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## **New Orleans Museum of Art: A Master's Report on my Internship Experiences and Observations**

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New Orleans Museum of Art:  
A Master's Report on my Internship Experiences and Observations

An Internship Report

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

Master of Arts  
in  
Arts Administration

by  
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B.A. Art History, Louisiana State University, 2009  
December, 2014

For David.

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## **Abstract**

This report outlines my experiences and observations the New Orleans Museum of Art (NOMA). It will focus on a brief history of expansion through size and collections, attempts to garner a younger audience through new tactics, and will analyze the Museum's strengths, weaknesses, opportunities, and threats. I will address the ways that staff members are adapting to help secure NOMA's relevancy as a modern and forward thinking non-profit who is actively trying to grow its youth membership. I will primarily focus on the efforts of the External Affairs department to refine its long and short-term goals that include creating better alliances with other museums and cultural organizations within the community and revamping their fundraising events to appeal to a wider audience. In the conclusion of this report, I will present my recommendations to address some of the shortcomings I observed while working at the Museum.

## Chapter 1: Getting to Know the Museum

### History

The New Orleans Museum of Art (NOMA) was founded in 1910 with a generous donation from Isaac Delgado. Mr. Delgado donated \$150,000 for the creation of an art museum, “where works of art may be collected through gifts or loans, and where exhibits would be held from time to time, by the Art Association of New Orleans.”<sup>1</sup> He struck an agreement with City Park, largely due to the assistance of his friend Pierre Antoine Lelong, a member of the board of commissioners there, to secure a specific site for the museum.<sup>2</sup> Thus, the first incarnation of the Museum opened to the public in 1911 as the Isaac Delgado Museum of Art. It retained this name until 1971 when the board voted to change its name to the New Orleans Museum of Art.

The Isaac Delgado Museum of Art began with a very small assortment of artworks and no working capital. Both grew through the bequests of generous collectors such as Benjamin M. Harrod and Morgan Whitney whom left significant collections in 1912 and 1913.<sup>3</sup> Since then, the Museum’s permanent collection has grown to over 40,000 works. NOMA also regularly hosts travelling and permanent displays.

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<sup>1</sup> Prescott N. Dunbar, *The New Orleans Museum of Art: The First Seventy-Five Years* (Louisiana State University Press, 1990), 8.

<sup>2</sup> *Ibid*, 10.

<sup>3</sup> *Ibid*, 30, 31.

In addition to its growth of acquisitions, NOMA has expanded spatially through physical additions to the building. The Museum's Board of Trustees made serious plans for expansion in 1954 spurred by an important gift of works from the Samuel H. Kress Collection. The collection would only become a permanent gift if the Museum made improvements on the 9,932 square foot building.<sup>4</sup> Expansions to the Museum continued in 1971, with an additional 18,728 square feet and the adoption of the new name. By 1973, the President of the Board of Trustees believed, that the capital expansions increased operating budget and improved staffing to a point in which the Museum could then focus on raising funds for improvements in its art collections.<sup>5</sup> Even so the Museum saw the need for yet another expansion which broke ground in 1991 and resulted in a \$23 million dollar renovation. According to NOMA's website, this renovation placed NOMA into the top 25% of museums in the country by size.<sup>6</sup>

NOMA has continued to grow with the addition of the Sydney and Walda Sculpture Garden, which has affectionately come to be known as the "Jewel of the Museum." Currently, the Museum has plans to add acoustic tiles to the great hall for noise absorption and relocate its collections to a storage location off site allowing for galleries to be reopened for the first time since Hurricane Katrina in 2005. Just as NOMA's collection and Museum have grown, so has its presence in the local and national community as a landmark cultural institution.

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<sup>4</sup> *Ibid*, 109.

<sup>5</sup> Mrs. J. Frederick Muller, Jr., letter from the President, Annual Report 1973, (New Orleans Museum of Art, 1973),7.

<sup>6</sup> "Museum Timeline," New Orleans Museum of Art, accessed August 26, 2014, [www.noma.org](http://www.noma.org).

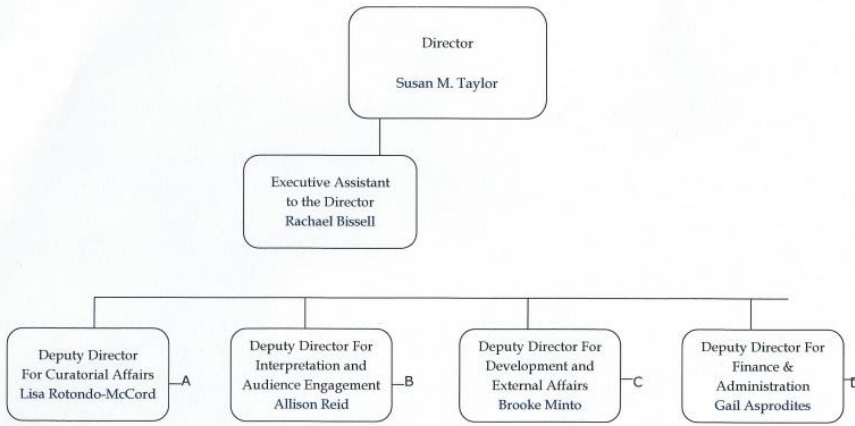


**Mission statement.** The mission of the New Orleans Museum of Art is to inspire the love of art; to collect, preserve, exhibit and present excellence in the visual arts; to educate, challenge and engage a diverse public. In my observation, NOMA sets out to become the leader for visual arts in the region through its exhibitions of visiting and permanent collections, educational programs, and varied special events. The Museum also lists a set of core values as its basic tenants of operations including: quality, community, integrity, stewardship, diversity, education, stability, creativity, and collaboration. (Appendix A)

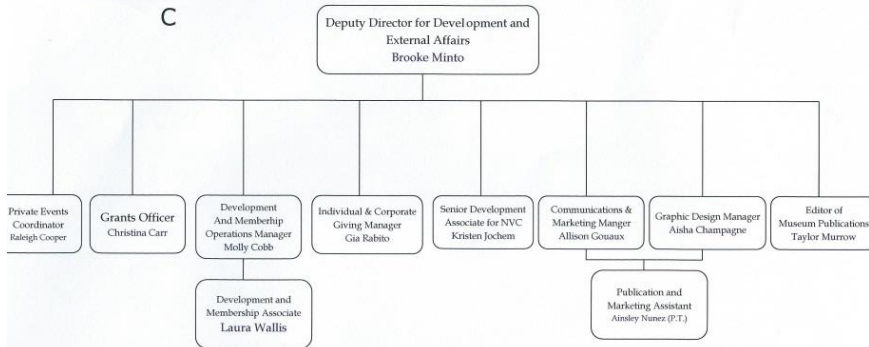
## **Structure**

**Staff.** The Museum is led by the Montine McDaniel Freeman Director, Susan M. Taylor. The chain of command begins with Ms. Taylor and moves down to the senior staff of deputy directors in each department. These departments are grouped into administration and finance, curatorial affairs, interpretation and audience engagement, and development and external affairs. The majority of my interactions throughout my internship involved the members of the development and external affairs department. Each deputy director is responsible for a team of staff members who report directly to them. (Appendix B-D)

New Orleans Museum of Art  
Organizational Chart  
2014



Development and  
External Affairs  
C



Private Pay ■  
Civil Service ■  
Contractual ■  
P.T. Part Time

I worked alongside Antine Rieger who split her time between the role of Fundraising Assistant and Volunteer Coordinator. We primarily reported to Kristen Jochem, the Donor Relations and Events Manager who then reports to Brooke Minto, the Deputy Director for Development and External Affairs, who then reports directly to Ms. Taylor. Ms. Taylor reports to the Board of Trustees.

**Board of Trustees.** NOMA’s Board of Trustees must maintain between twenty-one to forty-nine members at any given time. These members serve rolling three year terms. The current board chair is David Edwards. He serves as the head of the executive committee along with three vice presidents, a secretary, a treasurer, and two more members of this committee. According to the City of New Orleans website, members of the board must include one councilmember who is appointed by and serves at the pleasure of the City Council, The Mayor, The Chairman of the New Orleans Museum of Art Director’s Council, and The President of the New Orleans Museum of Art Volunteer Committee. The board elects additional members as follows: One Trustee from two persons nominated by the Board of Commissioners of New Orleans City Park Improvement Association; Up to three Trustees from a group nominated by the Presidents of Tulane University, Loyola University, University of New Orleans, Dillard University, Xavier University, Southern University in New Orleans, Delgado Community College and Holy Cross College; and the board elects the remaining members as at-large members<sup>7</sup>. Each board member serves a three year term unless they are an ex-officio member who will serve concurrently with their time in office. The board is comprised of accountants, artists, business leaders, and lawyers.

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<sup>7</sup> “Boards,” City of New Orleans. Last updated July 26, 2014, <http://www.nola.gov/boards/new-orleans-museum-of-art/>

**NOMA Volunteer Committee.** As with any museum, NOMA relies heavily on volunteer assistance. I found that the NOMA Volunteer Committee (NVC) plays a significant role in facilitating the efforts of the events manager. The NVC chair and members of the steering committee come in weekly to process gift payments, input NVC membership renewals, and generally assist in events planning and mailings. I worked particularly closely with the 2014 NVC chair who would come in to help out in any way she was needed and to attend planning meetings for every event sub-committee.

