

12-2000

A report on internship at the New Orleans Museum of Art

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A Report on Internship at the New Orleans Museum of Art

An Internship Report

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

Master of Arts
in
Arts Administration

by

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B.A., Japan Women's University, 1997

December 15, 2000

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ABSTRACT

From May through August of 2000, I served for the New Orleans Museum of Art in New Orleans, Louisiana, as an intern. The institution provides a variety of museum experiences for both locals and tourists, and counted as one of the South's premier art museums. The Museum, however, has numerous issues and challenges. Although the institution is continuously expanding, the next decade will be a test for the Museum's staff members regarding management, programming, and competition.

The following report provides overview of the Museum's mission, history, collections, as well as its organizational structure. I explain my internship in terms of tasks assigned, justifying my contribution to the institution.

INTRODUCTION

This report is a detailed description of my internship with the New Orleans Museum of Art (NOMA), located in New Orleans, Louisiana. I served as an intern for Development Division of the Museum from mid May through the end of August 2000. During my internship, the Museum presented four large-scale exhibitions: John Singer Sargent: Portraits of the Wertheimer Family, Heaven and Earth Seen Within: Song Ceramics of China from the Robert Barron Collection, Half Past Autumn: The Art of Gordon Parks, and The Golden Years of Fabergé: Objects and Drawings by Henrik Wigström. Besides these exhibitions, the Museum was preparing for upcoming events for fall and early winter, which are the busiest season for the Museum. These events include the Odyssey Ball, the largest fundraising event for the institution, Japanese Cultural Fair, and the exhibition Henry Casselli: Master of the American Watercolor.

THE INSTITUTION

Mission

The New Orleans Museum of Art is dedicated “to cultivate, promote, and inspire the knowledge, love and appreciation of the Fine Arts through educational programs and exhibitions and to otherwise encourage and conduct the education, maintenance and development of the Fine Arts in all their branches” (“Long Range Plan,” 1995).

In 1980, the board of trustees approved additions that state NOMA’s primary objective is “to collect, in a systematic fashion; to preserve, to the highest aesthetic standards available; to display, in the best logical sequence and most pleasing manner; and to interpret, in the most meaningful way, original works of art which best reflect the artistic achievements of all cultures throughout the history of man” (“Long Range Plan,” 1995). Today the Museum serves “the Greater New Orleans Metropolitan Area, the State of Louisiana, the Gulf South, and the Nation, in that order as circumstances allow,” providing educational programs, social events, and resources for those who are interested in art.

History

The institution now known as the New Orleans Museum of Art was established in 1910 with the fund of \$150,000 offered by a local businessman named Isaac Delgado. The book The New Orleans Museum of Art: The First Seventy-Five Years (Dunbar, 1990) reveals inside stories about the founding period of the Museum.

With the population of over 339,000 New Orleans was one of the three busiest port cities in the United States in the beginning of the 20th century. The city had recovered from the devastating effects of the Civil War and just resumed enjoying its life.

Around 1910, the wealth of the New Orleanians lured many artists to the city, and they painted whatever their wealthy clients liked—portrait, landscape, and still-life.

Moreover, both antiques and contemporary productions were ceaselessly arriving from Europe to the port of New Orleans. As a result, rich planters and merchants vied with each other in purchasing these objects. Some collectors wished to publicly exhibit their proud collections and were looking for appropriate space (Dunbar, 1990).

A cry for an art museum was not coming only from connoisseurs and artists. City leaders were also thinking that the city needed a proper cultural institution to enrich the civic life in the Crescent City. At the turn of the century, many large cities in the Northeast and the Midwest, such as New York, Boston, Chicago, and Philadelphia, had already had their own art museums, but there were only two such institutions in the South—Gibbes Memorial Art Gallery, in Charleston, and the Telfair Academy of Arts and Science, in Savannah (Dunbar, 1990). Perhaps it was the matter of the pride, which was shaken by the mortifying defeat of the Civil War, and the city leaders desperately needed to keep up the spirits to rebuild the city once called the Queen of the South. A few gentlemen tried to provide such a place (Dunbar, 1990), but unfortunately no one could complete his venture because of financial and/or domestic reasons.

Isaac Delgado seemed to arrive on the scene quite abruptly, offering a \$150,000 gift to the City Park Commission for the purpose of creating an art museum for the people of New Orleans (“Press Pack,” 2000). Born in 1893 in Jamaica to a Spanish-Portuguese-Jewish family, he immigrated to the United States and began to live with his uncle Samuel Delgado in New Orleans when he was 14 years old. Later, Samuel entered the sugar business, and young Isaac worked diligently for his uncle. Upon the death of

Samuel, Isaac incorporated the sugar and molasses firm, and his business turned out to be very successful. Delgado began to share his amassed fortune with his community soon, joining many civic organizations. However, he indeed was distant from the art community of New Orleans, although he was a prominent local social activist of his day. Dunbar (1990) wrote:

The scope of Delgado's business and civic activities is evident but tells little of the motivation behind his gift of an art museum. He was not an artist or active in art circles, nor did he collect art in any form. Oral tradition, the distance of years, and Delgado's laconic personality have shrouded his impulse in mystery. (p. 8)

Today many speculate that Delgado made the donation because he too was looking for a nice place to store his late aunt's art collections ("Press Pack," 2000).

Delgado had a lot of money, but he did not own land. So he asked his friend Pierre Antoine Lelong to find an appropriate place. Lelong, a member of the board of commissioners of City Park, jumped at the timely proposal since he, as one of the city's civic leaders of his day, had been dreaming of an art museum in New Orleans for a long time but had been unable to find any philanthropist (Dunbar, 1990). Thus, it was a win-win situation. The City Park commissioners selected the site for the new museum, and Delgado approved it.

In addition, Delgado provided a guideline for forming a board of administrators of the museum, suggesting that the board should consist of representatives of two organizations—the City Park board of commissioners and the Art Association of New Orleans (Dunbar, 1990). Among the original board members, Ellsworth Woodward was

the most knowledgeable about art. He was a professor of art history and dean of the school of Art at Newcomb College, and he would serve as acting director.

The Isaac Delgado Museum of Art opened to the public on December 16, 1911. Several hundred citizens attended to the opening ceremony to hear the speech of Mayor Martin Behrman officially accepting the museum on behalf of the people of New Orleans (Dunbar, 1990). Unfortunately, Delgado, the person who most deserved to be there, was too ill to present to the ceremony. But the city's whole newspapers praised him for his generosity and celebrated the birth of New Orleans' first art museum. For instance, the city newspaper Times-Democrat ran the headline "Delgado Museum Superb: The City's Splendid Possession" ("Press Pack," 2000). After witnessing his wish come true, Isaac Delgado died on January 12, 1912, bequeathing to the Museum the collection of decorative arts assembled by his aunt Virginia.

For the first several years, the enthusiastic mood surrounding the Museum did not diminish, for numerous exhibitions opened at the Museum. A serious problem soon sneaked up on the Museum, however. During its first two decades the Museum was troubled to increase the collections.

There were two major reasons for this problem. First, the Museum, being led by Ellsworth Woodward, put the primary emphasis on education, not on the acquisition of original art works. Most exhibitions, therefore, held at the Museum under Woodward's tenure almost completely relied on generous loans from New Orleanians (Dunbar, 1990). Although his approach is justifiable since the Museum did not have enough funds to purchase such masterpieces or antiquity, neglecting to develop core collections is dreadful for an art museum because collectors tend to consider the line of the permanent

collection to figure out whether the institution is qualified to store their beloved collections in perpetuity.

Second, compared with the Northeastern cities, New Orleans and its surrounding regions were lacking industrial fortunes that sustain the formation of great private art collections (Dunbar, 1990). As a matter of fact, between 1911 and 1930, truly important donations of art for the Museum were made by only two benefactors—Morgan Whitney’s jades collection valued at \$50,000 bequeathed in 1913, and Mrs. Chapman H. Hyams’ collection of paintings by artists of the French salon, the Barbizon school, and the Munich group donated in 1915 (“Press Pack,” 2000).

The subsequent depression era was even more agonizing. In the early winter of 1931, the Museum was almost forced to cease to exist because city council cut its appropriation of \$9,000 from the 1931 budget (Dunbar, 1990). When the Delgado board first heard of the cut, they immediately took action. In the open letter to the finance commissioner, the board expressed great concern for the budget cut. Dunbar (1990) also wrote that the letter revealed an intended new donation of an Italian painting from Samuel H. Kress of New York, hoping “to put enough public pressure on the city council to regain the Museum’s funds” (p. 65). Simultaneously, the city’s newspapers raised the voice against the city council’s plan. As the public uproar raged, the city council passed a new budget including the Museum’s appropriation on December 4, 1930.

After the disturbance settled, Kress donated Madonna Nursing Her Child, a painting by fourteenth-century Florentine Giovanni del Biondo, and that was the single most important gift to the Museum in the 1930s (“Press Pack,” 2000). Furthermore, the Museum was fortunate enough to start a long-term good relationship with the Samuel H.

Kress Foundation after the donation of the Madonna painting. Indeed, the Museum organized an exhibition of 52 Italian masterpieces lent by Kress in 1933. The Kress gift was invaluable to the Museum for two reasons. First, the gifts had been ones that the Museum could not have conceived of purchasing, and they formed the foundation of the collection of Medieval and Renaissance European art at the Museum. The second reason is even more critical to the Museum. The donation by Kress inspired other collectors to lend or donate their collections to the Delgado (Dunbar, 1990). During the 1930s, the Museum received a number of gifts, including over 30 pieces of pottery from Newcomb College.

Additionally, in the 1930s, the Museum did several “modern” shows, exhibiting André Derain, Raoul Dufy, Pablo Picasso, Henri Matisse, Georges Braque, Fernand Léger and others, but they were not so popular among New Orleanians due to the radical nature of their art (Dunbar, 1990).

Woodward became severely ill in 1937. His vast knowledge of art and high moral standards had led the Delgado since the founding year, but it was quite obvious that his conservatism was affecting the operations of the Museum, especially on its collection policy (Dunbar, 1990). As the former president of the Newcomb College, his primary interest was supporting local artists; hence, he was not in favor of purchasing European old masterpieces or “avant-garde” contemporary artworks. On the other hand, a few young officials of the Museum had been planning to bring stimulating shows to the city. Upon the death of Woodward in February 1939, new officers of the board of administrators of the Delgado Museum of Art were selected. Felix J. Dreyfous, the last

surviving member of the original board, was appointed president, and Arthur Feitel, who became a member of the board in 1933, was named acting director.

Feitel implemented a number of overdue changes during his administration. His housecleaning included correcting labels, hanging paintings chronologically, repositioning display cases, improving storage by installing new racks, revamping the ventilating system, and so on (Dunbar, 1990).

But what Feitel really wanted to do was never be accomplished by his administration. For him, revision of the exhibition policy was the foremost important job that needed to be done. It was not an easy task, however. Because the Art Association of New Orleans contributed over 80 % of the funding for the shows at the Delgado Museum (Dunbar, 1990), it is unavoidable that the Association would control what the Museum exhibited. In fact the Art Association demanded the twice-yearly salons of their productions, and it had become a “routine” of the Museum’s exhibition schedule year after year. Although Feitel succeeded to bring two modern shows to the city, the Bauhaus: How It Worked and the Evolution of the Skyscraper, both organized by the Museum of Modern Art in New York, most of the exhibitions were remaining provincial and mediocre.

Despite the low attendance record, Feitel was continuously striving to bring major outside shows to the city and to develop several educational programs for the first time in the history of the Delgado. Between 1940 and 1941, the Museum hosted two very interesting shows: Hitler Banned Art, organized by the Committee of Twentieth Century German Art, in London, and Picasso: Forty Years of His Art, organized by the Museum of Modern Art (“Dunbar, 1990). Even though both shows represented the current and

important events for the entire Western art community, the attendance was restrained. Besides hosting outside shows, the Museum initiated a series of lectures and art films ("Press Pack, 2000). The first art classes for children and youth cultural programs were also held.

Nevertheless, all of the efforts Feitel made during this period were somewhat overshadowed by the both inside and outside forces. The Museum had no professionally trained staff, no efficient organizational structure, and virtually no endowment (Dunbar, 1990). The board was too old and ineffective, so that it could not support Feitel's endeavors. But above all, the outbreak of World War II caused many difficulties. Since the Museum was highly dependant on traveling exhibitions, unreliable transportations and resulted delays of installations were very damaging.

After the WWII was over, Felix J. Dreyfous, president of the board, died in 1946, and Feitel was appointed to succeed Dreyfous. As a result, the Museum needed to find a new director. In 1948, the city council appropriated \$28,445 for the Museum budget; four times the annual budget in the previous two years (Dunbar, 1990). With this money, Feitel and other board members began the search of the first professionally trained director, and in December, Alonzo Lansford, associate editor of the Art Digest, was hired for the position.

At that time he became the first paid director at the Delgado, everything at the Museum looked just doomed. There were only two staff members—a secretary and a janitor-guard. Apart from the board, the Museum virtually did not have its members. It did not have endowment. The physical plant of the Museum was obsolete (Dunbar, 1990).

Lansford started his career at the Delgado by making attempts to discover works privately owned by locals and not yet exhibited at the Museum. His efforts were rewarded quite soon. In 1949, Estelle Magendie, granddaughter of Antonio Canova, gifted the artist's The Holy Family. Next year, a Degas' bronze of a horse was donated by the artist's grandnephew, Michael Musson (Dunbar, 1990).

Throughout the 1950s, the Museum continuously received many donations of art from local collectors, and they were all important works. But the landmark of the development of the collections under Lansford's tenure was the donation of 30 Italian Renaissance masterpieces from the Samuel H. Kress Foundation. The collection, in reality, came to the Museum as a loan, and only if strict guidelines set by the Kress Foundation were followed, the painting could eventually become the property of the Museum. Since the guidelines provided very detailed storage requirements, the Museum board was immediately compelled to initiate a modernization of the facility. Lansford and Feitel teamed up to grow the collection, and less than six years, they had added modern French masters of Abstract Expressionism, of Surrealism, of nineteenth-century American art, and of early Italian Renaissance.

In 1953, the Museum was moving toward its first major international exhibition, a show of French art from the 15th to 19th century in commemoration of the sesquicentennial of the Louisiana Purchase. The national media including Time and the New York Times featured articles about the United States' first major loan show of paintings from French museums. On October 17, 1953, French Ambassador Henri Bonnet cut the tape at the opening ceremony of the exhibition, and proceeded to award Lansford the Palmes d'Officier d'Académie Française in recognition of his service. The

show broke all the attendance records at the Delgado. In two-month period, a total of 33,587 people came to the show (Dunbar, 1990).

The year of 1955 was outstanding for Lansford. He organized another major international show, Vincent van Gogh: 1853-1890, which featured 32 paintings and five drawings, including the famous Self-Portrait with Straw Hat. The show was popular among locals, but it was very expensive for the Museum because insurance evaluations on the paintings were over \$1.5 million (Dunbar, 1990). Due to the high cost, the admission fee of \$.50 per person was charged.

Besides the van Gogh exhibition, in 1955, Melvin P. Billups gifted a collection of 470 pieces of glass, of total value of in excess of \$60,000, to the Museum. The Billups Collection, consequently, formed the basis of the Museum's glass collections ("Press Pack," 2000). In the following 1956 and 1957, the Museum made a number of acquisitions through donation.

For everyone's eyes, it was Lansford who rescued the Delgado from numerous difficulties, and Lansford himself was proud of what the Museum had accomplished since the year he became director. However, an unimaginable dispute was about to surface, in regard of relationship between the director and the Museum board. In March 1957, the city newspapers reported that the Museum board had suddenly fired director Lansford. Local media surged to the Museum demanding explanation of his dismissal but no board member opened his or her mouth (Dunbar, 1990).

By the end of March, city council and Mayor deLesseps S. Morrison had called for the public disclosure of the reasons for the firing (Dunbar, 1990). In response to the mayor and councilmen, the board approved a resolution explaining the reasons for the

dismissal. The resolution, cited by Dunbar in his book (1990), articulated the board fired him because “Mr. Lansford, without the consent, knowledge or authority of the Board of Administrators, committed the Delgado Museum of Art for obligations which it had not considered or approved, notwithstanding the limited budget under which the museum operates” (p. 130). The listed example of Lansford’s misdeeds included failing to provide proper publicity or credit to Wildenstein Galleries, who organized the sesquicentennial French Show in France and America at great expense and to the benefit of Delgado Museum, and attributing the major credit of the acquisition of the Kress Collection only to Lansford, not to the joint efforts of Feitel, president of the board, and Lansford.

