

5-2014

The New Orleans Museum of Art: Fostering Change through Acceptance, Openness, and Community Engagement

Sean Gilbert
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts



Part of the [Arts Management Commons](#)

Recommended Citation

Gilbert, Sean, "The New Orleans Museum of Art: Fostering Change through Acceptance, Openness, and Community Engagement" (2014). *Arts Administration Master's Reports*. 160.
https://scholarworks.uno.edu/aa_rpts/160

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

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

The New Orleans Museum of Art: Fostering Change Through
Acceptance, Openness, and Community Engagement

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

Sean Gilbert

B.S. University of Louisiana Lafayette, 2009

May, 2014

Table of Contents

Abstract.....	iii
Chapter 1: Development of the Museum	1
The Early Years	1
The Museum’s Collection.....	3
Mission, Vision, and Values.....	9
Museum Budget.....	11
Museum Structure and Management.....	12
The Department of Interpretation and Audience Engagement	13
Chapter 2: My Internship	15
Website Review	16
Friday Nights at NOMA	17
The 19 th Annual Japan Fest.....	19
Working with External Affairs	21
Audience Engagement Proposals.....	22
Chapter 3: SWOT Analysis.....	25
Strengths.....	25
Weaknesses	28
Opportunities.....	34
Threats	37
Chapter 4: Best Practices	39
AAM’s National Standards & Best Practices for U.S. Museums	39
Setting the Standard	40
AAM Characteristics of Excellence	41
Public Trust and Accountability.....	42
Characteristics of Excellence Related to Planning.....	44
Standards Regarding Education and Interpretation.....	46
Chapter 5: Recommendations	49
Chapter 6: Conclusion.....	58
References/Works Cited	59
Appendices.....	62
Appendix A.....	62
Appendix B	63
Appendix C	64
Appendix D.....	69
Appendix E	71
Appendix F	75
Appendix G.....	77
Appendix H.....	80
Vita.....	81

Abstract

The internship report that follows this is the result of my time interning with the New Orleans Museum of Art. During my time at NOMA I had the unique opportunity to work with both the department of Interpretation and Audience Engagement and the department of External Affairs. Through this dual departmental internship at the Museum I began to understand the history of the Museum where it came from and what makes NOMA the institution it is today. Throughout the country museums and cultural institutions are having to adapt to today's arts economy. Meaning institutions must become adaptable, transparent, and more engaged with their communities. This report is my attempt to delineate ways in which NOMA much like the city of New Orleans can become a truly unique institution through community engagement.

Chapter 1: Development of the Museum

The New Orleans Museum of Art (NOMA) is the largest art institution in New Orleans, and has over 100 years of history. In this masters paper I will present an overview of where NOMA came from, its current state and what the future may hold for this organization. In this first chapter I will discuss the history of the Museum and the current effects of its history on NOMA today. In the chapters I will discuss my internship, conduct a SWOT analysis of opportunities and obstacles facing the Museum, discuss best practices of industry leaders, and outline ways in which NOMA can continue to grow.

The Early Years

The New Orleans Museum of Art (NOMA) is as rich in history and culture as the colorful and amazing characters that have made New Orleans the city it is today. Similar to all museums, NOMA is a product of the community it developed around. In the early 1900s, New Orleans was a prosperous city. Called the Queen City of the South, New Orleans was the most cosmopolitan center in the region.¹ Boasting multiple opera houses, a number of theaters, and other arts organizations New Orleans' citizens -many of whom still had close connects to France -were artistically engaged in the arts around the New Orleans area. One particular character was Isaac Delgado who was born in Kingston, Jamaica on November 23, 1839.² Times were tough for Isaac and the Delgado family, which made it necessary for Isaac the oldest of twelve

¹ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 2.

² Ibid., 7.

children to support himself. In 1853 Isaac immigrated to New Orleans to live with his uncle Samuel Delgado. Through grit, will, and determination young Isaac became a very successful businessman.

While Delgado was not an artist or an art lover, he did care very deeply for his adopted home New Orleans.³ He made many donations including gifts for a charity hospital, the Delgado trade school, and other special bequests. In February, 1910 Isaac Delgado donated \$150,000 to give the people of New Orleans a museum that could be used to collect, exhibit, and admire great works of art. Before the Museum could be built there were two problems Isaac Delgado and the Museum faced: the first was the location of the Museum and the second was the structure of the Museum's board. While it was Delgado's gift that ultimately paid for the museum, Delgado owned no land to build the proposed museum; it was Delgado's friend Pierre Antoine Lelong member of the board of commissioners at City Park, who was ultimately successful in securing a location for the Delgado Museum of Art in City Park.⁴ City Park's size in the early 1900's was over 1200 acres, which meant there would be plenty of space for the Delgado Museum.⁵ The spot designated for the Delgado Museum of Art was a circle situated at the end of a palm-lined avenue. While this might have been a great location in 1911 the long term effects of being landlocked are still a factor that faces NOMA today.

As for the other issue of board structure because Isaac Delgado did not have the desire or the arts background to create the board of administrators himself, he requested that the

³ Ibid., 9.

⁴ John Smith Kendall, *History of New Orleans*, (Chicago and New York: The Lewis Publishing Company, 1922), 1131.

⁵ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 12.

board of administrators for the Delgado Museum be comprised of members of the City Park board of commissioners and the Art Association of New Orleans. The New Orleans Arts Association was one of the leading arts organizations in the New Orleans area around the time of the Museums founding.⁶ The joinder of these two entities into the museum's board caused problems when difficult decisions concerning the development of the Museum had to be made. Members of the board were more concerned with protecting their own interests than the interest of the Museum. This conflict of interest plagued the museum till 1959 when at long last the director of The Delgado Museum of Art was finally able to determine the Museums development, exhibition schedule, and direction.⁷

The Museum's Collection

Today NOMA's collection contains more than 40,000 objects with exceptional holdings in Photography, Asian art, a growing modern and contemporary collection, in addition to the wonderful Sydney and Walda Bestoff Sculpture Garden.⁸ But when the Museum opened on December 16, 1911, the Museum's permanent collection contained only nine works of art.⁹ Furthermore while Isaac Delgado was extremely generous in donating the money to build the building itself, he did not provide the Museum with any additional funding for acquisitions or building maintenance. At the time of the Museum's opening, American museums fell into one of two categories: a museum was either started by a group of spirited citizens out of civic pride

⁶ Ibid., 2.

⁷ Ibid., 178.

⁸ NOMA, "About: Welcome." Accessed March 24, 2014. <http://www.noma.org/pages/detail/175/Welcome>.

⁹ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 24.

for educational and cultural benefits; or a museum that was formed by a single active art collector.¹⁰ The Delgado fell into the first of these two categories. To play off this enthusiasm and support, the Delgado Museum of Art hoped to acquire loans and gifts to help with additional contributions to the Museum's initial exhibitions.

The first truly important donation of art came to the museum in 1913 from Morgan Whitney who bequeathed his collection of Chinese jades and porcelains of Te C'ing dynasty after his unexpected passing. Mr. Whitney's grandfather was Charles Morgan who made a fortune in the lucrative nineteenth century steamship and railroad business.¹¹ Shortly after this in 1915 the Museum received another major acquisition of 36 French salon paintings from Mrs. Chapman H. Hyams and two years later the Delgado Museum of Art received its first monetary bequest. This monetary donation would be the only acquisitions endowment the Museum could draw from until 1949.¹²

During these early developmental years the annual budget allocated to the Museum from the city of New Orleans was only \$5,500. This amount was used to cover the salaries of a skeleton crew and operation costs including bills and repair costs for the year. Compare that to the Metropolitan Museum of Art, founded 39 years before in 1872, whose budget in 1911 was \$338,864 and already boasted a professional staff of 27.¹³ Due to financial restraints at the time of the Delgado Museum of Art's inception there was no acquisition policy and no professional staff apart from Charles Wellington Boyle the Museum's first and only curator who led the

¹⁰ Ibid., 28.

¹¹ Ibid., 31.

¹² Ibid., 30.

¹³ Ibid., 28.

Museum from opening until 1925. After Mr. Boyle left the Delgado it would be another 23 years before another professional curator would be employed by the Museum. Absent of a professional curator, responsibilities during this time period, such as acquiring loans and acquisition fell to the Board of Trustees.

In 1925 Ellsworth Woodward took over as acting director at the Museum on an unpaid basis. Ellsworth Woodward was one of the founders of the Art Association of New Orleans; he also was a popular professor and dean at the School of Art at Newcomb College. Woodward believed that the basis and justification for the Museum's existence lay in its educational role, and the board followed his beliefs. The acquisition of original masterpieces of European painting or from antiquity was a secondary goal.¹⁴

Woodward was also a staunch supporter of southern art and directed most of the Museum's related exhibitions to southern or regional artists as opposed to modern and contemporary European works. While this singular interest of the Museum is understandable (since that was Woodward's interest), it hindered the museum from exhibiting and possibly acquiring works by some of the premier European artists at the time. Woodward believed there was just too much good southern art to be obtained.¹⁵ As a result, during Woodward's time no works by European old masters, French impressionists, or modernists were ever considered for acquisition, even though these works were plentiful and within reach financially.

In 1939, Arthur Feitel took over for the late Ellsworth Woodward. He became the second and last unpaid director of the Museum. While Feitel lacked the proper pedigree he did

¹⁴ Ibid., 13.

¹⁵ Ibid., 48.

have a passion to see the Museum succeed. Under the guidance of Feitel the Museum saw a number of long overdue changes, particularly in the way objects were displayed.¹⁶ None of the changes were drastic; however, the changes were a step in the right direction.

In 1948 Alonzo Lansford became the first professional director of The Delgado Museum of Art. Only a year into his directorship Lansford acquired works by the emerging abstract-expressionist group and the surrealists.¹⁷ In doing so The Delgado became one of the first museums to begin collecting in these areas.

In 1952 philanthropist Samuel Kress loaned the Museum 30 Italian Renaissance paintings with the stipulation that if Museum upgraded its facilities, procured monetary support for the preservation of these works, and was able to begin to build a more engaged community then the art donated by Kress would become part of the Museum's permanent collection. This forced the Board of Trustees to modernize and begin to make some long needed changes: the Museum expanded gallery space and provided better lighting. It took years before the Museum succeeded in completing the tasks needed to acquire the Kress collection, but in 1959 the Museum finally received word that it would permanently acquire the Kress collection in 1961.

Another major accomplishment for Lansford was the acquisition of the Billups glass collection. According to David Grose, curator of glass at the Toledo Museum of Art,¹⁸ this collection was once recognized as being one of the top ten glass collections in the country. When Lansford and Billups initially agreed upon the terms of the acquisition it numbered 470

¹⁶ Ibid., 77.

¹⁷ Ibid., 97.

¹⁸ Ibid., 124.

works of art; however, by the time the entire collection came to the Museum in 1969, the collection numbered over 3,000 objects.

In 1965, under the directorial guidance of James Byrnes, the Museum made great strides in becoming the institution it is today by amassing over a million dollars in art acquisitions.¹⁹ The largest of these acquisitions was a work by Edgar Degas titled, *Young Woman Arranging a Bouquet*. This piece was the centerpiece for an Edgar Degas show titled *Edgar Degas: His Family and Friends in New Orleans*, which opened at the Museum on May 2, 1965.

Bringing this work home to New Orleans where it was painted in 1872 was no easy task but it was one occasion in which the entire community of New Orleans got behind the Museum to help acquire this work. The Museum docents were so engaged in bringing this work to the museum that they called upon Mayor Victor H. Schiro to make this matter a city project as opposed to one just for the Museum and its board.²⁰ Other expels include po-boy fundraisers, and a 24 hour telethon to help complete the Museum and the cities' goal. On January 14, 1965 the Times-Picayune ran a front page headline reading "Goal Reached by Degas Fund"²¹. In honor of achieving the Museum's goal and feeding the residual excitement of the whole event, more than a million dollars in other art acquisitions were given to the Museum during the 1964- 1965 year.

On February 24, 1970 groundbreaking ceremonies took place for the Museum's first expansion. The additions would add 18,278 square feet of exhibition space to the Delgado's

¹⁹ Ibid., 233.

²⁰ Ibid., 228.

²¹ Ibid., 231.

original 9,932 square feet. This addition had been a long time coming, having first been proposed in the 1950's In honor of this long awaited expansion the board wanted to change the Museum's name to something more accommodating for the Isaac Delgado Museum, Stern Auditorium, and Wisner Education building. Another factor that went into the changing of the Museum's name in 1971 was that it presented an opportunity for additional funding and the naming of future galleries with in the Museum. Following the current successes of the Museum, it was also thought that a new name would signify that the Museum was a new institution. In 1971, the name of the Museum was changed to the New Orleans Museum of Art which was shortened to the acronym "NOMA."

In 1973 John Bullard became the fourth professional director at NOMA. One of Bullard's first tasks was to evaluate NOMA's collection and determine the Museum's strengths and weaknesses. After this was complete, Bullard then develop the first acquisitions guidelines recognized at NOMA. Once this was established from here on out NOMA had a plan on how it would build on the Museum's collection. In 1974, Victor K. Kiam donated a collection of works to the Museum. This collection was a curators dream containing phenomenal wealth and depth: the Kiam collection was estimated to be worth up to \$5 million in 1974.²² Another major collection that came to NOMA during the Bullard era was that of internationally known New Orleanais photographer Clarence John Laughin. Valued at over a quarter of a million dollars, this collection was comprised of 350 famous and unknown American and European photographers. One final acquisition of note is that of the Vigee-Lebrun: *Portrait of Marie Antoinette, Queen of France* which work was acquired by the Museum for NOMA's 75th

²² Ibid., 263.

anniversary in 1986. From this point, John Bullard went on to lead NOMA for another 26 years during which he directed NOMA's second museum expansion that added 26,790 square feet to the Museum's previous 28,210 square feet making NOMA's new size a little over 55,000 square feet. Other highlights during Bullard's tenure include the formation and development of the Sydney and Walda Bestoff Sculpture Garden, which opened in 2003 after almost a decade of negotiations between the Bestoffs, NOMA, and City Park.²³ In 2005, Hurricane Katrina hit New Orleans and luckily only one sculpture was damaged at the Museum. Today the Sydney and Walda Sculpture Garden at NOMA contains over 60 sculptures and is one of the top sculptures gardens in the country.²⁴ In 2010, John Bullard passed the baton to the fifth professional director, at which time Susan Taylor was chosen to lead NOMA. In conjunction with Mr. Bullard, who stayed on as Director Emeritus, Ms. Taylor's first major highlight was NOMA's centennial in 2011. In celebration of NOMA's 100 birthday the Museum announced the acquisition of 101 works of art. During my time at the Museum, three major acquisitions were obtained, including the Lichtenstein sculpture that currently greets visitors as they make their way down Lelong Avenue.

Mission, Vision, Values

MISSION: 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

²³ Litwin, Sharon. "Lessons from their lives: Seduced by sculpture: Seduced by sculpture." *Nolavie*, Feb 13, 2014. <http://nolavie.com>.

²⁴ About: The Sydney and Walda Besthoff Sculpture Garden, The New Orleans Museum of Art, <http://noma.org/>.

diverse public.²⁵

VISION: The guiding vision of the New Orleans Museum of Art 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.

NOMA'S Core Values

What does NOMA believe in:

Quality-the Museum consistently strives for excellence in all that we do. Quality in art is the Museum's fundamental objective.

Community-the Museum endeavor's to reach the largest and most diverse audience to enjoy and appreciate the benefits and treasures of the Museum.

