

ASPIRATIONS

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



NEW WORK AT NOCCA

How digital industries start here

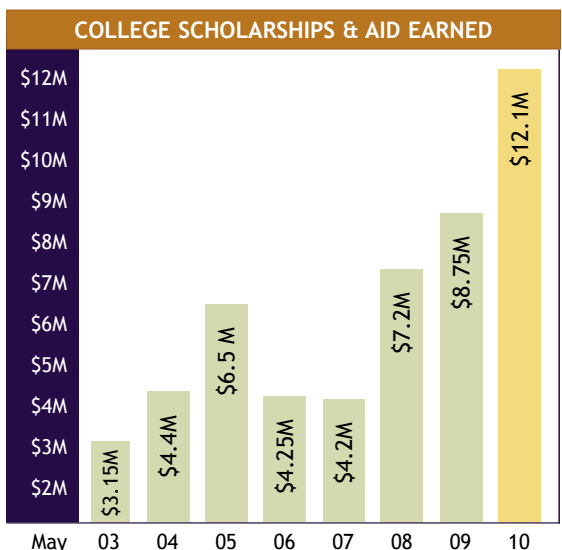
What's next for Culinary Arts and the Academic Studio

How students found a way to break down walls that divide us



Timothy Bellow, Jr., Drama Level I, As Homer Plessy in *Se-Pa-Rate*

JULY 2010



Jackson Hill



Dear Friends of NOCCA,

NOCCA's intense arts-training paid off extraordinarily this year.

Students and faculty created important new work in dance and theatre. Level I Visual Arts students shone their very first semester with a series of life-size animal sculptures.

A tremendous amount of hard work goes into everything we do at NOCCA, from core training to the development of Culinary Arts and a new academic curriculum.



As with other agencies across the state, this year has been far more difficult in light of massive budget cuts. These cuts will remain in place for the 2010-11 school year.

It is impossible for The NOCCA Institute to fill a \$1 million operating budget cut. But through the support of the community, we were able to fund 15 hourly faculty positions, put on a two-week summer conservatory, and provide crucial arts-training supplies.

With a stand-still budget, many programs and staff positions will remain cut for the coming year. To stand still, however, is not possible for an institution whose DNA is built on creativity. Creativity and inventiveness are not only who we are but the most important things we offer our youth and our region.

Students earned over \$12 million in scholarships and aid to college this year, a record \$100,000 per student average. This figure represents the hard work and determination of faculty and students, but it also represents your support. You help NOCCA provide a myriad of ways for the region's young people to find their passion and we are deeply grateful.

Sincerely,

Nan Galloway
President

Sally Perry
Executive Director

The mission of The New Orleans Center for Creative Arts Institute, a non-profit organization, is to provide support and advocacy for the New Orleans Center for Creative Arts. The NOCCA Institute provides access to excellence in the arts for students, faculty and the community-at-large. NOCCA is an agency of the State of Louisiana that provides the highest quality arts-training for high school students.

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SE-PA-RATE

“My friends and I were on the phone until 2:00 a.m. after the show.” “Rather than worry about where we were going to eat as usual, my family and I talked about the play’s issues for 3 1/2 hours afterwards.” “My French teacher spent the whole class on Monday talking about it.” “At prom, my friends were discussing it.”

When they began the process of creating a new work, drama students had no idea how it would turn out. They were primarily Level I and II students, creating a play from scratch, for the first time, and using a completely new technique to do so. Yet they found a way to address issues central to New Orleans and the country.

The result is *Se-Pa-Rate*, a series of moments which takes its cue from *Plessy v. Ferguson*, the landmark 1896 U.S. Supreme Court decision upholding public segregation under the doctrine of “separate but equal.” Homer Plessy, in an act of civil disobedience designed by the Citizen’s Committee to challenge segregation, boarded a train on what is now NOCCA’s parking lot, to be arrested two blocks down on Royal Street. Students determined to examine how issues of segregation still affect them today. Woven into historical events are moments students created from their own experiences and through the techniques taught in a master workshop with Tectonic Theatre Project.

Through the support of a Field of Interest grant from the Greater New Orleans Foundation, Theatre Arts Chair Dan Zimmer sought to expand the professional training experiences of students. He brought in Andy Parris, a founding member of the acclaimed New York company, best known for its groundbreaking play and HBO production, *The Laramie Project*.

“Ninety-nine percent of the time, when



people describe their favorite moment in a play or movie, there is no text,” Parris pointed out to students. “What strikes us are things that are happening. That doesn’t mean that text isn’t important. It is. It just doesn’t contain the full story.”