The charges employed as reasons for dismissal were outrageous. Voices demanding a public hearing became larger day by day. Featured articles about the Lansford firing continuously appeared in newspapers, stating that the Delgado board violated the legal obligation of the public disclosure of information (Dunbar, 1990). An array of bad publicity was to affect the feelings of the Museum’s supporters. On April 5, 1957, Joseph E. Jubin went to the Museum and took the painting he lent, The Holy Family, by Peter Paul Rubens, from the gallery wall (Dunbar, 1990). Also, Samuel H. Kress Foundation privately corresponded the possible withdrawal of its collection, which was still on loan at that time (Dunbar, 1990).

Nevertheless, the position of the board was strengthened as the attorney general’s office of the state of Louisiana rendered the opinion for this matter. The opinion said that the board was a private corporation, thus it was not subject to the Open Meeting Act of 1952, which requires that actual meetings of all state parishes, districts or municipal

boards or authorities with policy-making or administrative functions which receive or expend tax funds shall be open to the public (Dunbar, 1990). Although the board was immune from legal liability, its moral obligation to the people of New Orleans and state of Louisiana was still remaining in question.

On May 16, the city council voted to withhold the city's appropriation from the board until it agreed to grant a public hearing to Lansford (Dunbar, 1990). In response to the city council's action, the Delgado board decided to close the Museum on June 30 if the city council refused to restore its appropriation. In the face of unprecedented crisis, a young board member named Charles Kohlmeyer, Jr. was frantically trying to find a solution that would be good for both the people of New Orleans and the Delgado Museum. He negotiated with Mayor Morrison, and called for a restructure of the board of administrators (Dunbar, 1990).

During the momentous junction of the Museum, Lansford, who was in the swirl of controversy, reserved himself from the public. It is speculated that there had been a great deal of jealousy at Lansford's *Palme d'Officier d'Académie Française* among the board members even though it is normal that a director, rather than the board members, receives such an official recognition (Dunbar, 1990). Many New Orleanians, especially members of Friends of the Delgado, wished the retention of Lansford as director, but he seemed to have no intention of coming back. Despite the confusion and disappointment, he chose to not to force his cause to detriment of the Museum. He opened a gallery at St. Peters Street, in French Quarter, and started his second career in the city (Dunbar, 1990).

In January 1958, new officers of the Museum were elected, and Kohlmeyer became vice president. After the most ugly controversy in the Museum's history had

somewhat cooled down, the search for a new director began. The search committee found Sue Thurman, former director of the Junior Art Gallery of Louisville.

Thurman's first task was changing the attitude of the press, which was deteriorated by Lansford's dismissal, by fostering a good relationship with it. Another prime importance to Thurman was renovating the Museum plant. Kohlmeyer and other board members spent hours soliciting additional funds from local businesses to secure necessary funds for renovation. Financing for the expansion, estimated at \$45,000, was to come from a gift and several funds, and the Junior League of New Orleans (Dunbar, 1990).

Several new paid staff members were added during Thurman's administration. The Museum board hired a secretary with art background for the director, a curator of art, and a curator of education for the first time. Especially, hiring a curator of education was made possible by the generous support from the Junior League of New Orleans. The Junior League announced to provide the Museum with the salary of a curator of education for two years. The new educational curator organized a docent-training program to guide the thousands of schoolchildren already signed up for the November tour program. The program was a huge success and gained very warm, good publicity from local media (Dunbar, 1990).

The most important event under Thurman's tenure, however, was amending the Charter of the Delgado Museum. On December 10, 1958, the Museum board agreed to reorganize the board, incorporating a broader segment of local community. In the past, the board of City Park had named five representatives to the Museum board, and the Art Association of New Orleans had selected three. Therefore, the Museum board had no

power to choose its own members. Nevertheless, under the new plan, there were six members from the board of City Park, six from the Delgado Museum, two from the city council, one seat apiece from the Chamber of Commerce, International House, the New Orleans Cleaning House, the New Orleans chapter of the American Institute of Architects, the United Fund, and Tulane University. The term of board members was set as three years, and no member could serve more than six consecutive years (Dunbar, 1990).

In 1959, the Samuel H. Kress Foundation announced that the Museum would become the permanent recipient of the Kress Collection then in loan by the end of 1961. Besides the Kress Collection, the Museum saw a significant increase of public support between 1959 and 1961. Of those gifts, Mrs. E. James Koch and Mrs. Olivier Billion's donation of \$10,000, in honor of their father, Robert H. Downman, and a bequest of \$50,000 from Jeanette Waugh Lapèyere were the most outstanding ("Press Pack," 2000). In addition, renovations of the Museum's physical plant were completed in 1959.

1960 was the fiftieth anniversary of the Museum, and Thurman organized the birthday show The World of Art in 1910. The exhibition featured artists such as Paul Cézanne, Marc Chagall, Vasili Kandinsky, Paul Klee, Henri Matisse, Maurice Utrillo, and Pablo Picasso, who were actively seeking their styles around 1910, the founding year of the Museum. The show was successful, and the community welcomed the refreshed Delgado Museum (Dunbar, 1990). With its renovated facility and increasing community support, the fifty-year-old institution was ready to grow larger.

After completing her three-year contract, Sue Thurman resigned from the director's position, and James B. Byrnes took her place in November 1961. Although he

had no college degree, Byrnes had very diverse experience in museum field. Before he came to New Orleans, he served for the Los Angeles County Museum of Art as a curator of modern and contemporary art, for the Colorado Springs Fine Arts Center as director, and for the North Carolina Museum of Art as associate director for two years and then as director from 1958 to 1960.

The first year was a tough challenge for the new director. In 1962 the Museum would receive an appropriation of \$52,000 from the city council, but that amount was \$3,000 less than the Museum had in 1961, which ended the year in debt. The Junior League of New Orleans would no longer pay the salary of the curator of education after December 31, 1961. Furthermore, as of 1961, the Delgado did not have official tax-exempt status. It was potentially damaging for the Museum since not having nonprofit status likely discourage donors to make contribution for the institution. The board immediately appointed the legal committee to solve this matter. The Museum eventually received its tax-exempt status from the IRS in 1963 (Dunbar, 1990).

Byrnes organized an exhibition Fêtes de la Palette in 1962. The subject was food and feasting appeared in visual art since the early Renaissance, and the theme seemed to be perfect for New Orleans, which had been proud of its great culinary tradition for a long time. The show was very popular among locals as well as tourists, and the Museum received favorable publicity from local media.

The reputation of the Museum was greatly enhanced by Fêtes de la Palette, but the highest achievement by the Byrnes' administration had not come yet. From time to time, Byrnes had talked to the board about the acquisition and eventual exhibitions of works done by an artist connected to New Orleans. In June 1964, an oil painting done by

Edgar Degas during his sojourn in New Orleans became available for sale from a private collection. Byrnes immediately reported to the board about this great opportunity, saying he felt that the Board might wish to launch a drive to raise necessary funds for purchasing the painting (Dunbar, 1990).

The price of the painting, a portrait of Degas' cousin Estelle Musson, was \$190,000 and the deadline was January 14, 1965. Some board members responded to the director's suggestion, and volunteered to approach people who had been interested in helping the Delgado in the past. Mrs. Edith Stern, a board member, took the initiative, inviting about 30 civic leaders to the Museum for a po-boy luncheon, which raised \$55,000 (Dunbar, 1990). Pleased by the auspicious start, the Museum began a massive fundraising campaign under the slogan of "Bring Estelle Home."

The campaign virtually involved the entire city of New Orleans. Mayor Victor H. Schiro appointed a special citizens' committee to negotiate for the acquisition. The newspapers were full of stories about the painting and the drive. Although the gala, held on December 8, 1964, successfully raised \$68,000, the drive still needed \$20,000 more to purchase the painting (Dunbar, 1990). The day before the deadline, board members and volunteers manned a twenty-four-hour telethon. Byrnes spent 36 consecutive hours in radio and television stations to make his final stand. Many people contributed whatever they could. As a result of efforts the Museum staff, the board, and numerous volunteers, the drive reached its goal shortly before the clock struck midnight (Dunbar, 1990). In May 1965, the Museum held an exhibition, Edgar Degas: His Family and Friends in New Orleans. The portrait of Estelle, Young Woman Arranging a Bouquet, was the

centerpiece of the show, accompanied by other paintings that Degas did in New Orleans between 1872 and 1873 (“Press Pack,” 2000).

People often recognized Byrnes as the director who brought Estelle back to New Orleans. However, the director himself considered the highest achievement of his administration is the acquisition of more than \$1 million worth of art (Dunbar, 1990). Especially, the Museum added many artifacts of Pre-Columbian Americas and Oceania to its collection, which later formed premier collections of these regions among museums in the South. In 1968, the Museum organized an exhibition Arts of Ancient and Modern Latin America, which caught not only local but also national attention.

Also, 1965 was marked as the founding year of Delgado Art Museum Extension Society (DAMES), which later changed its name Women’s Volunteer Committee (WVC) (“Press Pack,” 2000). 150 women joined as charter members. WVC helped the Museum in many ways but it particularly supported fundraising activities such as auctions and galas. For instance, when the Museum held a show entitled Odysseys of an Art Collector in 1966, WVC was intensively involved with organizing a gala fundraising event, which netted a profit of over \$14,000 (Dunbar, 1990). This gala, the Odyssey Ball, eventually became an annual event and continued to serve the Museum to the present day.

By the mid 1960s, the Museum’s rapidly increasing collections had become a major concern for the board members. Byrnes’ successful acquisitions were certainly their pleasure; still, it was apparent that the Museum’s facility could no longer store all of these artifacts properly. The Delgado needed another expansion. A bond election of 1968 provided \$1,600,000 for the construction (“Press Pack,” 2000). Furthermore, Mrs. Edith Stern gave \$200,000 for a wing to the north of the building, and the Edward Wisner

Fund made available \$200,000 for the Children's wing (Dunbar, 1990). A year later, Dreyfous family offered \$30,000 for the Museum library (Dunbar, 1990). The expansion also triggered the debate over the possible name change of the Museum. Although the board members, as well as the press and the community, were split over the issue, the board eventually voted for the new name, the New Orleans Museum of Art (Dunbar, 1990). In November 1971, the expanded and renamed New Orleans Museum of Art (NOMA) officially reopened.

In May 1972, the board announced resignation of Byrnes from the directorship in the end of the year (Dunbar, 1990). The announcement hit the front page of the Times-Picayune, and people in the city were confused because they could not see any reason for this early resignation in the light of his great achievements in the past years. The final exhibition of Byrnes era was Peruvian Colonial Paintings in 1972, and it was appropriate ending for Byrnes since his development of Pre-Columbian collection added a new depth to the Museum's collections. Other important events in 1972, in addition to the Pre-Columbian show, were outstanding gifts of Japanese art from Dr. and Mrs. Kurt A. Gitter and a show Treasures of Peter Carl Fabergé and Other Master Jewelers from the Matilda Geddings Gray Foundation's collection ("Fabergé," 1996). Especially the Fabergé show was the collection's first public exhibit, and the dazzling imperial Russian Easter Eggs eventually became a long-time loan in 1983 (Dunbar, 1990).

After establishing professional standard and implementing long-neglected changes, Byrnes left NOMA. As a result, the board of trustees had to begin a search for a new director again. Two board members, Mrs. Muriel B. Francis and Mrs. Richard B. Kaufman, found a candidate named E. John Bullard, then assistant to director of the

National Gallery of Art, in Washington, D.C. (Dunbar, 1990). Both young and talented, Bullard impressed the members of the search committees at the interview held in the fall of 1972, and the board approved to hire him as a new director of the New Orleans Museum of Art in January 1973.

Bullard initiated his career at NOMA submitting a report about the Museum's acquisition policy. Although the board did not officially adopt Bullard's draft of new acquisition policy at that time, it would serve as a general policy until the Museum actually revised its acquisition policy in 1975. Bullard estimated the market price of the collections, commented on both strengths and weaknesses of the existing collections, recommending that the Museum should develop a collection of photography, as well as other lines of NOMA's permanent collection (Dunbar, 1990). Photography was a relatively new category of fine art in the early 1970s, but Bullard was convinced it would be recognized as a major field of art soon. Some board members opposed Bullard's idea since they did not conceive photography as a "serious" or "real" art. Nevertheless, the board itself had learned from the past experiences and were willing to give the new director great authority. In response to Bullard's request, the board approved to hire Ronald Todd, the first curator of photography at NOMA (Dunbar, 1990). Todd organized a small photography show as well as lectures and seminars. These quiet yet well-designed programs substantially broadened the audience for photography in the city. In 1978, Ella Freeman Fund and a bequest from Estelle Hyams made possible the construction of new photography storage and a study room within the Museum (Dunbar, 1990). In the same year, NOMA organized its first major photography show Diverse Images: The Photography Collection from the New Orleans Museum of Art, and it was a

smash hit in the city. Consequently, the director's recommendation in the early 1970s proved to be very profitable for NOMA. At the time of the Diverse Images show, the market price of photographic art in the United States was soaring (Dunbar, 1990). However, NOMA, directed by the foresight of Bullard, was able to purchase many important works at moderate price before the boom occurred.

Bullard never forgot to expand the Museum's existing collections, of course. He continuously added new and outstanding collections to the Museum. In 1974, Victor K. Kiam of New York City bequeathed a huge collection of twentieth-century masterpieces, including Pablo Picasso, Georges Braque, Joan Miró, Marc Chagall, Alberto Giacometti, Jean Dubuffet, Jackson Pollock, Sam Francis, and Alexander Calder, and 180 African and Oceanic objects. The gift was valued about \$5 million ("Press Pack," 2000). Also in the same year, Shirley Latter Kaufmann and her children, Lee H. Schlesinger II and Mrs. Mark B. Herman gifted 347 English and Continental Miniatures. The donation, which later became known as the Latter-Schlesinger Collection, was an unusual addition to the Museum's collections. Bullard provided a specially designed gallery that houses these delicate artifacts and published a scholarly catalogue, which was partially underwritten by the National Endowment for the Arts (Dunbar, 1990).

In 1975, in need of funds that would sustain further acquisition, NOMA launched a fund drive to raise \$2.5 million ("Press Pack," 2000). The drive was successfully completed in 1978 with the gift of the Kuntz Collection of eighteenth-century decorative arts. Other major incidents in 1975 were an adaptation of a new acquisitions policy and charging general admission fees for the first time (Dunbar, 1990).

The landmark of the 1970s for NOMA was a major international blockbuster exhibition Treasures of Tutankamun in 1977. The artifacts excavated from the famous boy king Tutankamun's tomb had previously toured European major cities at a smaller scale. The Americans, including President Nixon, Kissinger, and the director of Metropolitan Museum of Art, had been maneuvering to bring a larger Tutankamun tour exhibition to the United States as a part of the bicentennial celebration. They reached an agreement with the Egyptian government, but the selection of which American cities the show would visit was put into the hands of the Egyptians. In his book Dunbar (1990) tells the story why the show happened to be in New Orleans. After the Israel-Egyptian conflict was over, 1973, Jake DiMaggio, a New Orleanean urban planner, was asked by his Egyptian friend Dr. Hadi Salem to help the rebuilding of Egypt. DiMaggio organized a group of architectural and construction firms that would participate the project, and DiMaggio himself flew to Egypt to oversee the reconstruction. He performed his tasks brilliantly and got along with Egyptian government officials well. In return of his service, the Egyptians offered to send their country's treasures to DiMaggio's hometown.

In 1975, the Cairo Museum officially announced that the exhibition would tour for six American museums including the New Orleans Museum of Art. The expenses for the American tour were partially underwritten by the National Endowment for the Humanities. However, local installation costs had to be handled by each of the participating museums.

The news of the Tutankamun show delighted New Orleanians, but the biggest concern for the Museum board was raising the \$800,000 cost for bringing the show to the city (Dunbar, 1990). To secure enough funds, the staff developed unique plans. First, the

Museum arranged prescheduled group tours during the Tutankamun show. Each group would have at least 30 but no more than 150 people, and each visitor would pay three dollars. The Museum booked 130,000 people for a total of \$391,941. Another plan to raise the necessary funds was through special private viewing parties scheduled for nights when the Museum was closed. Such evenings could be booked at the minimum of \$10,000, and the events raised \$499,000 (Dunbar, 1990). Combined with revenues from group tours, the Museum indeed could earn the money covering the costs for the Tutankamun show. This meant that revenues from admission, the shop, and lectures would be profits for NOMA.

