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Surviving in New York : an exploration of development at the Museum of Modern Art

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Surviving in New York:
An Exploration of Development at the Museum of Modern Art

A paper

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
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Master of Art
In
Arts Administration

by

Lesley Wright

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Table of Contents

Chapter 1 Introduction	p.1
Chapter 2 The History of The Museum of Modern Art	p.4
Chapter 3 MoMA Today	p. 11
Chapter 4 Major Programs	p. 14
Chapter 5 Description Of Internship	p.15
Chapter 6 Membership	p. 17
Chapter 7 Individual Giving	p. 24
Chapter 8 Managerial Challenge	p. 31
Chapter 9 The Future of MoMA	p. 32

List of Tables

Table 1 MoMA Management Structure	p. 13
Table 2 Membership Levels & Benefits	p.20
Table 3 Membership Count & Revenue	p. 22
Table 4 Annual Fund Budget FY01	p. 30

List of Illustrations

Illustration 1 Membership Management Structure	p. 18
Illustration 2 Individual Giving Management Structure	p. 25

List of Appendices

Appendix A Membership Programs (draft Spring 2000).....	p. 35
Appendix B Steps for Filing System	p. 53
Appendix C Growth of the Museum of Modern Art	p. 56
Appendix D Graves' Personality Types	p. 58

Chapter 1 – Introduction

From February to May 2000, I interned in the Development Department of the Museum of Modern Art. I worked with the Membership Events Coordinators and the Manager of Individual Giving.

At its inception, the Museum of Modern Art (MoMA) challenged the established museum world, redefining the notion of what an art museum is and what it can do. MoMA holds the distinction of being the first major museum to include photography, film, and now video in its collections. It also established departments of architecture and design, before most American museums acknowledged them as art. Having once been a driving force for change in the established art world, today MoMA is the established art world.

The Museum of Modern Art is a major tourist attraction in New York City. Aside from being a cultural icon, the museum is international retailer, a major social player, and an unqualified success. MoMA prides itself as being the best at what it does. In fact, in a conversation with one of my supervisors, I asked about the competition between New York museums. She smiled and said, “Honestly, they [the Whitney and the Guggenheim] look at us as competition, but we really don’t see them as competition.” This view is prevalent in many of the Museum’s ventures, revealing a weakness for which the Museum has been faulted. MoMA has been accused of being elitist, out of touch, and unsupportive of up and coming artists. While I did not deal with curatorial issues during my internship, it seemed clear that the Development Department felt confident in relying on MoMA’s reputation to help raise money, and was less concerned with this type of criticism. Although I cannot make a definitive statement on the

Development Department's deeper motives, because as an intern I saw little more than the "public face of MoMA."

MoMA was founded in 1929, with a "Founder's Manifesto" which promised to hold regular exhibitions of the works of leading contemporary European and American artists, as well as creating a permanent public museum of modern arts.¹ At this time, modern art was conspicuously missing from the permanent collections of leading museums, including the Metropolitan Museum of Art. Not only did these museums abstain from collecting this art, they rarely, if ever exhibited it. This conservative policy reflected the tastes of the larger population. In fact, the Metropolitan Museum of Art's attempt to hold its first exhibition of modern art, which covered the period of the Impressionists through Picasso's pre-Cubist work, drew such hostile and negative press, that the museum abandoned any further attempts at exhibiting modern art. This unfortunate decision by the Metropolitan Museum of Art was seminal to the establishment of The Museum of Modern Art.

Among the collectors and supporters of modern art at that time were wealthy New York socialites Lillie P. Bliss, Mary Quinn Sullivan, and Abby Aldrich Rockefeller. These women felt that the rejection of modern art by the establishment warranted the need for the founding of an independent museum devoted solely to modern art. This innovative and daring vision has resulted in a museum which houses arguably the strongest collection of modern art in the world.

The founding and funding of the museum by these women has created a legacy that is very much a part of the museum today. The connection between this art institution

¹ McCarthy, Kathleen, Women's Culture: American Philanthropy and Art, 1830-1930., University of Chicago Press. Chicago, 1991, p. 206

and the New York social scene is visible and unbreakable. This uneasy alliance between innovation and social tradition has colored MoMA's history, particularly in the realm of fundraising and membership.

Chapter 2 – The History of the Museum of Modern Art

The Museum of Modern Art has gone through an evolutionary process to become the establishment that it is today. Often a leader and innovator, the museum has also been accused of being out of touch with the art world and of catering more to tourists and society than promoting innovative art. In this sense, MoMA has become a victim of its own success. It was founded to cultivate interest in and promote an understanding of modern art. Today, Modernism is a well-studied period of Art History. The Museum is so connected to this period, that it has difficulty moving beyond it. MoMA currently enjoys a comfortable, well-established position and generally refrains from the more controversial exhibitions, which originally shaped the Museum.

Like any institution, MoMA's past has a strong influence on its current management structure, as well as its funding. MoMA has been shaped by two influences: New York society and academic scholarship.

Although Lillie Bliss, Mary Sullivan, and Abbey Rockefeller first conceived of the idea of MoMA, they relied on the expertise of noted art scholars to further their cause. In May 1929 the women asked A. Conger Goodyear to become the chairman of a committee to form the museum. Goodyear had been the president of Albright Art Gallery in Buffalo. He had made a name for himself in 1927 when he exhibited avant-garde works, including works by Marcel Duchamp. Goodyear shortly became one the founding trustees of MoMA. Goodyear recruited three more trustees – Mrs. W. Murray Crane, who had helped to finance the Dalton School, Frank Crowninshield, the urban editor of the art-conscious magazine *Vanity Fair*, and Paul J. Sachs, a highly regarded

academic from Harvard University.² The combination of academic expertise and strong financial support strengthened the women's original cause. Had they relied on their social connections alone, the museum could not have been successful. This relationship between scholarship and New York socialite money remains the backbone of MoMA today.

On September 29, 1929 Cornelius Sullivan drew up incorporation papers and the Board of Regents of the University of the State of New York, acting on behalf of the State Education Department, granted a provisional charter for "establishing and maintaining in the City of New York, a museum of modern art, encouraging and developing the study of modern arts and the application of such arts to manufacture and practical life, and furnishing popular instruction."³ This was MoMA's original mission. However, the Museum would go through many changes before becoming the established museum on 53rd street that it is today.

The Museum of Modern Art opened on the twelfth floor of the Hecksher Building, located on Fifth Avenue at 57th Street. The original space functioned more like a gallery while the trustees worked on assembling a permanent collection and securing funding for a permanent location. Goodyear, who had been elected president, went to Europe to assemble loans for the Museum's first show entitled *Cezanne, Gauguin, Seurat, Van Gogh*.

It is a testament to the timeliness of the founding of the Museum that although the show opened on November 8, 1929, just ten days after the collapse of the stock market, it proved to be a success. The show attracted more than forty-nine thousand visitors in just

² Hunter, Sam. *The Museum of Modern Art*, Harry Abrams, Inc., New York, NY, 1984, p.10

³ Hunter, Sam, p.11

five weeks, which was the largest attendance at a modern art show since the Armory Show, which had taken place more than sixteen years earlier.⁴ Further, the trustees at MoMA felt that the audience represented more than just wide support for modern art. The people attracted to the show were a diverse group. It appeared that the show appealed equally to both affluent collectors and a mass audience intrigued by modern art. The very essence of modern art breaks out of the academic mold, which appeared to make it more accessible to a mass audience.

In 1932 the Museum moved to its current residence at 11 West 53rd Street. The space was leased from John D. Rockefeller, Jr. With a new, permanent location many of the trustees felt it was time for the Museum to actively begin to assemble its permanent collection.

Lillie P. Bliss died in 1931, leaving her collection to the Museum, which would become the cornerstone of the Museum's collection. Her gift included masterworks by Cezanne, Gauguin, Matisse, Modigliani, Picasso, Seurat, Degas, Derain, Pissarro, Redon, and Renoir. In a gesture that clearly speaks of Ms. Bliss' commitment to the Museum she stipulated that the Museum be able to sell or exchange these works in the future in order to acquire other, more needed objects. This deaccessioning policy allowed the Museum a crucial amount of flexibility – the ability to decide whether to keep works or to sell them depending on the Museum's needs.

In addition to the Bliss Collection, MoMA had begun acquiring other works. The first painting acquired by the Museum was *House by the Railroad* by Edward Hopper, the first sculpture was Aristide Maillol's *Ile de France*. The Museum continued to receive gifts by a widening circle of supporters. Abbey Aldrich Rockefeller began donating both

⁴ Hunter, Sam, p.11

artwork and large sums of money, allowing the Museum to purchase work and expand its collection.

In 1930 MoMA formed the Junior Advisory Committee (JAC), an organization that remains active to this day. The committee was formed to bring younger art collectors closer to the Museum. It also functions to raise money for art acquisitions. Some of the early works acquired through gifts from this committee include works by Gris and Leger, and *The Studio* by Picasso. This committee is comprised of a select group of young patrons (under 40 years old), who have the potential to give large donations to the Museum. The formation of this group plays on a common theme to MoMA's fundraising – elitism. The JAC offers potential donors an entry into the Museum's elite society.

In 1939 the Museum made two of its most important acquisitions – Picasso's *Girl Before a Mirror* and Rousseau's *The Sleeping Gypsy*. Donations from Mrs. Simon Guggenheim made these acquisitions possible. That year MoMA also purchased *Les Femmes d'Alger (O.J.)* by Picasso. The painting was acquired by an exchange of a Degas from the Bliss Collection.

