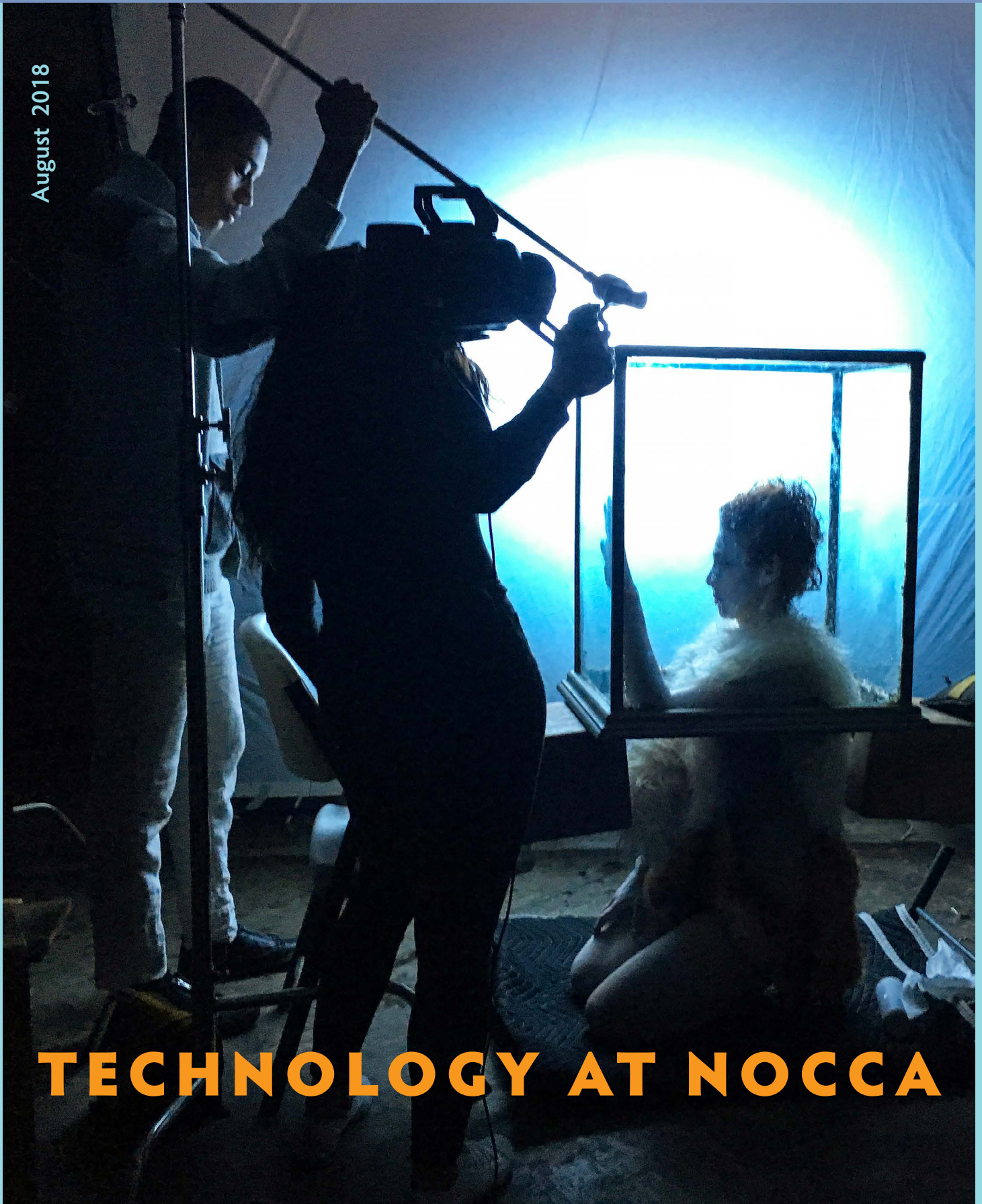


ASPIRATIONS



A publication of the New Orleans Center for Creative Arts Institute, the non-profit partner organization with the New Orleans Center for Creative Arts

August 2018



TECHNOLOGY AT NOCCA

DEAR FRIENDS

Dear Friends of NOCCA,

Increasingly in recent years, we have seen faculty use The NOCCA Institute's Artists-in-Residence and Professional Development programs as research and development tools for expanding technology and training in industries that are changing around the clock.



Providing cutting edge education is essential to a vital economy. But most importantly, it is exciting for our youth. NOCCA is designed to be an extension of over 100 public, private and parochial schools in the region and hence a resource for creative young people across southeast Louisiana.

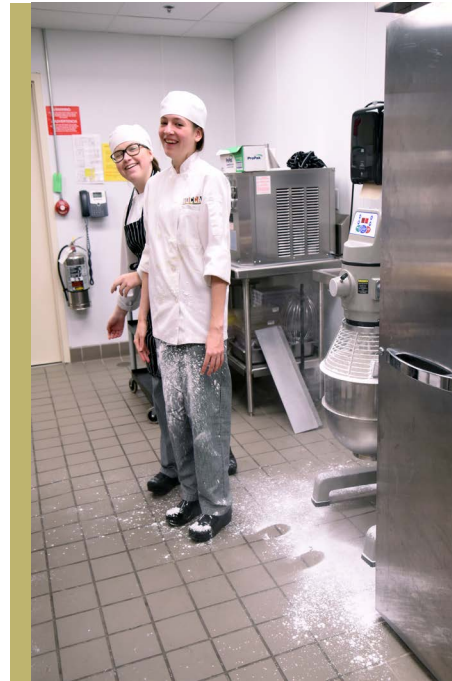
We would like to take this opportunity to thank our major donors who are supporting this work, including Chevron, The Helis Foundation, New Orleans Theatre Association, The Allen Eskew Fund for Visual Arts, New Orleans Jazz & Heritage Festival Foundation, and numerous individuals.

We look forward to continued growth of 21st century learning at NOCCA, as well as partnerships with creative industry members who can help NOCCA students compete and lead on a national level. With our thanks to all who support the goals and aspirations of our young artists, we are

Sincerely yours,

Debra H. Patrick
President

Sally Perry
Executive Director



And sometimes technology goes awry.



We are all affected by technology as consumers. The shift for NOCCA's students is to access technology as a creator.

Creative technologies are most often rooted in traditional art theories and centuries-old practices that students must master first.

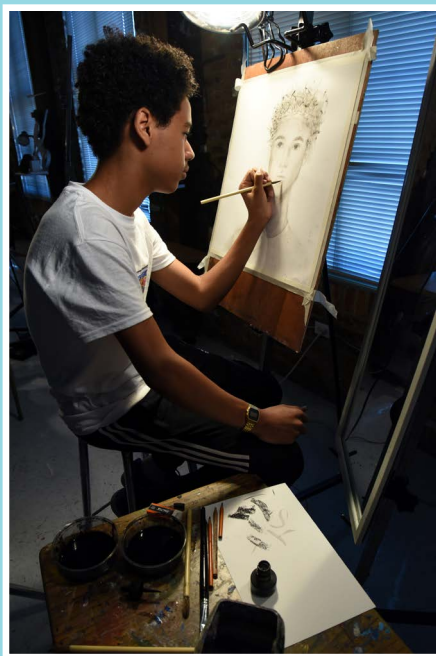
But now, students can explore those theories in ways never before possible, and lead innovation in arts, sciences and design.

Cover photo by: Kourtney Keller

The NOCCA Institute champions the New Orleans Center for Creative Arts. We build philanthropic, lasting partnerships. We invest in young artists, their mentors and the community through programs that encourage educational and cultural innovation.

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technology in visual arts



"I can be in my imagination,"

Visual Arts student Maddie Salvaggio realized by the second day of a workshop on painting in virtual reality with digital designer and educator Chris Willey. "It has changed the whole way I think about art and three dimensionality."

Over the first week in January, three teams of students painted their own 3D worlds.

"It was the best master class I've ever had!" Tori Thibodeaux exclaimed. "Once I got into the virtual work and world, I didn't want to leave. I was making art as never before, though it was really natural."

Three years ago, Willey shared with students the software he was then alpha testing. Now it is a reality. "Seeing really talented students get access to this software and mediate what they dream is thrilling," he expressed with a grin. "They were pulling all their friends into class to show them what and how. They take to this like fish to water."

IMPACT

"Knowledge is procedural," continued Willey, "and the ability of VR technology to record every movement will be transformative. For example, we can record people who are the best at their jobs and incorporate that movement data into a pair of gloves. Record a

nurse who is exceptional at stitches and doctors can share that knowledge with others around the globe."

In the decades to come, virtual reality will transform medicine, science, sports, industrial design, art and in particular education. Technology is immersive by nature. With technological applications, students have "to be doing", evolving the role of teachers to one as guides.



Guest artist Chris Willey (center) shares the processes of painting with virtual reality software with NOCCA President and CEO Kyle Wedberg.

ON THE HORIZON

The NOCCA Institute, through the Allen Eskew Fund for Visual Arts, acquired computers, Oculus Rift accessories and software for virtual reality learning this spring.

"Eventually," computing arts teacher Terry DeRoche says, "I would like to add programming, allowing students to truly drive the technology they need to realize their vision."