Integrity-the Museum adheres to the highest ethical standards in all Museum policies and practices for the board, staff and volunteers.

Stewardship-the Museum professionally maintain the preservation, conservation, exhibition, scholarship and accessibility of the Collection.

Diversity-the Museum is committed to serving a diverse public through innovation, enrichment and inspiration for people of all ethnic and cultural backgrounds.

Education-the Museum seeks to promote the visual arts through innovative educational programs and learning experiences to ensure broad participation from both traditional and new

²⁵ About: Mission Statement, The New Orleans Museum of Art, <http://noma.org/pages/detail/80/Mission-Statement>.

audiences.

Stability-the Museum maintains economic stability through responsible financial planning and management, allowing NOMA to grow and accomplish its vision and mission for the future.

Creativity-the Museum celebrates creativity in all cultures and from all periods. It continuously sets high standards through openness to new ideas from the community, staff and supporters.

Collaboration-the Museum recognizes the importance of collaboration with other cultural, academic, scientific and professional communities to expand its reach, leverage and resources and to diversify its audience.

Museum Budget

According to NOMA's most recent 990 form NOMA's 2011 operating budget had a deficit of \$-1,876,903. The 990 showed that during this time period NOMA's total revenues came to \$6,578,366 with the largest portion (\$5,547,356) coming from grants and contributions. On the expense side of the form total expenses during this time period were \$8,455,269 with salaried expenses totaling \$3,785,261.²⁶ In order to gain a little more clarity on the financial shape of the Museum I also looked at the most recent *State of the Museum* report which included the income statement for the 2012 year. NOMA finished the 2012 year with a net income from operations of \$130,124 and revenues totaling \$6,746,581. The two largest contributors to this were revenues from memberships and events at \$1,327,571 and net assets released from restrictions at \$3,198,401. On the other side of the ledger, expenses during 2012

²⁶ See Appendix A

came to \$6,616,457 with more than half of the total coming from exhibition and collection care (\$2,103,544) building operations (\$1,440,580) and administration \$1,316,944.²⁷

Museum Structure and Management

The New Orleans Museum of Art is a 501(c)(3) non-profit institution, having received its non-profit status and tax identification in 1963.²⁸ The Museum employs a top down management structure with the top echelon being NOMA's Board of Trustees and the Museum Director. Contrary to when the museum was founded, when the first Board of Administrators was comprised of members of only two different organizations (City Park Board of Commissioners and the Art Association of New Orleans), today NOMA's board is composed of individuals from numerous organization. The Board consists of 21 to 49 members with a rolling three year term limit so that there is always a new member or two coming onto the board. Currently, the NOMA board is comprised of 47 members that are charged with strategically navigating the future for the museum.²⁹

While long term sustainability is the primary focus of the Board of Trustees, day to day operations are made by NOMA's director, Susan M. Taylor. Taylor has served as director of the museum since the fall of 2010. Supporting the director are four deputy directors who head each of the four major departments at NOMA. Lisa Rotondo-McCord, oversees all curatorial affairs as well as serving as the curator of Asian Art. Gail Asprodites, serves as deputy director

²⁷ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 27.

²⁸ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 214.

²⁹ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 31.

of Administration and Finance, which includes the Museum gift shop, visitor services, accounting, engineering, and security. Brooke Minto serves as deputy director for Development and External Affairs, the department that includes membership, marketing/public relations, private events, publications, grants, and individual and corporate giving. The fourth deputy director is Allison Reid who serves as deputy director of Interpretation and Audience Engagement (the department in which I completed my internship). As deputy director Reid's responsibilities include managing the Museum's education programs, school groups, tours, docents, camps, interpretation, and public programs.

The Department of Interpretation and Audience Engagement

The department of Interpretation and Audience Engagement's (IAE) is dedicated to awakening the imagination of children and adults through the visual arts.³⁰ NOMA aims to provide visitors with memorable art experiences which lead to greater awareness, curiosity and sensitivity. IAE, originally known as the Education department has a history as far back as 1947 when the Junior League of New Orleans volunteered to help develop the first art classes for children at NOMA.³¹ Twelve years after its establishment the Education department at the Delgado Museum of Art was transformed from a volunteer program to a fully functional part of the museum in June 1959 under the directorship of Sue Thurman. Through funding from the Junior League, the Delgado Museum of Art was able to hire its first education curator, Albert Aaron. The IAE department still holds true to the original goals of inspiring and igniting a

³⁰ Learn, The New Orleans Museum of Art, <http://www.noma.org/learn>.

³¹ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 85.

passion for the arts and the Museum.

In 1969 the Museum's trustees began to realize the benefits of a successful education department and agreed to pledge the funds necessary for a new education wing. In order to better engage the New Orleans community, the museum provided funding for additional staff in the education department. It was during this time that the Museum hired Ralph V. Platou and Bonnie Pitman (who would later become innovators in the museum field)³². During this time the Education department was forward thinking, mounting engaging exhibits that were meant to be both fun and educational. A significant advancement during this time was Bonnie Pitman's innovative docent program, upon which NOMA still models its docent program. Pitman used the Socratic style of teaching, known as the inquiry method, as a model for her docent program. Using this method, docent asks the group questions to explore a deeper level of understanding of the Museum's works of art. Despite the success of the Education department for some time the Education department was internally viewed as less important than other focuses of the Museum. In 1973, John Bullard elevated the curator of education to the same level as the most senior art curator.³³ With this advancement brought forth the development of the deputy director of Interpretation and Audience Engagement.

³² Ibid., 293.

³³ Ibid.

Chapter 2: My Internship

I began my internship at NOMA in June of 2013 with the department of Interpretation and Audience Engagement (IAE). NOMA's IAE department is a five member department comprised of four different sections. These sections are Education, Public Programs, Youth and Family Programs, and Gallery Interpretation. Allison Reid, as mentioned in the previous chapter, serves as deputy director of Interpretation and Audience Engagement. Other members of this department include Tracy Kennan who serves as assistant curator of Education, Brad Caldwell who is NOMA's Public Programs manager; Elise Solomon is NOMA's Youth and Family Program Manager, and Chicory Miles who is the Museum's Gallery Interpretation Specialist. Today the IAE department at NOMA is making strides towards its goal of providing memorable art experiences. The public programs at NOMA include the weekly *Friday Nights at NOMA* a weekly series with music, food, art, and fun at the museum every Friday night. Another engaging museum sponsored program is *StoryQuest* a bi-weekly children's program that is one half story and one half museum adventure in which the IAE department invites its *StoryQuest* attendees to explore the Museum for specific works of art. In addition to this the museum also hosts a number of festivals including the annual Japan Festival (described below), movie nights in the sculpture garden, camps, family days, as well as many other programs.

I reported directly to Brad Caldwell, the Public Programs manager at NOMA. As a Public Programs manager at NOMA, Brad is responsible for creating, developing, and implementing opportunities to engage with a broad and diverse public. By developing these programs the Museum hopes to present itself not only as an outstanding arts institution but as a forum for

community engagement where an honest and open discourse can take place. Community engagement is described as being a process whereby institutions enter into mutually beneficial relationships with other organizations, informal community groups, or individuals.³⁴ During my time working with Brad, and the rest of the IAE department, I contributed to a number of different projects, discussed below. Additionally, my weekly responsibilities included keeping the website up to date with the latest information on all public programs. I also drafted purchase orders for *Friday Nights at NOMA* related expenses and updated local event calendars like *ArtsNewOrleans.com*, and *NewOrleanslocal.com* with accurate information about *Friday Nights at NOMA*.

Website Review

One of the first comprehensive projects I received required me to complete a thorough analysis of NOMA's website. This review was in preparation for an upcoming meeting with *The Canary Collective*, the local digital design and development studio that helped develop NOMA's current website. For the initial redesign in 2012, Canary provided creative direction and development, which led to a web site redesign. While NOMA's current website is better now than it was prior to the redesign providing visitors' with greater content, but the current website still faces major issues. In particular, the current website suffers from an overflow of information and inclusion of unnecessary data. Additionally, the current interface provides no way of proofing edits prior to posting them live online. This leaves the Museum looking sloppy and unprofessional. NOMA's online events calendar will not allow a user to look backwards

³⁴ Doug Borwick, *Building Communities, Not Audiences*, (Winston-Salem: ArtsEngaged, 2012), 14.

through the calendar. This functionality would be useful for both NOMA staff and visitors to the Museum. Much of the Watch section, which consists of posted videos, has a number of video errors.³⁵ This also leaves the Museum looking sloppy and unprofessional. Finally, the website's Collection section is severely underdeveloped. Originally the Collection section was intended to display NOMA's collection and also to serve as an interactive area where visitors could experience the permanent collection online, thus forming a stronger bond with works at the Museum. Instead, the Collection section today consists of only a small percentage of NOMA's permanent collection and none of the interactive games designed to build a connection with visitors are available at this time.

After compiling my thoughts about the website I submitted a brief report to both my internship supervisor Brad Caldwell and the Communications and Marketing Manager Allison Gouaux, who I would work with later on in my internship. Both eagerly received my report as both were aware of the website's shortcomings and agreed with the majority of my findings. A few weeks after submitting my report, each department at NOMA met with members from The Canary Collective to come up with some new ways to better incorporate some of the developing needs of the NOMA website.

Friday Nights at NOMA

One of my longest ongoing responsibilities during my time at NOMA was working each Friday at the Museum's weekly series *Friday Nights at NOMA*. During this weekly event the

³⁵ Watch: Chef Leah Chase and Artist Gustave Blache III Discuss NOMA Exhibition, The New Orleans Museum of Art, <http://www.noma.org/videos/detail/51/Chef-Leah-Chase-and-artist-Gustave-Blache-III-discuss-NOMA-exhibition>.

hours of the Museum are extended from 6pm to 9pm. *Friday Nights at NOMA* presents itself as the perfect way to start the weekend. Each Friday features a music component, art activity, and an event there is always a music component, an art activity, and an event. The events have included gallery tours and talks, movies, panel discussions, and show openings or closings. Drinks are always available for purchase at *Friday Nights at NOMA* and *Café NOMA*, the Museums café, typically stays open during this time as well. Each Friday I would create the *Friday Nights at NOMA* sign with the schedule of events for display. Then I would set up the Stern auditorium and set up the performance area for the evening's musician. By about 3pm I would set up the liquor for the bartender. During the evening events, I typically floated around the museum helping with whatever needed to be done. Most frequently I typically ran the audio-visuals in the Stern auditorium.

The first week I started at NOMA June 10th-14th coincided with the opening for the annual contemporary series at NOMA. The 2013 contemporary series artist was *Rashaad Newsome: King of Arm*. Because of this, the first *Friday Nights at NOMA* I attended was very successful. Also during this time *Café NOMA* had developed a summer series called *Art You Can Eat*, which consisted of cooking demonstrations inside the café or in the Stern auditorium depending on the expected size of the audience. When *Friday Nights at NOMA* coincided with *Art You Can Eat* the night's events were typically well attended and you could assume it would be a successful night. In August in honor of the *Inventing the Modern World* exhibit, NOMA held a special *Friday Nights at NOMA* in which it turned the Museum into a speakeasy with multiple

bands, food, music, speakers, and gallery tours.³⁶ This was a one night only event and ended up being a huge success. During my time at NOMA the typical attendees to *Friday Nights at NOMA* were either young families or older couples. I noticed that there was little diversity in the attendees apart from these two demographics. Attendance at *Friday Nights at NOMA* depended on a variety of factors both internal as in who the nights musician is and external as in what else was going on in New Orleans that night. The Museums *Friday Nights at NOMA* has not been around as long as the Ogden's *Ogden After Hours* which got its start in 2003.³⁷ That said NOMA's beginning to see an uptick audience to its *Friday Nights at NOMA*. To promote *Friday Nights at NOMA* the Museum markets to a number of different sources including local television stations, local radio stations (mainly WWNO and WWOZ), blogs (including NOLA Defender and Gambit's Best of New Orleans), posts through NOMA's social media channels, email blasts through the museums mailing list, and posting Friday Nights at NOMA information on NOMA's website. While this is a great way to reach those already connected to the museum, but for those locals who have not developed relationships with NOMA I question whether the Museum has gone far enough in its marketing efforts for *Friday Nights at NOMA*.

The 19th Annual Japan Fest

While at NOMA I also assisted with the production of the 19th annual Japan Fest at NOMA. Each October the Japan Club of New Orleans puts on its yearly festival at NOMA celebrating Japanese culture. The first Japan Fest dates to a visit by the Japanese consulate to

³⁶ See Appendix B

³⁷ Events: Ogden After Hours, Ogden Museum of Southern Art, http://www.ogdenmuseum.org/ogden_after_hours.html.

New Orleans for the 1984 World's Fair, ten years later, in 1994, the Japan Club of New Orleans partnered with NOMA to put on Japan Fest.³⁸ The festival has been at the Museum ever since. While officially NOMA is just the event venue, over the years NOMA's relationship with Japan Club has developed to become more of a partnership. Today Japan Club is responsible for finding artistic, cultural, and musical groups to perform at the festival. This leaves NOMA with the responsibility for all other production aspects including set-up, signage, permits, tents, and food/drink vendors.

As an intern in the Public Programs department I worked as Brad Caldwell's assistant on everything related to Japan Fest. My first task was to develop a festival timeline and template that could not only be used for the 2013 Japan Fest but could be easily adapted to all other festivals at NOMA in the future.³⁹ As it was explained to me prior to my internship, nothing of this sort had been established, so Museum staff lost valuable time each year reinventing the wheel and developing documentation related to each year's festival. I created a five page document that would be given to each participating group months in advance. This document included a form with guidelines/ procedures, registration information, a checklist of items needed by NOMA, and a timeline of when each item was due.

For the next part of this project worked on the festivals logistics mapping out where each group would be physically located during the festival. I also determining the supplies needed for each group. I created a thorough diagram in order to figure out how many tables,

³⁸ Tina Soong, "New Orleans' Japan Club has expanded over the years," *blog.nola.com* (blog), May 3, 2012, http://blog.nola.com/new_orleans/2012/05/new_orleans_japan_club_has_exp.html.

³⁹ See Appendix C

chairs, and wristbands would be needed for each group.⁴⁰ Once this map had been positioned out I had to coordinate all of my needs with both Perrier Party Rentals and the New Orleans Sheriff's office, who provided the tables, chairs, tents, and other event rentals. The final task prior to the start of Japan Fest was to determine the Museum's signage needs. For this I took an active approach walking the area of the festival determining where and what signs were needed for festival. During the festival itself I floated around the festival grounds' making sure everything was in order my primary responsibility during this time was to oversee the Stern auditorium, similar to *Friday Nights at NOMA*, to ensure all the groups scheduled to perform in the auditorium were happy. The 2013 Japan Fest ended up being the most well attended Japan Fest to date with over 3,000 attendees.

Working with External Affairs

During my time at NOMA I averaged between 30-35 hours a week at the Museum. Given my extensive hours, the IAE department did not always need me. To keep myself busy I would ask Brad if any other departments needed an extra hand. Towards the end of my internship at NOMA, split my time between both the Department of Interpretation and Audience engagement, with Brad Caldwell, and the Department of External Affairs where my supervisor was Allison Gouaux. While working with External Affairs I was responsible for keeping all aspects of NOMA's website up to date with the latest information on not only Museum events, as I had been doing since June, For External Affairs I also updated information about upcoming exhibitions and performed general web maintenance. Additionally, I also

⁴⁰ See Appendix D

assembled press releases that were either posted on the website or submitted for use in the Museum's quarterly publication *Arts Quarterly*.

