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## The New Orleans Museum of Art: An Internship Report

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The New Orleans Museum of Art

An Internship Report

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

Master of Arts  
in  
Arts Administration

By  
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B.A. University of Alabama, 2008

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## **Abstract**

From January through April 2011, I served as an intern at the New Orleans Museum of Art. The New Orleans Museum of Art, which celebrates its 100-year anniversary this year, ranks in the top 100 art museums nationally. I worked in the Marketing Department, focusing on programming and museum communications. The following report includes a profile of the organization, a description of my position as an intern within the Marketing Department, my analysis of internal and external administrative issues, and my recommendations and contributions to the organization based on best practices and relevant museum standards.

## **Chapter One: Organizational Profile**

### **History**

The New Orleans Museum of Art (NOMA) was founded in 1911 as the Isaac Delgado Museum of Art. Isaac Delgado, a Jamaican sugar immigrant and local businessman, had the money and art for a museum but needed land. He offered the City Park Improvements Association \$150,000 for an erection of an art museum on the park's land. Not known as a patron of the arts prior to his donation, Delgado's desired the Museum to house the art collection of his late aunt, Virginia McRae Delgado. Chicago architect Samuel Marx was called upon for the design of the building, resulting in the groundbreaking of the neoclassical building known now as the New Orleans Museum of Art.

Over the following years, the generous gifts of art from the people of New Orleans, as well as purchases made by the Museum, quickly showed that the museum building would need to grow with its collection. In 1971, an expansion that tripled the size of the original Delgado Museum opened with three new additions: the Wisner Education Wing, the Stern Auditorium and the City Wing, a space for permanent collection and exhibition galleries. It was with this intensive expansion that the Board of Trustees voted to change the institution's name to the New Orleans Museum of Art.

With its new facility, NOMA was able to host major international exhibitions such as *The Treasures of Tutankhamun* (1977-78), *The Search for Alexander the Great* (1982) and *The Art of the Muppets* (1981). These exhibitions help further NOMA's position as the leading museum of the Gulf South and help it gain greater regional importance.

The Museum continued to grow through the mid-1980s as NOMA increased its expanded permanent collection. A capital campaign was launched in 1986, resulting in a \$23 million renovation and expansion effort beginning in 1991. Made possible by generous donations,

NOMA was then among the nation's largest and most important art museums. In 2000, the Board of Trustees began a campaign to fund the construction and endowment of the Besthoff Sculpture Garden, which opened to the public in 2003. The Besthoff family donated more than 40 sculptures for the creation of the garden.

Hurricane Katrina struck in 2005, closing NOMA for seven months. Although the collection survived with no damage, the building and Sculpture Garden suffered \$6 million in damage. The Museum was forced to lay off more than eighty staff members, leaving only sixteen members left to run NOMA. The Museum reopened in 2006 with exhibitions to raise money for hurricane recovery.

In 2009, the Walt Disney Studio generously underwrote a major exhibition, *Dreams Come True: Art of the Classic Fairy Tales from the Walt Disney Studio*, an enormous success for the Museum and presented exclusively at NOMA.

The Museum began its year-long Centennial Celebration in 2010 to commemorate 100 years of dedication to the New Orleans community. The celebration continues into 2011 with special exhibitions and programming to celebrate a century of art at NOMA.

### **Mission and Goals**

The mission of the New Orleans Museum of Art is “to inspire the love of art; to collect, preserve, exhibit and present excellence in the visual arts; to educate, challenge and engage a diverse public.” NOMA’s guiding vision is “to advance its position as a premier national visual arts Museum vital to the cultural and educational life of our city, state and region (<http://www.noma.org/mission.html>).”

The Museum also recognizes nine core values: quality, community, integrity, stewardship, diversity, education, stability, creativity and collaboration (Appendix A).

## **Management Structure**

**Board of Trustees.** The Board of Trustees of the New Orleans Museum of Art is comprised of 46 members who govern the organization, six of whom serve as officers (Appendix B). There is a President of the Board, three vice-presidents, treasurer, assistant treasurer and secretary. The Board is comprised of members from the Museum's membership, plus three from direct support groups, including representatives from City Park. The Mayor of New Orleans, currently Mitchell Landreau, also serves as a member of the Board. In addition, NOMA recognizes 26 Honorary Life Trustees, as well as a group of National Trustees.

**Museum Staff.** The New Orleans Museum of Art has a full-time staff of 40 members (Appendix C). The Museum is headed by Director Susan M. Taylor, who assumed the post in 2010. There are several departments in which staff members work, including the art division, development, public programs, administrative, publications, education, marketing and finance. Within the curatorial department, there are Curators of Asian Art, African Art, Modern and Contemporary Art, Prints and Drawings, and Native American and pre-Columbian Art. There is also a registrar, preparator and an associate collections manager. Other staff positions include a development director, membership associates, grants officer, public programs officers, events coordinator, education coordinator, computer coordinator, shop manager, accountant, librarian, marketing director and various other managers and assistants.

**Volunteers.** The Museum has a very strong volunteer team known as the NOMA Volunteer Committee (NVC). The Museum has volunteers who work on a "project per project" basis, volunteers who hold regularly scheduled positions, and volunteers who serve as docents for school groups. Volunteers work in several areas including admissions, gift shop, mailings, library, reception, Sculpture Garden and special events. The NVC is also responsible for

planning and fundraising for special events including the Odyssey Ball, Art in Bloom, Fabergé Egg Hunt and the Home and Art Tour.

Along with the Volunteer Committee, NOMA also offers volunteer positions for students. Many high school students choose to volunteer at the museum to fulfill mandatory service hour requirements. Students assist with education and special events, the Friday night series (Where Y'Art) and visitor services. NOMA has a dedicated, paid volunteer coordinator who works with the students' schedules and helps place them in meaningful positions throughout the Museum.

Volunteers provide a significant amount of support for the museum's operations. Without its dedicated volunteers, NOMA may have to hire additional staff members to fill the important role of this group. Currently, NOMA's Volunteer Committee has over 450 volunteers (<http://noma100.com/noma-volunteer-committee>).

## **Programming**

The programs of the New Orleans Museum of Art are supported by grants from the National Endowment for the Arts, the American Recovery and Reinvestment Act, the Louisiana State Arts Council, the Arts Council of New Orleans, and the New Orleans Jazz and Heritage Festival and Foundation. Programs are also made possible through generous individual and foundation donations and corporate sponsorships.

**Permanent Collection.** The New Orleans Museum of Art has a strong permanent collection of over 40,000 objects. It prides itself in having particularly strong collections in the areas of French and American art, photography, glass, African and Japanese art. NOMA's collection of prints and drawings survey art of Western Civilization beginning from the pre-Christian era to the present. Works by Picasso, Braque, Dufy and Miro are among NOMA's collection of well-known artists. The French Impressionist painter, Edgar Degas, is also strongly

represented in the Museum's collection; his former home and studio is just 20 blocks away from NOMA. The Museum's unique Arts of the Americas Collection features work from North, Central and South America concentrating on objects from the Incan Culture in Mexico and Peru. NOMA also recently hired a Curator of Contemporary Art to help develop its collection and presentation of modern and contemporary work.

Lastly, NOMA has an outdoor installation space, known as the Sydney and Walda Besthoff Sculpture Garden, formerly containing 40 sculptures, now contains more than 60 sculptures. (<http://www.noma.org/pcol.html>).

**Exhibitions.** In November 2010, NOMA opened its year-long centennial celebration with *Great Collectors/ Great Donors: The Making of the New Orleans Museum of Art, 1910-2010*. It remained on view through January 2011. Current exhibitions at the Museum include *The Sound of One Hand: Paintings and Calligraphy by the Zen Monk Hakuin*, *Residents and Visitors: Twentieth-Century Photographs of Louisiana* (a collaborative effort between NOMA and the Historic New Orleans Collection), *Different Strokes for Different Folks: Glass from the Harter, Jastremski and Sawyer Gifts*, and *Bookmarks: The Artist's Response to Text*.

NOMA also has a traveling exhibition, *Copley to Warhol: 200 Years of American Art Celebrating the Centennial of the New Orleans Museum of Art*. Its tour includes exhibitions at the Meadows Museum of Art at Centenary College in Shreveport, the Alexandria Museum of Art, the Paul and Lulu Hilliard University Art Museum, the University of Louisiana in Lafayette, and the Louisiana State University in Baton Rouge. The exhibition's goal is to make NOMA's centennial a state-wide celebration.

Upcoming 2011 exhibitions include *Ancestors of Congo Square: African Art at the New Orleans Museum of Art*, *Read my Pins: the Madeline Albright Collection*, *Swoon: The Great Hall Project*, *The Elegant Image: Hindu, Buddhist and Jain Bronzes from the Bhansali*



*Collection*, and *New Orleans Silver from the Collections of the HNOC & NOMA* amongst numerous others. The year will end with a second masterworks exhibition highlighting the Museum's anniversary: *100 Masterworks for 100 Years-NOMA's Centennial Celebration*.

**Educational Programming.** NOMA provides a variety of adult and family programming including art-making activities, artist demonstrations, music, lectures, gallery walkthroughs, wellness programs, school tours, educator evenings and book clubs.

*Where Y'Art?* is NOMA's new Friday evening program (Appendix D). Formerly known as Midweek in Midcity, NOMA's late night has switched from Wednesday to Friday. Open late until 9 p.m. on Fridays, the Museum offers a night featuring music, cocktails, exhibition walkthroughs and art-making activities for children. The schedule also often includes film screenings, book signings, artist demonstrations and featured artists in the Museum Store. Trying to appeal to a young professional crowd, *Where Y'Art?* has marketed itself as an "inspirational happy hour." *Where Y'Art?* is the same price as regular admission, and guests get to experience much more than on a regular day.

The 2011 Director's Dialogue series is a program dedicated to bringing national museum directors to NOMA. The dialogue is a conversation between NOMA's director and the guest director discussing important issues facing museums today. The series, which takes place during NOMA's centennial year, covers the topics of technology, education, permanent collections, diversity and new audience development. Featured directors include: Arnold L. Lehman, Brooklyn Museum; Maxwell L. Anderson, Indianapolis Museum of Art; Bonnie Pitman, Dallas Museum of Art. The series is a privilege for upper-level members of NOMA, but the public may attend for an additional fee.

The Museum offers walkthroughs of the galleries every Sunday afternoon and Friday evening. Docents lead the Sunday afternoon tours, while curators usually lead the Friday night

walkthroughs during *Where Y'Art?*. These group walkthroughs provide an in-depth look into exhibitions and the collection. This educational component gives visitors a chance to interact with the art while gaining extra knowledge about the art and artists from experts.