The Museum's connection with wealthy art collectors was essential to its success. The institution was able to assemble an impressive permanent collection in a matter of years because of these connections. However, scholarship was also an important aspect of the Museum. MoMA's founders made another bold move when they appointed twenty-seven year old Alfred Barr as the director of the new museum. This daring move was fundamental to the eventual structure of the museum. As an associate professor at Wellesley College, Barr taught the first undergraduate course in modern art offered in

America. Barr included film, photography, music, theater, architecture, and industrial design in this course, as well as painting and sculpture. He brought this vision of modern art to MoMA. This vision was further reinforced by the Bauhaus in Germany, where many of these varied disciplines were taught and studied in one institution. Although the museum originally focused on painting, MoMA eventually became the first museum to integrate different disciplines into its permanent collection; including film, photography, and architecture.

The original multi-departmental vision took more than half a century to come to fruition. But the end result is an organization that is truly a learning center. As critic John Russell said:

“The Museum of Modern Art as it is today has certain clearly defined characteristics. It is truly international. It covers not only painting and sculpture, but photography, prints, and drawings, architecture, design, the decorative arts, typography, stage design, and artists’ books. It has its own publishing house, its own movie house, and its own department of film and video. It has a shop in which everyday objects of every kind may be on sale, provided they pass the Museum’s standard of design. It is a place of pleasure, but also an unstructured university. You don’t get good grades for going there, but in a mysterious, unquantifiable way, you become alert to the energies of modern art.”⁵

With a strong permanent collection intact, Barr began to establish independent divisions for architecture and film. This was radical at the time and served to further differentiate MoMA from other art museums. Additionally, Barr began establishing noncuratorial departments including: a library, publications department, circulating exhibitions department, and an educational program for both children and adults on the museum’s premise. All of these departments have played important roles in MoMA’s

⁵ Hunter, Sam, p.17

evolution and make it the institution that it is today. Barr's original vision has been manifested in an institution that goes far beyond exhibiting conventional art.

❖ **Fundraising**

Fundraising has been crucial to the Museum's success from the beginning. The institution's ties with wealthy New Yorkers have been integral in the establishment and growth of the Museum. Although, the current Director of Development, Mike Margitich, likes to remind people that MoMA was founded during the Depression, implying that fund-raising is possible regardless of the economic climate, the Museum operated on limited funds during its early years. It was a constant challenge to raise money, even from the wealthy board members. Abbey Rockefeller served as MoMA's main donor during these early years. Her gifts ranging from \$3,500 to \$10,000 helped keep MoMA afloat. Her giving during this period was still relatively modest when compared to her husband's \$1-million gift to the Metropolitan Museum of Art, and his additional gifts to the Cloisters.⁶ It wasn't until Abbey's death that her husband, John Rockefeller, Jr., would make a donation to MoMA. He donated \$4-million in securities and land in memory of his wife. To this day, the Rockefellers remain important patrons of MoMA.

Historically, the board has been extremely generous with the Museum, aiding in the establishment of the permanent collection. In 1936 the trustees were able to raise over a million dollars to fund the expansion of the Museum, an immense accomplishment in the midst of the Depression.⁷ In a further act of generosity, John D. Rockefeller, Jr. donated land on West 54th Street to the Museum for its famous sculpture garden.

⁶McCarthy, p.201

⁷ Hunter, Sam, p.20

The trustees took on another fundraising challenge in 1958 when the Museum of Modern Art faced a potential tragedy. In May a serious fire broke out, destroying many works, including *Water Lilies* by Monet. Not only was it necessary to rebuild the damaged galleries, the board wanted to enlarge the building and increase the Museum's endowment. By 1962, the trustees had met the challenge raising money through large private donations, donations from the general public and Museum Membership.⁸

Despite the success of these early fundraising efforts, as the Museum grew in size and complexity, it was necessary for fundraising to grow concurrently. As the Museum continued to develop as a center for scholarship and exhibition, its operating costs could no longer be covered by a few affluent and dedicated patrons. In the early 1970s The Museum of Modern Art began to receive grants from the Government and Corporations for the first time.⁹ MoMA was no longer able to cover operating costs from an inner circle of supporters. The increase in types of funders also meant an increase in the complexity of fundraising.

MoMA easily took on these challenges and saw contributions to its Annual Fund quadruple in the decade following 1972.¹⁰ Fundraising efforts continued to become more aggressive. Presently, MoMA has a Development staff of over 30 employees, who specialize in various elements of fundraising ranging from grant writing to membership and special events.

⁸ Hunter, Sam, p.32

⁹ Museum of Modern Art, p.33

¹⁰ Hunter, Sam, p. 33

Chapter 3 – MoMA Today

As a result of organizational growth and evolution, MoMA's function has changed as well. Having helped to establish Modernism, the Museum appears to have shifted away from acting as a gallery to show contemporary art to acting as a more multi-functional organization, concerned with education and conservation among other things. While this has drawbacks, the sheer size and complexity of the organization make it difficult for curators to schedule cutting-edge exhibitions. In an intern lecture, Paolo Antonelli the Curator of Architecture & Design explained that it generally takes between four to five years for an exhibition to be planned, scheduled and finally shown.

In order to rectify this, MoMA has partnered with PS1, a venue for contemporary art in Queens. This partnership aims to allow MoMA to be involved with exhibiting contemporary art while continuing to serve its current important functions.

MoMa currently states its goals and mission as the following:

- "To encourage understanding of modern and contemporary art."
- "To serve diverse local, national and international audiences."
- "To explore ideas and interests generated in new artistic traditions."
- "To affirm the importance of contemporary art and artists."
- "To educate, inform, and enliven our understandings of the traditions of modern art."¹¹

In order to accomplish these goals, MoMA has a staff of over 600 full-time employees. The Museum is divided into ten departments. Each department has sub-departments within. The departments are structured according to Table 1. The heads of the departments answer to the director, Glenn Lowry.

The Department of Development has about 30 staff members and is divided into 5 departments: Membership, Foundations, Individual Giving, Planned Giving, and Special

¹¹ MoMA Spring Internship Handout

Events. The heads of each department, in addition to the Deputy Director of Development, serve as major solicitors, each having a pool of major donors whom they cultivate, in addition to serving their roles within the department.

The role of the Membership department is to recruit new members and try to turn them into donors. Because of this, the Individual Giving department grew out of the Membership department, solidifying as a separate department with the onset of the capital campaign. The Foundations department is concerned with all types of foundations – private, government, and corporate. This department also handles corporate memberships and relationships with government officials. The Planned Giving department is relatively new, working to set-up charitable trusts and annuities from donors. The Special Events department handles the events held at the museum. This is a very active department, because many events are quite large-scale, often held at restaurant within the museum. While I was interning I helped this department with the annual John D. Rockefeller Luncheon, an event that frequently raises over \$1-million in one afternoon.

Table 1. MoMA Management Structure

Department	Sub-Departments						
Finance	Accounting	Finance & Investment	Information Systems	Purchasing/ Telecommunications			
Curatorial Affairs	Architecture & Design	Drawing	Film & Video	Painting & Sculpture	Photography	Prints & Illustration	
Development	Planned Giving	Individual Gifts & Membership	Special Gifts	Foundations	Special Events		
Education & Research Support	Archives	Education	Library	New Technology	Publications	Public Programs	Photographic Services & Permissions
Marketing & Communications	Communication	Graphics	Marketing	Visitor Services	Writing Services		
Sales & Marketing	Retail						
Operations	Building Operations	Office Services	Restaurant	Security	Warehouse		
Secretary	Legal Affairs	Trustee Affairs					
Policy & Planning & Administration	Human Resources	Government Relations					
International Program	Liaison to Education & Public Program	Liaison to Exhibition Program					

Chapter 4 – Major Programs

As one of the leading museums in the world, MoMA sponsors a variety of programs ranging from conservation to public education workshops. The museum serves as an educational resource for the community by operating a library that is open to the public and maintaining an archive collection, which includes such memorable items as hand written notes by Henri Matisse. MoMA also sponsors “brown bag” lunch lectures, which are open to the public and feature curators and other speakers.

The Conservation Department is world-renowned. Conservationists work on pieces within MoMA’s collection, as well as regularly assisting other museums with their collections. In addition to the work being done in this department, the Film Department collects, restores, and preserves films. MoMA also sponsors a variety of cultural programs, including summer-time jazz concerts and film festivals.

Aside from these activities, MoMA is a major retailer. Not only does the Museum have a thriving gift shop, it also has a design store located across the street. This store sells reproductions of pieces in the Museum’s design collection. MoMA will open another design store in SoHo this fall.

Chapter 5 – Description of Internship

The Museum of Modern Art offers semester long internships in the fall and in the spring. I was one of twenty-seven candidates selected to participate in the Spring Internship program. In addition to my responsibilities in the Department of Development and Membership, I participated in a lecture series and attended various educational activities in conjunction with the internship program. The lecture series consisted of the following components:

- **Presentations by the following staff:**
 - **Paolo Antonelli**, Curator, Architecture & Design
 - **Michael Margitich**, Deputy Director for Development
 - **Mary Lea Brady**, Chief Curator, Film & Video
 - **Jennifer Russell**, Deputy Director for Exhibitions & Collections Support
 - **Barbara London**, Associate Curator, Film & Video
 - **Jay Levenson**, Director, International Program
 - **Glenn Lowry**, Director, The Museum of Modern Art
- **Walkthroughs of current exhibitions on view at the Museum:**
 - *Modern Starts: Places*, led by **Maria Gonzalez**, Associate Educator
 - *Making Choices: Walker Evans & Company*, led by **Peter Galassi**, Chief Curator, Photography
 - *Making Choices: Anatomically Incorrect & Art is Arp*, led by Anne Umland, Associate Curator, Painting & Sculpture
- **Tours of the galleries at PS1 Contemporary Art Center and the Conservation Department**

In addition to this series, as an intern I was invited to attend the black tie receptions for exhibition openings, and I attended films and other events coordinated by the Membership Department. I also participated in intern meetings, which were a forum to

discuss our experiences. These activities helped me experience much more than I could have in my own department alone.

