

12-2000

## A report on an Arts Administration internship with the New Orleans Museum of Art

Signe Cutrone  
*University of New Orleans*

Follow this and additional works at: [https://scholarworks.uno.edu/aa\\_rpts](https://scholarworks.uno.edu/aa_rpts)

---

### Recommended Citation

Cutrone, Signe, "A report on an Arts Administration internship with the New Orleans Museum of Art" (2000). *Arts Administration Master's Reports*. 32.  
[https://scholarworks.uno.edu/aa\\_rpts/32](https://scholarworks.uno.edu/aa_rpts/32)

This Master's Report is protected by copyright and/or related rights. It has been brought to you by ScholarWorks@UNO with permission from the rights-holder(s). You are free to use this Master's Report in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

A Report on an Arts Administration Internship with the  
New Orleans Museum of Art

A Report

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

Masters of Arts  
in  
Arts Administration

by

Signe Cutrone

B.A., Nicholls State University, 1997

December 2000



LA. COL.  
MASTERS  
REPORT  
2000  
.C88

## TABLE OF CONTENTS

List of Figures.....	iv
I. History.....	1
II. Management Structure.....	8
III. Programs.....	15
IV. Description of Internship .....	19
V. Management Challenge.....	29
VI. Recommendations.....	32
References .....	38
Appendices.....	40
Appendix A. Timeline of Significant Events in NOMA's History.....	41
Appendix B. Organizational Chart.....	46
Appendix C. Board of Trustees.....	48
Appendix D. Museum Senior Staff.....	51
Appendix E. Biography of E. John Bullard.....	53
Appendix F. Volunteer Committee Officers.....	55
Appendix G. Statement of Financial Position.....	59
Appendix H. Statement of Financial Activities.....	61
Appendix I. NOMA Expenses.....	64
Appendix J. Museum Collection.....	66
Appendix K. Renwick Report.....	71
Appendix L. Examples of Intern's Work.....	103

Appendix M. Advanced Exhibition Schedule.....	109
Appendix N. News Releases During Internship.....	115
Appendix O. Membership Statistics.....	121
Vita.....	123

## List of Figures

Figure 1. Development Department Organizational Chart.....	10
Figure 2. Projected Public Relations Department Budget-FY 2001.....	25

## I. MUSEUM HISTORY

The institution known as the New Orleans Museum of Art (NOMA) began in 1910 when local businessman Isaac Delgado offered \$150, 000 to the City Park Commission for the purpose of creating a "temple of art for rich and poor alike." Today, Delgado's temple has become the premier art museum in the Gulf South and ranks in the top 25 percent of museums nationally. Belonging to a third wave of American museums, NOMA was preceded by pre-Civil War collections in Philadelphia, Hartford, and Charleston, and post-Civil War galleries in the Northeast and Midwest (Starr xi).

Delgado's selfless act remains shrouded in mystery. A Jamaican immigrant who became a millionaire sugar broker in New Orleans, he was not known as a patron of the arts prior to his donation. Speculation remains that the childless Delgado offered to build the Museum because he worried about the fate of the art collection amassed by his late but beloved aunt, Virginia McRae Delgado. Many of her collected treasures were displayed in the Museum for years. When asked about the donation, Delgado merely replied, "The gift speaks for itself and further than that I have no inclination to say anything."

For all his desire, Delgado had no land for a Museum. So he approached the governing body of City Park, a 2,000-acre tract open to the New Orleans public. An agreement was made, and the Museum opened in 1911. Chicago architect Samuel Marx, who was selected in a national competition, designed the

neoclassical building. Lagoons and majestic oaks at the end of a tree-lined avenue surrounded the setting. The young architect planned a building “inspired by the Greek [but] sufficiently modified to give a subtropical appearance.”

Delgado, unfortunately, was too ill to attend the December 11 opening of the Issac Delgado Museum of Art. The city newspaper *Times-Democrat* declared “Delgado Museum Superb: The City’s Splendid Possession.” The newspaper reported that the public was stunned and overwhelmed with the beauty of the building’s interior and the quality of the paintings and exhibits (Dunbar 23). The enthusiasm with which the Museum opened did not diminish after the death of Delgado. Exhibits of exceptional importance were shown that year beginning with an impressionist show lent by Durand-Ruel.

The donation of several art collections served as the core of permanent holdings for many decades. Two of the city’s three most important collections, the Morgan Whitney collection of Chinese Jades and the Chapman H. Hyams collection of salon paintings, were donated to the Museum during the first five years. The absence of major donations from 1913 to 1930 had disastrous effects on the formation of the museum’s permanent holdings. The Museum depended on the generosity of the Art Association of New Orleans, that had contacts throughout the United States, the New Orleans Art League, and the Southern States Art League for exhibitions during the first forty years (Dunbar 29).

Ellsworth Woodward, as Delgado trustee and officer of both the Art Association of New Orleans and the Southern States Art League, exerted tremendous influence over the content of the Museum's exhibitions. It is notable that Woodward was the only trustee member with professional art training. According to Dunbar, Woodward's preoccupation with southern art expanded the interest of local collectors in such art, but retarded the development in New Orleans of serious collectors of modern or fine art (56).

The Museum's first president, Pierre Lelong, and curator Charles Boyle were not native New Orleanians. Lelong was a native of Poinsat, France who emigrated to New Orleans in search of expertise in a business profession. After working in the New Orleans sugar firm of Chaffraix and Agar for twenty years, Lelong became a partner. Lelong was a founder of the Sugar Exchange among other civic achievements. Boyle, an artist who studied under Paul Poincy and Andres Molinary, was born in Lewisburg in St. Tammany Parish on the shores of Lake Pontchartrain. He advised on the Museum's collection and exhibitions for fourteen years (Dunbar15).

Real progress and change were only possible in 1939, when Arthur Feitel succeeded Ellsworth Woodward as Acting Director of the Museum and President of the Art Association. Funding diminished during World War II, but Feitel succeeded in presenting several notable exhibitions that awakened new interest in the Musuem. The only important acquisition of the war years was the purchase of *Toilette of Psyche*.

The quadrupling of the City of New Orleans' annual appropriation to the Museum in 1947 enabled Feitel to hire the Museum's first professionally trained director, Alonso Lansford. Despite constant bickering that occurred between Feitel and Lansford, the two men inspired new benefactors and inspired people to become involved with the Museum who had never done so before. A notable collection obtained through the collaboration of Lansford and Feitel was the Kress Foundation's donation of a priceless collection of thirty Italian Renaissance masterpieces. Another Lansford applauded endeavor was to convince Melvin P. Billups to donate his large glass collection to the Museum that is one of the most important glass collections in the United States. Alonso's distinguished career as the Museum's director accomplished to enlarge and enrich the Museum and the art community of New Orleans (157).

Sue Thurman followed Lansford as the Museum's director from 1958 to 1961. Very few works were acquired during her brief directorship. It was the appointment of James Byrnes in 1962 that marked the beginning of ten years of intense growth for the Museum and its art collections. The most valuable acquisition made during the 1960's was Edgar Degas' *Portrait of Estelle Musson Degas*. While substantial gifts were donated to the Museum, it still lacked sufficient funds for significant purchasing. The unprecedented public auction of surplus objects, not of Museum quality, were auctioned to net \$35,000. In 1966 the Museum received a matching grant of \$200,000 from the Ella West Freeman Foundation for art acquisitions.

The generous gifts of art from the people of New Orleans, as well as Museum purchases made possible through financial gifts, made it apparent during the following years that the Museum building would have to grow with its collection. An expansion that tripled the size of the Delagado Museum opened in 1971 with three new additions: the Wisner Education Wing, the Stern Auditorium and the City Wing, containing galleries for the permanent collection and special exhibitions. In dedicating the expanding Museum, then measuring 75,300 square feet, the Trustees voted to change the name to the New Orleans Museum of Art in recognition of support from the city and its citizens. The increased size of the facility allowed the Museum, for the first time, to host such major international exhibitions as *The Treasures of Tutankhamun* (1977-78), *The Search for Alexander the Great* (1982), and *The Art of the Muppets* (1981). The 1971 expansion resulted in further generous donations and greater regional importance.

Byrnes shocked the Museum board with his letter of resignation in 1972, citing having brought the Museum to its present state of accomplishment, he felt the need to pursue personal professional projects. Byrnes is credited with reorganizing the Museum's gifts and acquisitions to form the nucleus of the permanent collection. Byrnes' effective communication with the staff and trustees brought the Museum up to established professional standards that included accreditation by the American Association of Museums in 1970 (Dunbar 259-60).



In 1973 the trustees appointed E. John Bullard as director. While building on the past, Bullard continued the accelerated expansion of the Museum's art collection. Bullard recognized that photography was a devalued art form in 1973 and as such it was feasible to build a major, comprehensive collection with limited funds. As a result of the director's foresight, the Museum now has one of the country's premier photography collections.

*The Treasures of Tutankhamen* was the most momentous event in the Museum's history with over 870,000 visitors. The subsequent recognition received by the Museum led to higher levels of support in all areas of the Museum's operation and established NOMA as the prime location for other international exhibitions. It is important to note that the commissioning of a study by the Museum board on the economic impact of the event on the community was one of the first of its kind nationally to assess the impact of a blockbuster exhibition on the economy of a host city (Dunbar 311). The positive results of the study served to further influence NOMA's board to support future presentations of international exhibitions.

In the mid-1980's, with an increasingly important expanded collection, NOMA was ready to grow again despite the decline in Louisiana economy due to the collapse of world oil prices. A capital campaign was launched in 1986. The \$23 million renovation and expansion effort was started in 1991, thanks to the generosity of private and corporate sponsors as well as the city of New Orleans and the State of Louisiana. The "new" NOMA, 55,000 square feet larger

than before, opened to the public on April 18, 1993. Today, the New Orleans Museum of Art boasts 46 new or improved galleries and three spaces for traveling exhibitions to house nearly 40, 000 treasures in its permanent collection. Architect for the project was R. Allen Eskew Filson Architects, with associate Wm. Raymond Manning, Billes/Maninng, both of New Orleans. As a result of this most recent expansion, the New Orleans Museum of Art ranks in the top twenty-five percent of the nation's largest and most important museums.

The story of NOMA is interesting and instructive. The history of the Museum is representative of how culture works in America. From 1910 up to the present the Museum's history traces a path that is filled with significant events that combined to build an art institution of national stature that is an unique American combination of public and private support (Appendix A). Earliest concerns were whether the collections should have a regional or cosmopolitan focus. The Museum's first leaders followed a regional approach that was viewed as stifling to the Museum's development. Later administrations brought a greater balance, but other problems emerged in the form of personality conflicts, underfunding, inadequate staff, and shortage of space. The Museum has successfully survived by resolving its problems through the efforts of a dedicated administration and board that strives to fulfill the founder's mission to create a temple of art for the rich and poor alike.

## II. Management Structure

### Fiscal Structure

The New Orleans Museum of Art is organized as a private, nonprofit corporation, chartered in the State of Louisiana and granted 501 C-3 status by the Internal Revenue Service. The Museum is an example of the uniquely American combination of public and private support of the nation's cultural institutions. Since its opening in 1911, NOMA has received operating support from the City of New Orleans. The Museum is affiliated with the City of New Orleans as an unattached board and commission.

Membership dues, private donations, foundation and corporate grants, and federal and state grants serve as the major support of exhibition and education programs, as well as providing funds for art acquisitions (Appendix H). The Museum reports gifts of cash and other assets as restricted support if they are received with donor stipulations that limit the use of the donated assets. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and are reported in the statements of activities as net assets released from restrictions. Currently the Museum has no time-restricted assets.

Building improvements and equipment are recorded at cost. Depreciation is provided over the estimated useful lives of the respective assets on a straight-line basis.

Gifts of long-lived operating assets such as land, buildings or equipment are reported as unrestricted support, unless explicit stipulations specify how the donated assets must be used. Gifts of long-lived assets with explicit restrictions that specify how the assets are to be used and gifts of cash or other assets that must be used to acquire long-lived assets are reported as restricted support (Appendix G). Legally enforceable pledges, less an allowance for uncollectible amounts, are recorded as receivables in the year made. Pledges receivable are not discounted.

The dual systems of support between the City of New Orleans and the Museum create an unusual workforce in that benefits between the employees are varied. The Museum's vacation pay and sick pay are accrued when earned. The Museum's policy permits employees a limited amount of earned but unused vacation that will be paid to employees upon separation from the Museum.

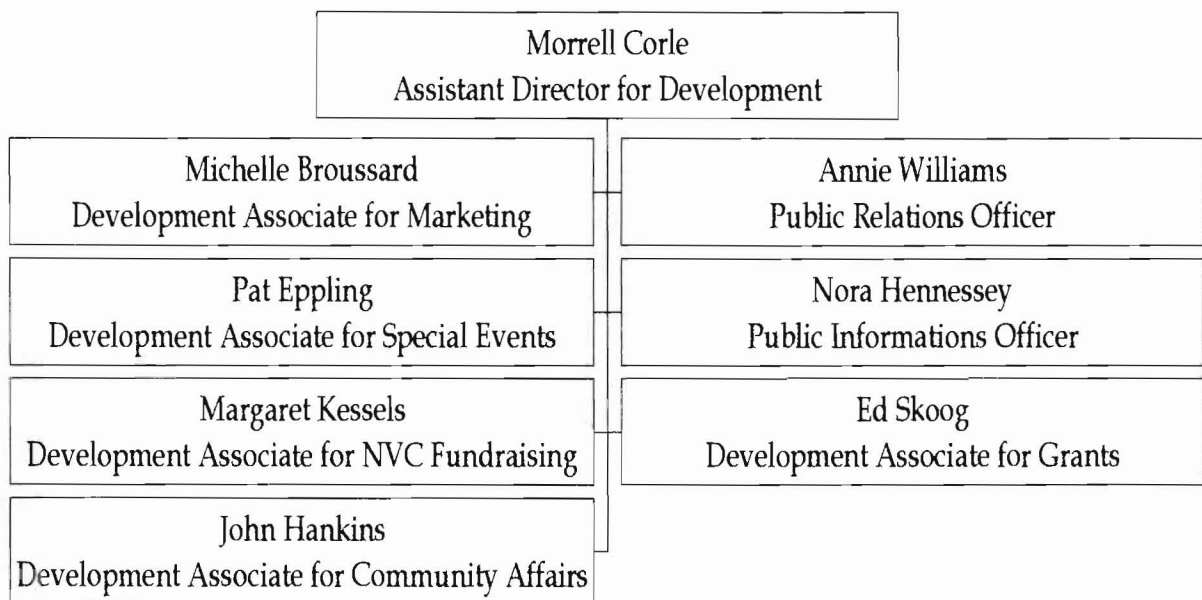
Civil service employees of the Museum are eligible for membership in the City of New Orleans Employees' Retirement System and afforded the option of a health care program. It was my observation that although the civil service employees were not satisfied with their salary, the benefits provided the incentive to remain employed. Job turnover in the civil service jobs was much higher than that of the Museum's employees.

#### Staff

Reporting directly to the Board of Trustees is the Director who oversees all operations of the Museum. Under the executive director are four assistant

directorates (Appendix B). The Development Department in which I worked constituted the largest department (Figure 1.).

Figure 1. Development Department Organization Chart



The Museum employs a professional staff whose function it is to care for its collections; carry out research on the objects in the collection; organize special exhibitions on particular subjects or themes; write scholarly interpretative articles, catalogues and books on art subjects; recommend and oversee needed restoration and conservation treatment on objects in the collection; cultivate and advise private art collectors and encourage donations; seek out and recommend objects for acquisition or deaccession by the Museum; train volunteer docents to give guided tours of the Museum; devise and implement educational programs

such as lectures, symposiums, films, concerts, family festivals on specific themes, studio art classes, “Van Go” and other outreach methods: family and teacher workshops, and “Summer in the City” day camp for inner-city children.

### Volunteer Committee

During my internship at NOMA I observed the volunteer force at work on a daily basis. The structural relationship between a nonprofit organization and its volunteer organization can vary from that of a committee whose operation is strictly controlled by the art organization’s board or that of an organization which is legally and structurally separate (Wolf 105). NOMA’s volunteer organization structure is of the former. The Volunteer Coordinator, Judy Watson, is a member of the Museum’s senior staff. “The volunteer coordinator is to the volunteers what a personnel director is to the paid staff” (Wolf 103). It is my personal observation that Judy is actively involved with the volunteers responding to the needs of designated representatives and officers of the volunteer groups.

The first volunteer committee of the New Orleans Museum of Art was organized in the spring of 1965 by a group of women who recognized the need to promote community interest and support of the Museum. The core of the organization was a group of volunteers who worked tirelessly throughout 1964 to raise money for the purchase of a painting by Edgar Degas, *Portrait of Estelle*. Painted by the artist during his visit to New Orleans, this portrait of his sister-in-

law was purchased largely through their efforts and today is part of the Museum's permanent collection.

Encouraged by their success the volunteers petitioned the Board of Trustees to form a Women's Auxiliary. In January 1965 the Board officially accepted the DAMES (Delgado Art Museum Extension Society), a working name for an informal group that had neither charter nor bylaws.