This group has worked tirelessly to raise funds and meet goals since 1965. It was originally open to just women and had a membership of 150 eager volunteers.<sup>8</sup> The group was charged with promoting interest and support for the Museum by encouraging new membership and urging current members to become more involved. Today the NVC boasts over 400 members and has thirty-two members on its steering committee. The steering committee meets six times a year and hosts general meetings three times yearly. Membership in the NVC is only open to members of NOMA and operates with their mission, “to promote interest in and support for the New Orleans Museum of Art.”<sup>9</sup> The NVC has many committees but is most dependent on the Executive Committee and the Finance Committee. The Finance Committee processes all the NVC membership payments and incoming gifts for the various fundraising events.

**Goals.** NOMA already has a strong support group of older members and donors. In addition to ongoing engagement with this group, the Museum would like to gain more exposure with a younger audience. Furthermore, the Museum would like to see Friday

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<sup>88</sup> “The Women’s Volunteer Committee”, *Annual Report 1973* (New Orleans Museum of Art, 1973), 18.

<sup>9</sup> *NOMA Volunteer Committee 2014 Directory*. (New Orleans Museum of Art, 2014), 45.

night programming attract more members, specifically in the younger age groups. Both the LOVE in the Garden event as well as the Odyssey Ball are undergoing significant changes in the format of the evening to expand its appeal to more ages. One exciting opportunity for the Museum is the creation of the Young Fellows membership group. (Appendix E) Membership in the Young Fellows group is available to museum patrons between the ages of 21 and 45. Members of this group are encouraged to play an active role in museum leadership. Long term, this group may help extend NOMA's donor longevity. This group is pegged to increase its membership by end of year and take a significant role in organizing the special events.

Other short term goals include creating better alliances with other museums and cultural organizations within the community. The Museum is also on the cusp of fulfilling its goal to reopen all of the exhibit spaces which are currently being used for art storage. The addition of off-site storage will alleviate some of the space issues for the Museum and allow for more interactive programming. My primary responsibilities involved the redesign of the longstanding fundraising events to appeal to a wider audience.

**Budget.** The New Orleans Museum of Art operates as a 501(c)(3) non-profit. The Operating Fund Budget for 2014 illustrates that NOMA heavily relies on contributions to account for the bulk of its support budget. A closer look into contribution categories reveals that the Museum receives most of its support through foundations. Individual contributions account for roughly half of the foundation support dollars. This presents the opportunity for the Museum to diversify its income streams and focus on growing

individual support either through membership campaigns or generating more income by producing events and programs.

As illustrated in the 2014 chart of Budgeted Operating Expenses by Category, salaries and wages far outweigh any other operating expense.. “Typically, 70 percent to 80 percent or more of nonprofit budgets go to payroll and benefits, depending on the type of activity the organization pursues.”<sup>10</sup> The New Orleans Museum of Art budgeted 68.27% for the 2014 year and yet still faces the challenge of balancing the number of paid staff with limited income.

NOMA benefits from its unique relationship with the city of New Orleans. The City of New Orleans owns the building and as such NOMA is allowed to do business with no rental fees. Therefore, the expected cost of occupancy is only \$67,849 or .96% of the budget. This results in major savings for the Museum. These are savings that could be allocated to its advertising budget. As I will explore later in this paper, the marketing efforts of the Museum could be improved by advertising in more relevant sources to reaching a new younger member base. Perhaps, the Museum could increase its expenses in this area.

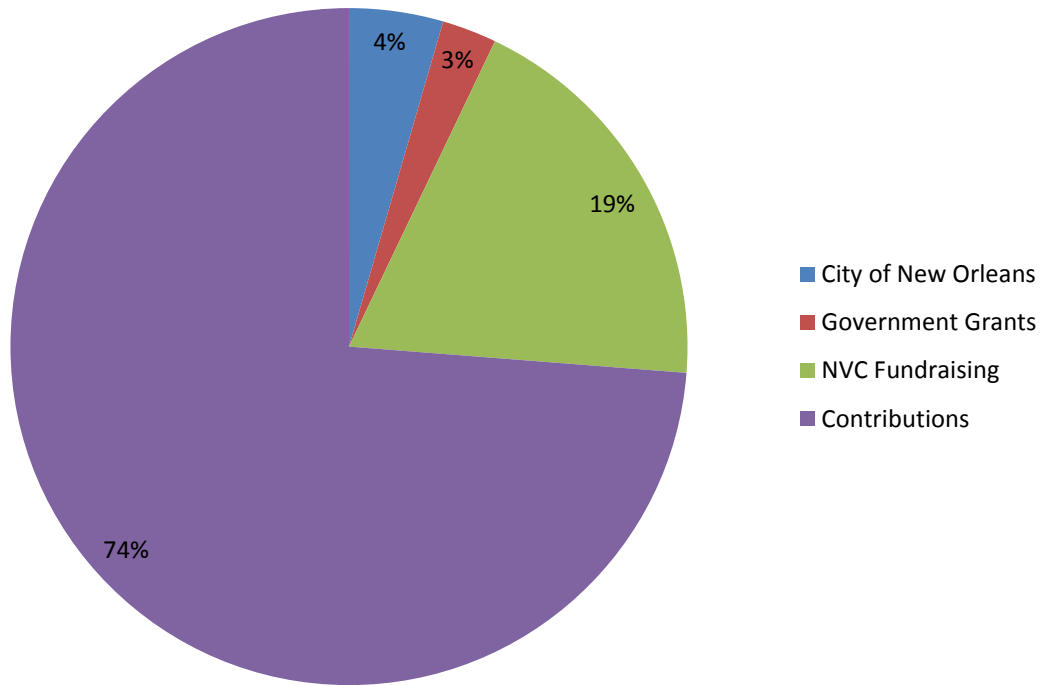
I have included the information here from the 2014 budget but allow that, “the budget is to be an action plan, it exists to be followed. It is not, however, a straitjacket.”<sup>11</sup> This being said, I have chosen to include financial data from the year I completed my internship with NOMA. (Appendix F, G)

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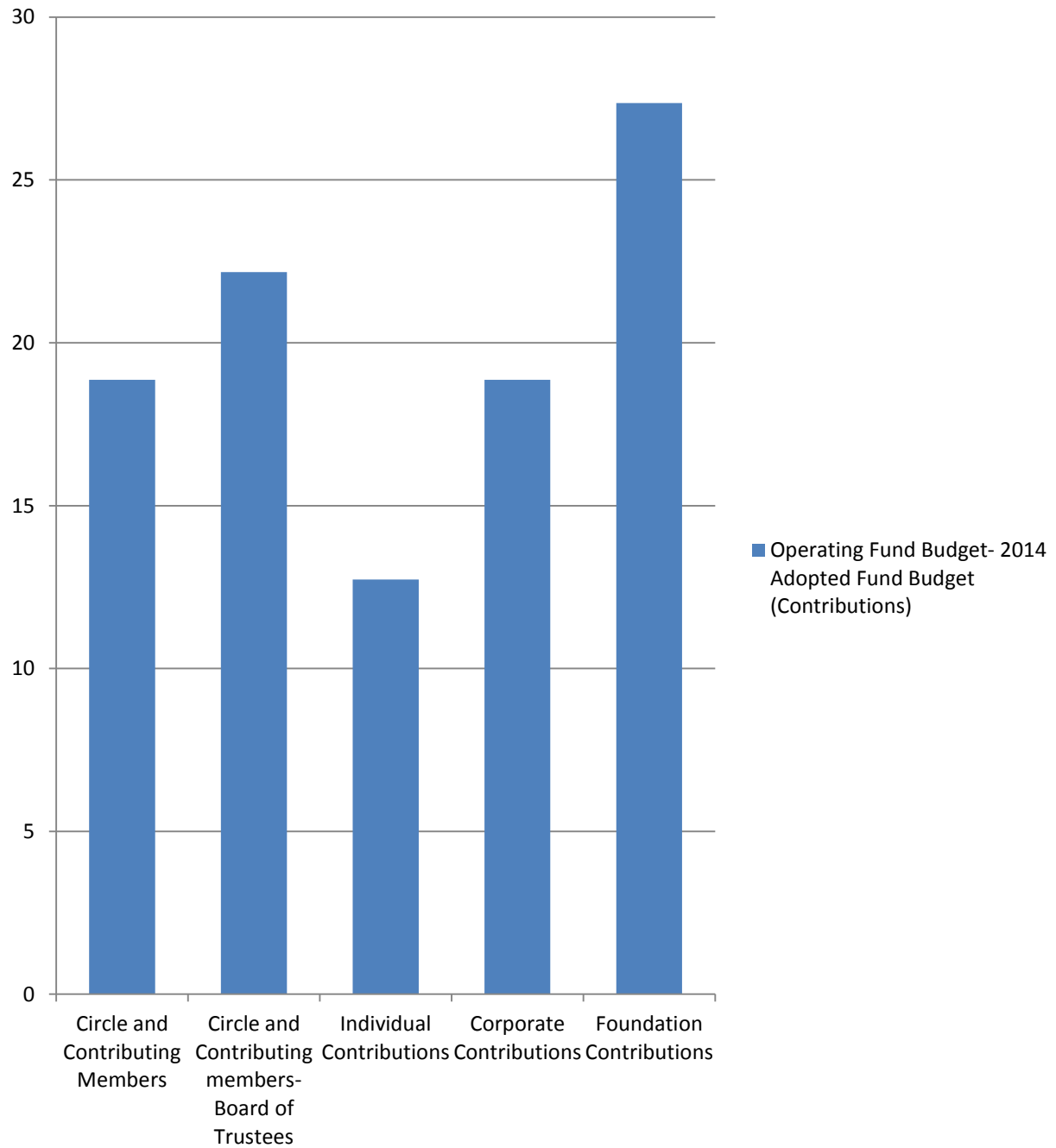
<sup>10</sup>Arnold J. and Philip Olenick, *A Nonprofit Organization Operating Manual: Planning for Survival and Growth* (New York: The Foundation Center,1991), 67.