Because MoMA is under construction, my office was not in the museum. I did feel a bit isolated from what was going on in the actual museum, however because I was participating in a structured internship program, I was given an opportunity to share my experiences with other interns. Although most of the interns enjoyed their time at MoMA, some of those who worked in the curatorial departments experienced snobbery from their superiors. Unfortunately, according to our Internship Coordinator, this snobbery tends to be very real and relatively common in some departments.

I worked under the supervision of Suzanne Hilser-Wiles, the Manager of Independent Gifts, and Carol Morse, the Member Events Coordinator. By splitting my time, I was able to gain a perspective of two areas of development.

Chapter 6 – Membership

❖ Background

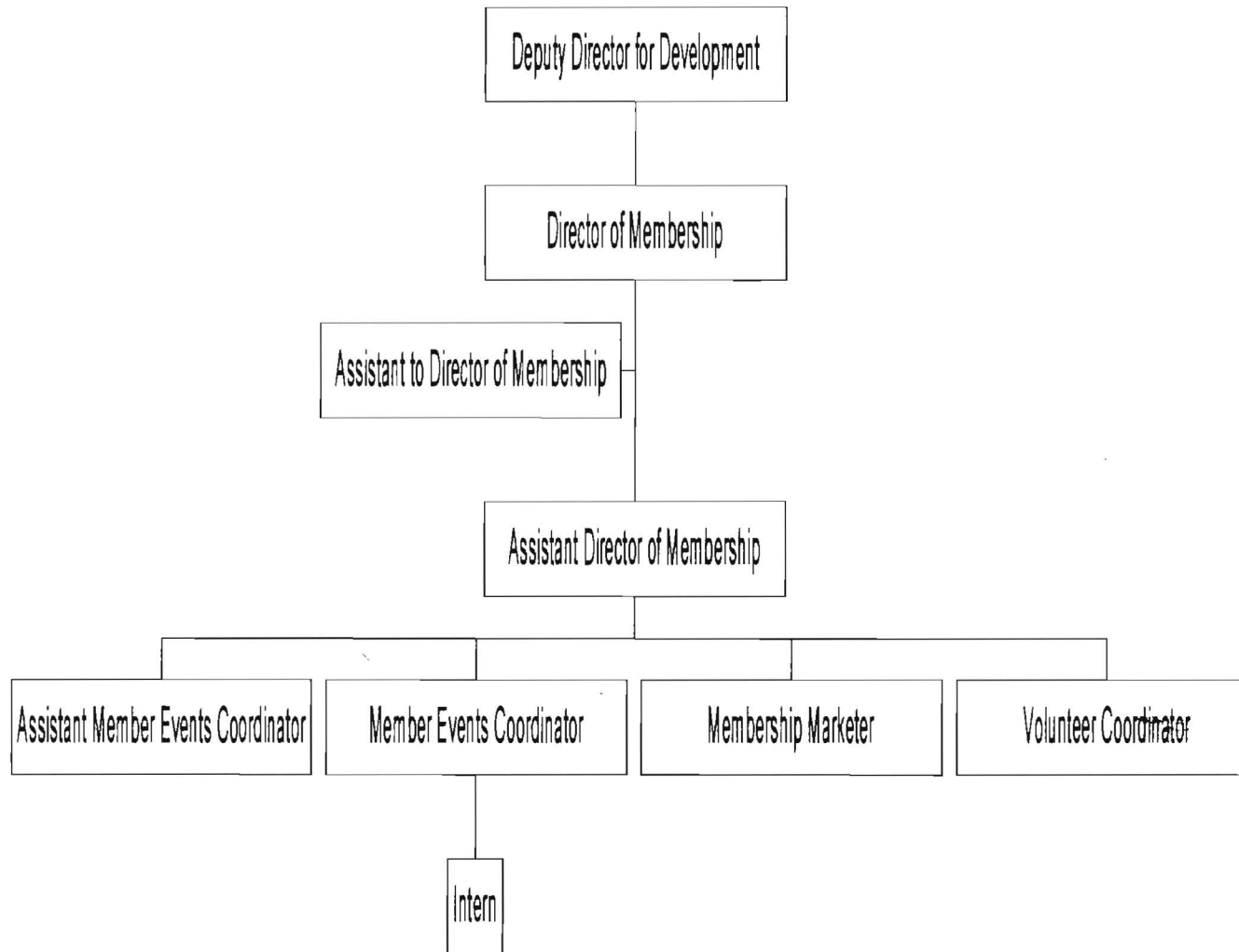
MoMA has had a membership program since its founding. According to the Annual Report of 1931-32 there was an annual member fee of \$10, with additional contribution levels ranging from \$25-\$5,000, an “educational membership” was also available for \$2. However, a formal Membership Department was not created until December of 1935. The “Report for the year October 1, 1935 to October 1, 1936” states the following:

“Up to this year the membership routine, promotion, and general activity were taken care of by several members of the staff who had other duties. Through the employment of a membership secretary whose entire time is devoted to these routines and to the Committee, more personal attention is given to individual membership problems.”¹²

The Membership Department has grown exponentially since the hiring of a Membership Secretary in 1935. But the purpose essentially remains the same, to attempt to give more personal attention to membership problems. MoMA enjoys the enviable position of being a status symbol, as well as a cultural symbol. While this helps to raise money, it also means that most MoMA members consider themselves to be quite important, and they must be attended to on a personal basis.

¹² Email from Caroline Baumann, Director of Membership, to Carol Morse 12/15/99

Illustration 1. Membership Management Structure



❖ Contributions

I worked with the Member Events Coordinators. MoMA offers an extensive series of “members only” events (see Appendix A). Capitalizing on the elitist nature of many members, most “members only” events are only open to “Sustaining Members” (\$750 annually) and above (see Table 2 for membership levels and benefits). There is an additional fee for most of these events, as well. For example, when the *GodFather Trilogy* was shown, only “Sustaining Members” and above were invited, and individual tickets to each film were \$95. Members Events are important in three ways: 1) they serve as another benefit of membership, 2) they encourage patrons to renew at higher levels in order to be invited to more exclusive events, 3) although they are not intended to raise money, they can.

When the Membership Department first conceived of the idea of Member Events, they planned day trips. As a benefit of membership, the museum would offer short trips to nearby places like the Philadelphia Museum of Art. This has evolved into a series of events that include lectures, workshops, and film series. As an intern, I researched past events and helped with current programs by answering members’ questions and signing them up for events.

One project I worked on was scheduling a film premiere for members. I contacted various film companies to find out what their spring releases were, and if any of them would be appropriate for MoMA. I encountered mixed reactions from the companies, major film companies who had large budgets for promotion were not

Table 2. Membership Levels and Benefits

Membership Level	Annual Cost	Benefits
Individual	\$75	<ul style="list-style-type: none"> • Free admission for one to the Museum galleries, gallery talks, and regular film programs • 10% discount at the Museum Stores • <i>MoMA Magazine</i> • Priority Reservations, 20% discount on dinner, and 10% discount on lunch at Sette MoMA • 10% discount in the Garden Café • Members-only Sales and Events at the MoMA Stores • Advance tickets for film programs
Family/Dual	\$120	Benefits of Individual Membership, and: <ul style="list-style-type: none"> • Free admission for two to the Museum galleries, gallery talks, and regular film programs • Membership cards for members' children ages 12-18 • Parent/child workshops, gallery programs, and family films
Supporting	\$275	Benefits of Family Membership, and: <ul style="list-style-type: none"> • Free admission for up to four guests when accompanied by member • Four complimentary admission passes for unaccompanied guests • Special invitations to art tours and events • Priority reservation privileges for all member programs and events • Invitations to special breakfast previews and two black-tie receptions
Sustaining	\$750	Benefits of Supporting Membership, and: <ul style="list-style-type: none"> • Invitations to private curatorial talks and receptions • Museum-selected publications • Invitations to study tours and selected special events • Invitations to three additional opening previews of major exhibitions • Additional invitations to private screenings and previews of major films • Advance notice of lectures, seminars and all other programs
Patron	\$1,500	Benefits of Sustaining Membership, and: <ul style="list-style-type: none"> • Viewings of private or corporate art collections • Invitations to artists talks and behind-the-scenes tours • Special VIP viewing hours • Invitations to opening nights of Museum film programs
Benefactor	\$ 2,500	Benefits of Patron Membership, and: <ul style="list-style-type: none"> • 20% discount at the Museum Stores • Invitation to Annual Benefactor Luncheon • Invitations to opening previews for all major exhibits • Guaranteed tickets for all regular film programs • Invitations to Breakfast with the Director and a Conservation Lab Tour
Sustaining Benefactor	\$2,500	Benefits of Benefactor Membership, and: <ul style="list-style-type: none"> • Invitations to Classic Film Series • Invitations to President's Reception • Invitation to Annual Director's Reception • Invitation to Annual Curatorial Luncheon
Major Benefactor	\$10,000	Benefits of Sustaining Benefactor Membership, and: <ul style="list-style-type: none"> • All exhibition catalogs • Invitation to Annual Director's Dinner
International	\$60	Benefits of Individual Membership except for special mailings and invitations
Student	\$35	Benefits of Individual Membership

interested in premiering at MoMA, however smaller companies with smaller budgets were very interested in having the opportunity to premiere at MoMA.