Bylaws and a plan of operation were drawn up at the first formal meeting in April of 1965. The Board of Trustees approved the bylaws in June 1965 and the organization's name was changed to Women's Volunteer Committee (WVC). The purpose of the WVC was to be a service organization with all activities benefiting the Museum. The Board of Trustees and the Museum Director could call upon the committee to increase Museum membership; plan special art trips; provide secretarial services; help in the Museum Shop, reception desk and library; provide art education and holiday activities for children; and organize fund raisers.

The first activity of the newly formed organization in September of 1965 was staging a three-day auction of surplus art objects in the Museum's collection. The event was successful and followed by a black tie dinner, the Odyssey Ball, which is now a mainstay of the committee's fundraising activities. Since its formation the volunteer committee has contributed major achievements. One of its first achievements was the organization of a three-day celebration for

Museum members to participate in the arrival of the exhibition *Treasures of Tutankhamun* (1977).

The general Museum membership increased from about 3,000 in 1976 to more than 20,000 in 1977, which resulted in the WVC weekend bringing in a record breaking profit of \$178,00 for the Museum's acquisition fund.

In 1988 the WVC introduced two new programs, the *Home and Art Tour* and *Art in Bloom*. The *Home and Art Tour* features the art collections and décor of several homes in various New Orleans districts. *Art in Bloom* was created as a joint effort of the Garden Study Club, NOMA and the New Orleans Town Gardeners.

On November 13, 1989, the Board of Trustees and the WVC voted to change its name once more to the New Orleans Museum of Art Volunteer Committee (NVC). The change called for amending the bylaws to include men and that NVC members must be NOMA members.

Two new programs initiated by the NVC are the *International Holiday Celebration* for children and grandchildren of members and the *Flower Fund*. The children's party offers a multicultural experience including singing, dancing, crafts and games. The *Flower Fund* accepts donations year round from private and corporate sponsors to support the arrangement of fresh flowers in two large urns set atop the staircase pedestals in the Museum's Great Hall.

In addition, the NVC members are also responsible for the decorations during the holiday season, which are funded in part by participation in the



Studio Salon Series, a program specifically for NVC members which includes tours of artist's studios. Special guided art tours to areas and museums of interest in the United States and abroad are offered to NVC members as well.

In 1998, the NVC created its newest fundraiser, *Masterpiece Motorcade*. The evening spectacular directs participants, armed with clues, to works of art on the streets and avenues of New Orleans in chauffeur-driven limousines, followed by a culinary and musical extravaganza at the Museum.

In summary, the combination of public and private support has proven to be successful for NOMA. The annual dues of more than ten thousand families throughout the Greater New Orleans area and around the state support the Museum's ongoing operations, exhibitions, and educational activities.

The triad of communication between staff, volunteers, and community empowers the Museum to follow its mission and serve the community. The Development Department's Public Relation Department is a vital link between the community and the Museum. Promoting the image of the Museum requires the expertise of a professional staff. Ms. Williams and her staff have been successful in the Museum's community outreach efforts.

The Museum is an exemplary model of the unique combination of a public and privately supported cultural institution.

### III. PROGRAMS

The Educational Division at the New Orleans Museum of Art is dedicated to awakening imaginations of all ages to the possibilities of art. Its mission is to provide memorable experiences that lead to greater awareness, curiosity, and sensitivity. The Education Division programs are highlighted below:

Van Go: Funded through grants from WWL-TV and Shell, the “Museum on Wheels” is made available free of charge to schools throughout the metro area. The Van Go gives students in grades 2 and 6 the opportunity to see and touch original art objects in a relaxed, fun and informal teaching environment.

Teachers may select from several “treasure chests” containing art objects from the cultures of Africa, Japan, and Native America. Two boxes come with hands-on art projects to help children discover their creative selves. One box contains a collection of masks from around the world: the other, “Art and Imagination,” addresses formal elements of art. The final box explores how a variety of cultures incorporate animals into art.

The Van Go instructor often includes folk tales and myths about the featured cultures in the 45-minute presentation. Visits are scheduled one month in advance.

Museum Tours: Docent-guided tours acquaint viewers of all ages with highlights of the Museum’s permanent collection and traveling exhibits. Tours are available to the general public Tuesday through Sunday at 11 a.m. and 2 p.m.

For school groups visiting the Museum, the Education Division offers a variety of themed tours tailored to fit class needs and learning levels. With advance notice, tours may be customized to specific curriculum needs. Group dialogue and gallery activities are incorporated into each tour. Optional related art projects in NOMA's on-site classroom are available for students in grades 1 through 4. Teachers may also conduct self-guided tours for their students.

Guided tours are scheduled from November through May. All school groups require a minimum of one chaperon for every ten students. Following the tours, students may lunch on the picnic grounds in City Park.

**Educator's Workshops:** NOMA offers lectures, in-service programs, art workshops and slide presentations to help educators incorporate Museum objects and activities into their curricula and teach them how to use the Museum as a teaching resource. Workshops focusing on specific aspects of NOMA's permanent collection and major traveling exhibitions are offered. Workshops are available free of charge to educators working in grades 1 through 12.

**Art Classes:** Throughout the year, NOMA's Education Division plans a series of art classes to introduce children to their own imagination and creativity.

Using a variety of art materials and mediums, children are encouraged to express their individuality through art. Each class, provided for a small fee,

begins with a visit to a section of NOMA's permanent collection or a traveling exhibition followed by an art class instructed by qualified art teachers.

**Family Workshops:** A collaborative venture where children and their adult companion create an art project, the Sunday afternoon art workshops are one of NOMA's most popular family programs. Workshops begin with a tour of the Museum and are followed by art instruction in the Evelyn Burkenroad Education Center classroom.

**Speaker's Bureau:** NOMA-trained volunteers offer slide presentations that give a visual and historical background of the Museum's permanent collection and traveling exhibitions. The free slide lectures are designed for clubs, professional organizations, university classes or corporate groups.

**Student Internships:** In cooperation with the many universities and colleges in the greater New Orleans area, NOMA accepts applications for students requesting internships to fulfill curriculum requirements.

**University Membership Programs:** Through NOMA's university membership programs, full-time students and faculty members of participating institutions are admitted free of charge with proper identification.

Docent Training: The Museum's volunteer docents are key to the success of the Education Division. A yearly training program prepares the docents to provide quality tours, lectures and classes to adults and children. Docents are given a course on the history of art and trained in all relevant aspects of NOMA's permanent collection and traveling exhibitions.

NOMA's programs are a vital link to communicating with the surrounding communities. The Museum endeavors to achieve its fundamental mission of providing fine arts education to Louisiana children and adults through diversified programs to instruct, educate, and serve adults, children, and students in the arts. Successful outreach programs depend on skilled and efficient management. Communication between the Education Division of NOMA and the Volunteer Committee is essential to the continued success of the programs.

NOMA's educational programs complement the efforts by area schools to educate students in the rich and varied fields of art. The programs not only help children to appreciate art works, but they assist the children in discovering their own creative potential.

## VII. DESCRIPTION OF INTERNSHIP

The internship program at the New Orleans Museum of Art provides graduate and undergraduate students from universities and colleges with on-site training in various museum responsibilities under the guidance and training of a senior-level staff member. Internships are available in the administration, curatorial, development or educational departments of the Museum. I chose the public relations department for my internship because public relations is an art organization's essential contact with its public through communications that are not entirely based on publicity, and as such I wanted to learn more about the operation of the department. Because public relations work requires some skill and confidence in writing (Rudman 9), I believed that I was qualified to assist in writing assignments with an undergraduate degree in English.

My internship interview with Annie Williams, Public Relations Officer, included discussions on potential projects and basic information about plans and projects in the public relations department of the Museum. It was explained to me that the internship included acquiring experience in all aspects of public relations. Ms. Williams described areas in which an internship's assistance would benefit the public relations department as well as the Museum. It was mutually decided that I would develop a slide library based on the images in the New Orleans Museum of Art handbook and assist with mass mailings, writing

press releases, assisting with press previews, scheduling media tours, and pitching story ideas. Through subsequent networking with other departments within the Museum I would acquire knowledge of the functioning of the Museum as a whole.

The internship began with a tour of the Museum and an introduction by Ms. Williams to NOMA departmental staff. Welcoming and acceptance by the staff eased the transition into the new work environment. As we toured the Museum's collections Ms. Williams explained the overwhelming responsibilities of the public relations department and the necessity of all departments to work together for the benefit of the Museum.

It is the responsibility of the public relations department to uphold the image of the Museum. Wolf states in *Managing a Nonprofit Organization* that "a feeling of enhanced self-image is often a critical reason why individuals participate in nonprofit organizations, why donors give, and why certain organizations are successful and others are not" (125). The NOMA public relations department promotes the museum through utilizing free media, coverage, paid advertising, or through presentations at conferences, schools, clubs, or other service organizations. Ms. Williams emphasized that it is essential to remember that few organizations can survive without utilizing promotion criteria.

The promotion methods used by the public relation's director are varied. News releases are sent out regularly to a list of media representatives that Ms.

Williams has personally devised. The cultivation of close relationships with local representatives so that they may be exploited later for placement of feature material, calendar information, and coverage of press conferences and events is a necessity. I observed the "cultivation of close relationships" by the public relations director at press reviews and through telephone conversations. The impulse to oversell a product is one of the great errors in promotion (Wolf 130). I did not observe exaggerated claims by Ms. Williams that would lead to unfulfilled expectations.

#### SLIDE LIBRARY DEVELOPMENT

Careful review of the existing slide file in the Public Relation Department revealed that over seventy percent of the slides were missing from the file that was primarily organized into categories of non-western art and generic art. I learned that the tedious process of maintaining the slide collection requires more time than the department staff can allocate. A new slide system needed to be developed to facilitate access to the slides for public relation purposes.

I began the reorganization process by utilizing Internet access to contact other museums for the purpose of comparing various slide organization systems. Through the inquiries I learned that each museum did not utilize a specific format for organizing slides in the public relation department. Easy access was the primary concern of the museums. Ms. Williams informed me that it is vital for the public relations officer to quickly locate slides in the process of sending



out press kits for forthcoming exhibitions and to promptly answer media requests for information and images of the Museum's collection.

The next step involved developing a slide system that included artist and art information. My proposal was to devise a slide system that correlated with the New Orleans Museum of Art handbook of over two hundred seventy-six images. The slide library would be organized to include twenty slides of each art object accompanied by twenty photocopies from the handbook of the corresponding art and artist information. The method would provide back up information about the collection in the absence of slides. The new filing system follows the handbook's major categories of Arts of Europe, Arts of the Americas, Decorative Arts, Photography, Arts of Asia, Arts of Africa & Oceania. The revised slide library contains a labeled folder for each artist within the sub-categories. Developing the new slide system was a laborious undertaking requiring the printing and filling of "over six thousand pages", but one that was well received by the public relations department.

The process required interaction with other departments within the Museum. Slides were acquired from the registrar and then sent out for duplication after the necessary department paper work was filled out and approved by the Development Department head staff member. Duplicated slides were labeled by the Publications department and then returned to me for filling in the new slide library. I kept a record of every slide duplicated and

filled. The record was included in the finished slide library for future references and slide replacement.

### MEDIA TOUR

While creating the slide library I also planned a media tour, for Ms. Williams.

The Alexandria, Monroe, Lake Charles, Jackson, and Mobile media tour was to promote the current Faberge and Gordon Parks exhibitions at the museum

through television and radio interviews. Aware that talk radio is a forum that attracts a large audience, I understood the value of utilizing this vehicle of

communication. I began the process by gathering information on the exhibits.

The information attained through viewing and reading NOMA's press releases prepared me to discuss the exhibits in depth and answer media questions.

Educated with exhibit information I began a search through Bacon's Directory of television and radio stations for media connections that would be interested in promoting the exhibits and began making phone calls for prospective interviews.

Planning the tour involved numerous calls to radio and television stations to arrange interviews for Ms. Williams. The success or failure to acquire an appointment depended largely on my communication skills. Time is of the essence in contacting radio and television producers or assignment editors, so it was vital to create an interest in the exhibits in a matter of minutes. I prepared for the phone conversations by asking myself several critical questions: Why is it

news? Who is the targeted audience? What makes the exhibit unique? Is there a relationship between the art or artist and the community I am targeting?

The brief phone conversation also included securing directions, pertinent phone numbers, and accommodation information.

For the purpose of organization I created a Media Tour Planning Form (Appendix L) that would facilitate writing the plan. In addition I made copies of the template for the public relation department to be used for future media tour planning. Follow up communication with the media required faxing exhibit information, locating visuals for Ms. Williams to bring to the interviews, and confirming appointments. It was important for me to stay in contact with Ms. Williams and keep her informed of any schedule changes as she traveled from state to state.

The value of the media tour was evaluated by determining the media value in relation to the public relation value. To acquire this information I determined what would have been the cost of each media interview and multiplied by a factor of three. The results yielded the public relations value of the tour. NOMA's director as well as exhibit sponsors and artists were informed of the impact of the tour. Evaluation of the tour was essential in justifying the travel expenses incurred by Ms. Williams to the board. I learned from the internship that the Public Relations Director does not have a given budget, but that the Director estimates a projection for the fiscal year (Figure 2).

Figure 2. Projected Public Relations Budget-FY 2001

Federal Expenses	750
Dues & Publications	1,000
Subscriptions	500
Books & Tapes	1,250
Graphic Art Design	1,500
Graphic Art Printing-Brochures	30,000
Graphic Art Printing-Invitations	2,000
Advertisement Promotion-Newspaper	45,000
Advertisement Promotion-Television	6,000
Outdoor Signs & Ads	46,000
Film Developing & Printing	2,000
Press Clipping Service	1,500
Catering-Labor	6,000
Catering-Food	2,000
Local Auto Mileage, Parking, Taxi	1,000
Airfare, Hotel, Car Rental	4,000
Conference Fees	1,000
<b>Totals</b>	<b>\$ 245, 000</b>

Although talk radio and television are communication forms that attract a large audience, it is equally important to remember that local newspapers provide the opportunity to inform the public of what is happening at the museum and the subsequent benefits for the community. Although newspaper advertising is costly, it provides for control of the museum's image. Freelance writers and art critics have the authority to write extensively on exhibits, but the writers may not always be so kind in their reviews. A symbiotic relationship exists between the museums and newspapers in that the news media need stories and news items as much as museums need media coverage (Levinson x). Therefore, a solid working relationship between the media and the museum needs to be established. Press previews are one method of establishing an amicable relationship with the media.

Assisting with the press preview for the Faberge exhibit involved greeting media representatives at the Museum's door and seeing that they registered at the reception desk. The preview is always held on Monday when the Museum is closed to the public. This allows for the exhibit curator to give a tour to the media followed by a question and answer session. A light lunch is served to the guests in one of the galleries. Since leaving the Museum I have learned that the format for the press reviews have been altered to include a less formal lunch whereby the media and Museum staff can intermingle in a more casual atmosphere in the Museum's Courtyard Café.

## NEWS RELEASES

Timeliness is of the essence to convey the image of a serious and well-organized public relations department. Writing a news release for one of the New Orleans Museum of Art Volunteer Committee's fund-raisers and the Museum's in-house exhibition's required that I be concise and accurate in the writing as well as informative (Appendix L). Writing in a journalistic style meant compression of my thoughts. It was important to remember that the editor jazzes up the release if he should decide to print some form of the release.

The written release is reviewed by the exhibit's curator for approval and then returned to the Development Department for issuing to the press. The news releases are sent out regularly to over twenty national media sources and other key people on the Museum's mailing list. I suggested to Ms. Williams that it would be interesting to learn what effect NOMA's news releases on current exhibits were having on major Internet media publications. I printed the findings and brought them to Ms. Williams and her staff for review.

Limited resources hinder the usage of up to date computers and computer access at NOMA. Unfortunately, computers are sparse and manual typewriters are abundant. The limitation hinders timely communication and organizational skills.

News releases, media tours, and press previews are communication tools that serve to inform and build a rapport between the Museum, media, and

community. They are a means by which the Museum can promote itself and few organizations can survive without careful attention to this area. Promotional expenses are a major area of consideration for the Public Relations Director.

Figure 1 illustrates the substantial budget needed for successful operation of the Department. It is important for those involved in planning promotions to spend dollars wisely and use free media and volunteer resources as much as possible. Accountability and responsibility is demanded of the Public Relations Director for incurred expenses. Presentation of Media Tour assessments to the stakeholders is one method of providing accountability.

Planning media tours and press previews are time intensive activities for Ms. Williams. It is vital for the Public Relations Director to have swift and easy access to museum collections. The development of a slide library provided an avenue of easily accessible information.

In conclusion, a museum is subject to examination and public scrutiny in the same manner that we would examine our libraries and schools. The Museum places the confidence and trust of its governors in the public affairs professional and her judgment. The Public Affairs Officer must maintain the integrity of the Museum.

## V. MANAGEMENT CHALLENGE

The management challenges that I perceived as an intern at NOMA were in the areas of marketing, organizational behavior and management. The objective to maintain and expand the Museum's audience is a major challenge considering that "in the arts, the purpose of an arts organization is to help make possible the special magic that can happen between artist and audience" (Morison & Dalglish 66).

A need exists for exit interviews (visitor questionnaires). What are the visitors thinking? What are their priorities? Clean restrooms, exhibit interpretation, or cool air? Exceeding this need is the necessity for a strategically placed visitor register book. Names and addresses are being lost that could be used for communication purposes and audience identification. Ms. Williams agrees with me that such a need exists, and that the public relations department is working to achieve this goal. I firmly believe that not only must there be coordinated evaluation of visitor experiences, but that systematic action needed to change based on the results of the research must be implemented.