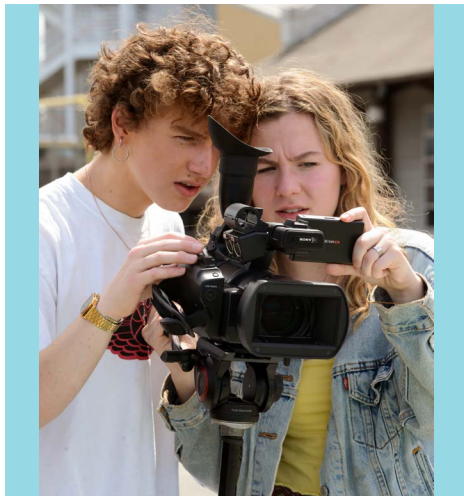
Visual Arts is also acquiring a laser cutter and Computer Numeric Cutter (CNC machine). The laser cutter will allow students to safely and quickly cut media such as plexiglass, metal, wood and paper with exacting detail. They can develop decorative patterns or produce 3D forms from which to assemble sculptures.

A full size Computer Numeric Cutter, like one at MIT, will be installed in Visual Arts Sculpture Studio later this year. Students will first create an object by drawing it. The drawing is then scanned into the computer for students to create vector files. The vector files are read by the CNC machine which cuts out the form in 3D.

Such technology is industry-standard in every field today, from shipbuilding to industrial design. In addition to incorporating STEAM learning (science, technology, engineering arts and math) into the visual arts program, faculty hope for students to leave NOCCA CNC-certified.

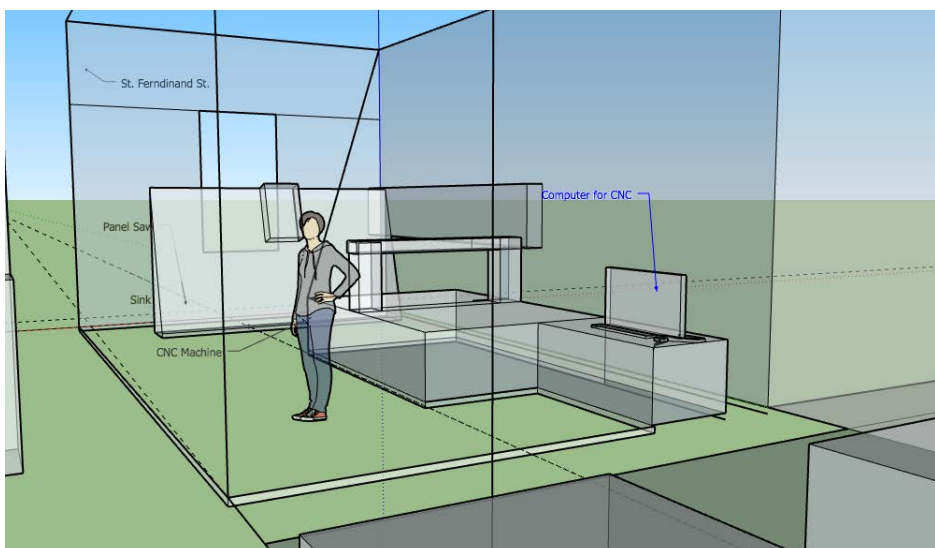
"There's a make revolution going on," says sculpture faculty member and alumnus Marcus Brown as he holds up an insulated water bottle as example. "And the industry is moving towards more artful designs. If a student is going into industrial design or architecture, it's extremely advantageous for them to have experience with CNC machines now."

software: autoCAD, Google Tilt Brush, Illustrator, Photoshop CC, Vector Path
equipment: CNC, Epson P5000 Printers, imac pro Computers, Intuous Pro Drawing Tablets, Laser Cutter, Nikon D5000 Cameras, Oculus Rift, Scanners, View Sonic Computers



“In Visual Arts, we build progressively – from pencil to paint brush to pixels,” says department chair Mary Jane Parker. “Our goal is to teach students to think about a concept, then use materials that best enable that. For students to have tools that will help them push their ideas beyond what they could do by hand is very exciting.”

Meanwhile, whether they go into graphic design, architecture, fine arts, animation, illustration or another digital major, using this equipment now will have them working more at ease, engaged more quickly, and competently creating work in college and beyond.



CNC Machine designed for Visual Arts Sculpture Studio



A METAMORPHOSIS

Like its sister disciplines, year one for Media Arts is centered on technical grounding. These days that means software. **By the end of the first year, students will have been introduced to all 15 software programs the department uses in audio and film production.**

“The main thing is to teach students how to quickly learn and identify similarities between platforms and their operations,” says just-retired faculty member and filmmaker Courtney Egan. “This Level I cohort is the fastest-learning class I’ve

seen. My goal has been to push students to learn new technology in order to increase their flexibility and therefore their willingness to learn something new.”

Given how incessant technological change and innovation is in Media Arts, this is essential. “We see increased specialization as it is truly close to impossible to master all the software,” states Egan. “As students go through the program, they are breaking into areas of camera, post-production, motion graphics, audio, writing and animation.”

technology in media arts

“We have more students interested in animation than ever before,” says department chair Isaac Webb. “The primary focus is on 2D animation but we are at the bridge. **This year’s Level I class will get to 3D animation.**”

“We are also doubling back to traditional analog principles. Some microphones and lenses we use are ancient. When I learned to edit, the process was linear: splicing film and video I had to decide my edits before I started. My thought processes may be a superpower that students today don’t have as they can digitally edit any which way they want.”

In the recording arts, faculty utilize professional-grade software and equipment. “Premium microphones, pre-amplifiers, outboard gear, and the two most commonly used studio Digital Audio Workstations mean students master the basic building blocks of today’s most popular recorded music,” explains audio engineer teacher Joe Ceponis.

These principles include MIDI composition; understanding tempos and integration of signal flow from transduction to patching and finally conversion mixing/mastering techniques such as parallel compression, complex bus routing, side-chain compression and special audio effects; and the newest generation of recorded media including spatial audio, modular syntheses, and tempo-mapping to DMX interfaces.

“While it is extremely fortunate for students to have access to such gear,” says Ceponis, “it would be wasted on poor application. This equipment allows students to bridge the gap between listening and comprehending. By placing students amongst this equipment, they have no excuses as to why they cannot produce recordings of a professional stature. They will be better prepared as prospective engineers for the type of sound and technology they will face at college so that they can rise above their fellow freshmen or proceed to the workforce.”

FINDING GENIUS

“Students can explore traditional art theories as never before,” asserts Webb. “They can mix 2,000 colors in animation software. Their listening library and playlists are revolutionary in the breadth of genre, artists and time periods. The shift for them is to engage in technology actively, not passively. They have to see tech as a tool for their own creativity while marrying analog and digital principles.

“What may be most important,” Webb continues, “is the increased affordability of high quality technology. Once technology becomes more democratic – that is, accessible to every young person regardless of their family’s resources – then we will find the real geniuses.”

software: Ableton Live; Adobe/Photoshop, Lightroom, Illustrator, Bridge; After Effects; CC Animate, DaVinci Resolve, Final Draft; Isadora; Pro Tools; Premiere Editing; Shot Designer; Story Board Pro; Toombom

equipment: Neumann U87, AKGC 414-B & Royer 122 Microphones; API, Tube-Tech, Grace Designs & Rupert Neve Designs Analog Pre-Amplifiers; Universal Audio, Tube-Tech & TC Electronic Outboard Gear; Digital Audio Workstations; Sony, Panasonic, Canon & Black Magic Cameras.

technology *in theatre design*

"Theatre today is technology," says Theatre Design department chair Dan Zimmer.

"Students may land in a place where they need to know traditional techniques and equipment. But more than ever, they have to show mastery of the latest lighting design and soundscapes that are all controlled by computer. There are no more cables, gels in front of lights, nor multiple large consoles for sound mixing. Everything is wireless. I can almost run a whole show from my phone."

Theatre Design has been using projection mapping in set design for student productions for several years now. Next up: intelligent lighting. With intelligent lighting cues you can create any color, movement or texture. It is safer, no climbing ladders to overhead lights. And the energy savings is tremendous.

"Students love this technology," Zimmer says. "This is what they want to use because it is what they are used to. Just give them the basics and they go after it. One student simply said, it's addictive when she realized all the color lighting changes she could easily control and apply. Technology in live theatre and film is what audiences are accustomed to now. They expect flash and fun."

"There are computer programs for costume design now, too," adds costume design teacher Chris Arthur. But as in other arts, students have to master fundamentals first. "Students have to understand body proportions and how they want fabric to move in order to

render both on a computer."

And as in Media Arts, facets of Theatre Design are becoming highly specialized. **"Projection mapping," says Zimmer, "has become an art in itself. Lighting programmers who specialize in live theatre design are in incredible demand."**

Solomon Group Master Class
Case in point are the live production, design and fabrication services of Solomon Group, founded by NOCCA Theatre Design alumnus Gary Solomon Jr. As an entertainment design and production company, Solomon Group produces concerts, public festivals, live streaming events, museum exhibits, and half-time shows. Clients include the Mercedes Benz Superdome, NBA, NFL, ESPN, CBS, Essence Fest, National World War II Museum, and Mount Vernon.

This spring, Solomon and his partners Jonathan and Matt Foucheaux led an intensive master class for Theatre Design and Media Arts students.

The trio led students through every single step of planning and design for the College Football Championship Series event they produced in Atlanta earlier this year - from initial specs outlined in a Word document to a final plan rendered in 3D.