Over the course of a week, students learned to use all the elements of stage in creating hundreds of one-minute moments, including lights, space, time, sound, props, scenery, movement, energy, voice, color, emotion, line, music and so much more. “Using these forms helps you find the story.”

So, without a script, but with new tools and a chosen subject – segregation – the students began their journey. Drama teacher Silas Cooper determined they should break up into cliques. Initial discussions were very difficult and highly defensive. “We had heated arguments, but we weren’t necessarily listening to each other,” says student Celeste Cahn.

Nonetheless, they started to create 60 - 70 moments based on themes they were discussing: how they segregated themselves by race, by uniform, by type of school, by RSD vs. OPS school, by sexual orientation, by religion, by what music they liked, by which parent lived better after a divorce, whether they were in the main program at



NOCCA or afterschool. And they researched *Plessy v. Ferguson* as well as discriminatory tests of the day, such as the pencil test in the hair or paper bag test for skin tone.

They returned for a second round of discussions (all filmed as part of the project's archive). Cooper constantly had students reintegrate into different groups, each day, each hour. "I never talked about serious things, only happy things. I didn't want to rock the boat. But that changed over time," says Kalen Oubre. "Finally we came to the point where students had to decide what they had the courage to say in public," explains Cooper. It was time to put all of their moments together, flanked by the historical facts of *Plessy's* arrest.

"I didn't expect people would absorb it as much as they did," offered Arianne Newman. "I realize how much segregation comes into everything I do. I was taking a history test with a question about *Plessy v. Ferguson* and I found myself thinking, 'every day for six weeks from 4 - 6 p.m. we have been working on this, and now I have to come up with just one sentence!' Impossible." "The process made me look at people a lot differently," says Kevin Pollard; "I would defend them now, not laugh at someone." Donovan Lockett continued, "it fostered acceptance and understanding that all of our stories count." Yet, as Josh LeCoq pointed out, "we don't intend for the play to force our views on anyone, we just want to give you something to think about."

"Allowing people to disagree in the beginning made you able to see the other side," insightfully notes Angela Stewart, when asked how students were able to find a way to work through a part of the human condition that most holds us back. NOCCA's highly diverse student body, which comes from 120 sending schools and every economic and cultural background, also allowed for so many stories to be told. "The issue of segregation doesn't change," points out Silas Cooper, "just who is it."

Se-Pa-Rate is still a work in progress. Faculty and students will work to refine the production and hope to take it on the road in the upcoming school year. It is a format that can grow as students grow, as new students and new voices enter the program. In the end, students became closer than in any other production. Concluded Kalen, "it is not just a play anymore, it is a lifestyle. It changed me."

Se-pa-rate was made possible by a grant from the **Field of Interest Fund at the Greater New Orleans Foundation**. With special thanks to Keith W. Medley for excerpts from *Plessy v. Ferguson*; *We as Free Men*, Phoebe Ferguson and Keith Plessy. Research conducted at the Historic New Orleans Collection, Law Library of Louisiana, and using archives of *The Times-Picayune* and *The Crusader*.





Kyle Wedberg, NOCCA President and CEO, and Sally Perry, Executive Director of The NOCCA Institute are pleased to announce the selection of **Robbie J. McHardy, Ph.D.** as Academic Studio Director.

The Academic Studio is the full-day curriculum that will connect intensive arts-training to math, science and the humanities, and teach those subjects as NOCCA already teaches the arts.

Dr. McHardy is charged with transferring NOCCA's highly successful learning environment to the full spectrum of learning. For instance, how can critique be integrated into Algebra? How can the vast quantities of science, math and humanities that are already taught as part of the arts be mapped to a full curriculum?

"Dr. McHardy brings a dedication to individual student growth and to providing

students with 21st century skills so they succeed not only in their art form but in all learning," says Perry. "This is central to NOCCA's mission. And she has the same passion for academic subjects as NOCCA's faculty have for the arts."

The initial science curriculum has been written in collaboration with the Exploratorium in San Francisco. Says Wedberg, "Now, in collaboration with our team of faculty and experts, Dr. McHardy will bring all the pieces together: curriculum development across the other academic disciplines, a founding faculty as visionary as NOCCA's arts faculty, technical grounding, and innovative assessment measures."

Dr. McHardy comes to NOCCA from LSU's College of Education where she has been on faculty for 26 years. She began her teaching career in Orleans Parish Schools before following her passion to advocate and develop curriculum for gifted and

talented students. She earned her doctorate in gifted and talented education from Columbia University before returning to supervise these programs for the Louisiana Department of Education.