Lack of support staff creates another major challenge. The New Orleans Museum of Art is a large institution and as such the public relations department needs adequate staffing to successfully operate in the best interest of the Museum. It is my observation that the public relations employees find it stressful to complete public relation assignments assigned by Ms. Williams



because of a limited staff. Additionally, Ms. Williams does not have the opportunity to perform in the full function of a Public Relations Officer due to insufficient staffing.

An organizational behavior challenge emanates from the work environment and bureaucratic organizational structure of the Museum. During my internship I saw the Director briefly as he departed for an annual summer vacation shortly after my arrival. I observed mostly nonverbal communication between the Director and subordinates. Impersonal communication is a characteristic of a bureaucratic organization due to the delegation of authority. The extended absence of the Director and lack of personal communication had a direct effect on employee productivity.

Although bureaucracy may be perceived as a threat to basic personal liberties, it is the most efficient system of organizing for a large organization (Daft 165). The rules and procedures, specialization and division of labor, hierarchy of authority, large administrative staff, and written communications that characterize a bureaucracy are practiced and implemented by the New Orleans Museum of Art.

Staff offices are located in the basement of the Museum and are therefore devoid of windows and sunlight. I found this to be a personal challenge while working as an intern. I observed many employees wandering in the hallways in an attempt to ease the feeling of confinement. I was fortunate to have the opportunity to go into the Museum and view exhibits whenever I needed to ease

my feelings of confinement. The combination of working in confinement and lack of apathy by the director was observed to enforce a solemn work environment. Several employees were ill during my internship. "Too much stress overloads and breaks down a person's physical and mental systems" (Schermerhorn, Hunt, & Osborn 412). A healthy work environment is a crucial challenge to be addressed at the Museum.

In summary, the major management challenge is to increase communication between management and staff. A bureaucratic organizational system is effective for the Museum, but the written communications and hierarchy of authority that it mandates has negative effects on employee commitment. Research into organizational behavior indicates that most people in any organization desire increased involvement and participation. Furthermore, increased involvement enhances the acceptance of decisions.

Paul Hardy posits in "Organizational Involvement" that a strong relationship exists between involvement and leadership. Hardy states that managers should revise the traditional idea of administrators as "commanders," and see their role as "leaders." This can be accomplished by viewing their roles as "stewards and catalysts of positive and effective human interaction within organizational systems" (29). I believe that NOMA would benefit from a Director with this perspective.

## VI. RECOMMENDATIONS

### Audience Development and Maintenance

I recommend a communication audit to evaluate whether institutional, educational, and communication missions are agreed to by the trustees and understood by the staff. The audit should address the issue of audience communication. Does consistency exist between the messages sent out by the museum and the messages received by the audiences? A successful communications program is the foundation for audience building.

A recent article in *The New York Times* featured two of the most prominent figures in the New York art world, Philippe de Montebello, director of the Metropolitan Museum of Art and Thomas Krens, director of the Guggenheim, discussing their museums. According to Krens, the museum audience on any given day tends to be “tourist-driven.” Krens states that “Visiting a museum tends to be a leisure-time activity, so to the degree that education stimulates awareness and prosperity stimulates mobility and the desire to experience these cultural activities in different places, potentially the audience is very, very large (1).” The New Orleans Museum of Art receives many tourists, but unfortunately does not document this vital information except at blockbuster events.

The Development Department should regularly monitor the gathered data for inclusion in audience development. The Public Relations Department should assess demographics and examine how museum viewers learn of

exhibits. Earl Renwick's Report on "*Opinions and Attitudes of Visitors to Degas and New Orleans: A French Impressionist in America*," is an example of audience development data gathered from a block buster exhibit that contains vital information for audience development (Appendix K). The report indicates that of the 500 people interviewed, an overwhelming 39% learned about the Degas Exhibit through newspapers and only 5% from Museum mailings. Instead of waiting to re-evaluate the same data from another blockbuster event, continual audience monitoring through audience exit interviews should be done on a routine basis.

Pursuant to acquiring an increased audience, I recommend that the Internet be considered as an appropriate and viable marketing tool. Accordingly, the person monitoring the system should be broadly trained and must keep abreast of new developments. It is apparent to me that this area needs a great deal of attention at NOMA as only 4% of the interviewed audience in the Renwick report learned of the Degas Exhibit.

A documentation system is only as good as those in control. I recommend gradual implementation and using a basic software program that would require minimum volunteer training, as many of the Museum's volunteers are not acquainted with computer usage. A manual system and the new computerized system could be operated together until it is clear that the new ones work (Wolf 281). Once the documentation system becomes operable, staff must be fully advised of their roles in system maintenance (Malaro 137). The new system must

be completely documented. This means writing down everything someone needs to know about the system so that any new group of workers could come in and teach themselves how to operate the program (Wolf 281).

Opening the Museum to the public during evening hours is recommended for further audience development. The recommendation extends to utilizing the Museum's auditorium for musical performances by local artists in conjunction with exhibits. Through supporting local performing artists the Museum would extend itself into the community.

Designs for the Sydney and Walda Besthoff Sculpture Garden, a major new addition to the New Orleans Museum of Art, are presently being formulated. The Garden located in City Park adjacent to the Museum is scheduled to open in late 2001. My observance of the sparse and overworked public relations staff necessitates immediate implementation of an audience development strategy and planning. The Sculpture Garden will provide an oasis of art and nature to be utilized by tourists and community families throughout the year with the temperate New Orleans climate (Fagaly 22).

#### Organization Management

Burnout is the most serious complaint of leaders today and adequate time away is imperative (Wolf 340). I recommend however, that the vacation time of the director be spread out and not concentrated into one large time period. The prolonged absence is detrimental to employee productivity and morale.

I recommend that the director work directly with the assistance of an outside objective consultant to outline everything that must be done in the organization. Determining tasks should be done annually to specifically address staff concerns over job assignments and the need for additional support through independent contractors, salaried staff and volunteers.

### Organizational Behavior

“Transactional leadership involves daily exchanges between leaders and subordinates and is necessary for achieving routine performance” (Schermerhorn, Hunt, and Osburn 331). Acknowledging subordinates by the director through active listening is essential to encouraging employees, helping them to gain the insight that they are a part of something that is bigger than themselves, and understanding that the contribution of “every” employee is vital to promoting the Museum’s mission. I recommend attention to developing better interpersonal subordinate relationships by the director to stimulate employee energy and responsiveness.

### Conclusion

Realizing that I have presented the ideal and that all of these changes cannot take place at once, I firmly believe that the implementation is in the best interest of the Museum for efficient and successful operation. True progress is made very slowly and therefore it is essential to take small steps and have realistic goals (Malaro 137). The planning process is as important as the plan itself.

It is my hope that Ms. Williams and the public relations department continue to pursue acquiring a place in the museum for recording visitor exit reviews, and that communications in all applicable areas are revised and nourished.

The addition of the new Sydney and Walda Besthoff Sculpture Garden to the New Orleans Museum of Art will hopefully create an interest in the community to visit and support the project. The Besthoff Sculpture Garden will offer the metropolitan area and many visitors to the city an opportunity to enjoy a world-class collection of modern and contemporary sculpture. Attention to planning and marketing of the project should be initiated now.

The future for the New Orleans Museum of Art appears full of hope and promise despite the earlier years of chronic under-funding, inadequate staffing, shortage of space, and personality problems. The leadership is strong. From the beginning of his directorship, John Bullard realized the importance in raising public awareness of the Museum and its programs. "He saw his job as extending beyond the Museum's walls into the community" (Dunbar 295). Community support and the Museum are inseparable.

The internship afforded me not only the opportunity to study and evaluate a bureaucratic organization based upon the knowledge I have gained through studies in arts administration, but to also assess the human factors involved in operating a large complex institution.

### Effects of Intern's Contribution

My internship came at a time when the public relations department was strained with insufficient staff to carry out preparations for press previews, exhibits, press releases, media tours, and other publicity tasks. The suggestions that I offered Ms. Williams based upon my studies in arts administration were well received at informal department meetings. Throughout the internship I was able to assist the department in achieving a more efficient and organized department by creating a slide library, planning a media tour, participating in press previews, and writing press releases.

Since leaving the Museum, Ms. Williams has told me that she has utilized the slide library and media tour planning form that I created for the department. Planning the media tour trip for Ms. Williams to promote the Faberge and Gordon Parks exhibits afforded the public relations staff extra time to concentrate on other areas of publicity and promotion. I believe that my organizational and communications skills enabled me to perform many tasks that freed Ms. Williams to attend to other Department concerns. The internship was a positive experience that enabled me to study a unique cultural institution and actively participate in the daily operations of the Public Relations Department.



## References

- Dunbar, Prescott N. The New Orleans Museum of Art. Baton Rouge: Louisiana State University Press, 1990.
- Fagaly, William A. "An Interview with Sydney and Walda Besthoff." *Arts Quarterly* 23, no. 3 (2000): 19-22.
- Judy, Paul. "Organizational Involvement." *Harmony*, no. 7 (1998): 19-29.
- Levenson, Richard. "Introduction." Taking Charge of Your Museum's Public Relations Destiny. Washington: American Association of Museums Technical Information Service, 1990.
- Malaro, Marie C. Museum Governance. New York: Smithsonian Press, 1994.
- Morison, Bradley and Julie Dalglish. Waiting in the Wings. New York: American Council for the Arts & Allworth Press, 1992.
- \_\_\_\_\_. "Hip Vs. Stately: The Tao of Two Museums." *The New York Times* 20 Feb. 2000: A1.
- Renwick, Edward. "Opinions and Attitudes of Visitors to *Degas and New Orleans: A French Impressionist in America*," September 16, 1999.
- Rudman, Bill. "Essentials of Effective Public Relations." Market the Arts. Brooklyn: Arts Action Issues, 1995.
- Schermerhorn, John R., James Hunt, and Richard Osborn. Organizational Behavior -6<sup>th</sup> ed. New York: Van Hoffmann Press, 1997.
- Starr, S. Frederick. Forward. *The New Orleans Museum of Art*. By Prescott N. Dunbar. Baton Rouge: Louisiana State University Press, 1990. xi-xv.
- Wolf, Thomas. Managing a Nonprofit Organization in the Twenty-First Century. New York: Prentice Hall Press, 1999.
- Wolf, Thomas. Managing a Nonprofit Organization. New York: Prentice Hall Press, 1990.
- "Museum History." NOMA Publication 2000.

"Additions and Renovations." NOMA Publication 2000.

"Education Division." NOMA Publication 2000.

"Who's Who at NOMA." NOMA Publication 2000.

\_\_\_\_\_. New Orleans Museum of Art 1999 Annual Report.

## Appendices

## Appendix A.

### Timeline of Significant Events in NOMA's History

## TIME LINE OF SIGNIFICANT EVENTS IN NOMA'S HISTORY

1910

February 26 – Issac Delgado gives \$ 150,00 to the City Park Improvement Association to build the Museum.

1911

March 22 – The cornerstone dedication ceremony takes place at the Museum.

December 6 – The New Orleans City Council accepts, by ordinance, the gift of the Issac Delgado Museum of Art.

December 16 - The Museum open to the public at 2 p.m. to a crowd of 3,000.

1912

January 4 – Issac Delgado dies leaving NOMA the art collection assembled by his aunt, Virginia McRae Delgado.

1913

The Museum receives, at the bequest of Morgan Whitney, the Whitney Jades. The collection numbers 145 pieces.

1915

A bequest of 36 fine paintings is made by Mrs. Chapman H. Hyams. Later, her husband will establish a \$60,000 maintenance fund for the Museum and his wife's collection.

1930

The Museum purchases its first paintings by an African-American artist: *The Good Shepherd* by Henry O. Tanner.

1931

The Museum is almost forced to close because of budget cuts from the City of New Orleans. A public uproar forces the city to reinstate funds. A first gift from Samuel. H. Kress, *Madonna and Child* by Giovanni di Biondi, begins a long relationship between the Museum and the Samuel H. Kress Foundation.

1948

The Museum's first professionally trained director, Alonzo Lansford, is hired.

1953

October 17 – The exhibition *French Painting Through Five Centuries*, from the Louvre, opens. It is organized to recognize the centennial of the Louisiana Purchase. Attendance for the year hits a record of 104,000.

1959

The Junior League of New Orleans gives two-year funding for a curator of education.

1965

The Museum's first volunteer committee is formed by a group of women who recognize the need for community support of the Museum.

1966

The first annual Odyssey Ball is staged. The black-tie gala soon becomes a mainstay for the Women's Volunteer Committee fundraising efforts.

1968

The Ella West Freeman foundation recognizes the lack of money for art purchases and pledges a three-to-one matching grant of \$200,000 for an acquisitions fund. New Orleans voters approve a \$1.6 million bond issue to expand the Museum.

1969

A number of important gifts are made: the Melvin P. Billups Glass Collection; \$200,000 from the Edward Wisner Fund for the children's wing; \$200,000 from the Stern Family Fund for the auditorium and office wing; and \$30,000 from the Dreyfous family for the library.

1971

The board of trustees changes the name of the Museum to the New Orleans Museum of Art. The expanded and renamed facility opens November 21.

1973

E. John Bullard becomes the fourth director of the Museum.

1974

Victor Kiam dies, leaving the Museum a bequest of 13 paintings, four sculptures and 180 African and Oceanic objects.

1977

*The Treasures of Tutankhamun* exhibition brings 900,000 visitors to NOMA in four months.

1981

Museum staff reorganization adds three assistant director positions for art, administration and development.

1983

The Matilda Gettings Gray Foundation collection of Faberge objects is placed on long term loan to the Museum in a specially designed gallery.

1985

The Museum purchases *Portrait of Marie Antoinette* by Elisabeth Vigee-Lebrun for \$ 500,000 in observance of NOMA'S Diamond Jubilee.

1986

The museum on wheel, Van Go, gets its start when staff members take artwork by car to local libraries to give children hands-on experiences. Later, the Museum is given a "Van Go" van to ferry artwork and the museum experience to area elementary schools. The program is sponsored by WWL-TV.

1988

The Women's volunteer Committee introduces two new programs, Art in Bloom and the Home an Art Tour.

1989

The Women's Volunteer Committee votes to change its name to the New Orleans Museum of Art Volunteer Committee (NVC) and the bylaws are changed to accept men.

1992

The museum hires its first assistant director of education, elevating the importance of education in the Museum's goals.

1993

NOMA reopens after a \$23 million expansion and renovation. The 55, 550-square foot addition brings the Museum's total area to 130, 850 square feet. Galleries total 46.

1995

NOMA revisits the city's French roots by bringing 22 works of Impressionist master Claude Monet to the Museum in *Monet: Later Paintings of Giverny from the Musee Marmottan*. The exhibition brings 235, 000 visitors to NOMA in two months.

A permanent interactive education gallery, *The Starting Point*, opens September 30 in the Chevron Gallery. The new exhibition is a first for the Museum and features a hands-on art learning experience for children and adults. The core objective is teaching where artists get ideas for their artwork.

1996

Nearly 400 jeweled masterpieces come to NOMA in *Faberge in America*, which celebrates the 150<sup>th</sup> of Peter Carl Faberge's birth. The exhibition is the largest assemblage of Faberge objects ever presented in the United States and brings 148,000 visitors to NOMA in two months.

1998

A permanent interactive installation, *Picture Perfect*, opens in the Museum's *Starting Point* educational gallery on August 26. *Picture Perfect* allows visitors to create artistic masterpieces with a computerized paint brush and palette. Symphonic music accompanies the process, which is designed to help visitors feel a kinship with the artists whose works are displayed in the Museum.

1999

To celebrate FancoFete, the 300<sup>th</sup> anniversary of French influence in Louisiana, the Museum assembles more than 40 works that Edgar Degas created during his 1872-73 visit with *Impressionist in America*. The exhibition brings 192,000 visitors to the Museum in four months.

2000

A major work of art from the collection of Sara Lee Corporation is unveiled at the Museum as part of Sara Lee's *Millennium Gift to America*. The painting, *The White Lilacs* by Marc Chagall, enters the Museum's permanent collection.