On September 18, 1977, Treasure of Tutankamun opened at NOMA and total of 900,000 people visited the show during its four-month exhibition period ("Press Pack," 2000). The ground total of profits generated by the Museum was \$1,485,787, and it made it possible for the board to establish a reserve fund of \$882,000 (Dunbar, 1990). The Egyptian government recognized Bullard with the Order of the Republic for his service rendered for the exhibition. Furthermore, according to the study conducted after the show was over (Dunbar, 1990), this phenomenal art festivity brought at least \$69,432,365 of tourist revenues into New Orleans. The survey also reported that approximately \$4,067,314 in local and state sales taxes came in because of the exhibition-related spending.

Throughout subsequent years, the Museum presented many blockbuster shows. The exhibitions helped keep membership at high levels and increase the prestige of NOMA throughout the country. In addition, the success of the Tutankamun show resulted in a number of significant innovations (Dunbar, 1990). First, the Advisory

Council for NOMA was formed to support the development of the Museum's membership program throughout the state of Louisiana. Second, NOMA began publishing the Arts Quarterly in 1978, bringing stories from every aspect of NOMA to its supporters. Third, a number of smaller supporting groups were established after the Tutankamun show. These groups were Fellows of NOMA, Partners in Art, Advocates of the Arts, and six Friends of the Collection groups for those who are particularly interested in six major collection areas: prints and drawings, ethnographic art, contemporary art, Asian art, photography, and the decorative arts.

Bullard's efforts to develop the Museum's collections continued in the 1980s. During the decade, NOMA accessioned numerous works through gifts, bequests, and purchases. Of those acquisitions, the bequest of Bert Piso's collection of seventeenth-century Dutch paintings, Clarence John Laughlin's gift of a collection of photography, and the Museum's purchase of Portrait of Marie Antoinette, Queen of France, done by Elisabeth Vigée-Lebrun were especially noteworthy ("Press Pack," 2000).

Development of education programs for children was another concern for Bullard. In 1986, the museum on wheels, Van Go, started to roll ("Press Pack," 2000). This program was first initiated when staff members took artworks by car to local libraries to provide children hands-on experiences. The program was publicized throughout the local media, and today it is still serving for children with three specially painted vans.

Volunteers at NOMA were also thriving during the 1980s ("Press Pack," 2000). The Women's Volunteer Committee (WVC) was heavily involved with the campaign for raising funds to purchase the portrait of the famous French queen in 1985. In effect, by the time of the Marie Antoinette acquisition, it had become impossible to imagine

NOMA's fundraising activities without these ladies. Its creative works to support the Museum could be exemplified as the Museum's first cookbook, The Artist's Palette Cookbook, as a part of the Museum's 75th anniversary celebration ("Press Pack," 2000).

In 1988, WVC introduced two new programs, Art in Bloom and the Home and Art Tour, which helped the Museum to draw wide audiences. Eventually in 1989, WVC voted to change its name to the New Orleans Museum of Art Volunteer Committee (NVC) and the bylaws were modified to accept men. Although women are still dominating force of today's NVC, accepting male charter members has substantially broadened the source of priceless support for NOMA.

The 1990s began with a huge capital campaign, which had continued since the late 1980s. Ever-increasing collections forced the Museum to move forward to the second major expansion within decades after the 1971 expansion. Through a group of donors joining the City of New Orleans and the State of Louisiana, nearly \$23 million was raised for the expansion ("Press Pack," 2000). It would allow the Museum to have new space totaling 55,000 square feet, including 46 galleries, a state-of-the-art security system, and a museum shop and café.

NOMA reopened in 1993 and anticipation of New Orleanians was higher than ever before. To come up to the expectations, Bullard and the staff organized the first major blockbuster show Monet: Late Paintings of Giverny from the Musée Marmottan. This re-visitation of the city's French roots with 22 works of Claude Monet was extremely popular among locals, as well as tourists. The exhibition attracted 234,000 visitors and gave the Museum national exposure ("Press Pack," 2000). An army of blockbuster shows kept coming in subsequent years. Fabergé in America opened in 1996

to celebrate the 150th anniversary of the artist's birth. The show presented about 400 jewel-adorned Fabergé masterpieces. The exhibition was the largest assemblage of Fabergé objects ever seen in the United States and lured 148,000 people in two months ("Press Pack," 2000). Degas and New Orleans: A French Impressionist in America, in 1999, was organized to celebrate FrancoFête, the 300th anniversary of French influence in Louisiana. 40 works done in New Orleans by the artist were assembled for the show. The exhibition brought 192,000 visitors to the Museum in four months ("Press Pack," 2000).

Simultaneously, educational programs at NOMA were replenished with a permanent interactive gallery, the stARTing point, opened September 30, 1995 ("Press Pack," 2000). This new exhibition, underwritten by Chevron, provided hands-on art learning experiences for children, as well as adults. Employing computer technology, the exhibition was designed to make people realize how artists get ideas for their artworks.

In the year of 2000, NOMA is anticipating an unveiling show for Marc Chagall's The White Lilacs, the gift from Sara Lee Corporation. As a part of Sara Lee's Millennium Gift to America campaign, NOMA was selected one of 20 American museums to be granted such a great opportunity ("Press Pack," 2000). In addition, the Museum is currently carrying forward a plan for inauguration of its Sydney and Walda Besthoff Sculpture Garden adjacent to the Museum building in City Park (Fagaly, 2000). The garden has designated spaces for 50 modern and contemporary sculptures valued in excess of \$20 million. With its 46 galleries, the Museum houses nearly 40,000 works of art valued in approximately \$200 million, sustained with an annual budget of \$4.4 million ("Annual Report," 1999). At the dawn of a new millennium, the New Orleans Museum

of Art continues to prove itself as “The City’s Splendid Possession” (“Press Pack,” 2000).

Organizational Structure

Numerous paid or unpaid people sustain the day-to-day operations of NOMA. They render their services for the fulfillment of the institution’s mission.

The staff. The institution currently employs about 110 personnel, including both full-time and part-time staff, who are allocated for four divisions: Administration, Art, Development, and Education. E. John Bullard, the Montine McDaniel Freeman Director, superintends all of these divisions, with the supports from four assistant directors: Jacqueline Sullivan, Assistant Director for Administration, William Fagaly, Assistant Director for Art, Morrell Corle, Assistant Director for Development, and Allison Reid, Assistant Director for Education. Although each division is assigned its particular tasks, organic connections among the four facilitate the Museum’s operation.

Administration Division is responsible for bookkeeping, ticket booth, security, physical plant, computer coordination, volunteer coordination, the Museum Shop, and Courtyard Café. This department is the largest of the four, and approximately 60 people are hired to do the work of this division.

The curatorial tasks of NOMA are assigned to the Art Division. There are six curators for researching NOMA’s permanent collections of African art, European painting, decorative arts, photographs, prints and drawings, and Asian art. An additional two curators are on duty to organize both traveling and NOMA’s own exhibitions. The department also has a registrar, a preparatory, a photographer, and a librarian. The Museum’s publications, such as catalogues, the Arts Quarterly, and brochures, are under

the jurisdiction of the Art Division, and an editor and a graphic designer are currently hired for the tasks. In addition to these full-time employees, a number of assistant curators, adjunct curators, and interns are always rendering their hands to the department.

Development Division assumes the responsibility for securing necessary funds for the institution. General and affiliate memberships coordination, corporate membership coordination, annual appeals, special fundraising activities, marketing, public relations, grant applications and facility rental services are the assignments of the division. Ten associates, with support from two secretaries, are currently working on these tasks. More detailed information about the Development Division will be given in the discussion of my Internship.

As a nonprofit organization, NOMA is required to serve as an educational center for the people of the city of New Orleans and the State of Louisiana. Education Division functions to fulfill that objective, providing a number of creative educational programs for all ages. As of the year 2000, six persons are working for the division, including a curator, an associate curator, an activities coordinator, an audio/visual coordinator, and two program coordinators. Details of the core programs will be provided later in this chapter.

The board. As of 2000, the Board of Trustees of NOMA consists of 37 general members, including Mayor Marc Morial and Councilman Scott Shea, 10 honorary life trustees, and 10 national trustees. Current senior officers are; Harry C. Stahel, president, Mrs. Paula L. Maher, vice-president, Newton R. Reynolds, vice-president, H. Hunter White III, vice-president, William O'Malley, treasurer, and Charles A. Snyder, secretary. The board is responsible for the institution's accountability, providing visions, addressing

fundamental values and objectives, and monitoring the Museum's operations. Closely working with Development Division, the board also actively participates fundraising activities. The network of each board member facilitates the staff's search for prospective donors, and each member is responsible for a personal annual contribution. Even though a great deal of authority is granted to the director, the board still functions as the mentor of NOMA.

Members. NOMA is supported by numerous membership groups, which require different amount of dues and are available with a variety of privileges. General memberships consist of six categories: Sustaining at \$100, Associate at \$70, Family at \$50, Individual & Guest at \$50, Individual at \$30, and Student at \$15. Table 1 provides detailed information on privileges each category receives. Additionally, privileges in all categories include invitations to exhibition previews and the Odyssey Ball, subscription to the Arts Quarterly, discounts on art classes and in the Museum Shop, use of Dreyfous Art Reference Library, volunteer opportunity, specially designed travels, and curatorial opinion service from NOMA curators.

Affiliate memberships require higher annual membership dues, but the benefits are much bigger, compared with general memberships privileges. Three major affiliate membership groups are the Fellows of NOMA at \$1,000, Delgado Society at \$500, and Partners in Arts at \$250. In addition to all the benefits general membership holders receive, the Partners are invited to a series of informal social and educational events focus on NOMA's permanent collection and special exhibitions, tours to artists' studios and private collections. Two guests can receive free-admission when accompanied by a member. Delgado members share all Partners' privileges, and are also invited to an

Table 1.

General Membership Benefits

Membership Category	Benefits
Sustaining (\$100)	Free-admission for a member and a guest when accompanied by a member, plus Reciprocal Membership*
Associates (\$70)	Free-admission for a member and a guest when accompanied by a member
Family (\$50)	Free-admission for two adults residing in the same household, plus free-admission for children or grandchildren 17 years and under
Individual & Guest (\$50)	Free-admission for a member and a guest
Individual (\$30)	Free-admission for a member
Student (\$15)**	Free-admission for a member with a valid school I.D.

Notes:

*Reciprocal Membership offers free-admission for 33 major art museums in the U.S.

**To be a Student member, applicants must submit a copy of a valid I.D. with application form.

annual private dinner honoring one of Louisiana's prominent artists. The Fellows also receive all the privileges Partners and Delgado memberships offer. Additionally, the Fellows attend the annual formal dinner held in their honor with a distinguished guest.

Affiliate memberships also include Advocates at \$60, Champions at \$75, and six Friends groups at \$100 for each group. Advocates category is designed for young professionals under 35 years old, and offers Family or Individual & Guest privileges. In addition, Advocates are invited to informal Art After Dark, evening viewing and social events, several times a year. Champions category is dedicated to those interested in works of African-American and Caribbean artists. Activities for Champions include private receptions and lectures, visits to private collections and artists' studios. Family or Individual & Guest membership benefits are granted, too.

Each Friends group is closely associated with a NOMA curator. Groups include Friends of Asian Art, Friends of Contemporary Art, Friends of Decorative Art, Friends of Ethnographic Art, Friends of Prints and Drawings, and The Clarence John Laughlin Photographic Society. Guest art historians, collectors, and dealers, as well as NOMA curators present lectures for Friends members. Family or Individual & Guest membership benefits and free-admission for two guests are also offered.

Memberships can be attained by one of these methods: fill out a form and mail it along with payment, call and charge it at the membership hot-line, fax a form with a valid credit card number, visit NOMA's web site and fill out a secure on-line form, or visit the Admission Desk and fill out a form.

Support from local and national businesses is also an important financial source for the Museum. NOMA's Corporate Membership is categorized into seven groups:

Guarantor at \$10,000 to \$24,999, Benefactor at \$7,000 to \$9,999, Patron at \$3,000 to \$6,999, Master at \$1,500 to \$2,999, Leader at \$750 to \$1,490, Associate at \$350 to \$749, and Contributor at \$100 to \$349. Table 2 provides details of benefits members receive.

In addition to these membership groups, the Advisory Council, established in the late 1970s by then president of the board, Moise S. Steeg, Jr., has been making suggestions and recommendations to broaden the Museum's membership throughout Louisiana. Members are appointed from the Greater New Orleans area, Alexandria, Baton Rouge, Hammond, Lake Charles, Monroe, Shreveport, and other areas.

Volunteers. According to the report included in NOMA's Press Pack (2000), on national average, museums have about three volunteers for every staff members. NOMA's ratio, in contrast, is close to 10 to 1, allowing the Museum to use this priceless workforce intensively. The Museum has approximately 1,000 volunteers who are heavily involved with NOMA's daily operations. As mentioned previously, the New Orleans Museum of Art Volunteer Committee (NVC) sustains the Museum's fundraising activities, programs for children, and numerous daily tasks such as envelope stuffing.

NVC has initiated many activities that are very creative and beneficial for both participants and the Museum. Annual Home and Art Tour provides participants a great opportunity to take a look at beautiful houses in the city, which ordinarily do not open for public viewing. Art in Bloom, co-hosted by NOMA and the Garden Study Club of New Orleans, gathers artists, florists, interior and exterior designers, architects and students from area schools to decorate the galleries with floral arrangements. Another NVC program that relates to flower is the Flower Fund. It accepts donations throughout the

Table 2.

Corporate Membership Benefits

Membership Categories	Benefits
Guarantor	Use of the Museum for a special event at a mutually agreeable time; the loan of a work of the art for each \$1,500 of the contribution; a private viewing for the company's executives; corporation's name displayed in the Museum; membership privileges for 10 persons with Reciprocal Membership; invitation to NOMA's holiday party for one person; Corporate Day with free admission for the firm's employees and their families; a Speakers' Bureau program*; 125 Museum passes; curatorial opinion services; and one framed poster and a catalogue.
Benefactor	Use of the Museum for a special event at a mutually agreeable time; the loan of a work of art for each \$1,500 of the contribution; a private viewing for the company's executives; corporation's name displayed in the Museum; membership privileges for eight persons with Reciprocal Membership; invitation to NOMA's holiday party for one person; Corporate Day with free admission for the firm's employees and their families; a Speakers' Bureau program; 100 Museum passes; curatorial opinion services; and one

	framed poster and a catalogue.
Patron	Loan of a work of art for each \$1,500 of the contribution; a private viewing for the company's executives; membership privileges for six persons with Reciprocal Membership; invitation to NOMA's holiday party for one person; Corporate Day with free admission for the firm's employees and their families; a Speakers' Bureau program; 75 Museum passes; curatorial opinion services; and one framed poster and a catalogue.
Master	Loan of a work of art for each \$1,500 of the contribution; a private viewing for the company's executives; membership privileges for four persons with Reciprocal Membership; a Speakers' Bureau program; 50 Museum passes; curatorial opinion services; and one framed poster and a catalogue.
Leader	Membership privileges for three persons, 25 Museum passes and two posters.
Associate	Membership benefits for two persons, 15 Museum passes, and one poster.
Contributor	Membership privileges for one person and 10 Museum passes.

Note:

*Speakers' Bureau program is conducted by Education Division, providing lectures and seminars by NOMA docents at outside locations such as company's meeting room.

year to support the arrangements of fresh flowers in the Museum's Great Hall.

Volunteers change these beautiful arrangements weekly.

Late fall and early winter are the busiest time of the year for the NVC members. International Holiday Celebration offers children multi-cultural experiences including singing, dancing, crafts and games. Studio Salon Series is a program for the NVC members, which includes tours of artists' studios in the area. The Odyssey Ball, a prime fundraiser of the NVC, is usually held in late fall. Each year the NVC members, collaborating with Development Division, set a theme for the event, and produce a fantastic ball, which is accompanied with an elegant buffet dinner and entertainment.

In addition, the NVC introduced its newest event, Masterpiece Motorcade in 1998. Participants joined teams of six to receive clues and search for works of art on the streets of New Orleans, riding limousines. The event, of course, is followed by food and entertainment at the Museum.

Collections

According to its Accessions Policy (1996), NOMA is specialized in seven areas: European paintings and sculptures from 16th through 20th centuries, with an emphasis on works of the French School; the Arts of the Americas, meaning Pre-Columbian, Latin Colonial, and American paintings and sculptures, particularly done by Louisiana artists; African and Oceanic art; Asian art, with an emphasis on Japanese art of the Edo period and Chinese ceramics; photography; European and American decorative arts, including glass, ceramics, silver, furniture from 1400 to the present; and European and American drawings and prints.

