans. This would also bring new and different audience into the CAC. The CAC can gauge the effectiveness of this plan by monitoring first time visitor attendance. The CAC can survey visitors by simply asking “Have you ever visited the CAC before?” to each person when paying for admission. The Hirshorn Museum and Philip Kotler provide examples and models which the CAC can follow in order to address the organizations threats and issues while bringing in more funding at the same time.

The CAC can also learn from the Walker Art Center in Minneapolis, Minnesota. The Walker is a multi-disciplinary art center with international recognition. The Walker Art Center recently announced its multi-year partnership with the Bush Foundation. The goal of this partnership is “to build on the Walker’s core strengths and continue its legacy of serving as a catalyst for the creativity of the foremost thinkers, artists, and influencers in the local, national, and international communities.” (Gysin) Karen Gysin wrote about the partnership in a press release for the Walker:

“Finding itself at the intersection of unprecedented and ever-shifting economic, artistic, and audience-related forces, the Walker has re-envisioned its position and strategic direction as an internationally acclaimed multidisciplinary art center.

Guiding the institution through 2014, a five-year strategic plan, created under new staff and board leadership, includes a number of new initiatives that will transform how the Walker operates within this rapidly changing landscape in which the conventional roles of artist-as-sole-creator, audience-as-passive-receiver, and curator-as-institutional-gatekeeper are being rewritten.”

The CAC can use the Walker as an example for both development strategies and strategic plan implementation. If the CAC were able to find a partner foundation to help them through the years and with various projects it would alleviate the present budget concerns as well as helping to secure the future of the CAC. The last strategic plan for the CAC was written in 2007. The CAC should monitor the success of the Walker’s plan to shape the rewriting of the next strategic plan.

The Walker, like the CAC, is also utilizing their archives to expand the amount of resources available to their audience. The Walker is taking this initiative one step further by enhancing the online Walker experience.

“To connect the physical and virtual worlds of the Walker, online resources will be enhanced with new tools and features that embrace participatory Web 2.0 culture and create new opportunities for external programmers and audiences to be engaged at the Walker, both throughout its campus and in the community at large. Walker Channel, an online site for live and archived Webcasts of artist talks, filmmakers’ conversations, and post-performance discussions, will be expanded to allow audiences to integrate their own voices and knowledge via wireless-capable technology, such as smart phones and PDAs. Look Closer Videos—accessible on social media sites—will feature short commentaries by curators and others on the many facets of Walker programs.” (Gysin)

By doing this the Walker is making the experience of their art center available to anyone with an internet connection.

The CAC can implement this idea in a cost-free, but effective way. Once the CAC has a full-time Visual Arts director, the director can work with the Development, Marketing and Performing Arts departments to create a blog, which could be hosted on the CAC’s website. The

blog could contain videos, photos and interviews and would be a great window into the inner-workings of the CAC. This could prove to be a great resource for future members and donors, and those who support the CAC outside of New Orleans. An enhanced virtual experience would also be beneficial in the eyes of foundations and corporations.

## **CONCLUSION**

Now that my Arts Administration education is officially coming to an end I can confidently say that my internship at the Contemporary Arts Center was the right step for me in my life and career. What started as an internship has blossomed into the first serious job of my Arts Administration career. Because of the multidisciplinary nature of the CAC I can use many different skill sets everyday, which can be tiring but is never boring. The experience that I have gained here at the CAC has taught me a lot about what it means to be a successfully operating mid-sized non-profit organization. The knowledge I have gained in development, marketing, archiving and event planning are useful tools that I will be able to use for the rest of my career.

My work as an intern in the archives has made me familiar with the events and branding style of the CAC. I was able to learn about the history of the CAC and how the marketing and branding styles have evolved over the years. I was able to see all the artists, musicians and performers the CAC had worked with over the past 35 years. I was able to provide the CAC with a much needed index of in-house archives and help them to prepare the archives for use in the 35<sup>th</sup> Birthday Visual Arts exhibition. My position as a Development Assistant perfectly uses my skills as an Arts Administrator. I use my knowledge in data entry, fundraising, grant writing, event planning and marketing on a regular basis. I have also learned about successful volunteer coordinating, which plays a vital role within most non-profits. Our volunteers are our unpaid workforce; without them many of our events would not be possible. Learning how to form and maintain a relationship with our volunteers has already proved to be helpful and will be an invaluable piece of knowledge. My role as Board Liaison has given me the privilege to be able to understand and participate in the workings of a non-profit board. I am given a deeper understanding of the inner workings of this organization as well as the operations of a board. I

am confident that what I have learned at the CAC has prepared me to work in any non-profit organization.

### Final Suggestions and Thoughts

My greatest hope for the CAC is that they will be able to improve the status of the budget and be able to pay their staff full salary again. I hope that we will be able to hire the help needed to make everyone's work load more bearable. The CAC is already known for its events and programming. With adequate funding, we could make the city of New Orleans and the nation realize how much more the CAC is responsible for. We could highlight the short films that we screen or the children's theater series that we are hosting for the very first time. I think there needs to be a more open line of communication among all departments. I think we should have staff meetings more regularly just to be sure everyone gets a chance to say what they need to say in front of everyone all at one time. The employees of the CAC should feel comfortable and able to voice their opinions, concerns and issues. I think the CAC should take the suggestions of the staff and the public in making the frontline a more warm and welcoming face to the organization.

I am excited to see the arrival of a new Visual Arts director because I know it will revitalize the VA department and bring a heightened focus to our Visual Arts department. I hope the public will focus on the acquisition of the new director and not the dismissal of Dan Cameron. I hope that I am able to play a part in the expansion of the Visual Arts department. In a perfect world I would love to work in both Development and Visual Arts. I know that my skills are diverse and would be perfectly suited to the combination of work. I feel that my position at the CAC will grow and expand and I will be able to contribute more and more to the center. I also feel that the new Visual Arts director will help to place more focus on the Visual Arts and help to keep the center truly multi-disciplinary, ultimately helping to alleviate the

existing bias toward the performing arts.

Through my experience at the CAC I was given insight into many elements of the inner workings of the CAC. I began by researching and learning about the past of the CAC and the legacy that it has created. I saw the careful selection and planning that goes into grant writing. I learned how to successfully coordinate a group of volunteers. I was able to see how a board works and participated directly in keeping the board organized and informed. I helped the Development Department continue to operate efficiently and helped lighten the work loads of my co-workers. I will continue to contribute to the Contemporary Arts Center using my skills learned during my internship and employment and utilizing my Art Administration background. I feel extremely lucky that I was given the opportunity to have a job I love so much so early in my career. I not only enjoy the work I do but I believe whole heartedly in the CAC's vision and mission. I look forward to working with the CAC for many years to come.

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## Appendices

### Appendix #1 CAC Membership Information from Website

Becoming a member at the CAC has never been easier! You can now join at any membership level online, thanks to our partnership with Easycart.com. So don't wait to become involved with the New Orleans arts community, JOIN, RENEW, or UPGRADE NOW!

Installment plans are available for memberships at the Collectors Club level and above. Call the Membership Office at (504) 528-3805 for more information.

#### **Student / Artist**

Free admission to visual arts exhibitions and openings **for one person**. Free admission for one to Art for Arts' Sake, Whitney White Linen Night, and other events Discounts for one on CAC-produced music, theater, performing arts and special events.

**\$25 JOIN NOW!**

#### **Individual**

Above admissions and discounts **for one person**.

**\$35 JOIN NOW!**

#### **Family / Couple**

Above admissions and discounts **for two persons**.

**\$55 JOIN NOW!**

#### **Friend**

Above admissions and discounts **for three persons**. PLUS:

One free CAC Visual Arts catalog.

**\$80 JOIN NOW!**

#### **Collectors Club**

Above admissions and discounts **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.

**\$175 JOIN NOW!**



### **Center Stage**

Above admissions and discounts **for five 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.

**Four** tickets to CAC performances.

Membership benefits at over 20 modern and contemporary arts centers and museums across the nation.

**\$250 JOIN NOW!**

### **Patron Now**

Above admissions and discounts **for six 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.

**Six** tickets to CAC performances.

Membership benefits at over 20 modern and contemporary arts centers and museums across the nation.

**\$500 JOIN NOW!**

### **Silver Circle**

Above admissions and discounts **for seven persons, PLUS:**

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.

Membership benefits at over 20 modern and contemporary arts centers and museums across the nation.

**\$1000 JOIN NOW!**

### **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.

**\$5000 JOIN NOW!**

CAC Contact | Christina Carr | 504 528-3805 | [ccarr@cacno.org](mailto:ccarr@cacno.org)

## **Appendix #2 CAC Archive Index**

| <b><u>Date/Year</u></b> | <b><u>Event/Title</u></b>                                     | <b><u>Description of Media</u></b> | <b><u>Size (in.)</u></b> | <b><u>Number</u></b> |
|-------------------------|---|------------------------------------|--------------------------|----------------------|
| Nov.-dec. 1989          | Infermental 8: in the afterglow of TV land                    | flyer                              | 8.5x11                   | 105                  |
| Dec 3 1989              | Open Call for experienced actors                              | mailer card                        | 5.5x8.5                  | 122                  |
| July 19 1989            | Louisiana Composers Guild CAC Concert                         | postcard                           | 6.5x4x5                  | 22                   |
| Oct. 7 1989             | CAC on the Fast Track - Art For Arts Sake                     | program                            | 8.5x5.5                  | 52<br>20             |
| 1989                    | Call for entries - Artists' Ornaments, Art Against AIDS       | mailout                            | 4.5x8.5                  | 57                   |
| Nov. 16 1989            | Artists' Meeting  | invite                             | 5x3.5                    | 58                   |
| July 19 1989            | Louisiana Composers Guild & CAC present Classics: Old and New | program                            | 5.5x8.5                  | 62                   |
| Nov. 6-17 1989          | Soundscape  | schedule/mailout                   | 5x7                      | 26                   |
| Sept. 23 1989           | AFAS - A Palleteable Feast                                    | invite                             | 5.5x8.5                  | 84                   |
| 1989                    | Call for entries Art for Arts Sake                            | mailer/foldout                     | 5.5x8.5                  | 38                   |
| Sept 23 1989            | AFAS - A Palleteable Feast                                    | program                            | 8.5x5.5                  | 37                   |
| Dec 2-9 1989            | Artist Created Ornaments - Arts Against AIDS                  | stuffed invites                    | 6x6                      | 31                   |
| 1989                    | Call for Qualifications - CAC Architectural Collaboration     | booklet/brochure                   | 8x8                      | 147                  |
| Nov. 6-17 1989          | Soundscape  | program                            | 8.5x5.5                  | 76                   |
| Oct. 13-14 1989         | Rachel Rosenthal in Rachel's Brain                            | program                            | 8.5x5.5                  | 40                   |
| Nov. 18-19 1989         | Call for entries Open Studios II                              | mailer                             | 8.5x11                   | 39                   |
| Nov 4-25 1989           | The Vestiges Project: Contemporary Memorials                  | flyer                              | 8.5x11                   | 33                   |
| Nov 6-12 1989           | American Music Week   | programs & posters                 | 8.5x11                   | 2                    |
| Nov 18-19 1989          | CAC Presents Open Studio II                                   | large catalog                      | 11.5x15                  | 65                   |
| Jan 19-20 1990          | LadyGourd SanGoma   | poster                             | 8.5x14                   | 102                  |
| March-April 1990        | Robert Dick/ Julie Kabat                                      | poster                             | 8.5x14                   | 60                   |