2001

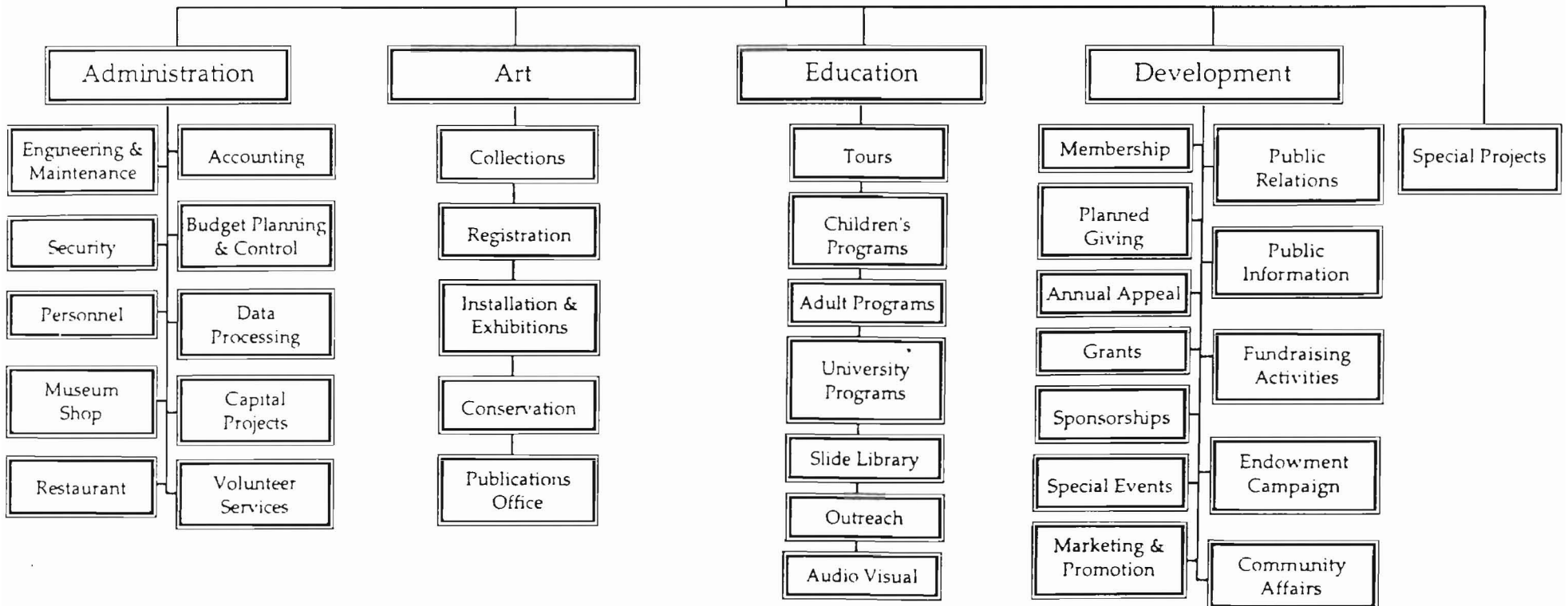
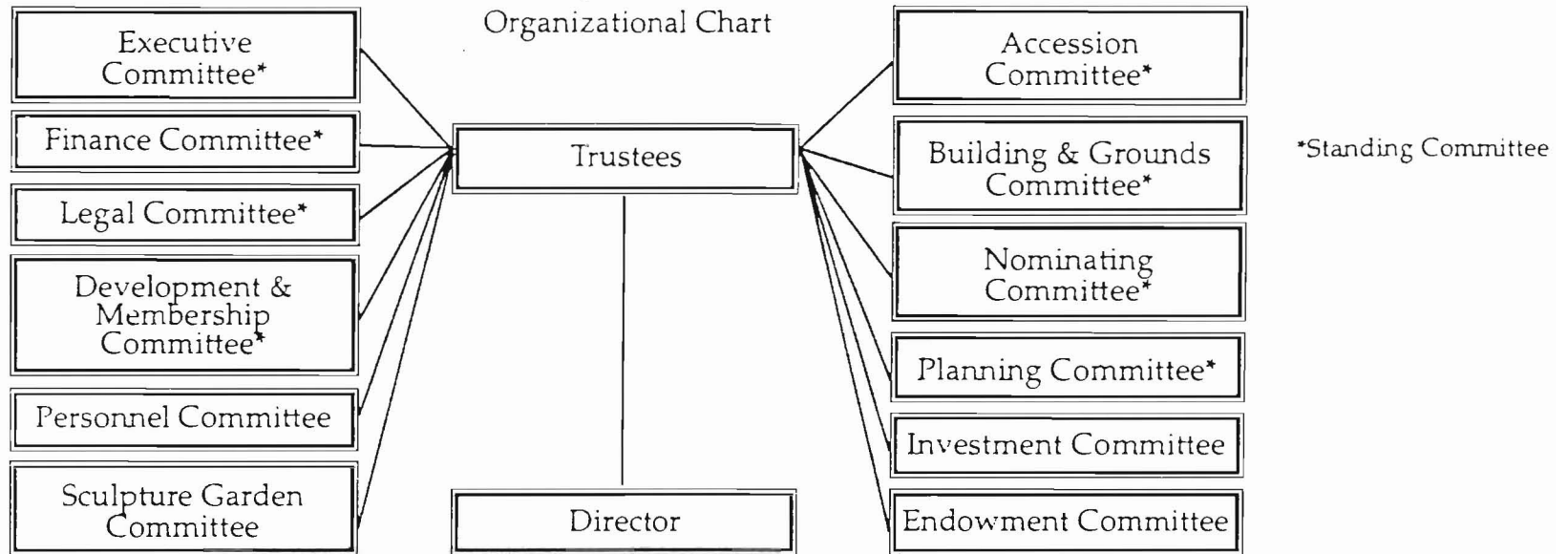
The Museum inaugurates its new Sydney and Walda Besthoff Sculpture Garden adjacent to the Museum in City Park. The five-acre garden has designated spaces for fifty sculptures, valued in excess of \$20 million, by major twentieth-century European, American, Israeli and Japanese artists.



Appendix B.  
Organizational Chart

# New Orleans Museum of Art

## Organizational Chart



Appendix C.  
Board of Trustees

**2000**

**OFFICERS & MEMBERS**

**THE BOARD OF TRUSTEES**  
**OF THE NEW ORLEANS MUSEUM OF ART**

**OFFICERS**

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  
 Charles A. Snyder, Secretary

**MEMBERS**

H. Russell Albright, M.D.  
 Mike Ballases  
 Dorian M. Bennett  
 Mrs. Sydney Besthoff, III  
 Siddharth K. Bhansali, M.D.  
 Mrs. Donald T. Bollinger  
 Mrs. Scott Cowen  
 Mrs. Tom V. David  
 Prescott N. Dunbar  
 Mrs. Randy L. Ewing  
 S. Stewart Farnet  
 Mrs. Norman C. Francis  
 Mrs. Richard W. Freeman, Jr.  
 Mrs. Mason Granger  
 Herbert E. Kaufman, M.D.  
 Thomas C. Keller  
 John Landrum  
 Paul J. Leaman, Jr.  
 Michael L. Lomax, Ph.D.  
 Mrs. E. Ralph Lupin  
 Alvin Merlin, M.D.  
 Mrs. Michael Mestayer  
 Mrs. R. King Milling  
 Mayor Marc Morial  
 Mrs. Ernest M. Morial  
 Mrs. Françoise Billion Richardson  
 Samuel Z. Stone, Ph.D.  
 Mrs. Patrick F. Taylor  
 Richard E. Woolbert

## **HONORARY LIFE MEMBERS**

Mrs. Jack R. Aaron  
Mrs. Edgar B. Chase, Jr.  
Mrs. Richard B. Kaufmann  
Mrs. Emile Kuntz  
Mrs. J. Frederick Muller, Jr.  
Mrs. P. Roussel Norman  
Mrs. Frederick M. Stafford  
Moise S. Steeg, Jr.  
Mrs. Harold H. Stream

## **NATIONAL TRUSTEES**

Mrs. Howard Ahmanson  
Brooke Hayward Duchin  
Mrs. Thomas Mellon Evans  
Aaron I. Fleischman  
Mrs. Charles W. Ireland  
George L. Lindemann  
Jeffrey Paul  
Harold H. Stream III  
Billie Milam Weisman  
Henry H. Weldon

## Appendix D.

### Museum Senior Staff

## MUSEUM SENIOR STAFF

E. JOHN BULLARD, The Montine McDaniel Freeman Director  
 MORRELL CORLE, Assistant Director for Development  
 WILLIAM A. FAGALY, Assistant Director for Art/  
 The Françoise Billion Richardson Curator of African Art  
 ALLISON REID, Assistant Director for Education  
 JACQUELINE L. SULLIVAN, Assistant Director for Administration

Stephen Addiss, Ph.D., Adjunct Curator of Japanese Art  
 Kathy Alcaine, Curator of Education  
 Karen Allen, Activities Coordinator  
 Paula Brigham, Accounts Payable  
 Michelle Broussard, Development Associate for Marketing  
 Aisha Champagne, Graphics Coordinator  
 Judy Cooper, Ph.D., Photographer  
 Pat Eppling, Development Associate for Special Events  
 Gail Feigenbaum, Ph.D., Curator of European Paintings  
 Joan Gondron, Computer Coordinator  
 Michael Guidry, Assistant Registrar  
 Jonn Hankins, Development Associate for Community Affairs  
 Lynn Harrington, Adjunct Conservator  
 Nora Hennessy, Public Information Officer  
 Thom E. Herrington, Chief Preparator  
 John W. Keefe, The RosaMary Foundation Curator of Decorative Arts  
 Tracy Kennan, Associate Curator of Public Programs  
 Margaret Kessels, Development Associate for NVC Fund Raising  
 Mariz Longoria, Courtyard Cafe Manager  
 Stephen Maklansky, Curator of Photographs  
 Eleanore Meade, Museum Shop Manager  
 Wanda O'Shella, Publications Coordinator/*Arts Quarterly* Editor  
 Patricia Pecoraro, Curator of Exhibitions  
 Daniel Piersol, The Doris Zemurray Stone Curator of Prints & Drawings  
 Norbert Raacke, Acting Librarian  
 Lisa E. Rotondo-McCord, Curator of Asian Art  
 Suzanne Seybold, Senior Development Associate  
 Ed Skoog, Development Associate for Grants  
 Paul Tarver, Registrar  
 Milton Vinnett, Building Superintendent/Chief Engineer  
 Judy Watson, Volunteer Coordinator  
 Annie Williams, Public Relations Officer  
 Alice RaeYelen, Assistant to the Director

Appendix E.  
Biography of E. John Bullard





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

54

## Biography of E. John Bullard Director, New Orleans Museum of Art

E. John Bullard was born in 1942 in Los Angeles, California. He attended UCLA, where he earned his bachelor of arts (1965) and master of arts (1968) in art history.

Bullard began his museum career as an assistant curator at the J. Paul Getty Museum in Malibu, California. In 1967, he was awarded the prestigious Samuel H. Kress Foundation fellowship to the National Gallery of Art in Washington, D.C. In 1968, he joined the permanent staff of the National Gallery, serving as the first assistant curator of American art, and later, as assistant to the director. In April 1973, Bullard assumed directorship of the New Orleans Museum of Art.

During his tenure, Bullard was responsible for elevating NOMA's stature by presenting such major international exhibitions as *The Treasures of Tutankhamun*, *Gold of El Dorado*, *The Search for Alexander*, *Monet: Late Paintings of Giverny from the Musée Marmottan* and *Degas and New Orleans: A French Impressionist in America*.

He has served as a member of the Museum Advisory Panel for the National Endowment for the Arts (1974-77), a trustee and treasurer of the Association of Art Museum Directors (1977-78), and a trustee of the American Association of Museums (1996-98). In New Orleans, he is an active volunteer for other organizations and has served on the boards of the Louisiana SPCA, the New Orleans Opera Association, the New Orleans Jazz and Heritage Foundation and Tulane University College.

In 1979, Bullard received the Egyptian government's Order of the Republic for the presentation of the *Treasures of Tutankhamun* in New Orleans. In 1987, he received an honorary Doctorate of Humane Letters from Loyola University New Orleans. He also received the Mayor Of New Orleans Art Award in 1993. The Republic of France made Bullard Chevalier in the French Order of *Arts et Lettres* in 1995 for contributions to French culture.

Bullard's articles have appeared in numerous magazines including *American Artist*, *Smithsonian Magazine*, *Southwest Art* and *Antiques*. He is the author of several exhibition catalogues and books on Edgar Degas and Mary Cassatt.

Appendix F.  
Volunteer Committee Officers

## 2000 DIRECTORY

### NOMA VOLUNTEER COMMITTEE OFFICERS

CHAIR	Mrs. Tom V. David (Judy)
CHAIR-ELECT	Mrs. James I. Hunter III (Jeanne)
VICE-CHAIR ACTIVITIES	Mrs. Dean Hovencamp (Bonnie)
VICE-CHAIR FUNDRAISING	Mrs. Michael Moffitt (Ann)
VICE-CHAIR MEMBERSHIP	Mrs. Gilbert Vorhoff (Brenda)
VICE-CHAIR EDUCATION	Mrs. Irwin Isaacson (Julanne)
VICE-CHAIR CHILDREN'S ACTIVITIES	Mrs. Camille A. Cutrone (Jackie)
ODYSSEY BALL CHAIRS	Mr. and Mrs. Lynes R. Sloss (Liz)
RECORDING SECRETARY	Mrs. George Lea Benton (Susan)
CORRESPONDING SECRETARY	Mrs. Claude Schlesinger (Mimi)
TREASURER	Mrs. Charles B. Mayer (Cammie)
PARLIAMENTARIAN	Mrs. Jack Panno (Virginia)
IMMEDIATE PAST CHAIR	Mrs. Charles B. Mayer (Cammie)

### PAST CHAIRS

1965-67 Mrs. Frederick Muller, Jr.	1982-83 Mrs Richard W. Freeman, Jr.
1967-68 Mrs. Alfred H. Glenn	1983- 84 Mrs. Robert I. Reisfeld
1968-69 Mrs. W. Brooke Fox	1984-85 Mrs. Theodore S. Buchanan, Jr.
1969-70 Mrs. John A. McClellan	1985-87 Mrs. Leslie L. England
1970-71 Mrs. Ellen Merrill Leaman	1987-88 Mrs. Richard K. Ingolia
1971-72 Mrs. Townsley St. Paul	1988-89 Mrs. James A. O'Neil, Jr.
1972-73 Mrs. Richard Wathen	1989-90 Mrs. Richard K. Ingolia
1973-74 Mrs. Robert P. Normann	1991 Mrs. Robert Ridley
1974-75 Mrs. John Davies Jackson	1992 Mrs. Carl Adatto
1975-76 Mrs. Harold H. Wedig	1993 Mrs. Hallam L. Ruark
1976-77 Mrs. George E. Conroy, Jr.	1994 Mrs. Harrie L. Hayden
1977-78 Mrs. Beryl Laufer	1995 Mrs. Charles W. Lane III
1978-79 Mrs. Henry J. Read	1996 Mrs. Leonard A. Davis
1979-80 Mrs. Charles J. Eagan, Jr.	1997 Mrs. Nicholas T. Asprodites, Jr.
1980-82 Mrs. Edward Feinman, Jr.	1998 Mrs. Albert S. Dittmann, Jr.
1999 Mrs. Charles B. Mayer	

NVC OFFICE - 488-2631, EXT. 316, 633, 792, FAX NUMBER 484-6662  
 MAILING ADDRESS: P. O. BOX 19123, NEW ORLEANS, LA 70179-0123

E MAIL:

NVC@NOMA.ORG  
 NVCCHAIR@NOMA.ORG

**CHAIR**

**Mrs. Tom V. David (Judy)**

**ADVISORS**

Mrs. Nicholas T. Asprodites, Jr. (Gail)  
Ms. Kim Davis  
Mrs. Albert S. Dittmann, Jr. (Marilyn)  
Mrs. Richard W. Freeman, Jr. (Sandra)  
Mrs. Richard K. Ingolia, Jr. (Jerry)  
Mrs. Charles W. Lane III (Lou)  
Mrs. Hallam L. Ruark (Barbara)  
Mrs. James L. Taylor (Jean)  
**Mrs. James I. Hunter III (Jeanne)**  
**Mrs. Charles B. Mayer (Cammie)**

**CHAIR-ELECT**

**IMMEDIATE PAST CHAIR**

**CORRESPONDING SECRETARY**  
**ODYSSEY BALL CHAIRS**  
**PARLIAMENTARIAN**  
**RECORDING SECRETARY**  
**TREASURER**

**Mrs. Claude Schlesinger (Mimi)**  
**Mrs. & Mrs. Lynes R. Sloss (Liz)**  
**Mrs. Jack Panno (Virginia)**  
**Mrs. George Lea Benton (Susan)**  
**Mrs. Charles B. Mayer (Cammie)**

**PRESIDENT, Volunteer Committees**  
**of Art Museums of Canada & U.S.**  
**NVC Rep VCAM /Region III**  
**VICE-CHAIR OF ACTIVITIES**

Art Trips

Cookbook Advisor  
Courtyard Cafe Flowers

Flower Fund

Friends of City Park Rep  
Historians

Holiday Decorations

Hospitality

**Mrs. Leslie L. England (Genie)**  
**Mrs. Jack Panno (Virginia)**  
**Mrs. Dean Hovencamp (Bonnie)**  
Mrs. Edward Lennox (Joan)  
Mrs. Daniel Weilbaecher (Merlyn)  
Mrs. Carl Adatto (Adele)  
Mrs. Thomas A. Woods (Gloria)  
Mrs. Hoffman F. Fuller (Wynelle)  
Mrs. John W. Hall (Carol)  
Mrs. Thomas St. Martin (Jerrye)  
Mrs. Albert S. Dittmann, Jr. (Marilyn)  
Mrs. John J. Colomb, Jr. (Marjorie)  
Miss Geraldine Perrier (Gerry)  
Mrs. Leon Cabes, Jr. (Cheryl)  
Mrs. Donald Guzzetta (Teresa)  
Mrs. Elgin Landry (Coleen)  
Mrs. Douglas Wright (Mary)  
Mrs. Edgar L. Chase, Jr. (Leah)  
Mrs. James Blount (Sandra)  
Mrs. Guy H. Bumpas (Susie)  
Mrs. Dennis Franklin (Jean)  
Mrs. Henry J. Hite (Gwen)  
Mrs. M. Kent Lemarie (Gail)  
Mrs. Bettie Sue Nemec