European art. The European collection focuses on French, Dutch and Flemish, and Italian art. Due to the French influence to the city of New Orleans and the State of Louisiana, NOMA has been interested in collecting French artworks. The Hyams Gallery, which contains the nineteenth-century Salon and Barbizon schools, and Forgotston Gallery, which focuses on Impressionist and Post Impressionist paintings, is dedicated to French art. The Downman Gallery displays sixteenth- and seventeenth-century Dutch and Flemish paintings, including portrait, genre scenes, landscape and still-life. The Italian masterpieces donated by Samuel H. Kress and other Italian artworks are displayed in the Kress Gallery. The paintings in the Gallery represent Italian paintings from the late Medieval style to the Baroque.

Arts of Americas. Of those artworks included in the Arts of Americas Collections, Pre-Columbian Collection is particularly important. With a strong emphasis on the Mayan culture, the collection has an outstanding selection of sculpture and ceramics from the Olmec, Veracruz, Mixtec, Colima, Jalisco, Nayarit and Aztec cultures. The Museum's American paintings include the works of American artists throughout 18th century to the present day. Especially, the Museum has been concentrating on building a comprehensive collection of Louisiana paintings since the colonial days. The Museum has grown the Native American Collection in recent years. The collection includes Kachina dolls from the Hopi and Zuni Pueblo Peoples, and Pottery from the Acoma Santo Domingo and San Ildefonso Pueblos.

African and Oceanic arts. NOMA's African Collection began when Victor K. Kiam gifted an outstanding collection of African art. The Collection, considered one of the finest in the country, represents the Bamana and Dogon peoples of Mali, tribal

peoples of the Ivory Coast, of Nigeria, of Cameroon, and of Zaire. The Oceanic Collection includes objects from various tribal cultures of Melanesian islands, particularly Papua New Guinea, Micronesian islands, Polynesian islands, and Aboriginal people of Australia. Some of these holdings are of very high quality and extremely rare.

Asian art. Built on the collection donated from Dr. Kurt A. Gutter, NOMA's collection of Japanese paintings of Edo period is one of the best in the United States. The collection focuses on paintings, as well as ceramics, lacquer, textile, sculpture, prints photographs and armor. The Chinese art collection features ceramics from the Neolithic period to the modern era, including blue and white porcelains. It also includes bronzes and Buddhist sculptures. In recent years, the Museum has begun to collect artworks of India. The collection includes stone, wood, and bronze sculptures, architectural elements and miniature paintings from the Gandhara, Gupta, Pala, and Chloa periods, which span more than 2,000 years.

Decorative arts. NOMA's decorative arts collections' highlight is glass. More than 6,000 pieces of the glass collection cover the entire history of glassmaking from ancient Egyptian origins. American and European glass of the 20th century, such as Art Nouveau and Art Deco, are very popular among visitors. Its other strength includes potteries, with a special emphasis on New Orleans' own Newcomb Pottery, silver, European porcelain such as Sèvres, Nidervillier, and Limoges, and furniture.

Photography. As discussed in the previous section, NOMA has been interested in collecting photography since the early 1970s. More than 7,000 vintage photographs are hold by NOMA, containing fine works by Ansel Adams, William Henry Fox Talbot,

Robert Frank, Margaret Bourke-White, Edward Stenchen, Imogen Cunningham and many others.

Prints and drawings. The Museum collects more than 3,500 prints done by etching, lithography, and other unique techniques. NOMA also holds drawings by Europeans and American artists, such as Paul Cézanne, Edgar Degas, Pablo Picasso, Henri Matisse, Joan Miró, Alexander Calder, Jasper Jones, Marsden Hartley and Georgia O’Keefe.

Educational Programs

Utilizing inside and outside resources, the Education Division of NOMA provides memorable experiences for children and adults. Especially, art education programs for children offer local school children, who are likely to miss such experiences otherwise, opportunities to touch the world of art.

Museum tours. Docent-guided tours of both permanent collections and special exhibitions are available for people of all ages. Tours for the general public are scheduled Tuesdays through Sunday at 11 a.m. and 2 p.m. (“Press Pack,” 2000)

For school groups, the Museum provides a variety of thematic guided tours tailored to fit learning levels (“School Programs,” 2000). Students in the 1st through 4th grades participate one of nine tours especially designed to stimulate curiosity of little children. A variety of themes include; the elements of art, such as line, texture, color, shape and movement (ABC’s of Art tour), subject matter artists employ (All Kinds of Art tour), artists’ creative use of materials (Material Artists Use tour), different cultural and religious subjects in art (World Culture, World Religions tour), and story of each

artworks (What's the Story? tour). Other tours for children are: Sculpture at NOMA, Animals in Art, Costumes and Clothing, and Creativity ("School Programs," 2000).

Students in higher grades (5-12) extend their understanding of art by programs designed to suit their more mature interests. Available themed tours for middle and high school students are: Investigating the Environment (landscape paintings), Women Artists at NOMA, Artists, People and Portraits (different developments of portraiture from culture to culture), America the Beautiful (American paintings from the Museum's permanent collection), Native Art of the Americas (Pre-Colombian and Native American art), Louisiana Art, African and African-American Art, European Art Through the Ages, ImaginAsia (Japanese and Chinese art and religions), French Art, and Art of the Twentieth Century.

To provide such educational tour programs, it is crucial to have well-trained docents at hand. A year-long training program gets NOMA docents ready to conduct high quality tours. In-depth courses on the history of art and all the aspects of NOMA's permanent collection are given to docents, as well as follow-ups for special and traveling exhibitions and new acquisitions.

Teachers' workshops. Educators who consider a Museum visit could prepare to facilitate the visit through Teachers' workshops. Workshops provide detailed information and resources focusing on the Museum's collections and exhibitions. All workshops, accompanied with a free teaching packet containing slides for use in the classroom, are free and open to teachers and school administrators. On-site school workshops can also be arranged by prior coordination. NOMA's education staff is

available to conduct workshops at local schools, bringing slides and other visual materials (“Teachers’ Workshop,” 2000).

Van Go program. As mentioned in a previous part of the paper, Van Go, NOMA’s museum-on-wheels provides a wonderful opportunity for elementary school children to see original artworks in a relaxed mood. The program is supported by the funds from Shell Oil Company and WWL-TV, and is offered as a free service. Presentation can be arranged from Monday through Friday between 9:30 a.m. and 1:30 p.m. Two presentations at one visit must be scheduled, and participants should not exceed more than 30. The Van Go program consists of six 45-minute presentations: Art and Imagination (discovery of artists’ use of creativity), Animals in Art (examination of animals represented by various mediums), African Art, Native American Art, Japanese Art, and Masks of the World (learning of mask-making traditions from various cultures) (“School Programs,” 2000).

Art classes. NOMA offers art classes for children throughout the year for a nominal fee. Using a variety of materials and mediums, children express their creativity through art. After each class, participants tour the Museum (“Press Pack,” 2000).

Family workshops. The Sunday afternoon art workshops for children and their parents are also available. Workshops begin with a tour of the Museum and are followed by art class. Fees are \$5 per family for Museum members and \$6 for nonmembers (“Press Pack,” 2000).

Speakers’ Bureau program. NOMA docents conduct slide presentations of the Museum’s permanent collection and traveling exhibitions at outside locations. The

program is designed for clubs, professional organizations, university classes or corporate groups (“Press Pack,” 2000).

Taylor-NOMA scholars program. With a partnership with New Orleans businessman Patrick F. Taylor, NOMA grants free Museum membership to Louisiana students in the 7th through 12th grades with a 2.5 GPA or higher (“Annual Report,” 1999).

THE INTERNSHIP

Development Division

Before starting the discussion of my internship, it seems to be appropriate to provide more information of tasks associated with the Development Division. As previously mentioned, the Development Division is responsible for raising funds to sustain the Museum's operation. The tasks can roughly be divided into five categories: memberships, marketing and public relations, special fundraising activities such as galas and receptions, grant application, and facility rental services, which include rent of the Museum's facility for gatherings and meetings. These five tasks are of course interrelated, and close collaboration with other NOMA divisions is necessary to accomplish fundraising goals. For instance, development associates for special fundraising activities inevitably need to work with volunteers to prepare such events. The tasks include choosing a theme and setting the tone for the event, coordinating catering, decoration, and entertainment, sending invitations and so on.

Because close networking is the key to success, the Development Division staff members are required to attend the staff meeting every Thursday morning. At the meeting, each participant reports what he or she has done since the last meeting, inviting suggestions and comments from others. Once in a while, staff members from other divisions attend the Development meeting, when collaboration is necessary. For example, Assistant Director for Education may attend the meeting when a new educational program is launched and needs a timely public announcement.

In addition, information about the Museum's funding sources should not be omitted before proceeding with the discussion. NOMA's funding sources include general

membership dues, admission charges, programs fees, sales income from the Museum Shop and Courtyard Café, royalties, interests and dividends, appropriation from the budget of the City of New Orleans, grants from the State of Louisiana and other private foundations, individual and corporate contributions, and affiliate membership dues. Of these items, activities under control of the Development Divisions raised approximately a half of total revenues of the Museum (“Annual Report,” 1999). Apart from net appreciation in investments, annual appeal and general membership dues are the 1st and 2nd largest income sources for the Museum. In the 1998 fiscal year, annual appeal netted \$625,952 and general membership dues earned \$462,635, although corporate support raised only \$185,225 (Appendix A). Because revenues from these two sources are unrestricted, the amount raised by them has the most significant impact on NOMA’s operation.

As an intern, I worked under the supervision of Ms. Suzanne Seybold, Senior Development Associate. She is in charge of coordinating Museum’s entire memberships and organizing the annual appeal; therefore, my assignments concentrated on these two areas.

General Membership

NOMA’s membership can be categorized into three major parts: general membership, affiliate membership, and corporate and university membership. When I joined NOMA as an intern, one staff member devoted herself entirely for dealing with corporate and university memberships. Ms. Seybold and her secretary Ms. Brocato were handling general and affiliate memberships, but they had to allocate their time for the

annual appeal at the same time. Due to the shortage of hands, I was assigned to assist daily maintenance of general membership renewals.

To this end, I had to learn the software named the Raiser's Edge, which is the most widely used fundraising software by more than 9,000 U.S. nonprofit organizations, including museums. The Raiser's Edge allows users to access biographical and demographic information of any constituent quickly, see all of the affiliations and relationships constituents may have, store miscellaneous information in an organized manner, record and maintain detailed information for all types of gifts and pledges made to various funds or accounts, enter gifts into spreadsheet, create various reports, and print out customized mailing labels and envelopes. Once the renewal entry is done, the printer connected to system administrator's terminal prints out new membership cards.

With guidance from my supervisor, I started data entry for membership renewals as the first step of my internship at NOMA. The Museum's membership requires an annual renewal. Because the Museum accepts new members daily, a great number of renewal mails arrive to NOMA everyday. Approximately two months prior to expiration date, NOMA sends the notice of renewal to each membership holder with a renewal form. When payments for membership renewals arrive with the forms, accountants check them first. After recording the sender's name and the amount received, the renewal forms come to the Development Division with either checks or credit card numbers. Each sender's current status is checked first, and then payment is recorded in a journal, with check or credit card numbers. After the journal entry, the batch of payments is posted, renewing status of each membership holders. The final step of this task is to

make and print out the journal report. One copy of the journal report returns to Accounting, and another is retained in the file for future use.

After all the payments are posted, new membership cards are printed out by a computer coordinator. The cards again return to the Development Division. Referring to the journal report, every name appeared on newly issued cards is matched with names on the report to make sure that every renewal member receives a new card. From time to time, the computer fails to print out cards for all renewed members for some reason. If this happens, missing cards are typed manually. After verifying all the members have their new cards, cards are stuffed into envelopes with a complimentary NOMA fridge magnet.

In addition to the renewal mails, address and name change requests are constantly arriving, and the Raiser's Edge is particularly suited to do this task. There is always a possibility of mistakenly recording such changes. For example, one may accidentally enter record of the same person under two different names (maiden name and nickname are particularly confusing), or a member's address could be recorded wrongly, making future contacts difficult or, for the worst case, impossible. The Raiser's Edge, however, has a safeguard system that asks questions before making any change in constituent profiles. If one has lost or misplaced a membership card, it can be reissued at free of charge. On average, 5 to 10 people per week report a loss to the membership hotline. A new card is typed manually and mailed to the cardholder without a fridge magnet.

Annual Appeal

As cited earlier, the annual appeal earns a significant portion of the Museum's revenues, and it is obviously one of the most important tasks for the Development

Division. I was fortunate enough to participate the 2000 annual appeal and observed a series of transactions of the campaign.

First, a letter from E. John Bullard to the Advisory Council members and all affiliate membership holders (Fellows, Delgados, and Partners) is prepared. In the letter, the director explains the need for generous support, touching NOMA's current exhibitions and activities, which are sustained by such contributions. The letter is merged with the data of all affiliate members and customized for each member, referring his or her past gifts. After the letter printed out, the director signs all of the letters. Then, letters are stuffed into envelopes with a pledge card and a return envelope, and sent out.

The quickest responses come back to the Museum within two weeks. Once cash donations or pledges arrive, they are checked for names and addresses and recorded into the journals using the same method to enter general membership dues. The amount of contributions ranges from \$15 to \$10,000 and higher. For donors who make contributions over \$250, the Donee Acknowledgement Receipt must be issued for tax-exempt purposes. Thank-you letters are sent out to members who made contributions. After that, a copy of the donor's personal or business check, a copy of the director's thank-you letter for the donor, a copy of the journal, and returned pledge card or envelope are filed for each contributor. If the first letter cannot get response, the second letter must be sent.

My tasks for this campaign were customizing and printing letters, printing envelopes, stuffing envelopes, recording gifts using the Raiser's Edge, making photocopies of checks, thank-you letters, and the Donee Acknowledgement Receipts, and

filing them. Some of the tasks were cumbersome, but through these tasks I could observe the entire 2000 annual appeal, realizing how this campaign functioned for the Museum.

Data Restoration

In addition to general membership renewals and annual appeal, I worked with Ms. Seybold to restore old constituent data preserved in an antique Macintosh computer. The data was created many years ago before the Museum began to use the Raiser's Edge to maintain constituent records. Ms. Seybold attempted to combine these old data to current records stored in the Raiser's Edge to confirm data accuracy and for future use. First, old data in the Mac was printed out, and then I checked each constituent data, matching current records. After that, I filed print outs, arranging them in alphabetical order. Rapid progress of technology provides many benefits for workers, alleviating burden of daily tasks. But it sometimes creates the difficulties exemplified by this data restoration project.

ANALYSIS AND DISCUSSION

Current Issues at NOMA

During the internship period, I noticed many excellent features of the institution, as well as shortfalls. Some of them are very evident, and some are subtler so that outsiders may not realize.

Human resource issues. First of all, the hardworking staff members are one of the best assets NOMA has. Especially, Director E. John Bullard has dedicated himself to raise the institution with \$400,000 operating budget and 28 paid staff members to one of the country's top 25 museums with 110 professionals and \$4.4 million budget ("Annual Report," 1999). Under his tenure, the endowment grew from less than \$200,000 to more than \$18 million, and membership jumped up from about 2,000 to over 13,000 ("Annual Report," 1999). NOMA's permanent collection has significantly expanded under Bullard's lead, elevating the Museum's reputation to national stature. However, it is very unusual for an art museum that one person stays in the director's position for such a long time. Dunbar (1990) mentions the common practice of the directorship among American art museums in his book:

Ironically, it has become almost a tradition in American art museums that upon the successful completion of a building program, the director of the institution moves on, either willingly or unwillingly. There are a number of reasons. The director often has had to push and cajole his trustees and patrons over an extended period to get the building completed. Developing a program, selecting an architect, raising the money, overseeing the construction, preparing the opening exhibits—the entire process of museum expansion can cause stress and

antagonisms to develop between the board and director which are exhausting to both. If the expansion is a great success, the director becomes an attractive candidate for a job at another museum. He may feel that he has accomplished all that he can with the opening of the new building and may seek new, fresh challenges elsewhere. In some cases, the board may feel that they need a bright new director to lead their museum into the era of growth they see the new building heralding (p. 258).

Apparently, Bullard does not fit this tradition. Excellent in both art and business, he has led the Museum for 27 years. His influence is ubiquitous at NOMA, and the staff members, the board, volunteers, and the entire art community in New Orleans and the State of Louisiana trust him.