"There is a power and a beauty in math, science and the humanities," says Dr. McHardy, "that add tremendously to one's appreciation for the world we live in and ability to succeed. My goal is to help students enjoy a scholarly life while meeting and exceeding the diploma requirements they need for conservatory and college. It is thrilling to think how math, science and the humanities will bring together students who study different art forms, and what new understanding will develop."

Further development of the Academic Studio is made possible by Chevron, COYPU Foundation, RosaMary Foundation, and Ruth U. Fertel Foundation.

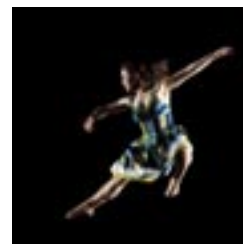
FINANCIAL AID

The NOCCA Institute awarded **\$90,000** in Term-Time, Summer Study and Summer Session Financial Aid to members of this year's graduating class during their tenure at NOCCA. They earned **\$7.6 million** in scholarships and aid to college. **Eighty-eight percent** of students receiving assistance from the NOCCA Institute earned college awards. Thank you as always for your investment in students' talent, goals and unlimited opportunities – the returns are huge.

DESIREE AMADEO, Dance **\$366,564**

Attending Florida State University

"The aid TNI has given me has benefited me in more ways than I can say. I was able to grow as both an artist and a person and make connections that will help me in college and the years after. I will attend FSU BFA dance program in the fall and can say with confidence that I am ready because of my experience at NOCCA and the summer programs I attended."



JOEL CALLONIA DYSON, Vocal Music **\$240,000**

Attending Eastman School of Music

"Without the help of TNI, I would not have had all the wonderful opportunities that have made me successful. My classroom and summer study experiences have put me ahead as I prepare to attend Eastman School of Music for Vocal Performance. I am extremely grateful and plan on supporting TNI in every way I can because of what they have given me."



EMILY CHAPLAIN, Visual Arts **\$457,980**

Attending Memphis College of Art

"Much of my artwork this year evolved from techniques I learned at MICA's pre-college program, such as Xerox transfers and bookmaking. Without The NOCCA Institute's financial aid, it would have been nearly impossible for me to attend. Going to pre-college helped me grow as an artist, prepared me for college, and realize the direction I want to go with my artwork."



SHEA PIERRE, Jazz **\$320,000**

Attending Oberlin College

The NOCCA Institute has been exceptionally generous to all of us here at NOCCA. Because of the opportunities provided by the Institute, I am able to attend a prestigious college as a well-prepared student of music. While in college I plan to major in Music and History so that I can become a well-rounded individual.



HAKEEM L. HOLMES, Drama **\$596,118**

Attending New York University

"With the help of TNI, I was able to attend the Chicago Unified Auditions, ultimately receiving four scholarship offers. Having to decide between USC and NYU Tisch School of the Arts has been my greatest challenge! TNI gave me the assistance that will push me forward and I'm so grateful it exists to do so. I plan to double major in African American Studies and Acting."



JONATHAN STEVENS, Musical Theatre **\$80,000**

Attending Boston Conservatory

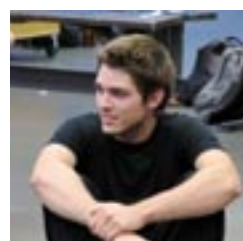
"NOCCA has created an environment for me like no other! TNI gave me the opportunity to study at one of the top summer theatre training programs at Northwestern University, which helped me discover myself as an artist, and is an experience that I will always keep close to my heart. NOCCA and TNI have helped me find myself and blossom as a young artist."



SEAN O'BRIEN, Drama **\$883,400**

Attending Boston University

"The NOCCA Institute first provided me with support for the summer session before my junior year. The experience opened my eyes to the true possibilities that exist in theatre. Since then my life has completely changed. The training prepared me to audition at the Chicago Unified Auditions for some of the top universities and conservatory programs in the country. The skills and professionalism that NOCCA gave me transformed me both as an actor and a person. Against all odds, I will be attending Boston University on full tuition scholarship. I am now ready to take the next step in becoming an actor and to see what else the world has to offer."



TRAINING FOR A CREATIVE AND DIGITAL CENTURY

If one wonders why Louisiana's economic development department is gung ho on developing digital industries, go to the movies. Sit and watch the full credits. Pay attention to the list of 2-d artists, visual effects artists, animators, sound engineers, character designers, editors, musicians, music editors, engineering system administrators, and software engineers. There were 170 visual effects artists alone hired on Dreamworks' *Kung Fu Panda*; 615 on *Harry Potter and the Half-Blood Prince*; and a whopping 1200 on *Avatar*.

Digital media technology is fundamental not only to filmmaking, music recording and gaming (a \$10 billion a year industry), but also to marketing, architecture, engineering, shipping, industrial design, science, medicine and defense.