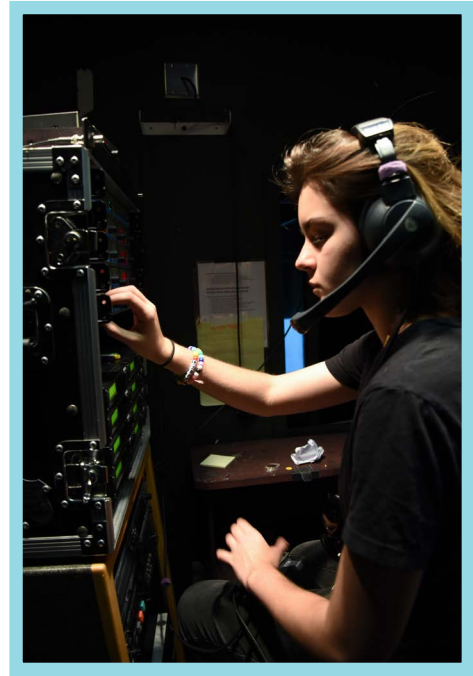
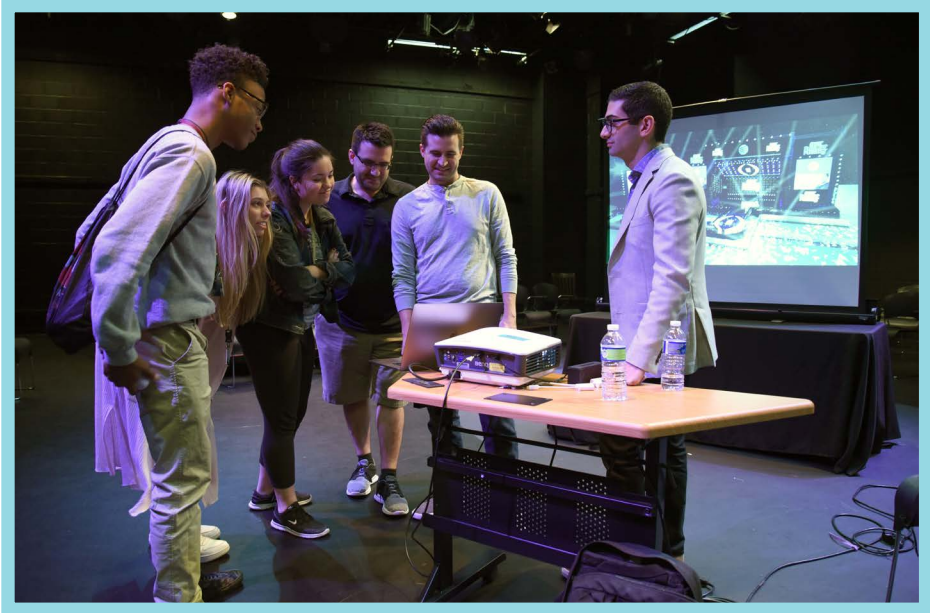
They covered lighting; sound; stage and event fabrication; camera and microphone plots; signage; safety; environmental considerations; weather planning; approval processes for clients, performers, sponsors and officials;

through to their own invention of photo reflective sensors to measure ingress and egress.

Matt shared his design process with students, which begins by digitally sketching in Sketchup and AutoCad, eventually building up the design using Cinema 4D. In the end, there are hundreds of engineering specs for fabrication as well as full pixel maps and creative content for giant screens.

Solomon Group is the only company in the country offering all the core production services under one roof. For Gary, "my goal is to build a business based on my theatre training at NOCCA and NYU."

"Doing good work leads to more work," Gary explained to students. "I could draw a straight path along every job we have had, going all the way back to my time at NOCCA. And being in an event destination city like New Orleans gives us the unique opportunity to work on big projects that we may not have had elsewhere."



technology *in culinary arts*

Another natural industry for New Orleans: food science. The relatively new but fast-evolving field applies chemistry, biochemistry, nutrition, microbiology, physics and engineering to food production, processing and safety.

Level IV Culinary Arts student Daniel St. Etienne (above) will be pursuing a degree in Food Science at the University of Holy Cross in New Orleans, a program that is at the forefront of this field in the country.

"Loving both science and Culinary Arts," says Daniel, "I was inspired to explore how I could combine both. I researched and found food sciences. You can analyze food content with

chemistry; research ingredient replacement; study pathogens and design processes for safety all along the food production line; help farmers grow and manage crops; develop new products, packaging and delivery systems; and explore flavor chemistry."

As the food industry is one of the largest in the U.S., demand for experts in this field is high. "I already have a huge advantage with my culinary training. To now apply scientific principle to that knowledge is exciting. Especially in New Orleans, as cooks are always developing something new here. Adding food sciences can unleash a whole new realm of flavor." Amen to that!

software: autoCAD, QLab, Photoshop, Sketchup, Vectorworks, Drafty
equipment: imac pro Computers, Surface Pro, Digital Sewing Machines



LEAH CHASE

“When I came to New Orleans in the 1940’s, you had to do for yourself,” legendary chef and humanitarian Leah Chase expressed to a rapt cohort of Culinary Arts students. “You are fortunate to have this opportunity to learn. Appreciate the people here who train you. They will teach you. Just listen. Learn from everyone. You learn so much about people when you learn about their food.”

Cooking, continuous exploration, self-respect, the business side of culinary arts, icons of American civil rights history – Chef Chase covered the art of food and life in a special master class this spring.

“If I had to make a cake, it would fall, because I want to add something here, something there and pastry cooking is so precise.” Cooking for Chef Chase is about improvisation. “That word is so important. You use it in food as well as in music.”

“I like good food and I like good service. If you give a patron a good plate of food, you make them happy.”

“Do you have a tip for accepting criticism?” one student asked. “There is such a thing as constructive criticism. I have learned so much from patrons’ critique. I don’t get offended. Critique is there to help you do better. Some will criticize for no reason. That’s life. Use what you can and keep on going.”

At 95, Mrs. Chase continues to evolve. She talked to students about new grains she was using in creole recipes, new specialty cocktails with herbs and vegetables, and vegan soul food. “Today in culinary, you can create your own jobs. Just get in the door. Once you are in, it’s up to you to make of it what you want. Stay on that checker-board until you reach the king line.”

With love in her heart, she returned again and again to one admonition: “Pay back. Volunteer. You don’t have to be paid for everything. That to me is so important – that every day you do something, no matter how small, for someone else.”

BRANDAN “BMIKE” ODUMS

“The journey of my last four years was informed by NOCCA and my fascination with history,” Visual Arts alumnus Brandan Odums began in a presentation to Academic Studio students this spring. “It was informed by how our work as artists can project into the future. NOCCA was my entry way into *how* to be an artist.”

In walking students through the process of his most well known projects – *Project Be*, *Exhibit Be* and *Studio Be* – he shared how these spaces connected him to *why* he paints.

Though his career began as a filmmaker, in the aftermath of Hurricane Katrina, Brandan found “solace in spaces throughout New Orleans, graffitied and destroyed spaces that video artists often want as backgrounds. I started going back to these spaces with a spray can of paint rather than a camera, using abandoned apartment complexes as a sketchbook. Other artists did too.

“The work started getting attention



without intention. This was art you couldn’t go see, that people were going to see.” Shedding light on blighted properties, housing shortages, and where might these people have gone led to an epiphany.

“When I was at NOCCA, a classmate believed that we do artwork because it lives forever; and that we need to ask in doing a piece if it is worthy. I started to think about work that wouldn’t live forever, that would be ephemeral.”

“The thing that informs my work with history is a fascination with the truth. If we can learn about the people who lived here, we have the opportunity to speak truth. I believe the response to *Project Be* was so great because the art was truthful. There’s an alchemy in turning pain into something beautiful. Working large honors people and brings attention.”

“We think about history as something that happened long ago. But it happens in the present and when you think this way, you see life differently. You ask, ‘How am I using all of my tools?’ We’re in the midst of lots of historical moments. We have to challenge ourselves with what we are doing now and how we speak truth.”



CHRISTIAN SCOTT aTUNDE ADJUAH

Christian Scott aTunde Adjuah is an explorer, and his explorations are leading to innovations in music. He has redesigned a new line of brass instruments. Created an app to help musicians practice. Developed new techniques in music performance and composition. And, in leading efforts to form jazz for our times, he has created “stretch music”, a jazz-rooted music that “stretches” jazz’s rhythmic, melodic and harmonic conventions to encompass as many other musical forms, languages and cultures as possible.

“What inspired you to release three records at the same time?” a jazz student asked the 2001 alumnus, trumpeter, composer, producer, and music executive in reference to his 2017 *The Centennial Trilogy* commemorating the 100th anniversary of the first jazz recordings.

“I’m a person who is a fan of escalation. When I was here in Mr. Rihner’s music theory class, I used to

play a game with myself. Every day I had to write two songs. I couldn’t go to sleep until I had. And there were stipulations for the compositions. For instance there had to be a bridge that harmoniously contrasted the A and B sections. Part of what was being built in that moment was an ability to write a chart like I could write a letter to my mother. Anyone can do this. You need to challenge yourself and have foresight.”

Christian challenged students on multiple fronts, most importantly to understand both the history and the tenets of Jazz and to be oneself in creating music that lives for this generation.

“I grew up listening to Prince, Erik B and Rakim. This was very different from what Kid Ory was listening to. Now, when I was young, if I wanted to check out Sonny Stitt, I had to get to the library, usually by bus, check out the music, listen to it and try to learn the recording in a library cubby (*over*)

Christian Scott aTunde Adjuah, cont.

hole. You had to do so much that you coveted that information. *Your* processing speed is so different,” he told students. “You can type Sonny Stitt into your phone or computer and hear his entire catalogue of music. So when you ask me what to practice, no information is hidden for you.”