This strong directorship surely benefits the Museum, but it could have a counter effect in some cases. For example, should Bullard unexpectedly resign the directorship, it would be very difficult to find a qualified successor who is equally, or more talented than him. The ideal director for today's art museum is the person who is a curator, an administrator, and a fundraiser at the same time (Rowlands, 1998), but in reality few people are qualified for such high standards. But some argue that business skills and art background are not enough. Additionally, an art museum director must be aware of the institution's moral obligations and not "pull a nonprofit away from its social mission" (Dees, 1998).

Even if there were such a candidate for the post, he or she could be reluctant to take it because the environmental factors surrounding nonprofit art organizations are very uncertain. Compared with for-profit organizations, nonprofit organizations are much

more vulnerable to changes of governmental regulations, local and national politics, and economy at large because their income sources, such as individual contributions and grants from governments and other nonprofit foundations, are limited and always swayed by these factors (Heimovics, Herman, & Jurkiewicz, 1993). In addition, nonprofit organizations' salaries are lower than monetary compensations that for-profit organizations offer for similar senior administrative position in general. Therefore, one may avoid taking a job in such an uncertain and under-paid industry.

Also, many constituents, especially affiliate members, support NOMA because of the director's personal talent and charm; therefore, if the charismatic director leaves the Museum, some members might lose their interest in supporting the institution.

For this matter, I recommend that the board be proactive, rather than reactive for possible change. Because the board of trustees is entirely responsible for hiring the director, it should actively play the role of HR director for the organization. The board might appoint the committee to research candidates and maintain a database of their profiles for future use.

The second strength of NOMA in terms of human resources is its large body of volunteers. Without a doubt, the institution cannot run without the driving force of dedicated volunteers. It appears that NOMA currently coordinates the power of volunteers into the organization's operation very effectively. However, most of volunteers are senior citizens, and quite frankly, the institution should not assume that they can support the Museum for a long time. Far more intensive volunteer recruitment may be necessary to secure future support.

Volunteers may be recruited from other sources. For instance, in addition to internships, the Museum can coordinate with local universities and create student volunteers groups. A student volunteer could get credit for school courses such as social studies classes for contributing certain amount of time to NOMA. Although students cannot participate in volunteer activities for the long term, it allows students to see inside of a nonprofit organization, and the Museum, in turn, could find young talents that can be hired as a paid staff.

Fundraising issues. In fact, New Orleans is very generous for its size. The Chronicle of Philanthropy ranks the largest cities in the United States in terms of charitable giving per capita each year, New Orleans ranks 32nd, which is consistent with its standing as the 32nd biggest city in the United States (Mullener, 1999). The fact that New Orleans and the State of Louisiana have neither a large corporate base nor very wealthy families indicates that a great number of citizens make contributions regularly to nonprofit organizations in the city. Among people who itemized their tax deductions in 1995 in Louisiana, 88 % made some charitable contribution (Mullener, 1999). However, the city's median income level is significantly lower compare with other large cities in the United States; thus, the amount of contribution one person can make remains relatively small.

In addition, nonprofit organizations in New Orleans cannot expect support from large corporations. In recent years, New Orleans has been hurt by the corporate exodus caused by mergers, including those of Avondale industries, First Commerce Corp., Louisiana Land & Exploration and K&B. In 2000, Entergy, the city's last surviving Fortune 500 company announced the merger plan with a utility company of Florida

(Yerton, 2000). The company's headquarters is moving out of the city, and the number of employees in New Orleans office is to be reduced. As a general rule, a corporation makes charitable giving to area nonprofit organizations for the aid of the company's employees and their families, and the amount of giving is usually decided based upon the total number of employees residing the area (Hopkins and Friedman, 1997). Therefore, if the company reduced 50% of its employees in one area, contributions to local charitable organizations are likely to be reduced 50%.

On the contrary to the city's low income level and diminishing corporate base, the number of nonprofit organizations in New Orleans metropolitan area has tripled in the last the two decades (Mullener, 1999). This means the competition for the limited amount of money is getting harsh. Arts organizations in New Orleans, the direct competitors for NOMA, have continuously been growing. Particularly, the recent addition of the Ogden Museum of Southern Art implies future rivalry. Constituents of two institutions are likely to overlap because Southern art, with a special emphasis on the works of Louisiana's own artists, is one of specialization areas of NOMA's permanent collection.

As long as the city's industry relies on tourism and hospitality businesses, there will be little hope to have a large industrial fortune to support arts. Therefore, rather than competing for scarce resources with other arts organizations, sharing them would be more profitable. For instance, joint purchasing of materials and supplies allows participating organizations to buy supplies in bulk for substantially discounted rate (Jeffri, 1983). Since office supplies, papers, and furniture are necessities for daily operations, saving on these items is beneficial for all the participants.

In terms of individual contributions, NOMA should not stick to traditional groups of supporters. The rapid development of North Shore communities may provide new prospective funding sources. The Museum can plot a marketing plan for the residents in this area. Because they are relatively young and not so racially diverse compared with the South Shore communities, the Museum should design a suitable marketing plan for them.

Audience development issues. All of the American art museums are trying to cultivate new audience segments. Certainly NOMA is eager to reach as many audience segments in the local community as possible, providing numerous programs tailored to fit different interests.

NOMA specifically put an emphasis on children's educational programs. Schoolchildren in the Greater New Orleans area lack opportunities to receive proper art education from schools. Especially public schools in the Orleans parish, where the Museum resides, cannot afford necessary supplies to teach children art. Teachers' salaries in Louisiana are significantly lower than national average; thus, many qualified educators leave the State for better jobs. Appropriate exposure to arts in early ages is critical for one's ability to appreciate art when grown up. Collaborating with local schoolteachers, NOMA offers such opportunities to young people, hoping that they will become supporters of NOMA in the future.

Lower education attainment level of inner city residents is another challenge for NOMA. The majority of the audience for arts has at least a college degree, and many have attained higher education. This means that NOMA is unlikely to gain support from many of the people living close to the Museum.

NOMA is tirelessly working to develop its audience. The Museum's current programs are well designed, but more intensive marketing plans may be necessary to achieve objectives. The bottom line is, for the vast majority of people, going art museum is only one choice of many other forms of entertainment at hand. How to get attention from occasional participants and to keep attracting those who frequently go to art museums is the key issues here, as well as educating those who never participate in arts. This issue needs the most comprehensive long haul plans and close monitoring.

In addition, minority audience development implies especially hard challenges for art museums that have been representing mainstream culture for a long time. Almost all of the comprehensive art museums in the U.S., including NOMA, were established by the European-Americans, and they are still mainly operated by white Americans (Gaither, 1992). Many of these art museums are now trying to develop minority audiences all over the nation, but some questions are here: Can exhibitions and programs that organized by white American curators really reach minorities? Are these exhibitions tainted by European-American views?

The demands of American pluralism has nurtured controversial exhibitions asking viewers race or gender issues, but the potential pitfall is it could make visitors think the exhibition as "their" story but not "mine." For example, last summer NOMA presented the show Half Past Autumn, a retrospective for an African American artist Gordon Parks. The exhibition featured many emotionally charged works such as photographs taken in Harlem, New York, in 1920s and 1930s, depicting African-Americans scarred by violence and poverty. It is not so hard to imagine that many African-American visitors, NOMA's main target minority audience, had resonance to the subject matter, but how

about white visitors? Could they integrate the experience from this exhibition to their own history, or did they feel it as just another “their story?” Edmund Barry Gaither (1992), director of the Museum of the National Center of Afro-American Artists, argues that we need to reconsider the “American experience” represented in art museums. He writes:

We must reject models of American experience that express—directly or indirectly—a concept of either/or. We must not tolerate thinking in which folk are either African American or American. Lurking behind such concepts are constructs such as separatist/integrationists, we/they, and ours/theirs. Instead, we must honor the comprehensive character of American experience. We must assert its inclusiveness and embrace the reality that folk can be simultaneously African American and American. We belong inseparably both to ourselves and to the whole. We are our own community while also being part of the larger community (p. 57).

Obviously, this is the hardest challenge for any art museum in this country, but the good news is that audiences who were previously excluded by art museums now participate and enjoy their museum experiences, and this trend appears to be continuing in near future.

Overall Management Challenges

Taking into account these issues, NOMA’s current organizational structure can be analyzed using several management theories.

Fred Emery and Emile Trist (1965) created a typology of environments that organizations might face. Organizational environment differ in their causal textures such

as speed of environmental changes and numbers of factors that may help or hinder achievement of goals. Emery and Trist identified four ideal types of organizational environments: placid, randomized environment, placid, clustered environment, disturbed-reactive environment, and turbulent field. An organization in placid, randomized environment has the minimum interconnections to environment. Its environmental change is slow, and it has a small number of environmental factors. On the other hand, turbulent field is very dynamic, and has complex environmental factors that affect achievement of goals. Speed of changes is so fast that individual organization barely can cope with it through their own independent effort. It seems that NOMA is in the turbulent field now: its micro environmental factors, such as governmental regulations and economy, are uncertain. Technology has been changing incredibly fast, and number of competitors is increasing. However, this theory does not suggest how an organization should operate to succeed in turbulent field.

Another environmental theory of Tom Burns and G. M. Stalker (1961) is more prescriptive. They discovered that organizations had different structural characteristics, depending on whether they are operated in a stable environment or an unstable environment with rapid changes, and they named two forms of organization: mechanistic and organic. Since NOMA's external environment is unstable, it should have an organic structure, rather than mechanistic, to be effective and efficient. Tasks are continuously adjusted as environmental factors change, and commitment to organizational goals and possessions of required expertise are necessary to complete these tasks. Although this theory still does not answer the question what a "good" organic structure is, I understand

“good” organic structure is the one can promptly alter its structure whenever the external and internal factors change.

However, what is confusing is that NOMA has both organic structure and mechanistic structure. The Museum’s core operations, such as exhibiting, researching, and conserving collections are quite stable and tasks are fairly rigid. Therefore, the Art Division and some parts of the Administrative Division such as security may have mechanistic structures. On the other hand, Development is facing a fast changing outside environment, thus it should be organic in order to be effective. This combined organizational structure may be explained by J. D. Thompson’s theory (1967). The traditional approach to coping with external environment is to establish buffer departments that absorb uncertainty from the environment. Thompson describes the relationship between a core operation department and buffering departments in an organization as a donut-shape picture. The core operation department (depicted as the hole of the donut) performs the production activity of an organization. Buffer departments surround the technical core and exchange materials, resources, and money between the environment and the organization. These departments help the technical core function efficiently. These buffer departments are organic; in contrast, operation department is mechanistic. I feel that this theory will describe NOMA’s current organizational structure best.

In terms of organic connections among individual organizational functions, another J. D. Thompson’s theory (1967) provides good explanations. Using a continuum, Thompson defines three types of interdependence among departments within an organization that influence organizational structure: pooled, sequential, and reciprocal.

Pooled interdependence is the lowest form of interdependence, and in this form, work does not flow between departments. In contrast, reciprocal interdependence is the highest level of interdependence, and this form of interdependence occurs in organizations with intensive technology, which provides a variety of products or services. Art museums are very good examples of intensive technologies, and NOMA's organizational structure is surely influenced by this.

I feel NOMA ought to maintain its organic organizational structure for continuous success. Intensive coordination and strong task group are needed, as well as close communication among the departments.

INTERN'S CONTRIBUTION

As an international student, my primary purpose of my internship was to know daily operations of a mid-size American art museum. For this goal, a position in Development Division was excellent one since this department needs the most intensive coordination with other departments on daily basis. Virtually every project that other departments work for needs help from Development Division—fundraising is necessary for facility improvement, and intensive marketing is needed for a new educational program. In addition, because Development Division is the door to the outside world for the Museum, I could observe the Museum's not only from its structures and tasks, but also in terms of relationships with the surrounding communities. This would be particularly fruitful for me because I wanted to examine how American art museums function within communities, as educational institutions, as well as providers of entertainment.

In terms of my contributions to the institution, I feel I could alleviate burdens of my supervisor and her secretary. Shortage of hands is always a problem for nonprofits, and NOMA is not an exception. During my internship, the secretary whom I worked had to take a few weeks off due to the death of her father. As a result, Ms. Seybold and I had to cope with both general membership coordination and the annual appeal, and these tasks were too much for two persons. I supported my supervisor by assuming responsibility for general membership coordination, while she was engaging in processing the annual appeal.

Tasks I performed were neither creative nor innovative. Still, I certainly believe my primary assignment—maintaining general membership records day after day—was one of the most important tasks in the organization and I devoted myself to it throughout my internship period. Through performing these tasks, I learned a valuable lesson for an art administration student—working in an art museum is not as exciting as one can imagine, but the most important thing is performing routine tasks diligently to help the institution fulfill its missions. At the end of the internship, I reconfirmed that the responsibility of arts administrators is stewardship of publicly owned cultural resources, and I think this will be my guiding light in the future.

On November 7, 2000, voters approved the city of New Orleans' \$150 millions bond issue. Although most of the money will be dedicated to street improvement projects, \$2 million will be allocated for NOMA's third floor expansion. I hope the Museum that gave me an opportunity to earn hands-on experiences of museum administration will continue to prosper in the next century.

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Appendix A: Financial Report for 1998 Fiscal Year

Statement of Financial Position
December 31, 1998Assets

Current assets:

Cash	\$	315,415
Investments, short-term (note 2)		1,205,031
Receivables:		
Interest		1,820
Other (note 7)		23,310
Pledges (note 4)		803,825
Inventory		267,693
Prepaid assets		62,416
Deposits		<u>19,000</u>

Total current assets		2,698,510
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Pledges receivable, long-term (note 4)		820,194
Investments (note 2)		18,819,396
Building and equipment, net (note 3)		<u>14,881,830</u>

Total assets	\$	<u><u>37,219,930</u></u>
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Liabilities and Net Assets

Current liabilities:

Accounts payable and other liabilities	\$	1,006,596
Salaries, taxes and withholdings payable		56,206
Accumulated unused sick and annual leave		<u>348,571</u>

Total liabilities		<u>1,411,373</u>
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Net assets (note 8):

Unrestricted:

Unrestricted, operating		428,404
Board designated, investment in building		14,881,830
Board designated, functioning as endowments		<u>4,290,514</u>

Total unrestricted net assets		19,600,748
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Temporarily restricted		2,659,675
Permanently restricted		<u>13,548,134</u>

Net assets		<u>35,808,557</u>
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Total liabilities and net assets	\$	<u><u>37,219,930</u></u>
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See accompanying notes to financial statements.

Statement of Activities
Year ended December 31, 1998

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Total</u>
Support and revenue:				
Support:				
City of New Orleans	\$ 240,000	-	-	240,000
Grants - State of Louisiana	64,480	200,000	-	264,480
Individual contributions	60,339	1,108,178	327,199	1,495,716
Annual appeal	625,952	-	-	625,952
Corporate support	185,225	77,500	-	262,725
Affiliate memberships	206,648	-	-	206,648
Odyssey Ball (net of direct costs of \$120,721 and \$127,154, respectively)	149,689	-	-	149,689
Special benefits (net of direct costs of \$64,880 and \$40,977, respectively)	137,978	-	-	137,978
Foundations	189,890	25,000	1,000,000	1,214,890
Total support	<u>1,860,201</u>	<u>1,410,678</u>	<u>1,327,199</u>	<u>4,598,078</u>
Revenue:				
General membership dues	462,635	-	-	462,635
Business and university memberships	146,356	-	-	146,356
Admission charges	279,950	-	-	279,950
Arts Quarterly, audio tours and other publications	31,669	-	-	31,669
Education programs	22,967	-	-	22,967
Exhibition programs	82,987	-	-	82,987
Special evenings	104,833	-	-	104,833
Members' events	69,483	17,925	-	87,408
Interest and dividends	256,661	197,920	-	454,581
Net appreciation in investments	1,075,689	949,991	-	2,025,680
Royalties	14,237	592	-	14,829
Deaccessions	-	3,000	8,148	11,148
Museum shop	437,920	-	-	437,920
Museum café	118,970	-	-	118,970
Miscellaneous	512	-	-	512
Total revenue	<u>3,104,869</u>	<u>1,169,428</u>	<u>8,148</u>	<u>4,282,445</u>
Total support and revenue before net assets released from restrictions/transferred	<u>4,965,070</u>	<u>2,580,106</u>	<u>1,335,347</u>	<u>8,880,523</u>
Net assets released from restrictions/transferred (note 8):				
Net assets released from restrictions	1,550,384	(1,550,384)	-	-
Transfers	122,863	(866,912)	744,049	-
Total net assets released/transferred	<u>1,673,247</u>	<u>(2,417,296)</u>	<u>744,049</u>	<u>-</u>
Total support and revenue	<u>6,638,317</u>	<u>162,810</u>	<u>2,079,396</u>	<u>8,880,523</u>

(continued)

Statement of Activities, continued
Year ended December 31, 1998

	<u>Unrestricted</u>	<u>Temporarily restricted</u>	<u>Permanently restricted</u>	<u>Total</u>
Expenses (note 9):				
Administrative	\$ 885,209	-	-	885,209
Building	820,339	-	-	820,339
Museum Shop	342,978	-	-	342,978
Museum café	176,420	-	-	176,420
Art division:				
Collections	1,183,068	-	-	1,183,068
Art accessions	1,196,989	-	-	1,196,989
Exhibition programs	630,604	-	-	630,604
Art Quarterly	89,233	-	-	89,233
Education programs	405,949	-	-	405,949
Development and fund raising	748,389	-	-	748,389
Member activities and other restricted activities	<u>103,818</u>	<u>-</u>	<u>-</u>	<u>103,818</u>
Total expenses	<u>6,582,996</u>	<u>-</u>	<u>-</u>	<u>6,582,996</u>
Change in net assets	55,321	162,810	2,079,396	2,297,527
Net assets at beginning of year	<u>19,545,427</u>	<u>2,496,865</u>	<u>11,468,738</u>	<u>33,511,030</u>
Net assets at end of year	<u>\$19,600,748</u>	<u>2,659,675</u>	<u>13,548,134</u>	<u>35,808,557</u>

Appendix B: Collection Management Policies

**NEW ORLEANS MUSEUM OF ART
COLLECTION MANAGEMENT POLICIES¹****Accessions Policy**

While the New Orleans Museum of Art has assembled over the past 85 years an extensive collection of world art covering 6000 years, it does not possess the resources to assemble a totally encyclopedic collection. Recognizing that financial limitations necessitate a selective acquisition policy, the Museum has focused its collecting activities in several specialized areas. By building to strength in these selected areas, the Museum, during the past thirty-five years, has been able to assemble important holdings of both quality and depth and of national importance.