|                     |  |                     |          |     |
|---------------------|--|---------------------|----------|-----|
| Jan 29 1990         | Gordon Monahan in Speaker Swinging & Other Works                               | poster              | 8.5x14   | 17  |
| Feb 9-10 1990       | Robert Small Solo Dance Artist   | poster              | 8.5x14   | 51  |
| Feb 5-23 1990       | Phyllis Lamhut & Robert Small  | mailer/brochure     | 4.25x11  | 27  |
| June 30 1990        | CAC members preview of Peter Saul & Ceremony of Memory                         | foldout postcard    | 5x7      | 101 |
| Jan 19-20 1990      | LadyGourd SanGoma  | program             | 8.5x5.5  | 112 |
| March 10 1990       | SweetArts Ball - An Unfinished Affair  | program             | 4.25x11  | 29  |
| June 2 1990         | CAC Members Party  | program             | 4x9      | 47  |
| 1990                | SweetArts Ball - Collectors Club inserts                                       | card                | 3.5x6.25 | 75  |
| March 10 1990       | SweetArts Ball - An Unfinished Affair  | ticket order form   | 6.25x7   | 45  |
| July 15 1990        | Preservation Resource Center member preview of Peter Saul & Ceremony of Memory | mailer              | 8.5x11   | 55  |
| Jan 25-Feb 11 1990  | Cindy Lou Johnson's Brilliant Traces - Directed by Julie Hebert                | invite/mailer       | 5.5x9    | 84  |
| Jan 25-Feb 11 1990  | Cindy Lou Johnson's Brilliant Traces - Directed by Julie Hebert                | program             | 5.5x8.5  | 90  |
| March 10 1990       | SweetArts Ball - An Unfinished Affair  | menu card           | 4x11     | 63  |
| 1990                | SweetArts Ball - An Unfinished Affair - Patron Preview Party                   | letter/invite       | 8.5x11   | 46  |
| 1990                | The Century Club of the CAC presents "Lucifer Hovering"                        | invite to unveiling | 8.5x5.5  | 66  |
| Feb 4 1990          | SweetArts Ball - An unfinished affair - Announcement Party                     | program             | 5.5x8.5  | 8   |
| 1990                | Regional Artists Projects  | application         | 8.5x7    | 103 |
| March 30 1990       | CAC presentes Robert Dick  | program card        | 8.5x5.5  | 47  |
| April 7 1990        | CAC presents Julie Kabat   | program             | 8.5x5.5  | 35  |
| Feb 9-10 1990       | Robert Small Solo Dance Artist   | program (unfolded)  | 5.5x8.5  | 40  |
| 1989-90             | New Play Porject - New Play Competition  | entry form          | 8.5x11   | 34  |
| March31-april1 1990 | CAC Presents 1990 New Play Winners   | flyer               | 8.5x11   | 46  |
| 1990                | CAC Presents 1990 New Play   | flyer               | 8.5x11   | 32  |

|                 |  |                           |                |     |
|-----------------|--|---------------------------|----------------|-----|
|                 | Competition  |                           |                |     |
| March 31 1990   | CAC presents Robbie McCauley in "Sally's Rape" a work-in-progress      | flyer                     | 8.5x11         | 52  |
| March 31 1990   | CAC presents Robbie McCauley in "Sally's Rape" a work-in-progress      | flyer (small)             | 5.5x8.5        | 93  |
| Jan 29 1990     | Gordon Monahan in Speaker Swinging & Other Works                       | program                   | 5.5x8.5        | 15  |
| 1990            | CAC Presents 1990 New Play Competition                                 | flyer                     | 8.5x11         | 28  |
| 1990            | CAC Presents 1990 New Play Competition                                 | flyer                     | 8.5x11         | 29  |
| March 10 1990   | SweetArts Ball - An Unfinished Affair                                  | foldout poster            | 8.5x11(folded) | 47  |
| n/a             | From the Narrative of the Life of Frederick Douglas. An American Slave | narrative                 | 8.5x11         | 43  |
| Dec. 1988       | The CAC Presents Open Studio   | exhibition catalog        | 11x15          | 1   |
| nov 7 - 13 1988 | American Music Week - 4th Annual Festival of New Music                 | poster                    | 15x22          | 8   |
| 1986            | CAC membership brochure  | brochure                  | 3.5x8.5        | 1   |
| N/A             | Regional Artists Projects  | card                      | 3.5x5          | 113 |
| 1992            | Regional Artists Projects  | brochure/application      | 3.5x8.5        | 58  |
| 1993            | Regional Artists Projects Grants Program                               | brochure/application      | 8.5x5.5        | 30  |
| Sept 21 1996    | Glass Houses (tour by bus)   | mailer                    | 5.5x8.5        | 2   |
| March 19 1994   | The SweetARTS of the deal - 1994 Sweet Arts Ball                       | poster                    | 11x17          | 1   |
| Oct. 2          | "There are less than 30 days until AFAS and we have nothing to wear."  | invite                    | 4x10.5         | 2   |
| N/a             | Map of Arts District with Galleries                                    | map and list of galleries | 11.5x9.5       | 12  |
| March 19 1994   | El Vez - March 19!   | schedule/mailer           | 6x6            | 1   |
| Feb 4 1995      | Krewe of Funky Butt Bash   | button                    |                | 1   |
| 1996            | Join the Contemporary Arts Center                                      | pamphlet                  | 4x8.5          | 4   |
| Oct 2 2004      | Hibernia's Art For Arts Sake 25th Anniversary at the CAC               | program with map          | 8.5x5.5        | 129 |
| Oct 2 2004      | Hibernia's Art For Arts Sake 25th Anniversary at the CAC               | flyers                    | 8.5x11         | 31  |
| Oct 4 2003      | Hibernia's Art For Arts Sake   | programs                  | 4.5x6.5        | 27  |
| Oct 5 2002      | The CAC's Art for Arts Sake presented by Touro                         | program                   | 5.5x5.5        | 28  |

|              |   |                              |         |                  |
|--------------|---|------------------------------|---------|------------------|
| Oct 3 2009   | Presented by Capitol One Bank Art For Arts Sake | program with map             | 5.5x8.5 | 51               |
| Oct 4 2008   | Presented by Capitol One Bank Art For Arts Sake | program                      | 5.5x8.5 | 5                |
| Oct 6 2007   | Presented by Capitol One Bank Art For Arts Sake | program                      | 5.5x8.5 | 17               |
| Oct 6 2007   | Presented by Capitol One Bank Art For Arts Sake | invitation to preview dinner | 5x8     | 10               |
| Oct 6 2007   | Presented by Capitol One Bank Art For Arts Sake | preview dinner program       | 5x8     | 11               |
| 2001         | Art For Arts Sake - pink map                    | maps                         | 6x11    | 2                |
| Oct 6 2001   | Cox Communications Art For Arts Sake            | programs                     | 5x5     | 74               |
| Oct 6 2001   | Cox Communications Art For Arts Sake            | preview dinner forms         | 4x9     | 16               |
| Oct 7 2000   | CAC's Art For Arts Sake                         | programs                     | 4.5x7   | 58               |
| Oct 2 1999   | CAC's Art For Arts Sake                         | programs                     | 5x7     | 26               |
| Oct 1 2009   | Dinner & Dialogue with Philip Glass             | flyer                        | 5x7     | 2                |
| Oct 3 1998   | CAC's Art For Arts Sake                         | program                      | 5.5x7.5 | 23               |
| 1997         | Barely Legal Art For Arts Sake                  | program with stickers        | 5.5x8.5 | 2                |
| Oct 5 1996   | CAC's Art For Arts Sake                         | program                      | 5.5x8.5 | 1                |
| June 19 2010 | Bourbon & Burlesque                             | poster                       | 11x17   | 2                |
| June 19 2010 | Bourbon & Burlesque                             | stuffed invites              | 5.5x7.5 | 40 (loose)<br>25 |
| June 19 2010 | Bourbon & Burlesque                             | raffle card                  | 5.5x8.5 | 20               |
| June 19 2010 | Bourbon & Burlesque                             | programs                     | 8.5x5.5 | 29               |
| June 19 2010 | Bourbon & Burlesque                             | flyers                       | 4x6     | 95               |
| June 19 2010 | Bourbon & Burlesque                             | reply cards                  | 4x6     | 41               |

|                 |  |                               |          |                           |
|-----------------|--|-------------------------------|----------|---------------------------|
| June 20<br>2009 | Bourbon & Burlesque                                | stuffed invites               | 8.5x5.5  | 18 (loose)<br>5           |
| June 20<br>2009 | Bourbon & Burlesque                                | programs                      | 8.5x5.5  | 41                        |
| June 21<br>2008 | Bourbon & Burlesque                                | stuffed invites               | 8.5x5.5  | 4                         |
| June 21<br>2008 | Bourbon & Burlesque                                | programs                      | 8.5x5.5  | 134                       |
| June 23<br>2007 | Bourbon & Burlesque                                | stuffed invites               | 8.5x5.5  | 75                        |
| May 27<br>2009  | Postcards from the CAC                             | program                       | 8.5x5.5  | 90                        |
| May 27<br>2009  | Postcards from the CAC - My<br>Favorites Worksheet | worksheet                     | 8.5x5.5  | 32                        |
| May 27<br>2009  | Postcards from the CAC                             | invitations                   | 7x5      | 178(loose)<br>65(stuffed) |
| April 4 2009    | Renaissance Arts Hotel Jammin' on<br>Julia         | poster                        | 11x17    | 4                         |
| Nov08-<br>Jan09 | P.1 at the CAC                                     | exhibition catalog            | 8x8      | 12                        |
| Nov08-<br>Jan09 | Special Prospect.1 at the CAC                      | member benefits flyer         | 3.5x9    | 144                       |
| Nov08-<br>Jan09 | P.1 Shuttle Schedule                               | brochure                      | 3.75x8.5 | 2                         |
| Nov 5 2008      | P.1 Artspeak                                       | flyer                         | 11x8.5   | 7                         |
| 2008            | Artists for a day/ classroom for a<br>day          | mailer/poster                 | 7.5x5.5  | 2                         |
| Nov08-<br>Jan09 | P.1 at the CAC                                     | schedule of events            | 6x8      | 2                         |
| Nov08-<br>Jan09 | Prospect.1 New Orleans - VIP<br>booklet            | booklet w/program and<br>card | 8x5.5    | 6                         |
| Nov08-<br>Jan09 | P.1 at the CAC                                     | artist badge                  | 2.5x5    | 1                         |
| Nov08-<br>Jan09 | Prospect.1 New Orleans                             | map and list of galleries     | 31x35    | 16                        |
| Nov08-<br>Jan09 | Prospect.1 heritage trail                          | brochure                      | 4x9      | 1                         |
| Jan 16 2010     | SweetArts presented by Fidelity                    | stuffed invites               | 6x9      | 27                        |
| Jan 16 2010     | SweetArts presented by Fidelity                    | programs                      | 5.5x8.5  | 167                       |