NOMA offers wellness programs hosted by the East Jefferson Wellness Center (EJWC). *Yoga in the Garden* is offered the first, second and third Saturday of every month. *Tai Chi in the Garden* is offered the fourth Saturday of every month. The early morning classes are free to NOMA and EJWC members and \$5 for non-members. Set amongst the beautiful sculptures of the Sculpture Garden, these classes have been very successful with NOMA members and New Orleans' fitness enthusiasts.

The Education Department offers school tours Wednesday, Thursday and Friday mornings for students in grades 1 through 12. Docents lead the students through the permanent collection and special exhibitions. There is no charge for students on school group visits. Educator guides are also available online for teachers to use in the classroom.

Introduced for the 2010-2011 school year, Educator Evenings is designed to educate local teachers about the museum and help them use the museum's collections as course material in the classroom. NOMA also provides educator guides for teachers to use with their students.

NOMA's Education Department is also responsible for organizing a Children's Art Camp each summer. Children get the opportunity to create their own work and learn about art in the process. These week-long sessions are available in groups for children ages 5-7, 8-10, and 14-18. All sessions are from 9:30 a.m. to 12:30 p.m. There is a fee of \$120 for NOMA members and a fee of \$150 for nonmembers.

NOMA also has a research library, which is open to the public by appointment. Located in the basement of the museum, the library is managed by a librarian. The library hosts a book club each month. The club members attend lectures, discuss books and take field trips.

## **Membership**

Membership at the New Orleans Museum of Art is valid for one calendar year. There are eight levels of membership with various benefits: Student, General, Champions, Sustaining, Collector's, Delgado, Fellows and Circles (Appendix E).

## **Budget and Funding**

The New Orleans Museum of Art is recognized as a 501(c)(3) tax-exempt organization. According to the Museum's most recent Form 990 from 2009, NOMA's total revenue was \$5,476,994 (<http://www.guidestar.org>). This number is comprised of \$3,968,164 in grants and contributions, \$523,163 in program service revenue, \$48,445 in investment income, and \$937,222 in other revenue (investments, royalties, rental income, and income from fundraising events). For the previous year (2008), the total revenue was \$7,054,062 and comprised of \$5,933,293 in contributions and grants, \$466,258 in program service revenue, \$285,591 in investment income, and \$368,920 in other revenue.

Total expenses for 2009 totaled \$6,439,440. This number includes \$2,679,367 in salaries, other compensation, and employee benefits; \$3,670,073 in other expenses (i.e. advertising, office expenses, conference and dues, acquisitions of art). The expenses for the previous year (2008) totaled \$7,806,038. Revenue less expenses for 2009 is -\$962,446 and for 2008, -\$751,976.

Total assets at the beginning of the current year (2009) equaled \$47,352,917 and at the end of the year totaled \$50,350,876. Total liabilities at the beginning of 2009 were \$2,242,551 and at the end of the year, \$1,318,538. The net assets or fund balances: \$45,110,366 at the beginning of the year and \$49,032,338 at the end of the year (2009).

## **Chapter Two: The Internship**

### **The Marketing and Communications Department**

The Marketing and Communications Department at the New Orleans Museum of Art is headed by Grace Wilson, who is the primary person responsible for the Museum's communications efforts. The Marketing Department is in charge of marketing all events, programming, exhibitions and permanent collections at the Museum. The marketing efforts of the past year, in particular, have focused on NOMA's Centennial Celebration (Appendix F).

There are no other staff positions directly under the marketing director, but members of the education department, publications division, development and membership department, special events and public programming department work with the marketing department on a regular basis. The Marketing Director also works closely with the Executive Director on daily basis. Along with the support of other departments, the marketing department also has the assistance of one or two student interns per year.

### **Internship Responsibilities and Tasks**

As a Marketing Intern for NOMA, I worked directly with the Director of Marketing, Grace Wilson. The following is a description of my responsibilities and tasks.

**Social Media.** One of my main responsibilities was managing NOMA's online presence. The Museum has active Twitter and Facebook pages that allow it to market to visitors through social media. NOMA maintains a main Facebook page and also one for the Sculpture Garden. I became an administrator of both pages in order to add pictures, create events and respond to users' comments.

I took pictures of the Museum on a regular basis to include on NOMA's Facebook page. I took pictures of people enjoying the Sculpture Garden on a pretty day; curators and visitors attending exhibition openings; visitors attending Where Y'Art? activities; paintings that portray

people socializing (to use in Where Y'Art promotion); paintings that reflect Mardi Gras. These pictures were used online to help attract and remind visitors of the vast collection and programs at NOMA. People apparently like to see themselves online after they have attended events at the museum. It makes for a fun way to interact with NOMA even after visitors have left the museum.

An important way NOMA gets the word out about events is to publicize them on Facebook. I was responsible to creating events for Where Y'Art? events, lectures, Art in Bloom, the Faberge Egg Hunt and the NVC Home and Art Tour. I wrote the Facebook copy for each event, added pictures to the page and sent invitations out to Facebook users.

**Website.** During the course of my internship, NOMA began a much needed overhaul of its website. My task was to create new and exciting content and copy for certain pages of the site. I was responsible for the Getting Here, Nearby Attractions and City Park, History, FAQ and Press pages.

I researched modes of transportation to include on the "Getting Here" page including information on the streetcar, bus, taxis, electric scooter and bike rentals. NOMA is trying to "go green" and show visitors that there are fun, less traditional ways of getting to the museum. I compiled this information, along with a map and driving directions, into a brief narrative to use on the website. I also researched nearby attractions such as restaurants, City Park, The Pilot House, Degas House, Longue Vue House and Gardens, House on Bayou Road, New Orleans Fairgrounds and the Museum of the free People of Color (Le Musée de FPC). The idea is to promote the entire neighborhood and make NOMA a destination amongst various other attractions. If NOMA is able to get visitors to the area, then they may want to explore and support other cultural organizations.

Currently, the NOMA website does not have a FAQ (Frequently Asked Questions) page. My job was to create a FAQ page. I researched other museums' websites and talked with the NOMA visitor services desk to find the most common questions that visitors asked. I then compiled these responses into a document for use on the new website.

Other website tasks included typing up NOMA's history and membership information. I also downloaded and moved NOMA's pressroom from the old site to the new one. This required the use of NOMA's web design management site, Canary Projects.

**Online Calendars.** A huge resource for NOMA is the access to online community calendars. The Arts Council of New Orleans maintains a website, Arts New Orleans (<http://www.artsneworleans.org>) dedicated to announcing events happening in the arts community of New Orleans. nolaParent (<http://www.nolaparent.com>) is an online resource for local parents and families. My job was to update these sites on a weekly basis with the most current events happening at NOMA, along with updated venue information.

**Publicity.** My responsibilities in the area of publicity included creating flyers, writing press releases and assembling press kits. I created flyers to promote current NOMA exhibitions and events including *The Sound of One Hand*, the book signing of the *Café Degas Cookbook* and the event Louisiana Iris Festival (Appendix F). I created two surveys: one general museum survey to use at the visitor services desk and one about Where Y'Art to hand out on Friday nights. These surveys include updated questions in order to track the success of NOMA's events and to find out who is visiting the Museum. I assembled media kits and Art Ambassador (for local concierges) folders with an updated hours and admission sheet that I created. I also wrote numerous press releases for the marketing department.

**Outreach Lists.** I created various media and email lists to use in promoting certain exhibitions and programs. I researched contacts for certain publications, universities and

colleges and local elementary and high schools. This information was then added to an Excel spreadsheet and used as a contact list to market events at the Museum. I also compiled the information from the visitor comments pages from the guest registry into a spreadsheet for use in the membership and development department.

**Where Y'Art?** I attended and worked Fridays nights at NOMA. My main responsibility for the evening was to take pictures of nightly activities for use on Facebook. I also followed the exhibition opening of *The Sound of One Hand* with a Flip video camera in order for the marketing department to have live footage of programming. Other responsibilities included handing out flyers, helping with setup and assisting visitors who had questions.

## Chapter Three: Analysis of Internal and External Issues

### Strengths

**Brand.** The New Orleans Museum of Art is known as “the premier art museum in the Gulf South.” This is a strength because it places NOMA as *the* art museum of New Orleans. It also shows that it is the museum of the people of New Orleans. When visitors conduct online research for art museums in New Orleans, the art museum followed by the city’s name is what is often searched. Its name makes NOMA attractive to donors because it sounds established and stable.

**Permanent Collection.** NOMA’s permanent collection is an important strength of the museum. As stated in the Organizational Analysis section, NOMA has strong holdings of French and American art, along with an extensive African and Japanese art collection. NOMA offers a wide variety of media including painting, sculpture, photography, decorative arts and drawing. This is an asset because not only visitors are able to see such a wide variety of fine art under one roof, but it helps NOMA compete professionally in the art world. NOMA also has one of the most important outdoor sculpture areas in the country. Without charge, visitors can stroll through the Garden at any time during the day.

**Volunteers.** NOMA’s volunteers are an enormous strength to the museum. As stated in the Organizational Analysis section, NOMA has a very strong and loyal group of volunteers. This dedicated volunteer base works hard to make sure NOMA is able to continue its extensive programming. The NOMA Volunteer Committee, with a group of over 450 members, is constantly at the Museum working. NOMA has a reserved volunteer room and offices where volunteers work on projects. The NVC is responsible for raising a substantial amount of money for programs, and the volunteers work hard securing donors for the museum. NOMA treats its volunteers well and awards a Volunteer of the Year award annually. NOMA volunteers are



serious and pay dues to be a part of the committee. Volunteers are also important to a museum's function because they help fill in areas where staff may be stretched. According to Byrnes (2009), "[volunteers] are a resource that may save the organization thousands of dollars in staff salaries. They can help realize the mission of the organization and help fulfill its goals and objectives by covering key areas where staff resources are limited" (p. 206).

**Sponsorships.** The ability of NOMA to find corporate sponsorships for its programming and events is a strength. The museum has strong relationships within the community, which allows it to secure sponsors for a variety of programs. According to Michael Kaiser (2010), "arts organizations that receive corporate support are usually the largest and most visible. They are the ones that know how to create institutional images for themselves and for their sponsors" (p. 47). NOMA's annual spring event, Art In Bloom, is generously underwritten by Whitney Bank. The Director's Dialogue is presented by J.P. Morgan. NOMA also has many businesses that have purchased corporate membership, so their employees may visit the museum.

**Social Media.** A current trend in museum marketing is using social media applications on the web to promote organizations and attract visitors (Appendix G). The New Orleans Museum of Art has a strong presence online through social media sites such as Facebook, Twitter and YouTube. This was not the case a year ago. The former director did not want NOMA on these sites because he felt it could cause some conflict with donors. However, new Director, Susan Taylor, felt differently. The marketing director and she both believed that NOMA was losing out on a huge tool in marketing to a younger market.