Another major project I had while working with External Affairs was to put together press reports that would be given to the board members at the end of each exhibition. To create these reports I would use *CisionPoint* public relations software that allows users to track broadcast coverage on traditional media, online, and social media as well. Using *CisionPoint*, I would collect all the references to NOMA on a particular exhibition.⁴¹ Working with the External Affairs department gave me a better understanding of the pressures that are put on that department.

Audience Engagement Proposals

One of the most gratifying projects I had the opportunity to work on while at NOMA, one which I developed myself, was to create a series of audience engaging experiences. In developing these experiences I hoped to create something that NOMA could use and adapt in some form or fashion. In addition, by testing these experiences at *Friday Nights at NOMA*, the Museum would have an opportunity to present new ways to interact with its community. The first experience I developed was a scavenger hunt for the Museum. Scavenger hunts are now common place in arts institutions around the country, so this seemed like a simple approachable way to build engagement strategies for the Museum. In this basic scavenger hunt, I had a total of 18 questions split into two different sections. The basic design I created could also be used as a simple hand out experience the Museum could use on days that docent

⁴¹ See Appendix E

tours are not offered.⁴² The first section directs visitors to find various works of art throughout the Museum and then asks participants to answer an open ended question about what they are viewing. The next set of questions asks participant to explore the Museum, discovering on their own works that subjective answer the questions.

The second proposal I developed was titled “Pick a Piece”. In this activity each participant would pick a card instructing all but one participant, who is designated the judge, to discover the location the work of art that correlates to the corresponding card. On each card would be a picture of the work and which gallery the work of art can be found in and an open ended question about the work of art. Along the way participants would (hopefully) realize that they are not alone in choosing any particular card, but that other individuals have chosen the same work of art. These groups will range in size from three to four people. Upon discovering their fellow group-members, participants can proceed together to locate their corresponding artwork. Once the work has been discovered either collectively or one on one participants would answer the question corresponding to their card. While answers can be serious “Pick a Piece” is meant to be a creative activity. Once everyone has returned to the starting place the one participant who picked the judge card will go through and award a winner, the individual or group that wins and the judge would then receive a prize from the gift shop. “Pick a Piece” aims to create an environment where individuals feel comfortable exploring the museum and interacting with strangers about a piece of art with which they might otherwise have no

⁴² See Appendix F

experience. In addition, this activity would serve as a networking activity for the attendees to *Friday Nights at NOMA*.

The final proposal, I suggested the Museum do a simple trivia night or game. In this activity, which would take place in Café NOMA where food and drink could be purchased, individuals or groups would compete in a friendly game of trivia. An added benefit of hosting this event in Café NOMA is that this experience addresses one of the most common complaints by the restaurant manager: that he feels the restaurant is isolated from the rest of the Museum. Questions for this trivia night could cover a wide variety of topics including NOMA history, art, cultural, and New Orleans specific questions. After submitting my project to Allison Reid, the Deputy Director for Interpretation and Audience Engagement, she expressed interest in my proposals but did not have the time or resources to implement any of these proposals during my time at NOMA. A few months later my report resurfaced and Elise Solomon wanted to implement some of my experiences in some form down the line. At this time my internship came to an end and as of this writing the Museum has not yet implemented the proposed activities.

Chapter 3: SWOT Analysis

This chapter will delineate the Strengths, Weaknesses, Opportunities, and Threats (SWOT) currently facing the New Orleans Museum of Art.

Strengths

The Permanent Collection

One of NOMA's biggest strengths is its permanent collection. NOMA has the distinction of being New Orleans' oldest fine arts institution. As previously mentioned initially the Museum's entire permanent collection consisted of only nine works of art, today the collection numbers over 40,000 objects in its permanent collection.⁴³ Since the Museum's founding in 1911, and the Museum has had five professional directors who have led the Museum to where it is today.

Some of NOMA's more established collections include the sculpture works in The Sydney and Walda Bestoff Sculpture Garden, Photography, French, African, Japanese, Decorative, and American art. But what makes a museum's collection great is not the quantity but the quality of works. The true strength of NOMA's collection is that it can serve as a jumping off point for future dialogue between the Museum and the community. Residents and visitors can come in and experience great works of art that they might not otherwise experience. This is the first step in getting individuals to come out and experience the collection and the first step in building a relationship between the community and the Museum.

⁴³ NOMA, "About: Welcome." Accessed March 25, 2014. <http://www.noma.org/pages/detail/175/Welcome>.

New Orleans Cultural Economy

According to the New Orleans Convention and Visitors Bureau in 2012 (the most recent statistics available), there were an estimated 9.01 million visitors to New Orleans who produced a record high \$6 billion in visitor spending.⁴⁴ This figure has risen each year since 2006.

According to the most recent *Americans for the Arts* report on Arts & Economic Prosperity, in 2010 nonlocal attendees, which make up 31.8% of an events audience, spent on average \$39.96 per person per event excluding admission cost.⁴⁵ According to The New Orleans Index at Eight report released by the Greater New Orleans Community Data Center, the New Orleans metro area had recouped all its recession-era losses by 2012.⁴⁶ Finally, National Geographic Traveler named New Orleans as one of the 21 must-see destinations in the world in 2014, indicating that New Orleans' strength as a tourist draw will continue to serve as a strength for NOMA as well.⁴⁷

The Museum Facility

NOMA's Great Hall and Sculpture garden served as the backdrop to many facility rentals during my time at NOMA. According to NOMA's 2012 Annual Report, in 2012 there were 75 event rentals at the Museum with revenue totaling \$385,850.⁴⁸ While interning I met with NOMA's private events manager, Raleigh Cooper, who reported that as of July 2013 there had already been 53 rentals including NOLA Fashion Week, multiple weddings, and a private

⁴⁴ New Orleans Convention and Visitors Bureau, "What's New in New Orleans." Last modified 2014. Accessed March 25, 2014. <http://www.neworleanscvb.com/press-media/press-kit/whats-new/>.

⁴⁵ *Arts & Economic Prosperity is a registered trademark*. 4th ed. Washington D.C.: Americans for the Arts, 2012.11.

⁴⁶ Plyer, Allison, Elaine Ortiz, Ben Horwitz, and George Hobor. Greater New Orleans Community Data Center. *New Orleans Index at Eight*. New Orleans:, 2012. Web.

⁴⁷ National Geographic, "Travel: Best Trips of 2014 http://travel.nationalgeographic.com/travel/best-trips-2014/#/new-orleans-napoleon-house-restaurant_72696_600x450.jpg

⁴⁸ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 20.

luncheon for NFL team owners during the 2013 Superbowl. Although the Museum has changed a great deal since its founding, NOMA's Great Hall remains relatively similar to its original layout in 1911, as an artistic beacon welcoming visitors to NOMA and City Park.

The Exhibitions

A recent strength for the Museum has been the quality of its exhibitions including shows by Mel Chin; Edward Burtynsky (in partnership with the CAC); and the first solo show of French artist Camille Henrot, winner of the 2013 Silver Lion award at the Venice Biennale. All three of these exhibitions were featured in The New York Times as shows to look forward to in 2013-2014 season.⁴⁹ Each summer NOMA offers a summer series featuring a site specific work in the Great Hall. The 2013 artist was Rashaad Newsome: *King of Arms*. Mr. Newsome is a contemporary artist with ties to New Orleans; although he now lives in New York, Newsome was born and raised in New Orleans. His work touches on aspects of heraldry and hip-hop. This work was fresh and brought in a younger demographic to the Museum.

Another well received show was *Photography at NOMA*, the first comprehensive display of works from NOMA's permanent collection since 1970.⁵⁰ Despite the issues that plagued NOMA early on, including a general lack of professional directorship and strategic vision towards the future, NOMA was one of the first museums in the United States to start collecting

⁴⁹ Rosenberg, Karen. "Fall Art Preview: From Braque to Balthus to Burtynsky A Look at Art Exhibitions Around the Country in Coming Months." *The New York Times*, September 4, 2013. <http://www.nytimes.com/2013/09/08/arts/design/a-look-at-art-exhibitions-around-the-country-in-coming-months.html?> (accessed March 25, 2014).

⁵⁰ MacCash, Doug. "A tour of the New Orleans Museum of Art's fabulous photo collection." *The Times-Picayune*, , sec. Entertainment, November 6, 2013. http://www.nola.com/arts/index.ssf/2013/11/a_tour_of_the_new_orleans_muse.html (accessed March 25, 2014).

photography.⁵¹ Because NOMA was an early adapter to photography, the depth and breadth of the Museum's collection is astounding. With *Photography at NOMA*, Russell Lord, curator of Photographs, Prints, and Drawing, was able to tie in many themes that all visitors - local, national, and international - could connect with. These exhibitions have been creative and have brought in a needed freshness to the Museum.

Weaknesses

Understaffed

Through my 500 plus hours at the Museum, I came to understand the dedication, resourcefulness and passion of NOMA's current staff. However I believe the majority of NOMA's weaknesses stem from being understaffed which is due in large part to a lack of funding. As it currently stands, the Department of External Affairs is responsible for most communication tools and is essentially the voice of the Museum. While interning I was informed that in the past, each department was responsible for keeping their own section of the website and social media updated. This changed with the restructuring of the Department of External Affairs in order to project a more unified front. Now instead of each department being responsible for its own content and section of the website, the External Affairs department holds responsibility for keeping the majority of the website up to date. With this added responsibility, members of this department must prioritize responsibilities meaning that (apart from significant updates) much of the website textual upkeep is postponed until it is paramount to upload the information.

⁵¹ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 265.

Another issue facing NOMA in regard to its understaffing needs is the lack of an IT department. NOMA's sole technological staffer, Karl Oelkers, is the Museum's IT manager and primary network administrator. While this lack of an IT core would have been fine decades ago, it is concerning today. By investing resources in establishing an IT department NOMA could minimize the effects of the majority of the issues facing the Museum. The majority of the communication issues, website problems, and digital database issues between MOBIUS and MIMSY could be solved. Plus with the edition of an IT department, NOMA would not have to rely as heavily on third party tech vendors like Guide by Cell and the Canary Collective to perform the initial legwork and coding for NOMA. Augmented Reality applications could be introduced to interact with NOMA's permanent collection by unlocking content by holding iPhone/iPad over works of art.

Communication

NOMA struggles to communicate effectively internally and externally. This is not a new issue to NOMA; the Museum has attempted to address this challenge in the past. To improve internal communication, NOMA has created a regimented schedule of meetings involving various staff members depending on department, hierarchy, or upcoming events. In addition NOMA also holds staff meetings monthly and on an as-needed basis. NOMA uses a series of shared calendars in hopes of having more open communication among departments. One cause of NOMA's communication breakdowns is isolation. NOMA's administrative structure is divided into sections. These sections do not facilitate the kind of interpersonal fluidity that promotes informal communication and supports the dissemination of information, including

contextual clues not picked up during emails or meetings. During my time at NOMA, although I observed good intra-departmental communication, there was still a general lack of communication when it came to issues related to other departments. During my time at NOMA I witnessed too many instances when critical decisions had to be postponed due to either a lack of proper information or a delayed response from a senior level decision maker. Limited communication caused delays when staffers discovered and needed to act upon new or different information.

The Museum suffered from external communications challenges as well. While at the Museum I became aware of the fact that the Museum does not have a regular meeting with its neighbors (in particular, City Park and Morning Call coffee shop). During NOMA's *Movies in the Garden* series no one at the Museum had thought to double check with all relevant parties whether or not any other events would be happening nearby that might conflict with or support the Museum's movie schedule. In fact during one scheduled movie night, a wedding was scheduled to occur next door at Morning Call. This situation could have been avoided with proper communications among the Museum and its neighbors.

Social Media is another area of external communication that NOMA must improve upon. Currently at the bottom of the NOMA website's homepage are icons of the various social media streams NOMA supports. These icons include Google+, which the Museum has not used in over a year. Yet despite the obvious abandonment of this social media channel the Museum still displays a Google+ icon on its homepage.⁵² NOMA's links its Facebook and Twitter posts,

⁵² NOMA, Accessed March 25, 2014. <http://www.noma.org>

which creates challenges when links do not transfer or when a link is not properly hyperlinked. This results in sloppiness in the Museum's social media communication. Finally, too often NOMA's Facebook posts tend to look like press releases, with a one way flow of information rather than a dialogue with Facebook users to discuss interesting topics pertaining to NOMA.

Technology

Another major issue that plagues the Museum is technology. If NOMA will have any chance at changing the public perception of the Museum as a dated institution, it will have to update its use of technology. The Museum has made strides at updating the NOMA website. That said, using the right tools in the wrong ways can still have an adverse effect on the organization. As mentioned above, due to understaffing, the majority of the interactive tools are currently not available on the NOMA website. Additionally NOMA's current website has not meshed well and grown with the current needs of the museum. As a result NOMA's backend of the website is complicated and not innovative.

NOMA currently has use of MIMSY and MOBIUS that collectively serve as two central data repositories for Museum staff to track the logistics of collections, manage interpretive content, and make data available to the public online or via third party tools. When working properly the two databases would communicate with one another. But MIMSY and MOBIUS suffer from an IT issue that hinders the database programs from working correctly on the Museum's computers. If these two programs were operating correctly, the majority if not all of NOMA's collection would be available digitally. Online visitors could view and curate their own gallery, discover what is currently on view in the Museum, and interact with the Museum in a

dynamic and engaging experience. Because of this IT issue, only small portion of NOMA's collection is available online and the majority of the interpretive content options are unavailable.

Another technological issue is NOMA's lack of interactive additions to the gallery experience. For the Museum's centennial in 2011, NOMA signed a contract with Guide by Cell, a company that created interactive experiences on mobile devices. NOMA created an audio tour in which the visitor could call a phone number posted under various works of art for an audio description of the piece the visitor was currently viewing. After the centennial, the Museum moved the Guide by Cell service to the Sculpture Garden where it is currently still in use. However, for the money NOMA is spends on this service, they have the capability to use this in the galleries as well. If the Museum is looking to develop new, younger audiences, it will need to participate with visitors on their terms. Guests want to experience and share but NOMA must offer them tools in order to do so. During my internship I set up an appointment with Guide by Cell to discuss options of evolving NOMA's current Guide by Cell experience to a more emerging experience like a standalone app. While ultimately this creation of a NOMA app was not feasible, I did learn about the many ways the Museum could develop interactive experiences. This fall for the NOMA=>CAC partnership show of *Edward Burtynsky: Water* NOMA added an iPad feature to display works from the show that were on display at the CAC but not physically at NOMA. While I was encouraged to see NOMA take advantage of the Edward Burtynsky Apple application to explain and display works in the show NOMA it was disappointing to that NOMA had to follow the lead of the CAC in getting on board with this

technology.

Lack of Space

One issue that has plagued the Museum is a lack of space. This issue dates back to before the Museum was built. When Isaac Delgado graciously accepted a plot of land given to him for the Isaac Delgado Museum of Art, this plot of land was in a circle with a diameter of 315 feet.⁵³ While no one could have been aware of the long term ramification of this decision, it is still an issue that effects NOMA today. Eventually as NOMA's permanent collection grew, the Museum needed to physically expand. Although plans for an expansion were discussed as early as 1954, the first expansion finally took place in 1971.⁵⁴ The most recent expansion occurred in 2003 when the five acre Sydney and Walda Besthoff Sculpture Garden opened.⁵⁵ On March 20, 2010, the Garden reopened after a multi-million dollar renovation and now includes over 60 sculptures.