<sup>11</sup>Ibid, 113.

## Operating Fund Budget- Adopted 2014 Support Budget

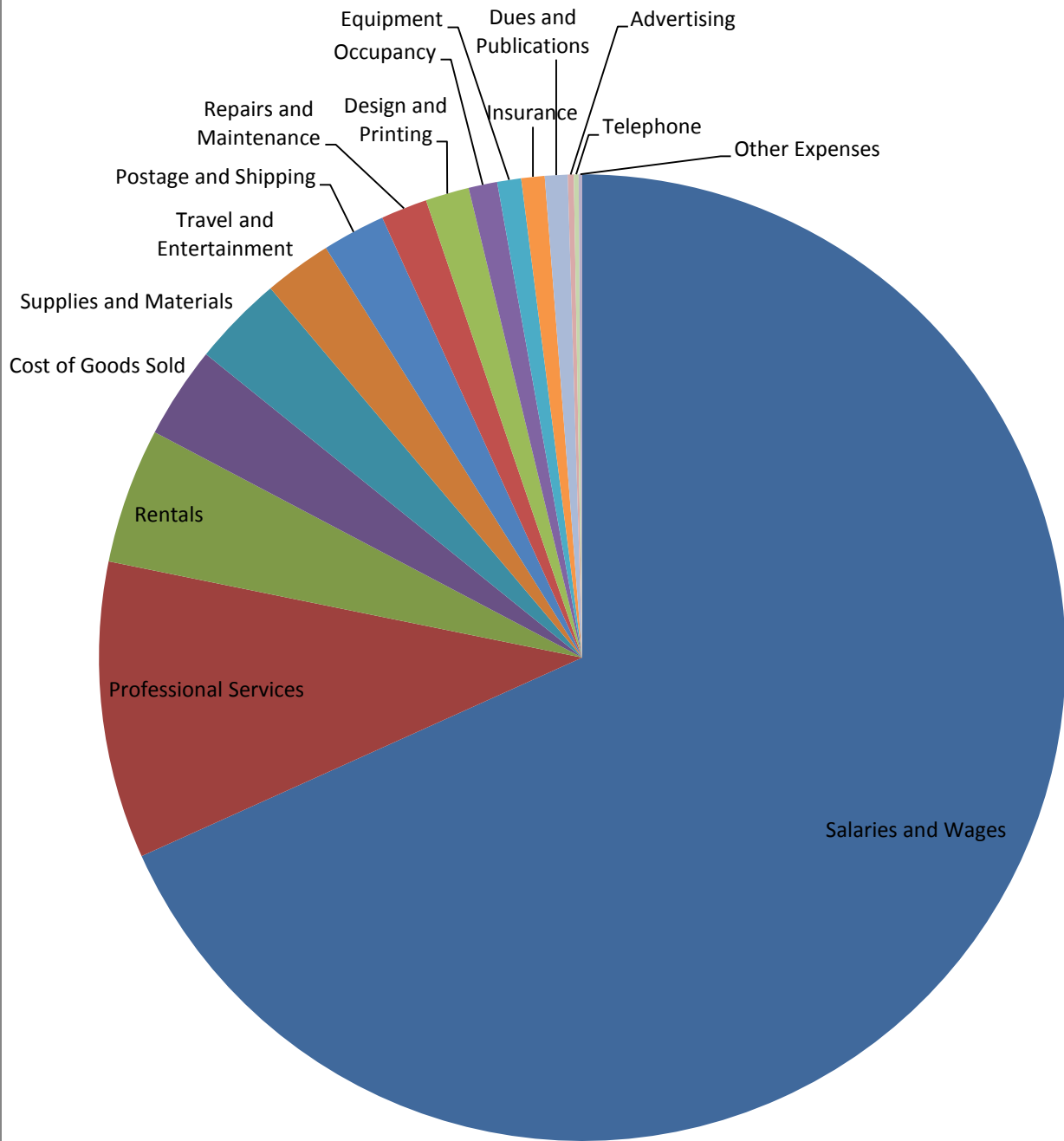


## Operating Fund Budget- 2014 Adopted Support Budget (Contributions)





## Budgeted Operating Expenses by Category 2014



## Programs

The Museum offers a wide array of programming each week for all age groups. The education department facilitates group tours, youth summer camps, educator resources, and makes the Friday Nights at NOMA family friendly with its Art on the Spot table. (Appendix H-K) More mature youth are encouraged to get involved by volunteering. Many college aged students seek internships at the Museum as I have to fulfill program requirements or to supplement their work history. NOMA accepted 23 interns over the course of 2013.<sup>12</sup>

These programs provide incentives for current members to continue supporting the Museum and motivate new members to join. Memberships to the Museum range from a student level up to the “president’s circle” which includes members who donate at least \$20,000 a year. Benefits include free museum entry and are tiered. The highest level of donor is allowed use of the Woldenberg Board Room for meetings and events. (Appendix L) Benefits programs are tailored to suit the needs of NOMA’s patrons and are adjusted as needed to make sure that they are cost effective and relevant. Most member benefits are intangible as programs benefit the community in ways that cannot be measured monetarily.

**Docent Program.** The Docent Program had approximately 60 members in 2013 and recently began its new class in September of 2014. This group receives special training throughout the year on upcoming exhibitions and on the permanent collections. The 2012-2103 State of the Museum publication counts over 2,000 adults and 3,616

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<sup>12</sup>“Community Perspectives,” *State of the Museum 2012-2013*. (New Orleans: New Orleans Museum of Art, 2013), 16.

students served by this program not including the major exhibition, *Portrait of Faith*. My observation is that there are many NVC members whom are also a part of the docent program. The program requires a year's commitment from its members in order to fully learn everything about the collection necessary to lead visitors successfully.

**Friday Nights at NOMA.** The Friday Nights at NOMA program is perhaps one of the best ways to highlight the Museum's efforts to attract young adults. This is the Museum's weekly "late night" in which the Museum stays open till 9pm for members and guests who are charged a ten dollar admission fee. The programming usually includes a learning component that varies from a gallery talk to a guest speaker lecture. The Museum also shows exhibit related films. During my time there, the Museum screened *Life of Pi* to celebrate the *Life of Pi* gallery exhibition and *Evita* to showcase Spanish-American culture in relation to the *Behind Closed Doors* exhibition. During the fall and spring months, NOMA screens movies in the Sculpture Garden. In addition to the children's Art on the Spot, lectures, and movies, the Museum hopes to attract the 20-40 age group with cash bars and live music. Attendance for this event was 9,142 as noted in the 2012-2013 issue of the Annual Report.

**Museum Month.** I was especially interested in this landmark initiative and worked with the Development and Membership Operations Manager and the Communications and Marketing Manager to compose a welcome letter to all of the New Orleans area museums with a membership base. NOMA planned to include museums of all sizes to participate in a month long program to boost membership and attendance during the

month of August<sup>13</sup>. The strategy to drive visitor numbers outlined that membership to any of the partner museums would carry over as a reciprocal membership to each of the other fifteen museums throughout the month.

This event was supported by the New Orleans Convention and Visitors Bureau and targeted tourists and locals who wanted to explore their city. August is historically the slowest month for culture and tourism in New Orleans largely due to the summer heat. The New Orleans Convention and Visitors Bureau already supports a similar event called COOLinary New Orleans throughout the month of August to drive tourism<sup>14</sup>. This event features dining specials from some of the city's best restaurants and has become very popular among locals as well as tourists. Other cities in the country already feature their own museum month and served as a model for New Orleans.

The data collected throughout the month indicated that NOMA had seen a 114% increase in August membership sales at NOMA.<sup>15</sup> In fact, over 2,250 members across the fifteen institutions participated. The event will be continued next year and hopefully increase attendance in all of the museums in New Orleans.

## **Events**

**LOVE in the Garden.** LOVE in the Garden was launched eleven years ago as a fundraiser to celebrate the Syndey and Walda Besthoff Sculpture Garden which opened

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<sup>13</sup> "New Orleans Museum Month," New Orleans Convention and Visitors Bureau, accessed October 10, 2014. <http://www.touristathome.com/new-orleans-museum-month/>.