What jazz musicians were to transforming music in the 20th century, visual artists and designers will be to transforming every aspect of life and business in the 21st century. And as with jazz, Louisiana's creative young students have a primary training resource in the New Orleans Center for Creative Arts.

Long before mastering the latest software programs such as Maya, Z-brush, XSI, Houdini or Mud-box, students must master the one-frame skills of drawing, painting, color theory, line, composition, perspective, foreshortening, figure drawing, and light. Before industrial designers can build the latest product, car or space shuttle, they must master properties of clay, form and modeling. Before music editors can digitally assemble a movie's soundtrack, they must master scales and music theory. Before you can tell a story in 0's and 1's, you have to be able to tell a story.

NOCCA provides students with the opportunity to begin intensive training at the age of 14 or 15 so that 10,000 hours later they are in a position to use their well-honed skills and understanding, not



Kaitlyn Landry, Level III Visual Arts

only to succeed, but to innovate in their fields. This has been the history of NOCCA since its founding in 1973. The Center's many jazz students - including Wynton, Branford, Delfeayo and Jason Marsalis; Terence Blanchard; Harry Connick Jr.; Donald Harrison; Kent and Marlon Jordan; Nicholas Payton; Troy Andrews; Sullivan Fortner and Jonathan Batiste - have impacted the course of jazz at an early age.



"You cannot throw someone into a symphony and expect them to play just because they know chopsticks," says **Brandon Oldenburg, VP Creative at Shreveport's Moonbot Studios**, an animation and visual effects studio founded by Oldenburg, producer Lampton Enochs and award winning author, illustrator, animator and filmmaker William Joyce. **"Animation and digital media go beyond the bells and whistles a computer can give you. Audiences can tell immediately if something is designed poorly or not. Without mastering the fundamentals you will run into a wall because you cannot just push a button and have something look pretty."**

So what are digital media companies looking for? "As a recruiter," states Oldenburg, "I'm looking for deeper thought which comes from a broad academic background, and the ability to tap into an emotional channel. Working with a master allows a student to become proficient much quicker because you are standing on the shoulders of all the knowledge that has come before."

"The more you can observe, the more you can imagine," **NOCCA computing arts teacher Terry DeRoche** tells students. At this year's SIGGRAPH convention, DeRoche had the opportunity to speak with artists from Blizzard, one of the leading game designers in the world (*World of Warcraft*, *Diablo*). He asked them what skill sets they were they most looking for. The answer: artists who can draw a single still image such as a room, a landscape, a figure. Before rigging and rendering, everything must be drawn first.

"I look at education, work experience, and lateral problem solving skills when considering candidates," says **Hael Kobayashi, a senior executive, producer and educator in film and digital media technology for leading companies such as Animal Logic, Industrial Light + Magic and PDI/DreamWorks Animation**. "By that I mean the ability to look over a wide breadth of problems and come up with a solution or create a new process. In this industry there is a need for constant cross-training beyond the initial training. Working in digital media is non-linear with multiple layers and the need for participants to have a full understanding of how all

the parts work together in order to do their job and do a better job.

The elements of learning at NOCCA, its Creative DNA, are uniquely suited to developing 21st century skills required in highly multi-disciplinary fields such as digital media. These include not just technical grounding, but development of the individual artistic voice, ensemble work, and critique. At a recent workshop lead by Tectonic Theatre Project's Andy Parris, Drama students created well over 100 one minute scenes, after each asking, "what did we like?", "what was confusing?", "what did we not like?", "what if we tried this instead?" By the end of the week, students' analytical and observational skills were at the forefront of *all* of their thinking.

"You cannot nurture creativity in an environment where students feel insecure about failure," further explains Drama faculty Silas Cooper. **"What is special about NOCCA is that we foster a climate that encourages failure and exploration which is the only way to have big breakthroughs as an artist. You make only safe choices in an environment that requires only success. Criticism is the opportunity to understand and appraise in order to make something better."**

This, Oldenburg believes, is a critical component to successfully developing this industry. "When you start your training at a young age, you are still fearless. If you can remove the fear gene, you are always able to adapt and are hungry for knowledge your whole life - which is *essential* in this business given how quickly and constantly the technology evolves."

Learning *any* art is learning to communicate, to tell a story, and storytelling is a core part of the human condition, not to mention many economic engines. "I can teach a student how to set a mike or use Pro Tools relatively quickly," says Paul Werner, Chair Media Arts at NOCCA. "To teach a student how to edit, how to create emotion, how to organize what they are trying to say, that takes a long time."