Mailings  
Newsletter Profile Reporter  
Publications

Publications Assistant  
Overture Representative  
Programs  
Programs Assistant  
Publicity  
Reception

Special Projects  
Telephone

#### **VICE-CHAIR FUNDRAISING**

Art In Bloom

Home/Art Tour

Masterpiece Motorcade

Studio Salons

Controller for Fund-  
Raising

#### **VICE-CHAIR MEMBERSHIP**

Directory  
Membership/NOMA  
Membership/NVC  
Retention and Placement  
Co-Controllers

#### **VICE-CHAIR EDUCATION**

Adult  
Gallery  
Wisner

#### **VICE-CHAIR CHILDREN'S ACTIVITIES**

Children's Holiday Party

Mrs. Donald L. Sprow (Mary) 58  
Ms. Carol Short  
Mrs. Anthony G. Porter (Dorothy)  
Mrs. Harold H. Wedig (Fay Beth)  
Mrs. Hallam L. Ruark (Barbara)  
Mrs. Richard Seba (Ria)  
Dr. Teal Bennett  
Ms. Sally E. Richards  
Mrs. Donald F. Schultz (Yvonne)  
Mrs. Ashley J. Shocket (Helen)  
Mrs. Thomas A. Greve (Mickey)  
Mrs. Brian Kaplan (Jill)  
Mrs. Thomas J. McMahon (Carol Ann)  
Mrs. Douglas Kohnke (Beth)  
Miss Jay Danna  
Mrs. David J. Farwell (Marie)  
Ms. Jeanette Solomon  
Mrs. Sigmund Warshauer (Nita)  
**Mrs. Michael Moffitt (Ann)**  
Mrs. Albert S. Dittmann, Jr. (Marilyn)  
Mrs. Vaughan Fitzpatrick (Mary)  
Mrs. Alfred J. Colfry, Jr. (Ann)  
Mrs. J. Terry Segura (Merle)  
Mr. & Mrs. Leonard K. Nicholson  
(Jennifer)  
Mr. & Mrs. Robert Spencer (Maureen)  
Mrs. Alvin Merlin (Carol)  
Mrs. Richard Fowler (Rosemarie)

Mrs. Richard K. Ingolia (Jerry)  
**Mrs. Gilbert Vorhoff (Brenda)**  
Mrs. Allan Koch (Heather)  
Mrs. Theodore T. Meehan (Adele)  
Mrs. Frederick Lozes, Jr. (Dellie)  
Mrs. Malcolm Magaw (Eugenia)  
Mrs. Stanley Fried (Pam)  
Mrs. Charles W. Lane III (Lou)  
**Mrs. Irwin Isaacson (Julanne)**  
Mrs. Bethani DaGrossa (Beth)  
Mrs. Bruce Soltis (Margaret)  
Mrs. Louis Smith (Garnet)

**Mrs. Camille A. Cutrone (Jackie)**  
Mrs. Edward N. George (Julie)  
Mrs. Berney Strauss (Ebie)

Appendix G.

Statement of Financial Position



NEW ORLEANS MUSEUM OF ART  
Statement of Financial Position  
December 31, 1998

Assets

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

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 \$ 37,219,930

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 1,411,373

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

Temporarily restricted	2,659,675
Permanently restricted	<u>13,548,134</u>

Net assets 35,808,557

Total liabilities and net assets \$ 37,219,930

See accompanying notes to financial statements.

Appendix H.

Statement of Financial Activities





NEW ORLEANS MUSEUM OF ART  
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	<u>189,890</u>	<u>25,000</u>	<u>1,000,000</u>	<u>1,214,890</u>
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)



New Orleans Museum of Art  
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>

See accompanying notes to financial statements.

Appendix I.  
NOMA Expenses

## (9) Expenses

Expenses have been incurred for the following for the year ended December 31, 1998:

	Administrative		Program			
	<u>Total</u>	<u>and general</u>	<u>Arts</u>	<u>Education</u>	<u>Development</u>	<u>Total</u>
Salaries, wages and benefits	\$ 2,353,551	1,092,968	577,254	276,699	406,630	1,260,583
Office and occupancy	553,010	254,739	222,345	4,403	71,523	298,271
Professional services and printing	1,085,590	298,054	467,163	119,096	201,277	787,536
Other contractual services	388,866	101,559	66,317	18,371	202,619	287,307
Supplies and material	209,184	95,864	62,741	29,421	21,158	113,320
Cost of goods sold	299,755	299,755	-	-	-	-
Depreciation	496,051	108,780	317,374	58,432	11,465	387,271
Art accessions	<u>1,196,989</u>	<u>-</u>	<u>1,196,989</u>	<u>-</u>	<u>-</u>	<u>1,196,989</u>
	<u>\$6,582,996</u>	<u>2,251,719</u>	<u>2,910,183</u>	<u>506,422</u>	<u>914,672</u>	<u>4,331,277</u>

Appendix J.  
Museum Collection



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

67

## Museum Collection

### African Art

NOMA's began its collection of African art in 1953. Since then, generous gifts from Victor K. Kiam, Mrs. Françoise B. Richardson, Mr. and Mrs. and Frederick M. Stafford and many others have enabled the Museum to build a comprehensive collection representing Sub-Saharan Africa's five major art-producing regions. This collection is considered one of the finest in the country. Some of the outstanding representations come from the Bamana and Dogon peoples of Mali, the Senufo and Baule peoples of the Ivory Coast, the Benin, Yoruba, Ibo, Ibibio and Ekoi peoples of Nigeria, the various grassland peoples of Cameroon, and the rich variety of tribal peoples in Zaire. One of the most noteworthy pieces is a rare palace veranda post made by one of the few known artists of Nigeria, Olowe of Ise, who is recognized as the great Yoruba mastercarver of the early 20th century. This equestrian warrior figure is considered Olowe's masterpiece. NOMA is the first American museum to acquire a rare terra-cotta portrait head from the Nok culture which dates from circa 500 B.C. to 200 A.D.

### American Art

The Museum's American paintings include some particularly fine examples by artist John Singleton Copley, Gilbert Stuart, Charles Willson Peale, Benjamin West, Asher B. Durand and John Singer Sargent. Other American holdings from the 18th and 19th centuries include a comprehensive collection of Louisiana paintings by such artists as Alfred Boisseau, Achille Perelli and Richard Clague. Works of genre and landscape are also included. The Museum's collection of Modern American art includes a wide variety of styles and artists including Georgia O'Keefe, Hans Hofmann, Tony Smith, Jacob Lawrence, Jackson Pollock, James Rosenquist and Robert Rauschenberg.

### Asian Art

NOMA's collection of more than 250 Edo Period (1600-1868) Japanese paintings is one of the best in the United States, due in part to major donations from Dr. Kurt A. Gitter. While encompassing all of the major schools of Edo painting, the collection is particularly strong in the Nanga, Zenga, and Maruyama-Shijō schools. The Japanese collection also includes ceramics, lacquer, textiles, sculpture, prints, photographs and armor.

The Chinese collection features a survey of Chinese ceramics from the Neolithic period to the modern era, including an important group of blue and white porcelains from

The Dutch and Flemish collection, exhibited in the Downman Galleries, concentrates on the 16th and 17th centuries. It provides a representative survey of Dutch and Flemish themes, including portraiture, genre scenes, landscape and still-life, many with the moralizing tone characteristic of this school of painting.

Due to New Orleans' French heritage, French art has always been a special interest to NOMA. Exhibited throughout galleries on the second floor, the French collection spans the 17th through the 20th centuries. One highlight is the Hyams Gallery which focuses on 19th-century Salon and Barbizon school painting. This gallery provides an instructive contrast to the adjacent Forgotston Gallery which contains Impressionist and Post Impressionist painting.

## **Native American**

The Museum's growing Native American collection includes Kachina dolls from the Hopi and Zuni Pueblo Peoples, and pottery from the Acoma Santo Domingo and San Ildefonso Pueblos. Other work in the collection include Apache and Pima baskets, Nez Percé beadwork and textiles from the Northwest Coast.

## **Oceanic Art**

The Oceanic art collection focuses on the cultures of Polynesia, Melanesia and Indonesia, demonstrating the creativity which flourished among a people with little or no contact with other cultures. Some of these holdings include objects from Papua New Guinea and jewelry from New Zealand, a rare figure from Hawaii and a standing Malanggan figure from New Ireland.

## **Photography**

Considered to be the finest in the Southeast, NOMA's collection of more than 7,000 vintage photographs offers an encyclopedic survey of the entire history of the medium. Containing examples by virtually all the knowledge masters of the field, such as Ansel Adams, William Henry Fox Talbot, Robert Frank, Margaret Bourke-White, Edward Steichen, Imogen Cunningham and many others, the Museum's collection has been significantly enhanced by donations from Mrs. P. Roussel Norman, Dorothy and Eugene Prakapas, the Edward Steichen Estate, Dr. H. Russell Albright and Clarence John Laughlin.

## **Pre-Columbian**

Particularly strong in material from the Maya culture, NOMA's Pre-Columbian art collection has one of the outstanding selections of high quality sculpture and ceramics from Mexico and Central America in the United States. Other cultures represented include the Olmec, Veracruz, and Mixtec cultures of the East Coast, and the West Coast cultures of Colima, Jalisco and Nayarit. The Later Aztec civilization of Central Mexico is also included in this through survey of Pre-Colombian art. Through generous gifts and Museum purchases, NOMA has acquired an extraordinary collection of Costa Rican gold, jade and stone sculptures.

## **Prints and Drawings**

The Museum's Prints and Drawings collections consist of more than 3,500 printed images and unique works on paper, primarily by 19th- and 20th-century European and American artists. Print techniques represented range from such traditional mediums as etching or lithography to the highly innovative "vitreography," or prints from glass plates. The holdings also include unique works on paper, from collage to watercolor, as well as drawings in a wide range of media. Among the many European artists included are Paul Cézanne, Edgar Degas, Pablo Picasso, Henri Matisse, Joan Miró, as well as American artists Alexander Calder, Jasper Johns, James Rosenquist, Marsden Hartley and Georgia O'Keeffe. Major benefactors to this collection have been Mrs. P.R. Norman, Muriel Bultman Francis, and Robert P. Gordy.



the Dorothy and Robert Hills collection. Among the highlights are Shang, Zhou and Song bronzes and Buddhist sculpture, including a magnificent 12th-century Bodhisattva.

The Museum's most recent area of concentration in the arts of Asia is the art of India. This collection spans more than 2,000 years and includes works from the Gandhara, Gupta, Pala and Chola periods. Items displayed include stone, wood, and bronze sculptures, architectural elements and miniature painting.

## **Decorative Arts**

The greatest strength of NOMA's decorative arts collection is glass. It is the only collection in the Gulf South to comprehensively cover the history of glassmaking from its ancient Egyptian origins through the present day. Numbering more than 6,000 pieces, the collection is particularly strong in ancient glass, with the later Continental European, English and American traditions well represented. American and European glass of the 20th century, such as Art Nouveau, Art Deco, Functionalism and studio glass, is shown in depth. New York collector Melvin P. Billups helped form the matrix of the collection with his gifts of more than 1,000 items, adding to earlier holdings from Alvin P. Howard.

Other strengths include American art pottery, covering the origin of the medium in the 1880s until its demise in the 1960s. The American art pottery collection includes more than 1,000 examples of this distinctive American expression centered on a large group of works from New Orleans' own Newcomb Pottery.

Silver has been a part of the decorative art collection since the founding of the Museum. This facet of the permanent collection was given new focus with the 1990 gift of the Elinor Bright Richardson collection focusing on the great English silversmith Paul Storr, his contemporaries and followers.

The Museum also boasts an enviable French 19th-century porcelain collection, featuring holdings of Vieux Paris, or "old Paris" porcelains. These Parisian porcelains are complemented by other French manufactories such as Sèvres, Nidervillier and the celebrated firms of Limoges.

Additionally, the Museum reflects the French heritage of Louisiana through its collection of 18th- and 19th-century French furniture. The Rosemonde and Emile Kuntz Collection of American and decorative arts, housed in two period rooms, display a Louisiana bedchamber (circa 1800-1825) and a Federal parlor (circa 1790-1825).

## **European Art**

The European division of NOMA's permanent collection focuses on Italian, Dutch and Flemish, and French art. The Italian collection is located on the first floor in the Kress Galleries which were established when the noted collector and philanthropist Samuel H. Kress gave a portion of his collection of Italian Old Master paintings to NOMA. The paintings in these galleries illustrate Italian painting from the 13th through the 18th centuries. Illustrated here is the shift from the Medieval style to the Early Renaissance when artists began to convey plausible physical appearances, through the Renaissance when the artist mastered the illusion of dimensionality, to the Baroque when theatrical lighting and emotional effects became characteristic of Italian painting.

Appendix K.  
Renwick Report

EDWARD F. RENWICK  
1435 Octavia Street  
New Orleans, Louisiana 70115  
(504) 865-3548 or 897-2540  
FAX # (504) 865-2039

OPINIONS AND ATTITUDES OF  
VISITORS TO

*Degas and New Orleans:  
A French Impressionist in America*

NEW ORLEANS MUSEUM OF ART  
NEW ORLEANS, LOUISIANA

SEPTEMBER 16, 1999

## TABLE OF CONTENTS

<u>Preface</u>		<u>Page</u>
I.	Learning about The Degas Exhibit	1
II.	Who Came to The Degas Exhibit	5
III.	The Degas Exhibit	10
IV.	Prioritizing Activities	14
V.	The Visitors - A Profile	17
VI.	Museum Member	24
VII.	Visitors Spending Habits	25
VIII.	Zip Codes	26
IX.	Conclusions	27

## DATA

I.	Learning about The Degas Exhibit	1
II.	Who Came to The Degas Exhibit	16
III.	The Degas Exhibit	52
IV.	Prioritizing Activities	73
V.	The Visitors - A Profile	91
VI.	Museum Member	126
VII.	Visitors Spending Habits	133
VIII.	Zip Codes	179

## APPENDIX:      Questionnaire

## **PREFACE**

This is a report on opinions and attitudes of visitors to the exhibit, *Degas and New Orleans: A French Impressionist in America*, presented at the New Orleans Museum of Art from May 1 to August 29, 1999.

The report is based on a public opinion survey conducted at the Museum between May 5 and August 27, 1999. The sample consisted of approximately 500 visitors.

In addition to sampling error, practical difficulties in conducting any survey of public opinion, like wording of questions and possible data processing mistakes, may introduce other sources of error into the poll.

## I. LEARNING ABOUT THE DEGAS EXHIBIT

### How Learned About The Degas Exhibit

Thirty-nine percent of those interviewed upon leaving the exhibit volunteered they had learned about the Degas Exhibit from the newspapers, as seen in Table I. Way behind in second place was television at 16%, followed very closely by word of mouth at 15%, friends and relatives at 14%, and magazines at 13%. Banners and billboards and museum mailings were also significant as was the internet at 4%. Some people named more than one source. Consequently, the figures total over 100%.

**TABLE I**

### **HOW LEARNED ABOUT THE DEGAS EXHIBIT**

<b><u>BY WAY OF:</u></b>	<b><u>%</u></b>
Newspapers	39
Television	16
Word of mouth	15
Friends and relatives	14
Magazines	13
Banners/Billboards	8
Museum mailings	5
Internet	4
Radio	3
Brochures	2
Travel agent	1
Co-worker	1
Hotel	1
School	1

Newspapers were most frequently mentioned by college grads and post graduates and people who made \$50,000 to \$75,000 per year. Television was most frequently mentioned by people making between \$25,000 and \$50,000 per year.

### **When Decided to See The Degas Exhibit**

Fifty-eight percent of the respondents said they decided to see the Degas exhibit in the past few months or longer while 19% mentioned the last few days. Fourteen percent said in the past month while 8% said in the last week or ten days. In other words, people tended to make their decision to visit a long time ago or very recently.

**TABLE II**

#### **WHEN DECIDED TO SEE THE DEGAS EXHIBIT**

<b><u>WHEN</u></b>	<b><u>%</u></b>
Past few months/longer	58
Last few days	19
In past month	14
Week - 10 days ago	8

Sixty-five percent of the females replied in the past few months or longer compared to 45% of the males. Seventy percent of those who said to see the Degas Exhibit was the main purpose of their visit to New Orleans made their decision in the past few months or longer. Only 15% of those who learned about the exhibit through the newspapers made the decision to visit in the last few days. However, 56% of those who learned about the exhibit from banners and billboards made their decision in the last few days.

### How Far in Advance Planned to Visit

Twenty-five percent of the visitors said they started planning for their visit to the exhibit in the last few days. Another 9% responded today. Thirty-four percent thus made up their minds almost simultaneously with their visit. Twenty-three percent responded one to three months while 11% said more than three months, for a total of 34%. So about one-third started planning their visit a long time in advance while about one-third decided at the last minute and about one-third decided somewhere in between.