|               |  |                                 |         |                          |
|---------------|--|---------------------------------|---------|--------------------------|
|               |  |                                 |         |                          |
| Jan 16 2010   | SweetArts presented by Fidelity                            | notepaper                       | 5.5x8.5 | 28                       |
| Jan 16 2010   | SweetArts presented by Fidelity                            | ticket purchase form/reply card | 3.5x8   | (color)23<br>(b&w) 17    |
| Jan 16 2010   | SweetArts presented by Fidelity                            | save the date cards             | 4x6     | 1 pack                   |
| Jan 16 2010   | SweetArts presented by Fidelity                            | admit one - the party           | 4x2     | 218                      |
| Jan 16 2010   | SweetArts presented by Fidelity                            | admit one - honoree's reception | 4x2     | 200                      |
| Jan 16 2009   | Regions Bank Presents SweetArts 2009 - International Tryst | stuffed invites                 | 5x7     | 69                       |
| Jan 16 2009   | Regions Bank Presents SweetArts 2009 - International Tryst | Vip & Honoree tags              | 2x4.5   | 15(vip)<br>4(hon.)       |
| Jan 16 2009   | Regions Bank Presents SweetArts 2009 - International Tryst | admit one                       | 5x3     | 6                        |
| Jan 16 2009   | Regions Bank Presents SweetArts 2009 - International Tryst | schedule card                   | 5.5x8.5 | 83                       |
| Jan 16 2009   | Regions Bank Presents SweetArts 2009 - International Tryst | event program                   | 5.5x8.5 | 82                       |
| March 8 2008  | Regions Bank Presents SweetArts 2008                       | stuffed invites                 | 5.5x9   | 24                       |
| March 8 2008  | Regions Bank Presents SweetArts 2008                       | event program                   | 5.5x8.5 | 31                       |
| March 8 2008  | Regions Bank Presents SweetArts 2008                       | ticket purchase form/reply card | 4x6     | 8                        |
| March 2 2007  | SweetArt New York  | auction catalog                 | 8.5x11  | 1                        |
| April 1 2005  | Regions Bank SweetArts Ball - Cinimatic Lovers             | stuffed invites                 | 5x7     | 55(stuffed)<br>23(loose) |
| April 1 2005  | Regions Bank SweetArts Ball                                | events program                  | 8.5x5.5 | 44                       |
| March 31 2001 | SweetArts Ball - transit NY 2 NO                           | program                         | 5x4     | 160                      |
| April 20 2002 | SweetArts Ball 2002 - The Outer Limits                     | program                         | 5x7     | 46                       |
| Feb 8 2003    | CAC's Acts of Love SweetArts Ball 2007                     | mailer                          | 5x7     | 17                       |
| Feb 8 2003    | CAC's Acts of Love SweetArts Ball 2007                     | program                         | 6x6     | 12                       |
| Feb 8 2003    | CAC's Acts of Love SweetArts Ball 2007                     | ticket purchase form/reply card | 5x3.5   | 119                      |
| Feb 8 2003    | CAC's Acts of Love SweetArts Ball 2007                     | temporary tattoos               | 2x2     | 9                        |
| Feb 6 2004    | SweetArts Ball 2004 - the Birds                            | invitation                      | 5.5x8.5 | 73                       |



|             |  |                               |         |     |
|-------------|--|-------------------------------|---------|-----|
|             | and the Bees   |                               |         |     |
| Feb 6 2004  | SweetArts Ball 2004 - the Birds and the Bees                                     | program                       | 5.5x8.5 | 7   |
| Feb 23 1991 | SweetArts Ball - Love in a Time of Censorship                                    | invitations                   | 8.5x3.5 | 3   |
| Aug 1 2009  | Whitney White Linen Night  | program/invite                | 5x7     | 56  |
| Aug 1 2009  | Whitney White Linen Night  | Julia St. Guide & Menu        | 5x7     | 7   |
| Aug 1 2009  | Whitney White Linen Night  | fans w/ gallery listing       | 8x8     | 30  |
| Aug 7 2004  | New Orleans Arts District Associations White Linen Night                         | programs/invites              | 5x7     | 136 |
| Aug 7 2004  | New Orleans Arts District Associations White Linen Night                         | fans w/ gallery listing       | 8x8     | 14  |
| Aug 4 2007  | Whitney White Linen Night  | program/invite                | 5x7     | 101 |
| Aug 4 2007  | Whitney White Linen Night  | fans                          | 8x8     | 8   |
| Aug 5 2008  | Whitney White Linen Night  | program/invite                | 5x7     | 40  |
| Aug 5 2008  | Whitney White Linen Night  | fan with gallery list         | 8x8     | 2   |
| Aug 6 2005  | Whitney White Linen Night  | fans                          | 8x8     | 5   |
| Aug 2 2003  | New Orleans Arts District Associations White Linen Night                         | program/invite                | 5x7     | 13  |
| Aug 2 2003  | New Orleans Arts District Associations White Linen Night                         | fan with gallery list and map | 8x8     | 3   |
| Aug 3 2002  | New Orleans Arts District Associations White Linen Night                         | program/invite                | 5x7     | 15  |
| Aug 3 2002  | New Orleans Arts District Associations White Linen Night                         | fan with gallery list and map | 8x8     | 5   |
| Aug 4 2001  | Warehouse District Arts Associations White Linen Night                           | progams                       | 5x7     | 46  |
| Aug 4 2001  | Warehouse District Arts Associations White Linen Night - Red Hot Blues           | fan                           | 8x8     | 55  |
| Aug 5 2000  | Nextel Presents the Warehouse District Arts Association's White Linen Night 2000 | program/invite                | 5x7     | 10  |
| Aug 9 1999  | The CAC presents Warehouse District Arts Association's White Linen Night 1999    | program/invite                | 5x7     | 1   |
| Aug 1 1998  | The CAC presents Warehouse District Arts Association's White                     | program/invite                | 5x7     | 30  |

|                   |  |                      |          |                     |
|-------------------|--|----------------------|----------|---------------------|
|                   | Linen Night  |                      |          |                     |
| Aug 2 1997        | The CAC presents Warehouse District Arts Association's White Linen Night         | program/invite       | 5x7      | 16                  |
| Sat. Aug. 1       | The Art of Architecture & Architecture in Art                                    | fan                  | 8x8      | 1                   |
| Aug 7 1999        | Celebrating 100 Years Duke Ellington   | fan                  | 8x8      | 1                   |
| Aug 5 2000        | Nextel Presents the Warehouse District Arts Association's White Linen Night 2000 | fan                  | 8x8      | 6                   |
| Aug 1 1998        | White Linen Night after-party  | card                 | 4.5x5.5  | 8                   |
| March - June 2001 | Chelsea Rising   | mailout/postcard     | 9x6      | 186                 |
| July - Sept 2001  | Entergy Louisiana Open   | mailout/postcard     | 9x6      | 27                  |
| 2004              | CAC Visual Arts Summer 04  | brochure/mailout     | 4x9      | 85                  |
| 2004              | CAC Summer 04  | schedule             | 8x6      | 72                  |
| 2004              | CAC Spring 04  | schedule             | 8x6      | 53                  |
| 2004              | CAC Winter 04  | schedule             | 8x6      | 55                  |
| 2004              | CAC Fall 04  | schedule (multipage) | 5.5x8.5  | 32                  |
| April - June 2004 | Jaume Plensa silent noise  | brochure             | 4x9      | 42(loose)<br>1 pack |
| 2002              | The Creative Laboratory  | Pamphlet/schedule    | 6x9      | 29                  |
| 2004              | Hanging By a Thread - Sally Heller   | postcards            | postcard | 25(Loose)<br>1 pack |
| Sept. 17 1998     | The Great Art Sale   | auction catalog      | 8.5x5.5  | 3                   |
| Oct. 16 1999      | CAC's American Express Concert Series  | program              | 8.5x5.5  | 2                   |
| 2000              | Photography NOW  | mailout              | 7x4      | 4                   |
| Jan 15 1999       | CAC & LPO Present American Express Concert Series                                | brochure             | 6x11     | 7                   |
| 2000              | CAC Calendar of Events   | mailout              | 5x7      | 3                   |
| Oct 14 2000       | Liz Lerman Dance Exchange  | mailout              | 5x7      | 6                   |

|                   |   |                            |           |                        |
|-------------------|---|----------------------------|-----------|------------------------|
|                   |   |                            |           |                        |
| 1999-2001         | A Composer for the New Millenium                              | mailout/pamphlet           | 6x11      | 4                      |
| Dec 2000-Jan 2001 | Neil Harshfield. Sins of Ambivalence                          | exhibiton program          | 6x11      | 6                      |
| 2000              | Artists in our community: WPA                                 | fall schedule              | 7x11      | 9                      |
| 2001              | Happy Birthday CAC - CAC Annual Fund 25                       | folds into envelope mailer | 10.5x10.5 | 11                     |
| Oct 19 2001       | Privacy in America: a panel discussion                        | mailer                     | 9x6       | 8                      |
| 2001              | Birth of a Scene: SoHo  | schedule book              | 7x11      | 23(paper)<br>2(vinyl?) |
| 2001              | Birth of a Scene: SoHo  | schedule mailer            | 6x11      | 1                      |
| 2001              | Artspeak 2001-2002 at the CAC                                 | Schedule of lectures       | 5.5x8.5   | 29                     |
| 2001              | Multicultural Explosion                                       | schedule/mailout           | 6x9       | 18                     |
| Sept. 2001        | Great Art Sale & Auction                                      | schedule/mailout           | 8.5x5.5   | 3                      |
| Aug - Sept 2001   | Missing: Last seen at the World Trade Center on Sept. 11 2001 | flyer                      | 8.5x5.5   | 194                    |
| Feb 2 2001        | Visual Artists' Anniversary Party                             | card                       | 5x7.5     | 5                      |
| 2001              | Entergy Louisiana Open  | exhibition catalog         | 8.5x11    | 1                      |
| Oct - Dec 2002    | 1822- a Project by Stephen Paul & Sibylle Peretti             | exhibition catalog         | 8x9       | 6                      |
| Mar. 2002         | Expanding Universe the recent paintings of Al Held            | exhibition catalog         | 8.5x11    | 2                      |
| Jan - March 2002  | Expanding Universe & Bodyworks                                | mailout card               | 6x9       | 36                     |
| April - June 2002 | Digital Louisiana   | mailout card               | 5.5x8.5   | 52                     |
| 2002              | Digital Louisiana   | exhibition catalog         | 6x6       | 3                      |
| May 9 2002        | Your Invited to Checkout the new look at the CAC              | mailout card               | 8.5x5.5   | 6                      |
| 2002              | CAC Fall 2002   | event schedule             | 5x9       | 99                     |
| 2002-03           | ArtSpeak 2002-2003  | schedule card              | 5.5 x 8.5 | 107                    |
| 2002              | Russell Malone  | Performance Program        | 5.5x8.5   | 37                     |
| Jan. 2003         | Douglas Bourgeois   | card                       | 5.5x9     | 15                     |

|                   |  |                       |                                   |                        |
|-------------------|--|-----------------------|-----------------------------------|------------------------|
|                   |  |                       |                                   |                        |
| Jan - March 2003  | "Made in California" Frederick R. Weisman Art Foundation | exhibit announcement  | 9x6                               | 62                     |
| July. 2002        | Humid A Confederacy of Dances 4                          | postcard              | 4.25x6                            | 12                     |
| March. 2002       | Dawn in a Floating City - a postmodern opera             | mailers/flyer         | 5.5 x 8.5(Mailer)<br>6x11 (flyer) | 14(Mailer)<br>1(flyer) |
| Nov. 2003         | The CAC & Union Lofts present the Uptown/Downtown Series | Performance Program   | 5.5x8.5                           | 21                     |
| Oct - Dec 2003    | "What A Wonderful World" - Bill Fagaly Art Installation  | exhibition catalog    | 8x9                               | 66                     |
| 2003              | CAC 03 Fall  | schedule              | 6x8                               | 136                    |
| April. 2003       | The Hip Hop Experience: What it is                       | card                  | 5x7                               | 28                     |
| Aug - Sept 2003   | 2003 Louisiana Biennial                                  | card/mailer           | 6x9.5                             | 5                      |
| Nov. 2003         | 8th Havana Biennial                                      | card/mailer           | 8.5x5.5                           | 3                      |
| 2003              | CAC Spring 03  | event schedule        | 9x5                               | 71                     |
| 2003              | CAC Winter 03  | event schedule        | 9x5                               | 54                     |
| 2003              | CAC Fest 2003 Blind Boys of Alabama & Los Lobos          | small card            | 3.5x5.5                           | 3                      |
| 2003              | CAC Fest 2003 Blind Boys of Alabama & Los Lobos          | postcard/mailer       | 5x7                               | 62                     |
| 2003              | CAC Fest 2003 Blind Boys of Alabama & Los Lobos          | join CAC get free TIX | 8.5x5.5                           | 7                      |
| Sept 21 2003      | Jazz America Series Featuring Terrence Blanchard         | event program         | 5.5x8.5                           | 16                     |
| 2003              | An Evening with Randy Newman                             | flyer w/ schedule     | 8.5x5.5                           | 35                     |
| Nov 2 2003        | Jazz America Series Featuring Arishai Cohen Quartet      | event program         | 5.5x8.5                           | 34                     |
| 2003              | Junebug Productions Presents: Like Poison Ivy            | program               | 8.5x5.5                           | 6                      |
| Oct 19 2003       | Jazz America Series Featuring Lizz Wright                | program               | 8.5x5.5                           | 41                     |
| 2003-4            | ArtSpeak   | Schedule of lectures  | 8.5x9.5                           | 121                    |
| April - June 2004 | Hanging By a Thread - Sally Heller                       | exhibit catalog       | 8x9                               | 24(loose)<br>1(pack)   |