Now, NOMA has one of the strongest online presences of arts organizations in New Orleans. Pictures, comments and events are uploaded to Facebook daily. Videos of exhibition openings are added to YouTube, where people from around the world can experience NOMA. For NOMA, social media is a two-way street. Fans who "like" NOMA on Facebook and follow

it on Twitter, comment on the pages and share with friends. For NOMA, social media is a huge strength. Its Facebook page currently has more than 5,203 fans. Facebook sends a weekly page update reporting how many monthly active users the page has; how many new people have liked the page in the last week; and how many comments and posts in the last week. There is still a lot more NOMA could do with social media, as I mention in the Opportunities section.

## **Weaknesses**

**Planning and Internal Communication.** One of NOMA's weaknesses is planning and organizing the logistics of events. During Where Y'Art there are several activities happening at once. In one room, there may be loud drummers or karaoke singers providing entertainment, while in another there may be a Japanese Tea Ceremony happening. This real scenario happened after one Friday night program in which the Japanese tea ladies refused to come back if the music was going to be featured at the same time as the tea ceremony. This distracted the guests. Another Where Y'Art was scheduled during Mardi Gras, when staff members knew that the attendance would be low. Better communication among staff members and better event planning could help prevent scenarios such as these. Staff could improve by creating a production schedule outlining specific times and locations for events. Having a concrete guidelines would help staff members better serve its visitors by being more organized.

**Website.** NOMA's current website is hard to navigate, and the font is hard to read. It looks dated and lacks interactive components that many competitive organizations have. According to Byrnes, "art organizations now have Web sites that can be very interactive including video clips, podcasts, and blogs" (p. 90). NOMA's current website has none of these. There is not a history page, and the hours and admission information appear too far down on the homepage. The homepage is also not very inviting, and visitors have to dig around for information. Fortunately, NOMA is developing a new website. There will be more graphics, a

modern layout and updated content such as a photo gallery, a searchable catalogue of past exhibitions and collections, and a visitor services page.

**Location and Competition.** NOMA is not located downtown in New Orleans' warehouse and arts district. This could be seen as a weakness because it is not in the main tourist part of town. New Orleans is now the host of numerous conventions that bring thousands of visitors to the city. Many of these people will get the afternoon off from meetings and want to explore around town. This is where NOMA faces competition with other museums and galleries that are closer to the convention center and hotels. NOMA also faces competition from other activities such as those in the French Quarter. Many people visit New Orleans because of the lively entertainment scene found on Bourbon Street. Some visitors do not venture out of the French Quarter because they do not realize that New Orleans has a thriving arts scene beyond that area of the city.

## **Opportunities**

**New Director.** This year NOMA welcomed Susan M. Taylor as its sixth director. Taylor officially became the director in September 2010, when John Bullard retired from the museum after 37 years. As a museum director for over 20 years, Taylor was most recently the Director of the Princeton University Art Museum before arriving at NOMA. She is "well-known there for her wide-ranging innovations in collections development, planning, programming and outreach." She has also "successfully resolved several ownership claims for works of art in Princeton's collection" (<http://www.noma.org/pressroom/PressReleases/55May07.10.pdf>). The addition of Taylor to NOMA's staff is an incredible opportunity.

New leadership will bring fresh ideas and approaches to the museum. While Bullard did a commendable job leading NOMA throughout his career there, organizations usually benefit from a fresh pair of eyes. Taylor recognizes the importance of looking to other organizations as

models and also recognizes the opportunities of social media. Taylor is bringing major museum directors to the museum as a part of a Director's Dialogue. She also has encouraged NOMA to launch a Facebook page and be an active member of the online community.

**Diversity.** The demographic profile of art museum visitors is more diverse than ever before. According to Arnold Lehmann, Director of the Brooklyn Museum of Art, until recently the average museum visitor was a white woman in her late fifties. Today, average museum visitors are equally male and female, in their mid-thirties and of different races (2011). Lehmann also stresses the importance of knowing the community. He points out that the world has changed—it's younger and more diverse (2011). NOMA has the opportunity to reach out to a new audience and create new and meaningful programming that will attract a constantly changing community. NOMA's visitor profile resembles more of the older, female demographic. Behind the times, NOMA has been unsuccessful in attracting and keeping a younger, more diverse crowd. It needs to create programming that will attract these new, target members to NOMA.

**Centennial Celebration.** NOMA has an enormous opportunity to use its 100-year anniversary as a way to reinvent itself for the next 100 years. Now more than ever, eyes are on NOMA. With the hiring of a new director, NOMA is in the position to make some important changes to adapt to today's market. The City of New Orleans is increasingly popular in the news across the country. NOMA should use this as an opportunity to market on a national level and gain exposure for the museum and cultural community of New Orleans.

**Collaboration.** Sharing resources and collaborating with other organizations are useful tools in today's market. NOMA has collaborated with the Historic New Orleans Collection (THNOC) on several exhibitions. Along with this collaboration, NOMA has the opportunity to collaborate with not only art organizations, but also other cultural and groups as well. NOMA

has started to talk to Friends of City Park to work on dual marketing efforts. New Orleans is a city with a lot of museums, including NOMA, the WWII Museum, Civil War Museum, Ogden Museum of Southern Art, Contemporary Arts Center, Louisiana Children Museum, Historic New Orleans Collection and the Louisiana State Museum. Currently, there is not a pass for multiple museums. There is the New Orleans VISITicket, which is a multi-day pass for local attractions and restaurants (<http://www.visiticket.com/NewOrleans/>). This is not geared towards museums in specific and is very costly. NOMA has an opportunity to collaborate with other museums to create an affordable citywide arts pass. This would be a huge selling point to tourists who want to visit multiple museums in a brief time period. The museums would gain exposure and help the arts community as a whole.

**Social Media.** Even though NOMA has a strong online presence, it is not using social media applications to their full potential. NOMA has the opportunity to make social media a more effective tool for the museum. Many organizations use social media as a way to provide incentives and discounts to visitors who visit these sites. For example, organizations may post on Twitter a code word and offer reduced admission if you say the code at the door. NOMA currently does not provide visitors with this incentive to attend events. This could be a potential way to grow the attendance at the low-attended Where Y' Art series.

Companies such as Groupon and LivingSocial provide daily deals that are emailed to subscribers. Many restaurants, wellness clubs, and even arts organizations participate in this marketing opportunity. The participating organization splits a percentage of its success with Groupon/LivingSocial. These “coupons” provide a great way for the organization to advertise and attract new customers. According to Grace Wilson, NOMA’s Marketing Director, the museum has been approached multiple times about offering discounted NOMA memberships though these programs. The membership and development office has yet to be convinced that it

would make the museum money. With so much of our world online, it would be a huge opportunity for NOMA to get involved in a “daily deal” program.

**Film Industry.** Because of huge tax incentives, New Orleans is now home to a booming film industry. Behind New York and Los Angeles, New Orleans is now the third most popular place where producers are filming movies and TV series. This is a huge opportunity for NOMA to attract a more young, hip and professional crowd. Marketing to people involved in the film industry makes sense because they are already interested in the arts. They would be very likely to attend events, especially Where Y’Art. The film industry also is an opportunity for NOMA to host more film screening and festivals. NOMA hosted a number of films this past spring, and this opens up the opportunity to expand its interest in the film industry. NOMA could develop a relationship with the film industry and market itself as a possible filming location.

## **Threats**

**Economy.** Because of the downturn of the economy, NOMA faces the threat of a decrease in funding from donors and foundations. Members may also downgrade to a less expensive membership level. There is simply less money to give. Gas prices are also higher, which increases the cost of travel. When the economy is in a recession, people have less discretionary income to spend on entertainment and cultural activities. This poses a threat to NOMA because people may chose to stay home and not travel during this economic recession. NOMA may also have to cut programs if anticipated funding from donors is not met.

**Decrease in Population.** According to a study of the 2010 Census by the Greater New Orleans Community Data Center, New Orleans’ population is down 11% since 2000, which largely reflects job loss due to Hurricane Katrina and the Great Recession, as well as population loss associated with migration and forced relocation (<http://www.gnocdc.org/>). Adults 25 and older are more college-educated than they were in 2000, up from 23% to 26% in 2009. It is

important to note that while population has decreased in the Greater New Orleans area, the population that NOMA previously served was not the primary group included in this loss. As mentioned in the weakness section, NOMA's lacks the desire to move into this century. Many view NOMA as an intimidating institution that is far beyond the times in attracting a diverse demographic. NOMA has the ability to change its perception, but rather it chooses to remain the same by continuing to serve the conservative, white, upper-middle class of New Orleans.

**Decreasing Art Audience.** Arts organizations around the country are asking the same question: what is happening to our audience? According to a survey from the National Endowment of the Arts, the public's participation in the arts is declining. 18-44 year olds are not attending arts events as often as they did 26 years ago (<http://www.nea.gov/research/NEA-SPPA-brochure.pdf>). The most active arts participants over time are college-educated adults. The survey also found that 22.7% of all adults visited an art museum or gallery in the last 12 months (p. 3). Attendance at museums and crafts fairs has declined from 26% in 2002 to 23% in 2008 (a number comparable to 1980s statistics). Even though the world is getting more diverse as Arnold Lehmann pointed out, museums' main visitors and donors are still older adults. These numbers are a threat to NOMA because if there is not a place in society for the arts, then participation at the museum will suffer. NOMA must see this threat as an opportunity to evaluate its programming. It needs to consider if it is providing interesting and relevant programming for its target audience. A programming problem could also be a reason NOMA is seeing a drop in attendance.

## Chapter Four: Best Practices

### Best Practices for Museums

The American Association of Museums (AAM) states in its *Characteristics of Excellence for U.S. Museums* that there are seven areas in which museums should apply high standards and best practices (<http://www.aam-us.org/aboutmuseums/standards>):

1. Public Trust & Accountability
2. Mission & Planning
3. Leadership & Organizational Structure
4. Collections Stewardship
5. Education and Interpretation
6. Financial Stability
7. Facilities & Risk Management

The following analysis uses AAM Standards as a reference to ask and answer the questions pertaining to best practices.

**Public Trust & Accountability.** Is the museum a good steward of its resources? Yes, NOMA is careful in choosing a viewable collection that best reflects its entire holdings. Does the museum identify the communities it serves, and makes appropriate decisions in how it serves them? Yes, NOMA identifies the community through its education program and also through surveys and visitor comments. Does the museum assert its public service role and place education at the center of that role? NOMA has an education department with a mission that encompasses that role, but it does not focus on serving the entire public of New Orleans. The perception of NOMA is that it is very selective of its visitors. NOMA's educational programming does not center around serving the public, but rather the needs of its vested interests and board members. Does the museum demonstrate a commitment to providing the



public with physical and intellectual access to the museum and its resources? Yes, NOMA has a research library open to public and also a strong curatorial staff who serve as a resource for NOMA. Is the museum committed to public accountability and transparent in its mission and its operations? As a 501(c)(3) organization, NOMA's financial information is open to public record. It is not readily available through NOMA's website, but it is only available if the public wants to look for it. Therefore, no, NOMA is not transparent and only meets the minimal requirements set forth by the IRS. Best practice would be to have this information posted clearly on NOMA's website, along with a copy of its annual report.