The next challenge was selecting the film. Because this film was to be shown to members, the Director of Membership had to approve it, as well as the curators at MoMA. This created a conflict because the Membership Department wanted to keep the film as uncontroversial as possible, in order to avoid any complaints from members. Eventually, the two departments were able to agree on a film.

We then sent out invitations to Supporting Members (\$275) and above. I was responsible for taking RSVPs and answering questions that members had about the film. Fortunately, it turned out to be an uncontroversial film that everyone seemed to enjoy.

The membership program serves as a significant source of revenue for the Museum. A break down of the membership count and revenue in March of 2000 appears in Table 3. This count fluctuates during the year, and according to the Director of Membership, March was a low period. MoMA is extremely sensitive about giving out any financial information. This is one of the few pieces of information I was able to obtain.

The lower level memberships bring in the greatest amount of revenue. These members form an important base for membership revenue. The higher level members are also important, as they tend to donate additional amounts through the Annual Fund.

Table 3. Membership Count & Membership Revenue

Membership Category	# of Members	% of Total Membership	Revenue	% of Total Revenue
Individual	16,497	39.05%	\$970,124	21.44%
National/ International	7,148	16.92%	\$386,777	8.55%
Family	9,880	23.39%	\$916,892	20.26%
Dual	2,390	5.66%	\$228,736	5.05%
Student	1,186	2.81%	\$30,341	0.67%
Fellow	2,752	6.51%	\$528,605	11.68%
Supporting	1,153	2.73%	\$312,770	6.91%
Sustaining	635	1.50%	\$337,807	7.47%
Patron	316	0.75%	\$304,945	6.74%
Benefactor	169	0.40%	\$233,723	5.17%
Sustaining Benefactor	55	0.13%	\$154,311	3.41%
Major Benefactor	17	0.04%	\$80,000	1.77%
Donor	4	0.01%	\$15,000	--
Leader	4	0.01%	\$25,000	--
Sponsor	1	--	--	--
Life	36	--	--	--
Total	42,243		\$4,525,031	

Although the philosophy behind these membership levels was in place long before I began my internship at MoMA, the levels appear to fall within the categories identified by the psychologist Clare Graves. Graves identified seven hierarchical personality stages (See Appendix D). In applying these stages to the membership levels at MoMA, it is clear that stages one through three are not applicable, because these types of people are generally not concerned with the arts. MoMA's membership levels most strongly target Type 5 and Type 6 personalities.

The lower levels of membership (Individual through Supporting) target Type 5 personalities, who are concerned with "individual achievement...and the attainment of a good life through selfish use of personal abilities."¹³ These people are most greatly concerned with the material benefits of belonging to the Museum, as well as the social status afforded by such an association. While they support the Museum, their support is contingent upon the benefits they receive.

The higher levels of membership target the Type 6 personality, who are more inclined toward philanthropy, without being as strongly attached to material benefits. They tend to have "achieved independence and attained a degree of material wealth, they begin to be concerned with social, rather than selfish matters."¹⁴ While MoMA does offer additional benefits at the higher levels, they are less distinct. Higher level members join at these levels out of a strong desire to support the Museum's mission and less out of the benefits associated with Membership. Type 6 people also tend to donate to the Annual Fund.

¹³ O'Gorman, David. *Using Graves's Theories of Personality To Understand Audience Characteristics*. *The Journal of Arts Management and Law*. Vol. 15, No.1, Spring 1985, p.53

¹⁴ O'Gorman, David p.54

Chapter 7 – Individual Giving

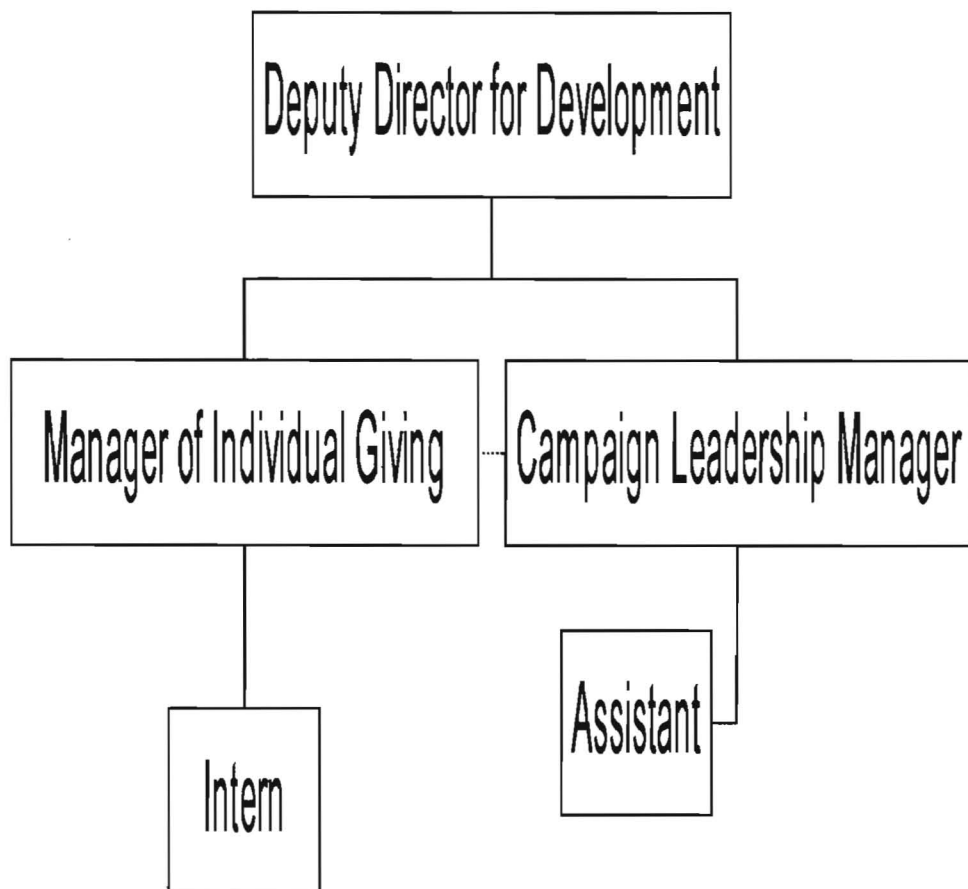
❖ Background

The Individual Giving Department is closely aligned with the Membership Department. MoMA places a great deal of emphasis on raising more money from their donors, including members. This is done through different membership benefits for different membership levels, as well as by working to turn these members into Annual Fund donors. The Annual Fund is a yearly drive to raise money, independent from money given for membership. MoMA tends to be quite successful with this endeavor. They view all their constituents as potential major donors. One example of this is their volunteer program.

MoMA's volunteer program is also a part of the Membership Department, and functions with the same kind of elitism. It is not easy to become a volunteer at MoMA due to a long waiting list. These volunteers give a lot of money, and many have the potential to give more. In an effort to capitalize on this, the Director of Planned Giving decided to hold a Planned Giving Seminar in order to educate the volunteers. This made sense, because Planned Giving brochures are placed on the table where the volunteers greet members in the lobby.

However, while this seminar was designed to educate these mostly older women, it was also aimed at them. I attended the seminar and found Planned Giving to be a very interesting and complex area of development. I also thought this seminar was a great marketing scheme. While the Director of Planned Giving was educating the volunteers so they would be able to answer questions from the public, he was also speaking to them, making them aware of a way they, themselves could give to the Museum.

Illustration 2 Campaign Leadership & Individual Gifts Management Structure



As the capital campaign has moved into a more active stage, all of these donors have become increasingly important, and the focus of the Individual Giving Department has shifted toward the capital campaign. Most of my work in this department involved MoMA's \$650-million capital campaign.

New York is just bursting with capital campaigns right now. The Lincoln Center has embarked on a \$1.5-billion campaign, The New York Botanical Garden is trying to raise \$500-million, and Carnegie Hall is trying to raise \$50-million. This is actually a small sampling of the capital campaigns that are going on in the City right now. Additionally, there is a \$700-million waterfront museum that has been proposed by the Solomon R. Guggenheim Museum and the \$600-million that has been raised by the Metropolitan Museum of Art. According to the *New York Times* these organizations are pretty secure that they will raise the money. The article points out that most organizations don't publicly announce a campaign until they are assured much of the money, quoting Arlene Shuler, senior vice president for planning and external affairs at Lincoln Centers, "Generally, a capital campaign is not announced until one-third of the money is secured."¹⁵ Some experts suggest waiting to go public until at least fifty percent of the money is raised.¹⁶

This certainly seems to be the case with The Museum of Modern Art. On more than one occasion, Michael Margitich announced that we had already raised almost \$600-million from thirteen boardmembers. My supervisor, Suzanne Hilser-Wiles, projected that we would surpass our goal and might even raise it to as much as \$800-million. MoMA is definitely a unique museum in its fund-raising abilities, and New York is definitely a unique city in which to raise funds.

¹⁵ Pogrebin, Robin. *Paying for Billion Dollar Cultural Dreams: With the Vast Projects Planned All Over New York, Can Donors Keep Up?* *The New York Times*. January 30, 2001

Much of MoMA's success may be attributed to its extremely wealthy and extremely generous board. However, there are other factors at work. MoMA is in the very unique position of being a cultural icon and a social icon in a very philanthropic city with a lot of money.