**TABLE III**

#### HOW FAR IN ADVANCE PLANNED VISIT

<u>HOW FAR</u>	<u>%</u>
One day - few days	25
One to 3 months	23
One to two weeks	19
Two to four weeks	13
More than three months	11
Today	9

Forty-six percent of those who came to see the Degas Exhibit planned their trip one month ago or longer. Three-fourths of those who made their plans more than three months ago were female while those who made up their minds the day they visited the exhibit were about equally split between the sexes.

Nearly two-thirds if those who made their plans more than three months in advance were between the ages of forty and sixty. Thirty-five percent of those who decided they wanted to see the exhibit a few months ago or longer started making their plans between one and three months ago while another 19% made it more than three months ago, for a total of 54%. Of those who decided they



wanted to see the Degas Exhibit in the past month, 47% started making plans between two weeks and one month ago while another 15% replied over a month ago.

#### **Advance Purchase of Tickets**

The visitors were asked how far in advance did they purchase their tickets to attend the exhibit today. Fifty-nine percent replied "bought today" as seen in Table IV. Another 11% replied between one day and one week ago, so consequently 70% bought their tickets either at the time or shortly before they saw the exhibit.

**TABLE IV**

#### **HOW FAR IN ADVANCE DID YOU PURCHASE YOUR TICKETS**

<b><u>BOUGHT</u></b>	<b><u>%</u></b>
Today	59
One day to one week	11
More than a month	8
One to two weeks	7
Two to four weeks	6
Museum member	8
Don't know/refused	1

Eight percent bought the tickets more than a month ago while 8% of the visitors said they were a member of the museum and didn't have to purchase a ticket.

Fifty percent of those who decided they wanted to see the Degas Exhibit in the past few months or longer bought their tickets on the day they viewed the exhibit while 12% bought them ore than a month ago. People buy their tickets when they go to the exhibit.

## II. WHO CAME TO THE DEGAS EXHIBIT

### Demographics

As seen in Table I, a majority of the visitors were between the ages of forty and sixty years old while only 17% were above sixty. By education, they were a very educated group. Seventy-three percent had one or more college degrees. They were also a high income group with 40% making more than \$75,000 per year and only 25% making under \$50,000 per year.

**TABLE I**  
**DEMOGRAPHICS**

<u>AGE</u>		<u>EDUCATION</u>		<u>INCOME</u>	
Under 40	30%	Less than H.S.	1%	Under \$25,000	5%
40 - 60	54%	HS/Some college	27%	\$25-\$50,000	20%
Over 60	17%	College graduate	39%	\$50-\$75,000	21%
		Post graduate	34%	\$75-\$100,000	17%
				Over \$100,000	23%
				DK/Refused	14%

Ninety-five percent of the visitors were white. The remainder were split between African-Americans, Hispanics, and Asians.

The most frequently visited month was August. Two-fifths of the visitors came in August while the least frequently visited was June at 12%, as seen in Table II. The busiest day of the week was Saturday at 24%, followed by Sunday at 20%. Forty-four percent of the visitors came on the weekend.

**TABLE II**  
**MONTH AND DAY**

<u>MONTH</u>		<u>DAY</u>	
May	21%	Saturday	24%
June	12%	Sunday	20%
July	26%	Tuesday	13%
August	41%	Wednesday	13%
		Thursday	14%
		Friday	17%

The group was very disproportionately female. Sixty-three percent of the visitors were female to 37% being male. The highest percent male was found among people making over \$100,000 per year, 49%.

### **Where Do You Live?**

Twenty-seven percent of the respondents, as seen in Table III, lived either in Georgia, Florida, Texas, Alabama, Mississippi, Arkansas, or Tennessee. In second place was Louisiana outside of the New Orleans Metro Area at 20%, followed by 18% who lived in some other part of the United States besides those states already mentioned or Louisiana.

**TABLE III**  
**WHERE DO YOU LIVE?**

<u>LIVE IN:</u>	<u>%</u>
GA, FLA, TEX, ETC.	27%
Other Louisiana	20%
Other US	18%
Orleans	14%
Jefferson	14%
St. Tammany	5%
Other Metro	3%
Foreign	1%

Fourteen percent each said New Orleans and Jefferson parishes. Only 1% of the visitors were foreign. About two-thirds of the visitors were from outside of the New Orleans Metro Area while 46% were from outside of Louisiana.

The foreign visitors were asked if they were participating in the tax free shopping program offered here in Louisiana. One respondent replied they were. Three of the respondents replied no, one said they had not heard of it, and one replied don't know. In other words, this group was not into the tax free shopping program.

**How Many Times Have You Visited NOMA Within The Past Year,  
Including Today**

Seventy-six percent of the respondents first visit in the past year to NOMA was for the Degas Exhibit while it was the second visit for 10%, as seen in Table IV. Only 3% had visited the museum over five times, including the Degas Exhibit. It was a first time visit for 55% of the Orleans and 50% of the Jefferson Parish visitors.

**TABLE IV**

**HOW OFTEN VISITED NOMA IN PAST YEAR**

<b><u>TIMES</u></b>	<b><u>%</u></b>
Once	76%
Twice	10%
3 times	7%
4 times	3%
5 times	1%
Over 5 times	3%

### On Your Own Visit, Or As Part of A Group

Ninety-two percent of the respondents said they were on their own, either by themselves or with spouse or friend/s, while 5% were with a non-profit group and 3% were on a tour.

**TABLE V**

#### ON YOUR OWN VISIT, OR PART OF GROUP

<u>TYPE</u>	<u>%</u>
On own	92%
Non-profit group	5%
Tour group	3%

### Main Purpose of Your Visit to New Orleans

Forty-eight percent of the respondents, as seen in Table VI, said the main purpose of their visit to New Orleans was to see the Degas Exhibit. Twenty-six percent replied vacation, while 7% said they were visiting family or friends and 5% were attending a convention. Three percent said it was to visit Degas and something else. Adding those to the 48% would total 51% of the people who came to New Orleans to see the Degas exhibit.

**TABLE VI**

#### MAIN PURPOSE OF VISIT TO NEW ORLEANS

<u>PURPOSE</u>	<u>%</u>
To see Degas Exhibit	48%
Vacation	26%
Family/friends	7%
Convention	5%
Business and vacation	4%
Business trip	3%
Degas Exhibit and other	3%
Jazz Fest	2%

### III. THE DEGAS EXHIBIT

#### Is This Your First Visit to The Degas Exhibit?

The respondents were asked if this was their first visit to the Degas Exhibit. As seen in Table I, 93% replied it was their first visit. Ninety-two percent of the females and 96% of the males replied first visit. Seventy-nine percent of the Jefferson residents and 88% of the New Orleans residents replied yes.

**TABLE I**

#### **FIRST VISIT**

<b><u>FIRST?</u></b>	<b><u>%</u></b>
Yes	93%
No	6%
DK/Refused	1%

#### Plan to See The Degas Exhibit Again?

Twelve percent of the respondents, as seen in Table II, said they planned to see the Degas Exhibit again while 82% replied no and 6% answered maybe. Fourteen percent of the females and 10% of the males replied in the affirmative as did 27% of the Jefferson respondents and 21% of the Orleans respondents.

**TABLE II**

#### **PLAN TO REVISIT EXHIBIT**

<b><u>PLAN</u></b>	<b><u>%</u></b>
Yes	12%
No	82%
Maybe	6%

### Better Than Expected It to Be?

"Was the Degas Exhibit better than you expected it to be, about what you expected it to be, or not as good as you expected it to be" was a question asked of those interviewed. Fifty percent replied it was as they expected it to be while 36% replied better to only 13% who said not as good. There was little difference by sex on this question.

**TABLE III**

#### **BETTER THAN EXPECTED IT TO BE?**

<b><u>EXPECTED</u></b>	<b><u>%</u></b>
Better	36%
As expected	50%
Not as good	13%
DK/Refused	1%

Twelve percent of those who made their decision to see the Degas Exhibit in the past few months or longer said the exhibit was not as good as they expected it to be, which was also the feeling of 20% of those who made their decision to see the Degas Exhibit in the past month. However, 43% of that group said the show was better than they expected it to be.

Forty-six percent of those who started planning their visit to the exhibit more than three months ago said it was better than they expected it to be while 12% felt it was not as good.

Thirty-six percent of those who said their main purpose in visiting New Orleans was to see the Degas Exhibit said the exhibit was better than they expected it to be while 48% said it was as they expected it to be and 16% said it was not as good.

**Staying in New Orleans An Extra Day Because of The Degas Exhibit**

Eight percent of those interviewed said they were staying an extra day in New Orleans because of the Degas Exhibit. Twenty-one percent of the small number of people who were visiting because of a combination business trip and vacation replied they were staying an extra day because of the exhibit.

**TABLE IV**

**STAYING AN EXTRA DAY**

<b><u>YES</u></b>	<b><u>NO</u></b>
8%	92%

**Come Back to New Orleans at This Time of Year for Another Exhibit in Future?**

Eighty percent of the people who went to the Degas Exhibit said they would return to New Orleans at the same time of year for another exhibit in the future while only 16% replied they would not. Eighty-one percent of the females and 77% of the males replied in the affirmative. Eighty-eight percent of those who came primarily to see the Degas Exhibit would return for another exhibit but only 43% of those who were here for a business and vacation trip would return. But 81% of those who were here for a vacation would come back again.

**TABLE V**

**RETURN FOR ANOTHER EXHIBIT  
AT SAME TIME OF YEAR**

<b><u>YES</u></b>	<b><u>NO</u></b>	<b><u>DK/REF</u></b>
80%	16%	4%

Eighty-one percent of those who said the exhibit was better than expected would return as would 78% of those who said it was not as good as they expected.



Eighty-nine percent of those who replied they were staying another day because of the exhibit would come back again for another exhibit.

#### IV. PRIORITIZING ACTIVITIES

The visitors were read a list of seven activities and asked to rate them as a very high priority, a high priority, not a very high priority, or didn't plan on doing. As seen in Table I, the highest combined very high and high priority at 74% was eating at fine restaurants with 34% listing it as a very high priority. Approximately 40% of those making \$75,000 per year and over listed it as a very high priority while 80% of those making over \$100,000 listed it as a very high or a high priority. Seventy-one percent of the females and 81% of the males said it was a very high or high priority. People come to New Orleans to eat.

**TABLE I**

##### **PRIORITIZING ACTIVITIES**

<b><u>ACTIVITY</u></b>	<b><u>VeryHigh</u></b>	<b><u>High</u></b>	<b><u>Combined</u></b>	<b><u>Not</u></b>
Eating at fine restaurants	34%	40%	74%	26%
Visiting the French Quarter	38%	34%	72%	28%
Shopping in general	6%	25%	31%	69%
Visit the Aquarium	6%	15%	21%	79%
Antique Shopping	4%	8%	12%	88%
Visit the Zoo	2%	10%	12%	88%
Riverboat gambling	2%	3%	5%	95%

Visiting the French Quarter came in second with a combined total of 72%, but was in first place in the very high category at 38%. Around 80% of those making \$50,000 to \$100,000 per year placed a very high or a high priority on visiting the French Quarter, which dropped to 69% among those making over

\$100,000 per year. Sixty-seven percent of the females and 79% of the males said visiting the quarter was a very high or a high priority.

Sixty-nine percent of those who came to New Orleans primarily to see the Degas Exhibit listed eating at fine restaurants as a high priority while 57% of those listed visiting the French Quarter as a high priority. Eating at fine restaurants and visiting the French Quarter were the two principal priorities of the visitors who were measured.

Way, way behind these two in third place was shopping in general, at 31%, with only 6% listing it as a very high priority. One-third of those making over \$100,000 per year listed it as a high priority.

Thirty-four percent of the women and 25% of the males said it was a high priority. Twenty-four percent of those who came primarily to see the Degas Exhibit thought it was a high priority.

Far behind shopping in general was visiting the Aquarium at a combined 21% while 6% listed it as a very high priority. Thirty percent of those who were from other US states listed it as a high priority.

Twelve percent said shopping for antiques was either a very high or a high priority with 4% listing it as a very high priority. Fifteen percent of those making \$75,000 to \$100,000 per year and 20% of those making over \$100,000 listed it as a high priority. Thirteen percent of the females and 10% of the males said it was a high priority for them. Of the people who came primarily to see the Degas Exhibit, 10% said shopping for antiques was either a very high or a high priority on their schedule.

Going to the Aquarium was much more popular than going to the Zoo. Only 12% of the respondents intended to visit the Zoo with 2% making it a high priority. Twenty-one percent of those from other US intended to go to the Zoo.

The lowest rated activity was gambling on a riverboat with a combined very high and high of 5%. Only 2% listed it as very high. Nine percent of those making between \$50,000 and \$75,000 per year, 5% of those between \$75,000 and \$100,000, and 4% of those making over \$100,000 listed it as a priority. Six percent of the women and 4% of the males saw it as a priority for them. Two percent of those who came primarily to see the Degas exhibit said it was either a very high or a high priority on their schedule.

Twenty-six percent of those who said going to the Aquarium was a very high priority felt the same way about going to the Zoo, but 71% of those who said going to the Zoo was a very high priority felt the same way about the Aquarium.

Eighty-five percent of those who placed a very high priority on shopping for antiques said visiting the French Quarter was a very high or high priority for them, but only 17% of those who listed visiting the French quarter as a very high priority listed shopping for antiques as a high priority.

Eighty-three percent of those who said gambling on a riverboat was a very high priority felt the same way about visiting the French Quarter, but only 4% of those who listed the French Quarter as a very high priority did the same with gambling on a riverboat.

## V. THE VISITORS - A PROFILE

### Traveling Alone with A Spouse or Friend, or A Family Vacation

The respondents were asked if they were traveling alone with a spouse or a friend, or is it a family vacation with their children. Seventy-four percent replied alone or with a spouse or friend(s), while 24% said it was a family vacation with children. Two percent volunteered they were with some type of group or school sponsored visit.

**TABLE I**

#### TRAVELING ALONE, WITH SPOUSE OR FRIEND, OR A FAMILY VACATION

<u>TYPE</u>	<u>%</u>
Alone, spouse, friend	74%
Family vacation	24%
Group/School	2%

Thirty-one percent of those under forty years of age replied with their family and children; 21% of those forty to sixty, and 24% of those over sixty gave that reply. Twenty-three percent of those from the surrounding states said it was a family vacation as did 26% of those who came to New Orleans primarily to see the Degas Exhibit and 32% of those who listed the primary purpose as vacation.

### How Did You Get to The Museum Today?

As seen in Table II, 74% of the people replied private car while another 4% mentioned rental car, for a total of 78% coming by automobile. Twelve percent

arrived by taxi, 5% by tour bus, and 3% by public transportation. Eighty-one percent of those who came primarily to see the Degas exhibition came by private car.

**TABLE II**

**TRANSPORTATION TO MUSEUM TODAY**

<b><u>TYPE</u></b>	<b><u>%</u></b>
Private auto	74%
Taxi	12%
Tour bus	5%
Rental car	4%
Public transportation	3%
School bus/ Charter bus	1%
Walked/ other	1%

**How Many Nights Staying in New Orleans?**

Thirty-four percent of the respondents from outside of the New Orleans area replied it was a day trip and weren't staying overnight at all. Thirty-one percent were staying two to three nights, which was the most frequently mentioned number, but 25% were staying four nights or longer. Only 11% was staying one night.

**TABLE III**

**NIGHTS STAYING IN NEW ORLEANS**

<b><u>NIGHTS</u></b>	<b><u>%</u></b>
Day trip	34%
One night	11%
2 - 3 nights	31%
4 - 5 nights	13%
5 or more nights	12%

Only 2% of those who came to New Orleans primarily to see the Degas exhibit stayed four nights or longer while 62% made it a day trip. Twenty-one percent stayed two to three nights and 15% stayed one night.

Thirty-one percent of the day trippers and one-third of those staying one night were visiting on a family vacation compared to 17% of the two to three nighters, 24% of the four to five nighters, and 13% of those staying five or more nights.

### Day in Your Stay Here?

Of the people who were staying overnight, 42% of the visitors were surveyed during the second day of their stay, while for 20% it was the first day in their stay here and for 17%, their third. Only 12% were in their fifth or later day.

**TABLE IV**

#### **DAY IN YOUR STAY HERE**

<b><u>DAY</u></b>	<b><u>%</u></b>
Day 1	20%
Day 2	42%
Day 3	17%
Day 4	10%
Day 5	4%
Day 6 or more	8%

Sixty-eight percent of those making over \$100,000 per year went to the museum on their first or second day in New Orleans. Ninety-two percent of those who came to New Orleans primarily to see the Degas Exhibit visited it on either the first or second day of their stay in New Orleans.

### Staying in A Hotel/Motel?

The people interviewed were asked if they were staying in a hotel or a motel, with friends or relatives, or what. As seen in Table V, 78% replied staying in a hotel/motel or bed and breakfast, while 20% were staying with friends or relatives. Seventy-five percent of those who came to New Orleans primarily to see the Degas Exhibit were staying in hotels/motels or bed and breakfasts, while 20% were staying with friends and relatives.

**TABLE V**  
**STAYING IN A HOTEL/MOTEL?**

<b><u>STAYING IN</u></b>	<b><u>%</u></b>
Hotel/Motel/B&B	78%
Friends/relatives	20%
Other	2%

Eighty-one percent of those staying one night were staying in a hotel/motel or bed and breakfast, compared to 75% of those who stayed two to three nights, 90% of those who stayed four to five nights, and 68% of those who stayed over five nights.