While a lack of space has always been an issue at NOMA, this issue came to the forefront after hurricanes Katrina and later Isaac caused water damage to the Museum.⁵⁶ Because of the severity of the damage, space that had previously been reserved for the Education department had to be temporarily repurposed to house the collection. While this decision made sense given the Museum's immediate needs, the re-assignment of space from the IAE department has limited the Museum's ability to use that space in other, more mission

⁵³ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 12.

⁵⁴ *Ibid.*, 254.

⁵⁵ Litwin, Sharon. "Lessons from their lives: Seduced by sculpture: Seduced by sculpture." *Nolavie*, Feb 13, 2014. <http://nolavie.com>.

⁵⁶ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 20. NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 26.

aligned ways. In particular, those spaces would have been an ideal area to create interactive participatory exhibits.

Opportunities

Community

Here in New Orleans there is a passion for local culture. Great works of art, music, and food are things New Orleanians celebrate. All art is an expression of its culture. The history of much artistic expression worldwide is participatory, inclusive and community based.⁵⁷ NOMA's 2012-2013 *State of the Museum Report* notes a remarkable spike in numbers of visitors and school groups who visited NOMA during the *Pope John Paul II: Portrait of Faith* exhibition. During the months this exhibit ran, school groups increased 46 percent (677 to 991) during the first month and 100 percent (991 to 1982) during the second month.⁵⁸ This exhibit was an easy sell due to the large numbers of Catholic schools in and around the New Orleans area. If NOMA was to provide personally relevant contextual information about the Museum's collection then visitors would find visiting NOMA less intimidating and more welcoming. If NOMA is truly trying to develop new audiences, as stated in the Museum's mission, and rid itself its reputation as out-of-date, NOMA must continue to develop programing that is relevant to the New Orleans community.

Partnerships

Though NOMA is already involved with a number of different partnerships, this opportunity is worth pursuing further, especially considering some of the strategic partners

⁵⁷ Doug Borwick, *Building Communities, Not Audiences*, (Winston-Salem: ArtsEngaged, 2012), 16.

⁵⁸ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 12.

that could help alleviate NOMA's current weaknesses. Currently the Museum partners with a number of organizations throughout the year, such as KidsmART, YAYA, Young Audiences, NOLA Project, New Orleans Film Society, and many more. NOMA's community partners help stage events including Friday Nights at NOMA and Theater Shows at the Museum. These local non-profit partners come together with NOMA to serve the New Orleans community. Apart from education and public programming partnerships, NOMA also has an ongoing partnership with the Contemporary Arts Center (CAC). The NOMA=>CAC series brings together the skills of both organizations. The most recent NOMA=>CAC show was *Edward Burtinsky: Water*.

NOMA could also consider partnering with some of the new group of New Orleans organizations that foster an entrepreneurial spirit. Organizations such as Launch Pad, Propeller, 4.0 schools, and the Idea Village could possibly make for great partners to help NOMA reinterpret some current museum issues by approaching those issues from new directions. In exchange, NOMA could offer their creative capital to help any of these organizations.

Programming

While NOMA currently has a number of well-established programs, there are gaps in programming that need to be addressed in order to continue building a more diverse customer base. Current NOMA IAE programs have a heavy focus on early education. Current offerings for children include: Mini Masters (an early education program), field trips to the Museum, summer art camps for kids, Studio KIDS!, and Story Quest. While this is understandable considering the effect the arts may have on child development, there is still a lack of programming for children to grow with the Museum through high school and beyond. While

the Museum offers a number of different programs geared toward elementary to middle school aged children, there is virtually nothing for the high school student apart from field trips to the Museum. The only options available to university/college students are competitive (and thus not widely accessible) internships. With the enthusiasm of New Orleans' new young professional core, the Museum should also develop programming options targeted at this segment in addition to the already established Friday Nights at NOMA.

Membership

According to NOMA's *State of the Museum Report* the Museum has roughly 5,000 members and has gained a little fewer than a thousand members in less than a year.⁵⁹ While these numbers are impressive there are areas that could and should be improved. For example, student membership makes up only one percent of total memberships. For the total number of schools, colleges, and universities around the New Orleans area, this is definitely an area that can be improved. NOMA currently offers student memberships for \$20 which is a great price, but this is not listed till the very bottom of a very text heavy webpage.⁶⁰ This gives the impression that this has been an afterthought and student memberships is not a focus of the Museum. If promoted correctly this could have a direct effect on the potential members' perceptions of the Museum. Another opportunity concerning NOMA membership is visibility. While there is a check-in system at every NOMA event, there is not always a designated membership area. If this was offered, NOMA could exploit opportunities to help boost membership.

⁵⁹ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 20. NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 19.

⁶⁰ Support NOMA, The New Orleans Museum of Art, <http://www.noma.org/pages/detail/53/Membership>.

One final opportunity concerning membership would be customized membership plans. People become members for many different reasons so why should the perks only relate to certain types of memberships? By offering various perks, number of payments and better tracking as to what each member enjoys, NOMA and the membership team can learn what various members like and customize membership benefits in a more individualized way.

Threats

Education

One of the major threats facing NOMA is how to stay relevant to the New Orleans community with the abundance of wonderful culture institutions in the city. Also, with the reduction in arts education in schools, the Museum faces greater difficulty in helping people without any exposure to the arts to understand the importance of the arts. In response to these pressures, NOMA must become more proactive in providing contextual information to visitors, so that visitors to the Museum will have a deeper understanding as they explore the Museum. One opportunity that NOMA has yet to take advantage of is the repurposing of educational guides available on the Museum's website that could be adapted and given out to visitors of the Museum. Currently NOMA offers free visitor guides only for the Sculpture Garden (this guide includes all pertinent information about each work of art and the phone number for the Guide by Cell audio tour).

Location

NOMA is located in City Park. This is a beautiful setting for an art museum but not always an ideal setting. NOMA's location is removed from many of the tourist attractions and

hotels downtown. While not difficult to reach, many tourists and conference visitors staying downtown prefer not to travel to NOMA when within walking distance there is some much around them. Due to its location, NOMA is a destination museum even within its own city. In order for this to change NOMA will need to develop ways to inspire visitors to experience the Museum.

Chapter 4: Best Practices

American Alliance of Museums National Standards & Best Practices for U.S. Museums

The American Alliance of Museums (AAM) supports museums. The AAM mission is to enhance the value of museums to their communities through leadership, advocacy and service.⁶¹ One of the main ways the AAM supports museums is through developing standards and best practices. Standards are generally accepted levels of achievement that all museums are expected to realize. Best Practices consist of actions and beliefs that align to standards and can replicate.⁶²

AAM also oversees an accreditation process for museums in order to uphold AAM standards and practices. Of the over 21,000 museums in the United States, only five percent currently have AAM accreditation.⁶³ NOMA is AAM-accredited. As such, the Museum should continually strive for best practices similar to other AAM accredited organizations. The AAM accreditation process is a grueling three step process. First, museums must conduct a detailed self-study of all areas of operation including plans and policies approved by all board members. A peer review process follows this first step. Museum professionals at similar institutions review the self-study and visit the applicant museum in order to generate a report summarizing their observations. Finally the self-study and report are reviewed by nine museum professionals who volunteer to serve on an Accreditations Committee. Two core questions underlie any

⁶¹ About Us: What We Do, American Alliance of Museums, <http://www.aam-us.org/about-us>.

⁶² Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S. Museums.", 6.

⁶³ Ibid., 11.

assessment of a museum against museum standards: How well does the museum achieve its stated mission and goals? How well does the museum's performance meet standards and best practices, as generally understood in the field and as appropriate to its circumstances?⁶⁴

Setting the Standard

The Cleveland Museum of Art

The Cleveland Museum of Art (CMA) and its Gallery One is the industry leader in terms of Interpretation and Audience Engagement.⁶⁵ When considering the size, scope and availability of resources, the CMA and NOMA will seldom be parallel institutions. However, I rely on CMA for this comparative analysis because CMA is a vanguard institution in terms of IAE. CMA's Gallery One presents an innovative blend of art and technology that invites visitors to connect with the art through examination and creativity. The CMA has done a great job of integrating Gallery One with the rest of the museum, by offering participatory activities and thus providing various experiences for the many visitors who attend the museum. For example, CMA placed digital screens, with interactive activities, further back in the gallery as opposed to right next to the works. By doing this, Gallery One did not deter those guests who prefer a quieter contemplative museum experience. Interactive kiosks throughout the gallery offered experiences in a discreet way. The "Strike a Pose" activity invites visitors to explore figurative sculptures by asking the visitor to match the pose of the sculpture seen on screen. Motion sensors then record the visitor's pose determining how closely the visitor has approached the artist's sculpture work. Another kiosk offered the activity "Make a Face" in which visitors are

⁶⁴ Ibid., 12.

⁶⁵ Visit: Gallery One, The Cleveland Museum of Art, <http://www.clevelandart.org/gallery-one>.

encouraged to make a face, then face recognition software matches visitors' faces with corresponding portraits in the collection.

Other technological innovations include a 40 foot multi-touch MicroTile collections wall, which dramatically visualizes all the works currently on view in the CMA's permanent collection. As the collection wall switches to the next screen, the visitor sees a series of works grouped into various categories. From here visitors can either use their own digital devices, iPhones or iPads, or rent an iPad for a nominal fee. Using these digital devices, visitors can plug their digital devices into the MicroTile docking stations and create their own tour, take a tour from a recent guest, or see works under specific tags. While visitors are touring the galleries they can open the "Near You Now" function on their devices which allows visitors to browse and find digital interpretation of works of art they like based on proximity. This features short segments of audio and video. Gallery One is conceived and approached as an interactive space that seeks to connect art and ideas, forge connections between art and people, and provide visitors with tools that enhance their gallery experiences.

AAM Characteristics of Excellence

The Characteristics of Excellence for U.S. Museums is broken down into seven parts drafted by the accreditation commission to provide the big picture of national museum standards. The seven Characteristics of Excellence are:

- Public Trust and Accountability
- Mission and Planning

- Leadership and Organization Structure
- Collections Stewardship
- Education and Interpretation
- Financial Stability
- Facilities and Risk Management

While all seven of these characteristics are equally important, I will focus here on the topics that directly related to my internship. In selecting institutions to make a comparative analysis, I first looked at the museums' program or characteristics in comparison to NOMA. Next I compared each institutions 990 form to make sure that each institution is of a similar operational scale as NOMA.

I. Public Trust and Accountability

This section focuses on the growing expectation on the part of the public that they be involved in the process of deciding what will be done with the support they provide to museums, and on the part of the public and policymakers that museums tell people what they are doing and why. While transparency is vital in any industry, it is especially important for non-profit institutions. Since all non-profits exist to serve the public, institutions must act in good faith with transparency and honesty. Transparent organizations have an easier time building trust and thus generating community support. NOMA does a good job of being transparent by making all relevant financial reports available online. NOMA also uploads its quarterly magazine, *Arts Quarterly*, to ISSUU (the free digital publishing site) in order to open another communication channel to stakeholders and potential members.

The Public Trust and Accountability section of the AAM Standards & Best Practices report also notes that museums need to be increasingly attentive to the needs of their neighbors, the people who live and work nearby.⁶⁶ Additionally there is also an emerging consensus that museums ought to better reflect the growing diversity of American society in their governance, staffing and audience development. New Orleans is a very diverse city but when looking at NOMA one cannot help but notice the Museum's general lack of diversity. This issue not only affects patrons but also the Museum's members, staff, and trustees. This lack of diversity, which is directly linked to community support, will become an even greater concern as time passes. NOMA's core membership base is ageing and in order to maintain the Museum's current level of support it must develop measures to become more inclusive. By becoming a more community supported institution, NOMA would see positive effects across the board from community appeal, a more diverse group of members, to a better financial profile.

Comparative Analysis

The Telfair Museum of Art

The Telfair Museum of Art is the South's first public art museum located in Savannah, Georgia. The Telfair Museum was opened in 1886 and today has grown to include three separate properties: Telfair Academy, Owens-Thomas House, and the Jepson Center.⁶⁷ The Telfair's Jepson Center, Telfair's newest addition, includes a sculpture garden, two floors of interactive children's museum space, and a community gallery. Also due to the close proximity

⁶⁶ Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S.Museums.", 20.

⁶⁷ Telfair Museums, Accessed March 25, 2014. <http://www.telfair.org>

to the Savannah College of Art and Design (SCAD) the Telfair often partners with SCAD whenever a relevant opportunity presents itself. One initiative that has developed at the Telfair is the PULSE arts and technology festival. In its seventh year, PULSE is a platform for exhibiting technologically immersive and interactive experiences for the viewer. While the festival includes technology works of both local and international artists, there is a clear focus on the Do It Yourself movement.⁶⁸ For this festival the Telfair invited STEM Academy, a local science and math grade school, to participate in workshops and programs that correspond with the PULSE festival. These efforts to respect, display, and engage the local community demonstrate the Telfair's commitment to diversity and transparency.

While comprehensive standards in transparency, public trust and accountability have clearly been established with today's non-profit institutions, there is still work to be done concerning community connectedness. By developing programs over time with a museum's local community, a museum can build a larger, more diverse audience. Indirect benefits to building more community focus include greater institutional understanding and greater community support.

II. Characteristics of Excellence Related to Planning

This section focuses on institutional planning with reference to an organization's mission. A museum's mission should be at the core of every initiative. If an organization decides to begin the AAM accreditation process, the mission represents the starting point. The two

⁶⁸ Events: Special Events: Past Events, The Telfair Museums, <http://www.telfair.org/museum-events/specialevents/past-events/pulse-art-and-technology-festival-2013/>

questions stated in the AAM guidelines in regards to Characteristics of Excellence Related to Planning are: Is the organization achieving its mission? And how well does a museum's performance align with best practices?⁶⁹ Since museums select their own missions, an institution's mission becomes the principal benchmark by which the museum will be evaluated.

"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."

Missions do change over time as an organization's focus becomes either better defined or shifted elsewhere. NOMA's mission should explain how the Museum will judge success and what the Museum's focus will be. The first half of NOMA's mission is focused on inspiring a love of the arts. The Museum is able to achieve this part of its mission through presenting important exhibitions and obtaining works of art for the Museum's permanent collection that are in line with NOMA's acquisition policy. Contrast that to the latter half of NOMA's mission, which focuses on educating and engaging a diverse public, and one can see that while education is stressed at NOMA there is overall mission failure in developing a broad communal appreciation for the importance of the Museum. This area is one that NOMA must improve upon in order to not only comply with its mission but also to stay relevant to New Orleans.

Comparative Analysis

The Delaware Museum of Art

⁶⁹ Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S.Museums.", 33.

The Wilmington Society of Fine Arts, today known as the Delaware Art Museum, was founded in 1912 in Wilmington, Delaware.⁷⁰ Today the Delaware Art Museum's permanent collection contains more than 12,000 objects. Similar to many institutions, the Delaware Art Museum and NOMA share a common link: the desire to connect with its local community.

"The Delaware Art Museum connects people to art, offering an inclusive and essential community resource that through its collections, exhibitions, and programs generates creative energy that sustains, enriches, empowers, and inspires".