In addition to money given by individuals, foundations give a tremendous amount of money in the New York area. In 1998 the top 50 recipients of Foundation Grants in the state of New York received a total of \$457.2 million in grant money.* Of this, MoMA received \$4.9 million, and the Metropolitan Museum of Art received \$6.7 million.* In contrast, during 1998, the top 50 recipients of Foundation Grants in the state of Louisiana received a total of \$19.8 million in grant money, with The New Orleans Museum of Art receiving \$250,000.* These statistics only begin to tell the story of the massive amount of philanthropic activity that goes on in New York, which helps so many diverse cultural organizations thrive at a level that is virtually impossible in any other area of the United States.

Aside from grant support and support from major donors, MoMA has a strong reputation with artists, scholars, socialites, and tourists. All of these populations are patrons of the museum, and have potential to help in the capital campaign.

According to John G. Goettler in his article *Anatomy of a Capital Campaign*, it is most important that an institution build a reputation before embarking on a capital campaign. The stronger the organization's reputation, the greater the likelihood for success with the campaign.¹⁷ This has certainly worked in MoMA's favor in the past,

¹⁶ Hopkins, Karen Brooks and Carolyn Stolper Friedman. Successful Fundraising for Arts and Cultural Organizations. Oryx Press. Phoenix, AZ. 1997.

* Source: The Foundation Center

Based on a national sample of the 1,009 U.S. larger private and community foundations (including 800 of the 1,000 largest ranked by total giving), grants of \$10,000 or more. For community foundations, only discretionary grants are included. Grants to individuals are not included in the file. Grants by smaller local foundations are not represented.

¹⁷ Goettler, John G. *Anatomy of a Capital Campaign*. Fundraising Management. Vol. 31, June 2000

and will undoubtedly help to bring them success in this campaign. Because their reputation is so strong, nationally and internationally, and because of their broad appeal, they have a large number of potential donors. MoMA is likely to receive large and small donations from people throughout the nation, because so many different types of people are aware of the Museum and believe that it does important work. This is crucial to the continuing success of the Museum.

This unique combination of donors makes MoMA very likely to succeed in its campaign. It has both the strong support of wealthy people who are close to the Museum and it has broad support from the tertiary population outside the immediate area. Finally, MoMA has “star power.” An example of this is a fundraiser, which was planned to raise money for the campaign and featured the popular singer, Sheryl Crow. Tickets sold for \$1,000 a piece. MoMA is one of the few museums in the world that could host an event like this.

❖ Contributions

I worked with the Manager of Individual Gifts to organize information on donors, and to help identify potential donors. Like most major museums, MoMA has an active research department. The researchers use all kinds of search engines to obtain details on potential donors. In a few very long and extensive meetings with the research department we began to assemble the first pool of potential donors. The researcher went over the information of each donor and we coded them “A” if there was a strong possibility they would give (they already had a relationship with the museum or with the boardmembers), “B” if they had a less direct relationship with the Museum, but there was still some connection, and “C” if we had no connection with them, but knew they supported or collected modern art. We then attempted to assign them to staff solicitors, who would

then pair-up with board members. This was preliminary work, the board and the solicitors would review our lists, as well.

After assembling this primary pool of donors, we began creating a schedule of events that they would be invited to and which letters and publications they would receive. Essentially, we tried to formulate the best way to build a relationship with each potential donor. While we could come up with guidelines, each solicitor would have to adapt our recommendations, depending on their success at relationship building.

Another major concern was costs. It is generally considered appropriate to spend no more than 20 or 30 cents per dollar raised.¹⁸ Although MoMA spends a lot of money cultivating its donors, this is made up for by the amount of money they raise. An example of this can be seen in the proposed budget for the 2001 Annual Fund; of which my supervisor gave me a copy (Table 4).

¹⁸ Hopkins, p.25

Table 4. Annual Fund Budget FY01

Direct Mail (includes stationary, postage and labor where applicable)		
• Monthly Annual Fund Appeals	\$1,000	
• Lapsed Donor & New Acquisition Appeals	\$78,750	75,000 names/\$1.50 per piece
• Postcard Mailing	\$2,000/printing \$1,480/mailing	4,500 pieces
Telemarketing		
• Calendar Year End Campaign	\$7,500	17,500 contacts
• Fiscal Year End Campaign	\$7,500	17,500 contacts
Cultivation		
• Publications	\$17,783	Equal to FY00 amount in Membership Budget
• Lunches	\$15,000	4 lunches per week at \$75 per lunch
Miscellaneous Expenses		
• Postage	\$1,000	
• Supplies	\$450	
Total	\$133,268	
Cost per dollar raised on \$2.1 million	\$0.06	

In addition to my work on the Capital Campaign, I also worked on revamping the filing system. The file system had not been updated in over twenty years and was in desperate need of re-organization. I worked to help establish a computer database for the files, so they would be more easily accessible (See Appendix B).

Chapter 8 – Managerial Challenge

Throughout my internship I answered to three supervisors in two sub-departments of the Development department. This dual reporting relationship led to some complications during my internship. At times there was confusion about which assignments I should focus on because I had so many supervisors.

This organizational structure tends to be dysfunctional. As Thomas Wolf points out in *Managing a Nonprofit Organization*, “Multiple supervisors should be avoided whenever possible. If an employee must report to two bosses and the two do not agree, this puts the employee in an awkward position.”¹⁹ Unless there is clear communication between the supervisors and the employee the structure can be counter-productive.

In order to avoid confusion, my supervisors and I set-up a schedule that would allow me to work three days a week with membership and two with annual giving for one week and then work the opposite schedule the next week. Although we started with a schedule, I found that taking on a few projects simultaneously allowed me to be more productive. I set-up a clear schedule of deadlines in order to prioritize projects from my supervisors. This planning allowed me to complete projects from two sub-departments without missing deadlines.

¹⁹ Wolf, Thomas p. 87

Chapter 9 –The Future of MoMA

When I finished my internship in May 2000, MoMA was in the middle of a strike. The white-collar labor union made up of curators, librarians, and other professionals had decided to strike over issues ranging from salary to benefits. It was unclear to me if the strike was the result of an aggressive union moving into the Museum (MoMA's independent union had recently merged with a chapter of the United Auto Workers Union) or if the shockingly low starting salary (\$19,000) and median salary (\$30,000) had finally moved the staff to speak out. I think the strike stems from the uncertainty caused by the impending renovation of the museum. This exciting capital campaign is raising money for a whole new MoMA. The Museum will be bigger and better than it has ever been. However, in order to accomplish this, it is likely that the Museum will have to close its doors on 53rd Street during renovation. (See Appendix C for history of Growth of the Museum)

The two issues about this bothered the staff: talk of impending layoffs and talk of moving the exhibition space to Queens. Rental space in New York is sky high, and it just doesn't seem to make sense to pay for space in the city while the Museum is under construction. Both of these issues deeply concerned the staff.

They have also concerned MoMA's members who have been questioning whether they will belong to a functioning museum. This poses a very unique challenge. The original idea was to put on a block-buster exhibition of Matisse and Picasso in Queens, which would impel tourists to take the short subway ride over the river. However, although the exhibition space in Queens is less than twenty minutes away, there is a huge psychological border at the edge of the island. Questions abound about whether people

would come, even whether the staff would come. Another major issue involves the social events held at the Museum. One of the significant selling points for corporate membership is that it entitles businesses to rent out space in the Museum. The exhibition space in Queens would not afford businesses with space to entertain their clients and employees. The same holds true for MoMA's own fundraisers. In this instance, the Museum's dependence on society seems to be working against it.

The strike lasted until the fall, and it now appears that MoMA has scrapped the idea of moving the Museum out to Queens, opting instead to pay Manhattan prices for Manhattan space. Ultimately, the connection between the Museum and Manhattan is pivotal.

Through my internship I encountered unusual situations that were unique to MoMA. In many ways a museum of this size functions more like a corporation than other smaller museums – the large departments can seem impersonal, and employees often seem like little cogs in a giant wheel. However, MoMA is not entirely different from smaller museums. The strike revealed the weakness in this mammoth institution. Even with all the money raised annually, the Museum still faces financial challenges -- paying its staff and meeting the cost of operating in an expensive city.

However, MoMA has a history of resiliency. The Museum's strong reputation, dependable donor base, and capable staff will help it meet these challenges. I am happy to have had the opportunity to intern and learn at this Museum.

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Appendix A Membership Programs (Draft Spring 2000)

[Front Cover]

Membership Programs

MoMA20000 (logo)

Making Choices (logo)

The Museum of Modern Art
Spring 2000

[Page 1]

Making Choices

March 16–September 12, 2000

This Spring marks another exhilarating season at The Museum of Modern Art—a time when MoMA members can experience fresh interpretations of the premises, meanings, and diversity of modern art. *Making Choices*, which focuses on the years between 1920 and 1960, is the second cycle of MoMA2000 and provides a holistic perspective of this dramatic period in modern art, a period that is most often associated with social and political turmoil and spirited artistic debate. As original visions of modern art matured, they simultaneously provoked dissenting reactions and spawned parallel experiments in a variety of mediums. Faced with competing opportunities and imperatives, artists were obliged to make choices. To emphasize the contentions and vital complexities of modern art's middle years, *Making Choices* juxtaposes over twenty distinct exhibitions, which vary widely in scale, principle of selection, and style of display.

We offer MoMA members a sensational selection of accompanying programs and events and invite you to join us for a single event or series of programs—and experience the full magnitude of this landmark exhibition.

Credits: (Becky – can we condense?)

Making Choices is part of **MoMA2000**, which is made possible by The Starr Foundation.

Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith.

The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder.

Additional funding is provided by the National Endowment for the Arts and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art.