At NOCCA students can get ahead of the curve. **"Twenty-first century literacy is visual,"** says Kobayashi. **"We have come full circle."**



SPECIAL SUMMER CONSERVATORY

When students left NOCCA last June, they could be heard yelling down the hall to their peers, "see you next summer!" "Unfortunately, within days, we were cutting the Summer Session, along with the Saturday program, staff, and bus transportation," says Kyle Wedberg, NOCCA's President and CEO. "The \$1 million state budget cut forced us into decisions that were extremely painful because these programs provide so many students access to NOCCA. It may be the only time a student can attend NOCCA. Or it is an important beginning to his or her career here, learning what will be expected of them in an all day, arts-only setting."

Over the course of the school year, The NOCCA Institute was able to raise enough funding for a special two-week Summer Conservatory. Le Petit Theatre du Vieux Carre stepped up first. "Le Petit's stage has been home to innumerable NOCCA faculty, students and alums for decades," said Gary Solomon, Jr., alumnus and managing director of Le Petit. "NOCCA's summer program is a feeder for the school, for our productions and for theatre groups across the region. It would be a loss to the entire theatre community if this program did not exist."

Next, the Better Than Ezra Foundation came on board. "We are proud to donate to NOCCA," says Tom Drummond, band member and Foundation Chairman. "We believe that education is where everything starts to help turn a city around. It is a simple choice for us to have a relationship with a school that has the caliber of education NOCCA embodies." The Gibson Foundation and GPOA Foundation also committed to support dynamic summer learning opportunities which help young people discover

SITTING IN ON THE FIRST DAY OF CLASS: DRAMA





Emeril's Executive Chef David Slater gave Culinary Arts Students a full tour of the kitchens along with a demonstration of the restaurant's signature dishes. "When hiring, I look for someone who is ambitious, who loves to cook, and who wants to learn - for there is a lot to learn."

their educational and career goals. "The summer program makes me feel smart," said one student, "the faculty really connect with us. It is amazing to be in a place with others who love what you love."

As with the past four years, The Emeril Lagasse Foundation made the Culinary Arts Summer Session a thrilling reality, with both funding support and expertise. This year's program, held at Grace King High School kitchens, included field trips to Emeril's, Sucre, Le Petit Grocery, Domenica, La Provence, NATCO and the New Orleans Fish House.

"We can't do the same summer session as we did with state funding," says Wedberg. "We want to restore the statewide residential component, the full three-week session, and the Middle School Summer Intensive. But it is essential that the summer session not go away and these supporters made this happen."

"I ask you to come to class every day with three things," Theatre Arts faculty Silas Cooper says to drama students on the first day of class.

- An open mind - open to new ideas, experiences, ways of learning, and open to other people's experiences;
- A brave heart - to be an artist takes courage; you must be brave enough to fail in front of others, brave enough to accept criticism, and brave enough to be vulnerable in front of strangers;
- A willing spirit -- willing to try because the difference between being willing and being reluctant makes all the difference for an actor, especially one in training.

"To bring these things requires that you also do the following:

- Never treat anyone like a jerk. Once that happens, everyone's defenses go up and everything you are working towards goes out the



Better Than Ezra band members Kevin Griffen (left) and Tom Drummond (right) flank Media Arts students following a major gift to TNI from the Better Than Ezra Foundation.



"There are chefs who look for experience when hiring," Sucre Executive Chef Tariq Hanna told Culinary Arts Students. "I look for passion, for those who have huge hearts, drive and have risen to the challenge. I want you to take my job from me. I want you to believe in yourself and to set your goals as high as you want."

window. You can be on stage in the most contentious scene, but you still must respect the other actor. As soon as you treat someone like a jerk, you are telling the audience the other person is not worth listening to and the play falls apart. But this also goes for your own talent; do not disrespect your talent by not putting in the work necessary for it to develop.

- It is never about you. One of the biggest struggles actors face is getting rid of self-consciousness. How to do this is by focusing on the other person. If you are actively listening to the other actor, you are responding to him or her. It's always about the story, it's about what the other person makes you do. It is never about you.
- Leave yourself alone. You can't be in the moment if you are worrying about your hair and make-up and what the audience thinks about you.
- Do it as you understand it. What you understand today will be different from what you understand a month from now. Be right here, right now, which is much harder than it seems."

As of May 15, the class of 2010 had earned over \$12 million in scholarships and aid to college (not including TOPS), a \$100,000 per student average. Sixty-one percent of graduates will be studying out-of-state, and 39% will attend colleges in Louisiana. The per student average scholarship has risen from \$23,000 in 2002 to \$91,000 last year and \$100,000 this year.