|                  |  |                       |           |     |
|------------------|--|-----------------------|-----------|-----|
| Dec 4 2004       | Union Lofts & Am South Bank Present the Uptown/Downtown series | Performance Program   | 8.5x5.5   | 51  |
| Nov 20 2004      | Union Lofts & Am South Bank Present the Uptown/Downtown series | Performance Program   | 8.5x5.5   | 19  |
| Sept. 11 2004    | NEA Jazz Masters Ahmad Jamal Trio                              | Performance Program   | 8.5x5.5   | 5   |
| April 10 2004    | Jazz America Series Featuring Jane Monheit                     | Performance Program   | 5.5 x 8.5 | 37  |
| Nov 11 2004      | NEA Jazz Masters Roy Haynes                                    | Performance Program   | 5.5x8.5   | 8   |
| Oct 28 2004      | Union Lofts & Am South Bank Present the Uptown/Downtown series | Performance Program   | 5.5x8.5   | 13  |
| Dec. 2004        | CAC Presents New Orleans Jazz Orchestra Holiday Celebration    | Performance Program   | 8.5x5.5   | 35  |
| Dec. 2004        | Art Basel - Miami Beach  | mailout card          | 5.5x8.5   | 48  |
| 2004             | NEA Jazz Masters and Uptown/Downtown Series                    | schedule card         | 8.5x5.5   | 15  |
| Jan 31 2004      | Drama Rama 11  | mailout               | 8.5x5.5   | 5   |
| May. 2004        | Big Hair Productions presents: A Confederacy of Dances         | event program         | 5.5 x 8.5 | 3   |
| Sept - Oct 2004  | Chekhov's Wild Ride  | mailout card          | 5.5x7.5   | 6   |
| March 20 2004    | Union Lofts & Am South Bank Present the Uptown/Downtown series | event program         | 8.5x5.5   | 2   |
| July - Sept 2004 | Noyeau Techno  | exhibit catalog       | 6x11      | 25  |
| Jan - March 2004 | CAC Winter Visual Arts   | schedule mailout card | 9x6       | 111 |
| 2004 - 5         | Artspeak   | Schedule mailout card | 8.5x5.5   | 43  |
| 2000             | CAC Season Pass  | postcard mailer       | 5x7       | 3   |
| Sept - Nov 2004  | JazzNet Cedar Walton & Kurt Elling                             | card mailer           | 5x7       | 13  |
| Sept - Oct 2004  | Latin Jazz - Edward Simon, Paquito D'Rivera                    | programs              | 5.5x8.5   | 11  |
| 2004             | 90 miles (Latin Jazz)  | small card            | 2x4       | 90  |
| April-June 2000  | Contemporary Kinetics: Calder & Beyond                         | program               | 7.5x7     | 2   |

|                |  |                    |                |               |
|----------------|--|--------------------|----------------|---------------|
| Oct-Dec 2002   | Christian Marclay: Three Compositions                                | exhibition catalog | 8x9            | 2             |
| April 7 2001   | Dave Holland Quintet - New Orleans Jazz America                      | flyer              | 5x7            | 9             |
| Jan 20 2001    | Drama Rama 8   | mailer             | 9x6            | 6             |
| Sept 12 1998   | Drama Rama 6   | postcard           | 5x5            | 9<br>1 poster |
| May. 2001      | CAC & Junebug present Brenda Wong Aoki's Uncle Gunjiro's Girlfriend  | flyer              | 5x7            | 13            |
| Nov. 2000      | Rooted in New Orleans Act I Presents the 18th annual New Orleans     | program            | 8.5x5.5        | 6             |
| Dec. 2000      | The Spirit of Diaghilev: A Collaboration or art music and dance      | program            | 8.5x5.5        | 3             |
| 1999           | The Silver Circle Talum by Bernard Mattox                            | brochure           | 4x9            | 4             |
| 1998           | Dew Drop Inn - Midsummer Night Swing                                 | fan                | 8x8            | 8             |
| 2000           | Sandy Chism a Survey   | exhibition catalog | 8x9.5          | 2             |
| March 26 1999  | Confederacy of Dances  | program            | 8.5x5.5        | 4             |
| Jan 24 1999    | At the Solarium Super Jazz Sunday                                    | mailer             | 8.5x5.5        | 8             |
| April 19th     | At the Solarium Path Not Worn  | mailer             | 5x7            | 6             |
| March 11 2001  | At the Solarium: Muriel Bultman Francis Memorial Concert             | mailer             | 5x7.5          | 1             |
| Feb 20 1999    | Jazz in Film: An Evening with Terrance Blanchard                     | program            | 8.5x5.5        | 2<br>3 flyers |
| 1998           | Conversations Art, Culture and the African American Experience       | flyer              | 8.5x5.5        | 5             |
| 1998           | Pathways to Connections  | Newsletter         | mailer/foldout | 3             |
| April          | The CAC and NOBA Institute present Muna Tseng - Ambiguous Ambassador | brochure           | 6x4.5          | 23            |
| Oct - Dec 2000 | Don Eddy - from Logic to Mystery                                     | postcard           | 4x6            | 23            |
| May 11-12      | Big Hair Productions presents: A Confederacy of Dances               | card               |                | 1             |
| Nov. 24 2004   | A-Bit-A New Orleans  | flyer              | 4x11           | 5             |

|                  |  |                    |          |    |
|------------------|--|--------------------|----------|----|
| May18-June3 2001 | The Lonesome West by Martin McDonagh                                   | program            | 8.5x5.5  | 3  |
| March 18-20 2004 | Chuck David & the African American Dance Ensemble                      | flyer              | 5.5x8.5  | 3  |
| Dec 1 2000       | CAC New Orleans Jazz America - Danilo Peres and the Motherland Project | program            | 5.5x8.5  | 3  |
| March 17 2001    | CAC New Orleans Jazz America - Nnenna Freelon                          | program            | 5.5x8.5  | 2  |
| Jan 6 2000       | The Silver Circle of the CAC invite you to meet David Rubin            | invite             | 4.5x6.25 | 2  |
| May 10 2001      | Junebug Productions and the CAC present: An Evening with Mark Izu      | program            | 5.5x8.5  | 7  |
| May 9 2001       | Brenda Wong Aoki excerpts from Skin Privilege: Stories about Race      | flyer              | 5.5x8.5  | 27 |
| Aug 30 2000      | Leroy Jenkins  | program            | 5.5x8.5  | 1  |
| May 26-27 2000   | Confederacy of Dances 2  | postcard           | 8.5x6    | 1  |
| March 10 2001    | The CAC Presents Have you Seen Tom - A tribute to Tom Dent             | program            | 8.5x5.5  | 1  |
| Jan 16 2001      | Spyboy Productions, Anxious Sound & the CAC present: Awake-Nu          | program            | 8.5x5.5  | 1  |
| Nov 3-7 2001     | CAC presents Vincent C. Smith's Williams & Walker                      | flyer/mailer       | 8.5x5.5  | 2  |
| Feb. 20005       | CAC Presents Irvin Mayfield& the New Orleans Jazz Orchestra            | program            | 5.5x8.5  | 7  |
| March. 2005      | CAC & Harrah's New Orleans Casino Present Irvin Mayfield               | program            | 5.5x8.5  | 33 |
| Feb. 2005        | CAC & Harrah's New Orleans Casino Present NEA Jazz Masters on Tour     | program            | 5.5x8.5  | 26 |
| April 16 2005    | Union Lofts & Am South Bank present the Uptown/Downtown Series         | program            | 5.5x8.5  | 9  |
| April. 2005      | Urban Bush Women's Walking with Pearl                                  | flyer              | 3.5x8.5  | 72 |
| Jan 14 2005      | Jamie Baum Septet  | Program            | 5.5x8.5  | 26 |
| March. 2004      | UBS Financial Services, Inc. Presents "birdspace"                      | foldout mailer     | 5.5x8.5  | 40 |
| March. 2004      | Birdspace postcards  | postcards          | 4x6      | 13 |
| 2005-2006        | Louisiana Biennial Oct-Dec 2006  | exhibition catalog | 8.5x11   | 1  |

|                   |  |                         |         |     |
|-------------------|--|-------------------------|---------|-----|
| April - June 2005 | CAC Spring Visual Arts - Hair Stories Women of the World:            | Mailer                  | 9x4     | 68  |
| Jan - March 2005  | Rawdata conceptual art in Louisiana                                  | exhibition program      | 6x11    | 32  |
| July - Sept 2005  | The Culture of Queer A Tribute to J.B. Harter                        | mailout                 | 5.5x7.5 | 55  |
| 2005              | CAC Winter/Spring 05   | events schedule program | 5.5x8.5 | 39  |
| July-Sept. 2006   | Gina Phillips Southern Tales   | postcard                | 6x4     | 9   |
| July-Sept. 2006   | Gina Phillips Southern Tales   | program                 | 8x9     | 2   |
| 2006              | Cuban Connections  | postcard                | 4x6     | 8   |
| Feb-April 2006    | Made In New Orleans  | postcard                | 4x6     | 26  |
| Aug. 2006         | Ocean of Light - an homage to the victims of Katrina and the Tsunami | postcard                | 4x6     | 6   |
| 2006              | New Orleans Photo Alliance presents: Vision/Revision                 | postcard                | 4x6     | 22  |
| 2006              | 8/29 Remembrance & Rebirth   | event flyer             | 6x11.5  | 7   |
| 2006              | Uptown/Downtown Series - Mark Feldman                                | program                 | 5.5x8.5 | 23  |
| Nov. 2006         | Recover. Rebuild. Rebirth  | invitation              | 8x8     | 1   |
| 2006              | CAC New Orleans/Performance  | newsletter/program      | 5.5x8.5 | 132 |
| 2007              | Artspot Productions & UNO Women's Center Present                     | mailer/postcard         | 5x7     | 16  |
| April-June 2008   | Luis Cruz-Azaceta: 1999  | program                 | 3.5x8.5 | 1   |
| March 23 2007     | CAC & National Performance Network Present Marcia Milhazes           | program                 | 5.5x8.5 | 1   |
| March 30 2007     | The Great Vodka Tasteoff   | vodka program           | 5.5x8.5 | 1   |
| July-Aug 2007     | The Emeril Lagasse Foundation Summer Art Camp at the CAC             | program                 | 5.5x8.5 | 1   |
| 2007              | New Orleans Dance Festival 2007                                      | postcard                | 4x6     | 1   |
| June. 2007        | Lakeviews Sunset Bus Tour: Performance, Art, Music and Food          | postcard                | 4x6     | 7   |
| June. 2007        | Lakeviews Sunset Bus Tour: Performance, Art, Music and Food          | poster                  | 11x17   | 1   |
| June. 2007        | Lakeviews Sunset Bus Tour: Performance, Art, Music and Food          | Fan                     | 8x8     | 1   |