<sup>14</sup> "Coolinary New Orleans: A Celebration of Dining in America's Most Delicious City," Coolinary New Orleans, accessed October 10, 2014. <http://www.coolinaryneworleans.com/>.

<sup>15</sup> "First New Orleans Museum Month a Success. Arts Quarterly Fall 2014, NOMA <http://issuu.com/neworleansmuseumofart/docs/aqfall2014> p. 25.

in 2003. The event gets its name from the iconic Robert Indiana's sculpture, *LOVE, Red Blue*. This fundraiser has grown in popularity as a more affordable and less formal event. This year's budget for LOVE is less than \$50,000. The fundraising goal was \$100,000



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**Art in Bloom.** Art in Bloom features pieces of floral art inspired by works from NOMA's collection and created by local garden clubs. Each garden club that participates draws inspiration from the painting or sculpture it is assigned and produces a beautiful and ephemeral floral arrangement that reflects some aspect of the assigned artwork. The resulting botanical sculptures are displayed next to the works they took inspiration from

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<sup>16</sup> Noma Website. Accessed October 20, 2014. [www.noma.org](http://www.noma.org)

and can be viewed throughout the long weekend to follow. The Museum incorporates a luncheon, fashion show, and lecture from an authority on art or floral design.

**Easter Egg Hunt.** The Easter Egg Hunt fundraiser speaks to the parents and children of the community. Children and chaperones are invited to the Museum to partake in a traditional style Easter egg hunt in the Sydney and Walda Sculpture Garden. The day's events include other kid-friendly activities such as face painting and a spacewalk. This year's hunt was held on April 5<sup>th</sup>, just before I began my internship with NOMA.

**Home and Art Tour.** NOMA hosted its second Home and Art Tour in 2013 since hurricane Katrina.<sup>17</sup> It was lead sponsored by Jeri Nims and the Robert and Jeri Nims Foundation. The Robert and Jeri Nims Foundation was launched in 2000, following Mr. Nims' death, as a philanthropic organization which continues to spur Louisiana culture, growth, innovation and industry development.<sup>18</sup> NOMA has plans to continue the Home and Art Tour biennially. 2013 saw over 1000 participants and required over 200 volunteers to make the event possible. The tour takes place in the homes of gracious individuals in the Garden District.

**Odyssey.** The Annual Odyssey ball is the Museum's most formal event of the year. This year marks the 49<sup>th</sup> anniversary of the event and is themed *Night at the Museum*. Odyssey will be held inside the Museum as it always is and bends the usual rules concerning food and drink near artwork. The ball celebrates the opening of the winter exhibition, *Photorealism: The Sydney and Walda Besthoff Collection*, and this year,

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<sup>17</sup> "Event Fundraising", *State of the Museum 2012-2013*. (New Orleans: New Orleans Museum of Art, 2013), 21, ISSUU edition.

<sup>18</sup> Patricia Murret, "Doubly Blessed," *Magazine of the University of New Orleans*. January 11, 2013, accessed October 28, 2014, <http://magazine.uno.edu/doubly-blessed/>.

specifically raises fund for NOMA's arts education programming. The goal is to impact 25,000 school aged children and their families.<sup>19</sup> The chairs this year are Gayle Benson, Margo DuBos, Juli Miller Hart, and Britton Sanderford. Brittany Brees is also serving as the chair of the young fellows committee for the event. The relative fame of the chair committee has helped raise record money even before the event invitation has been printed. The fundraising goal for Odyssey is one million dollars this year.

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<sup>19</sup> Quote from Brooke A. Minto, *Arts Quarterly New Orleans Museum of Art: Summer Edition*. (New Orleans: New Orleans Museum of Art, 2014), 22, ISSUU edition.

## **Chapter 2: Internship Responsibilities**

### **Primary Duties.**

I began my internship believing that I would be working equally with both the membership and events managers. I planned to work 3-4 days a week to allow for a full day off from both my internship and my restaurant position which I still worked at 3-5 shifts a week. As time passed, I became more essential to completing tasks and generally worked 4 days a week. The last few weeks as an intern, I volunteered more of my time to wrap up for the LOVE in the Garden event. I generally arrived at 10am unless there was a need to arrive earlier and would stay between 4:30pm and 6pm. The hours were fairly flexible and matched the urgency or importance of the tasks we undertook.

In fact, the first three weeks of my time there was spent primarily assisting the development and membership manager by inputting lists of names and addresses into the Raiser's Edge fundraising software. While the work was fairly straightforward and mundane it did give me the chance to explore the program and start to get acquainted with coding attributes. Some of the lists I coded were for LOVE in the Garden and related my position to the goals of the events manager as well. I learned how to use Raiser's Edge in the course of this internship and value the training as a marketable skill for future employment. After three weeks, I gained enough training on Raiser's Edge that I was able to run queries and reports. This short course later became invaluable to me toward the end of the internship. My only regret is that I was unable to continue these training sessions on a weekly basis.



As my duties grew, I also supported the special events department by making phone calls to confirm rsvp's for the opening exhibit's patron party. I was given a basic script and called the invitees to *Behind Closed Doors's* cocktail reception. This opportunity allowed me to take on some of the duties of the development and membership associate and to expand on skills I previously developed in past customer service positions.

Concurrently with this duty, the individual and corporate giving manager needed my assistance in sorting and revamping an important Excel spreadsheet for the newly developed Business Council. I helped her organize the document so that it could be used as the list grew. In the future she could easily search the workbook for pertinent names, addresses, and contact information. This was a compilation of prospects that she and the development team had previously thought to solicit. Keeping the records up to date and well organized eliminated the possibility of losing individual donors by sending too many ask letters. Accurate records also decreased the risk of missing potential donors completely by noting when they had been contacted and by whom. We were essentially completing the first stage in the donor cultivation cycle by identifying and researching prospects for the Business Council.

Though I had begun to spend my time in a more fulfilling way I felt that it was time to remind my supervisors that I wanted to be challenged. I met with the donor and events manager to discuss stepping outside of the menial tasks I had been working on up to that point. I made it clear that I intended to take on tasks at a very tactile level. The donor relations and events manager assured me that there was much work to be done and that she would begin giving me more responsibility as we entered the last few

months before LOVE in the Garden and Odyssey. After that meeting, my daily schedule became more varied and I began to feel like an essential part of the development team.

One of the most beneficial aspects of my internship was to attend bi-monthly department meetings. These meetings allowed me to stay abreast of what activities took place in the rest of the department of development and external affairs. The meetings allowed everyone in the department to provide updates on their individual projects and plan how to move forward as a team.

In addition to attending meetings I felt that it was necessary to ask the IT manager, to create an intern email address for me to use to correspond with volunteers and restaurants that we hoped would participate in LOVE. I later realized that I did not have access to the Google calendar that the entire staff schedules meetings on. I requested access to this calendar and to be included on emails that pertained to the upcoming events. Access to this calendar greatly improved my ability to plan my week and keep an eye on what the rest of the staff was working on. Before I had access to this calendar I was unaware that the department meetings were held every two weeks. I will later comment on the weaknesses associated with the use of technology at the Museum.

I got the sense that because of my eagerness to contribute, knowledge of best practices, and my previous practicum with the contemporary curator, it was assumed that I knew more about the mechanics of this department than I was actually privy to. I also attribute any oversight to the fact that the donor relations and events manager was essentially a department of one. Until my arrival as an intern and my associate's promotion to a full time employee the donor relations and events manager worked alone to complete all the tasks necessary to run the four annual and one biennial event.

The fundraising assistant was contracted to split her time between her former role as the part-time volunteer coordinator and her new role as fundraising assistant. She received her extended duties as the fundraising assistant at approximately the same time I began my internship. I knew that she often helped the events manager but didn't realize that this was a new position. Special events require extensive work with sensitive information that is often beyond the capability of a volunteer. I assumed that the events manager would have been provided with an assistant year round. I am truly amazed when considering the complexity and sheer number of activities which the three of us worked on especially when contemplating how the events manager formerly shouldered these tasks in entirety. This speaks to the complications of working with a relatively small staff and to how efficient the staff has become to reach their goals.

Though I witnessed teamwork amongst the Development and External Affairs Department I rarely saw interdepartmental business. I was allowed to sit in on a few of the weekly logistics meetings which included members of each department but found the focus of these meetings to center around the Friday night events. These meetings primarily served to make sure that all of the players were set for the Friday night events as far as staffing and logistics. These meetings also allowed for the re-scheduling of overlapping meetings in the conference and board rooms. Even so, I rarely knew what the separate departments were working on unless it directly related to special events.

In the same vein, I attended two all-staff meetings held in the auditorium but found the meetings to be fairly uninformative as far as ongoing projects. It did serve as a nice way to meet and greet new employees over coffee and doughnuts after the meetings. The first all-staff meeting I attended involved a *Behind Closed Doors* gallery

tour for the entire staff. I appreciated this as it relayed the exhibition's narrative to the staff and keep the mission of the Museum, to inspire the love of art, in mind. These meetings, though not the most informative did serve to bring the staff together and remind the workforce of the Museum's many facets.