In January 2014 the Delaware Art Museum started a community focused membership program called "Art is Card" in hopes of developing a more diverse membership pool but. "Art is Card" is an innovative loyalty program where guest earn membership privileges. After a visitor gets six stamps on their "Art is Card" the visitor is then given a year-long membership.⁷¹ Since this is such a recent undertaking at the Delaware Art Museum, apart from the museum website there is not a lot of additional information available about this program. To learn more, I spoke with the Delaware Art Museum's Individual Giving & Membership Manager Margaret Matteson, who said in the one month that the "Art is Card" has been in place, the museum has already gained 47 new memberships. Ms. Matteson mentioned that while it is too early to interpret this new data, she is pleased with the results so far.⁷²

III. STANDARDS REGARDING EDUCATION AND INTERPRETATION

⁷⁰ About: Centennial History, Delaware Art Museum, <http://www.delart.org/about/centennial-history/>.

⁷¹ Membership: Art is Card, Delaware Art Museum, <http://www.delart.org/membership/art-is-card/>.

⁷² Margaret Matteson, personal communication, February 27, 2014.

AAM lacks well-defined standards for education or interpretation. AAM has not applied a uniformed standard for education and interpretation because what constitutes “good education” or “good interpretation” is subjective. Education and interpretation can only be assessed in the context of the museum’s mission, audiences and resources.⁷³ NOMA clearly states its overall educational goals, philosophy and messages, and demonstrates that its activities are in alignment with them. NOMA also understands the needs of its existing school groups and early education audiences. The issues facing NOMA currently are developing new potential audiences, bringing their technologies up to the standard of similar institutions, and developing new interpretive content.

Comparative Analysis

The Worcester Art Museum

The Worcester Art Museum (WAM) opened in 1898 and is the second largest art museum in New England. Recently WAM gained attention for its innovative exploration of old masters paintings from the WAM’s permanent collection.⁷⁴ In this exhibition, titled [remastered], groups of 16th-18th century Old Master works typically displayed in neat rows are instead displayed side by side in medallion-style hanging of works of art. With little regard concerning country of origin or painting style, [remastered] is able to break away from the traditional boundaries that are typically used in exhibitions. Developed in collaboration between the curatorial and audience engagement divisions of the WAM, [remastered] provides

⁷³ Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S.Museums.", 59.

⁷⁴ Smeed, Sebastian. "New look at Old Masters in Worcester exhibit" *The Boston Globe*, sec. Theater and Art, October 26, 2013.

a fresh look at Old Masters, and creates a more dynamic gallery environment that can serve as a classroom, and community space. Similar to Gallery One in Cleveland, [remastered] offers a layered experience. Visitors can either use a tablet or smartphone to unlock engaging content or have a more traditional experience comparing the various works.

During this time period the education department at WAM redefined its focus to more effectively reach families, college students, and its local community with various programming options, such as drop in interactive galleries, to directly target these groups. By focusing on new ways to connect with its audiences, WAM was able to build its status as an interactive, engaging place to experience art. I see no reason why NOMA cannot begin to build its own reputation being interactive and inclusive.

Chapter 5: Recommendations

Through this assessment of the New Orleans Museum of Art I have described how the Museum has become the institution it is today, as well as issues and current standards against which the Museum will be judged. In this next section I will present my recommendations, based on my experience in the IAE department at NOMA, with the hope of maximizing strengths and capitalizing on opportunities while minimizing weaknesses and eliminating threats.

I. Gamification

One recent educational trend has been gamification, which is the application of game design thinking to non-game applications to make those activities more fun and engaging.⁷⁵ While this concept can be applied to a number of industries gamification aligns particularly well with museums. In a recent blog post, on gamifying student engagement, author and researcher Jane McGonigal states that gamers are motivated to do something that matters, inspired to collaborate.⁷⁶ In games, once a player has achieved a certain skill the player is then rewarded, typically by earning a badge or leveling up. By using this positive reinforcement method of badges and levels the participant gains confidence while tackling a new skill. In order to build potential patrons' intrinsic motivation to visit and/or become members, museums must engage the curiosity of the visitors, to make them feel comfortable and confident in their ability to engage. Museums must challenge the visitor, empower the visitor with a sense of control, to

⁷⁵ Swann, Adam. "Gamification Comes of Age." *Forbes*, July 16, 2012.

<http://www.forbes.com/sites/gyro/2012/07/16/gamification-comes-of-age/> (accessed March 26, 2014).

⁷⁶ Matthew Farber, "Gamifying Student Engagement," *Edutopia* (blog), May 2, 2013, <http://www.edutopia.org/blog/gamifying-student-engagement-matthew-farber>.

create a space for play, and to create the opportunity for a visitor to communicate with others.⁷⁷

For NOMA the introduction of gallery games would be a welcomed step in the right direction toward a brighter and more technologically savvy future.

While gamification does offer many benefits, it is not without its areas of concern. One of the major concerns that would face NOMA if the Museum pursued this approach would be cost. Creation and installation of gamified exhibits will require investment. Staff costs also increase as new gamified exhibits will require training and upkeep. Therefore, in order for this strategy to work, it must make sense financially, meaning a smartphone application is likely out of the question for now. Instead something as simple as a brochure would be a striped down way of presenting this same concept. Presently upon entering the Museum NOMA provides a variety of brochures including a gallery map, but there is a lack of interpretive content for visitor without a connection to the museum or background in arts. By providing a pamphlet filled with games and activates upon entering the Museum NOMA could offer exciting varied experience to both first time visitors, who might desire an experience that would provide them the confidence to explore the galleries, and experienced museum goers who might be searching for a new experience. Moreover since NOMA already has established resources similar to this (teaching aids available online and StoryQuest cards in the IAE office) it would not take an enormous effort to adapt these into a pamphlet available at the front desk of the Museum.⁷⁸

Additionally since most NOMA tours are self-guided (docents are only available for tours on Sundays and some Friday nights), the addition of a museum flier would serve as a substitute

⁷⁷ Nicholson, Scott. "Strategies for Meaningful Gamification: Concepts behind Transformative Play and Participatory Museums.", p.6 <<http://scottnicholson.com/pubs/meaningfulstrategies.pdf>>.

⁷⁸ See Appendix G

tour option for visitors of the Museum. The development of such a handout would be a wonderful opportunity for either interns, a museum sponsored teen council (described below), or a collaboration between NOMA and one of the many great university programs in the New Orleans area to work on. In doing this NOMA could devote its staff time elsewhere while providing the partnering group the opportunity to learn real life skills in public programs all while hopefully developing a younger audience.

II. IAE Teen & Young Adult Programs

One gap in NOMA's programming efforts is a general lack of teenage and young adult programming options. While focusing around early childhood education and family programming is understandable NOMA must offer programs for people at every age bracket, not just young children and adults. By developing teen and young adult programming options at NOMA, the Museum will be able to deliver on its mission of inspiring a love of art. An additional benefit is that by providing a safe creative space for teenagers and young adults to be creative these teens are in turn more likely to return with their parents and friends to future programming at the Museum, thus creating a more community engaged institution. Museums should be turned on their head so that youth are treated with same respect and honor as the largest donors.⁷⁹

While teen programming is not a foreign concept, there must be reasonable expectations and tradeoffs for both the participating teenagers and the Museum. In the past

⁷⁹ Stacey Goodman, "8 ways to Liven Up the Museum Field Trip," *Edutopia* (blog), February 17, 2014 <http://www.edutopia.org/blog/liven-up-museum-field-trip-stacey-goodman>

when NOMA has tried to establish either a Teen Council or Teen Docent Group the advantages in these programs have clearly benefited the Museum more than the teenage participants. Therefore I propose NOMA develop a set of creative programs that takes into account not only the needs of the Museum but also the desires of the teen participants. NOMA could ensure this would be mutually beneficial program for all by have establishing shared input from both the teenage participants and NOMA, working together to determine the scope and focus of the program. Issues and projects these programs would focus on could vary from more community focused to beta testing new programs at NOMA. In creating an open environment of shared input NOMA would be assured that this program fell in line with the museums overall mission and participating teenager, which could ultimately determine the focus of the program, would ensure the project was something that interested the majority of the participants. To get this program started I would pick the low-hanging fruit by promoting this new program to high school art clubs and local university art groups.

III. Technology Overhaul

In order for NOMA to continue to be Louisiana's leading arts institution, it must invest in properly integrating new technology into the Museum. NOMA is currently taking steps to institute a more interactive portion of the NOMA website where one can create and interact with the collection online. That said, issues have delayed this process from the beginning. Since NOMA does not have IT staff who could solely focus on these technology issues, this project becomes the work of the digitization team in their spare time (which there is not abundance of). Therefore I propose that by investing time and resources to fix the current technology used at

NOMA, the institution will be in a better place.

Another way NOMA could integrate new technology into the Museum would be to present new ways in which visitors to NOMA interact with the permanent collection. By incorporating an augmented reality application like Metaio or Aurasma NOMA could present opportunities for visitors with smartphones and tablets to unlock additional content about each work of art. Both Metaio and Aurasma are augmented reality companies whose base product line is free to use. By using augmented reality software application NOMA visitors could simply open up the application on their device and then hold it over one of the Museum's great works of art to unlock extra content about that work of art.

IV. Community Focus

For NOMA and many museums across the country, the old museum model is changing, donors/member bases are getting older and with that come questions about how museums and arts institutions will stay relevant to future generations. Doug Borwick's writes "the survival of established arts organizations hinges on their ability to engage effectively with a far broader segment of the population than has been true to date".⁸⁰ With museums' continuous struggles of rising costs and increased struggle for major donors, museums must find new and creative ways to reach their local community. One way the Dallas Museum of Art (DMA) has developed larger community base was by offering their "Friends" program. With the DMA's "Friends" program, admission and basic membership are free. When members sign up for the "Friends" program they are given a card that can be scanned upon entering each gallery. This card not

⁸⁰ Doug Borwick, *Building Communities, Not Audiences*, (Winston-Salem: ArtsEngaged, 2012), 12.

only unlocks engaging content for the visitor, but also provides DMA with a way of discovering what each member enjoys. After enough scans are accumulated, the member receives a badge which further incentivizes interaction with the museum. For new members this is a wonderful way to experience the arts. For the DMA this program not only allows further community engagement in the Dallas area but also allows the museum to gather a large data sample that can be manipulated to uncover new findings about what visitors to the DMA enjoy.⁸¹

NOMA must explore new possibilities in becoming more community engaging. The Wallace Foundation states there are three essentials in participation building. Those essentials are: understanding audiences and figuring out how to “meet them where they are.” involving the whole organization in audience development; and creating a culture that embraces experimentation and learning.⁸² For NOMA to begin to build a younger, more diverse audience NOMA must continue to build relationships within the New Orleans area. Currently on Wednesday’s, which are free to all local residents, the Museum keeps track of what zip code guests are coming from. While this is a start I believe distance is only one factor on what motivates people to visit the museum. By gathering data on NOMA's current audience the Museum is hoping to build a better understanding of where and why visitors come to the Museum. In addition by looking at these statistics NOMA hopes to unearth new ways of reaching out to new audiences. Therefore I propose that NOMA invest efforts in becoming more community focused.

⁸¹ Visit: DMA Friends, The Dallas Museum of Art, <http://www.dallasmuseumofart.org/visit/dma-friends>.

⁸² Susan Parker, ed. *Building Arts Organizations That Build Audiences* 2012. 4. Web. 27 Mar. 2014. <<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf>>.

One way NOMA can achieve this through creating a new membership loyalty program similar to the previously mentioned “Art is Card” program at the Delaware Art Museum. In NOMA’s interpretation the Museum would offer a loyalty program which would be free for guests to sign up for and upon completion of some basic paperwork each visitors would be given a loyalty card that would be scanned upon entering the museum. Once a visitor reaches six visits to NOMA their loyalty card is exchanged for a basic membership card, which is roughly the price of six visits to NOMA. For NOMA this program could help develop a younger more diverse membership core. In addition as more memberships are earned NOMA will hopefully gain valuable insights into the motivations of the New Orleans community that could yield similar results like the Dallas Museum of Art.

Further ways in which NOMA can build a more community focused institution might include programming opportunities that could bring together a variety of NOMA’s younger members. By meeting the audience where they are, NOMA would go a long way in developing a better understanding of their desired audience. Ideas for this could include a pop-up museum where prints of notable works could be framed and displayed throughout the city, a water giveaway around City Park during the summer in exchange for answering an art question, and the resurrection of the “Van Go” program at NOMA. (Van Go was an outreach program at NOMA in 1987 and ceased after hurricane Katrina in 2005). With Van Go, students and summer camps would experience art in a new way by being encouraged to touch and learn about the artistic process. Or a partnership with the New Orleans Public Library in which visitors to the library could pick up passes to the Museum.

V. Communication & Inter-Office Culture

Due to many reasons including departmental isolation and the natural focus on one's own job and department, NOMA has developed barriers in communication. While these issues are not anything new, I do feel that by addressing these issues in new ways a culture of sharing might begin to emerge. One possibility that would foster a culture of sharing would be deeper cross functional teams. By collaborating and coming together from the beginning of a project (as opposed to having each department separately working on their own portion and occasionally checking in), I feel there would be better understanding on not only the concept of a project but also where things stand on a daily basis. Currently NOMA does have a weekly meeting with multiple departments concerning upcoming programming. In addition NOMA currently has occasional check in meetings concerning exhibitions updates, thoughts, and ideas for programming.

Another way to improve communication would be a greater emphasis on the use of technology and shared data. Currently while there are shared calendars and the shared intranet network, there still is a lot of pertinent information that is not uploaded and only shared intra-departmentally. In my time at NOMA I observed too many instances when relevant information was not shared because it seemed inconsequential at the time but became very important later.

VI. City Park District

One of the most consistent barriers facing NOMA has been its location in City Park. While beautifully situated in City Park, NOMA is separated from the, CBD, French Quarter, and

the large majority of the tourists who visit New Orleans. As mentioned earlier, New Orleans has been and will continue to be a very attractive place to visit. But in order to begin to capitalize on these added visitors, NOMA will need to do a better job not only marketing and being visible but also taking advantage of opportunities when they arise. Currently if out of town guests want to visit NOMA, they must first either take the streetcar or drive to City Park. While this inconvenience is not impossible to overcome it is an annoyance and a barrier to visiting NOMA for some.

City Sightseeing New Orleans, the “hop on/hop off” double decker bus tour company, is quickly becoming the frontrunners when it comes to city sightseeing. The company currently has a total of thirteen busses with as many as eight on the street at any given time. City Sightseeing’s current route traverses a large portion of the French Quarter, CBD, Lower Garden District, and parts of Esplanade Ave before turning onto Rampart Street.⁸³ The Louisiana Children’s Museum is slated to move to City Park in the near future, where it will transform to The Louisiana Children’s Museum Early Learning Village.⁸⁴ Therefore I propose that NOMA, City Park, LCM, and all other relevant parties come together to advocate for extending the route on the City Sightseeing New Orleans bus tours. By simply extending the bus tour up the rest of Esplanade Avenue and turning around at Lelong Drive NOMA and all of City Park would become much more accessible for visitors. For City Sightseeing this addition would further strengthen their reputation as New Orleans premiere sightseeing tour and bus service. Additional benefits towards collaborating on this project are better communication and appreciation between City Park and partnering organizations including NOMA.

⁸³ See Appendix H

⁸⁴ About: Where We are Going, Louisiana Children’s Museum, <http://lcm.org/going>

Chapter 6: Conclusion

From the Museum's humble beginnings to today, the New Orleans Museum of Art has made great strides. While many changes are still needed, steps are slowly being made to ensure that the New Orleans Museum of Art will continue to be New Orleans's premiere arts institution. Since starting this report, the Museum has already taken positive steps towards investing in the New Orleans community. These steps include partnering with the Idea Village to mount a 3D printing competition during the 2014 New Orleans Entrepreneurs Week.⁸⁵ Another positive step was hiring Chicory Miles as the Museum's new Gallery Interpretation Specialist. With the help of Chicory and other staff members, the Museum can hopefully begin to develop new and exciting ways to engage with the visitors of the Museum.