|                      |   |                       |         |                        |
|----------------------|---|-----------------------|---------|------------------------|
| June. 2007           | Lakeviews Sunset Bus Tour:<br>Performance, Art, Music and Food                        | info packet           | 8.5x11  | 1                      |
| Dec07-<br>Jan08      | Jeff Becker Sea of Common<br>Catastrophe  | postcard              | 4x6     | 12                     |
| July-Aug<br>2007     | Alex Podesta Copies & Doubles   | postcard              | 4x6     | 99                     |
| Aug-Sept<br>2007     | Monica Zeringue Matador   | postcard              | 4x6     | 60(black)<br>2(orange) |
| April-May<br>2007    | Anne Boudreau Equipoise   | postcard              | 4x6     | 24                     |
| Oct - Nov<br>2007    | Jonathan Pellitteri Descent   | postcard              | 4x6     | 13                     |
| June-July<br>2007    | Rachel Jones Multiples  | postcard              | 4x6     | 19                     |
| May-June<br>2007     | Message in a Bottle:<br>Reconstrautcing Lives   | postcard              | 4x6     | 8                      |
| April - June<br>2007 | Making 10 Year - Ammar Eloveini/<br>Speak (Again) Memory:                             | double sided postcard | 4x6     | 38                     |
| Jan 12 2008          | CAC Presents Uptown/Downtown<br>Series: The Whole Drum Truth                          | program               | 5.5x8.5 | 2                      |
| May 31<br>2008       | CAC Presents Katrina,Katrina:<br>Love Letters to New Orleans                          | program               | 5.5x8.5 | 2                      |
| 2008                 | 7 Days of Paradise - the true story<br>of one mans revelations                        | program               | 5.5x8.5 | 3                      |
| July - Aug<br>2008   | The Emeril Lagasse Foundation<br>Summer Art Camp at the CAC                           | program               | 5.5x8.5 | 1                      |
| May. 2008            | Ashé Cultural Center & CAC<br>Present Story Circle with Truth Be<br>Told              | program               | 5.5x8.5 | 33                     |
| May. 2008            | Ashé Cultural Center & CAC<br>Present Story Circle with Truth Be<br>Told              | mailer card           | 5.5x8.5 | 56                     |
| July-<br>Oct.2008    | Peter Sarkisian: Extruded Video<br>Engine   | program               | 3.5x8.5 | 56                     |
| 2008?                | Jason Lee - Euthenics   | exhibition program    | 8x8     | 2                      |
| Dec. 2008            | CAC, New Orleans Jazz &<br>Heritage Foundation & Thelonious<br>Monk Institute of Jazz | program               | 8.5x5.5 | 1                      |
| Feb. 2008            | CAC, Johnsen Controls, Inc. &<br>Phelps Dunbar LLC Present                            | program               | 5.5x8.5 | 2                      |
| July-Oct<br>2008     | City Stage  | brochure              | 3.5x8.5 | 47                     |
| Jan-March<br>2008    | Ralph Lemon: (the Efflorescence<br>of) Walter   | brochure              | 3.5x8.5 | 46                     |

|                   |   |                         |          |      |
|-------------------|---|-------------------------|----------|------|
| Jan-March 2008    | Something From Nothing  | Brochure                | 3.5x8.5  | 28   |
| April - Oct 2008  | Tony Feher Re:Place   | brochure                | 3.5x8.5  | 63   |
| May. 2008         | US Japan Innovators Network - Community Dialogue:                               | card/mailer             | 5.5x8.5  | 26   |
| March - Sept 2009 | In The Spirit - The Photography of Michael P. Smith From the HNOC               | flyer                   | 5.5x8.5  | 1    |
| April. 2009       | CAC Presents Representing Music: A panel discussion on the works...             | program                 | 5.5x8.5  | 23   |
| March 5 2009      | CAC, New Orleans Jazz & Heritage Foundation & Thelonious Monk Institute of Jazz | program                 | 5.5x8.5  | 4    |
| Feb 7 2009        | NOLA Cherie. Fanharmonization of a city by Chassol                              | program                 | 5.5x8.5  | 21   |
| April-July 2009   | Previously on Piety   | postcard                | 4x6      | 34   |
| March 5 2010      | CAC, New Orleans Jazz & Heritage Foundation & NOCCA Institute                   | program                 | 5.5x8.5  | 6    |
| March 24 2010     | You Are Invited (unveiling of the 2010 SCS & CCP)                               | mailer                  | 6x11     | 56   |
| March - June 2010 | Joan Mitchell in New Orleans  | exhibit program         | 6x9      | 9    |
| 2009              | Collectors Club print - Flag for Prospect by Skylar Fein                        | card                    | 9x4      | 43   |
| 2008              | Prospect.1 Opening Gala   | stuffed invites         | 10x10    | 8    |
| Oct 3 2009        | Presented by Capitol One Bank Art For Arts Sake                                 | program                 | 8.5x5.5  | 425  |
| April-July 2009   | Previously on Piety   | card                    | 4x6      | 36   |
| Oct 3 2009        | "Walk" Marcus Brown & Nathan Weidenhaft   | postcard                | postcard | 28   |
| Jan 16 2009       | Regions Bank Presents SweetArts 2009 - International Tryst                      | stuffed invites         | 5x7      | 45   |
| Aug 1 2009        | Whitney White Linen Night   | fans w/ gallery listing | 8x8      | 48   |
| March 8 2008      | Regions Bank Presents SweetArts 2008 - Paper, scissors, rockstar                | stuffed invites         | 5.5x9    | 37   |
| March 8 2008      | Regions Bank Presents SweetArts 2008 - Paper, scissors, rockstar                | programs                | 5.5x8.5  | 104  |
| Nov08-Jan09       | P.1 at the CAC  | schedule of events      | 6x8      | 37   |
| 2010              | Membership Brochure   | brochure                | 4.5x9    | 500+ |

|                   |   |                               |         |        |
|-------------------|---|-------------------------------|---------|--------|
| April-July 2009   | Previously on Piety                                       | exhibit catalog               | 7.5x7.5 | 3      |
| June 19 2010      | Bourbon & Burlesque                                       | poster                        | 11x17   | 2      |
| June 19 2010      | Bourbon & Burlesque                                       | stuffed invites               | 5.5x7.5 | 90     |
| June 19 2010      | Bourbon & Burlesque                                       | raffle card                   | 5.5x8.5 | 145    |
| June 19 2010      | Bourbon & Burlesque                                       | recipe cards                  | 8.5x5.5 | 15     |
| June 19 2010      | Bourbon & Burlesque                                       | postcards                     | 4x6     | 350    |
| June 19 2010      | Bourbon & Burlesque                                       | membership card               | 4x6     | 407    |
| June 19 2010      | Bourbon & Burlesque                                       | invites                       | 5.5x7.5 | 40     |
| June 19 2010      | Bourbon & Burlesque                                       | vip bag                       | 8.5x5.5 | 1      |
| Jan 16 2010       | SweetArts presented by Fidelity                           | stuffed invites               | 6x9     | 71     |
| Jan 16 2010       | SweetArts presented by Fidelity                           | save the date cards           | 4x6     | 450    |
| Jan 16 2010       | SweetArts presented by Fidelity                           | insert cards                  | 6x9     | 51     |
| March - June 2010 | Joan Mitchell in New Orleans                              | exhibit program               | 6x9     | 27     |
| 1994              | Sequin Artists of Haiti - Tina Girouard                   | book                          | 5.5x8.5 | 2      |
| Oct-09            | An Evening with Philip Glass                              | program                       | 8.5x5.5 | 2      |
| 2000/1            | A Tribute to Sydney & Walda Bestoff                       | invitation                    | 4x4     | 355    |
| N/A 2005?         | Entergy Kids free   | kids free art pass to the CAC | 2x3.75  | 30     |
| N/A               | CAC, Create View Embrace Experience                       | ad. To rent space out         | 8.5x5.5 | 40     |
| approx. 2000?     | Freeport-McMoran's Artists for a day, classroom for a day | poster mail out               | 22x15   | 6      |
| 2000's?           | Art in the Warehouse District                             | brochure                      | 8x14    | 15     |
| N/A               | absolut Contemporary Arts Center "Marine"                 | cards                         | 4.5x3   | 1 pack |
| March 30th 2001   | The Great Vodka Tasteoff                                  | admit tickets                 | 2x6     | 32     |
| Nov. 12th 1999    | "Uncorked ....A Taste at Canal Place                      | mailout?                      | 8.5x6   | 29     |

|                      |   |                            |         |     |
|----------------------|---|----------------------------|---------|-----|
| N/A 2000's?          | New Orleans, Come Join the Parade!                              | Folders                    | 9x12    | 4   |
| 2000                 | Absolut Voyeur  | brochure/mailout           | 5x7.5   | 3   |
| Jan. 2006            | Art Alive, Celebrating New Orleans culture in the Arts District | info. Card                 | 5x7     | 9   |
| N/A                  | Citywide Gallery Opening  | map and list of galleries  | 5.5x11  | 4   |
| N/A                  | Come Join the Parade!   | CD                         | 6x6     | 1   |
| Mar. 1990            | A Contemporary Home for the Contemporary Arts Center            | spiral bound book          | 7x11    | 1   |
| Jun. 2005            | The RAIN event: postcards to the CAC                            | cards/invitations/programs | 5x7     | 88  |
| 2000-1?              | Warehouse Museum District                                       | brochure                   | 4x9     | 198 |
| N/A late 90s - 2000s | New Orleans Magazine Street "Shoppers Dream"                    | brochure                   | 4x9     | 27  |
| 2001/2?              | The Arts Districts New Orleans                                  | brochure                   | 4x9     | 15  |
| N/A 80's 90's?       | "Walking Tours of the Warehouse District & Lafayette Square"    | brochure                   | 4x9     | 4   |
| N/A                  | Unscene 2 Urban Navigator                                       | foldout map                | 5.5x5.5 | 10  |
| Nov. 1998            | "Gallery Guide Southeast"                                       | booklet/brochure           | 5x8     | 7   |
| Feb. 3 1996          | CAC's Krewe of Funky Butt Bash                                  | foldout pamphlet           | 4x11    | 104 |
| N/A                  | "It All Begins With You"  | CAC poster                 | 17x11   | 2   |
| 1996?                | <u>Education@ the CAC</u>                                       | poster mail out            | 11x17   | 4   |
| 1998                 | "The Contemporary Arts Center First NBC Art Camp 1998"          | paper brochure             | 4.5X8.5 | 1   |
| 2000                 | Freeport-McMoran's Art Camp 2000                                | brochure                   | 5x8.5   | 1   |
| 2001                 | Bank One Summer Art Camp 2001                                   | glossy brochure            | 4.5x8.5 | 2   |
| 2002                 | Bank One Summer Art Camp 2002                                   | glossy brochure            | 4.5x9   | 9   |
| 2003                 | Bank One Summer Art Camp 2003                                   | glossy brochure            | 5.5x8.5 | 10  |
| 2004                 | Summer Art Camp 2004 - Elements of Life                         | glossy brochure            | 5.5x8.5 | 107 |
| 2005                 | Freeport-McMoran's Summer Art Camp "Art for All Senses"         | glossy brochure            | 5.5x8.5 | 8   |