After I was connected via email and the calendar, activities sped up related to both LOVE in the Garden and Odyssey. Many of the tasks assigned to me were directly related to finding solutions to issues posed by the event co-chairs via email. These tasks ranged from identifying new potential donors to tracking down new entertainment options.

### **Contributions.**

Perhaps, the contribution I am most proud of is my persistence in soliciting restaurants to participate in LOVE as food donors. I took the lead in calling restaurants and following up to gather additional information and answer questions regarding load-in on the day of the event. In the end, we secured 61 restaurants for LOVE prior to the event and only four backed out due to conflicting schedules and unforeseen circumstances. Coupled with late night food vendors, LOVE featured 64 total food donors. This was a dramatic leap forward from the year before where there were less than 50 participating restaurants. Contacting donors, following up with restaurants, and keeping our internal records accurate proved to be a time consuming task that couldn't be effectively implemented without the assistance of an intern.

During my time at the Museum it grew apparent to me that NOMA's goal is to attract a younger audience. I did what I could to attract this group of college aged and

young professionals by sharing NOMA stories on my personal social media timelines and feeds. I also pushed my fellow master's classmates to attend both a Greater New Orleans Foundation pop-up happy hour which coincided with a Friday Night at NOMA and the LOVE in the Garden fundraiser. As an end result, seven of my classmates attended the pop-up happy hour at NOMA, some for the first time, and more came to the LOVE fundraiser along with my neighbors.

### Chapter 3: SWOT Analysis

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>-NOMA Volunteer Committee</li> <li>-Partnerships</li> <li>-New off-site art storage</li> <li>-The small efficient staff</li> <li>-Development and making the ask</li> <li>-New Website</li> <li>-Staff</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>-Small staff</li> <li>-Physical location</li> <li>-Architectural impediments</li> <li>-Limited technology support</li> <li>-Accounting and NVC interaction</li> <li>-Missing marketing opportunities</li> <li>-Loss of Contemporary Curator</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>-Partnerships, continued and new</li> <li>-Targeted Marketing to younger age group</li> <li>-Can grow the new Young Fellows group</li> <li>-New website to showcase collection and link to social media, LOVE app</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>-Other organizations use the Museum for their own purposes</li> <li>-Competition with other arts organizations</li> <li>-Change in city policy</li> </ul>

#### Strengths

**Volunteers.** The NOMA Volunteer Committee is incredibly apt at filling holes in the staff. The NVC volunteers come in as many as 5 days a week to process donations, ticket sales, and keep the accounts up to date and accurate. The NVC chair for 2014 worked

tirelessly to attend meetings, organize NVC events, and assist the different events committees in any way possible. Fundraisers simply would not take place without this dedicated group of men and women volunteers. These volunteers are an invaluable asset to the Museum and a great strength.

**Partnerships.** The New Orleans Museum of Art often partners with other community and arts organizations to further its mission. In 2013, NOMA began an initiative with the Contemporary Arts Center to, “provide first class artistic experiences.”<sup>20</sup> In addition to promoting this continued relationship the Museum began to shift its focus on creating alliances through one-time events in 2014. Each of these partnerships invites community dialogue and reaches a wider audience than before. Recognizing the need for such partnerships and actually working together to fill voids in a single organization is a great strength. NOMA excels in creating such partnerships. The following paragraphs summarize partnerships that I observed in the short time I interned at the Museum.

While at the NOMA I witnessed three more collaborations with other local organizations. The first was between the Greater New Orleans Foundation (GNOF) and the Museum. The GNOF selected NOMA as a happy hour host for July 18, 2014. The event attracts attention to a different non-profit each week for six weeks over the summer months. Not only was this one of best attended Friday nights that I had witnessed at NOMA, this event created exposure by including not only the GNOF but its partner organizations.

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<sup>20</sup> *State of The Museum September 2012-September 2013.* (New Orleans: The New Orleans Museum of Art, 2013),5, Issuu Edition.

The second major partnership I observed during my time at NOMA coincided with the September 12, 2014 Friday Night at NOMA. This event, called *Celebracion NOMA*, was marketed as a Latin late-night and targeted local Spanish cultural groups. (Appendix M) The evening resulted in a batch of membership renewals and at least twenty new memberships. The event was well attended at around 800 guests joining in the “celebracion” for the evening. The last collaboration between NOMA and other local organizations was the launch of Museum Month discussed earlier. This partnership sets the groundwork for an annual event and included fifteen of the city’s museums. Partnerships have proved to attract new and different patrons as well as create avenues for new growth in memberships and fundraising.

**Off Site Art Storage.** The New Orleans Museum of Art has suffered from a lack of storage space since its inception as proved by the many renovations and expansions. This problem is exacerbated by the climate and history of natural disasters. When Hurricane Katrina hit in 2005, it became painstakingly clear that the basement was no longer a safe space for art storage.<sup>21</sup> The artwork stored there had to be brought into the upper galleries for safety and have remained there since. Fortunately, the Museum has now secured an off-site storage location that will allow for a permanent safe storage center for cataloguing new works and archiving the permanent collection. This move will also allow the galleries that are currently used for storage to return to their intended purpose as exhibition space.

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<sup>21</sup> Doug McCash, “New Orleans Museum of Art to Receive \$8.1 Million Hurricane Repair,” *Nola.com*, September 20, 2012, accessed October 10, 2014.  
[http://www.nola.com/arts/index.ssf/2012/09/new\\_orleans\\_museum\\_of\\_art\\_to\\_r.html](http://www.nola.com/arts/index.ssf/2012/09/new_orleans_museum_of_art_to_r.html)



**Development and Making the Ask.** The area of development is most interesting to me as the entirety of my internship was spent working in the Development and External Affairs Department at NOMA. As covered earlier, my specific duties related to the planning and execution of several fundraisers or special events and identifying and cultivating new memberships and donors. In *The Complete Guide to Fundraising Management*, author Stanley Weinstein defines successful fundraising as, “the right person asking the right prospect for the right amount for the right project at the right time in the right way.”<sup>22</sup> This is a complex statement that encapsulates the tenants of effective fundraising. From my personal experience, NOMA excels at finding the right person to ask for donations and support. Many members of the Board of Trustees and the NVC are called upon to make the “big” ask. The correct person is carefully chosen in planning meetings and then assisted in any way needed to call, write, or email a prospect.

The Museum also excels in asking for the right amount, especially, in connection to the fundraising efforts by the Odyssey committee. They have set an ambitious goal and are intent in identifying prospects that will give high dollar donations. Mr. Weinstein notes in his book that determining the correct request amount can be a difficult number to choose. “Knowing the prospect’s precise net worth isn’t necessary, but it is important to determine the prospect’s relative level of affluence and to decide on a challenging amount to ask the prospect to consider.”<sup>23</sup> However, I see room for improvement in creating relationships with donors who will continue to donate year to

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<sup>22</sup> Stanley Weinstein, *The Complete Guide to Fundraising Management*. (2<sup>nd</sup> Edition, John Wiley and Sons, Inc., 2002), 4.

<sup>23</sup> *Ibid*, 128.

year rather than as a one-time donation. Many of the donations received this year will not be carried over to future fundraisers as they were prompted by the personal relationship the prospect has with a committee chair. This adds the extra challenge of cultivating one-time donors into annual sources of support.

## **Weaknesses**

**Staffing.** The Museum suffers from a lack of staff. At one time NOMA had well over 100 full-time employees on staff. After Hurricane Katrina, the Museum went down to an essential staff of only 13 and now operates with less than 70 full-time staff members. I found that staff was often overwhelmed with the amount of work they had to complete. A staff that is stretched too thin often focuses on the big picture and misses the important tasks that require valuable time. For instance, a development staff member may focus on mailing time sensitive materials but forget to check for duplicate contacts. Office errors as a result of rushing degrade the integrity of the organization.

While I do address the issue of operating with a small staff as a weakness I want to note that on the whole, the staff has learned to accomplish their goals and deadlines with marked efficiency. This is evidenced by the continued growth of the Museum and the quality of exhibitions in the past few years. Last year alone, the *New York Times* mentioned both of NOMA's contemporary exhibitions as shows not to be missed.<sup>24</sup> The staff at NOMA is both valuable and stretched, making it a dual strength and weakness.

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<sup>24</sup> Holland Cotter, "The New Season: Museums Depart from the Obvious," *New York Times*. September 4, 2013, accessed October 10, 2014. <http://www.nytimes.com/2013/09/08/arts/design/museums-depart-from-the-obvious.html?pagewanted=all>

**Location.** The Museum's physical location, though scenic, is hard to reach. It is accessible by bus and streetcar but many tourists are unaware of this or do not have the time it takes to travel by public transit. The Museum would likely see more foot traffic if it was located closer to the French Quarter or in the Central Business District. The current location is relatively isolated from the rest of the city and removed from other tourist destinations. This is a problem that will likely never be fully resolved as the Museum benefits from its current location financially. NOMA's low to non-existent rent is made possible by its residency in a city owned building. This relationship allows the Museum to operate in its current location much more cheaply than in any other.