Education programs accompanying **MoMA2000** are made possible by Paribas.

The publication **Making Choices: 1929, 1939, 1948, 1955** is made possible by The International Council of The Museum of Modern Art.

The interactive environment of **Making Choices** is supported by the Rockefeller Brothers Fund.

Web/kiosk content management software provided by SohoNet.

[Page 2]

Insert Image:

Pablo Picasso. *The Charnel House*. 1944–1945; dated 1945. Oil and charcoal on canvas, 6'6⁵/₈" x 8'2¹/₂" (199.8 x 250.1 cm). The Museum of Modern Art, New York. Mrs. Sam A. Lewinson Bequest by exchange), and Mrs. Marya Bernard Fund in memory of her husband Dr. Bernard Bernard and anonymous funds. © 1999 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

[Page 3]

Insert Image:

Man Ray. *Black and White (Noir et Blanche)*. 1926. Gelatin silver print, 6 $\frac{3}{4}$ " x 8 $\frac{7}{8}$ " (17.1 x 22.5 cm).
The Museum of Modern Art, New York. Gift of James Thrall Soby. © 1999 Man Ray Trust/Artists Rights
Society (ARS), New York/ADAGP, Paris

Making Choices

March 16–July 26, 2000

First-floor and Second-floor Galleries

Art Is Arp

The Dream of Utopia/Utopia of the Dream

Giorgio Morandi Etchings Kahn's Modern Monuments

Graphic-Photographic

Kahn's Modern Monuments

Man Ray, Photographer

Modern Art despite Modernism

Modern Living 1

Paris Salon

Walker Evans & Company

War

[Page 4]

Insert Image:

Marcel Duchamp. *Rotary Demisphere (Precision Optics)*. 1925. Motor-driven construction: painted wood demisphere, fitted on black velvet disk, copper collar with plexiglass dome, motor, pulley, and metal stand, 58 1/2" x 25 1/4" x 24" (148.6 x 64.2 x 60.9 cm). The Museum of Modern Art, New York. Gift of Mrs. William Sisler and Edward James Fund. © 1999 Artists Rights Society (ARS), New York/ADAGP, Paris

Making Choices

April 6-September 5, 2000

Fourth-floor galleries

The Marriage of Reason and Squalor

The Raw and the Cooked

Useless Science

[Page 5]

Insert Image:

Vladimir and Georgi Stenberg. *Symphony of a Big City*. 1928. Offset Lithograph, 41" x 27 ¼" (104 x 69 cm). The Museum of Modern Art, New York. Marshall Cogan Purchase Fund

Making Choices

April 30-September 12, 2000

Third-floor galleries

Anatomically Incorrect

How Simple Can You Get?

Ideal Motif: Stieglitz, Weston, Adams, and Callahan

Modern Living 2

New York Salon

The Observer: Cartier-Bresson after the War

The Rhetoric of Persuasion

Seeing Double

[Page 6] exhibition titles formatted as running text

Special Member Preview Events

Exhibition previews give MoMA members the first opportunity to see exhibitions. Please note the following dates and times:

Making Choices (first series of exhibitions)

Art Is Arp

The Dream of Utopia/Utopia of the Dream

Giorgio Morandi Etchings Kahn's Modern Monuments

Graphic-Photographic

Kahn's Modern Monuments

Man Ray, Photographer

Modern Art despite Modernism

Modern Living 1

Paris Salon

Walker Evans & Company

War

Preview Reception for Benefactor and Patron Members.

Wednesday, March 15, 6:00 to 9:00 p.m.

Making Choices (second series of exhibitions)

The Marriage of Reason and Squalor

The Raw and the Cooked

Useless Science

Public Opening, Thursday April 6, 2000

Making Choices (third series of exhibitions)

Anatomically Incorrect

How Simple Can You Get?

Ideal Motif: Stieglitz, Weston, Adams, and Callahan

Modern Living 2

New York Salon

The Observer: Cartier-Bresson after the War

The Rhetoric of Persuasion

Seeing Double

Black Tie Opening for Benefactor, Patron, and Sustaining Members

Wednesday, April 26, 9:00 p.m. to midnight

Black Tie Evening Preview for Supporting and Fellow Members

Thursday, April 27, 8:00 to 11:00 p.m.

Previews for all Members

Thursday, April 27, 10:30 a.m. to 6:00 p.m.

Friday, April 28, 10:30 a.m. to 8:30 p.m.

Saturday, April 29, 10:30 a.m. to 6:00 p.m.

All of the exhibitions will be open for these previews, allowing you to enjoy *Making Choices* in its entirety.

Sette MoMA, the Museum's restaurant, is offering a special prix-fixe three course dinner for \$22.50 per person (excluding tax, service, and liquor) from 5:00 to 10:30 p.m. on April 27, 28, and 29. (Please

note: the regular members' discount does not apply with this offer.) Members may make reservations by calling (212) 708-9710.

Benefactor, Patron, Sustaining, Supporting, and Fellow members will find advance complimentary guest tickets for the exhibition enclosed.

Lecture Series

Evenings at the Modern

Members and their guests are offered the unique opportunity to examine the *Making Choices* exhibition during nonpublic hours. Each evening begins with a program designed especially for MoMA members and is followed by a delightful three-course dinner in Sette MoMA.

A Night of Film: *Home Movies*

This inside look at one of the strongest international film collections in the United States is led by a curator from the Department of Film and Video and begins with an orientation of the Museum's current program, *Home Movies*. Members are invited to look at several selections from the exhibition and examine how the definition of the home movie, as well as roles within the family structure, have changed over the decades.

Tuesday, March 28, 6:30 to 9:00 p.m. Code 387.

Fee (includes dinner): members \$65, guests \$75.

***Making Choices* Series**

Join us in a series of programs that introduces the major themes and concepts of *Making Choices*, allowing members to further acquaint themselves with works from MoMA's preeminent collection. Focusing on works by artists such as Edward Hopper, Jasper Johns, Piet Mondrian, and Pablo Picasso, members will discover new and exciting ways of looking at art. Each evening begins with a guided tour through the exhibition led by a Department of Education Lecturer. To allow a full experience of the scope of this landmark exhibition, two programs are offered; they may be taken as a two-part series or individually, as your schedule permits.

Fee (includes dinner): members \$65, guests \$75; *Making Choices* Series \$115.

Part 1: The Context of Making Art

Monday, April 17, 6:30 to 9:00 p.m. Code 388.

Part 2: Eyes on Masterworks

Monday, May 1, 6:30 to 9:00 p.m. Code 389.

Insert Image:

Moment of Impact (Juliet Loktev, 1998). Pictured: Leonid Lokted

Print something like this across the bottom of each page:

To register for these programs, please complete the reply form enclosed or register by phone by calling (212) 708-9848. For general Membership inquiries, please call (212) 708-9696.

Lecture Series

A Closer Look

Take a closer look at *Making Choices* and study in greater depth four divergent themes of this unprecedented exhibition. A Department of Education lecturer leads a ninety-minute session in the galleries followed by further discussion over cocktails.

Fee (includes cocktails): members \$45, guests \$55; series of four \$160.

Dada and Surrealism

Examine reactions to the devastation of World War I through influential dada and surrealist works by Jean Arp, Salvador Dali, Max Ernst, and Joan Miró, and others.

Tuesday, May 16, 6:30 to 8:30 p.m. Code 389.

New Views through the Lens

Explore the development of distinct photographic visions in the work of Ansel Adams, Henri Cartier-Bresson, Walker Evans, Man Ray, Alfred Stieglitz, Edward Weston, and other prominent twentieth-century photographers.

Tuesday, May 23, 6:30 to 8:30 p.m. Code 390.

Design in the Postwar Period

In this lecture, members compare and contrast revolutionary designs by artists such as Alvar Aalto, Charles and Ray Eames, Gerrit Rietveld, and Ludwig Mies van der Rohe.

Tuesday, June 6, 6:30 to 8:30 p.m. Code 391.

The Raw and the Cooked

Investigate the relationship between an unusual body of work composed by unschooled artists and works by trained modernists such as Louise Bourgeois, Jean Dubuffet, and Claes Oldenburg, who employed a "primitive" style.

Tuesday, June 20, 6:30 to 8:30 p.m. Code 392.

Insert Image:

Diego Rivera. *Agrarian Leader Zapata*. 1931. Fresco, 7'9¼" x 6'2" (238.1 x 188 cm). The Museum of Modern Art, New York. Abby Aldrich Rockfeller Fund

Select Events

**Evenings with the Director: *MoMA2000* Lecture Series
Moderated by Glenn D. Lowry, Director**

Celebrate the MoMA2000 series of exhibitions in a new lecture program that offers an exclusive discussion with Museum Director Glenn D. Lowry and chief curators of MoMA.

Members are invited to attend an exclusive evening with Glenn Lowry as he hosts the second lecture in this series, based on *Making Choices*, with Peter Galassi, Chief Curator, Department of Photography, other members of MoMA's curatorial staff, and key organizers of the exhibition. Limited to 35, the ninety-minute session includes a slide presentation, panel discussion, and question-and-answer period, giving MoMA members the opportunity to discuss the exhibition in an intimate setting. A cocktail reception concludes the evening.

Thursday, (May 4, 11, or 18), 2000, 6:30 to 8:30 p.m. Code 393.

The series concludes in November 2000 with *Open Ends* as Kirk Varnedoe, Chief Curator, Department of Painting and Sculpture, and other members of MoMA's curatorial staff discuss art from 1960 to the present.

All lectures will be held in The Trustees Room on the sixth floor of the Museum.