|                |   |  |         |                         |
|----------------|---|--|---------|-------------------------|
| 1980           | Contemporary Photography in Louisiana III: The Documentary Photograph | folder with inserts and photos             | 5x7     | 1                       |
| Sept-Nov 1996  | Chihuly Glass Blowout   | brochure                                   | 4x9     | 1                       |
| April 17 2003  | The Great Tequila Tasteoff  | cards                                      | 5x7     | 17                      |
| 2001           | The Art of Herradura Tequila  | cards                                      | 5x7     | 21                      |
| 2002           | The CAC's Summer Rain   | event brochure/ invitation                 | 5x7     | 86                      |
| June 15 2001   | Absolut CAC. Absolut Chalk  | cards                                      | 5x7     | 80                      |
| June 15 2001   | Absolut CAC. Absolut Chalk  | pamphlet/ invitation                       | 5x7     | 34                      |
| June 25 2004   | The RAIN event: postcards to the CAC                                  | card                                       | 5x7     | 176                     |
| 2004           | The RAIN event: postcards to the CAC                                  | programs w/ insert                         | 5x7     | 24                      |
| 2005           | The RAIN event: postcards to the CAC                                  | loose cards, sealed envelopes with inserts | 5x7     | 21(Loose)<br>30(sealed) |
| June 20 2003   | Summer Rain "A Summer Solstice Celebration"                           | cards                                      | 5x7     | 30                      |
| June 20 2003   | Summer Rain "A Summer Solstice Celebration"                           | programs/pamphlets                         | 5x7     | 18                      |
| June 20 2003   | Summer Rain "A Summer Solstice Celebration"                           | envelopes                                  | 5x7     | 11                      |
| 2006           | CAC Summer 2006 Art Camp  | brochure                                   | 5.5x8.5 | 43                      |
| June 23 2010   | President's Council Dinner  | invitations                                | 5x7     | 32                      |
| June 23 2010   | President's Council Dinner  | donation forms                             | 6x9     | 29                      |
| June 30 2000   | Absolut New Orleans 2000  | card                                       | 5.5x8.5 | 6                       |
| 2005           | The RAIN event: postcards to the CAC                                  | event program                              | 5x7     | 87                      |
| Jan-March 1995 | The Body Photographic   | spiral bound book of tear out postcards    | 5x7.5   | 1                       |
| n/a            | The Contemporary Arts Center - the center for creation                | brochure                                   | 4x8.5   | 9                       |
| 1999           | Bank One Art Camp 1999 Your Kid Adds the Spice                        | brochure                                   | 4.5x8.5 | 11                      |
| n/a            | The CAC's Artists' Studio Days  | brochure                                   | 4.5X8.5 | 11                      |

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|---------------|---|-------------------|---------|--------------|
| 2004          | Special Edition Museums New Orleans                       | brochure          | 5.5x8.5 | 5            |
| Feb 3 2001    | CAC 25 Art Auction  | brochure          | 6x11    | 6            |
| Feb 3 2001    | CAC 25 Art Auction - sneak peek cards                     | mailer            | 6x10    | 5            |
| 2000s         | CAC layered cutout brochure                               | brochure          | 4x9     | 2            |
| n/a           | The CAC in 3 words  | sprial bound book | 5x8.5   | 1            |
| Thurs. May 10 | Mark Izo, James Singleton, Tim Green, Andrew McLean       | poster            | 14x8.5  | 3<br>1 flyer |
| 1997          | The CAC First NBC Art Camp 1997                           | brochure          | 5.5x8.5 | 3            |
| Nov 29 1999   | Dear Friends.....How your contributions helps the CAC     | letter            | 8.5x5.5 | 3            |
| June 11 1999  | Absolut New Orleans 1999                                  | flyer             | 11x4.5  | 8            |
| N/a           | The CAC would like to thank the following sponsors        | card              | 4x9     | 14           |
| Sept 11 2002  | CAC Display Missing posters from 9/11/01                  | VHS               |         | 1            |
| N/A           | NOMCVB "Be a Tourist" Oak Alley :30 Channel 4 WWL         | VHS               |         | 1            |
| Feb 3 2001    | ABC26 News CAC 25 10pm                                    | VHS               |         | 1            |
| 2000          | Downtown Development District 2000 Campaign 6 WDSU        | VHS               |         | 1            |
| 2004          | NOMCVB "Be a Tourist" Contemporary Arts Center BAT-CAC-04 | VHS               |         | 1            |
| N/A           | Missing Fox 8   | VHS               |         | 1            |
| 2003          | NOTV Demo 2003 24:29                                      | VHS               |         | 1            |
| Jan 15 2004   | WYES CAC (:15 PSA) Bird Talk 1/15/04                      | VHS               |         | 1            |
| N/A           | WDSU6 Visions of NOMA :30                                 | VHS               |         | 1            |
| March. 2002   | Dawn in a Floating City Storyville Highlight video        | VHS               |         | 5            |
| N/A           | Dawn Video 1  | VHS               |         | 2            |
| N/A           | Dawn Video 2  | VHS               |         | 2            |
| N/A           | CAC Membership Drive PSA :30                              | VHS               |         | 5            |

|               |  |                     |         |   |
|---------------|--|---------------------|---------|---|
|               |  |                     |         |   |
| Feb 3 2001    | WDSU6 10pm CAC 25th Anniversary  | VHS                 |         | 1 |
| 2006          | CAC B-Roll Footage Storyville  | Betacam Tape        |         | 1 |
| Feb 1 2006    | CAC 2/1/06   | Betacam Tape        |         | 1 |
| N/A           | Image of New Orleans Dance Collective                                    | floppydisk          |         | 2 |
| 2002          | Dawn in the Floating City Rehearsal Footage center wide                  | DVCPRO tape         |         | 1 |
| Feb. 2000     | African portraits 2 - 2000   | box of photos       |         | 1 |
| Oct 18 2000   | Jazz Revival - Living Sections Times Picayune                            | newspaper photocopy | 2 pages | 1 |
| Feb 3 2001    | CAC at 25 - front page Times-Picayune                                    | newspaper photocopy | 2 pages | 1 |
| April 27 1999 | Artist in Residence - Times-Picayune                                     | newspaper photocopy | 1 page  | 1 |
| Oct 14 1999   | Answer to a prayer - Times-Picayune Living Section                       | newspaper photocopy | 2 pages | 1 |
| Oct 21 1999   | CAC, Lokumbe offer a moving ceremony - Times-Picayune Entertainment Sec. | newspaper photocopy | 1 page  | 1 |
| Feb 18 1990   | A Thousand words can be a painting - Downtown Picayune                   | newspaper photocopy | 1 page  | 1 |
| N/A           | <u>Cybercafe@the CAC - invitation to opening</u>                         | VHS                 |         | 1 |
| N/A           | CAC Sweetarts Ball 523-1216  | VHS                 |         | 3 |
| June          | CAC Membership month June WVUE8  | film reels          |         | 2 |
| June 10 1996  | WDSU Morning Show Absolut New Orleans 1996                               | VHS                 |         | 1 |
| 1997          | Absolut 97 AM Show   | VHS                 |         | 1 |
| 1997          | Roy Haynes Quartet National Jazz Network 1997 tour 3:03                  | VHS                 |         | 1 |
| 1997          | Roy Haynes Quartet National Jazz Network 1997 tour 3:03                  | Betacam Tape        |         | 1 |
| N/A           | WDSU6 "Anthem" PSA   | VHS                 |         | 1 |
| N/A           | Fox 38 WNOL-TV CAC's Artists' Studio Days 3/94 1x :30                    | VHS                 |         | 1 |
| N/A           | Contemporary Arts Center   | VHS                 |         | 1 |

|                  |  |               |       |   |
|------------------|--|---------------|-------|---|
| N/A              | Degas in New Orleans   | VHS           |       | 1 |
| N/A              | CAC Grand Opening AFAS 1990 - Master Broadcast                               | VHS           |       | 1 |
| May. 1995        | "The Sights & Sounds of New Orleans"   | VHS           |       | 1 |
| N/A              | Albee/Billings interviews inside the arts WWNO                               | cassette tape |       | 1 |
| N/A              | Mario w/scones building  | box of slides |       | 1 |
| N/A              | SweetArts 93/94 Playing card art   | box of slides |       | 3 |
| N/A              | HOB/ Willie White  | box of slides |       | 1 |
| N/A              | Soul Shadows   | box of slides |       | 1 |
| N/A              | Miles Davis Tribute with neon  | box of slides |       | 1 |
| 1996             | Absolut New Orleans 1996   | box of photos |       | 1 |
| N/A              | Susan Siltan Hemidemisemiquaver video documentation TRT: 6:08                | VHS           |       | 1 |
| 1998             | Matthew Laurette La Spectacle n'est pas fermine installation video           | VHS           |       | 1 |
| N/A              | Matthew Laurette Apparitions: produits remboursees (selection 96 - on going) | VHS           |       | 1 |
| June 26 2000     | Christian Marclay "telephones 1995" wo#59390                                 | VHS           |       | 1 |
| N/A              | Children of Children - portraits & Stories of teenage parents by Michael Nye | VHS           | 8 min | 1 |
| N/A              | Alan Michelson "Mespat" 2001   | VHS           |       | 1 |
| N/A              | Women of the world hair stories  | box of slides |       | 2 |
| July - Sept 2004 | CAC Nouveau Techno Artists "Raving in the desert" July - Sept. 04            | box of slides |       | 1 |
| 2004             | John Buck recent kinetic sculpture 2004                                      | DVD           |       | 1 |
| N/A              | Celebrating Freedom the Art of Willie Birch                                  | DVD           |       | 2 |
| 2004             | A Family Finds entertainment - Ryan Trecartin                                | DVD           |       | 1 |



|                   |   |   |          |        |
|-------------------|---|---|----------|--------|
| N/A               | The Spirit of Diaghilev: A Collaboration or art music and dance | newspaper photocopy                     | 8.5x11   | 1 page |
| Nov08-Jan09       | P.1 at the CAC  | exhibition catalog                      | 8x8      | 1      |
| Oct - Dec 2002    | 1822- a Project by Stephen Paul & Sibylle Peretti               | exhibition catalog                      | 8x9      | 2      |
| 2002              | Digital Louisiana   | exhibition catalog                      | 6x6      | 27     |
| April - June 2004 | Hanging By a Thread - Sally Heller                              | exhibit catalog                         | 8x9      | 12     |
| April-June 2000   | Contemporary Kinetics: Calder & Beyond                          | program                                 | 7.5x7    | 9      |
| Oct-Dec 2002      | Christian Marclay: Three Compositions                           | exhibition catalog                      | 8x9      | 12     |
| July-Aug 2007     | Alex Podesta Copies & Doubles                                   | postcard                                | 4x6      | 30     |
| April-July 2009   | Previously on Piety   | exhibit catalog                         | 7.5x7.5  | 5      |
| Jan-March 1995    | The Body Photographic   | spiral bound book of tear out postcards | 5x7.5    | 3      |
| 2005              | Tomer Ganihar - Raving in the Desert                            | book                                    | 9.5x11.5 | 2      |
| Jan - March 2005  | Rawdata conceptual art in Louisiana                             | exhibition program                      | 6x11     | 8      |
| 1995              | Joan Duran  | exhibit program                         | 8x12     | 4      |
| 2005-2006         | Louisiana Biennial Oct-Dec 2006                                 | exhibition catalog                      | 8.5x11   | 17     |
| 2000              | Sandy Chism a Survey  | exhibition catalog                      | 8x9.5    | 21     |
| Aug - Sept 2003   | 2003 Louisiana Biennial   | exhibit program                         | 8.5x9.5  | 18     |
| 2001              | Entergy Louisiana Open  | exhibition catalog                      | 8.5x11   | 32     |
| July-Sept. 2002   | When Time Stands Still - the photographs of David Halliday      | exhibiton catalog                       | 8.5x8.5  | 9      |
| Mar-Jun. 2001     | Chelsea Rising  | exhibition catalog                      | 8.5x11   | 17     |
| Mar6-April25 1999 | David Eddington - Faabric Painting Series                       | exhibition catalog                      | 8x10     | 2      |
| 1994              | Sequin Artists of Haiti - Tina Girouard                         | book                                    | 5.5x8.5  | 1      |
| Jan. 1995         | The Body Photographic   | program                                 | 5.5x8.5  | 4      |