**Mission & Planning.** Does the museum have a clear mission and communicate why it exists? NOMA's mission is "is to inspire the love of art; to collect, preserve, exhibit and present excellence in the visual arts; to educate, challenge and engage a diverse public." While NOMA's mission is clear, the museum's actions do not represent these ideals. NOMA's programming does not engage a diverse public through its outreach and education efforts. Attendance is low and attempts to appeal to a younger audience have been unsuccessful. NOMA also has a vast collection of over 40,000 objects and presents diverse exhibitions, but it still not attracting a new audience.

Does the museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum? Both NOMA's board and staff are active in advancing the museum through fundraising and programming, although, as stated in the weakness section, NOMA's staff could improve its internal communication and planning. The sustainability of the museum's future is affected by its programming and its willingness to adapt to a new audience. If the staff and board are not working towards these long-term goals, then the museum's future success will be unpredictable.

**Leadership & Organizational Structure.** Do the governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities? NOMA has a board education booklet handed out to each board member upon membership. The museum has a large board of members from the community. It is an asset for NOMA that the Mayor of New Orleans serves on the board. The board also has members representing City Park. Representation by city government and City Park ensure NOMA is acting in the community's best interest. Although NOMA has strong members on its board, a large board is not necessarily best practice. Often times when there are too many people governing an organization, it is hard for things to get done. NOMA should evaluate the job of each of its board members to ensure each one is making a positive contribution to the museum.

NOMA also has job descriptions and roles for each staff member within a department. Each of the staff is divided into departments: administrative, curatorial, education, development and financial. Within the department, each individual staff member has a role. Susan Taylor leads the museum effectively and has contact with each department on a regular basis. Weekly staff meetings help keep different departments aware of events and issues happening at the museum.

**Collections Stewardship.** Does the museum own, exhibit or use collections that are appropriate to the mission? The mission of NOMA is open-ended and vague. This leaves it open to a variety of interpretations, so, no, the collection of the museum is not necessarily appropriate to the mission depending on any given stakeholder's interpretation of the mission. A vague mission is not best practice and does not provide specific goals and long-term visions for the public to interpret. Does the museum legally, ethically, and effectively manage documents, care for and use the collection? Yes, NOMA has an active group of curators who work with

professionals in the field. NOMA is responsible for getting all copyrights and legal documents associated with acquiring works of art.

**Education and Interpretation.** Does the museum clearly state its overall educational goals, philosophy, and messages, and demonstrate that its activities are in alignment with them? Yes, NOMA clearly states this through its education mission: “NOMA’s Education Department is dedicated to awakening the imaginations of children and adults through the visual arts. The Museum provides memorable art experiences which lead to greater awareness, curiosity and sensitivity” (<http://www.noma.org/learn.html>). NOMA has a curator of education who works with children and student groups by educating them through camps, activities and gallery tours. Trained docents provide tours of the museum to both children and adults. Public programming staff provides visitors with special events, lectures and educational programs that go beyond the surface of the gallery walls. NOMA’s educational goals are effective but are not equally accessible for all. NOMA’s education efforts should be attainable by all (or most). NOMA should offer more free educational activities, which would also help them attract new visitors.

**Financial Stability.** Does the museum allocate its financial resources in a way that advances its mission? Yes, NOMA uses money raised to provide education programs. It also raises money to purchase and continue to collect works of art. Does the museum operate in a fiscally responsible manner that promotes its long-term sustainability? Yes, along with grants and individual donations, NOMA has an endowment of \$50 million (Appendix I).

**Facilities & Risk Management.** Does the museum allocate its space and use its facilities to meet the needs of the collections, audience, and staff? Yes, NOMA has designated places for exhibitions and its permanent collection. It provides handicap accessibility, a café, clean restrooms and benches for its audience. NOMA also reserves an entire floor on the basement level for staff offices. Does the museum have appropriate measures to ensure the

safety and security of people, its collections, and the facilities it owns or uses? Yes, NOMA has a full-time security staff and a security system for after hours. All staff and interns must wear a badge at all times. Storage areas for the collection are secure and are only accessible by staff members who have security clearance. Is the museum clean, well-maintained, and provides for visitors' needs? Yes, NOMA has a custodial staff who cleans the facility. The museum also has a visitor services desk in the entrance, where docents handle admissions and answer questions. Also, there is a coat room where visitors can check their belongings.

## **Chapter Five: Intern Recommendations**

The New Orleans Museum of Art would benefit from a range of recommendations in the areas of management, marketing, development and legal and financial management. The following are my suggestions for improvement.

**Communications and Planning.** NOMA could improve communication among departments and planning for programs. Planning an event often goes through staff in multiple departments. NOMA should make sure all aspects of an event are thought through completely. As mentioned in the weakness section, NOMA has not done a great job of planning the Where Y'Art program. Many of the events conflicted with one another because of noise levels and bad timing. This could easily be improved through better staff planning and scheduling.

**Marketing.** As stated in the opportunities section, I recommend that NOMA make better use of social media groups such as Groupon and LivingSocial. If NOMA is unsure about discounting memberships, it could start by offering half off tickets to Where Y'Art. NOMA should also consider offering promotions from its Twitter page. NOMA would also benefit from a blog site. NOMA has a blog (<http://noma100.com>) set up to announce centennial events and information, but it does not cover other aspects of the museum. An interactive blog site would help attract a younger audience.

NOMA would also benefit from a larger staff within the marketing department. There is one person to do the work of an entire department. There is not enough time in the day to handle all of the marketing tasks, and the marketing director is often is often overextended. As with most nonprofit organizations, staff must wear many hats. Still, NOMA would be more capable of reaching marketing goals if it had an associate responsible for social media for example. According to Michael Kaiser (2010), arts institutions spend time on program marketing but often

neglect institutional marketing, a vital part of fundraising (p. 65). With an additional staff member, NOMA could enhance the efforts of both key marketing components.

**Development.** Currently, several universities pay for its students to be members of NOMA as a part of a group membership. It would be more beneficial to the museum and more meaningful to the students if NOMA concentrated on selling individual student memberships (\$25). Rather than offering group memberships, the Ogden Museum of Southern Art offers student memberships (<http://www.ogdenmuseum.org/membership/index.html>) and has been successful in attracting new student members. The development department should also use these student members as a volunteer resource.

**Technology.** NOMA's financial office still relies on the use of typewriters. The office requires staff members to fill out payment request forms on carbon copy paper and then use a typewriter to complete them. This is an inefficient use of staff time and is also an outdated technology. NOMA should reevaluate its administrative methods and implement a more efficient, computer-based program.

## **Conclusion**

My internship at the New Orleans Museum of Art has been a rewarding learning experience. It has been useful to see what the marketing department of a major art museum does on a daily basis. There is always a job to do or an event to plan. Having worked in a museum before, I know that each staff member must always be prepared to wear a different hat and be ready to handle any job thrown at him. This is no different at NOMA. While I was primarily responsible for similar marketing jobs daily, I had to be prepared for unexpected press conferences, projects or meetings at all times. For such a small staff, NOMA handles a tremendous amount of responsibility, and this internship showed me how a large-scale organization is able to successfully run an arts organization.

I contributed to NOMA's marketing and communications department on a variety of levels. Because Grace Wilson was the only person directly handling communications, I was able to work on small projects, so she would be free to attend to the bigger marketing objectives. Having public relations experience in the past, I was able to jump right in to writing press releases, news stories and flyers. I also was able to do more frequent Facebook postings and community calendar updates. In addition, I took the responsibility of taking pictures at events, so Grace would be free to talk with guests and manage programs.

As a student pursuing a future career in arts administration, I have been able to see through my internship how essential marketing is to an arts organization. I have seen the importance of constantly staying connected with other organizations in the community through collaboration and networking. Also, I have seen how crucial an effective online presence is for the arts. It appears that social media are here to stay, at least for a while, so organizations must taken advantage of this opportunity. My internship at NOMA has furthered my desire to work in the arts and culture field and continue my pursuit of marketing.

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**Appendix A**  
**NOMA's Core Values**

## NOMA'S CORE VALUES

What do we believe in:

- **Quality**  
We consistently strive for excellence in all that we do. Quality in art is our fundamental objective.
- **Community**  
We endeavor to reach the largest and most diverse audience to enjoy and appreciate the benefits and treasures of the Museum.
- **Integrity**  
We adhere to the highest ethical standards in all Museum policies and practices for the board, staff and volunteers.
- **Stewardship**  
We professionally maintain the preservation, conservation, exhibition, scholarship and accessibility of the Collection.
- **Diversity**  
We are committed to serving a diverse public through innovation, enrichment and inspiration for people of all ethnic and cultural backgrounds.
- **Education**  
We seek to promote the visual arts through innovative educational programs and learning experiences to ensure broad participation from both traditional and new audiences.
- **Stability**  
We maintain economic stability through responsible financial planning and management, allowing NOMA to grow and accomplish its vision and mission for the future.
- **Creativity**  
We celebrate creativity in all cultures and from all periods. We continuously set high standards through openness to new ideas from the community, staff and supporters.
- **Collaboration**  
We recognize the importance of collaboration with other cultural, academic, scientific and professional communities to expand our reach, leverage our resources and diversify our audience.

<http://www.noma.org/mission.html>

**Appendix B**  
**Board of Trustees List**

## Board of TRUSTEES (as of February 2011)

Mrs. Charles B. Mayer, President	Stephen A. Hansel
Mrs. James J. Frischhertz, Vice-President	Adrea D. Heebe
E. Ralph Lupin, M.D., Vice-President	Ms. Allison Kendrick
Phyllis M. Taylor, Vice-President	Subhash Kulkarni
Timothy Francis, Treasurer	Henry Lambert
Michael D. Moffitt, Secretary	Mayor Mitch Landrieu
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Terence Hall	Brian Schneider
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S. Stewart Farnet	R. Randolph Richmond, Jr.
Sandra Draughn Freeman	Mrs. Frederick M. Stafford
Kurt A. Gitter, M.D.	Harry C. Stahel
Mrs. H. Lloyd Hawkins	Mrs. Moise S. Steeg, Jr.
Mrs. Killian Huger	Mrs. Harold H. Stream
Mrs. Erik Johnsen	Mrs. James L. Taylor
Richard W. Levy, M.D.	Mrs. John N. Weinstock
J. Thomas Lewis	

**Appendix C**  
**NOMA Staff Directory**

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**Appendix D**  
**Where Y'Art Ads**

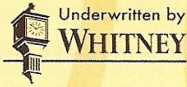


NOMA  
100

Enjoy an  
**Artsy April** at  
New Orleans Museum of Art  
in City Park



**ART IN BLOOM**  
Wednesday, March 30 -  
Sunday, April 3  
[www.noma.org/AlBtickets](http://www.noma.org/AlBtickets)



**FABERGE EGG HUNT**  
Saturday, April 9  
[www.noma.org/egghunt](http://www.noma.org/egghunt)



**HOME AND ART TOUR**  
Saturday, April 16  
[www.noma.org/homearttour](http://www.noma.org/homearttour)

**WHERE  
Y'ART**

**EVERY FRIDAY EVENING**

**5:30-9 pm**

START YOUR WEEKEND AT NOMA IN CITY PARK WITH AN  
INSPIRATIONAL HAPPY HOUR. FRIDAY EVENINGS AT NOMA,  
ENJOY LIVE MUSIC, PERFORMANCES, CHILDREN'S ACTIVITIES,  
EXHIBITION WALK-THROUGHS, GUEST SPEAKERS, THEATER  
AND—OF COURSE—GREAT ART!