**Architectural Impediments.** Architecturally, the Museum has structural issues that make it difficult to experience the Museum in the best way possible. The walk up to the Museum provides wheelchair access yet the ramps are placed too far to the sides of the building and span the length of the portico creating a much farther walk than by the stairs. (Appendix N) Older patrons often have a hard time navigating the entrance. Furthermore, the great hall has acoustic issues. Sounds bounce off of the stone and makes it very hard to hear announcements. Friday late night programming often fails to reach its full potential in part because any music component loses its original appeal with the lack of noise reduction. Weddings and rentals with a band or DJ often suffer as well. The Museum does have plans to install noise dampening ceiling tiles over the glass roof before Odyssey ball. The effects of this decision remain to be seen.

**Technology.** The New Orleans Museum of Art employs only one I.T. manager. The number of technology problems had by the Museum amounts to an incredibly large workload. This means that the Museum often has to outsource contractors to fix

network problems and spend valuable resources on out of house solutions. It is often hard to locate the I.T. manager simply because he is needed by so many employees at once. Besides the lack of trained personnel in technology, I experienced several instances where the server went offline and therefore the internet and email service simply stopped working. This led to hours of inactivity as much of the urgent work is dependent on computers and internet connectivity.

**NVC and Accounting.** One persistent weakness I observed was the delayed communication between the accounting department and the NVC treasurers. The system of in putting NVC memberships, donations to fundraisers, and ticket sales for fundraising events leaves a complicated paper trail between the two departments. Accounting must first log in monies and then pass the information to the NVC. At this time the NVC logs the monies into their own system and processes the payment. However, if a check arrives in the accounting office they are responsible for making the deposit. One detrimental reoccurrence was that checks sometimes sat pending deposit for weeks at a time. This type of delay could give the impression that the Museum did not need the funds badly enough to process the payments. Also, this hindered batch reporting for budget updates and had the potential to affect a donor's bank account negatively.

**Marketing to Youth.** The last weakness I will touch on directly relates to attendance and ticket sales at LOVE in the Garden. This event was structured to attract a younger audience by extending the party an hour later than previously done and by offering tiered tickets sales with a special "Late Night" category at only fifty dollars. This Late Night ticket group would still have access to open bars, the cocktail competition, live

music, and food from both restaurants and food-trucks simply at a shortened time period from 9pm-midnight. As a person in the targeted age group I felt that this was a fantastic deal. It is difficult to enjoy an evening filled with food and drink for just fifty dollars. However, the night of the event, not nearly as many late night tickets were sold as expected. I partially attribute this to a lack of marketing in streams of media such as Facebook that are popular with the target audience.

NOMA also missed the opportunity to advertise the event at the participating restaurants and bars. When speaking to others in the community in this age group and the bartenders and servers that evening, many were simply unaware that this event existed or that they could have invited friends at the reduced rate. If the Museum wishes to continue offering tickets similar to these it will need to research the market more heavily to see which media outlets are most effective. Reduced ticket prices could potentially attract the Museum's target audience and help rebrand NOMA as a place for younger clientele. A better marketing plan will help turn the new pricing strategy into a strength for next year.

In relation to this, NOMA offers a student membership level yet does not publicize it. Not only is it not listed on the website but it is also not listed on the membership materials. I believe that college-aged students would be more likely to attend events and if they were members of the Museum and had a vested interest in promoting fundraisers. NOMA should advertise its student membership level and turn this weakness into an opportunity for growth.

## **Opportunities**

**Partnerships.** As mentioned in the Strengths section of this paper, NOMA has already begun to collaborate with other arts and community organizations like the CAC and the Hispanic Chamber of Commerce. The CAC collaboration led to the successful exhibits: *Brilliant Disguise: Masks and Other Transformations* and *Edward Burtynsky: Water*. Though these exhibitions showcased the collective talent of both arts organizations, there is still an obvious opportunity to strengthen inter-community ties and produce more exciting art exhibitions. This is potentially an ideal way to cultivate a new audience. Visitors can experience the value of the Museum by having a vested interest in its success. Their introduction to the Museum comes with a sense of pride and ownership as their group interacts with NOMA to fulfill a mutual mission. I believe promotion in this manner is one of the greatest opportunities for membership development at the Museum's disposal. Along with creating new connections with other cultural and arts organizations in the community the Museum needs to focus on strengthening their current ongoing relationships. By taking an inward look at current relationships, NOMA will take advantage of the opportunity to strengthen and grow its strategic partnerships.

**Targeted Marketing.** The Museum has the opportunity to reach beyond its usual membership and attract a younger audience. NOMA has good reason to focus its attention on reaching this group. Through my studies in the University of New Orleans' (UNO) Arts Administration Program (AADM), I had the opportunity to participate in a semester long study involving both UNO and the CAC. In that study students were asked to carefully observe both organizations and create recommendations for their marketing

strategies. We also spoke about the perceptions that we as arts administrators and others in the community have about both organizations. Ultimately, it was decided that NOMA is often perceived as a more rigid institution that appeals to high minded art enthusiasts whom are middle aged and older. NOMA now has the opportunity to reach out to change this perception. This can be done through carefully programming events with a unique message, and by choosing the most effective marketing tools to push the message through to its target audience. The value of reaching this group extends well into the future as potential members become potential lifelong supporters of the Museum's mission.

**New Website.** The New Orleans Museum of Art launched its new website in 2011. Since then visitors and guests have benefited from a much easier to navigate website. However, there are still ways to improve on this development. The website is linked to the Museum's social media accounts at Twitter and Facebook but could grow the connections it has to these accounts and reach the younger donor base it currently misses. If NOMA uses these media streams to reach out it has the opportunity to create a lasting impression and strengthen its brand. Perfecting the website and adding a mobile component will provide a usable interface for out-of-town visitors to access. During the LOVE in the Garden event, we were able to work with an app developer to create an informational app that could be accessed by texting a code or scanning a QR code. This app gave a glimpse into how improved technology and better use of the website can expand the Museum's connections to its audience.

**Young Fellows Membership Group.** The recent formation of a Young Fellows group, that includes members of the community between the ages of 21 through 45,

creates an exciting opportunity for growth and sustainability. The chairs of the young fellows have set a goal of doubling its member base from 50 to 100 by the year 2015. The Deputy Director of Development and External Affairs was quoted as saying that the Young Fellows programming “will engage and educate our community’s youngest philanthropists, who will, over time, become the Museum’s leadership.”<sup>25</sup> In addition to the potential to grow the numbers within this group there is good reason to believe that members will encourage others to join the Museum and attend events.

## **Threats**

**Multipurpose use of the Museum.** External threats extend beyond competition in the market. For instance, work out groups often use the front stairs to exercise during NOMA’s special events and rentals. Both the private events manager and the public programs manager try to coordinate with these other groups but I observed that boot-camps continued to use the steps for exercise. While developing good relations with other organizations is important it was potentially disruptive to the carefully planned events. Use of the building by other groups has the potential to distract from the mission of the host organization, NOMA’s mission.

**Competition.** One of the biggest threats to the Museum is the abundance of entertainment the city of New Orleans has to offer and how it detracts from NOMA events. The Museum is intent on boosting its attendance to the Friday Nights at NOMA and to its fundraisers and both LOVE in the Garden and Odyssey increased their goals from the year before. While the measures the Museum has taken already are admirable,

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<sup>25</sup> Brian R. Friedman, “NOMA’s Young Fellows Begin with a Bang,” *NolaVie.com*, accessed October 24, 2014. <http://nolavie.com/nomas-young-fellows-begin-with-a-bang-65410/>



the competition moving forward is plentiful. Unfortunately, New Orleans has an event, fundraiser, or free activity available almost every night of the week. Every arts organization faces the threat of competition, yet NOMA has an especially full social calendar to compete with in New Orleans.

Not only is NOMA competing with the rest of the city's cultural calendar, it also faces comparison to the range of other arts organizations and museums in the area. For instance, the Ogden museum, specializing in southern art, features a well-attended after hours program on Thursdays. The Friday Nights at NOMA are growing in popularity but do not have the staying power of the Ogden's Thursday after Hours program. This program has been around longer and offers a consistently popular lineup of southern musicians. The Ogden has done well to focus on mission specific entertainment. The mission of the Ogden Museum of Southern Art is to broaden the knowledge, understanding, interpretation, and appreciation of the visual arts and culture of the American South through its events, permanent collections, changing exhibitions, educational programs, publications, and research.<sup>26</sup> The Ogden's proven track record as a qualified presenter sets it apart in the after-hours scene.