|                         |   |                    |          |    |
|-------------------------|---|--------------------|----------|----|
| May15-<br>Jun27 1993    | Transparent Object  | program            | 5x5      | 2  |
| Dec8-Jan14<br>1996      | Geography of the Body: The Art of<br>Mignon Faget                             | program            | 6x6      | 5  |
| 2007                    | Scottsdale Museum of Art -<br>Celebrating Freedom: The Art of<br>Willie Birch | mailout            | 5x7      | 18 |
| Apr29-<br>Jun25 1995    | New York Abstract   | exhibition catalog | 5.5x7.5  | 3  |
| Nov-Dec<br>2006         | Maryland Institue of College Art -<br>Juxtapositions                          | newsletter         | 6x10     | 10 |
| Oct2-Nov21<br>1993      | Biting the Edge - Luis Cruz<br>Azaceta  | exhibition catalog | 7.5x10.5 | 1  |
| 2005                    | Real Beauty - Claudia DeMonte   | program            | 7x7      | 1  |
| Aug5-Sept3<br>1995      | Minus Five (-5)   | program            | 7x10     | 5  |
| Jan30-Feb28<br>1993     | Dawn Dedeaux - Soul Shadows:<br>Urban Warrior Myths                           | exhibition catalog | 8.5x11   | 5  |
| Aug6-Sept4<br>1994      | Underexposed II   | program            | 8.5x11   | 5  |
| Oct4-Nov17<br>1997      | C#: Collage & Sculptue by Irvin<br>Kremen                                     | exhibition catalog | 8.5x11   | 2  |
| Dec3-Jan15<br>1995      | Spiritual Pop 1994 with Love -<br>Tadanori Yokoo                              | exhibition catalog | 8.5x11   | 5  |
| Dec6-Jan 19<br>1997     | 20th Anniversary Exhibition   | exhibition catalog | 8.5x11   | 2  |
| Feb5-<br>March6<br>1994 | Underexposed - Honoring paintings<br>by Margaret Witherspoon                  | exhibition catalog | 10x11    | 4  |
| Dec11-Jan<br>1994       | Glass & Iron  | exhibition catalog | 10x11    | 5  |
| Oct2-Nov21<br>1993      | L.A. Next   | exhibition catalog | 11x13    | 4  |
| Jan17-<br>Mar20 2004    | For the Birds/<br>Untitled(space)gallery/ Artspace                            | exhibition booklet | 5x7      | 1  |
| 1996                    | Louisiana Story   | exhibition catalog | 9x11     | 1  |
| March13-<br>May2 1993   | Under a Spell - Antoine Oleyant,<br>Haiti - Tina Girouard, LA                 | program            | 8x8.5    | 33 |
| April - June<br>2005    | Hairstories   | exhibition catalog | 8x11     | 3  |
|                         | The FBI Files Arnold Mesches  | book               | 8.5x11   | 6  |
| April23-<br>June13 2004 | Jaume Plensa silent noise   | book               | 11.5x11  | 2  |

|                           |  |                    |           |                |
|---------------------------|--|--------------------|-----------|----------------|
| July15-<br>Sept24 2000    | Photography NOW  | book               | 9x11      | 1              |
| July23-<br>sept18 2005    | The Culture of Queer A Tribute to<br>J.B. Harter                       | book               | 6.5x10    | 1              |
| Jan10-<br>March21<br>2004 | Birdspace  | book               | 6x10      | 9              |
| April - Oct<br>2008       | Tony Feher Re:Place  | brochure           | 3.5x8.5   | 17             |
| April11-<br>June28 2008   | Ben Lokey: Lost and Found<br>partially salvaged photographs<br>2005-08 | brochure           | 3.5x8.5   | 60             |
| Jan-March<br>2008         | Ralph Lemon: (the Efflorescence<br>of) Walter                          | brochure           | 3.5x8.5   | 45             |
| April-June<br>2008        | Luis Cruz-Azaceta: 1999  | brochure           | 3.5x8.5   | 6              |
| Jan18-<br>March23<br>2008 | Something From Nothing   | brochure           | 3.5x8.5   | 6              |
| July22-Sept<br>17 2006    | Gina Phillips Southern Tales   | exhibition catalog | 8x9       | 32             |
| March -<br>June 2010      | Joan Mitchell in New Orleans   | program            | 6x9       | 83             |
| April11-<br>July14 2009   | Aida Rulova The Singles: 1999 -<br>Now                                 | book               | 7x9.5     | 6              |
| 2007                      | Celebrating Freedom the Art of<br>Willie Birch                         | book               | 10.5x10.5 | 6              |
| 2003                      | Baby-Boom Daydream the art of<br>Douglas Bourgeois                     | book               | 10x10.5   | 3              |
|                           |  |                    |           |                |
| 1993                      | Jaqueline Bishop - Samauma   | CC print           | 20.5x27.5 | 165-350        |
| 2009                      | Skylan Fein - Flag for Prospect  | CC print           | 20x13     | 196-300        |
| 1992                      | Herbert Singleton - Come Out of<br>Her                                 | CC print           | 23x29     | 50,<br>179-350 |
| 1990                      | Robert Warrens - Lucifer Hovering                                      | CC print           | 29x23     | 90             |
| 1988                      | Sandra Russell Clark - Louisiana<br>Dreamscape                         | CC print           | 14x11     | 328-350        |
| 1989                      | Allison Stewart - Urban Wall   | CC print           | 18.5x24   | 266-350        |
| 1986                      | Richard Johnson - H.A. Hoop  | CC print           | 15x30     | 239-450        |
| 2004                      | Raine Bedsole - Journey  | CC print           | 17x15.5   | 100-350        |
| 2001                      | Luz Cruz Azaceta - Millennium  | CC print           | 32x26     | AP<br>33-240   |
| 2000                      | Wayne Amedee - Bright Shards of<br>the Future                          | CC print           | 21x22     | 142-315        |
| 1994                      | Doyle Gertjeansen - Ignoring the<br>Riddle                             | CC print           | 31x23     | 185-350        |

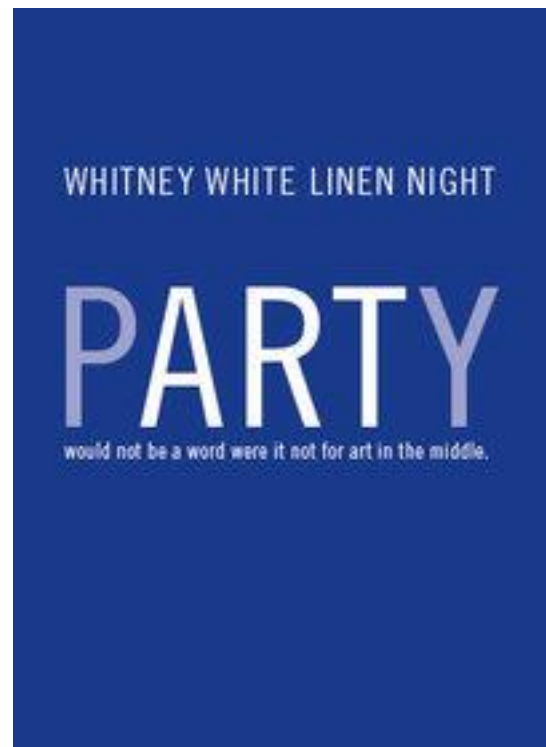
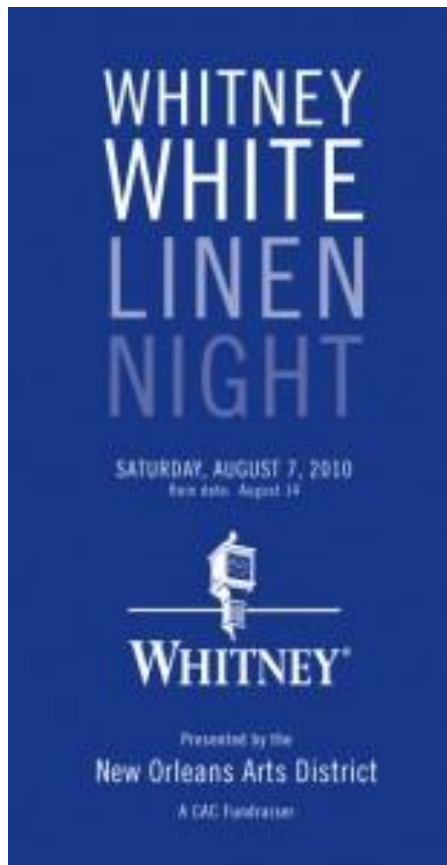
|      |  |              |         |                   |
|------|--|--------------|---------|-------------------|
| 2005 | Debra Howell - The River   | CC print     | 24x11   | 166-350           |
| 1997 | Jan Gilbert - Biography of a Ballplayer                                | CC print     | 38x23   | 197-300           |
| 1991 | Tina Girouard - :ight Riding Shaft Skin                                | CC print     | 15x5x38 | 1-48/450          |
| 1998 | Digitally Enhanced Art - Gerald Cannon                                 | CC print     | 12x16.5 | 3-178/350         |
| 1999 | Cheryl Hayes - Bonds   | CC print     | 17x20   | 198-350           |
| 1996 | B.F. Jonas - The Grande Finale at Club Mozambique                      | CC print     | 23x29   | 228-350           |
| 1995 | Josephine Sacabo - El Angel Salvaje                                    | CC print     | 22x26   | 196-350           |
| 2008 | Nimbus - Christopher Jahncke   | CC print     | 22x30   | 1-100, 165 - 300  |
| 2007 | Theresa Cole - Pattern Recognition                                     | CC print     | 14.5x22 | 3, 24-27, 100-300 |
| 2003 | Joyce Harris Mayer - Audubon Park                                      | CC print     | 20x22   | 157-300           |
| 2002 | Alan Gerson - Neodeconstructed New Wave                                | CC print     | 17x21   | 121-350           |
| 1987 | Douglas Bourgeois - Tiara State  | CC print     | 15x19.5 | 53-107            |
| 1987 | Douglas Bourgeois - Nightflame   | CC print     | 15x19.5 | 242-450           |
| 1985 | George Dureau - Bog Branch with Seven                                  | CC print     | 29x23   | 342-500           |
| 2010 | Maxx Sizeler - Hybrid Prototype  | CC print     | 15x11   | 84-325            |
| 1984 | Patricia Whitty - City Luminary  | CC print     | 20x24   | 31-100            |
| 1982 | Robert Gordy   | CC print     | 15x18   | 180-300           |
|      |  |              |         |                   |
| 2005 | Stephne Paul Say - Muse  | SS sculpture | 4x3x9   | 3                 |
| 2001 | jeffrey cook - nurturer  | SS sculpture | 5x5x12  | 11                |
| 2002 | Martin Payton - Untitled   | SS sculpture | varies  | 10                |
|      | community  | SS sculpture | 6x3x12  | 14                |
|      | Gene Koss - glass twisted bottles                                      | SS sculpture | varies  | 5                 |
|      | jagged metal tower   | SS sculpture | 4x2x10  | 3                 |
|      | blue glass diamond   | SS sculpture | 2x6x8   | 1                 |
| 2004 | Mapo Kinnord - Sentinels   | SS sculpture | 5x2x8   | 5                 |
| 2008 | Srdjan Loncar - Money: \$1000 bills                                    | SS sculpture | 6x3x1   | 31                |
|      | Mary Jane Parker - Specimens: Bone and Buds & Specimens: Stars & Blood | SS sculpture | 3x12    | 5                 |
|      | Mignon Faget - Century Club 1981                                       |              | 2x3     | 11                |
|      | metal sculpture with glass bead  | SS sculpture |         | 13                |
| 1991 | Christopher Maier - Wooden box with door                               | SS sculpture | 5x5x10  | 1                 |
|      | NO 30 CAC LA   | SS sculpture |         | 22                |

|      |                            |              |       |    |
|------|----------------------------|--------------|-------|----|
| 2009 | John Barnes, Jr. - Clones  | SS sculpture | 3x3x8 | 32 |
| 2000 | Matrix #20 Allison Stewart | SS sculpture | 3x13  | 25 |
|      | Mitchell Gaudet            | SS sculpture |       | 3  |
| 2010 | GAS silver bullets         | SS sculpture | 4x4   | 10 |