“In this classroom there are 1,000 stories, all unique and really dynamic stories. As an artist, you have to be clear about what makes you. You are beneficiaries of the dopest moment to be an artist and musician, because no one is telling you to change. And you have a tactical advantage in being a New Orleanian – you are growing up in a culture that is inundated with the sound of the blues.”

After playing with students and critiquing, Christian bookended the class:

“Hit the library. I know there are hundreds of recordings in NOCCA’s library that my grandfather [Big Chief Donald Harrison Sr.] brought over. A lot of out-of-print. Use these resources while you have them.

“Practice. Take this moment to be as imperfect as possible. While you have a situation that is a safety net, use it.

“Experiment. Experiment. Experiment. Develop your taste and be into other things.

“Share. As a peer group, you will all grow exponentially if you share. That was what was cultivated at NOCCA when I was a student here. We share.

“It will be up to you to make a statement about where this music has come from and where it is going, to make a beautiful statement.”



CCH POUNDER

Emmy-Nominated Actress and Arts Patron with Visual Arts faculty member, sculptor and alumnus Marcus Brown

Though NOCCA students can only enroll in one arts discipline, they often are interested in multiple art forms. They may strive to find ways to balance and connect their interests. So a master class with one of the country’s pre-eminent actors with a co-passion for the visual arts was exceptionally meaningful to them.

Currently starring in *NCIS New Orleans*, CCH Pounder talked with students about her path as an actress, artist, collector and former gallery owner. And the audience of Drama, Media Arts, Musical Theatre, Visual Arts and Creative Writing students had lots of searching questions.

What is your mindset going before a live audience versus a camera?

“Theatre is selfish,” offered Pounder. “You take an audience someplace that only happens on that one night. There’s a level of communion that’s unique. With film and television, I can say my great, great grandchildren can see this. There is a real history in the context of film.”

Do you create differently as a visual artist than as an actor?

“I tend to draw and paint in a crisis. The best art I do is from an emotional base, not an intellectual one,” she continued. “Art is often based on something that surrounds you. My initial strokes in art are emotional. As I go along, I can see what I’m doing and can then go back. In acting, I know what I want to do, when I want to do it, and how.”

Do you find a difference in how audiences respond?

“In art,” finds Pounder, “the viewer tends to relate a piece to him or herself. In acting, we are taking the viewer on a journey.”

“If I wanted to return to showing my art, I would go back and harness my discipline. This is what you are getting here...the base skills. If you arrive in places where you don’t know who you are, your spirit will be weaker. Who you are is the most unique thing.”



Stephen Stryjewski

Chef and restaurateur in a master class on sausage-making with Culinary Arts students



Christopher Howard

Dancer and teacher with Broadway Connection’s *An American in Paris* in a master class with Dance students



Terence Blanchard

Trumpeter, composer, producer and alumnus in a music master class on composing for his two-act opera *Champion*



Jenelle Figgins

Aspen Santa Fe Ballet dancer in a master class with Dance students during the company’s Center Stage performance co-presented with NOBA



Adonis Rose

Percussionist, artistic director of New Orleans Jazz Orchestra and alumnus in a workshop series with upper level Jazz students

Lorna Williams

Visual artist and alumna in a week-long sculpture workshop for Visual Arts students



Kelly Harris

Poet in a master class and performance with Creative Writing students



Evin Holloway & Trey McCoy

Musical Theatre alumni returned for a master class during their run in the national tour of *Motown the Musical*



Nick Sanders

Jazz pianist, composer and alumnus in a master class with Jazz students



Steve Himelfarb

Cake Cafe proprietor and master baker in a workshop on king cakes for Culinary Arts students



KYLE WEDBERG, PRESIDENT & CEO, NOCCA



If you have spent any time around a high school student with a cell phone, you know that many of them live at an advanced edge of social media and apps. Engage teenagers in questions around the apps and information that can be accessed on or through a phone, and they will cross your eyes with the voluminous amount of data and avenues available to connect them to their friends and the world.

In this very publication, you have read about many examples of exciting tools that students have at their disposal or that exist in the world. Philanthropy plays an essential part in providing informed and appropriate accesses to technology for students. This can be through funding for: master classes for a view into the world outside of NOCCA, professional development for faculty and staff to evolve curriculum, or an infusion of technology to update and evolve the campus. NOCCA can not fully serve the technological needs of faculty and students on what is provided financially by the state. We are grateful for the gifts that allow for this advancement.

It may be tempting to get lost in new technologies; but there has to be a balance with the new and the known – the technical grounding, the NOCCA DNA, the scholarship, the work, the culture, the elders, the history, and the art.

Vacuums are the most important and vital tools for discovery. Generating a vacuum is what allows for the space needed for new things to develop. It allows for true *tabula rasa* (blank slates) and lets ideas find their space. Finding ways to quiet a mind in a wired world is a valuable tool for thoughts and art to evolve and grow.

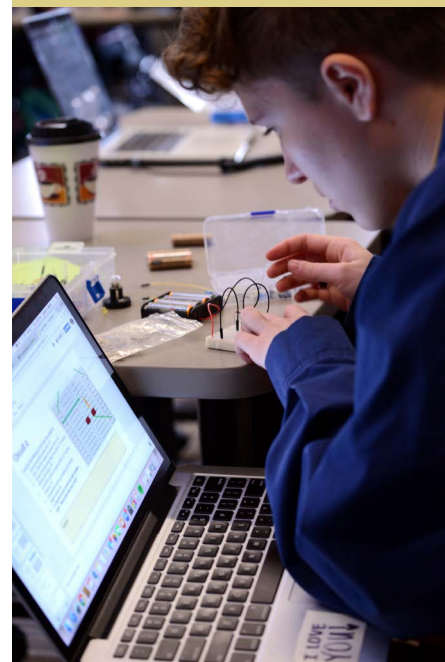
Technology has to be seen as a tool. Just because a given technology is a strong solution in one instance does not mean it is a way to approach every project.

Artists must allow space for the oldest possible forms of expression and art to speak to them and be an equally potential vehicle for their use as expression.

Technology may be a great way to communicate or build demand, but that could all be for one of the oldest forms of artistic expression: mask work or the casting of iron or the sound generated by the vibration of a string.

Technical grounding and selection of the medium remains important in any version of expression. Technology is a way to enhance or express; but it is not an excuse or substitute for a great idea, vision, and execution. Shiny things may dull, but substance will continue to live.

It is exciting to lead students into the new while working to never lose the essential. That is the work.



SHARING A VISION

A short drive from NOCCA's riverfront campus is Docville Farm in Violet, Louisiana, home to the Arlene and Joseph Meraux Charitable Foundation. Foundation members Rita Gue and Chris Haines are past members of The NOCCA Institute Board, with Bill Haines currently serving.

Joseph Meraux was one of the largest landholders in St. Bernard's history. His estate was passed on to Arlene Meraux and she used it to establish the Arlene and Joseph Meraux Charitable Foundation. Arlene asked her niece Rita (seated above with fellow board members) to manage the foundation with a simple guiding principle: to ensure that the land resources that she transferred to the Foundation would be used to improve the quality of life in St. Bernard Parish. Arlene held some special issues close to her heart, and the Meraux Foundation honors those today as its priorities: Children and Education, Senior Issues, Culture and Heritage, Economic Development, Environment and Habitat, and Quality of Life.

So, how does support for The NOCCA Institute fit into the Meraux Foundation's mission? Both organizations share a common goal: to serve as champions of education and the arts. With NOCCA students hailing from St. Bernard Parish each year, the two organizations formed an easy and close alliance.

While staff of The NOCCA Institute's Press Street Gardens are on summer vacation, our goats (Fig, Sister, and Galileo) are at summer camp at the Meraux Foundation at Docville Farm. Named after Dr. Louis "Doc" Meraux, Docville is an historic property that stretches from the Mississippi River to Lake Borgne. Today, the Foundation has designated over 130 acres of Docville as an educational learning center that hosts art series, workshops, and several community events, such as LSU's AgMagic on the River.

The Meraux Foundation has been a long-time supporter of The NOCCA Institute's annual ART&SOUL Gala and recently agreed to serve as the Gala Sponsor for the next five years. In addition to sustained support for the institute's largest fundraiser of the year, The Meraux Foundation made a generous contribution toward our capital campaign, ensuring that generations of hopeful young artists from St. Bernard Parish and elsewhere in Louisiana can take advantage of the innovative arts curriculum offered at NOCCA.

Each year, students who have received Term-Time or Summer Study Financial Aid write to donors who have made such support and new experiences possible. We share one of those letters with you.

My name is Zora Parker and I am a senior in the NOCCA Academic Studio and a Level IV in Theatre Design. I have never doubted that this is the place I belong. I have been instinctively drawn to art since I was very young and I have always had a drive to create. Being surrounded by a community of people who share the same passions that I do has helped me grow so much as an artist, and the level of support and inspiration that I get from my classmates, teachers and friends is incredible.

Before coming to NOCCA I was homeschooled, and although I was apprehensive about the transition, my doubts disappeared within the first week. I have loved my experience in the Academic Studio and I have always appreciated the way that my teachers integrate the arts into our curriculum. The past year I have explored set rendering for an assignment in my sciences class, created an art piece inspired by the Harlem Renaissance in my humanities class, and attended the 2017 conference of the American Geophysical Union with my honors class. During my freshman year, I designed and constructed a project for my science class entitled "The Periodic Table of Costumes." I was able to explore fashion design by bringing the characteristics of each element to life in a collection of women's garments. Since my first year, I have had countless opportunities to evolve and express my individual creative voice through my academic assignments and engaging class discussions.