Likewise, the Contemporary Arts Center (CAC), also located in the arts district of New Orleans, excels as producing two of the city's most popular fundraisers. The first, White Linen Night, currently ranks as New Orleans' top fundraiser and had an estimated attendance of 45,000 in 2013.<sup>27</sup> The CAC also hosted its 24<sup>th</sup> annual fall

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<sup>26</sup> About the O. About the Museum, Direction, Hours and More. Ogden Museum of Southern Art/ University of New Orleans. [www.Ogdenmuseum.org](http://www.Ogdenmuseum.org)

<sup>27</sup> Doug MacCash. "White Linen Night, New Orleans' No. 1 art party, turns 20 on Aug. 2," *Nola.com.*, July 26, 2014. Updated August 14, 2014. [http://www.nola.com/arts/index.ssf/2014/07/white\\_linen\\_night\\_art\\_party\\_tu.html](http://www.nola.com/arts/index.ssf/2014/07/white_linen_night_art_party_tu.html)

fundraiser this year called Art for Arts' Sake.<sup>28</sup> This event spans the city from upper Magazine Street to the French Quarter. Both of these events have benefited from sponsorships from Whitney Bank and Bombay Gin respectively. Both the CAC fundraisers and the after-hours programming from the Ogden have a strong community following. These forces of competition alone should encourage NOMA to brand themselves as a unique destination experience.

**Change in City Policy.** One local action that has the potential to affect NOMA's future fundraisers are new city acts requiring more permits, emergency response personnel on site, and for donating restaurants to obtain city permits at a fifty dollar fee each.<sup>29</sup> These updates to the special events permitting procedures could deter restaurants from donating to fundraisers. Previously, restaurants were not required to pay to donate their food or services. They also did not have to register as a participant for the event. Now restaurants are designated as "special event vendors" and are required to register as such in order to participate in city wide special events whether they make a profit or not. As explained to me, the mayor's office is now asking for this fee because they believe that restaurants are receiving "business" from the events. This business could come from name recognition on events publications or from any reciprocal boost in sales that follow sample distribution at the events.

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<sup>28</sup> Doug MacCash. Nola.com. September 30, 2014. Updated October 5, 2014. Art for Arts' Sake Fall Art Festival Paints the Town Oct. 4 in New Orleans. [http://www.nola.com/arts/index.ssf/2014/09/art\\_for\\_arts\\_sake\\_fall\\_art\\_fes.html](http://www.nola.com/arts/index.ssf/2014/09/art_for_arts_sake_fall_art_fes.html)

<sup>29</sup> "City of New Orleans One Stop Permits and Licenses: Special Event Permit Guide and Applications," accessed October 1, 2014. <http://www.nola.gov/getattachment/Cultural-Economy/Special-Event-Guide.pdf/>

The city permit guide strongly suggests that organizers, “charge the \$50 license fee to your vendors as part of their booth or participation fee”.<sup>30</sup> These added steps make the simple donation process inconvenient for donors and expensive for the host organizations if they choose to cover the registration fee. Also, if the organization hosting the fundraiser fails to register all of its participants, it could face fines if investigated. Every NOMA fundraiser is affected by this change in policy. The donor relations and events manager, museum events manager, and private events manager all attended city forums to discuss the changes and are responsible for implementing the new policies at the Museum. The new policy is a possible deterrent for past and future donors to continue their support as it is an extra burden in addition to their generous donations. The Museum is still unsure as to how they will handle this change and whether it will be more advantageous to pay a fine rather than harm relationships with donors. The designation as donating participants as vendors may also lead to push back from non-profits, like NOMA, who disagree with the new policy.

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<sup>30</sup> “City of New Orleans One Stop Permits and Licenses: Special Event Permit Guide and Applications,” accessed November 18, 2014. <http://www.nola.gov/getattachment/Cultural-Economy/Special-Event-Guide.pdf/>. p 8.

## Chapter 4. Best Practices

My research of best practices for museums and arts organizations led me to an investigation of the principles that apply to nonprofits, museum management, and fundraising. That being said, I will reference the standards set by the American Alliance of Museums (AAM), formerly known as the American Association of Museums, to outline several best practices that specifically apply to my experiences in the Department of Development and External Affairs. These best practices only skim the surface of the many guidelines that ensure an organization is operating soundly. I have chosen to focus on practices that relate to three main areas touched on in my SWOT analysis: staffing, partnerships, and marketing.

**Staffing.** The management structure at NOMA leaves individuals highly accountable for their behaviors and tasks. The team is led by the Montine McDaniel Freeman Director. Philip Bernstein refers to this position as the chief professional officer or CPO and notes that the selection of this executive is the most crucial decision the governing board will make.<sup>31</sup> “Outstanding CPO’s, attract, recruit, develop, and retain highly competent staffs.”<sup>32</sup> The director previously directed two Universities based art museum’s and holds art history degrees from Vassar College and the Institute of Fine Arts at New York University.<sup>33</sup> This being stated, the Director’s plate is rather full. Just

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<sup>31</sup> Philip Bernstein, *Best Practices*, 3.

<sup>32</sup> *Ibid*, 24.

<sup>33</sup> Renee Peck, “Voices of the Arts: NOMA’s Susan Taylor,” *Accolades, NOMA Website*, October 17, 2013. <http://noma.org/news/detail/242/Voices-Of-The-Arts-NOMAs-Susan-Taylor>

this year, the NOMA director was named the president of the board for the Association of Art Museum Directors (AAMD). In addition to her duties at the Museum she now has the added responsibility of following the standards and code of ethics imposed by the AAMD. These pressures are time consuming and the Director is often offsite.

As previously noted, the volunteers at NOMA are heavily relied upon and perhaps one of the Museum's most important assets. The volunteers are scheduled by the volunteer coordinator and the visitor services coordinator. The volunteer coordinator position was a part-time job until the middle of 2014. At that time the volunteer coordinator became a full-time employee and now divides her time between managing the volunteers and acting as the fundraising assistant. The tasks associated with fundraising often exceed half of the workload and overshadow the needs of volunteer coordination. The two positions seem better designed for a full-time position. In addition, my personal experiences working alongside the volunteer coordinator proved that even with both her and me splitting the supporting role to the donor relations and events manager there was still much work to be done.

The New Orleans Museum of Art is at a building point in its history and has the opportunity to examine the budget and decide if adding staff will contribute to the overall health of the Museum. Sometimes the money saved by operating with a smaller staff may actually result in an overall loss. An article on the Murray Resources staffing website outlines several hidden costs associated with understaffing. These costs include: stressed employees, higher personnel costs associated with illness and absences, mistakes, missed deadlines, unhappy customers, missed opportunities, employee

turnover, and disadvantage against competition.<sup>34</sup> Of these, the costs of stressed employees and of missed opportunities seem the greatest for when applied to working in the development department of an organization. Productivity decreases when employees work under pressure and stress often leads to illness. When making important asks for donations and support a missed opportunity can count for quite a bit, perhaps more than a year's salary. It is a better practice to take a careful look at the staff on hand and evaluate where a company or non-profit can improve by hiring in certain departments. NOMA will benefit from following these practices and reassess its potential for internal growth.

**Partnerships.** As discussed in the SWOT analysis, The New Orleans Museum of Art currently works with several organizations in the community to form strategic partnerships. I believe that working to strengthen these connections will elevate the popularity and perception of the Museum. As a best practice, strategic partnerships are used by organizations to strengthen their own resources and reach a wider audience. The museum planner.com lists partnerships as one of the key ways to build attendance at museums. Museums are urged to, "Seek partnerships with for profits and non-profits to drive attendance. Some museums are creating multi-museum passes to drive attendance between museums. Look for other revenue streams including retail, restaurants and consulting for other organizations."<sup>35</sup> Continuing the partnership with the Contemporary Art Center, across town, stands out to me as an excellent opportunity to drive traffic from one location to the other.

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<sup>34</sup> "How "Saving" Money Now on Understaffing Costs You Later," Murray Resources, September 7, 2012. <http://www.murrayresources.com/how-saving-money-now-on-understaffing-costs-you-later/>

<sup>35</sup> Mark Walhimer, "How to Increase Museum Attendance," Museum Planner, April 3, 2013. [www.Museumplanner.org](http://www.Museumplanner.org)

There are many notable art museums following this same line of thinking. The Philadelphia Museum of Art writes in its strategic plan that in order to achieve its goals it will begin, “working creatively in partnership with other organizations to enhance our work and enable us to extend our reach in our own community and around the world.”<sup>36</sup> Similarly the High Museum of Art in Atlanta has partnered with The Museum of Modern Art in New York to launch a series of collaborative exhibitions that will include educational programming and reciprocal admission benefits.<sup>37</sup> The High Museum of Art also began a partnership with the Musee de Louvre in 2011 that it will continue in 2015 with the third installation of a collaborative exhibition. All of the museums listed above have found these partnerships to be beneficial and make note of them on their publications and online materials. Similarly, NOMA will benefit from strengthening its own ties with the CAC and continuing to partner with small organizations for one-time events. The recent formation of Museum Month also creates a continued opportunity to strengthen the bonds between New Orleans’ museums and renew the spirit of community on a yearly basis.

**Marketing.** Just as NOMA can benefit from reassessing its staffing needs and strengthening its strategic partnerships, NOMA does well to examine the way it markets itself to the community. The New Orleans Museum of Art has a loyal group of members who have supported the Museum for many years. However, the Museum has also suffered from criticism that it fails to reach younger audiences. The Museum is working

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<sup>36</sup> “Looking to the Future Together: A Strategic Vision for the Philadelphia Museum of Art,” Philadelphia Museum of Art, accessed November 1, 2014, 3.  
[http://www.philamuseum.org/doc\\_downloads/strategicPlan/Strategic\\_Plan.pdf](http://www.philamuseum.org/doc_downloads/strategicPlan/Strategic_Plan.pdf)

<sup>37</sup> “Partnerships,” High Museum of Art Atlanta, accessed November 1, 2014. <http://www.high.org/Get-Involved/Partnerships.aspx>

to remedy this perception with the creation of the Young Fellows group. The group is expected to inject the energy of a new lens in which to see the future of the Museum. This group has already made a mark on the fundraisers by introducing a unique cocktail competition to LOVE in the Garden and introducing a late night ticketing option to the event.