While art purchases are essentially limited to the designated areas of specialization, the Board and Staff are always willing to consider new areas of collecting as opportunities arise, particularly through donations. The overriding criterion for the purchase or acceptance of gifts is the quality of individual works of art. The art work's relevance to the existing collection is strongly considered.

Areas of Collection Specialization

The seven areas of collection specialization are:

European Painting and Sculpture from the 16th through 20th centuries
(with an emphasis on works of the French School)

The Arts of the Americas
(Pre-Columbian, Latin Colonial, and American Painting and Sculpture, particularly works by Louisiana Artists)

African and Oceanic Art

Asian Art
(with an emphasis on Japanese Art of the Edo period and Chinese Ceramics)

Photography

European and American Decorative Arts
(Glass, Ceramics, Silver, Furniture from 1400 to the present)

European and American Drawings and Prints
(1800 to the present)

The Director and the Board of Trustees maintain the responsibility for the permanent collection, and the Board of Trustees authorizes the Director to oversee the growth, preservation, presentation and conservation of the collection. The Director must keep the Trustees advised of matters relating to the collection. The Director and the Curatorial Staff are responsible for the search for possible acquisitions, both through purchase and gift.

General Regulations for Accessioning

All gifts and bequests must have clear title and be unrestricted. The Museum will not purchase art work which does not have clear title. Major purchases should be examined by a professional conservator prior to the conclusion of the sale. The Board and the Director must stipulate to the donor of gifts of art work that the responsibility for securing evaluations and furnishing information to government agencies rests with the donor.

Works cannot be accepted with a guarantee of attribution in perpetuity. If there is sufficient evidence that puts the attribution, date, country of origin or other pertinent information in doubt, the work must be accepted with that understanding by the donor and be exhibited with that doubt clearly reflected in the label.

The Museum cannot assure that works given as a group or individually will be hung in perpetuity except under exceptional circumstances. Museum standards of conservation and preservation take precedence over aesthetic or other considerations when works of art are on view.

The Director must not knowingly acquire or allow to be recommended for acquisition any art work that has been stolen, removed in contravention of treaties and international conventions to which the United States is a signatory, or illegally imported into the United States. Reasonable efforts should be made by the staff to investigate the provenance of works to be acquired.

Accessioning Procedures

The three methods for acquiring new works for the permanent collection are:

1. Gift and/or Bequest
2. Purchase
 - a. from income from appropriate dedicated acquisition endowment funds (listed below)

- b. from monies donated specifically for acquisition
 - c. from proceeds from the sale of deaccessioned works
3. Exchange.

The Director, working with the Curatorial Staff, maintains a priority list of specialized areas for expansion of the permanent collection. (The current list of seven areas is outlined above). This list is reviewed and approved by the Accessions Committee periodically and amended by the Director and Curatorial Staff when warranted.

The Director submits to the Accession Committee, which meets periodically as warranted, a listing of all new recommended gifts and purchases for their approval. No work of art may be considered for acquisition without the recommendation of the Director. A majority approval vote of a quorum of the Committee for each art work submitted is necessary to accession. No art work may be approved without full knowledge of the Director's opinion and that of the Curator concerned. The Committee's recommendations are then presented to the Board of Trustees for their ratification with a majority vote.

After the regular December Accession Committee and Board meetings, additional gifts received until December 31 may be added to the list of art works accepted with the passage of a special year-end resolution of the Board made at their December meeting. The resolution authorizes the Director, Chairman of the Accession Committee and President of the Board to act in behalf of the Committee and Board to accept or reject offered year-end gifts. No gifts will be accepted after December 31 for credit as a gift in that calendar year.

A letter from the Director to the donor acknowledging the Board's approval is sent with a Deed of Gift and Donee Acknowledgement forms² (see attached sample copy) immediately after the Board meeting. After the donor's signature has been witnessed, notarized and returned for the Director's signature, copies are distributed to the donor and the Museum's file for that art work.

Acquisition Endowment Funds

The Museum has established specified acquisition endowments some of which are focused on specific areas of the permanent collection. The endowments are:

1. The Benjamin J. Harrod Fund (established 1957)
restricted to "...finance the purchase of American painting."
In recent years used for the New Orleans Triennial series.
2. Augusta M. Jourdan Fund (established 1957)
restricted to "...finance to the purchase the best contribution to the yearly exhibit."
In recent years used for the New Orleans Triennial series.
3. P. Roussel Norman Endowment (established 1976)
restricted to "...finance the purchase of works of contemporary art"
4. Carrie Heiderich Art Endowment (established 1985)
"...dedicated for art purchases."
5. Robert P. Gordy Endowment (established 1986.)
"...dedicated for purchases of contemporary and African art"
6. George L. Frierson, Jr. Endowment (established 1988)
interest to be expended for works of art
7. Mervin and Maxine Mock Morais Endowment (established 1989)
"interest dedicated for the purchase of decorative art"
8. William McDonald Boles and Eva Carol Boles Fund (established 1995)
"...shall not use principal but may use income from the endowment
to acquire Decorative Arts."

9. The most suitable means of disposal for each art work is investigated. Every effort is taken to identify and evaluate the various advantages and yields available through different means. It is the Museum's responsibility to obtain the maximum value. At least two estimates, preferably one each from a dealer and auction house, are obtained for each art work (with an estimated value less than \$25,000) to be deaccessioned. If possible, three estimates are obtained for each art work with an estimated value more than \$25,000. Art works are only disposed of by these means:
- a. Publicly advertised auction
 - b. Sale to, through or trade with a reputable, established dealer
 - c. Sale to or exchange with another public institution
 - d. In the case of a work by a living artist, special consideration is given to an exchange with the artist or his/her gallery.
10. No member of the Museum's Board of Trustees, governing body and staff, whose association with the institution might give them advantage in acquiring the work, or their spouses, are permitted to acquire directly or indirectly a work deaccessioned by the Museum, or otherwise benefit from its sale or trade.

General Regulations for Deaccessioning Forgeries

Deaccession of art works determined to be a forgery requires additional consideration for the sake of the donor (if acquired as a gift) and the public as well as the Museum. If the art work was acquired as a gift, the donor (or spouse if the donor is deceased) should be consulted first before any disposition of the art work is decided.

Depending on the circumstances regarding the art work in question, the Museum considers various alternatives:

1. returning the art work to the donor (if acquired as a gift)
2. retaining the art work in a separate study collection
3. donating the art work to another institution or archive devoted to the study of such material
4. instituting action to return the art work to the seller and to recover purchase funds

5. divesting the art work by other means deemed honorable and professional in the best interests of the Museum.

Whatever disposition is made of the art work, care is taken to identify the forged work for what it is and to provide the most accurate identification possible in order to preclude further misrepresentation. Understanding that scholarship changes over time, this process of deeming works forgeries will be carefully assumed to avoid falling prey to "the opinion of the time."

Loans from the Collection Policy

The Museum has a generous attitude concerning the loan of art works from its collection to other non-profit institutions both in this country and abroad. These loans are made in the interests of promoting research and education, to encourage institutional cooperation (resulting in reciprocal loans to future NOMA exhibitions), and to secure national recognition of NOMA's outstanding collection.

Loan requests are reviewed by the relevant curator and the Director, with no loan made without the approval of both. The Board has delegated approval or disapproval of loans to the Director, who reports all approved loans to the Board on a monthly basis. Priority is given to exhibitions with scholarly significance, which will increase art historical knowledge and/or promote a specific artist's reputation. The borrowing institution must submit a completed standard AAM Facility Report to insure that all security, climate control and other systems meet acceptable standards. The requested art work will be thoroughly examined by the relevant curator, the Registrar and the adjunct conservator to ensure that the art work is in stable condition and can withstand travel and loan conditions.

The borrower assumes all costs of packing, insurance and transportation, details to be approved by NOMA's Registrar. If NOMA does not elect to insure the loan under its own policy, billing the borrower for the premium, then the borrower must provide a certificate of insurance before the art work leaves the Museum. Any art work valued over \$1 million or of a particularly fragile nature must be accompanied by a NOMA curatorial courier. To cover administrative costs of processing a loan, the borrower is charged a fee of \$200 for the first art work and \$150 for each additional art work. Under special circumstances, these fees may be waived or reduced at the discretion of the Director. Generally no painting on wood panel nor a work in pastel will be lent.

In addition to loans to other museums and educational and non-profit institutions, NOMA also lends art works from the collection from time to time to certain offices of the City of New Orleans (Mayor, CAO, Council members and Department Heads) and the State of Louisiana (Governor's Mansion). These loans are made as part of the Museum's general educational outreach program. It places art works generally not exhibited at the Museum in buildings where they may be publicly seen, thereby freeing up badly needed space in NOMA's art storage. Also art works from the collection are available for loan to the Museum's upper level Corporate Members. Past corporate loans have encouraged the formation of corporate collections. In both cases art works available for such loans have previously been approved by the Director and placed in a special Governmental/Corporate Loan Collection using the following criteria:

1. No work may have a value of more than \$10,000.
2. Art works selected are generally those that have not been displayed in the Museum galleries for some time nor will likely be in the future.

3. The Registrar reviews with the borrower the space where the art work is to be displayed, insuring that environmental and security conditions are appropriate.
4. The loan is insured by NOMA and is transported and installed by Museum personnel. Once installed, no art work may be handled or moved by other than Museum authorized personnel.
5. No art work is lent to a private residence or directly to an individual.

Conservation Policy

Procedures Utilized in the Building

One of the principal objectives of the 1993 complete renovation and expansion of the building was to upgrade and make additions to existing conditions regarding the care and conservation of the collections.

Integral to this program was the installation of a new consolidated environmental control system throughout the entire building for maintaining consistent and accurate temperature and humidity levels acceptable for the housing of art. While all public galleries and art storage areas are maintained year round at a relative humidity of 50-55% and at a temperature range of 68-72°, the photography storage area is kept at the optimum levels for photographs of 40% relative humidity and 65° temperature. In the same regard, a halon fire suppression system is installed in the photography and print storage rooms and the vault rather than a wet pipe sprinkler system. The sprinkler system is installed in all other areas where art is either displayed or stored and meets new code requirements and is recommended by the Museum's insurance underwriters.

Simplex smoke and heat rise detectors ensure that the collection is protected from fire or unsafe temperatures while on display and in storage. Dually monitored video cameras alert security staff in the event of attempted vandalism or theft. Each of the security systems is monitored 24 hours a day. Dry chemical and water fire extinguishers are located throughout the building.

Art Storage

Art storage space was doubled with specially designed areas with specific requirements to accommodate particular types of art works.

1. A separate room was built with its own separate climate control system to house the 7000 photographs in the collection.
2. An adjacent room was constructed to house the approximate 2500-3000 prints and drawings in the collection.

3. **A new preparation room was built for the packing and unpacking of art works in the proper environment. This room provides a secure, clean area for receiving, examining and acclimating art works newly accessioned or returning from loan.**
4. **The main art storage areas were designed to accommodate in specific areas:**
 - a) **paintings on sliding movable racks**
 - b) **large scale sculpture and furniture on raised platform decks**
 - c) **small three-dimensional art works on padded open metal shelving**
 - d) **framed prints and drawings in slotted and padded metal bins**
 - e) **silver, glass and ceramics and other fragile or valuable art works in 35 new hermetically sealed steel Delta cabinets**
 - f) **high risk, high value art works in a walk-in vault**
 - g) **open padded shelving for Japanese scroll boxes**
 - h) **slotted metal bins for Japanese screens, each of which are stored in individual custom-made acid free cloth "envelopes" with tie strings**
5. **Other procedures utilized to care for the collections in art storage are:**
 - a) **special fluorescent lighting which minimizes harmful ultraviolet rays from damaging art work**
 - b) **an effective pest control system which totally eliminates any harmful insects and small rodents from the building**
 - c) **one permanently installed hygromograph in the general art storage area to monitor humidity and temperature levels**
 - d) **acid-free cotton gloves worn when appropriate by professionally trained art handlers who move art works in the storage areas and the crating area under the supervision of the curators, registrarial staff and/or the Senior Preparator**
 - e) **acid-free materials (tissue, bubble wrap, Styrofoam blocks and chips, etc.) used for packing, shipping and storing art works**
 - f) **carpeted and padded painting and art work carts used for transporting art works within the building**
 - g) **Solander boxes used to store photographs and unframed works on paper.**

Public Galleries

Procedures utilized to care for the collections in public galleries are:

- a) locked Plexiglas vitrines or glazed wall cabinets which protect art works from the elements and inquiring hands
- b) silica gel and silver retardant cubes which are placed in display cases and pedestals to prevent atmospheric damage to art works
- c) barrier ropes or raised platform islands which protect art works from public handling or collision
- d) two hygrothermographs which are rotated periodically in all galleries (temporary exhibition and permanent collection) to monitor humidity and temperature levels
- e) gallery lighting of art works both from incandescent and low voltage halogen fixtures, and incoming daylight (from windows coated with ultraviolet filtering film) which is regulated in accordance with accepted light level standards (20 foot-candles [50 lux] maximum for more sensitive materials such as works on paper, Asian lacquer, dyed textiles, etc.)
- f) a hand held digital hygrothermograph which is used to calibrate the other recording hygrothermographs and to spot check in galleries
- g) twice daily visual "head counts" of art works in each gallery by the security staff which monitors any changes in the art works' condition
- h) a weekly inspection by members of the curatorial staff who make written condition reports which note any change in the art work's condition. These changes are acted upon by the appropriate person
- i) wearing acid-free cotton gloves when appropriate, professionally trained art handlers install the art works in the galleries under the supervision of the Curator of Exhibitions and/or the Senior Preparator
- j) stanchion ropes temporarily installed closing a gallery during movement of art to or from gallery.

Conservators

The Museum's art collection, both on display and in storage, is generally in excellent condition. Due to financial and space limitations, the Museum does not have on its staff a full-time conservator nor a fully equipped conservation laboratory. However when plans were drawn up for the 1993 additions to the building, a small conservation laboratory with stainless steel work tops and sinks, a hazardous materials locker and an air purification system was designed to accommodate many of the staff's ongoing needs.

New Orleans is fortunate to have several highly qualified conservators of paintings and of art works in the city from which the Museum can draw upon for its needs. One particular painting conservator and one art works conservator are retained by the Museum in adjunct positions and are on call at all times to address the Museum's needs and to consult with the staff to identify and examine items needing treatment and to evaluate facilities and conservation procedures. On the other hand, major conservators from St. Louis, Boston, Washington DC, New York, Tokyo and elsewhere have been engaged in recent years to perform specialized needs. Public and private grants have assisted the Museum in undertaking special conservation projects. The staff of the Museum has expressed interest in participating in a regional painting conservation laboratory at the High Museum of Art in Atlanta that is currently being discussed.