The concentration of my arts instruction, however, has come from my Theatre Design classes, where I have learned about set design, costume design, lighting, sound, and stage management. NOCCA shows are largely student-run, and over the past three years I have designed and managed a handful of plays put on by peers in the Drama, Musical Theatre, Vocal and Dance departments. I have designed costumes for an adaptation of Shakespeare's *Taming of the Shrew*, set in contemporary New Orleans Bywater. I stage-managed *Sense and Sensibility* and the opera *Rinaldo*. This last year I realized my set design for a play called *Secrets in the Wings*. Aside from design, my classmates and I work on several creative projects per semester, engage in short courses with guest professional artists on subjects ranging from special effects makeup to architecture design software, and attend up to six professional theatre productions a year.

I am so grateful to those of you who donate to NOCCA and to The NOCCA Institute's Financial Aid program, because without the program's aid my enrollment at this school may not have been possible. This school, which I am proud and thankful to call my own, and the instructors and friends I have met here have helped me immeasurably in improving my creative skills, finding my voice, and expanding my mind. Thank you so much, for not only helping me to achieve my goals of becoming an artist, but also helping my colleagues, past, present and future, who are in the same situation. Your donation is helping the next generation of artists and intellectuals go on to do amazing things!

Sincerely,



Zora Parker



Theatre Design and Academic Studio IV
Zora received \$643,712 in scholarship and aid to college

MURPHY MEYN
Vocal Music

"I'm trying to figure out how to put into words how grateful I am to The NOCCA Institute. For without all of your financial support over the past three years, there would be no way that I would have been accepted into Eastman School of Music for the fall. The NOCCA Institute helped fund my summer music programs which expanded on all of the incredible vocal music instruction that I have received at NOCCA and take it to another level. Throughout these programs, I was able to share and enhance my passion for classical music with students from across the country. With your support, I was fully prepared to audition at the top music schools and will now be attending my top choice school. So I thank you. I applaud you for believing in me and investing in my future as I attended Tanglewood Institute Boston University, Lamont School of Music at the University of Denver, and Mississippi College. I will be forever grateful, and I assure you that I will make you very proud."



\$1,632,068 earned in college scholarships;
Attending Eastman School of Music for Voice and Opera, co-enrolled in the University of Rochester for Mechanical Engineering

MADELEINE BOURGEOIS
Musical Theatre



"Without the assistance of The NOCCA Institute, the moments of artistic and academic success, particularly this year, may not have been possible. As the child of a public-school teacher and a father who has been unemployed for a year and a half, I am incredibly grateful that The NOCCA Institute was able to provide financial aid for department fees and travel to the Unified Auditions in Chicago to audition for highly competitive musical theatre programs. I auditioned for 10 schools! The Aid provided by The NOCCA Institute eased costs my senior year and now I am pursuing my dream of continuing musical theatre in college. I could not be more grateful to have been a part of such a wonderful, generous and passionate community!"

\$1,215,242 earned in college scholarships;
Attending Texas State University

TREVON SULLEN-TROTTER
Jazz



"My time at NOCCA helped me grow in ways that I could have never imagined. I grew personally in addition to artistically. The aid that I received from the NOCCA Institute allowed me to study with many great teachers who would have been financially out of reach otherwise. And NOCCA gave me the tools I needed to be able to study at my dream school upon graduation."

\$459,246 earned in college scholarships;
Attending Berklee College of Music



Class of 2018 College Scholarship Offers

Total Class: **\$21.5 million**, a record **\$194,140** per-student average
Academic Studio Graduates: **\$11 million**, a record **\$212,400** per-student average
Arts Only Graduates: **\$10.5 million**, a record **\$178,000** per-student average

The NOCCA Institute awarded **\$117,600** to graduating students during their tenure at NOCCA. Those students earned an estimated **\$11.4 million** in college scholarship offers or a **\$259,000** per-student average.

Academic Studio

95.7% of students in NOCCA's degree conferring academic program received scores at the top levels of the 2018 End of Course/Leap 2025 tests.

In October 2017, the Academic Studio earned its **fifth "A"** in as many years from Louisiana's Department of Education.



Students won awards this year in the following prestigious national and regional competitions:

■ **Mirabella Miller** (Creative Writing) was named a finalist in the 2018 National Merit Scholarship Qualifying Competition.

■ **Annabella Tsarov** (Visual Arts) was among 171 young artists selected nationally as winners of the 2018 National YoungArts Foundation Award. **Reyna Riva** (Media Arts) was an Honorable Mention winner.

■ **Carol Sol Kim** (Drama), was recognized as a Posse Foundation Program Scholar.

■ **21** students received national honors and Gold Key recognition in the Scholastic Arts and Writing Competition.

■ **Aleah Hyers** and **Evan Martin** (Media Arts Level IV and III respectively), won Best Engineered Studio Recording | Performing Arts High School as selected by the 41st Annual Downbeat Student Music Awards.



In May, The Emeril Lagasse Foundation hosted a dinner at Press Street Station for paddle raise winners at its annual Carnival du Vin. Culinary Arts students designed the menu, working with Chef Emeril as well as Chefs David Slater (bottom left) and Chris Wilson (bottom right) of Emeril's Homebase.



This spring, Visual Arts students created **interactive sound sculptures** that could be activated by touch for blind and visually impaired audience members to experience. To accomplish this, students learned the basics of MIDI technology, Arduino Software and Max For Live software. At left, guests from **Lighthouse for the Blind** visited NOCCA to experience the artworks.



Vocal Music students **Rovelo Rafael** (above left) placed first in the Men's High School Division of the National Teachers of Singing Souther Region Auditions, while **Angielena Jambois** (above right) placed second in the Women's Division. **Murphy Meyn** placed Third and **Kante Alassan** placed 4th also in the Men's Division.

The Second Annual **Full Steam Ahead: The NOCCA Sciences Pop-Up Museum** sponsored by **Chevron** was held in March (below). This year, NOCCA's Academic Studio faculty and students were joined by **Chevron** volunteers and special guest **Tyrone Hughes** from the New Orleans Saints to help 5th - 6th grade students explore the fun, beauty and creativity of math and science. The Pop-Up Science Museum shares the projects and learning of Academic Studio students in Science, Technology, Engineering, Arts and Math (STEAM) subjects. Next year's Pop-Up Science Museum – to be held May 22 – will be bigger and better than ever, held in both Solomon Family Hall and as a block party outside of the Chevron Forum. Interested teachers should contact Dr. Kit Nelson at knelson@nocca.com.





With gratitude, we acknowledge the major support and dedication to educational and artistic excellence by donors during 2017-18.

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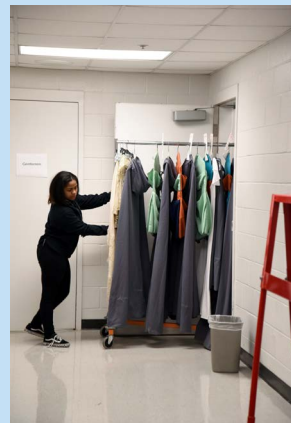
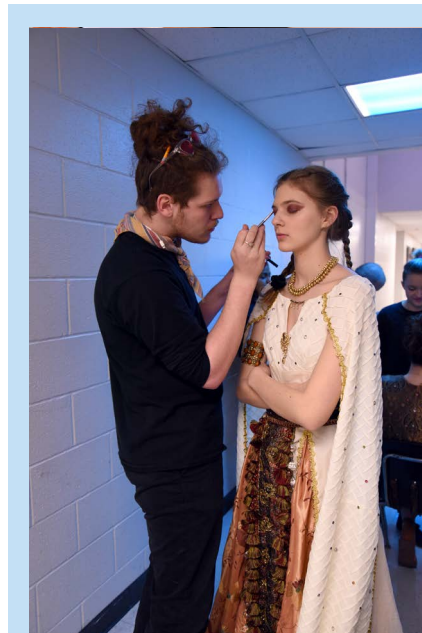
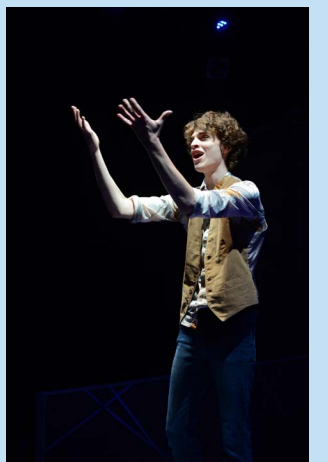
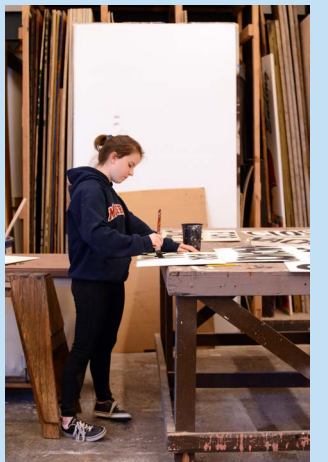
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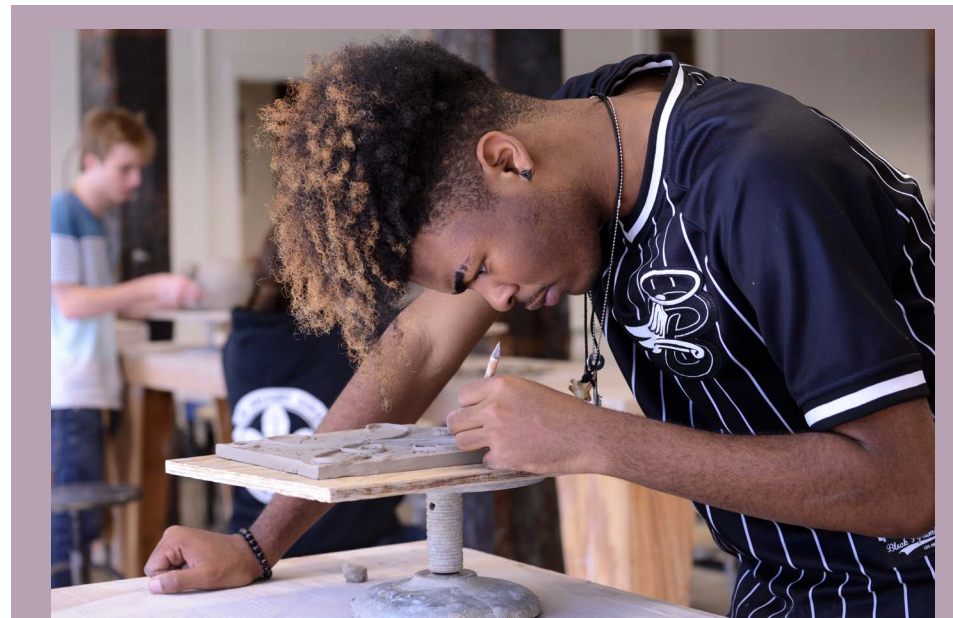
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Paintings by: (left to right) Michael L Reinert, (top row) David Callais, (middle row) David Callais, (bottom row) David Callais, (right) David Callais