In closing I would like to take a moment to thank everyone at the New Orleans Museum of Art. Thank you for giving me the opportunity to not only work and learn about this great institution but also thank you for helping me cultivate my own interest within the museum community.

⁸⁵ Waller, Mark. "3D printing art contest joins New Orleans Entrepreneur Week lineup." *Times Picayune*, .

Work Cited/ Bibliography

- ¹ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 2.
- ² Ibid., 7.
- ³ Ibid., 9.
- ⁴ John Smith Kendall, *History of New Orleans*, (Chicago and New York: The Lewis Publishing Company, 1922), 1131.
- ⁵ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 12.
- ⁶ Ibid., 2.
- ⁷ Ibid., 178.
- ⁸ NOMA, "About: Welcome." Accessed March 24, 2014. <http://www.noma.org/pages/detail/175/Welcome>.
- ⁹ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 24.
- ¹¹ Ibid., 28.
- ¹² Ibid., 31.
- ¹³ Ibid., 30.
- ¹⁴ Ibid., 28.
- ¹⁵ Ibid., 13.
- ¹⁶ Ibid., 48.
- ¹⁷ Ibid., 77.
- ¹⁸ Ibid., 97.
- ¹⁹ Ibid., 124.
- ²⁰ Ibid., 233.
- ²¹ Ibid., 228.
- ²² Ibid., 231.
- ²³ Ibid., 263.
- ²⁴ Litwin, Sharon. "Lessons from their lives: Seduced by sculpture: Seduced by sculpture." *Nolavie*, Feb 13, 2014. <http://nolavie.com>.
- ²⁵ About: The Sydney and Walda Besthoff Sculpture Garden, The New Orleans Museum of Art, <http://noma.org/>.
- ²⁶ About: Mission Statement, The New Orleans Museum of Art, <http://noma.org/pages/detail/80/Mission-Statement>.
- ²⁷ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 27.
- ²⁸ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 214.
- ²⁹ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 31.
- ³⁰ Learn, The New Orleans Museum of Art, <http://www.noma.org/learn>.
- ³¹ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 85.
- ³² Ibid., 293.
- ³³ Doug Borwick, *Building Communities, Not Audiences*, (Winston-Salem: ArtsEngaged, 2012), 14.
- ³⁴ Watch: Chef Leah Chase and Artist Gustave Blache III Discuss NOMA Exhibition, The New Orleans Museum of Art, <http://www.noma.org/videos/detail/51/Chef-Leah-Chase-and-artist-Gustave-Blache-III-discuss-NOMA-exhibition>.
- ³⁵ Events: Ogden After Hours, Ogden Museum of Southern Art, http://www.ogdenmuseum.org/ogden_after_hours.html.
- ³⁶ Tina Soong, "New Orleans' Japan Club has expanded over the years," *blog.nola.com* (blog), May 3, 2012, http://blog.nola.com/new_orleans/2012/05/new_orleans_japan_club_has_exp.html.

- ³⁷ NOMA, "About: Welcome." Accessed March 25, 2014. <http://www.noma.org/pages/detail/175/Welcome>. ³⁸ New Orleans Convention and Visitors Bureau, "What's New in New Orleans." Last modified 2014. Accessed March 25, 2014. <http://www.neworleanscvb.com/press-media/press-kit/whats-new/>.
- ³⁹ *Arts & Economic Prosperity is a registered trademark*. 4th ed. Washington D.C.: Americans for the Arts, 2012. 11.
- ⁴⁰ Plyer, Allison, Elaine Ortiz, Ben Horwitz, and George Hobor. Greater New Orleans Community Data Center. *New Orleans Index at Eight*. New Orleans:, 2012. Web.
- ⁴¹ National Geographic, "Travel: Best Trips of 2014 http://travel.nationalgeographic.com/travel/best-trips-2014/#/new-orleans-napoleon-house-restaurant_72696_600x450.jpg
- ⁴² NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 20.
- ⁴³ Rosenberg, Karen. "Fall Art Preview: From Braque to Balthus to Burtynsky A Look at Art Exhibitions Around the Country in Coming Months." *The New York Times*, September 4, 2013. <http://www.nytimes.com/2013/09/08/arts/design/a-look-at-art-exhibitions-around-the-country-in-coming-months.html?> (accessed March 25, 2014).
- ⁴⁴ MacCash, Doug. "A tour of the New Orleans Museum of Art's fabulous photo collection." *The Times-Picayune*, , sec. Entertainment, November 6, 2013. http://www.nola.com/arts/index.ssf/2013/11/a_tour_of_the_new_orleans_muse.html (accessed March 25, 2014). ⁴⁵ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 265.
- ⁴⁶ NOMA, Accessed March 25, 2014. <http://www.noma.org>
- ⁴⁷ Prescott Dunbar, *The New Orleans Museum of Art: the first seventy-five years*, (Baton Rouge and London: Louisiana State University Press, 1990), 12.
- ⁴⁸ *Ibid.*, 254.
- ⁴⁹ Litwin, Sharon. "Lessons from their lives: Seduced by sculpture: Seduced by sculpture." *Nolavie*, Feb 13, 2014. <http://nolavie.com>.
- ⁵⁰ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 20. NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 26.
- ⁵¹ Doug Borwick, *Building Communities, Not Audiences*, (Winston-Salem: ArtsEngaged, 2012), 16.
- ⁵² NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 12.
- ⁵³ NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 20. NOMA. 2012 *State of the Museum*. New Orleans Museum of Art, 19.
- ⁵⁴ Support NOMA, The New Orleans Museum of Art, <http://www.noma.org/pages/detail/53/Membership>.
- ⁵⁵ About Us: What We Do, American Alliance of Museums, <http://www.aam-us.org/about-us>.
- ⁵⁶ Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S.Museums.", 6.
- ⁵⁷ *Ibid.*, 11
- ⁵⁸ *Ibid.*, 12.
- ⁵⁹ Visit: Gallery One, The Cleveland Museum of Art, <http://www.clevelandart.org/gallery-one>.
- ⁶⁰ Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S.Museums.", 20.
- ⁶¹ Telfair Museums, Accessed March 25, 2014. <http://www.telfair.org>
- ⁶² Events: Special Events: Past Events, The Telfair Museums, <http://www.telfair.org/museum-events/specialevents/past-events/pulse-art-and-technology-festival-2013/>
- ⁶³ Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S.Museums.", 33.
- ⁶⁴ About: Centennial History, Delaware Art Museum, <http://www.delart.org/about/centennial-history/>.
- ⁶⁵ Membership: Art is Card, Delaware Art Museum, <http://www.delart.org/membership/art-is-card/>.
- ⁶⁶ Margaret Matteson, personal communication, February 27, 2014.
- ⁶⁷ Merritt, Elizabeth, ed. Washington D.C.: AAM Press, 2008. s.v. "National Standards & Best Practices for U.S.Museums.", 59.
- ⁶⁸ Smee, Sebastian. "New look at Old Masters in Worcester exhibit" *The Boston Globe*, , sec. Theater and Art, October 26, 2013.

- ⁶⁹ Swann, Adam. "Gamification Comes of Age." *Forbes*, July 16, 2012.
<http://www.forbes.com/sites/gyro/2012/07/16/gamification-comes-of-age/> (accessed March 26, 2014). ⁷⁰
- Matthew Farber, "Gamifying Student Engagement," *Edutopia* (blog), May 2, 2013,
<http://www.edutopia.org/blog/gamifying-student-engagement-matthew-farber>.
- ⁷¹ Nicholson, Scott. "Strategies for Meaningful Gamification: Concepts behind Transformative Play and Participatory Museums.", p.6 <<http://scottnicholson.com/pubs/meaningfulstrategies.pdf>>.
- ⁷² Stacey Goodman, "8 ways to Liven Up the Museum Field Trip," *Edutopia* (blog), February 17, 2014
<http://www.edutopia.org/blog/liven-up-museum-field-trip-stacey-goodman>
- ⁷³ Doug Borwick, *Building Communities, Not Audiences*, (Winston-Salem: ArtsEngaged, 2012), 12.
- ⁷⁴ Visit: DMA Friends, The Dallas Museum of Art, <http://www.dallasmuseumofart.org/visit/dma-friends>.
- ⁷⁵ Susan Parker, ed. *Building Arts Organizations That Build Audiences* 2012. 4. Web. 27 Mar. 2014.
 <<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf>>.
- ⁷⁶ About: Where We are Going, Louisiana Children's Museum, <http://lcm.org/going>
- ⁷⁷ Nicholson, Scott. "Strategies for Meaningful Gamification: Concepts behind Transformative Play and Participatory Museums.", p.6 <<http://scottnicholson.com/pubs/meaningfulstrategies.pdf>>.
- ⁷⁸ See Appendix G
- ⁷⁹ Stacey Goodman, "8 ways to Liven Up the Museum Field Trip," *Edutopia* (blog), February 17, 2014
<http://www.edutopia.org/blog/liven-up-museum-field-trip-stacey-goodman>
- ⁸⁰ Doug Borwick, *Building Communities, Not Audiences*, (Winston-Salem: ArtsEngaged, 2012), 12.
- ⁸¹ Visit: DMA Friends, The Dallas Museum of Art, <http://www.dallasmuseumofart.org/visit/dma-friends>.
- ⁸² Susan Parker, ed. *Building Arts Organizations That Build Audiences* 2012. 4. Web. 27 Mar. 2014.
 <<http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Documents/Building-Arts-Organizations-That-Build-Audiences.pdf>>.
- ⁸³ See Appendix H
- ⁸⁴ About: Where We are Going, Louisiana Children's Museum, <http://lcm.org/going>
- ⁸⁵ Waller, Mark. "3D printing art contest joins New Orleans Entrepreneur Week lineup." *Times Picayune*, .

Appendix A: NOMA's 2011 990 Form

eFile GRAPHIC print - DO NOT PROCESS As Filed Data -		DLN: 93493320027602		
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		
		2011 Open to Public Inspection		
A For the 2011 calendar year, or tax year beginning 01-01-2011 and ending 12-31-2011				
B Check if applicable: <input type="checkbox"/> Address change <input type="checkbox"/> Name change <input type="checkbox"/> Initial return <input type="checkbox"/> Terminated <input type="checkbox"/> Amended return <input type="checkbox"/> Application pending		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 \$ 7,232,834		
F Name and address of principal officer SUSAN M TAYLOR 1 COLLINS DIBOLL CIRCLE NEW ORLEANS, LA 70124		H(a) Is this a group return for affiliates? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No H(b) Are all affiliates included? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If "No," attach a list (see instructions) H(c) Group exemption number ▶		
I Tax-exempt status <input checked="" type="checkbox"/> 501(c)(3) <input type="checkbox"/> 501(c) () ◀ (insert no) <input type="checkbox"/> 4947(a)(1) or <input type="checkbox"/> 527				
J Website: ▶ WWW.NOMA.ORG				
K Form of organization <input checked="" type="checkbox"/> Corporation <input type="checkbox"/> Trust <input type="checkbox"/> Association <input type="checkbox"/> Other ▶		L Year of formation 1911 M State of legal domicile LA		
Part I Summary				
Activities & Governance	1 Briefly describe the organization's mission or most significant activities TO INSPIRE THE LOVE OF ART, TO COLLECT, PRESERVE, EXHIBIT & PRESENT EXCELLENCE IN THE VISUAL ARTS, TO EDUCATE, CHALLENGE & ENGAGE A DIVERSE PUBLIC			
	2 Check this box <input type="checkbox"/> if the organization discontinued its operations or disposed of more than 25% of its net assets.			
	3 Number of voting members of the governing body (Part VI, line 1a) 3 45			
	4 Number of independent voting members of the governing body (Part VI, line 1b) 4 45			
	5 Total number of individuals employed in calendar year 2011 (Part V, line 2e) 5 76			
	6 Total number of volunteers (estimate if necessary) 6 800			
	7a Total unrelated business revenue from Part VIII, column (C), line 12 7a 0			
	7b Net unrelated business taxable income from Form 990-T, line 34 7b 0			
	Revenue	8 Contributions and grants (Part VIII, line 1h)		Prior Year 6,805,949 Current Year 5,547,356
		9 Program service revenue (Part VIII, line 2g)		575,186 589,347
10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)		433,017 301,673		
11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)		538,130 139,990		
12 Total revenue—add lines 8 through 11 (must equal Part VIII, column (A), line 12)		8,352,282 6,578,366		
Expenses	13 Grants and similar amounts paid (Part IX, column (A), lines 1–3)		1,525,428 0	
	14 Benefits paid to or for members (Part IX, column (A), line 4)		0 0	
	15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5–10)		2,756,308 3,785,261	
	16a Professional fundraising fees (Part IX, column (A), line 11e)		0 0	
	b Total fundraising expenses (Part IX, column (D), line 25) ▶ 950,246			
	17 Other expenses (Part IX, column (A), lines 11a–11d, 11f–24e)		5,120,354 4,670,008	
	18 Total expenses Add lines 13–17 (must equal Part IX, column (A), line 25)		9,402,090 8,455,269	
19 Revenue less expenses Subtract line 18 from line 12		-1,049,808 -1,876,903		
Net Assets or Fund Balances	20 Total assets (Part X, line 16)		Beginning of Current Year 53,023,641 End of Year 50,249,525	
	21 Total liabilities (Part X, line 26)		1,184,373 1,123,622	
	22 Net assets or fund balances Subtract line 21 from line 20		51,839,268 49,125,903	
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: _____ Date: 2012-11-15			
	SUSAN M TAYLOR EXECUTIVE DIRECTOR Type or print name and title			
Paid Preparer's Use Only	Preparer's signature: SHARON CASSIERE Date: _____	Check if self-employed <input type="checkbox"/>	Preparer's taxpayer identification number (see instructions) P00543368	
	Firm's name (or yours if self-employed), address, and ZIP + 4 POSTLETHWAITE & NETTERVILLE ONE GALLERIA BLVD STE 2100 METAIRIE, LA 70001		EIN ▶ 72-1202445 Phone no ▶ (504) 837-5990	
	May the IRS discuss this return with the preparer shown above? (see instructions) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			

Appendix B: NOMA Speakeasy Flier



Meet Us at the Fair! NOMA's Speakeasy

Join us for the final celebration of
**INVENTING THE
MODERN WORLD**
DECORATIVE ARTS AT THE WORLD'S FAIRS 1893-1993

Friday, August 2, 2013 | 5 pm - midnight

New Orleans Museum of Art
One Collins Diboll Circle
City Park

For one night only, NOMA will be transformed into a Speakeasy, so dress in your 1920's best and enjoy special tours of the exhibition, live music, specialty cocktails, a screening of *Chicago* and more.

For the full schedule of events, visit noma.org

Be sure to follow us on Facebook and Twitter to learn NOMA's Speakeasy password.

SPECIAL THANKS TO OUR SPONSORS AND PARTNERS:



Appendix C: Event Template



Event Title & Date

Welcome Message

Guidelines

Packets available beginning 8/1/13

Registration information packets are due 1 month in advance of Japan Fest

Only Participants & Volunteers with wrist bands are allowed downstairs at NOMA. No Exceptions.