Individual lectures: \$100. \$160 for two.

Insert Image:
Candid shot of Glenn from New Members Reception

Study Tours

Contributing Members Study Tour

(Informational only – draft)

Members explore San Francisco and the bay area during a weekend of museums, private collections, and wine. We visit SFMoMA to view *Sol Lewitt: A Retrospective* and *Magritte*.

Surveying four decades of work by the pioneer of Conceptual art, *Sol Lewitt: A Retrospective*, organized in collaboration with the artist, traces the evolution of his work and provokes deep appreciation for its significance in the larger trajectory of American art.

Approximately 65 works comprise the exhibition, *Magritte*. This presentation, drawn from an exhibition organized by the Louisiana Museum of Modern Art in Denmark, also includes SFMoMA's recent acquisition, *Les valeurs personnelles* (personal values) of 1952 and is the first overview of Magritte's work on the West Coast in more than 30 years.

Also included in this spring weekend are visits to other museum exhibitions, private collections, and San Francisco galleries. We will also explore California's wine country and the amazing art circuit of Napa Valley, including The Dia Rosa Preserve, the Hess Collection, and the Michael Graves designed Clos Pegase, as well as other vineyard such as Robert Mondavi, Saint Supery, and Mumm's. A special reception at a private home will bring MoMA's California members together with those from New York.

Open to Fellow members and above.

mid-May. More details to come after February 08.

Day of Sculpture: PepsiCo and the Neuberger Museum

With nature in full bloom, there is no better season to enjoy being outdoors, surrounded by sculpture. This day-long excursion to Westchester county provides a visit to one of the leading corporate collections of outdoor sculpture in the United States and to Westchester county's premier museum of 20th century modern and contemporary art.

In the morning, members travel to Purchase, New York, to view *Welded! Sculpture of the Twentieth Century* at the Neuberger Museum of Art. A historical survey of welded art of the twentieth century, this exhibition features a technique emergent in and identifiable with the modern period in art history. Related to contemporary technological, commercial, and industrial development, welding was appropriated by artists to open up sculptural form. Following lunch, members visit PepsiCo, the world-famous outdoor site containing large works by some of the best-known names in modern sculpture, including works by Alexander Calder, Jean Dubuffet, Isamu Noguchi, Claes Oldenburg, and David Smith.

Saturday, May 20 (tentative), X a.m. to X p.m. Code X.

Fee (includes transportation, continental breakfast, lunch, and light refreshments) Members \$X, Guests \$X.

Insert image from Pepsico

The Barnes Foundation and The Philadelphia Museum of Art

Join us on a day-long study tour and explore two renowned collections of art. Located in the former residence of Dr. Albert C. Barnes, The Barnes Foundation exhibits approximately one thousand works by virtually all of the major Impressionist, Post Impressionist, and early twentieth-century artists,

including Renoir, Seurat, Matisse, and Picasso. Highlights include the largest collection of works by Cézanne, which span thirty years and chronicle the artist's development.

Following lunch at The Philadelphia Museum of Art, members view *Mary Ellen Mark: American Odyssey*. This exhibition is the first to focus exclusively on the acclaimed photographer's extensive American work and features some 141 black-and white photographs, many of which have never been exhibited. Viewed together, Mark's images form an arresting view of the United States, from innocuous backyard activities to the harshness of street life and the quirkiness of its subcultures. *American Odyssey* touches on the essence of American life, and looks for the common threads that connect us all.

Friday, June X (tentative), X a.m. to X p.m. Code X.

Fee (includes transportation, continental breakfast, lunch, and light refreshments) Members \$X, Guests \$X.

Family Programs

Matinees at MoMA

Join us for this popular Sunday program featuring three Matinees exploring the art of film. Each morning also includes a short film from MoMA's collection. Continental breakfast will be served at 10:00 a.m. in Café Etc.. Screenings begin at 10:30 a.m. in The Roy and Niuta Titus Theater I. Recommended for children ages 8–14.

Fee (includes breakfast): \$X for series, \$X for each additional ticket.

Film 1

Short description. Directed by X. Running Time: X.
Sunday, March/April X, 2000, 10:00 to X a.m. Code X.

Film 2

Short description. Directed by X. Running Time: X.
Sunday, March/April X, 2000, 10:00 to X a.m. Code X.

Film 3

Short description. Directed by X. Running Time: X.
Sunday, March/April X, 2000, 10:00 to X a.m. Code X.

Family Picnic in the Abby Aldrich Rockefeller Sculpture Garden

Families enjoy a spring day in the Sculpture Garden with lectures on outdoor sculpture, family photographs, and a picnic lunch... (more to come after meeting)

Fee (includes ?):

Sunday, May 21 (tentative), 2000, 9:00 to 11:00 a.m. Code X.

Insert Image:

Family Festival image

Family Fun

Searching for Shapes: An Adventure in Abstract Art

Members and their children are invited to examine abstract paintings, sculptures, and photographs from the Museum's collection. Joyce Raimondo, Coordinator of Family Programs, leads the group in a gallery tour that helps sharpen observation skills as members and their young friends learn about art. Recommended for children ages 5–10.

Sunday, May 7, 9:00 to 10:30 a.m. Code X.

Fee (includes continental breakfast): member and one child \$45, additional children \$10.

[Page 13 and 14 (spread)]

Film Programs

Classic Film Screening

Benefactor members and above are invited to attend exclusive screenings of classic films, held in The Warner Screening Room, each preceded by an intimate cocktail reception.

Rashomon

Set in the middle ages, *Rashomon* (1950) probes the unpredictable nature of truth and subjective reality. Akira Kurosawa cleverly uses a flashback within a flashback technique to mold the case history of a man's murder and the rape of his wife by a bandit, played by Toshiro Mifune. Winner of the Academy Award for Best Foreign Film of 1952, this eloquent masterpiece is brimming with action while incisively examining the nature of truth. Japanese with English subtitles. Running time: 83 minutes.

Tuesday, March 21, 6:30 p.m. Code X.

This screening is a benefit of membership.

Open to Benefactor members and above.

Insert Image:

Rashomon. 1950. Directed by Akira Kurosawa.

Contributing Members Film Screenings

Federico Fellini

Benefactor, Patron, Sustaining, and Supporting members are invited to celebrate three newly restored films by Federico Fellini.

La Dolce Vita

A masterpiece of modern morality, *La Dolce Vita* (1960) is an episodic account of incidents in the daily life of Marcello Rubini (Marcello Mastroianni), a newspaperman who earns his livelihood writing scandal stories and society gossip. He is without conscience or scruples while pursuing his career and cares little who is hurt or embarrassed by his indiscreet and personal revelations. Italian with English subtitles. Running time: 174 minutes.

Thursday, May 11 (tentative), 8:00 p.m. Code X.

8½

Federico Fellini's introspective portrait of a filmmaker plagued by self-doubt won the Academy Award for Best Foreign Film of 1963. Committed to an ambitious new production, a successful director, Guido Anselmi (Marcello Mastroianni), is bereft of fresh ideas. Exhausted, hounded by both his wife and his mistress, he escapes into his personal fantasies. Italian with English subtitles. Running time: 138 minutes.

Thursday, May 18 (tentative), 8:00 p.m. Code X.

The White Sheik

This farcical comedy examines one day in the lives of some ordinary people who see their world mainly through their illusions. Arriving in Rome, a newlywed couple separates, at which time the wife pursues the white sheik (Alberto Sordi) and the husband, distraught by her disappearance, winds up a harrowing night in the company of a prostitute. Italian with English subtitles. Running time: 86 minutes.

Thursday, June 1 (tentative), 8:00 p.m. Code X.

Contributing Members Film Screenings are a benefit of membership.

Open to Supporting members and above.

Insert Image:

Film still from one or more of the Fellini films

Artist Studios Tour

Members visit a photographer's studio and examine up-close various processes involved in contemporary photography.
(Peter Galassi to advise)

Study Tour

Members take a special tour of the newly opened Rose Center for Earth and Space and the new Hayden Planetarium at the American Museum of Natural History. Terrence Riley, Chief Curator of Architecture and Design at MoMA accompanies us on this exclusive visit.
(more details to come)

Appendix B Steps for Filing System

The Museum of Modern Art Department of Development and Membership

Steps for the filing system

- 1) Go through the file cabinets and write down all the files as they appear on the file label.
- 2) Enter the names taken from the file cabinets into your Excel sheet in the appropriate letter. (Database information should include: *Last name, First name, Additional name, Category, Status, Archive and Comment*). (See template for formatting guidelines).
- 3) Create 3 piles:
 - a) Pile of archival correspondence (single or folder) that is previous to 1993 for that complete individual record. (will be coded in database as M-A or S-A)
 - b) Pile of single correspondence post 1993. (will be coded in database as S-L)
 - c) Pile of correspondence that belongs in a file folder. (will be coded in database as M-L)
- 4) Go to the piles of the corresponding letter at my desk and alphabetize. Cross reference the correspondence with the database. Identify the files that are already in the system and enter new names that are not and code accordingly. (Using the "Ctrl and F" key simultaneously will be a quick way to do this).
- 5) Pull single correspondence folders from the file cabinets and cross reference with database. Follow same process of sorting into 3 piles and enter any new names into the database and code accordingly.
- 6) Give Marisol finished database so it can be reviewed.
- 7) Sort database by *Category* and print all individual files on blue labels (excluding the "S" and "A" categories).
- 8) Paste labels on new file folders.
- 9) Go to cabinet and start transferring contents of the old files with new files created. At the same time, quickly arrange the documents in chronological order and make note of any files that are older than 1993. If any files are older than 1993 pull from cabinet and change the Status on database from "L" to "A".
- 10) As you transfer the old files to the new folder, also pull all Foundation folders.
- 11) Once all letters are done, we will distribute a list of all "A" files to senior staff so they can identify the files and decide whether they should be archived or remain live.