[www.noma.org/whereyart](http://www.noma.org/whereyart)

For more information, visit [www.noma.org](http://www.noma.org) or call (504) 658-4100.

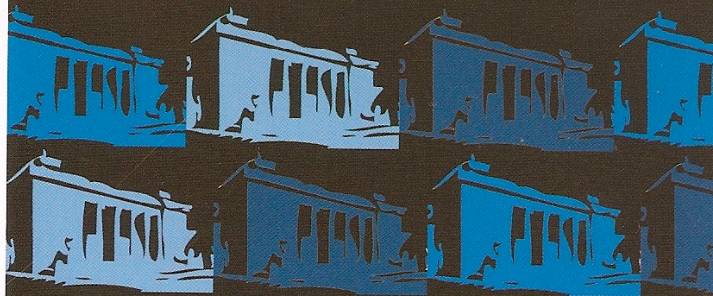
1 Collins Diboll Circle • City Park • [www.noma.org](http://www.noma.org)



# WHERE Y'ART

FRIDAY NIGHTS  
AT NOMA  
open 'til 9 p.m.

GREAT ART	PERFORMANCE
LIVE MUSIC	THEATER
FILM	GOOD FOOD
DANCE	ART ACTIVITIES



EveryWeekSomethingNew



NOMA is hosting a

# *Tulu Coconut Decorating Contest!*

FRIDAY, FEBRUARY 18 - 5 PM TO 9 PM AT THE NEW ORLEANS MUSEUM OF ART IN CITY PARK  
As part of our Where Yart Friday Nights



*The museum has coconuts ready to decorate.*

*We have glitter, glue and sequence, too!*

*Bring your ideas and other materials that inspire you.*

*Prizes will be given for first, second and third place!*

*These coconuts will be given out at the Tulu parade, so you must leave them behind after you decorate them.*

*Enjoy music by Africa Brass and dinner  
in Ralph Brennan's Courtyard Cafe  
in the Museum.*

#### NOMA ADMISSION

Adults, \$10; Seniors (65 and up)

Students, \$8

Children 7-17, \$6

Children 6 and under, free

For more information call (504) 658-4100 or visit [www.noma.org](http://www.noma.org)



## **Appendix E**

### **Membership Benefits**



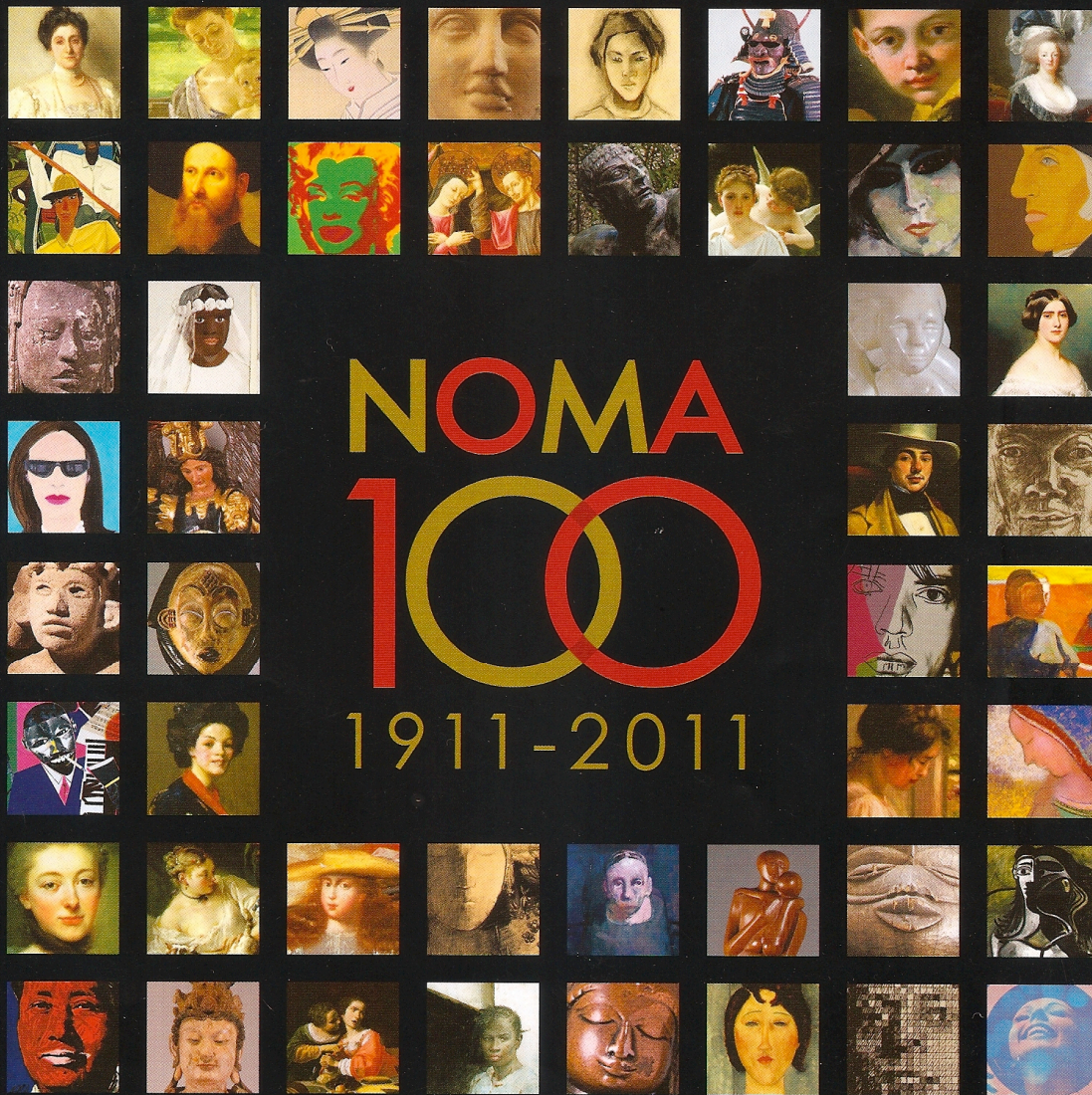
<b>STUDENT</b>	\$20	<ul style="list-style-type: none"> <li>Valid with current student ID</li> </ul>
<b>GENERAL</b>	\$60	<ul style="list-style-type: none"> <li>Free admission at all times open to the public for two adults, plus children or grandchildren 17 and under</li> <li>Subscription to Arts Quarterly</li> <li>Invitations to Members' Only Preview reception</li> <li>10% discount in the Museum Shop</li> <li>Discount on Art Classes and other educational programs</li> <li>First notices of special events at NOMA</li> <li>Use of the Dreyfous Art Reference Library</li> <li>Opportunity to attend the Odyssey Ball</li> <li>Annual Members' Meeting</li> <li>Opportunity to participate in volunteer programs</li> <li>Curatorial Opinion Service</li> <li>Members' Art Tours</li> </ul>
<b>CHAMPIONS</b>	\$100	<ul style="list-style-type: none"> <li>Same as General membership privileges, plus free Museum admission for one guest when accompanied by the member(s)</li> </ul>
<b>SUSTAINING</b>	\$125	<ul style="list-style-type: none"> <li>Same as General membership privileges, plus free Museum admission for two guests when accompanied by the member(s)</li> <li>Reciprocal membership privileges to numerous major art museums</li> </ul>
<b>COLLECTOR'S</b>	\$200	<ul style="list-style-type: none"> <li>Special programs presented by guest art historians, collectors, dealers and curators</li> <li>Same as General membership privileges, plus free Museum admission for two guests when accompanied by the member(s)</li> <li>Reciprocal membership privileges to numerous major art museums</li> </ul>
<b>DELGADO</b>	\$500	<ul style="list-style-type: none"> <li>Visits to artists' studios and private collections are arranged to enhance members' interests in art and collecting.</li> <li>Special invitations to an annual special event honoring one of Louisiana's prominent artists.</li> <li>General membership privileges, plus free Museum admission for two guests when accompanied by the member(s).</li> <li>Reciprocal membership privileges to numerous major art museums</li> <li>One free Museum publication</li> </ul>
<b>FELLOWS</b>	\$1500	<ul style="list-style-type: none"> <li>Unique educational and social programs designed just for Fellows</li> <li>Special events and trips during the year</li> <li>Annual special event held in their honor.</li> <li>General membership privileges, plus free Museum admission for two guests when accompanied by the member(s).</li> <li>Reciprocal membership privileges to numerous</li> </ul>



		major art museums • One free Museum publication
<b>CIRCLES:</b>		
<b>PATRON'S</b>	\$5000	• All membership category privileges • Annual listing on Donor Wall as a Circle member • Complimentary membership to the Fellows and Collector's Society
<b>DIRECTOR'S</b>	\$10,000	• Free admission for additional guests to the Museum and Sculpture Garden when accompanied by the donor • Reciprocal membership to numerous major art museums • For private parties, galleries are available for rental • With prior arrangement, Circle members may bring additional guests to Members' Previews of special exhibitions • Special recognition in Arts Quarterly • Two complimentary publications selected by Museum • Advance announcements for special travel programs • Use of the Woldenberg Board Room for meetings • Private tour with the Director or Curator of a collection or special exhibition of your choice, with complimentary beverages in the Woldenberg Board Room, for a party of up to six individuals, at a mutually agreed upon time • Previews of special exhibitions on press preview days • A special dinner in a private collector's home
<b>PRESIDENT'S</b>	\$20,000	

**Appendix F**  
**Centennial Marketing Materials**

# NEW ORLEANS MUSEUM OF ART



## NOMA 100 1911-2011

### CENTENNIAL EXHIBITIONS

NOVEMBER 14 - JANUARY 23  
Great Collectors / Great Donors:  
The Making of the New Orleans  
Museum of Art 1910-2010

FEBRUARY 11 - APRIL 17  
The Sound of One Hand:  
Paintings and Calligraphy  
by Zen Master Hakuin

MAY 13 - JULY 17  
Ancestors of Congo Square:  
African Art at the  
New Orleans Museum of Art

AUGUST 5 - OCTOBER 23  
The Elegant Image:  
Hindu, Buddhist & Jain Bronzes

NOVEMBER 13 - JANUARY 29, 2012  
100 Masterworks for 100 years -  
NOMA's Centennial Celebration

VISIT US AT [WWW.NOMA.ORG](http://WWW.NOMA.ORG) OR FOR MORE INFORMATION 504.658.4100





# New Orleans Museum of Art

CELEBRATING  
100 YEARS  
IN 2011

**New Year**  
*New ways  
to enjoy*

EXPANDED HOURS  
TUE **6** SUN  
DAYS A WEEK

New expanded hours starting *January 1*. NOMA will be open six days a week: Tuesday through Sunday, from 10 a.m. to 5 p.m. —except for Fridays, when NOMA will be open until 9 p.m. CLOSED MONDAYS

Starting *January 7*, NOMA debuts a new Friday evening series, “**Where Y’Art!**” bringing live music, performance, theater, good food, children’s activities and, of course, great art to the public.