2010 SENIOR AWARDS

The Helen A. Mervis Award for artistic and academic achievement and community service was awarded to **Sean O'Brien**.

The Lisa Marie Catalanello Memorial Scholarship for visual arts achievement and generosity of spirit was awarded to **Jonathan Moody**.

The Daniel Price Memorial Scholarship for Aspiring Young Artists was awarded to **Julia Berbling**.

Seth Daniel P. Memorial Award for multi-disciplinary artistic accomplishment was awarded to **Leslie Gamboni**.

The Gary Barnett and Charles Jefferson Scholarship for visual arts achievement by an Orleans Parish student was awarded to **Joshua Stanford**.

OUTSTANDING GRADUATES AWARDS

Lee and Kathy Randall Award in Creative Writing – **Natasha Cox**
 Milly and George Denegre Award in Dance – **Jonesha Spears**
 Helen Hill Memorial Award in Media Arts – **Christoph Andersson**
 Make It Funky Award in Jazz – **Jeremy Marx**
 Glennadora & James H. Perry Award in Vocal Music - **Jordyn Keller**
 Moses Hogan Award in Classical Music presented by Willa Slater – **Jessada Paeratakul**

Freda M. Lupin Award in Musical Theatre – **Devin Holloway**

Kuumba-Keener Award in Theatre – **Matt Bolden**

Outstanding Graduate Award in Theatre Design – **Joshua Courtney, Zoe Gorringer, and McNally Siso**

The NOCCA Institute Collection Award (Visual Arts Purchase) – **Hye Jeon and Kaitlyn Landry**



Vocal students competed against 400 others at the National Association of Teachers of Singing Southern Region Auditions. NOCCA students **Joel Dyson**, **Amanda McCarthy** and **Emma Caffrey** placed first, second and third respectively in the women's high school division. **Gregory Rittiner** placed second in the men's high school division. **Ashley Milanese** (left), who competed in the college freshman women's

division, placed first. She also received the Platzler Award from the Junior Philharmonic Society of New Orleans. She will attend the Juilliard School in the fall; other NOCCA vocal graduates will attend Peabody Institute at Johns Hopkins University, Eastman School of Music in Rochester NY, and the Boston Conservatory. The newly launched NOCCA Chorus earned superior ratings at both the district and state level Louisiana Music Educators Association Choral Festival.



Jackson Hill



Media Arts students **Christoph Andersson** won DOWNBEAT's Performing received Outstanding Performance for Engineered Live Recording and the St. Charles Parish Film Festival in animation, c





Renovation plans are underway to transform a current classroom space into a professional **Culinary Arts kitchen**. Construction will begin in the coming months, with the goal of bringing the Culinary Arts program home to NOCCA's campus for the June 2011 Summer Session. The Emeril Lagasse Foundation has provided leadership support for the capital project, joined by Macy's and The Selley Foundation.



Jackson Hill



Jackson Hill



Jackson Hill

Awards this year were won by students in the following prestigious national and regional competitions:

- Natasha Cox, Creative Writing, was a Semifinalist in The United States Presidential Scholars Program;
- 1 student was recognized by the National Arts Recognition and Talent Search;
- 4 seniors were recognized by the National Merit Scholarship Qualifying Competition as finalists;
- 1 senior was recognized by the National Achievement Scholarship Program;
- 6 students in Creative Writing and Visual Arts received national honors and Gold Key recognition in the Scholastic Arts and Writing Competition.

Arts High School Engineered Live Recording Award while **Joshua Huval** Engineered Studio Recording. Media Arts students also won 9 awards at commercial, documentary and music video formats.



THANK YOU

The NOCCA Institute is honored to recognize the following support, memorials and gifts for 2009-10. We apologize for any errors or omissions.

GENERAL SUPPORT

Better Than Ezra Foundation
Gibson Foundation
The Helis Foundation
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ARTISTS-IN-RESIDENCE

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Jones Family foundation
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Ambie Awards

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ACADEMIC STUDIO

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TRAFIGURA CHALLENGE GRANT

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Foundation
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CULINARY ARTS

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Grace King High School

CLASSROOM ADDITION

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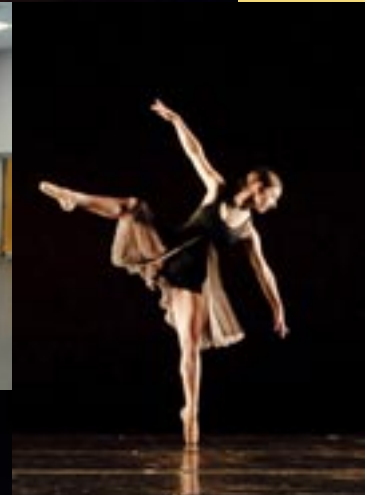
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Left, l to r: State Senator J.P. Morrell, AT&T Louisiana Regional Director Leo Marsh, TNI Executive Director Sally Perry, State Representative Jared Brossett, and NOCCA President & CEO Kyle Wedberg at check presentation to TNI by AT&T.