Security will be at the bottom of the stairs checking wrist bands

All tables in the galleries must be at a minimum 4ft. away from the art works

Procedures

Participant check-in will be in the courtyard

Participant set up begins at 8:30am

Drop off sealed materials on the eve of Japan Fest

*Please note that while we welcome early delivery of materials all items must be **clearly marked in sealed boxes** in order to be accepted early. Items such as screens are only acceptable to bring the day of Japan Fest.*

NOMA will provided

Tables & Chairs

NOMA will not provide

Individual tents

A/V equipment (outside of auditorium)

Display materials

Easels

Electrical cords

NOMA assurances to Japan Club/participating organizations

Japan Club/participating organizations assurances to NOMA

Japan Fest 2013 Registration

The following info must be received by September 12, 2013

Organization:	
Address:	
Web site:	
Contact Name:	
Title:	Phone:
Email:	Fax:
How would you like the organization to be listed:	
Please describe what your organization will be doing:	
How many participant wrist bands will your organization need:	
<i>Please note that any additional participants will not be offered free admission. Admission will be \$5 per guest.</i>	
Will your organization be selling items: () Yes () No	
If yes to the above, please describe:	
Does your organization have non-profit, tax-exempt status: () Yes () No	
<i>For Demonstrators:</i>	
How many tables & chairs will you need _____ tables _____ chairs	
<i>For Performers:</i>	
How long is your performance time:	
Do you have a preference for the time of your performance:	
() Morning (10am to 12pm) () Afternoon (12pm to 2pm) () Late Afternoon (2pm to 4pm)	
<i>Please note that performances will be held from 10am to 4pm. Requested times will be considered but not guaranteed</i>	
Will your organization need any of the following:	
() Electrical outlet () Access to changing area () Volunteer assistance	
If you need volunteer assistance, please describe in what capacity:	

Thank you for your interest in participating in Japan Fest 2013!

Please return to: Bob Turne

Japan Fest 2013 Food Vendor Registration

The following info must be received by September 12, 2013

Vendor Name:	
Address:	
Web site:	
Contact Name:	
Title:	Phone:
Email:	Fax:
Type of Food:	
Price Point:	
Will you be cooking with an open flame: () Yes () No	
Do you need electricity: () Yes () No	
Will you have a trailer: () Yes () No	
<p><i>Please Note:</i> All booth space is outside.</p> <p>Vendors must supply cooking equipment and displays</p> <p>Tables and Chairs will be provided for attendees only</p> <p>All vendors must have a fire extinguisher present at all times</p> <p>All vendors must be licensed or possess proper permits/licenses</p>	

Thank you for your interest in participating in Japan Fest 2013!

Japan Fest 2013 Checklist

SCHEDULE

- ☐ How many days per week will be teleworker at days?
- ☐ Will the number of telework days increase later?
- ☐ If so, under what conditions, and what will be the maximum number of telework days?
- ☐ What days of the week, if any, must be in-office days?
- ☐ Under what conditions will the telecommuter be asked to come in on a telework day?
- ☐ Will the number of telework days vary from week to week?

WORK HOURS

- ☐ Will the telecommuter have core hours during which he or she will be available by phone?
- ☐ If you agree to an “early bird” or “night owl” schedule, how will communication occur?
- ☐ What arrangements can be made to satisfy the company’s need for predictability and the telecommuter’s need for flexibility?
- ☐ If the teleworker is a nonexempt employee, how will hours be tracked and reported?
- ☐ What will constitute overtime?
- ☐ What must be approved in advance, and what will be reported later?

USE OF OFFICE TIME

- ☐ What tasks will be done at the office?
- ☐ What tasks will be done on telework days?
- ☐ How will the task allocation be evaluated?
- ☐ When will staff meetings be held?
- ☐ When and how will project reviews be held?

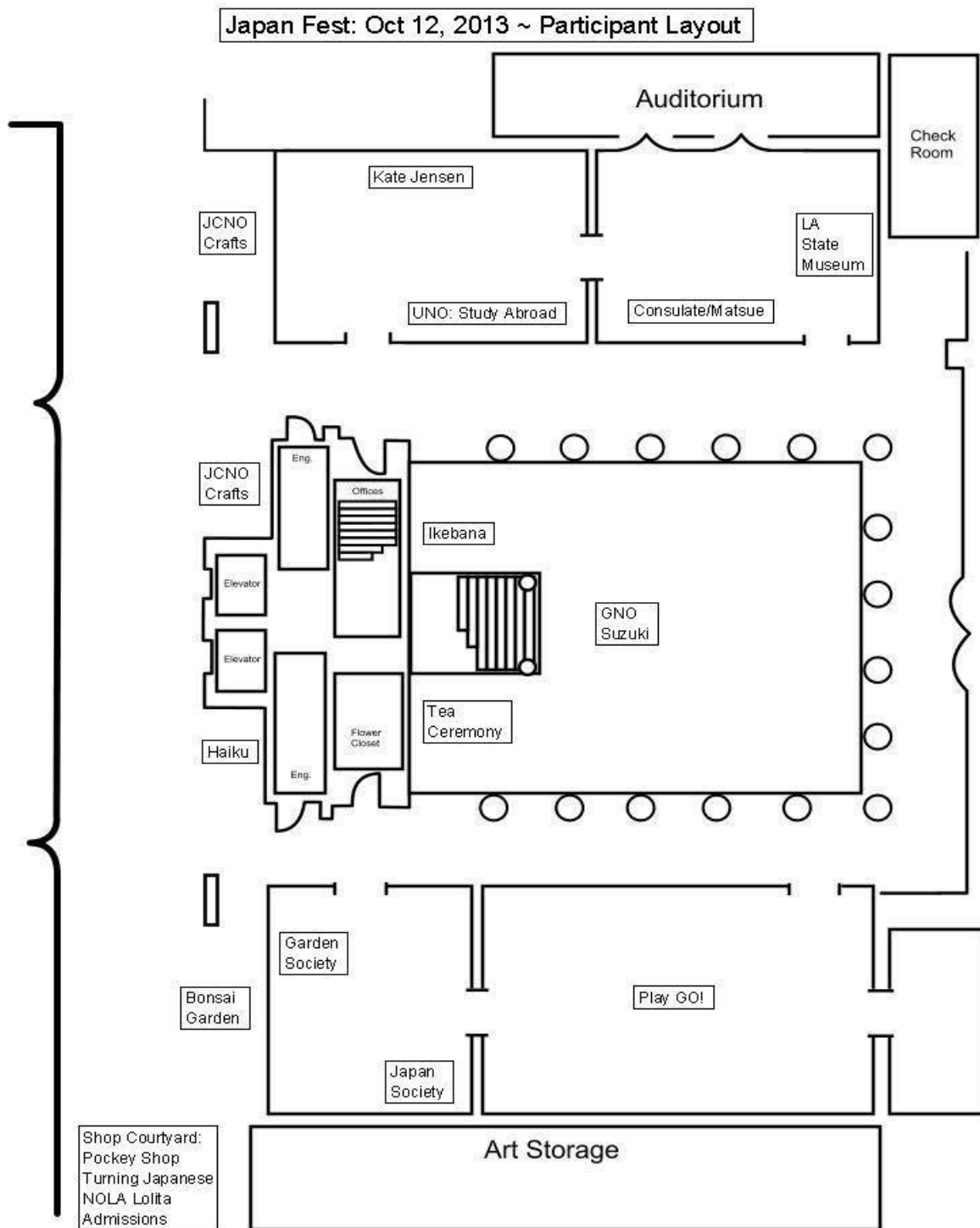
COMMUNICATION

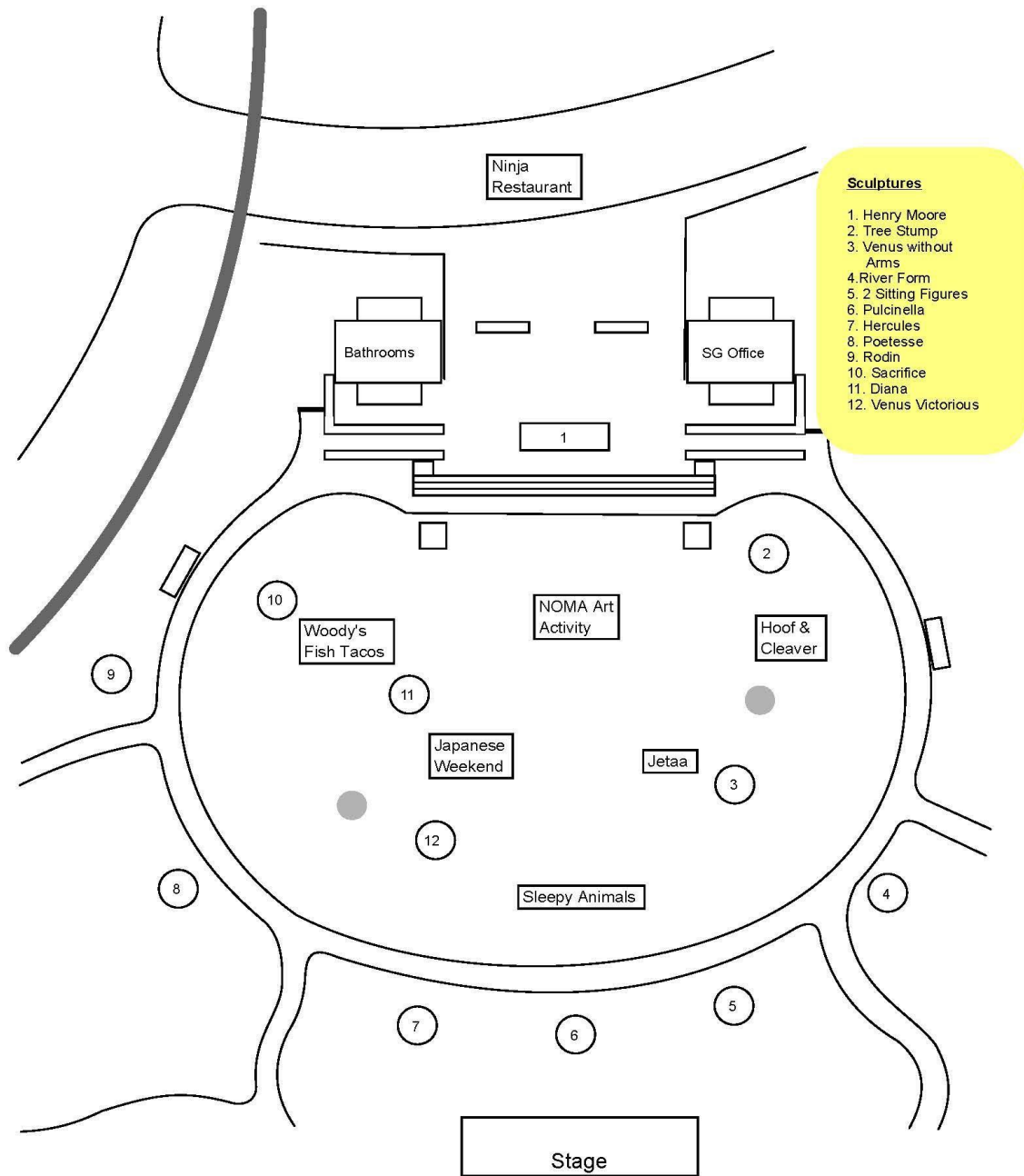
- ☐ How can you ensure that the telecommuter will be available by phone when needed?
- ☐ Will voice mail or an answering machine take messages?
- ☐ Who will provide the voice mail service?
- ☐ Will a business phone line be used exclusively for business purposes?
- ☐ How will calls for the teleworker be handled at the office?
- ☐ Will his or her home-office number be given automatically?
- ☐ Will his or her calls be transferred? Forwarded? Or will coworkers take messages?
- ☐ How often will the teleworker check e-mail?
- ☐ Determine how important paper mail will be delivered on telework days.
- ☐ Would a daily status-update call with the telecommuter be appropriate?

Japan Fest 2013 Deadlines

Due Date	Item Due/ Action required

Appendix D: 2013 Japan Fest Layout





Appendix E: Press Report



New Orleans Museum of Art

**Inventing the Modern World:
Decorative Arts at the World's
Fair, 1851-1939**

**Department of Marketing and
Communications**

CisionPoint Press Report

Media Type: News Web Sites

Media Group: Internet

Source URL: <http://www.neworleanslocal.com/inventing-the-modern-worlddecorative-arts-at-the-worlds-fairs-1851-1939/>

Outlet: New Orleans Local.com

Title: Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939 - neworleanslocal.com

Publication Date: 04/18/2013

Text Snippet: 6 and under, free. From furniture and metalwork to jewelry and glass, the **New Orleans Museum of Art's** upcoming



Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939

By [sheri](#) on April 18, 2013 in [Culture](#)

An Exhibition Highlighting the Ingenuity and Innovation of Works Presented at the World's Fairs On view at NOMA from April 16 to August 4, 2013

NOMA Admission

Wednesdays are FREE for all museum visitors. Adults, \$10; Seniors (65 and up) and Students, \$8; Children 7-17, \$6; Children 6 and under, free.

From furniture and metalwork to jewelry and glass, the New Orleans Museum of Art's upcoming exhibition, Inventing the Modern World, highlights the extraordinary artistic and industrial ingenuity of works presented at world's fairs from 1851 to 1939. On view from April 12 to August 4, 2013, the exhibition spans the most dynamic period in craftsmanship and manufacturing history, and is organized chronologically and thematically around the concept of innovation. Through an astonishing selection of decorative and design objects, Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939, showcases the technological and scientific invention, cross-cultural influence, national pride, modernism and historicism that defined the world's

fairs, and which is especially resonant in New Orleans, the home of the 1884 and 1984 World's Fairs.

The exhibition includes approximately 200 objects shown at major and minor world's fairs from the London exhibition in 1851 to the 1939 New York fair, carefully chosen through a generous research grant from the National Endowment for the Arts. Many of the featured objects will be seen in the United States for the first time.

"Curators looked at thousands of works from around the globe to find the objects that most

compellingly represented innovation," Susan M. Taylor, Director of NOMA said.

"Inventing the Modern World brings them together for the first and only time, providing visitors with an opportunity to relive the sense of discovery and energy of the world's fairs. NOMA is committed to creating an immersive experience that transports our audiences into those times and places, recalling the city's own special history with the Fairs."

The exhibition includes works made by noted international artists and manufacturers, ranging from a monumental 1850s Gothic Revival cabinet to a 1930s streamlined Art Deco glass chair, as well as masterworks of jewelry and objects in glass, silver, and porcelain by such world-renowned artisans and designers as Baccarat, Tiffany, Cartier and Sèvres. Other examples of innovation include a Thonet rocking chair that demonstrated new bentwood processes at the 1862 London International Exhibition; a vase with a complicated Black Iris glaze and electroplated mounts created by the Cincinnati-based Rookwood firm shown at the 1900 Paris Exposition Universelle; and an alighted plate glass radiator by the Saint-Gobain manufactory from the 1937 Paris fair. World's fairs were the most important vehicle for debuting technological and stylistic advancements on an international stage. They functioned as showcases and marketplaces for design on a global, national and individual level. Above all, they democratized design unlike any previous or concurrent forum. Due to the impermanence of the fairs, decorative arts shown at the events are sometimes the only surviving elements. Decorative arts, particularly objects crafted in ceramic, metal, glass and wood, were the physical manifestation of the progressive ideals embodied in the fairs.

Inventing the Modern World is co-curated by Catherine L. Futter, the Helen Jane and Hugh "Pat" Uhlmann Curator of Decorative Arts at the Nelson-Atkins, and Jason T. Busch, Curatorial Chair for Collections and the Alan G. and Jane A. Lehman Curator for Decorative Arts and Design at the Carnegie Museum. Following NOMA's presentation, the exhibition will travel to the Mint Museum in Charlotte, NC, in 2013.