*Where*  
**Y’ART!** FRIDAY  
NIGHTS  
AT NOMA

On *January 8*, NOMA will host a FREE public birthday celebration, sponsored by **JPMorgan Chase** and **Bellwether**. The St. Aug Marching 100 will kick off the party and there will be performances throughout the day from our cultural community such as the Symphony Chorus of New Orleans, New Orleans Ballet Theater and the New Orleans Opera Association.

Beginning in *March*, **THE DIRECTOR’S DIALOGUE SERIES**, sponsored by **J.P. Morgan**, will bring museum directors from across the country to NOMA to discuss the future of museums, with attention to topics such as technology, education, diversity, and permanent collections.

## NEW ADMISSION RATES

\$10 for Adults  
\$8 for Seniors & Students  
\$8 for Active Military  
\$6 for Children (17-7)  
Free Ages 6 and under

**Wednesdays are FREE for all visitors thanks to the Helis Foundation.**

*Besthoff Sculpture Garden  
open 7 days and always FREE.*

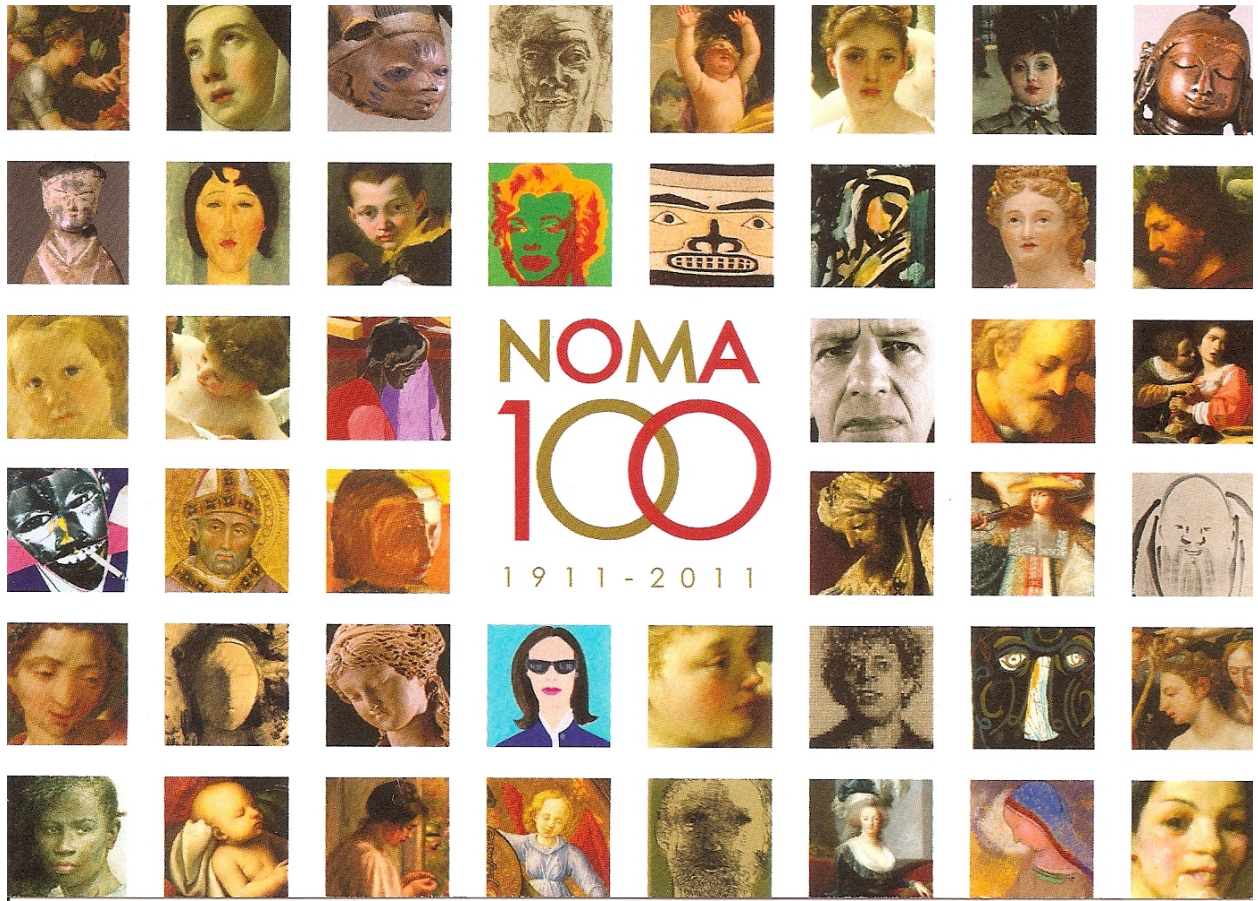
NOMA  
100

Sponsored By

 **Bellwether**  **CHASE**  
*Café Du Monde* **J.P.Morgan**

New Orleans Museum of Art, One Collins C. Diboll Circle, City Park, New Orleans, LA 70124 [WWW.NOMA.ORG](http://WWW.NOMA.ORG)

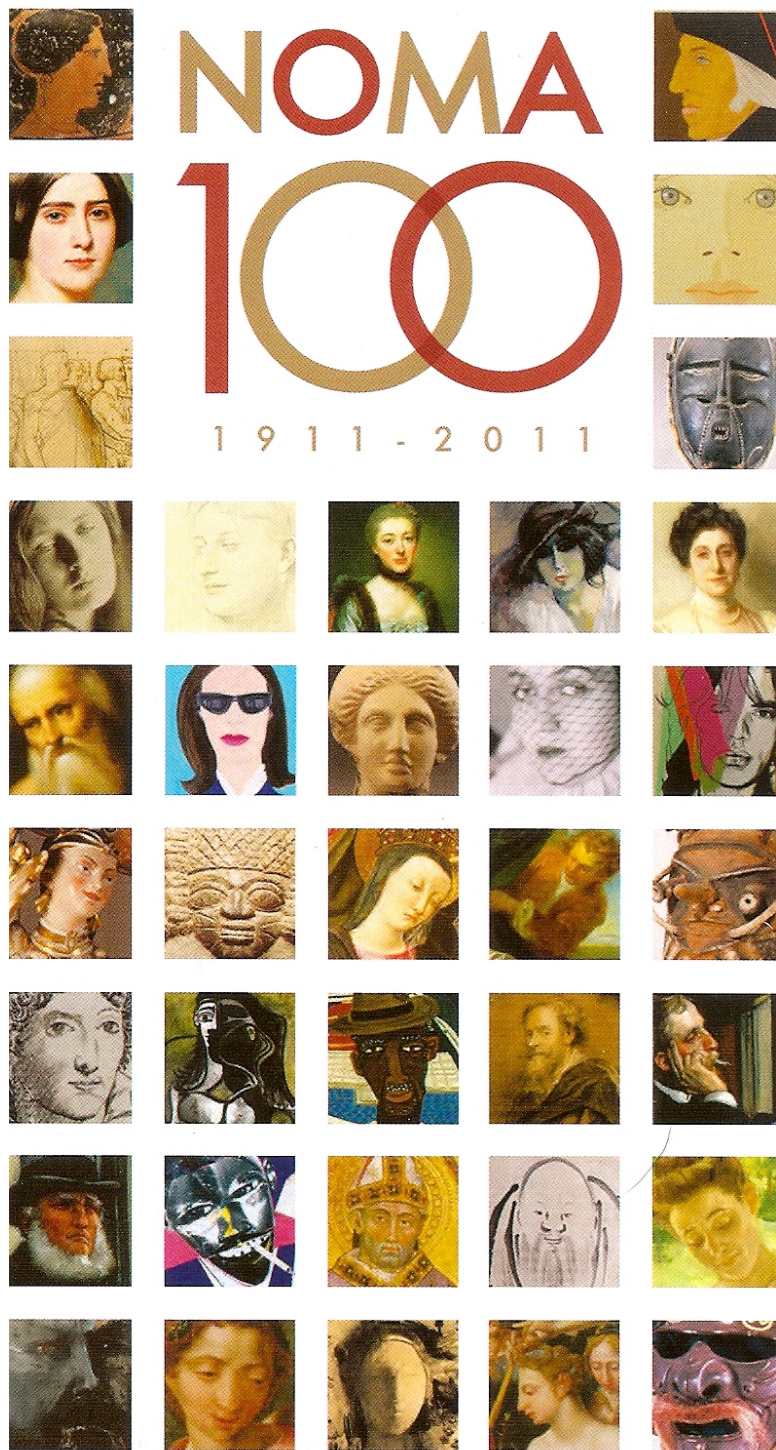






NEW ORLEANS MUSEUM OF ART  
IN CITY PARK

# NOMA 100 1911 - 2011



CELEBRATING A CENTURY OF ART

## CENTENNIAL EXHIBITIONS

NOVEMBER 14 - JANUARY 23  
GREAT COLLECTORS/  
GREAT DONORS

FEBRUARY 11 - APRIL 17  
THE SOUND OF  
ONE HAND:  
PAINTING & CALLIGRAPHY

MAY 13 - JULY 17  
ANCESTORS OF  
CONGO SQUARE:  
AFRICAN ART

AUGUST 5 - OCTOBER 23  
THE ELEGANT IMAGE:  
HINDU, BUDDHIST &  
JAIN BRONZES

NOVEMBER 13 -  
JANUARY 29, 2012  
100 MASTERWORKS FOR  
THE NEXT 100 YEARS

### LAGNIAPPE

BERNARD FAUCON: THE MOST  
BEAUTIFUL DAY OF MY YOUTH  
(NOVEMBER 14, 2010 - MARCH 13, 2011)

THE ARTIST'S BOOK  
(APRIL 1 - JULY 10, 2011)