The freedom of expression we hope to achieve begins in the studio where we build a clarity of articulation, physical strength and emotional conviction.
Chard Gonzalez,
Dance Faculty



Dance performance photos: Jackson Hill

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Commitment to the ensemble makes the whole better and in the process allows the greatest individual growth.
 Blake Coheley, Musical Theatre Chair



Jackson Hill



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The NOCCA Institute gratefully acknowledge our sponsors, patrons and guests of this year's Art & Soul Gala, with special thanks to Raine Bedsole and George Demmas, Dr. and Mrs. Arnold Lupin, and Christie and Mitchell Mintz, who co-chaired the event. The patron party featured culinary delights from Chef Alon Shaya of Domenica Restaurant, Chef Justin Devillier of La Petite Grocery, and Chef Jarred Zeringue from EAT New Orleans, with participation by Culinary Arts students. The gala featured performances by Michael Peller Quartet; Johnaye Kendrick; jazz alumni Khris Royal, Joe Dyson, Max Moran, Kyle Roussel, Sullivan Fortner, Charles Burchell, and Jason Weaver; visual arts alum Brandan Odoms; and NOCCA students. We are honored to recognize sponsors at the \$750 level and above:

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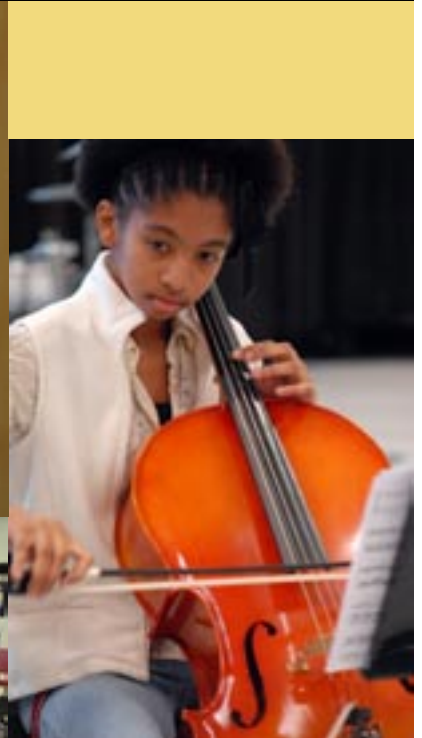
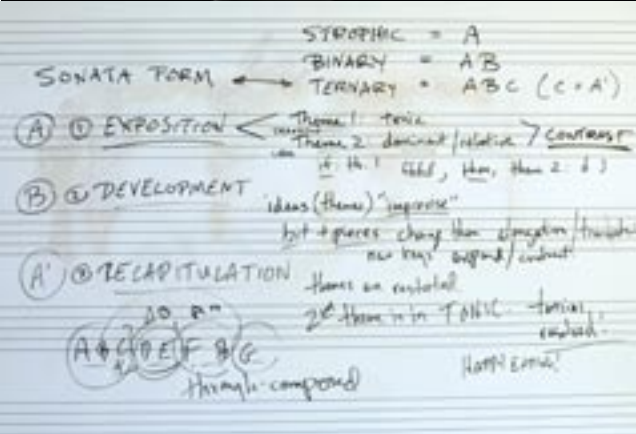
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A commitment to technical training enables music students to perform with confidence and creativity. The freedom to explore their inner spirit allows them to interpret the music and make it their own. At NOCCA we strive to provide both.

Phyllis Treigle, Chair Vocal Music



HOW YOU CAN HELP

“I can only hope that some day I might be as invigorated and passionate about what I do as Yo-Yo Ma,” voiced classical music student Melinda Davis after observing a rehearsal with the master cellist.

Your support provides students with myriad ways to find their passion and helps build an educational institution unlike any other in the country. Please join us. Thank you.



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**WICKED**

Meredith Kaye Clark and Kevin McMahon, Actors, & Janet Cadmus, Make-up Artist

“You have to be good at multi-tasking,” Meredith Clark, stand-in for Elphaba in the touring company of the hit Broadway musical *Wicked*. “You have to be in the moment with your fellow actor, yet make sure your left toe is exactly on block six, while listening to the underscoring and watching the director.” The cast and crew gave students an in depth understanding of life on the road, the discipline required, technique, expectations at an audition, balancing acting with life, and how to apply Elphaba’s iconic green make-up! “Singing at the height of your range,” though, said Clark, “while flying, is everything you would imagine. It’s thrilling.”