A full-color catalogue, written by international scholars of the 19th and 20th century decorative arts will accompany the exhibition.

Exhibition Sponsors Inventing the Modern World: Decorative Arts at the World's Fairs, 1851-1939 is co-organized by the Carnegie Museum of Art, Pittsburgh, and the Nelson-Atkins Museum of Art.

Major support for this exhibition was provided by Wells Fargo, the Windgate Charitable Foundation, and the National Endowment for the Arts.

Additional support for the presentation at the New Orleans Museum of Art is provided by: Jolie and Robert Shelton, International Well Testers, Inc., City of New Orleans, Frischhertz Electric Company, Lois and Lloyd Hawkins Jr. Foundation, The Gulf Tourism and Seafood Promotional Fund, and The New Orleans Convention and Visitors Bureau.

About NOMA and the Besthoff Sculpture Garden

The New Orleans Museum of Art, founded in 1910 by Isaac Delgado, houses over 35,000 art objects encompassing 4,000 years of world art. Works from the permanent collection, along with continuously changing temporary exhibitions, are on view in the museum's 46 galleries Fridays from 11 a.m. to 9 p.m.; Tuesdays, Wednesdays, and Thursdays from 11 a.m. to 6 p.m.; and Saturdays and Sundays from 11 a.m. to 5 p.m. The adjacent Sydney and Walda Besthoff Sculpture Garden features work by over 60 artists, including several of the 20th century's master sculptors. The Sculpture Garden is open seven days a week from 10 a.m. until 4:45 p.m. The New Orleans Museum of Art and the Besthoff Sculpture Garden are fully accessible to handicapped visitors and wheelchairs are available from the front desk. For more information about NOMA, call (504) 658-4100 or visit www.noma.org

Media Type: Daily Newspaper

Media Group: Print

Outlet: Times-Picayune

Title: STATE OF THE ART ; 'Inventing the Modern World' showcases World's Fairs art at NOMA

Publication Date: 04/12/2013

Outlet:

Times-Picayune

Title/Program:

STATE OF THE ART ; 'Inventing the Modern World' showcases World's Fairs art at NOMA

Article Text: Works by Baccarat, Tiffany, Cartier, Sèvres and other legendary designers are awaiting art lovers at the New Orleans Museum of Art tonight for the opening of "Inventing the Modern World: Decorative Arts at the World's Fairs, 1851--1939." The show is an exhibit of 200 exquisite artifacts that marked the height of artistry in their eras. Innovations in ceramics, fine metalworking, glass-making and furniture craft were part of the draw during the golden era of World's Fairs, when the industrial era nations united at international capitals to celebrate and share technological and fashionable advancement in a time before mass communication.

The exhibit includes objects spanning the London exhibition in 1851 to the 1939 New York fair.

Historically speaking, New Orleans was part of the picture, hosting the World Cotton Centennial in 1884, where savant ceramist George Ohr revealed his work to an international audience. Visitors to NOMA can find a sculptural remnant of the 1884 fair - a ceramic pyramid pedestal not far away at the corner of Esplanade Avenue and North Tonti Street. New Orleans also presented the Louisiana World Exposition 1984. An exhibit of photographs of the 1984 Louisiana World Exposition by Joshua Mann Paillet are on display in NOMA's Great Hall, leading to the "Inventing the Modern World" exhibition.

Among the most interesting items to be found at "Inventing the Modern World" are a Thonet rocking chair that illustrated the then-new bentwood processes at the 1862 London International Exhibition; a vase with a complicated Black Iris glaze and high-tech electroplated mounts created by the Cincinnati-based Rookwood firm shown at the 1900 Paris Exposition Universelle; and a lighted plate glass radiator by the Saint-Gobain manufactory from the 1937 Paris fair.

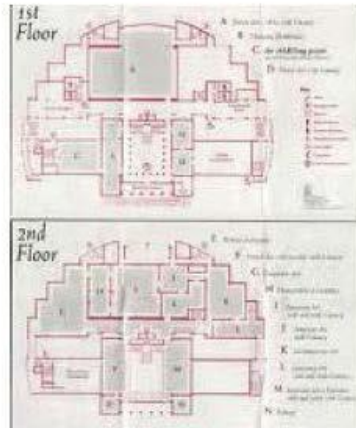
The exhibit, which was produced by the Carnegie Museum of Art, Pittsburgh, and the Nelson-Atkins Museum of Art in Kansas City, continues through Aug. 4.

Appendix F: Scavenger Hunt

Hello and welcome to the NOMA scavenger hunt. The object of this fun-filled game is to answer all of the questions inside of this brochure using the artwork found here in the museum and your own creativity! Along the way you might see some old favorites, and maybe find some new ones!

While this is meant to be a fun way of discovering some of the things that make NOMA great, please remember that others are here to enjoy the museum, so no running, screaming, or touching the artwork.

Please enjoy yourselves, and feel free to discuss your findings with others.



Thank you for participating in NOMA's inaugural scavenger hunt. If you have any feedback we would love to hear from you. Drop us a line, and don't forget to check us out at www.NOMA.org



















NOMA

NEW ORLEANS MUSEUM OF ART



SCAVENGER HUNT

Find These Works of Art

- | | | | | | | | | |
|-----------------------------|--|--|----|--|--|----|--|---|
| 1 |  | Q: What is one symbol used by the artist in this painting.
A: | 4 |  | Q: Who donated this painting and when?
A: | 7 |  | Q: What is interesting about the cat in this painting?
A: |
| 2 |  | Q: What is one unique feature about this woman?
A: | 5 |  | Q: What is your interpretation of this painting's narrative?
A: | 8 |  | Q: Find two masks that express your personality.
1)
2) |
| 3 |  | Q: How does the artist emphasize the change in the weather?
A: | 6 |  | Q: What role do the shadows play in this painting?
A: | 9 |  | Q: How many faces do you see?
A: |
| Discover On Your Own | | | | | | | | |
| 10 |  | Find the man with the red hat.
Q: Why did the artist distort the figure's face?
A: | 13 |  | Q: Find two paintings of something you would eat.
1)
2) | 16 |  | Q: Find two pictures of a mother and child.
1)
2) |
| 11 |  | Q: Find a work of art that represents movement to you.
A: | 14 |  | Find a "dreamy" work of art.
A: | 17 |  | Find a work of art that speaks to you.
Q: What do you like about it?
A: |
| 12 |  | Q: Find a work of art with multiple artists.
A: | 15 |  | Find three pictures of animals.
1)
2)
3) | 18 |  | Q: Find two works that keep you cool.
1)
2) |

Work Cited


1. Francesco d'Ubertino, *Portrait of a Young Lute Player*, The New Orleans Museum of Art: The Samuel H. Kress Collection, 61.75.
2. Amedeo Modigliani, *Portrait of a Young Woman*, The New Orleans Museum of Art: Gift of Marjorie Fry Davis and Walter Davis, Jr. through the Davis Family Fund, 92.68
3. Claude Monet, *Houses on the Old Bridge at Vernon*, The New Orleans Museum of Art: Promised and partial gift of Mrs. John N. Weinstock in memory of Mr. and Mrs. B. Bernard Kreisler, 85.387
4. Asher B. Durand, *Forenoon*, The New Orleans Museum of Art: Gift of Fine Arts Club of New Orleans, 16.4
5. Joan Miro, *Persons in the Presence of a Metamorphosis*, The New Orleans Museum of Art: Bequest of Victor K. Kiam, 77.295
6. Edgar Degas, *Portrait of Estelle Musson Degas*, The New Orleans Museum of Art: Museum purchase through Public Subscription, 65.1
7. Francois Boucher, *The Surprise (Woman with a Cat)*, The New Orleans Museum of Art: Museum purchase, Women's Volunteer Committee Fund, 84.58
8. Bamana Peoples, *Kòmò Association Helmet Crest Mask (Warakun or Kòmdòkun)*, The New Orleans Museum of Art: Gift of Kent and Charles Davis, 92.804
9. Pablo Picasso, *Woman in an Armchair*, The New Orleans Museum of Art: Bequest of Victor K. Kiam, 77.299

Appendix G: Sample Brochure Cards

NOMA

StoryQuest NOMA


LOCATION 3rd Floor
Eskimo Peoples
Face Mask



Question: Who would wear a mask like this? Imagine what kind of costume would accompany this mask.

Explore! Find other masks on the 3rd floor.


LOCATION 2nd Floor
Grachev Brothers
Punch Bowl and Three Cups of Koush Form



Question: What does this bowl look like to you?

Explore! Find another object with an animal on it.

LOCATION 2nd Floor
Claude Lefebvre
Portrait of Louis XIV




Question: What clues tell you this is a portrait of someone important?

Explore! Look for another portrait of King Louis as a child.

StoryQuest NOMA


LOCATION 1st Floor
Thomas Willeboirts-Boschaert
Venus Mourning the Death of Adonis



Question: Who do you think is the owner of these dogs? How do you think these dogs feel?

Explore! Look for other animals that could be pets.


LOCATION 1st Floor
Christophe Huefflask
Hound Guarding Hunting Trophies



Question: What kind of dog do you think this is?

Explore! Find a portrait in this gallery of someone who might own this dog.

LOCATION 3rd Floor
Mosessee Podtoogook
Dancing Bear



Question: Why do you think this bear is dancing? Can you move like this?

Explore! Look for other animals to join this bear's party.

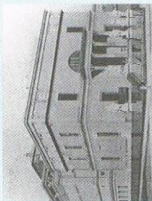
What's in the

Savannah History and Landscapes

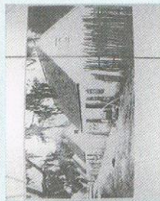
Look for these Savannah images.



Tomochichi, chief of the Yamacraw Indians and co-founder of Savannah, is shown in this glass etching that was inspired by a famous print.



The Telfair Academy was the first art museum in the South. Therman used a picture of the original building in the Glass House.



Enslaved African Americans at the Hermitage plantation made the bricks that were used to build many of Savannah's historic building. These skilled workers also constructed the cabins that were their home.



Between 1880 and 1920, Savannah's port was the world leader in shipping products made from the surrounding pine forests. These pine products included turpentine, shown here in barrels awaiting shipment.



The beautiful saltwater marshes and creeks of the Georgia coast make up the landscape to the east of Savannah. Therman used long spears of glass to represent these acres of marsh grass.

Walls?

Telfair Museums Collection Pieces

Thermon Statom was inspired by objects in the Telfair collection and made copies out of glass.

Can you **find** and draw them?



Can you **find** a pitcher like this one?

Draw it here!



Do you **see** a vase this color? **HINT:** the artist has changed the shape.



Can you **find** this couch? The original is in the Telfair Academy next door.

National World War II Museum

7

The US Freedom Pavilion: The Boeing Center

AND SACRIFICE: Fill out table below (info found in 2nd Level display cases)

One Key Leader	One Campaign	Peak WWII Strength	Killed in Action	Wounded in Action

The National WWII Museum

The US Freedom Pavilion: The Boeing Center

COMMAND CENTRAL: Choose one battle, explore it and fill in the following information (info found using 2nd Level touch screen tables).

Battle Name	
Battle Date/s	
Belligerents (country vs. country)	
Description (found in Summary)	

The National WWII Museum

The US Freedom Pavilion: The Boeing Center

CE IN WAR AND PEACE: Name one US President, Vice President, Supreme Justice, Senator, and Representative who served in the military during WWII (info found using 1st Floor touch screen panel near entrance)

Name	Service Branch	Home State

The National WWII Museum

The US Freedom Pavilion: The Boeing Center

Fill out the chart below about our AIRPLANES
(info found on panels along the 3rd and 4th Level skybridges)

NAME	TYPE (bomber or fighter)	SIZE OF CREW	MAXIMUM SPEED	NUMBER BUILT
B-17 Flying Fortress				
B-25 Mitchell				
F4U Corsair				
P-51 Mustang				
SBD Dauntless				
TBM Avenger				

The National WWII Museum

Appendix H: City Sightseeing “Hop-On Hop-Off” Map

City Sightseeing New Orleans

CURRENT ROUTE MAPS & STOPS



Hop-On Hop-Off
9:30AM - 5:30PM
7 Days a week
Every 30 Minutes

Live Tour Guide Narration
Double-Deckers Departing every 30 minutes
Restaurant & Attractions Deals all along the way!

* Walking Tours
 * Swamp & Plantation Tours
 * Mississippi River Cruises



TOUR TICKETS


Full Day Hop-On Hop-Off
 Cemetery Tour (Self-Guided)

\$29


Unlimited Hop-On Hop-Off
 Cemetery Tour (Self-Guided)
 French Quarter Walking Tour
 Garden District Walking Tour
 (up to 7 Days)

\$39

CHILDREN AGES 3-12 \$10 ANY TOUR

- 1 FRENCH QUARTER** - N. Peters St. & Ursulines Ave. *
 French Quarter Walking Tour *
 Jackson Square *
 Beignets & Cafe Au Lait *
 French Market Collonade *
- 2 FRENCH MARKET** - N. Peters St. & Barracks St. *
 Farmers Market & Flea Market *
 Old U.S. Mint - A Louisiana State Museum *
 Frenchmen Street Music Clubs *
- 3 ST. LOUIS CEMETERY**
 at BASIN ST. STATION - 501 Basin St. *
 Armstrong Park & Congo Square *
 Cemetery Self-Guided Walking Tour *
 Jean Lafitte Swamp Tours *
- 4 CANAL STREET** - 614 Canal St.
 Bourbon Street *
 JW Marriott *
- 5 RIVERFRONT**
 at HARRAH'S CASINO - Convention Center Blvd. & Poydras *
 Audubon Aquarium of the Americas *
 Audubon Butterfly Garden and Insectarium *
 Paddlewheeler Creole Queen *
 Canal Place Shopping Center *
 Shops at Fulton Street *

- 6 SUPERDOME HYATT REGENCY** - 601 Loyola Ave.
 Louisiana Superdome *
- 7 THE NATIONAL WWII MUSEUM** - 945 Magazine St. *
 Ogden Museum of Southern Art *
 Contemporary Arts Center *
 Confederate Civil War Museum *
- 8 GARDEN DISTRICT**
 on MAGAZINE STREET - Magazine St. & Jackson Ave. *
 Garden District Walking Tour *
 Magazine Street Shops and Restaurants *
 Antique Stores *
 Boutique Shops *
 Cafes, Restaurants, & Bars *
- 9 ST. CHARLES AVENUE** - 2020 St. Charles Ave.
 St. Charles Avenue Streetcar *
 New Orleans CVB and Visitor Center *
- 10 MARDI GRAS WORLD** - 1380 Port of New Orleans Blvd. *
 Cruise Ship Terminals *
- 11 ARTS DISTRICT** - Julia St. & S. Peters St.
 Julia Street Shops and Galleries *
 Louisiana Children's Museum *
- 12 HARRAH'S CASINO**
 on S. PETERS ST. - S. Peters St. & Poydras St. *
 CBD Hotels *

504.207.6200
www.CitySightseeingNewOrleans.com
800.362.1811

Vita

Sean Brehm Gilbert was born in Lafayette, Louisiana and was raised in Baton Rouge, Louisiana.

Sean attended Runnels High School and received a bachelor's degree in Business Administration from the University of Louisiana Lafayette in 2009. Upon graduation Sean returned home where he worked for two years before returning to school in 2011 to pursue a Master of Arts in Arts Administration at the University of New Orleans.