Art works are thoroughly examined and condition report made prior to the approval of any loans from the collection. The report is reviewed at the time of packing of approved loans. If warranted, a Museum courier is requested from the lending institution for loans requiring special attention because of high value or fragility.

1 Adopted by the Accessions Committee and the Board of Trustees on
_____, 1996.

2 Adopted by the Accessions Committee and the Board of Trustees in 1985.

3 Adopted by the Board of Trustees in 1985. "The New Orleans Museum of Art's basic mission is to collect, in a systematic fashion; to preserve, to the highest aesthetic standards available; to display, in the best logical sequence and most pleasing manner; to interpret, in the most meaningful way, original works of art which best reflects the artistic achievements of all cultures throughout history; to provide programs of fine arts information, education and appreciation to the widest possible audience; and to represent in its overall activities the multi-cultural diversity of its city, state and region."

Appendix C: A Sample of Soliciting Letter from Director



New Orleans
Museum of Art

City Park
1 Collins Diboll Circle
PO Box 19123
New Orleans, LA 70179-0123

Tel 504 488 -2631
Fax 504 484 -6662

December 7, 1999

Dear NOMA Member:

The last decade of the 20th century proved to be a most extraordinary one for the New Orleans Museum of Art.

From our 1993 building expansion, which nearly doubled our size, to three international blockbuster exhibitions---*Monet, Fabergé* and *Degas*, NOMA has firmly established itself as one of our nation's finest art institutions and the premier venue for blockbusters in the Southeast. None of this could have been accomplished without the financial generosity of our members and patrons. The Board of Trustees and Staff join me in thanking you for your continuing loyalty and commitment to NOMA.

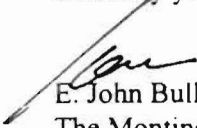
We will not be resting on our past laurels as we move into the new millennium. *John Singer Sargent: The Wertheimer Portraits* opens in March, followed by *Half Past Autumn: The Art of Gordon Parks* and *The Golden Years of Fabergé: Objects and Drawings by Hendrik Wigström* in June. *Henry Casselli: Master of the American Watercolor* and *Magnificent, Marvelous Martelé: Silver from the Collection of Robert and Jolie Shelton* open in November.

The cost of presenting these noteworthy and important exhibitions escalates with each passing year. Our Year-End Appeal to our loyal patrons and members is crucial in helping us meet this year's funding challenge. Each year we ask our members to give to our Year-End Appeal. And each year the response is immediate and generous.

Please consider a holiday gift to your Museum. I hope we may count on you this year to ensure our financial stability by reaching our 1999 goal of \$600,000. A contribution envelope is enclosed for your convenience in replying today.

With warmest best wishes for the happiest of holidays and a wonderful 2000,

Sincerely yours,



E. John Bullard

The Montine McDaniel Freeman Director

Appendix D: A Sample of Press Release



**New Orleans
Museum of Art**

City Park
1 Collins Diboll Circle
PO Box 19123
New Orleans, LA 70179-0123

Tel 504 488-2631
Fax 504 484-6662

NEWS ALERT

****For Immediate Release****

Date: September 13, 2000

Contacts: Annie Williams
NOMA (504) 483-2655
Keith Gremillion
Taylor Energy
(504) 589-0494

Taylor Foundation and NOMA Award Students for Educational Accomplishments

(New Orleans, LA) Louisiana students in grades 7 through 12 will once again have the opportunity to obtain a free one-year membership to one of the country's most prestigious museums. For the 4th consecutive year, the Patrick F. Taylor Foundation and the New Orleans Museum of Art (NOMA) announced the implementation of a statewide program designed to recognize and award elementary and high school students for academic excellence.

The Taylor/NOMA Scholars Program was created in 1997 through a \$300,000 endowment from the Patrick F. Taylor Foundation. The endowment is designed to create, in perpetuity, the Taylor/NOMA Scholars Program for all Louisiana students in grades 7 through 12. Eligible public, private and parochial students are required to finish the school year with a minimum 2.5 grade point average to obtain membership privileges at the Museum.

Since its inception in 1997, more than 150,000 eligible students have been awarded free annual memberships to the Museum. In 2000, approximately 120,000 Louisiana students will receive their free membership cards to attend the world-class museum in New Orleans. The one-year free membership is open to students in all 64 parishes in Louisiana.

Each qualifying student will be able to use his/her membership to the museum beginning September 1, 2000 – August 31, 2001. Students in grades 7-10 must be accompanied by a parent or a guardian; students in grades 11-12 must bring a picture ID if not accompanied by a parent/guardian.

--more--

Taylor/NOMA Press Release

"In my opinion, students who perform exceptionally in the classroom deserve a tangible reward for their efforts. We need the cooperation of local school authorities so that their students can take advantage of these world-class facilities and enjoy the benefits of their hard work in the classroom," said New Orleans oilman Mr. Patrick F. Taylor, Chairman, President, and CEO of Taylor Energy. "It's also my hope that these students will continue to perform at a high level and have an opportunity to earn a TOPS scholarship for college."

Mr. Taylor is well known for his success in 1989 in convincing the Louisiana Legislature to pass a state-paid college tuition program entitled the Taylor Plan. In 1992, the name of the program was changed to the Tuition Assistance Plan (TAP). In 1997, the program was once again renamed as the Tuition Opportunity Program for Students (TOPS). This year, more than 35,000 college students from across Louisiana are expected to receive a TOPS scholarship.

John Bullard, Montine McDaniel Freeman Director of NOMA, heartily endorses the program: "We at the Museum think that art studies should be an integral part of every child's education, just as mathematics and language studies are. I am pleased that NOMA can be a part of this important learning process."

In addition to the Taylor/NOMA Scholars program, the Patrick F. Taylor Foundation also endowed \$750,000 to the Audubon Institute in 1996 to help create similar programs for the Aquarium of the Americas and the Audubon Zoo. To date, approximately 500,000 free memberships for the three programs have been distributed to students throughout Louisiana.

The New Orleans Museum of Art is located in City Park at 1 Collins Diboll Circle, New Orleans, LA 70124. It is open to the public Tuesday through Sunday, 10 to 5. For more information please call (504)488-2631.

###

Fabergé in America

DEAR VOLUNTEER,

Fabergé in America, the largest assemblage of jeweled objects by Peter Carl Fabergé ever presented in the United States, comes to the New Orleans Museum of Art this coming December for a two-month showing.

The largest part of Fabergé's surviving objects are in the possession of American museums and private collections, and this is the first exhibition focused on the great American collectors of Fabergé. This stunning exhibition includes nearly 400 of these precious objects, including fifteen of the forty-four surviving Imperial Easter Eggs specially commissioned by the last Tsars of Russia.

Fabergé in America opens at the New Orleans Museum of Art on Sunday, December 8, 1996, and continues through Sunday, February 9, 1997. This exhibition promises to be a major tourist attraction in New Orleans, and we anticipate the response to Fabergé will equal the response we enjoyed for Monet. You are cordially invited to join the Museum team in presenting this historic event.

As a NOMA volunteer you may select from a variety of positions which meet almost every personal interest and scheduling requirement. Volunteers are asked to contribute a minimum of one shift each week during the nine-week exhibition. Substitutes will be available when you give advance notice, but a strong commitment to your assignment is expected.

It is not only fun to be a part of such an exciting event, but volunteers also receive many other benefits, such as extensive training, special lectures and films on Fabergé and his work, and Museum discounts in the gift shop. Enclosed is a complete description of the Volunteer Program and an application form. Positions will be filled on a first-come, first-served basis.

This is a cultural experience you will not want to miss. You will be enriched by your involvement with this stunning exhibition of Imperial Russia's opulence, refinement and artistry, and the Museum will benefit from your participation and support. Come join us!

Sincerely yours,

E. John Bullard
Director

VOLUNTEER OPPORTUNITIES

All positions will be filled on a first-come, first-served basis.

1. ADMISSION DESK VOLUNTEERS greet visitors, check memberships and tickets, and provide information to members, individuals and groups. Admission Volunteers are required to attend training sessions #1 and #6 and are asked to commit to work one shift per week.

AUDIO-GUIDE VOLUNTEERS distribute audio guides to visitors and demonstrate their use. Audio Volunteers are required to attend training sessions #1 and #6 and are asked to commit to work one shift per week.

DOCENT AIDES greet students and assist docents with school tours. Mondays only—December 16; January 6, 13 & 27; February 3. Aides are required to attend training session #1 and some special training, and are asked to commit to work one shift each of the five scheduled Mondays.

2. FACILITATORS direct visitors and monitor the Entrance, Auditorium and the stARTing point Gallery. Facilitators are required to attend training sessions #1 & #6 and are asked to commit to work one shift per week.

FAMILY WORKSHOP VOLUNTEERS assist art instructor with family workshops. Sunday afternoons only. Pre-exhibition, various Sunday afternoons, August through November. Family Workshop Volunteers should attend training session #1 and some special training.

MAILING COMMITTEE process bulk mailings. On-the-job training, flexible schedule, primarily pre-exhibition work.

3. MUSEUM SHOP VOLUNTEERS greet and assist visitors. Volunteers are required to attend training sessions #1 and #6 and are asked to commit to work one shift per week.

PUBLIC RELATIONS COMMITTEE assist with PR duties such as distribute brochures and posters. Flexible schedule, primarily pre-exhibition work.

RESTAURANT VOLUNTEERS greet and seat guests in Café and act as Hostess for groups in Café Fabergé. Restaurant Volunteers are required to attend training sessions #1 & #6 and are asked to commit to work one shift (11 a.m. - 2 p.m. or 1:30 p.m. - 4:30 p.m.) per week.

SPEAKERS' BUREAU VOLUNTEERS go into the community to give narrated slide presentations to interested groups. Special training will be in August. Touring September through January.

TELEPHONE INFORMATION VOLUNTEERS answer special information telephone lines, responding to callers' questions about the exhibition. On-the-job training beginning in September.

4. VISITORS' SERVICES VOLUNTEERS welcome visitors, check umbrellas and packages, give information and call taxicabs for visitors. Visitors' Services Volunteers are required to attend training sessions #1 and #6 and are asked to commit to work one shift per week.

VOLUNTEER LEADERSHIP OPPORTUNITIES

DAY CAPTAINS schedule and coordinate volunteers for assigned day of the week and assign Assistant Day Captains as floaters where and when needed. Day Captains should attend training sessions #1, #5 & #6 and commit to work from 8:30 a.m. to 4:30 p.m. one day per week.

ASSISTANT DAY CAPTAINS assist the Day Captain and serve as "floating" volunteers to help out wherever needed. Assistant Day Captains are required to attend training sessions #1, #5 & #6 and are asked to commit to work one shift each week.

TIME COMMITMENT

Fabergé is open seven days a week beginning Sunday, December 8, and ending on Sunday, February 9, 1997 (except December 23, 25, 30; January 1 & 20).

<u>TUESDAY - SUNDAY</u>	9 a.m. - 5 p.m.
<u>MONDAY</u>	9 a.m. - 3 p.m. School Groups

Each volunteer is asked to commit to work a minimum of one shift each week. Shift times are:

<u>TUESDAY - SUNDAY</u>	8:30 a.m. - noon (3-1/2 hours)
	11:30 a.m. - 2:30 p.m. (3 hours) Sat
	2 p.m. - 5 p.m. (3 hours)

<u>MONDAY</u>	8:30 a.m. - 3 p.m.—Docents and Docents Aides only
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VOLUNTEER TRAINING

The six sessions are on various Tuesday evenings beginning October 8 and ending on November 19. There are alternate sessions for #1, #5 and #6 on Thursday mornings. All volunteers are requested to attend sessions #1 and #6 and are encouraged to attend as many other sessions as possible. We think you will find them rewarding.

SCHEDULE OF TRAINING SESSIONS

SESSION 1A	* Tuesday, October 8 6 p.m. - 7:30 p.m.	<u>ORIENTATION I</u> Receive information packets, confirm assignments, and take I.D. pictures.
1B	Or Thursday, October 10 10:30 a.m. - noon	SLIDE PRESENTATION Ann Meehan, Curator of Education, NOMA
SESSION 2	Tuesday, October 15 6 p.m. - 7:30 p.m.	FILM <i>Biography of Peter Carl Fabergé</i>
SESSION 3	Tuesday, October 22 6 p.m. - 7:30 p.m.	FILM <i>Lost to the Revolution</i>
SESSION 4	Tuesday, October 29 6 P.M. - 7:30 P.M.	"FABERGÉ IN AMERICA: THE GREAT AMERICAN COLLECTORS" John W. Keefe, Curator of Decorative Arts, NOMA Lecturer
SESSION 5A	* Tuesday, November 12 6 p.m. - 7:30 p.m.	<u>ORIENTATION II</u> WHERE IS IT? Learn you way around the Museum
5B	Or Thursday, November 14 10:30 a.m. - noon	
SESSION 6A	* Tuesday, November 19 6 p.m. - 7:30 p.m.	<u>ORIENTATION III</u> Specific job training, distribution of volunteer identification items and picture I.D.
6B	Or Thursday, November 21 10:30 a.m. - noon	

Fabergé in America

GENERAL VOLUNTEER INSTRUCTIONS

1. **BE PROMPT!** Allow sufficient time for parking and walking. Bring a minimum amount of things with you---limited locker space. Please put things in the trunk of your car before arriving in City Park.
2. Volunteers must enter Museum at Staff/Volunteer Entrance at rear of building. Show your Volunteer ID and identify yourself to Security at entrance door via the remote camera.
3. Upon leaving, please present packages or tote bags for Security inspection and have sales slip for anything you have purchased in the Gift Shop.
4. Volunteers should wear dark skirts/pants and a white blouse/shirt or sweater. A dark or white jacket is permitted over this if desired for comfort. Volunteers should wear blue sash (provided in the Volunteer Office) and Faberge pin so that the sash shows both front and back.

Please be careful of your personal hygiene and do not wear heavy perfume to which some people might be sensitive.

Wear COMFORTABLE shoes!

5. Upon entering the Museum, proceed to Volunteer Room on the ground floor and check in with the Day Captain; record your hours on time card; lock up any valuables in a locker (share if you can); and put on blue sash and attach your pin to it.
6. Proceed to your assigned position prepared to work. You will be given a 15 minute break during your shift. Do not leave your position unless replaced. In case of emergency, be sure Day Captain or Assistant Day Captain is informed. There is a one-half hour overlap in shifts---if your replacement has not appeared by the time your shift ends, notify your DC or Ass't. DC. Do not leave your position unattended.
7. Parking. Volunteers are requested to park to the rear of the Museum along Roosevelt Mall in order to leave Lelong Ave. for Museum visitors. Do not park on bridges or where marked with yellow lines. Also, do not park in handicapped zone unless you have a handicap license plate. Do not park the wrong way on one-way streets. December through January 5 (City Park's Celebration in the Oaks), cars will need to be removed from City Park streets by 5 p.m.
8. No food or drink is allowed in the public areas of the Museum. Food may be refrigerated/microwaved/consumed in the Staff/Volunteer Lounge. There are soft drink and snack machines located there also. There is complimentary coffee for volunteers in the Volunteer Room.
9. Absentee Calendar: If you are not able to fulfill your assignment for a particular day, please put your name on the sign-out calendar as much in advance as possible. It is kept at the front of the hours card holder. If your absence is on an emergency basis, please call us at 483-2315 or 488-2631, ext. 315. Those are also the numbers to leave if someone needs to get an emergency message to you.

The Metropolitan Museum of Art
February 16 through April 28, 1996

Fine Arts Museums of San Francisco
May 25 through July 23, 1996

Virginia Museum of Fine Arts, Richmond
August 24 through November 3, 1996

New Orleans Museum of Art
December 7, 1996 through February 9, 1997

The Cleveland Museum of Art
March 12 through May 11, 1997

The exhibition is made possible by FABERGE CO.
It has been organized by the Fine Arts Museums
of San Francisco.

1/2 - 2/2

JOB DESCRIPTION - FACILITATORS

Facilitators will work as crowd control in several areas: the front door, the Auditorium, the Great Hall, the Handicapped entrance and the Exit door. You should be familiar with all of them so you can be assigned wherever the need is greatest.

Front Door

The Front Door Facilitator will give information and direction to those entering the Museum, i.e., to the Cloak Room, Member's Line or the Advanced Purchased Ticket Line. Also will cue the Staff person directing admission as to the inside flow.

Great Hall

\$ 3 Direct visitors to Audio Sales Station and to Auditorium after they have been admitted. Give information as needed.