Single correspondence letters

- Single correspondence letters will be filed at the end of the file folders A-Z alphabet.
- Enter the name into database and identify as "S" for single in the Status column.
- Set single correspondence letters aside, they will be done last.
- All single correspondence will be sorted into folders in alphabetical order.

Foundation Files

- Foundation files will be kept at the end of the files, after individual folders and single correspondence.
- Foundation labels will be in red and new folders will be created once all individual files are finished.

FILING PROJECT TEMPLATE KEY

Last Name

For person, last name: example- Joseph Smith, you enter **Smith** as last name

For Foundation, last name and all that follows after: example- Joseph and Anne Smith Charitable Foundation, you enter **Smith Charitable Foundation** as last name.

For Corporation, the whole name goes under Last name: example- Goldman Sachs and Company, you enter **Goldman Sachs and Company** as last name.

First Name

For person, first name: example- Joseph Smith, you enter **Joseph** as first name.

For Foundation, first name and all before last name: example- Joseph and Anne Smith Charitable Foundation, you enter **Joseph and Anne** as first name.

For Corporation, nothing gets entered, unless it's a company like The Gartner Group, you enter **The** as the first name.

Additional Name

For person, additional name: example- Joseph Smith and Anne, you enter **and Anne** as additional name.

For Foundation, non-applicable

For Corporation, non-applicable

Category

I = Individual

F = Foundation

C = Corporation

O = Other

I/F = Must be determined whether better categorized as Individual or Foundation.

Status

S = Single, meaning there is only a single correspondence for this donor.

M = Manila, meaning we have a "manila" folder in the files for this donor.

Archive

L = Live, meaning there is an actual, physical folder in the files

A = Archive, meaning there is a record, but it is older than 1993 and it is not in the files, it is in the archives.

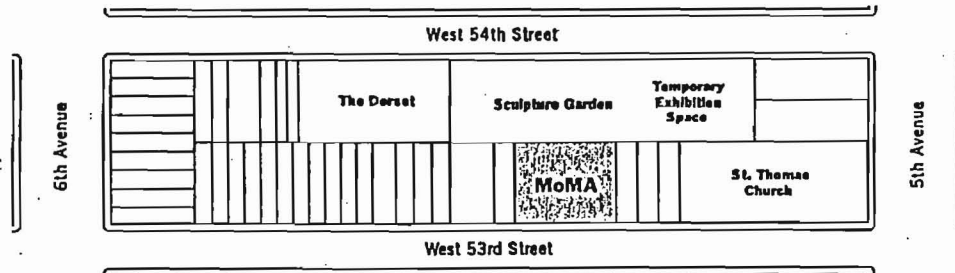
Comment

- This section is to cross-reference another file, example: *see Overbrook Foundation*.
- This section is also where you can indicate the number of volumes per file, example: *File 1 of 2 or 1986-1997*.

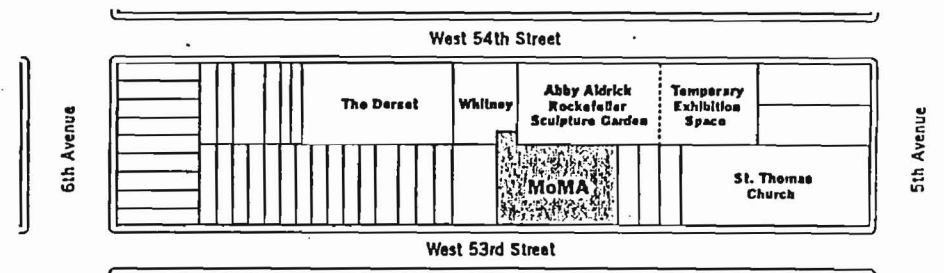
Appendix C Growth of the Museum of Modern Art

GROWTH OF THE MUSEUM OF MODERN ART

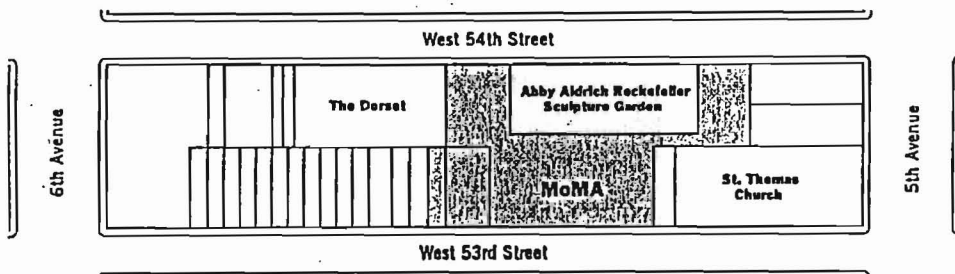
For Additional Information Contact: Mary Lou Strahlendorff, The Department of Communications, The Museum of Modern Art, NY 212-708-9755



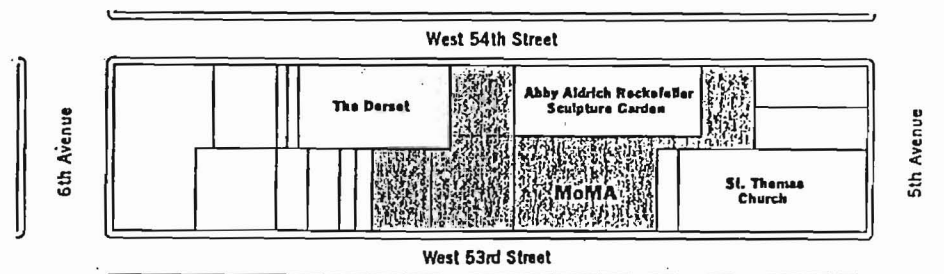
1939



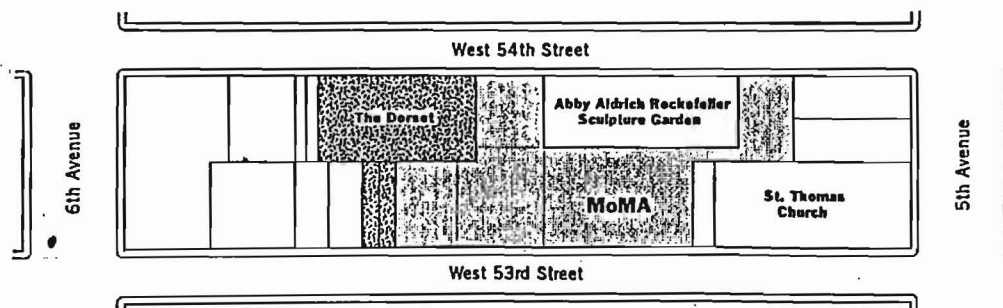
1954



1968



1984



1996

Appendix D Graves' Personality Types

TABLE 1—Determining Graves's Types through Occupational Characteristics.

Type	Attitude toward Work	Typical Occupations
Type 2	The primacy of family and friends, coupled with a naturally based concept of time and a poor education, leads to a high absentee rate and situations that others interpret as a poor work attitude. Type 2 workers expect the boss will tell them exactly what to do, when to do it, and if they have done it right.	Type 2 workers tend to be in the lowest occupational levels in the service and manufacturing industries.
Type 3	Type 3 workers appear to have chips on their shoulders with respect to supervisors. They react in an overtly hostile way to criticism. They don't like people telling them what to do.	Type 3 workers are found in a variety of generally unskilled or semi-skilled occupations. Some are attracted to "heroic" occupations such as fire fighting, the police, the Marines, and rescue squads. Some are involved in high-risk entrepreneurial situations, such as independent trucking, and others are in construction work and in a variety of service and manufacturing jobs.
Type 4	Type 4 workers prefer structured work situations in organizations with a clear chain of command and published rules and regulations.	The obvious ideal jobs for Type 4s include the military, law enforcement, and religious orders. Type 4s are also heavily represented in the ranks of engineers, managers, and accountants (along with Type 5s). They also make up a major component of sales, secretarial, and skilled occupations.
Type 5	Type 5 workers view a job as a vehicle for attaining the finer things in life. They work hard, but out of a desire to attain personal advancement rather than out of any strong sense of loyalty to the company.	The occupations selected by Type 5s tend to provide an outlet for their independent, analytical, and technical orientation. This category includes most entrepreneurs (the others being Types 3 and 7), engineers and managers (the others being Type 4), accountants, technicians, and teachers of business, science, and engineering.
Type 6	Type 6 workers like it when people and job requirements don't clash with their people-oriented values. They are not particularly motivated toward material gain. They prefer participative management and group decisions.	This type may be found in a variety of business, governmental, and social welfare organizations. Type 6s prefer people-oriented staff positions that do not involve the decision-making responsibilities of line managers.
Type 7	Type 7 workers like to have a major role in defining goals and methods for attaining them. They seek information from a variety of sources to improve performance. They prefer flexible structures that are functional rather than formal organizations that aren't.	Type 7s are found in a variety of middle and upper management positions in organizations of all types. If stifled by bureaucracy, they leave and start their own organizations.

SOURCES: Clare W. Graves, "Deterioration of Work Standards," *Harvard Business Review* (September-October 1966), pp. 117-128; Scott M. Myers and Susan Myers, "Toward Understanding the Changing Work Ethic," *California Management Review* (Spring 1974), pp. 7-19; Milton Rokeach, *The Nature of Human Values* (New York: The Free Press, 1972).