2018 SENIOR AWARDS

The Helen A. Mervis Award for artistic and academic achievement and community service - **Daniel St. Etienne**

Seth Daniel P. Memorial Award for multi-disciplinary artistic accomplishment - **Lucien Martin**

Lee and Kathy Randall Outstanding Graduate Award in Creative Writing - **Grace Morse**

Emeril Lagasse Foundation Senior Award Presented in Partnership with The Wine Spectator Scholarship Foundation - **Eliana Casas**

Corey & David Rittvo Award of Excellence in Culinary Arts - **Daniel St. Etienne**

Ingram Lee Foundation Scholarship in Culinary Arts - **Reagan Williams**

Milly and George Denegre Outstanding Graduate Award in Dance - **Caitlyn Dardar**

Rose Jackson Moye Award for Excellence in Dance - **Mary Strickland**

Helen Hill Memorial Outstanding Graduate Award in Media Arts - **Dane Bachman, Reyna Rivas, Phillip Youmans**

Hurst Recordings Award for Outstanding Accomplishment in Audio Production - **Aleah Hyers**

Moses Hogan Outstanding Graduate Award in Classical Instrumental in honor of Willa Slater - **Ben Mader**

Blodie Entertainment Scholarship in Classical Music - **Maxwell Arceneaux**

Blodie Entertainment Scholarship in Jazz - **Jarrel Shamarr Allen**

Make It Funky! Outstanding Graduate Award in Jazz - **Demetris Chambliss**

Ellen H. Golodner M.D. Jelly Roll to Jam Scholarship in Jazz - **Trevon Sullen-Trotter**

Joseph M. Simon Award in Jazz - **Kerry Lewis, Jr.**

Glennadora & James H. Perry Outstanding Award in Vocal Music - **Angielena Jambois & Murphy Meyn**

ASCAP Foundation Louis Prima Award presented by Mrs. Gia Prima - **Saida Joshua-Smith**

Gia Maione Prima Foundation Award - **Madeleine Bourgeois, Trevon Sullen-Trotter**

Kuumba-Keener Outstanding Graduate Award in Drama - **Tyler Felix**

Terri A. Bartlett Memorial Scholarship for Drama students - **Clayton Barth, Jade Collins & Lyra-Grace Schwartz**

Broadway @ NOCCA Scholarship in Musical Theatre - **Seth Smith**

Freda M. Lupin Outstanding Graduate Award in Musical Theatre - **Hannah Hubbard**

Solomon Group Award in Theatre Design - **Isabel Costa**

Madalyn and Robert Schenk Outstanding Graduate Award in Theatre Design - **Emma Deeves**

The Lisa Marie Catalanello Memorial Scholarship for visual arts achievement and generosity of spirit - **Olivia Helm**

Greg Friedler Award in Photography - **Eve Axelrod, Brinley Ribando & Willa Richards**

John August Otte Memorial Award in Visual Arts - **Willa Richards**

The Daniel Price Memorial Scholarship for Aspiring Young Artists - **Hillary Spriggins**

New Orleans Rotary Club Scholarship - **Hope Burk, Murphy Meyn & Walker Meyn**

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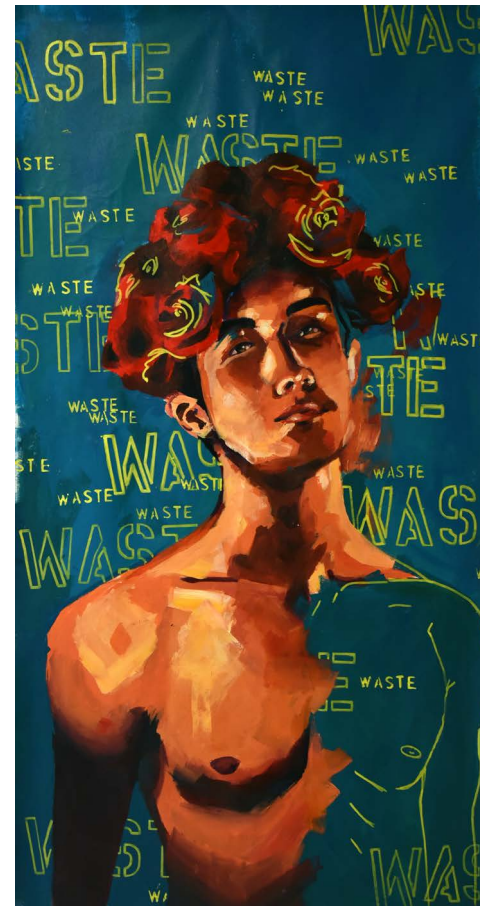
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The NOCCA Institute 2018 Collection Award top to bottom:

Eyes are But A Pain, Roses in My Veins, by Hillary Spriggins, Visual Arts Level IV

Blind, Kyle Hill, Visual Arts Level II

My Girls, Mercy Lindell, Visual Arts Level II

Cousin Tiffany Was Levitating

Akilah Toney, Creative Writing, Level II

Family members gathered in a half-painted peach house
fish grease crackled in the air and hot crawfish wooed flies
family members grouped around the DJ and did their number
black Speakers blasted bumping sousaphones
black Speakers blasted stinging trombones

Cousin Tiffany sipped from her white cup
bells started ringing and her head started bobbing
everybody clapped their palms bright red
she spun and jived with her torso, her ribs became rhythmic
melodic yeahs and rhythmic ayees vibrated
Cousin Tiffany smiled a big ol' smile

Cousin Tiffany step-skipped with her heart
syncing with the Second Line beat
her body lifted into the air and her toes wiggled with the sound waves
her gold tooth became the sun waking the black night
her arms swung wide open, captivating eyes
and her skinny brown braids gyrated and floated
Levitate! Levitate! Levitate!

Awarded a Gold Key from Scholastic Art & Writing National award; Scholastic American Voices : Best in Show Nominee; Quarante Club Prize First Place; Umbra Poetry Award Second Place

On Saturday, May 12, the James P. Raymond Foundation presented ART&SOUL, a benefit for The NOCCA Institute, chaired by Nicole Miller Regan (with husband John, far left) and Shanekah Johnson (Vocal Music, '01 with husband Johmyrin, far right, flanking alumnus Adonis Rose, center). The opening patron party featured entertainment by Jesse McBride Presents The Next Generation. When the go-to galivanting ensued, the spotlight turned to Big Sam's Funky Nation, Big Freedia and a special appearance by The Merry Antoinettes, who created costumes especially for ART&SOUL that represented each of the 11 arts disciplines offered at NOCCA. Chefs from 27 local restaurants rose to the fore with such featured dishes as a whole roasted hog, red snapper with salsa verde and a Louisiana raw seafood bar. Students in NOCCA's Culinary Arts program provided specialty sno-balls to help keep the guests cool. With an attendance over 700 and a silent auction of over 300 items, ART&SOUL raised \$315,000 to support the mission of The NOCCA Institute. ART&SOUL 2019 is moving from May to March. Visit NOCCAInstitute.com to get your early bird tickets before prices increase on January 1st!



ART&SOUL Gala has a new date!
Saturday, March 23, 2019

Early bird tickets are on sale now at
NOCCAInstitute.com/artandsoul

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David Schulingkamp
Midor Tajiri-Byrd
Sarah Newell Usdin & Tommy Usdin
Michelle & Kyle Wedberg

High school students and
parents are invited to
NOCCA's annual
college fair, October 1, 2018

All regional high school students and their parents are invited to NOCCA's annual college fair held in Solomon Family Hall in the Chevron Forum. Representatives from 75 colleges and conservatories from across the country are there to answer all your questions about their programs and admissions process.