Auditorium

The Auditorium facilitators will control the entrance and exit to the video in the Auditorium. The video will be shown every 15 minutes (video lasts 9 minutes). Visitors will enter from righthand aisle and exit from lefthand aisle. Inside Facilitators will direct seating and exiting and will control lights and open doors as needed. Outside Facilitator will stand at outside of Auditorium entrance door and control waiting line for next video. and direct exiting visitors to audio cassette area and exhibition area.

Be sure no visitors try to go out front left exit door in Auditorium.

Direct wheelchairs to special area in front row of Auditorium.

Handicapped Entrance

Handicapped entrance is Courtyard door just outside Cafe. Admit handicapped members and handicapped ticketed visitors (at proper entrance time) and escort to Admissions area to be processed through regular procedure.

Admit individual visitors to use the bathroom by the Cafe. They must then exit through same door and re-enter front door according to ticket time.

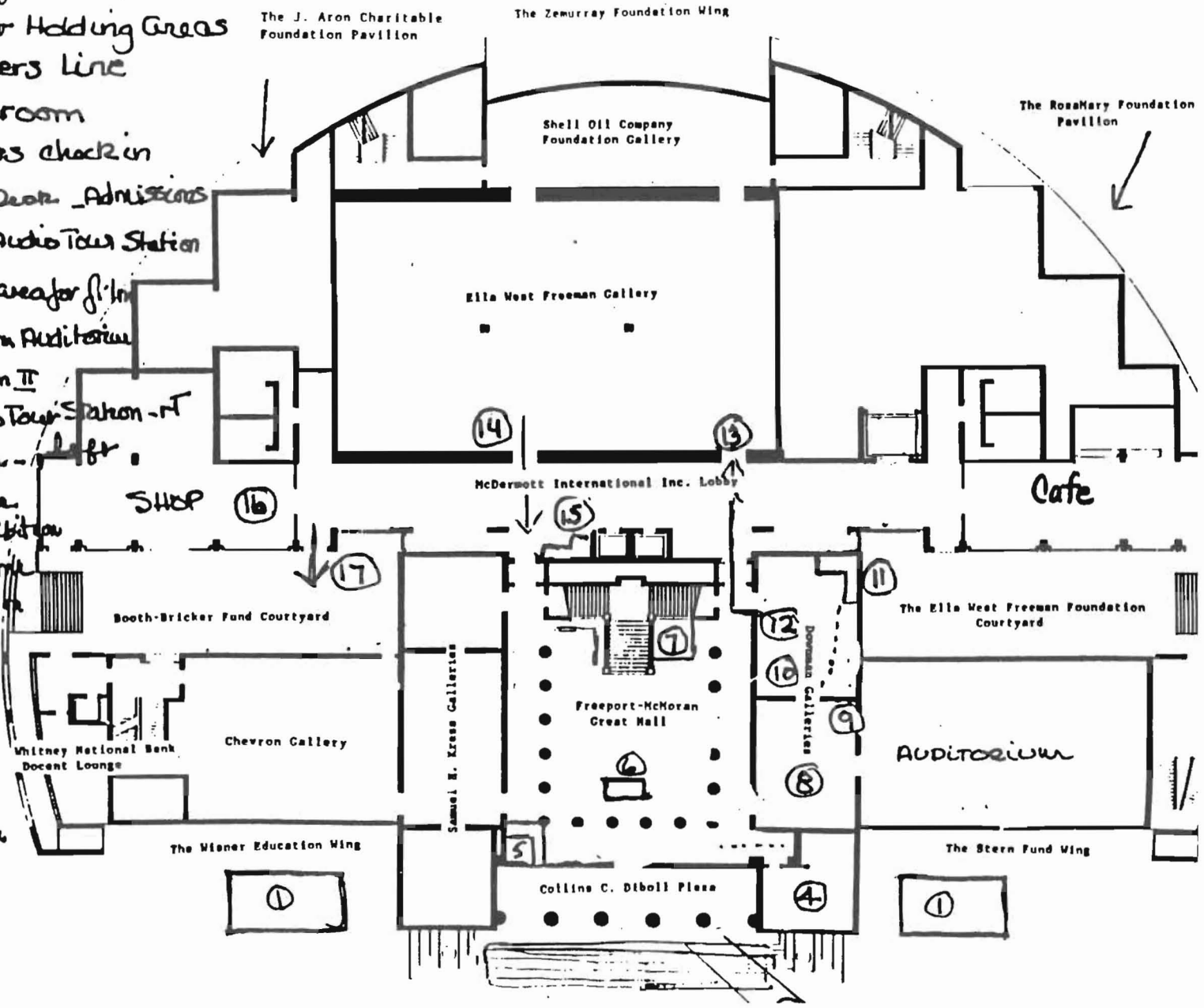
A Oversee the use of NOMA's wheelchairs. Sign in and out by name, address and phone. Cafe hostess will assist at this station.

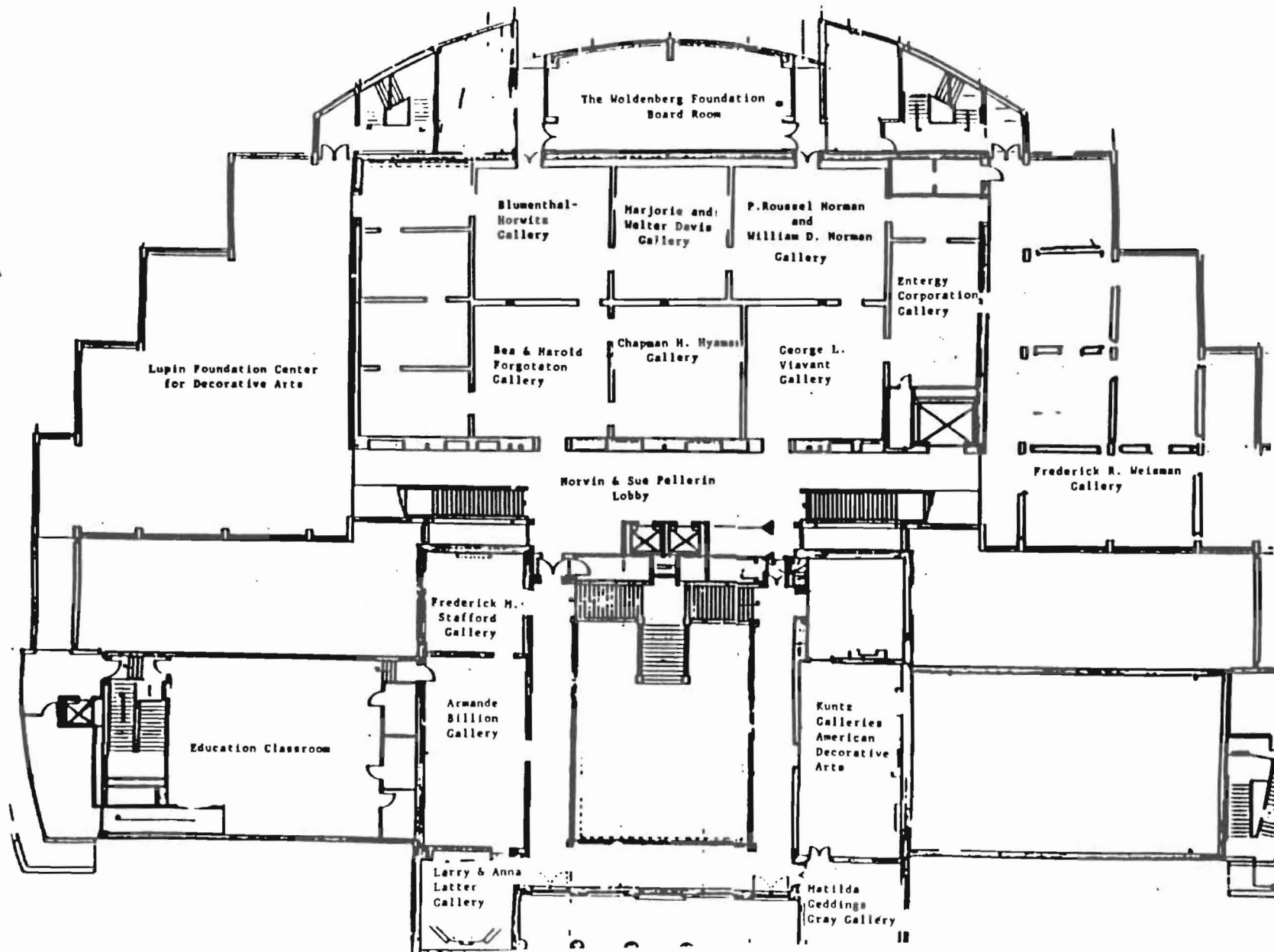
behind front elevators

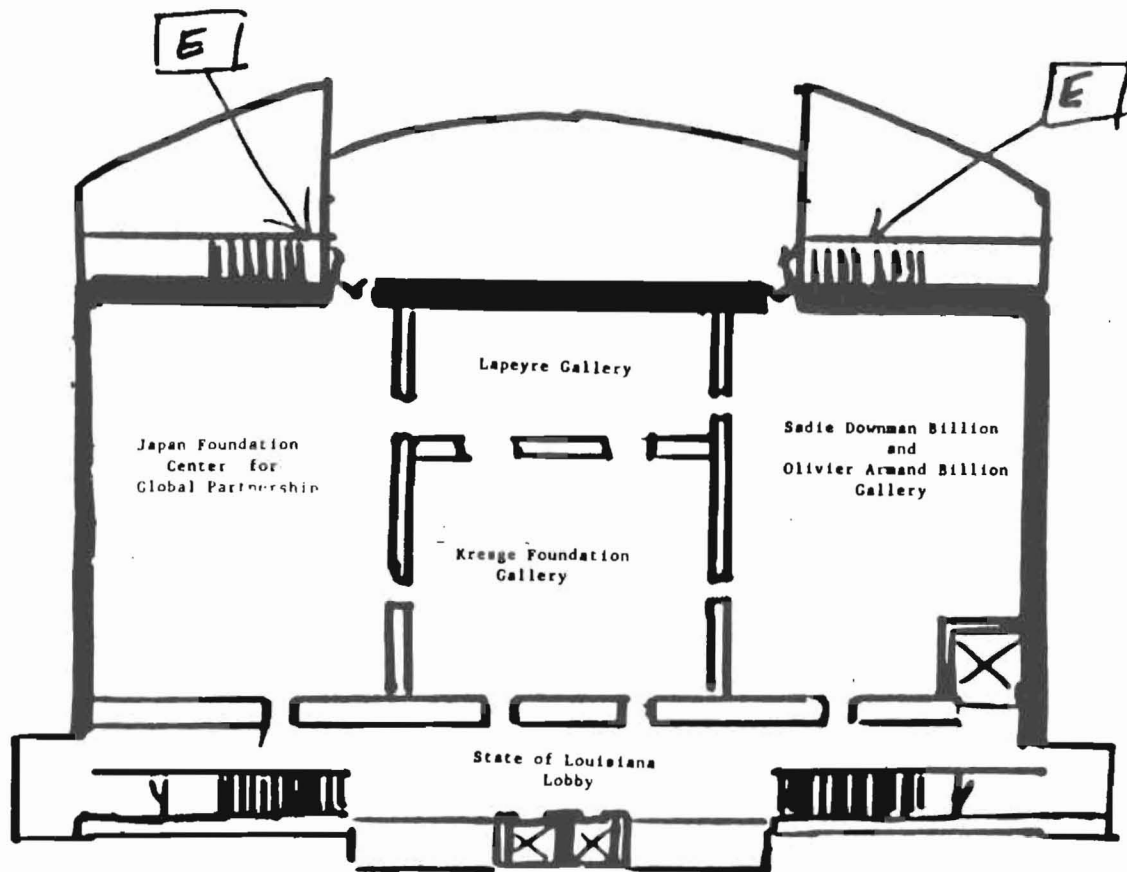
Exit Door

Encourage exit at Courtyard door by Gift Shop. As people exit, announce that there is no re-entry to the building. Ask if they have anything checked in the Cloak Room to obtain that before exiting through the front door.

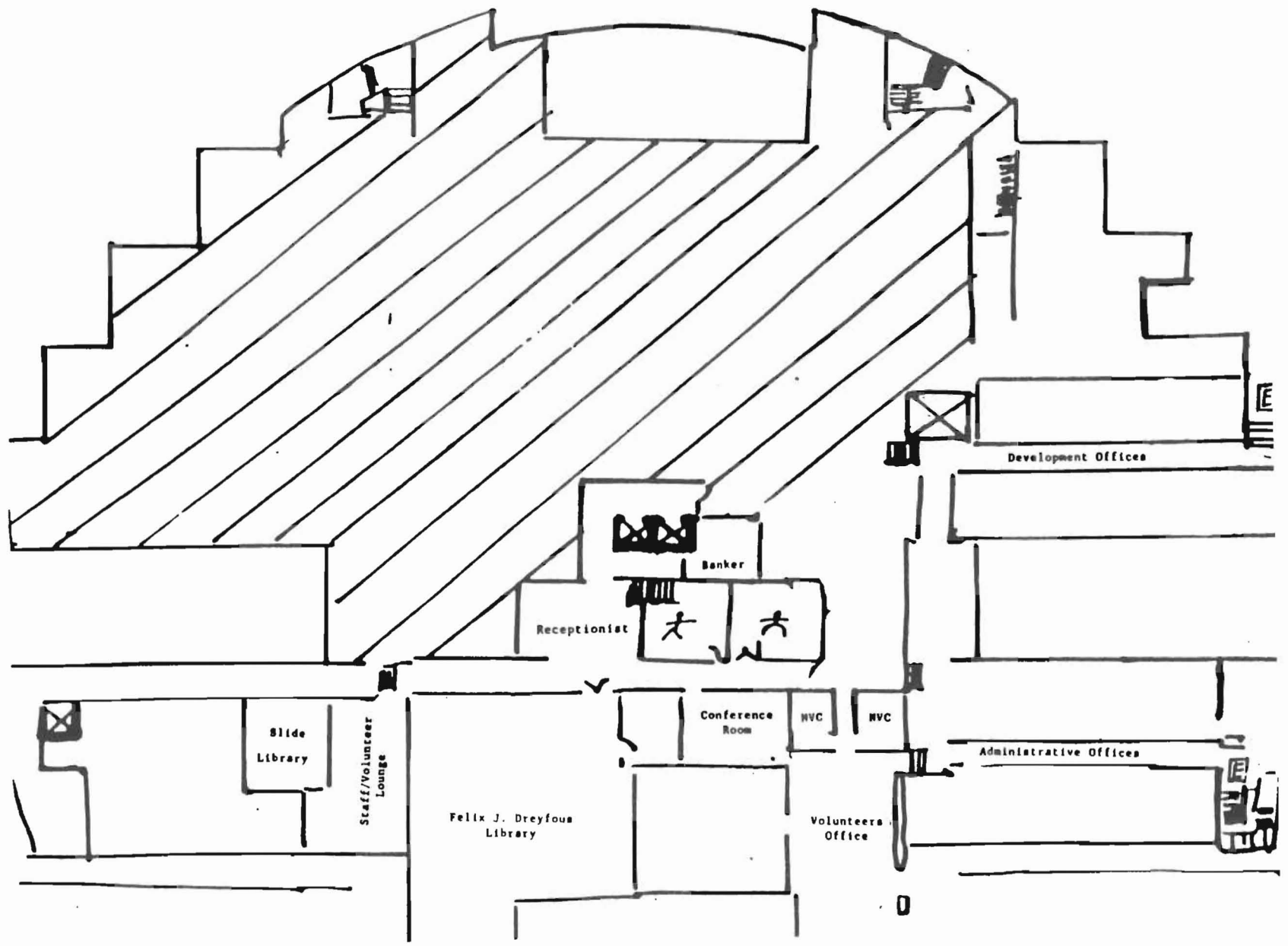
- ③ Exterior Holding Areas
- ③ members line
- ④ Cloakroom
- ⑤ members check in
- ⑥ Main Desk - Admissions
- ① First Audio Tour Station
- ③ Holding area for film
- ④ Exit from Auditorium
- ⑩ Dorman II
- ⑪ 2nd Audio Tour Station - RT
- ② Dorman - left
- ③ Entrance into exhibit
- ⑭ Exit from exhibit
- ⑤ Audio return
- ⑫ Shop
- ⑬ Exit from Museum







THIRD FLOOR PLAN
NEW ORLEANS MUSEUM OF ART



VITA

Kari Yamazaki earned a Bachelor of Art degree in Art History at Japan Women's University in Tokyo, Japan. After coming to the United States, she enrolled at the University of New Orleans, pursuing Master's degree in Arts Administration. She intends to establish her carrier in art museums or other cultural institutions in her native country.