#### **How Far in Advance Made Your Hotel Reservations?**

Fifty-two percent of those people staying in hotels, etc., made their reservations one month or more in advance of coming to New Orleans, as seen in Table VI, while another 29% made them from one to four weeks before their arrival here. Five percent made them after they came to the city.

Thirty-five percent of those who came primarily to see the Degas Exhibit made their reservations more than one month in advance, less than people in general. Twenty-six percent made them one to two weeks before and 20% one week or less before.



**TABLE VI****HOW FAR IN ADVANCE MADE HOTEL RESERVATIONS**

<b><u>MADE RESERVATION</u></b>	<b><u>%</u></b>
After arrive in New Orleans	5%
One week or less	12%
One-two weeks before	14%
2 weeks to a month before	15%
Month or more before	52%
Don't know/refused	2%

Fifty-five percent of those who were traveling alone or with a spouse or friend made their reservations one month or more in advance of coming to New Orleans compared to 36% of those who are on a family vacation with children. Of the people who were staying in New Orleans over five nights, 74% made their reservations a month or more before arrival, while 68% of those who were staying four to five nights did so.

**Staying in Downtown New Orleans, The French Quarter, or The Suburbs**

Fifty-percent of those staying in hotels replied they were staying in the French Quarter, as seen in Table VII. Thirty-four percent were staying downtown, while 10% were in the suburbs.

**TABLE VII****WHERE STAYING?**

<b><u>STAYING</u></b>	<b><u>%</u></b>
Downtown	34%
French Quarter	50%
Suburbs	10%
Other	5%
Multiple locations	1%

Fifty-four percent of those who came primarily to see the Degas Exhibit

were staying in the French Quarter while 24% were staying downtown.

### Visit to New Orleans Your Only Stop?

Eighty percent of the respondents said New Orleans was their only stop on this trip. Eighty-nine percent of those who replied the primary purpose of visiting New Orleans was to see the Degas Exhibit were making New Orleans the only stop on their trip. Seventy-nine percent of those who were traveling alone with spouse or friend and 83% of those who were on a family vacation replied only stop.

**TABLE VIII**

### **NEW ORLEANS ONLY STOP?**

<b><u>STAY</u></b>	<b><u>%</u></b>
Only New Orleans	80%
Other places also	19%
Don't know/refused	1%

### Plan to Visit Certain Places

Those who said they were planning to visit other places were asked in particular were they planning to visit the Gulf Coast of Mississippi, Florida, or the French areas of South Louisiana. Thirty percent of these people were planning on visiting the French areas of South Louisiana while 21%, as seen in Table IX, were planning on going to the Gulf Coast of Mississippi and 12% Florida.

Fourteen percent of those who planned on visiting Biloxi and the Gulf Coast were also planning on visiting Florida. There was virtually no interest by those interviewed in this survey in gambling on riverboats in New Orleans, but

perhaps some of these people would be gambling on the Gulf Coast of Mississippi.

**TABLE IX**

**IF OTHER PLACES VISIT:**

<b><u>PLACE</u></b>	<b><u>%</u></b>
Gulf Coast of Miss.	21%
Florida	12%
French Areas of S.La.	30%

## VI. MUSEUM MEMBER

All respondents were asked if they were a member of the museum. Nine percent replied yes. Eleven percent of the post graduates, 12% of those making \$75,000 to \$100,000 per year, 16% of those over sixty, 22% of the Orleans visitors, 23% of the Jefferson visitors, but only 4% of the St. Tammany visitors (one person) was a member of the museum.

**TABLE I**

### **MUSEUM MEMBER**

<b><u>YES</u></b>	<b><u>NO.</u></b>
9%	91%

When interviewed, 61% of those who said they were members of the museum were making the first visit to the Degas Exhibit.

One-third of the members surveyed had visited NOMA five or more times in the past year, including going to the Degas Exhibit.

## VII. VISITORS SPENDING HABITS

The respondents in the survey who came from outside the area were asked "How much money would you estimate and your family would spend in New Orleans on lodging, shopping, restaurants and food, entertainment and drinks, transportation including rental car, and gambling?" Obviously, these people are making estimates in these categories. As seen in Table I, the visitors to the Degas show estimated spending on lodging of around \$13 Million, \$10 Million each on shopping and restaurants/food, over \$2 Million on transportation, and less than two-thirds of a million dollars on gambling.

**TABLE I**

**DIRECT SPENDING OF DEGAS VISITORS**  
**(OUTSIDE OF METRO AREA)**

Lodging	\$ 13,165,615
Shopping	\$ 10,474,357
Restaurant/food	\$ 10,372,981
Transportation	\$ 2,392,155
Gambling	\$ 661,957
	\$ 37,067,065

## VIII. ZIP CODES

<u>ZIP CODES</u>	<u>Mentions</u>
70123	16
70118	12
70001	11
70065	11
70119	8
70005	8
70124	7
70810	7
70003	7
70006	6
70115	6
70125	6
70131	6
70435	6
70503	6
70808	6
36532	5
70506	5
70817	5
70002	4
70116	4
70122	4
70126	4
70130	4
70471	4
70501	4
70508	4
70601	4
70806	4
70815	4
39564	3
70056	3
70075	3
70301	3
70448	3
70820	3

## IX. CONCLUSIONS

The Degas Exhibit was a high end event. Nearly two out of five visitors heard about the event from newspapers in this age of television. Generally, older more educated, more affluent people are newspaper readers and this, to a large extent, was seen by these responses.

Nearly three-fifths of the visitors had decided to see the Degas exhibit over the past few months or even a longer period of time. About one-third of the people planned their visit a month or more in advance while another third planned it at the last minute, and the final third in between those two.

Visitors didn't buy their tickets far in advance, however. Nearly three out of five bought their ticket on the day they viewed the exhibit.

Nearly three-fourths of the visitors had at least one college degree and over 60% had an income of over \$50,000 per year. August was the peak month, with two-fifths of the visitors coming during that time. Nearly half of the visitors came on either Saturday or Sunday, while another 17% came on Friday. Over three-fifths attended on either Friday, Saturday, or Sunday.

The visitors were very disproportionately female, with only 37% being males. Twenty-eight percent of the visitors lived either in Orleans or Jefferson Parishes while 5% lived in St. Tammany. Twenty percent lived in Louisiana outside of metro New Orleans while 27% lived in Georgia, Florida, Texas, etc.

Over 90% of those interviewed said they were visiting on their own; they were not part of a group or tour group. Nearly half, 48%, of the visitors came primarily to see the Degas Exhibit while another 3% came to see the Degas

Exhibit and something else, for a total of 51%. Twenty-six percent came on vacation. So about twice as many people came primarily to see the Degas Exhibit as came to New Orleans on a vacation.

Over 90% of those interviewed were on their first visit to the Degas Exhibit, but 12% planned to revisit the show. Thirty-six percent said it was better than they expected it to be while only 13% thought it was not as good. In other words, by nearly a three-to-one margin, visitors were more likely to think it was better than not as good as they expected.

Eight percent of the visitors even stayed an extra day in New Orleans because of the Exhibit and 80% would return for another exhibit at the same time of year. This would be very good for New Orleans, particularly restaurants, the French Quarter and for shopping.

Seventy-four percent of the people said they had placed a very high or a high priority on eating at fine restaurants in New Orleans while 72% placed such a priority on visiting the French Quarter. Thirty-one percent said they placed a very high or high priority on shopping, but this was tending heavily toward the high end. Gambling was not on their horizon. Only 5% of the people placed a high priority on gambling.

About three-fourths of the visitors said they came alone with a spouse or friend, while about one-fourth were on a family vacation with children. Most people got to the museum by private automobile, 74%, while another 12% took a taxi, and 4% a rental car, for a total of 90%.

Thirty-four percent of the people from outside of the metro New Orleans area made a day trip to see the Exhibit. Thirty-one percent, however, stayed two to three nights, while 25% stayed four nights or more. Sixty-two percent of those who came to New Orleans primarily for the Degas Exhibit made it a day trip.



Seventy-eight percent of the people who were staying overnight in New Orleans stayed at a hotel/motel/B&B, while 20% stayed with friends or relatives. Over half, 52%, of the people staying in hotels made their reservations one month or more in advance of coming here while another 29% made them one to four weeks before arriving in the city. Half of those who stayed in New Orleans stayed in the French Quarter while another 34% stayed in a downtown hotel.

Four-fifths of those who came from outside metro New Orleans made New Orleans their only stop on their trip. Those who were planning on going other places were particularly asked if they were planning on going to the Gulf Coast of Mississippi, Florida, or the French Areas of South Louisiana. Thirty percent of that group planned on going to the French Areas of South Louisiana while 21% were going to the Gulf Coast of Mississippi and 12% to Florida.

The show was a big draw from outside of New Orleans, it drew people who spent a lot of time here and a lot of money. They also were very satisfied with the exhibit and indicated they would return again at this time of year for another exhibit.

## Appendix L.

### Examples of Intern's Work

## Media Tour Planning Form

Date:

Media Identification:

Address:

Street:

City:

Phone #:

Fax #:

Program Director:

Interviewer:

Interview time:

Speaking time:

Arrival time:

Early a.m. phone access #:

Directions to media:

Special notes:

Recommended accommodations:

Phone #:

Directions to accommodations:

## NEWS RELEASE

**FOR IMMEDIATE RELEASE**  
August XX, 2000

Contact: Anne Williams  
Nora Hennessy

### **SIMPLY BRILLIANT**

#### **American Cut Glass Dazzles at NOMA**

An exhibition of more than 100 objects from the *Brilliant Period* of American Cut Glass will be on view in the Decorative Arts Gallery of the New Orleans Museum of Art from \_\_\_ to \_\_\_ 2001. ***SIMPLY BRILLIANT: American Cut Glass, 1885-1915, from the Permanent Collection*** showcases what has previously been a hidden strength of the Museum's glass collection.

Glass decorated by means of cutting has always been the aristocrat of glass production. Its origins go back at least to ancient Rome and possibly to fifteenth century B. C. Egypt. In 1675, the introduction of the lead glass formula led to innovative methods of cutting glass and producing rich effects. The earliest cut glass produced in America was probably manufactured during the last half of the eighteenth century. After 1830, affluent middle class Americans became the owners of expensive cut glass. The World's Columbian Exposition in Chicago sparked a huge demand for this object, and cut glass became a prized possession in American homes.

"American Brilliant Period cut glass wares were among the finest glass ever made," states John Keefe, the Rosa Mary Foundation Curator of Decorative Arts, NOMA. "American manufacturers and their designers competed with one another in the elaboration of their cut patterns."

-more-

Inevitably, the very elaboration of American cut glass caused it to fall from favor with the close of World War I. Fortunately, by the 1950's, Brilliant Period cut glass was favorably reevaluated and has been the subject of several notable books. Since the 1980s, the New Orleans Museum of Art has assembled a collection of Brilliant Period cut glass of extremely high quality.

***SIMPLY BRILLIANT: American Cut Glass, 1885-1915, from the Permanent Collection***

showcases pieces that range in scale from footed punch bowls to powder jars. Cut glass humidors were extremely rare objects during the Brilliant Period. NOMA's exhibition features such diverse pieces as a cut glass *Humidor* (c.1895-1905), a *Cheese Dome and Underplate* (c.1895-1910), and an *Ice Cream Tray* (c.1906-1913).

"American manufacturers sought to make American cut glass wares the finest in the world," added Keefe. "The high repute of the American Brilliant Period resulted in orders that were filled by United States glasshouses for the Tsar Nicholas II of Russia and American Presidents William McKinley, Theodore Roosevelt, and Woodrow Wilson."

For more information about ***SIMPLY BRILLIANT: American Cut Glass, 1185-1915, from the Permanent Collection***, please call the Museum at (504) 488-2631).

---

---

(Written by: Signe Cutrone)



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

107

## NEWS RELEASE

FOR IMMEDIATE RELEASE

Anne Williams  
(504) 483-2655, [awilliams@noma.org](mailto:awilliams@noma.org)

AUGUST 7, 2000

Nora Hennessy  
(504) 483-2657, [nshennessy@noma.org](mailto:nshennessy@noma.org)

# NOMA'S *Masterpiece Motorcade* Goes Gatsby

The New Orleans Museum of Art will revive the Roaring 20s on Saturday, September 9, 2000 with the return of its annual limousine art search, *Masterpiece Motorcade*. The theme of this year's event, hosted by the NOMA Volunteer Committee, is F. Scott Fitzgerald's *The Great Gatsby*. This 1920s theme should inspire participants to dress as flappers, bootleggers, gangsters and molls, as they set off in sleek limousines in search of art.

*Masterpiece Motorcade* festivities will begin with cocktails and hors d'oeuvres, 7 to 8 p.m., in NOMA's Freeport-McMoran Great Hall. Participants will then be given clues directing them to works of art on the streets and avenues of New Orleans. Art sleuths will depart in chauffeur-driven limousines with *great expectations* of returning to NOMA with all of their clues solved. The **Limousine Art Search**, from 8 to 9:30 p.m., will culminate when participants return to NOMA for the Masterpiece Celebration.

"The Roar of the 1920s" continues with the **Masterpiece Celebration**, from 9 p.m. to midnight,

-more-

featuring a buffet by the **Dakota Restaurant** and music by **Bobby J. & Stuff Like That**. Recalling Fitzgerald's use of the color "white" throughout his novel, *The Great Gatsby*, NOMA's strikingly Great "white" Hall is a fitting spot for this 1920s extravaganza.

Special to this year's Masterpiece Celebration is a complimentary cigar bar from *Dos Jefes Uptown Cigar Bar* and pearls for each flapper and moll. Top prizes will be awarded to those participants who place first, second and third in the Art Search. Among this year's awards are complimentary limousines and dinner at a Dickie Brennan & Co. restaurant. A two night stay at the W Hotel, a Sunday Champagne Brunch at the Omni Royal Orleans, and gift certificates from Barnes and Noble, The Fairmont Hotel and the Audubon Institute are included in a wonderful array of prizes.

Proceeds from *Masterpiece Motorcade* will benefit NOMA's education and exhibition programs. Tickets to the Cocktail Party (7-8 p.m.), the Art Search (8-9:30) and the Masterpiece Celebration (9-12 midnight) are \$100 per person. Tickets to the Masterpiece Celebration (9-12 midnight) only are \$60 per person. Co-chairs for the event are Jennifer and Leonard Nicholson and Maureen and Bob Spencer.

For more information about *Masterpiece Motorcade* or to receive an invitation, please call the Museum at (504) 488-2631, ext. 792 or ext. 316.

###

**Museum Hours** are Tuesday-Sunday from 10:00 a.m. to 5 p.m. and closed Mondays and legal holidays. Admission is \$6 for adults, \$5 for seniors (65+) and students with I.D. and \$3 for children ages 3-17. **Thursday morning, 10 a.m. to noon, are free to Louisiana residents with valid I.D. courtesy of The Helis Foundation.**

The New Orleans Museum of Art facility is fully accessible to the handicapped. Wheelchairs are available upon request at the Front Desk. The Museum will be happy to make other special accommodations with a three-day notice.

Also available to visitors are light meals and snacks in the Courtyard Cafe open from 10:30 a.m. until 4 p.m. The Museum Shop, open from 10 a.m. until 4:45 p.m., offers a great selection of collectibles, books, jewelry, and other gift items. For more information call the Museum at (504) 488-2631 or TTY/Voice (504) 482-1406. Information is also available by visiting our Web Site at [www.noma.org](http://www.noma.org).

(written by Signe Cutrone)

Appendix M.  
Advanced Exhibition Schedule





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

110

## **ADVANCED EXHIBITION SCHEDULE**

*dates are subject to change*

**June 1 - Aug 20, 00**

### **On Stage with the Ballet Russes**

Sergei Diaghilev's Ballets Russes was one of the most revolutionary and innovative cultural phenomena of the 20th century. From its premiere in Paris in 1909, it created a sensation that radically altered the course of dance, theater, music and art. It employed the great composers including Stravinsky and the visual artist Picasso to create such masterpieces as *The Rite of Spring* and *The Firebird*. From June 1 to 4, New Orleans will host an international Ballet Russes Celebration with seminars, lectures, master classes and a gala ballet performance. NOMA presents an exhibition of Ballet Russes costumes, stage designs, photographs and memorabilia as part of this city-wide celebration.

*Organized by NOMA/Int'l New Orleans Ballet Conference*

**June 17-Aug 20, 00**

### **The Golden Years of Fabergé: Objects and Drawings by Henrik Wigström**

The exhibition explores the creation of court jeweler Carl Fabergé's objects as seen through the album of his head workmaster Henrik Wigström. Recently discovered in a Finnish home, the album features more than 141 pages of original drawings, which are on view with 100 jeweled objects appearing in the album.

*Organized by A La Vieille Russie, New York, New York*

**June 3-Aug 27, 00**

### **Half Past Autumn: The Art of Gordon Parks**

Although Parks is best known as a photojournalist, this retrospective brings together his works as a filmmaker, novelist, poet and musician for the first time. The exhibit begins in the present with his recent images and then, like a cinematic flashback, propels visitors into the past through photos of his childhood Kansas.