Re-engage your creative side
with adult studio classes

Come play at The NOCCA Institute's adult arts classes that run throughout the year. Weekend, weekday and nighttime offerings have included cooking Creole cuisine with Chef Frank Brigsten, ceramics with Nikki Jackson, beginner tap dancing with Heidi Malnar, stand-up comedy with Lauren Malara and so much more. For details visit NOCCAInstitute.com.



Visit the new Plessy Mural:
"These are Times"

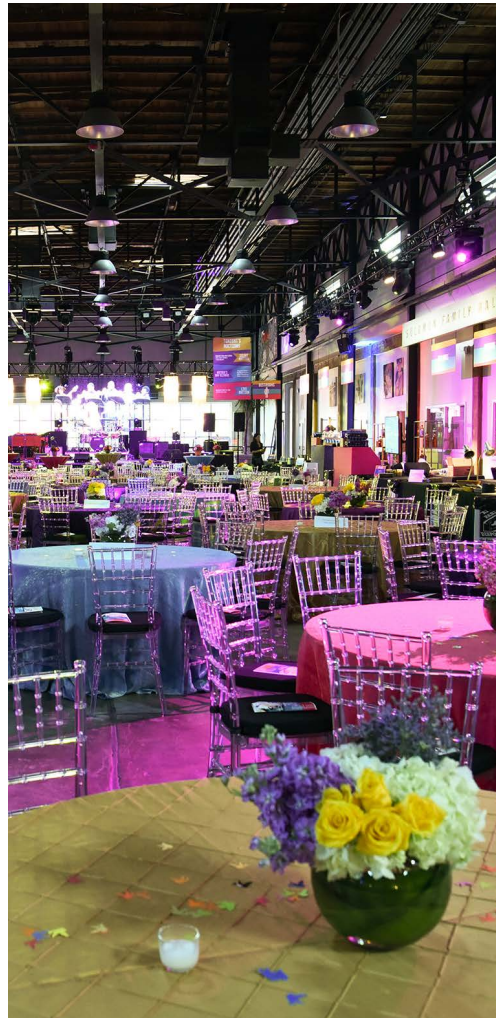
If you are near NOCCA, be sure to stop by and see artist Ayo Scott's moving 180-foot long mural executed on the site of Homer A. Plessy's historic arrest in 1892 for violating Louisiana's 1890 Separate Car Act. The test case planned by the Citizen's Committee ended before the U.S. Supreme Court in the landmark *Plessy v. Ferguson* "separate but equal decision." The mural launches the Plessy Project, with the goal of transforming the space into a place to learn about a defining part of American history. At the unveiling in May, we also celebrated the changing of Press Street's name to Homer Plessy Way.



Check out expanded
offerings in NOCCA's
non-credit workshops
for middle and high
school students

NOCCA offers non-credit workshops in multiple arts disciplines to non-NOCCA students throughout the school year. Workshops are posted on a continuous basis and fill up quickly. Visit NOCCA.com to share your contact email to receive announcements.





**SOLOMON FAMILY HALL
in THE CHEVRON FORUM**

Running the better part of a city block, Solomon Family Hall is perfect for weddings, conferences, receptions, trade shows or dance parties.

Standing reception: 1,000 guests
Theatre-style seating: 800 guests
Seated dinner: 400 guests

PRESS STREET GARDENS

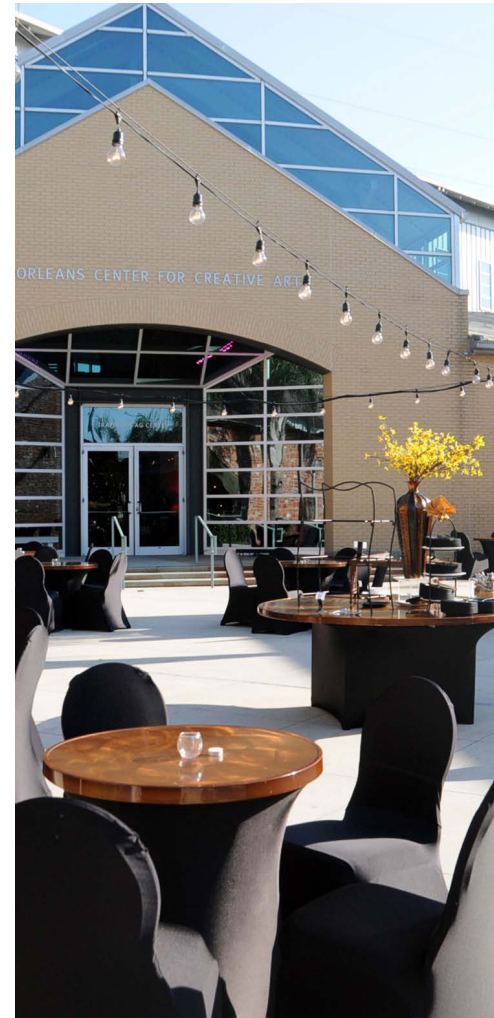
Press Street Gardens is a lush outdoor space for weddings, children's birthday parties, film screenings, and educational events and pairs beautifully with Press Street Station.

Standing reception: 200 guests
Theatre-style seating: 150 guests
Seated dinner, green space: 100 guests
Seated dinner, patio: 24 guests

**FREDA LUPIN
MEMORIAL HALL**

Every seat is fabulous in the intimate Freda Lupin Hall for live productions, film screenings, and conferences, with the lobby and Ken Kirschman Artspace perfect for post-show receptions.

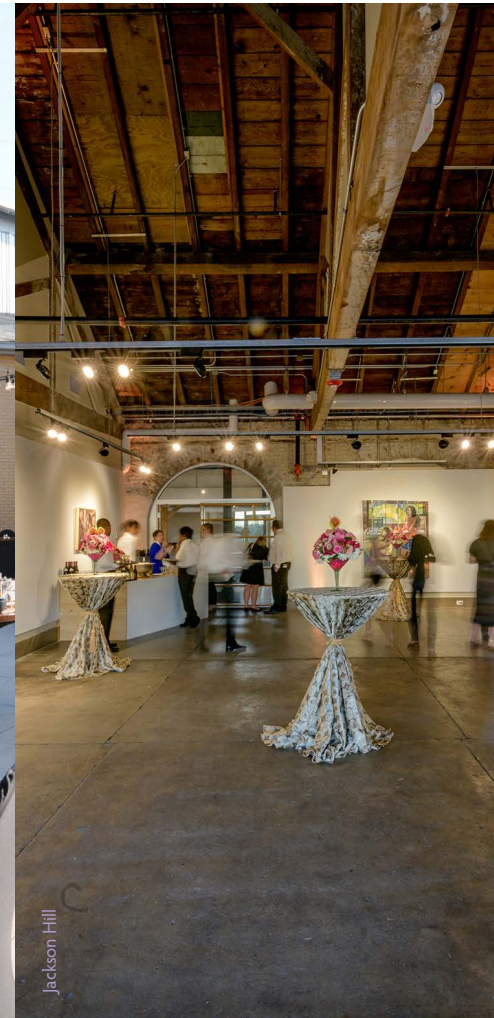
Seating: 300 guests



**ANITA & KURT
SCHON COURTYARD**

For spring and fall receptions, nothing beats the ambience of NOCCA's center courtyard nestled between 1830's historic warehouses. Or host a block Party in front of the Chevron Forum.

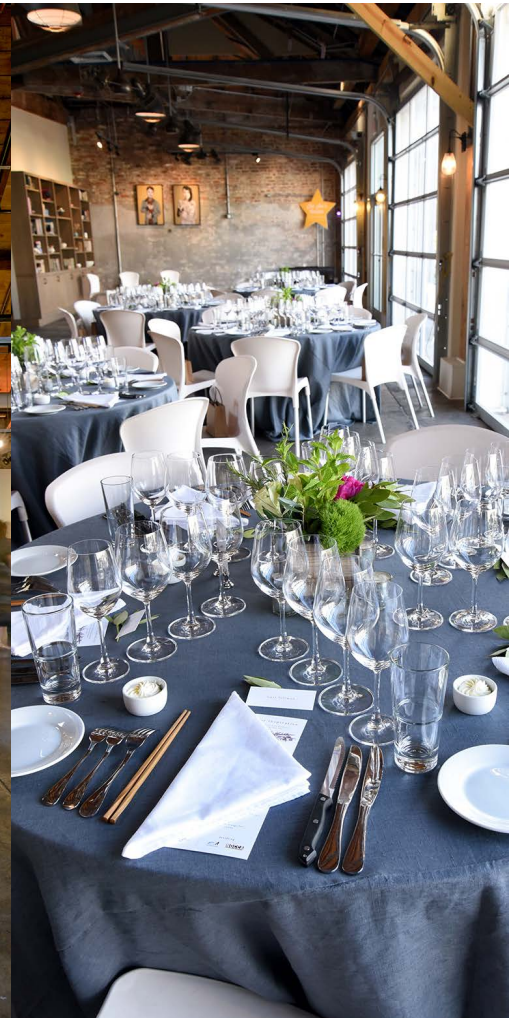
Standing reception: 1,000 guests
Seated dinner: 400 guests



5 PRESS GALLERY

5 Press Gallery, featuring artwork by alumni, is ideal for receptions, cocktail parties and business/team building meetings. Use by itself or together with the adjacent Press Street Station.