Appendix #3 Bourbon & Burlesque Invitation and Save the Date



Appendix #4 Whitney White Linen Night Invitation



Appendix #5 Art For Arts' Sake Invitation & Map





## ART FOR ARTS' SAKE

**Saturday, October 2, 2010**

Info: 504-528-3805 | [www.cacno.org](http://www.cacno.org)

**Saint Claude Arts District**  
**Openings Saturday, October 9!**



## THE ART CRAWL

**Citywide Art Openings 6 – 9pm**

**Julia Street and the  
New Orleans Arts District**  
with Julia Street Block Party

- 1 Ariadante Gallery  
535 Julia St.  
*Texture* — Paintings by Pam Marquis and Mike Kilgore, Jewelry by Betsy Meyers Greer, Sculptures by Michael Eddy
- 2 Arthur Roger @ 434  
434 Julia St.  
*Hell Hell Hell Heaven Heaven Heaven* — Sister Gertrude Morgan  
*Encountering and Revelations* — Lesley Dill
- 3 Arthur Roger Gallery  
432 Julia St.  
*Sculpture and Works on Paper* — Willie Birch
- 4 Contemporary Arts Center  
900 Camp St.  
*Freak Parade* — Thomas Woodruff  
*Interplay* — photographs by Phyllis Allenstein, Kevin Kline, Herman Mhire and Sonia Rieger  
*Thinking of You: 2 Communities/2 Cultures*
- 5 d.o.c.s., a studio gallery of contemporary art  
709 Camp St.  
*Dreaming in Clay* — Mark Chatterley
- 6 Gallery Bienvenu  
518 Julia St.  
*Recent Sculpture* — Pablo Atchugarry
- 7 Heriard-Cimino Gallery  
440 Julia St.  
*New Wall Sculptures* — Carolina Sardi
- 8 Jean Braggi Gallery of Southern Art  
600 Julia St.  
*Au Jazz Hot!* — Ann Strub

- 9 Jonathan Ferrara Gallery  
400a Julia St.  
*I Speak as I Please* —  
David Buckingham  
*Other Living Things* — Brian Borrello
- 10 LeMieux Galleries  
332 Julia St.  
*Paper Trail* — Paul Ninas
- 11 Louisiana Children's Museum  
420 Julia St.  
*Art Start*
- 12 Martine Chaisson Gallery  
727 Camp St.  
*Niagara* — Jack Niven
- 13 michelle y williams gallery  
835 Julia St.  
*michelle y williams*
- 14 Ogden Museum of Southern Art  
925 Camp St.  
Walker Evans Photographs: From the  
Collection of Jessica Lange  
Paintings by Robert Julian Onderdonk  
The Michael Brown and Linda Green  
Collection
- 15 Salon du Beau Monde  
612 Julia St.  
*Strange Daze* — John K. Lawson
- 16 Søren Christensen  
400 Julia St.  
Cage forms and other new works —  
Bradley Sabin, Works by Bill Dunlap
- 17 Sizeler Thompson Brown Architects  
300 Lafayette St., Suite 200  
*ARkinetics*
- 18 Steve Martin Fine Art  
614 Julia St.  
New Works
- 19 Stella Jones Gallery  
201 St. Charles Ave  
*The Edge of Spirit: A Selection of  
Drawings and Mixed Media* — Sculptures  
by Donald Locke

### Magazine Street/Uptown

- 20 Academy Gallery  
5256 Magazine St.  
Victoria Ryan and Jacques Soulas
- 21 Berta's and Mina's Antiquities Gallery  
4138 Magazine St.  
*Louisian! United We Stand to Save Our Wetlands* – Nilo and Mina Lanzas
- 22 Carol Robinson Gallery  
840 Napoleon Ave.  
*30<sup>th</sup> Gallery Anniversary in Retrospect*
- 23 Cole Pratt Gallery  
3900 Magazine St.  
James Beaman
- 24 Esom Gallery  
3935 Magazine St.  
Art by Tony Mose
- 25 Galerie Royale, Ltd  
3648 Magazine St.  
*Autumn Anthology* — Robert Sutton, Mike Klung, Shannon Marie, and Quincy Verdun
- 26 Garden District Gallery  
1332 Washington Ave.  
*New Orleans: A Celebration of the Senses*
- 27 Guthrie Contemporary  
3815 Magazine St.  
*New Paintings* — Susan Dory  
*No Place Like Home* — Photographs by Jennifer Shaw  
*Nan Iris* — Suk Ja Kang  
Sculpture — Ingrid Schmid
- 28 Guy Lyman Fine Art  
3645 Magazine St.  
Fine paintings and drawings from 1800's to today
- 29 House of Lounge  
2044 Magazine St
- 30 Kevin Gillentine Gallery  
3917 Magazine St.

- 31 Mignon Faget  
3801 Magazine St.  
*Second Line* — Wearable Art in  
sterling silver and stainless steel by  
jewelry designer John Humphries
- 32 New Orleans Photo Alliance  
1111 Saint Mary St.  
*Work*: a group photography show
- 33 Octavia Art Gallery  
4532 Magazine St.  
New work by Alex Beard
- 34 Potsalot Pottery  
3818 Magazine St.  
*Pieces for Serving* —  
Alex and Cindy Williams
- 35 Shadyside Pottery Shop & Art Gallery  
3823 Magazine St.  
Raku and Stoneware Pottery —  
Charles Bohn and Sara Duncan
- 36 Sibley Gallery  
3427 Magazine St.  
*Unearthed* — Rebecca Rebouche
- 37 Thomas Mann Gallery I/O  
1812 Magazine St.  
*Robot Invasion* — One-of-a-Kind  
Wearable and Sculptural Robots

### Citywide

- 39 A Gallery for Fine Photography  
241 Chartres St.  
*Workers, Migrations, Africa and Genesis* — Sebastião Salgado
- 36 Fredrick Guess Studio  
910 Royal St.  
New work by Fredrick Guess
- 40 3 Ring Circus/The Big Top Gallery  
1638 Clio St.  
*Use Your Attraction* — Sean M. Neary and Gabriel Flores
- 41 Hemmerling Gallery  
733 Royal St.  
Bill Hemmerling, Kallie, Kip Hayes

## **Appendix #6 Junior League Concept Paper**

Organization Name:  
Contemporary Arts Center

Organization Tax ID:  
72-0798830

In What Year was the organization founded?:  
1976

In What year was the organizations 501(c)3 obtained?:  
1977

What is the organizations mission?:  
The Contemporary Arts Center (CAC) is a multi-disciplinary arts center, financially stable and professionally managed, that is dedicated to the presentation, production, and promotion of the art of our time.

Mailing Address:  
900 Camp Street

City:  
New Orleans  
State:  
LA

Zip Code:  
70130

Telephone Number:  
(504) 528-3805

Alternative Telephone Number:

Fax Number:  
(504) 528-3828

Organizations website address:  
[www.cacno.org](http://www.cacno.org)

Name of Executive Director:  
Jay Weigel

Contact Person Who can answer questions about concept paper:  
Christina Carr

Contact person e-mail address:  
ccarr@cacno.org

Total organizational budget for current fiscal year:  
2,259,598

Total organizational budget for last fiscal year:  
3,284,936

Description of how JLNO will be asked to fund and how its effectiveness can be measured  
(please be specific):

The CAC is proud to present Louisiana contemporary blues musician Chris Thomas King in October as he performs Tabby's Hoodoo Party – named after and inspired by his father Tabby Thomas' legendary jam sessions and 1961 hit Hoodoo Party. The CAC requests support from the Junior League of New Orleans to bring Chris Thomas King to New Orleans in order to hold student workshops and performances of Tabby's Hoodoo Party for the very first time. King will visit Andrew Wilson and Martin Behrman Charter Schools in October 2010 to perform for the students as well as hold an hour-long workshop and question and answer session at each school. The series will celebrate the works of blues, jazz and roots artists with a focus on Louisiana music and culture.

Chris' father Tabby Thomas opened the famous Tabby's Blues Box and Heritage Hall in Baton Rouge in 1979 and went on to help aspiring young musicians learn from professional blues men and launched many careers in music. Chris Thomas King has followed in his father's footsteps, touring schools throughout Louisiana, including Baton Rouge and Lafayette, holding workshops and symposiums focusing on the history, influences, and culture of Blues music, while also performing his new work for the students. In March of 2010 King appeared on the popular Disney children's show Imagination Movers, starring 4 fellow New Orleans natives. He also starred in and scored Oscar winning films such as "Ray" and "O Brother Where Art Thou." Co-founder of a non-profit charity, The Blues Project, Chris has helped to raise thousands of dollars for Louisiana Charities and New Orleans musicians affected by Katrina. Although he has performed and hosted workshops throughout southeast Louisiana, King has yet to hold one of these workshops in his hometown of New Orleans.

The CAC works with schools and community organizations throughout New Orleans in order to target these students and schools most in need through artist workshops and residencies. Addressing the lack of music education in New Orleans schools, these workshops target and benefit low-income, disenfranchised, and under served students who have an interest in but limited access to performances and arts events. Both schools represent the under-served minority and low-income student population of New Orleans. Andrew Wilson Charter School is 96% African-American and 87% low income; Martin Behrman Charter School is 97% African-American and 96% low income. These schools both sustained damage during Hurricane Katrina but were able to recover and reopen keeping their missions and visions of providing an integrative education alive.

The effectiveness of this program will be determined by the impact had on the middle school students of Andrew Wilson and Martin Behrman Charter Schools. Over 100 children will be given the opportunity to not only see the performances by Chris Thomas King, but will also be able to ask questions. The students will gain insight into the history and culture of blues along with being able to meet one of its most integral players. Feedback will be taken from the children and teachers directly to gauge the effectiveness of the program and highlight any need for improvement. Effectiveness can also be measured by the interest generated from other schools, giving Chris Thomas King more opportunities to share his talent and knowledge with the young students of New Orleans. New Orleans should preserve and continue to grow its rich musical legacy and Tabby's Hoodoo Party is one way to celebrate and inspire its continued growth.

Amount requested from JLNO:  
\$5,000

Has your organization ever received a grant from the Junior League of New Orleans?  
Yes

If yes, what was the day of funding?:  
12/18/1995

## **VITA**

Christine Tassin Dunaway was born in 1985 in Covington Louisiana. She obtained her Bachelor's Degree in Art History from the University of New Orleans in 2008. She is writing this thesis in completion of her Masters of the Arts in Arts Administration Degree. She will graduate in December 2010. She is currently employed at the Contemporary Arts Center as a result of her internship, on which this paper is based.