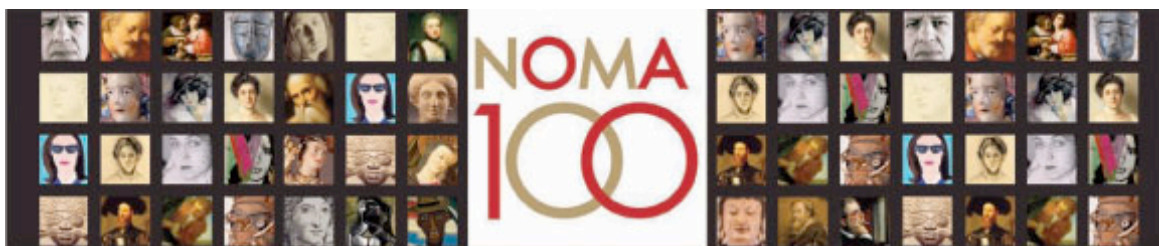
SERENISSIMA: VENETIAN GLASS:  
1500 TO THE PRESENT  
(APRIL 15 - AUGUST 14, 2011)

MADELINE ALBRIGHT:  
READ MY PINS  
(MAY 22 - AUGUST 14, 2011)

SWOON: THE MUSIC BOX  
(SUMMER 2011)

VISIT US AT  
[WWW.NOMA.ORG](http://WWW.NOMA.ORG)  
FOR MORE INFORMATION  
(504) 658-4100





THE NEW ORLEANS MUSEUM OF ART  
and  
THE GARDEN STUDY CLUB OF NEW ORLEANS  
present the 23rd Annual

# Art In Bloom

"The Grande Dame is Turning 100"  
March 30 - April 3, 2011

underwritten by

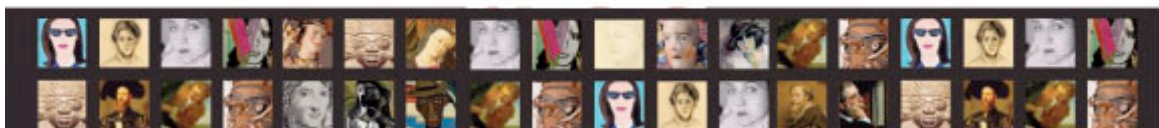


PATRON AND PREVIEW PARTY  
Wednesday, March 30, 2011, 6:00-10:00 P.M.  
New Orleans Museum of Art

- ❖ Music by Anais St. John
- ❖ New Orleans Finest Cuisine and Libations
- ❖ Live and Silent Auction



Click here to order tickets online  
or visit [www.noma.org/AIBtickets](http://www.noma.org/AIBtickets)



Please Join Us for New Orleans Museum of Art's  
**Fabergé Egg Hunt**

in the Besthoff Sculpture Garden

Saturday, April 9, 2011

11:00 a.m. - 1:00 p.m.

Entertainment • Audio Jocks DJ Service

Art Activities • Face Painting  
Balloon Making • Spacewalk  
Refreshments • Music • Bunnies

Underwritten by  
Catherine Burns Tremaine

Donations provided by Robért Fresh Market, Creative Images  
Photography, Elmer Chocolate, McAlister's Deli, Pepsi Beverages Co.,  
Bounce Across New Orleans, Sqwincher, Coffee Roasters, Jump Mania, Party Peeple

For information call (504) 658-4121 or visit [www.noma.org](http://www.noma.org)

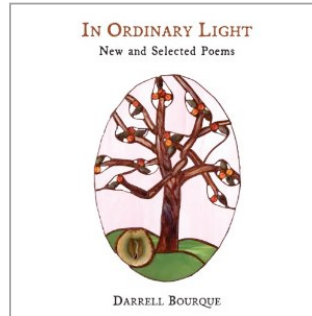


## **Appendix G**

### **Event Flyers**

# NOMA CELEBRATES NATIONAL POETRY MONTH

Louisiana Poet Laureate Premier's Centennial Poem for Museum



## POETS FOR ART SATURDAY, APRIL 16, STERN AUDITORIUM 10 to 11:15 am; 12:30 to 2:00 pm

Join Darrell Bourque, the Louisiana Poet Laureate and Professor Emeritus at University of Louisiana at Lafayette, at the New Orleans Museum of Art where he will share the poem he wrote as part of NOMA's centennial. He is the author of six books of poetry, including *In Ordinary Light, New and Selected Poems*, 2010, and *Holding the Notes*, a chapbook forthcoming from Chicory Bloom Press. Mr. Bourque will follow the reading with a program in NOMA's auditorium about poetry and art and a booksigning of *In Ordinary Light, New and Selected Poems*, 2010.

NOMA's art has also inspired students from Lusher Charter School to write poetry for the centennial. In the afternoon they will read their poems next to the pieces that inspired them, and Mr. Bourque will be on hand to discuss the student's work.

Please join us for these programs, an exciting example of what happens when art and poets get together.

**Contact:** Sheila Cork, 504-658-4117 or [scork@noma.org](mailto:scork@noma.org)

**These events are FREE with museum admission.**

## LOUISIANA IRIS RAINBOW FESTIVAL



Sydney and Walda Besthoff Sculpture Garden  
New Orleans Museum of Art in City Park  
**SATURDAY, APRIL 2, 2011**  
NOON – 4PM, FREE!!!!

### EDUCATIONAL PROGRAMS

(Thanks to Greater New Orleans Iris Society)

- 1 pm**—Eileen Hollander will talk about the creation and future of the Louisiana Iris Display Garden.
- 2 pm**—Joe Musacchia will lead a session on the qualities to look for in a good Louisiana iris cultivar.
- 3 pm**—Patrick O'Connor will discuss growing and increasing your Louisiana irises.

### ENTERTAINMENT

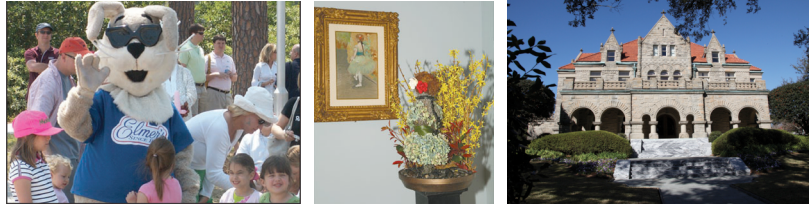
CINDY SCOTT TRIO, FEATURING BRIAN SEEGER & PETER HARRIS  
KYLE CRIPPS TRIO  
FAMILY ART ACTIVITY  
RALPH'S COURTYARD CAFÉ BBQ & DRINKS  
(for purchase at the Sculpture Garden Main Entrance)

**A LIMITED NUMBER OF FEST-GOERS CAN TAKE HOME AN HISTORIC  
ELLSWORTH WOODWARD PRINT OF LOUISIANA IRISES FREE**

**ALSO, NOMA ART IN BLOOM WEEKEND, MARCH 30—  
APRIL 3, 2011**

BACK

## Spring into Art with NOMA!



*Thanks to our NOMA Volunteer Committee for these events:*

### **Art in Bloom**

**Wednesday, March 30 - Sunday, April 3**

"The Grand Dame is Turning 100"



For more information, visit [www.noma.org/AIB2011.html](http://www.noma.org/AIB2011.html)

### **Fabergé Egg Hunt**

**Saturday, April 9, 11 am - 1 pm**

Advance ticket purchase through April 8:  
NOMA Members, \$10; Non-members, \$12.

At the door, \$15.

Children under 2 are free!

For more information, please visit [www.noma.org/egg hunt.html](http://www.noma.org/egg hunt.html)

### **Home and Art Tour**

**April 16, 10:30 am - 3:30 pm**

Advance tickets: Patron, \$75; NOMA Members, \$25; Non-Members, \$30.

All tickets (other than Patron Level) on the day of the tour, \$35.

For more information, please visit [www.noma.org/homearttour.html](http://www.noma.org/homearttour.html)

## Now Showing

***Hear the Sound of One Hand: Reflections on the Art of Zen Master Hakuin***



**New Orleans Museum of Art**  
**1 Collins Diboll Circle, City Park**  
[www.noma.org](http://www.noma.org) • (504) 658-4100

Hours: Tues. — Sunday, 10 am to 5 pm  
Open Late Fridays until 9 pm; Closed Mondays

Admission: Adults, \$10; Seniors(65 and up), \$8; Children(7-17), \$6; Children 6 and under, FREE!

## ***The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin***

**Exhibition Walk-throughs** Friday, February 11, March 11 & April 15, at 6 pm Friday, February 25 & April 1, at noon

**Tea Ceremony Demonstrations** Friday, February 11, February 25, March 11 & April 15, at 7 pm

### **Film Screenings**

Friday, February 25 at 7 pm — *Rashomon* in Stern Auditorium

Friday, March 11 at 6:30 pm — *Yojimbo* in Stern Auditorium

Friday, April 15 at 6:30 pm - *Tekkon Kinkreet* anime film in Stern Auditorium

### **Artist Demonstration - Japanese Wood Block Printing**

Friday, March 11 at 5:30 to 7:30 pm

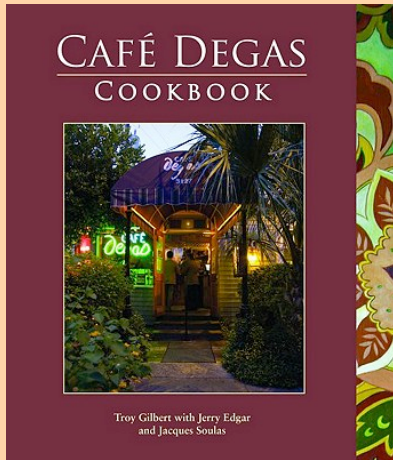
### **Lecture & Demonstration: "The Creation of Zen Calligraphy"**

Friday, April 8, 2011; 6:30 – 8 pm John Stevens, Zen Priest, Martial Arts Expert and Art Historian

## ***Café Degas Cookbook***

**Book signing with Troy Gilbert**

**Jacques Soulas & Jerry Edgar of Café Degas**



**New Orleans Museum of Art  
Friday, February 4, 2011  
6 to 9 pm**

Start your weekend at the New Orleans Museum of Art with a Friday evening series called **Where Y'Art!** Every Friday from 5 pm to 9 pm, enjoy live music, performance, film screenings, theater, good food, children's activities and, of course, great art!

## **Where Y'Art?@NOMA**

**Fridays, 5:30 to 9 p.m.**

Where Y'Art? Friday evenings at NOMA, enjoy live music, performances, children's activities, exhibition walk-throughs, guest speakers, theater and - of course - GREAT ART.

Admission: Adults, \$10; Seniors(65 and up), \$8; Children(7-17), \$6; Children 6 and under, FREE!