Standing reception: 85 guests
Theatre-style seating: 65 guests
Seated dinner: 36 guests



PRESS STREET STATION

Featuring historic architectural details, marble bar and glass garage doors that can be rolled up during nice weather, Press Street Station is a special place for wedding receptions, family parties, and business dinners.

Standing reception: 200 guests
Theatre-style seating: 150 guests
Seated dinner: 100 - 124 guests

Come Together for Good!

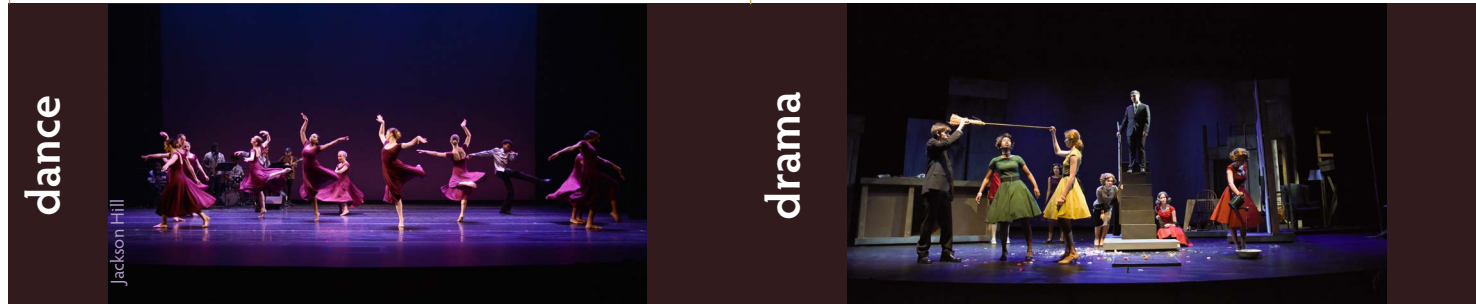
When you come together for your wedding, company meeting or other event at NOCCA, you are making a difference in the lives and training of New Orleans' most creative young people – and for one of America's important educational and cultural institutions.

For information contact:

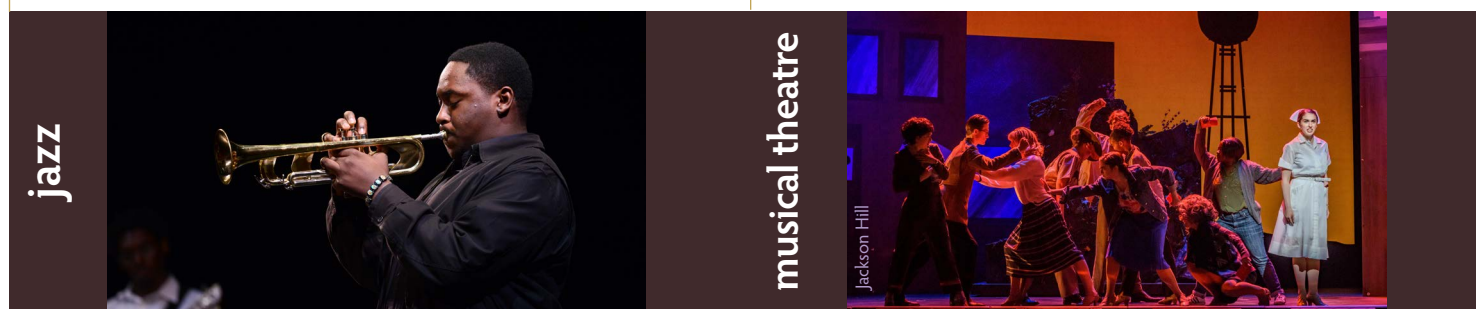
Rachel Dubret, Sales and Events Manager
rentals@noccainstitute.com
504-940-2986
rentals.NOCCAinstitute.com



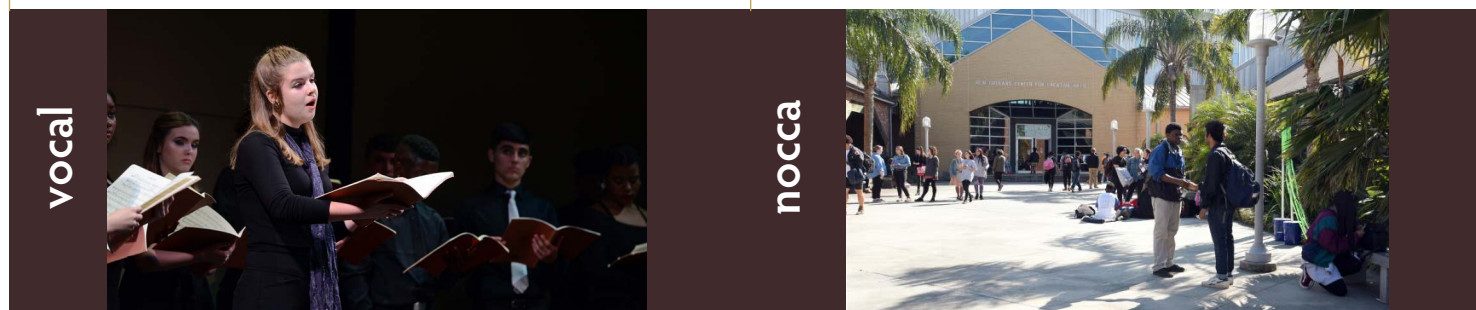
marketplace	<p>Fall & Spring Adult Classes visit NOCCAInstitute.com</p> <p>Jan 6 - March 1 Culinary Arts Satsuma Marmalade King Cakes visit noccainstitute.com</p>	nocca institute	<p>Nov 1 Marisol Montalvo in Concert Lupin Hall</p> <p>Dec 21 Home for the Holidays House of Blues</p> <p>March 23 2018 ART&SOUL Gala Chevron Forum</p>
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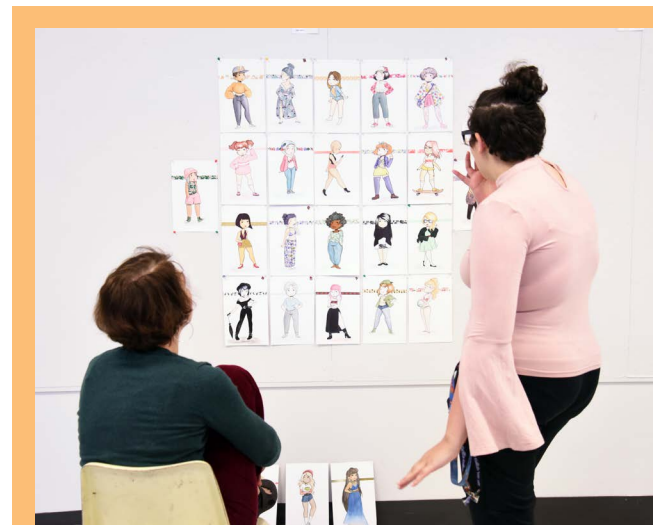
dance	<p>Dec 5-7 Winter Dance Concert Nims Black Box</p> <p>May 8-10 Spring Dance Concert Lupin Hall</p>	drama	<p>Oct 23-26 Thorton Wilder One-Acts Lupin Hall</p> <p>April 2-5 Spring Production Nims Black Box</p>
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jazz	<p>Nov 28 Winter Concert Lupin Hall</p>	musical theatre	<p>Nov 14 - 16 Musical Theatre Studio Series Nims Black Box</p> <p>Feb 19-22 Guys and Dolls Nims Black Box</p>
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vocal	<p>Sept 27 - 28 Go for Baroque Nims Black Box</p> <p>Nov 29 Winter Choral Concert Lupin Hall</p> <p>Jan 24 - 25 Two One-Act Contemporary Operas Lupin Hall</p>	nocca	<p>Oct 1 College Fair open to all regional students</p> <p>Oct 6 Open Studio for Prospective Students & Families</p> <p>Oct 27 & Dec 8 Audition Information Sessions (sign up at NOCCA.com)</p> <p>Jan 18, 2019 Application Deadline for 2019-20 School Year</p>
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Be a builder of educational opportunities for creative young people.

Join our mailing list at NOCCAInstitute.com.

Make a gift at NOCCAInstitute.com/Aspirations or below.

Gift amount:

- \$50 \$250 \$1,000
- \$100 \$500 Other \$ _____

I would like to give to:

- General support
- Capital Campaign for the Chevron Forum
- Financial Aid Program for students
- Artists-in-Residence Program
- Professional training equipment for the arts
- Professional training equipment for academics
- Faculty professional development
- Press Street Gardens

My gift will be:

- A one-time gift
- In installments over _____ years
- A recurring monthly gift

I would like to give by:

- Check, enclosed and made payable to The NOCCA Institute.
- Credit card; please charge my Visa ____ MC ____ Am Ex ____

Card Number _____ Expiration _____

- Gift of stock; please contact me with transfer instructions.

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(as it should appear in print)

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I make this gift in honor/in memory of (circle one):

Address of honoree or family (for acknowledgment):

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NOCCA graduates received \$21.5 million in scholarship offers and aid from colleges across the country in 2018.



With special thanks for program and expansion leadership to:

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Chevron

**Freeport McMoRan Foundation
& Richard C. Adkerson Family
Foundation**

Emeril Lagasse Foundation

Meraux Foundation

Solomon Family

James P. Raymond Jr. Foundation

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**Daniel Price Memorial Fund for
Aspiring Artists**

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**Kirschman Foundation for Health &
Education**

For more information on auditions and applying to NOCCA, go to
NOCCA.com.