**Yo-Yo Ma**

Renowned Cellist & Composer

Students were hard-pressed to decide which part of a career and life inspiring afternoon they enjoyed more: Yo-Yo Ma’s rehearsal with the Louisiana Philharmonic Orchestra or the time he spent talking with them afterwards. “I get nervous,” one student said, “Do you?” “You have to know what kind of nerves you have,” the virtuoso musician replied. “I have nerves because I don’t want to mess up. Yet if you are going for technique and that’s your only goal, you will be nervous. What’s hard is what is expressive. When you perform, you have to get beyond people judging you. When you are performing,” Ma keyed in on, “you are telling a story and you have to own it. It’s about sharing.”



DAVE EGGERS, Writer, Editor, Publisher & JONATHAN DEMME Film Director

“This is where I would have gone to school if I lived only 400 or 500 miles away,” Dave Eggers expressed to a Center Stage audience while presenting his latest literary and film works, *Zeitoun* and *Where the Wild Things Are*. Earlier in the afternoon, he shared with students his perceptions regarding filmmaking vs. writing, writing your own memoir vs. another’s story, and understanding the difference between a watered down version of your art vs. a distinct vision. He also shared NOCCA with Jonathan Demme (*Silence of the Lambs*). “The only way you can prove you are a capable filmmaker,” Demme told students, “is to be a capable filmmaker. You can do that in a one minute film.”

**CARL ALLEN, Ph.D.**

Artistic Director, Jazz Studies, The Juilliard School

“One of my favorite questions is ‘What if?’” Dr. Carl Allen expressed to Jazz students. “What if I did this instead of that? What is the balance between volume and intensity?” he probed as he tried to help students understand a challenge young musicians invariably face. “You can tend to play louder the longer into a solo you get as a way to increase intensity. But volume is not intensity. Your role in the band is to listen and to prioritize your listening. Know who to listen to first, and to yourself last. If we listen more, we speak less and we play less. If you are getting louder and louder, are you sure you were listening?”

**HBO’S TREME**

l - r John Goodman, Lolis Eric Elie, Wendell Pierce, Clark Peters, Ntare Mwine

“Film can see what’s on your mind before you utter your first word, so your thought process and prelude in your body has to begin before you speak,” film, stage and television actor Clark Peters said to Theatre students. “With a stage play, you can see the beginning, middle and end for your character. For episodic TV, you have no idea. On *Treme*, I’m learning as I go, yet I have to carry this as if this has been my life for the last forty years.” Continued alumnus Wendell Pierce, “find the things that will fire you up. Don’t just do research on a character for the sake of research. Do it to learn, to say, wow, that’s cool. I didn’t know that.”

**MICHAEL CERVERIS**

Broadway, Film & TV Actor, Musician

“If you don’t challenge yourself to do the uncomfortable, you rob yourself,” Michael Cerveris encouraged students as he gave them a range of exercises and approaches to bettering their performances in a multi-disciplinary master class for Vocal, Drama and Musical Theatre students that ran the gamut from Broadway to vaudeville, opera and Eugene O’Neill. “We are taking an experience and crafting it to reveal something that is true. When you reveal something about people and life, the audience will recognize it in themselves.” He also expressed the importance of collaboration to the young artists. “Start telling the story as an ensemble. The more aware I am as part of a group, the better I am as an actor. It frees me to instinctively respond rather than think I have to be perfect.”

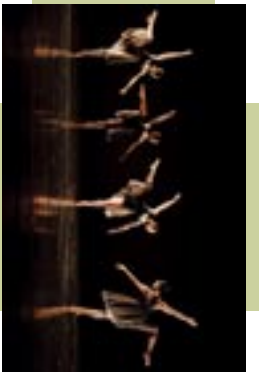
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- 2010-11 School Year Begins
- College Fair (all regional high school students)
- Open Studios
- Audition Workshop
- Applications for 2011-12 Deadline

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- Faculty Exhibition
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- Joel Harrison
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- See noccainstitute.com for updates to the 2010-11 CENTER STAGE Series.

PRODUCTIONS

- Drama: October 21 - 23
- Dance: November 12 and 13
- Chorus: December 2
- Musical Theatre Review: December 8 - 11
- Musical Holiday Concert: December 15
- Drama: February 17 - 19
- Musical Theatre Production: March 23 - 26
- Opera Scenes: April 8 and 9
- Concert of Dance: April 28 - 30

For reservations and further information, visit NOCCA.com.