### **Upcoming Where Y'Art Dates**

**3/4** — Marie Antoinette gallery walk-through • Music by Dorian Gray  
• Centennial Art-Making activity

**3/11**—DJs Lefty and Colby • Japanese Akira Kurosawa film *Yojimbo* • Hakuin walkthrough • Artist Demonstration by Pam Caruso, Japanese woodblock printing • Art-making activity - Japanese carp kites • Tea Ceremony

**3/18**—Disco with DJ Kazu • Museum Shop featured artist Paulette Lizano - Lizano's Glass Haus • Speaker Arnold Lehman, Director of Brooklyn Art Museum • Centennial Art-Making activity

**3/25**—Music by Pepe Coloma • Outdoor Film Screening • Sculpture Garden walk-through • Art-making activity - Guatemalan Worry Dolls

**Appendix H**  
**NY Times Article about Social Media**

March 16, 2011

## Four to Follow

By **CAROL VOGEL**

*On March 17, the subjects of this article joined other Twitter users for a lunchtime chat on the subject of social media and museums. To see or continue the conversation on Twitter, use the hashtag #nytmuseums.*

### Shelley Bernstein

Eleven years ago, when Shelley Bernstein took a job as a curatorial assistant in the Egyptian department at the [Brooklyn Museum](#), her plan was to get some experience and head to graduate school. “Back then there was no e-mail and a very minimal Web presence,” Ms. Bernstein recalled. Eventually, however, she found her way to the technology side. “I started to realize the creative side of the Web,” she said.

Now Ms. Bernstein, 37, leads a team of three as chief of technology. Together they have given the institution a high profile by introducing creative projects that allow visitors to have a voice in the museum. In 2008, for example, Ms. Bernstein presented “[Click! A Crowd-Curated Exhibition](#),” in which the public was invited to submit photographs electronically that were related to the theme “Changing Faces of Brooklyn”; what went on view was chosen from the public’s evaluation. She also encourages visitors to take pictures in the galleries and share them on social media Web sites. “We want to see what you see,” she said.

Keeping up with the museum’s presence on its own Web site, as well as places like [Facebook](#), [Twitter](#) and Flickr, is a 24/7 job. Her only other passions are her 1974 red [Volkswagen](#) Super Beetle and five-year-old Teddy, her pit bull, whose image she had tattooed on her left leg because, she said, “he’s always by my side.”

### Ian Padgham

Ian Padgham, 29, began his museum life as a ticket-taker in the membership department at the [San Francisco Museum of Modern Art](#) in 2008, when the [Frida Kahlo](#) retrospective opened. An artist by training, he had previously lived in Paris, where he created a permanent fresco at the Place des Vosges.

He also makes videos, like “[MC Escher Tribute — Born June 17, 1898](#),” which artfully depicts a hand drawing hands. In 2007 he posted it on [YouTube](#), where it has been viewed more than 171,000 times. All



told, Mr. Padgham said, his videos have been seen more 1.5 million times on the YouTube.

“The response has been so incredible that I tasted firsthand the power of the Web,” he said. That inspired him to post messages about museum news on social media sites like Twitter and Facebook, “and it just kind of happened,” he recalled.

Now, as the museum’s digital engagement associate, he is constantly chronicling life at the museum for its followers online.

“We’re installing a [Sol LeWitt](#) wall drawing and I’m putting updates on our Facebook page,” he said.

“Museums used to be competitive places, like Coke and [Pepsi](#), but I met up with friends from different museums like the Contemporary Jewish Museum, the Asian Art Museum and the Yerba Buena Center for the Arts and we started something called ‘The Super-Friends.’ We meet once a month over beers and share information and try to make ourselves as active as possible. The thing about social media is that it’s synergistic. One plus one equals three.”

Whether it increases attendance has yet to be determined, he said. “But even those obsessed with social media are coming here and sitting in front of a painting,” Mr. Padgham said. “Nothing can beat that.”

## **Erin Coburn**

Erin Coburn arrived at the [Metropolitan Museum of Art](#) about six months ago, after overseeing collection information and access at the [J. Paul Getty Museum](#) in Los Angeles. “I’m a content person, not a technologist,” Ms. Coburn, 36, said. “I studied business administration and fine art photography at the [University of California](#).”

While she was in college, Ms. Coburn did a summer internship at the Getty, helping to create an image library of projects the Getty Institute had financed. After college, she went to work there full time, moving to the Getty Museum as part of a new department dedicated to creating an information kiosk for the opening of the museum’s new building, designed by [Richard Meier](#).

“That started my career in information management,” Ms. Coburn said. At the Met, she is redesigning its Web site to provide even more accessible and in-depth information. And she is using social media to add content. One project — “[Get Closer](#)” — is a photography contest. People can submit a detail from a work in the collection. The museum will select five winners and put the images on the Web site. “Not only does it show our public’s knowledge of the collection but also their creativity,” she said.

But what she seems most excited about is creating a mobile version of the site. “It will provide a more seamless experience between the on-site and online visitor,” she said.

## Robert Stein

Before he arrived at the Indianapolis Museum of Art in 2006, Robert Stein was an assistant director at Pervasive Technology Labs, a program at [Indiana University](#) that develops computer graphics and novel uses for technology. While he was there, he started working with the museum, as well as the Indiana State Museum. “Millions of folks are benefiting from how technology can actually be applied to art history,” he said..

As deputy director of research, technology and engagement at the Indianapolis Museum, Mr. Stein, 37, oversees a team of about 60 people involved in [its Web site](#) and social media activities, as well as conservation, archives and other areas. “One of the things I’m particularly passionate about is being able to collaborate with other institutions,” he said. In April 2009, he spearheaded [artbabble.org](#), a collective site where institutions including the Museum of Modern Art and the Metropolitan Museum of Art post videos. He is also working with other museums on tours for mobile devices.

Looking ahead, he said, “In my crystal ball I am seeing the rapid adoption of online publishing for both scholarship and general content.” He is working with the [Art Institute of Chicago](#) to develop a platform that can combine the best printed catalogs with search and other interactive tools. “It will be exciting to see how this develops,” he said.

**Appendix I**  
**Form I-990**

Form **990**

Department of the Treasury  
Internal Revenue Service

# Return of Organization Exempt From Income Tax

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)

The organization may have to use a copy of this return to satisfy state reporting requirements

OMB No 1545-0047

**2009**

Open to Public Inspection

**A For the 2009 calendar year, or tax year beginning 01-01-2009 and ending 12-31-2009**

- B** Check if applicable:
- ☐ Address change
  - ☐ Name change
  - ☐ Initial return
  - ☐ Terminated
  - ☐ Amended return
  - ☐ Application pending

Please use IRS label or print or type. See Specific Instructions.

**C** Name of organization  
NEW ORLEANS MUSEUM OF ART

Doing Business As

Number and street (or P.O. box if mail is not delivered to street address) Room/suite  
PO BOX 19123

City or town, state or country, and ZIP + 4  
NEW ORLEANS, LA 701790123

**D** Employer identification number

72-6000331

**E** Telephone number

(504) 658-4101

**G** Gross receipts \$ 5,982,924

**F** Name and address of principal officer  
e John Bullard  
1 Collins Diboll Circle  
New Orleans, LA 70124

**H(a)** Is this a group return for affiliates? ☐ Yes ☒ No

**H(b)** Are all affiliates included? ☐ Yes ☒ No  
If "No," attach a list (see instructions)

**H(c)** Group exemption number

**I** Tax-exempt status ☒ 501(c) (3) (insert no ) ☐ 4947(a)(1) or ☐ 527

**J** Website: WWW.NOMA.ORG

**K** Form of organization ☒ Corporation ☐ Trust ☐ Association ☐ Other

**L** Year of formation 1911

**M** State of legal domicile LA

**Part I Summary**

Activities & Governance	<b>1</b>	Briefly describe the organization's mission or most significant activities Inspire love of art, to collect, preserve, exhibit & present excellence in visual arts, to educate, challenge & engage a diverse public		
	<b>2</b>	Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets		
	<b>3</b>	Number of voting members of the governing body (Part VI, line 1a)	3	42
	<b>4</b>	Number of independent voting members of the governing body (Part VI, line 1b)	4	42
	<b>5</b>	Total number of employees (Part V, line 2a)	5	68
	<b>6</b>	Total number of volunteers (estimate if necessary)	6	800
	<b>7a</b>	Total gross unrelated business revenue from Part VIII, column (C), line 12	7a	9,307
<b>7b</b>	Net unrelated business taxable income from Form 990-T, line 34	7b	0	
Revenue	<b>8</b>	Contributions and grants (Part VIII, line 1h)	Prior Year	Current Year
	<b>9</b>	Program service revenue (Part VIII, line 2g)	5,933,293	3,968,164
	<b>10</b>	Investment income (Part VIII, column (A), lines 3, 4, and 7d)	466,258	523,163
	<b>11</b>	Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	285,591	48,445
	<b>12</b>	Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)	368,920	937,222
			7,054,062	5,476,994
	<b>13</b>	Grants and similar amounts paid (Part IX, column (A), lines 1-3)		90,000
	<b>14</b>	Benefits paid to or for members (Part IX, column (A), line 4)		0
Expenses	<b>15</b>	Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	2,356,370	2,679,367
	<b>16a</b>	Professional fundraising fees (Part IX, column (A), line 11e)		0
	<b>b</b>	Total fundraising expenses (Part IX, column (D), line 25) ▶ 713,117		
	<b>17</b>	Other expenses (Part IX, column (A), lines 11a-11d, 11f-24f)	5,449,668	3,670,073
	<b>18</b>	Total expenses Add lines 13-17 (must equal Part IX, column (A), line 25)	7,806,038	6,439,440
	<b>19</b>	Revenue less expenses Subtract line 18 from line 12	-751,976	-962,446
Net Assets or Fund Balances	<b>20</b>	Total assets (Part X, line 16)	Beginning of Current Year	End of Year
	<b>21</b>	Total liabilities (Part X, line 26)	47,352,917	50,350,876
	<b>22</b>	Net assets or fund balances Subtract line 21 from line 20	2,242,551	1,318,538
		45,110,366	49,032,338	

**Part II Signature Block**

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

**Sign Here**

Signature of officer: Stephen A Hansel President  
Date: 2010-11-12

**Paid Preparer's Use Only**

Preparer's signature: Sharon Cassiere  
Date: \_\_\_\_\_  
Check if self-employed: ☐  
Preparer's identifying number (see instructions): \_\_\_\_\_  
Firm's name (or yours if self-employed), address, and ZIP + 4: Postlethwaite & Netterville APAC, One Galleria Blvd Suite 2100, Metairie, LA 70001  
EIN: \_\_\_\_\_  
Phone no: (504) 837-5990

May the IRS discuss this return with the preparer shown above? (see instructions) ☒ Yes ☐ No

## **Vita**

The author grew up in Chattanooga, Tennessee. She attended the University of Alabama in Tuscaloosa, where she received her Bachelor of Arts in Studio Art in December 2008. She also minored in General Business and Public Relations. She later moved to New Orleans to further her interest in the arts and to receive her Master of Arts in Arts Administration from the University of New Orleans.