*Organized by the Corcoran Gallery of Art, Washington, D.C.*

**Through Sept 8, 00**

### **At Work and At Play: Everyday Life in Japanese Painting**

Featuring works by a number of artists working in various styles, the 25 lively and engaging works on view depict ordinary people engaged in everyday activities. These hanging scrolls, fans and woodblock prints provide an intimate view of life in seventeenth- to nineteenth-century Japan.

*Organized by NOMA*

**Through Sept 10, 00    ENDURING CHARM: Staffordshire Figures from The Collection of Thomas N. and Patricia P. Bernard**

The Bernards have collected Staffordshire pottery figures, circa 1820 to 1875, in a broad range of form, color and content. Their collection is particularly rich in examples dating from the reigns of George IV (r. 1820-1830), William IV (r. 1830-37) and Victoria (r. 1837-1901). Classical deities, allegorical figures and the familiar nursery book heroine, *Little Red Riding Hood*, are among featured pieces.

*Organized by NOMA*

**Sept - Dec 2000    Seasonal Celebrations and Observances in Japanese Painting**

Viewing the cherry blossoms in spring and the maple leaves in autumn, as well as the numerous festivals associated with the New Year, are a few of the many seasonal celebrations observed in Edo-period Japan (1615-1868). Using the Museum's extensive collection of Japanese paintings, this exhibition will highlight the celebrations of the traditional Japanese year.

*Organized by NOMA*

**Sept 9 - Oct 28, 00    Marc Chagall in New Orleans**

This exhibition of work by the Russian-born, School of Paris master Marc Chagall is organized to celebrate NOMA's acquisition of two major works by the artist: the magnificent painting of 1930-34, *The White Lilacs*, Sara Lee Corporation's Millennium Gift, and *The Fables of La Fontaine*, a suite of 100 original etchings, gift of long-time NOMA trustee Mrs. Frederick M. Stafford. Other works by Chagall—including paintings, drawings and prints—are on loan from New Orleans private collections to supplement NOMA's pieces.

*Organized by NOMA*

**Sept 9 - Oct 28, 00    Lost New Orleans: Photographs by Theodore Lilienthal for Emperor Napoleon III**

In 1867, the City of New Orleans commissioned Theodore Lilienthal to create a luxurious portfolio of photos of the city to be exhibited at the Paris Exposition and then presented as a gift to the Emperor Napoleon III. Recently rediscovered in the Napoleon Museum in Switzerland, and presented for the first time in more than 130 years, these photos present a splendid and extensive portrait of New Orleans as it sought to redefine itself after the Civil War.

*Organized by NOMA/Newcomb Art Gallery, Tulane University*

Sept 9 - Oct 28, 00

**Der Anbruch: Dissident Artists of Germany's Weimar Republic, 1919-1933**

A radical literary magazine, *Der Anbruch*, was published in Germany by American art Israel Ber Neumann from 1919 to 1920. The magazine contained inflammatory manuscripts by avant-garde writers, poets and musicians and was illustrated with works by renowned visual artists, including Max Beckmann, Oskar Kokoschka and Emil Nolde. The exhibition provides complete folios of the journal, with both translated text and illustrations, and additional German expressionist prints and drawings by Kathe Kollwitz and Ernst Barlach.

Sept 9 - Oct 28, 00

**The Expressionist Spirit**

During the last two decades of the nineteenth century, visual artists throughout Europe drew steadily away from the impressionist interest in the issues of light, form, and *plein-air* painting. Many began to explore subjective, emotional and personal issues. Three artists of this era to whose work twentieth-century expressionism is most indebted are Vincent van Gogh, Paul Gauguin and Edvard Munch. Work from the first German expressionist group, *Die Brücke* (The Bridge) and the second major expressionist group, *Der Blaue Reiter* (The Blue Rider) will be featured in the exhibition.

Sept 23 - Oct 28, 00

**American Cut Glass, 1885-1915, from the Permanent Collection**

Glass decorated by means of cutting and engraving has always been the aristocrat of glass production. Its origins go back at least to ancient Rome, and some scholars maintain that Egyptians cut glass as early as the fifteenth century B.C. Since the 1980s, NOMA has assembled a collection of Brilliant Period Cut Glass, with pieces ranging from impressive footed punchbowls to powder jars.

*Organized by NOMA*

Nov 12, 00-Jan 7, 01

**Henry Casselli: Master of the American Watercolor**

This mid-career retrospective features 125 watercolors in the Sargent-Homer-Wyeth tradition by New Orleans realist painter Henry Casselli. In 1988, he was awarded the Gold Medal of the American Watercolor Society and was commissioned to paint the official portrait of President Reagan for the National Portrait Gallery.

*Organized by NOMA*

**Nov 12, 00-Jan 7, 01    Magnificent, Marvelous Martelé: Silver from the Collection of Robert and Jolie Shelton**

NOMA is celebrating the 100th anniversary of Martelé, introduced by the Gorham Silver Company at the Paris Exposition in 1900. This exhibition features more than 200 never before exhibited pieces. Martelé silver, completely hand-wrought by master silversmiths, was a unique expression of the Art Nouveau style in America, comparable to Tiffany glass.

*Organized by NOMA*

**Jan - April 01    Scattered Petals: Flowers in Edo-Period Japanese Painting**

Flowers are among the most often encountered themes in Edo-period Japanese painting. While beautiful in and of themselves, flowers symbolize specific virtues and seasons in the Japanese context. The exhibition of 25 scrolls, screens and fans will explore the beauty and significance of Japanese flower painting and will coincide with NOMA's annual spring celebration, *Art in Bloom*.

*Organized by NOMA*

**Feb 3-April 15, 01    Trials and Tribulations: A Judy Chicago Retrospective**

The contemporary work of Judy Chicago has provoked extremes of art-criticism, praise and condemnation. This exhibition traces Chicago's career and concerns from the 1960s to the present, from her turn away from the Finish Fetish Movement of her early California days to her recent projects. The exhibition shows the full range of Chicago's conceptual arsenal while allowing the audience a greater understanding of the development of her concepts.

*Organized by the Florida State University Museum of Fine Arts*

**May - August 01    The Image Presents Itself: Zen Painting and Calligraphy**

The forceful and dramatic images and brushstrokes created by Zen monks, abbots and adherents are the focal point of NOMA's summer installation in the Asian Galleries. These didactic images of Zen notables and aphorisms provided students of Zen with reminders of their studies and objects of contemplation.

*Organized by NOMA*

**May 5 - June 9, 01    New Orleans Triennial**

The country's oldest continuing exhibition series of contemporary art, the New Orleans Triennial is 116 years old this year. This exhibit offers work by artists, some well-known and others participating in their first showing at a major venue, from 12 Southeastern states.

*Organized by NOMA*

**June 23 - Aug 30, 01    Crossroads of American Sculpture**

This exhibit brings together the work of David Smith (1906-1965), George Rickey (b. 1907), John Chamberlin (b. 1927), Robert Indiana (b. 1928), William Wiley (b. 1937) and Bruce Nauman (b. 1941). These six sculptors provide a glimpse into the major ideas developed by American sculptors in the past 65 years.

*Organized by the Indianapolis Museum of Art*

**Sept - Dec 01        Matsumura Goshun and His Followers**

Matsumura Goshun (1752-1811) fused the Chinese-sourced literati style of painting (known as *Nanga*) with the realism of the Maruyama-Shijo school, founded by Maruyama Okyo (1733-1795). Goshun's distinctive and luminous style of painting produced a new type of realism, which talented pupils and disciples continued into the 19th century.

*Organized by NOMA*

**Sept 22 - Dec 8, 01    Master Paintings from the National Gallery of Scotland**

*Organized by the National Gallery of Scotland*

**Nov 01 - Jan 02        Berthe Morisot and Her Impressionist Friends from the Marmottan-Claude Monet Museum**

Appendix N.  
News Releases During Internship



New Orleans  
Museum of Art

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

116  
Tel 504 488-2631  
Fax 504 484-6662

## NEWS RELEASE

For Immediate Release  
April 20, 2000

Contact: Anne Williams  
Nora Hennessy  
(504) 488-2631

### The Golden Years of Fabergé Showcased in New Exhibition

Fabergé fever took the Gulf Coast by storm four years ago when the New Orleans Museum of Art presented the nationally acclaimed exhibition, *Fabergé in America*. Now, the spectacular creations of court jeweler Peter Carl Fabergé are returning to NOMA in a new exhibition, ***The Golden Years of Fabergé: Objects and Drawings by Henrik Wigström***. The exhibition, organized by A La Vieille Russie, New York, will be on view at NOMA from June 17 to August 20, 2000.

"The Museum is delighted to present this exhibition, which offers a rare opportunity to see some of Fabergé's most magnificent objects in the context of their original drawings," said John W. Keefe, The RosaMary Foundation Curator of Decorative Arts, NOMA.

***The Golden Years of Fabergé*** features the album of drawings by Fabergé's head workmaster, Henrik Wigström, who headed the firm's workshop from 1903 until 1918. Recently discovered in a Finnish home, the album features more than 141 pages of original drawings and watercolors, which will be displayed with more than 100 jeweled objects that appear in the album.

Of Finnish origin, Henrik Wigström lived in St. Petersburg, where he joined a goldsmith's workshop as an apprentice. In 1884, he began to work as chief assistant to designer Mikhail Perkhin. From Perkhin's death in 1903 to the breakup of the firm in 1918, Wigström occupied the post of head

-more-

workmaster. His objects tend to be an adapted Louis XVI or First Empire Style; however, he was also accomplished in the rococo, or Louis XV, mode and the Antique Russian style. Nearly all of Faberge's hardstone animals and figures were produced under Wigstrom's supervision.

*The Golden Years of Faberge* is not your typical Faberge exhibition, noted Keefe. Many of the pieces have never traveled outside the museums and private collection where they are usually held. Among the exceptional objects on view are Imperial gifts made for famous ballerinas and courtesans of the era, objects made for the Rothschild banking family, and hardstone figures of Russian folk types.

In addition, the Napoleonic Egg, on extended loans to NOMA from the Matilda Geddings Gray Foundation Collection, will be exhibited along side Henrik Wigstrom's highly finished watercolor of the object. The Egg, which Tsar Nicholas II presented to his mother, the Dowager, Empress Maria Fedorovna, is the only Imperial egg to appear in Wigstrom's album.

*The Golden Years of Faberge* is drawn from many important collections including Queen Siriki of Thailand, the State Palace Museum of Pavlovsk, *Forbes* magazine, various noble Europeans and the contemporary celebrity Joan Rivers.

Several important pieces from the Royal Collection, Thailand, which is widely known among Faberge collectors are also included. These objects have never before been exhibited outside of Thailand and are Faberge's only royal, non-Western commission.

The exhibition will be accompanied by an illustrated full-catalog, available in NOMA's Museum Shop, with articles by Peter and Paul Schaffer, A La Vieille Russie, and Ulla Tillander-Godenhielm. For more information about *The Golden Years of Faberge*, phone (504) 488-2631.





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

118

## NEWS RELEASE

Contact: Anne Williams  
Nora Hennessy  
(504) 488-2631  
Dora Gruner  
(212) 671-5161

For Immediate Release  
April 20, 2000

# HALF PAST AUTUMN: THE ART OF GORDON PARKS

## June 3 - August 27, 2000

The first retrospective exhibition of works by renowned American artist Gordon Parks will be on view at the New Orleans Museum of Art from June 3 to August 27, 2000. *Half Past Autumn: The Art of Gordon Parks* is organized by the Corcoran Gallery of Art.

The exhibition and its national tour are made possible by major grants from Ford Motor Company and Time Warner Inc.

In New Orleans, the exhibition and related programming are underwritten by Entergy Corporation.

Although Parks is best known as a photojournalist, this retrospective brings together for the first time his photographs with his works as a filmmaker, novelist, poet and musician. Parks is an American Renaissance Man who has mastered many media to express his uplifting and influential message of hope in the face of adversity.

"Parks has had an impact on some of the most significant events of the last 60 years," said NOMA Director E. John Bullard. "The New Orleans Museum of Art is pleased to present this retrospective of Parks's work to the New Orleans community and the Gulf Coast region."

Parks has both recorded history and made history. Born in 1912, Gordon Parks overcame poverty and racism to rise to the top of his profession. He has searched for, and found, both beauty and compassion in a variety of places: from the Kansas prairies of his childhood to city streets throughout the Americas and Europe; and from the intricate details of the natural world to the dignified faces of dust

-more-

This exhibition is made possible by Ford Motor Company and Time Warner Inc.

bowl survivors.

Parks has made his own experiences—his life and feelings about those around him—central to his work. His photographs, films and novels are often autobiographical and draw from a lifetime of remarkable experiences to detail how one can surmount numerous problems to create and savor a world of expressive beauty and art. By exploring his own challenges and those of others, his work has led to a better understanding of how obstacles can be overcome. His art has questioned the boundaries of both color and expression, and in doing so it has proven to be a timeless inspiration to generations of Americans.

“Ford Motor Company is proud to be a part of this salute to Gordon Parks,” said William Clay Ford Jr., Chairman of Ford Motor Company. “His work captures history, and the people who make it, and transforms them into extraordinary art.”

Gerald M. Levin, Chairman and Chief Executive Officer of Time Warner adds, “We at Time Warner are proud of our association with Gordon Parks, first as a *Life* photographer and later as a filmmaker. Our relationship expanded to include our role as publisher of several of his books. Whether in film, print or photography, Gordon Parks has opened our eyes and challenged our presumptions. He has brought us to a better understanding of our country, our world and ourselves.”

***Half Past Autumn: The Art of Gordon Parks*** places Parks’s photography within the context of all his work, and reveals its importance to the social and cultural history of the twentieth century. It tells the story of his life through his work: photographs, films, music, poetry and writing, allowing visitors to see through his eyes and hear through his ears.

In conjunction with the exhibition, NOMA will present community-based education programs that investigate and interpret Parks’s work to show his creative and personal search as an influential and universal model. NOMA will also collaborate with both local and national organizations to develop a variety of public programs that embrace a broad audience.

The exhibition is co-curated by Philip Brookman, curator of photography and media arts at the Corcoran, and Deborah Willis, Curator at the Center for African American Culture and History, Smithsonian Institution. After appearing at NOMA, the exhibition will travel to the California African

-more-

American Museum, Los Angeles, the Cincinnati Art Museum and other Museums through 2000.

To learn more about Ford Motor Company, *Half Past Autumn*, and other programs made possible by Ford Motor Company, visit **[www.ford.com](http://www.ford.com)**.

To learn more about Time Warner Inc. and other programs made possible by Time Warner Inc., visit **[www.timewarner.com](http://www.timewarner.com)**.

###

**Museum Hours** are Tuesday-Sunday from 10 a.m. to 5 p.m. and closed Mondays and legal holidays. Admission is \$6 for adults, \$5 for seniors (65+) and students with I.D. and \$3 for children ages 3 - 17. **Thursday mornings, 10 a.m. to noon, are free to Louisiana residents with valid I.D. courtesy of The Helis Foundation.**

The New Orleans Museum of Art facility is fully accessible to the handicapped. Wheelchairs are available upon request at the Front Desk. The Museum will be happy to make other special accommodations with a three-day notice.

Also available to visitors are light meals and snacks in the Courtyard Café open from 10:30 a.m. until 4 p.m. The Museum Shop, open from 10 a.m. until 4:45 p.m., offers a great selection of collectibles books, jewelry, and other gift items. For more information, call the Museum at (504) 488-2631 or TTY/Voice (504) 482-1406. Information is also available by visiting our Web Site at **[www.noma.org](http://www.noma.org)**.

Appendix O.

Membership Statistics

# MEMBERHIP



## PRIVILEGES

### INDIVIDUAL \$30

- Free admission at all times
- Subscription to Arts Quarterly
- Annual Members' Meeting
- Invitations to Members' Only Previews
- Invitation to splendid Odyssey Ball
- 10% discount in the Museum Shop
- Discount on Art Classes and other Educational Programs
- Members' Art Tours: America and Abroad
- Use of the Dreyfous Art Reference Library
- Opportunity to participate in Volunteer Programs
- First notices of Special Events at NOMA
- Curatorial Opinion Service



### INDIVIDUAL AND GUEST \$50

- Membership privileges for one adult
- Free admission for one guest when accompanied by a member

### FAMILY \$50

- Membership privileges for two adults residing in same household
- Free admission for children or grandchildren 17 years and under

### ASSOCIATE \$70

- Family Membership privileges
- Free admission for one guest when accompanied by a member

### SUSTAINING \$100

- Family Membership privileges
- Free admission for two guests when accompanied by a member
- Free Museum publication
- Reciprocal membership privileges at 33 major art museums in the United States

## AFFILIATE MEMBERSHIPS

### ADVOCATES \$60

Young Professionals Group. Informal Art After Dark events are held several times a year at the Museum. Family or Individual/Guest privileges

## VITA

Signe Cutrone graduated cum laude with a Bachelor of Arts degree in English in the fall of 1997 from Nicholls State University in Thibodaux, Louisiana. Ms. Cutrone enrolled in the Graduate School of the University of New Orleans in the spring of 1998 to pursue the degree of Master of Arts in Arts Administration and successfully completed this course of study in December, 2000. She is currently pursuing employment in arts administration.