The creation of this group indicates that the Museum is thinking about its sustainability long term. Recognizing the need for this group as a best practice falls in line with practices set by other well established art museums. For instance, The Metropolitan Museum of Art also has similar group that invites members between the ages 21 and 35 to join for advance ticketing, exclusive exhibition tours, and drink specials.<sup>38</sup> The need for youth involvement in museums and non-profits has become more apparent as a logical step for organizations to take. The organization Youth on Board focuses on assisting other non-profits to best utilize youth and provides a checklist for assessing the need for youth involvement. Some suggested questions an organization can ask itself are:

- Have you clearly identified the ways young people can be involved in your organization's decision-making process?
- Do you know how your motivations affect youth involvement?
- Is everyone (board member, staff members, administrators, teachers, and young people) in your organization committed to successful youth involvement?

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<sup>38</sup> "Young Members," The Metropolitan Museum of Art, accessed November 1, 2014. <http://www.metmuseum.org/give-and-join/membership/young-members><http://www.metmuseum.org/give-and-join/membership/young-members>



Answering these questions and keeping the mission of the Museum to unite, inspire, and engage diverse communities and cultures will ensure a long standing relationship with this generation of donors.

The creation of the Young Fellows group will involve a younger generation of donors at an internal level. The next step in reaching the youth in the community is to strengthen the Museum's brand by defining its outward message. This can only be accomplished by keeping the mission of the organization in mind. According to Philip Bernstein, author of *Best Practices of Effective Nonprofit Organizations: A Practitioner's Guide*, nonprofits must, "adhere to their missions scrupulously, in order to concentrate on the services that are most important to achieve their goals."<sup>39</sup> Museums that have lost their focus may find it necessary to revisit their mission and alter their brand. This is a common and effective practice for museums to put to use. Currently, the Whitney Museum is launching its new graphic identity in preparation for life in a new building. Other museums such as the Philadelphia Museum of Art, The Royal Ontario Museum, the Carnegie Museums of Pittsburgh, and the Queens Museum in New York have all found the need to rebrand. When the Museum's director and board take the time to reevaluate a museum's place in the community and decide to take the step to rebrand, a museum has the opportunity to realign its programming with its mission and find the essence that makes them unique.

Case in point, in 2003 the New Museum of Contemporary Art in New York found that rebranding was essential to boosting attendance and made a concerted effort to do so when it reopened at a location in Manhattan. The Museum's visitor numbers

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<sup>39</sup> Bernstein. *Best Practices*, 4.

declined and the decision was made to rebrand in line with the Museum's mission statement and current goals. Board members and staff worked to create a streamlined brand slogan and revamped their logo. By 2005, the Museum realized a jump in visitor numbers by 600% and membership increased by 400%.<sup>40</sup> This case study demonstrates the power of rebranding and how effective this tactic can be if a museum stays true to its mission.

Likewise, NOMA's logo was redesigned with a new graphic identity in 2012. (Appendix O) The logo is meant to reflect on NOMA's historical beginnings while incorporating a style reflective of the growth and beginnings that lie before it.<sup>41</sup> NOMA's current logo references the neoclassical style of the building and ties NOMA to the city of New Orleans. NOMA made an important decision to rebrand and has already benefited from following this practice. Rebranding reinforces the director's vision for the Museum as a fixture in the community and allows the mission statement to be the guiding force for growth.

**General Practices.** In general, my experiences at the New Orleans Museum of Art and study of best practices have led me to believe that NOMA is conscientious and vigilant in keeping in line with best practices. In addition to the three main areas touched on above, NOMA excels in keeping its financial records transparent. Best practices dictate that organizations should employ comprehensive financing, embracing several types of

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<sup>40</sup> Nancy E. Schwartz. "How a museum Re-Branded Itself to Boost Visitors by 600% (Case Study)," GettingAttention.org/ President Nancy Schwartz and Company, accessed November 1, 2014. <http://gettingattention.org/articles/129/branding/museum-branding-case-study.html>

<sup>41</sup> *Arts Quarterly Summer 2012*, (New Orleans: New Orleans Museum of Art, 2012), 3. <http://issuu.com/neworleansmuseumofart/docs/aqsummer2012>

funding from various sources and often see consistent growth year after year.<sup>42</sup> Budgets should be well planned according to what can be done most productively not just based on what has happened historically. Furthermore, financial statements should be easily accessible and completely credible. After several well-publicized corporate and non-profit scandals, including Enron and United way came to light at the beginning of the 2000's, a policy known as the Sarbanes-Oxley Act (SOX) was passed in 2002 to, “promote greater accountability within both the nonprofit and private sector.”<sup>43</sup> Some of SOX best practices include document retention and storage policies, accuracy of the IRS Form 990, and the appointment of an audit committee to the Board of Trustees to oversee the annual audit.<sup>44</sup>

NOMA makes a concerted effort to be very transparent with the handling of funds and posts its most recent financial statements and annual reports on the Museum's website. NOMA also provides access to the State of the Museum publication which discusses the year's accomplishments and future goals.<sup>45</sup> It captures the progress and finances of the Museum in an easily processed literary form. NOMA is very conscious of this best practice and excels in keeping its financials legitimate and accessible.

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<sup>42</sup> Ibid, 4.

<sup>43</sup> Peggy M. Jackson and Toni E. Fogarty. *Sarbanes-Oxley for Nonprofits: A Guide to Building Competitive Advantage*. (New Jersey: John Wiley and Sons, Inc.,2005), 2.

<sup>44</sup> Ibid, 127.

<sup>45</sup> “From the Director,” *State of the Museum: September 2012- September 2013 issue*, (New Orleans: New Orleans Museum of Art, 2013),5. Issuu edition. [http://issuu.com/neworleansmuseumofart/docs/noma\\_sotm\\_2012-13](http://issuu.com/neworleansmuseumofart/docs/noma_sotm_2012-13).

## Chapter 5: Recommendations

Through my SWOT analysis and study of best practices, I have touched on a variety of weaknesses and opportunities that the New Orleans Museum of Art could implement and improve on. I have identified the three main areas in need of improvement and will make my recommendations as follows:

**Increased Staffing.** Through my observation as an intern, I am of the opinion that the special events area of development specifically requires more staff support. The annual and semi-annual fundraisers contribute a considerable portion of the budget yet there is only one person in charge of the organization of each event. In the same vein the move to off-site art storage is a massive and expensive undertaking that requires the registrar's office to shift focus from their day to day tasks to cataloging and reviewing each work in the collection. This department could benefit from at least a contract employee to lighten the work load till the items are transferred. Finally, NOMA could benefit from hiring at least a part-time employee to assist the I.T. manager.

The Museum suffered a great loss when the Contemporary Curator moved on to another position this year. In my experience, the community of New Orleans views NOMA as a less than forward thinking institution and accepted the appointment of a Contemporary Curator as a step towards the future. It would be detrimental to the momentum of the newly rebranded Museum to not swiftly replace this gap in the curatorial staff. The Museum has the job opening posted online but should begin an intensive nationwide search immediately. As the Museum currently budgets almost 70%

of its yearly operating budget into salaries and wages, there is not much room for expansion. Yet, if positions are carefully considered and duties shifted, there will be enough financial support to hire these needed positions.

**Joint Membership and Continued CAC/ NOMA Partnership.** As mentioned in the SWOT analysis, NOMA formed a strategic alliance with the Contemporary Arts Center to share resources and present exhibitions. One way that NOMA can strengthen the ties it already has to the Contemporary Arts Center is to create a joint membership experience for current and incoming members. There is evidence of this sort of membership in Colorado, where the Museum of Western Colorado and the John McConnell Math and Science center have teamed up to offer a joint membership to their family membership level. On a much larger scale the North American Reciprocal Museum Association, Western Reciprocal, and Museum Alliance Reciprocal Membership groups have partnered with museums nationwide to create joint membership opportunities. The New Orleans Museum of Art is a member of the both of the later groups. If the CAC were able to join, NOMA members would be able to visit both for the price of one membership.

There is so much that either organization has to offer that is unique to each organization. Joint membership opportunities could extend beyond Museum Month and elaborate on the NOMA→CAC sponsored exhibitions that have already taken place. Due to locational isolation and a focus on collections based exhibition, NOMA fills a void that the CAC is missing. Collaboration with the CAC could also lead to opportunities for NOMA to showcase work in satellite locations around the city that might be more accessible for members in different area codes. The CAC would also

benefit from having the backing of a respected and American Alliance of Museums accredited museum as a partner.

Furthermore, a partnership between NOMA and the CAC could open doors to a new fundraiser similar to White Linen Night and Art for Arts' Sake that would mutually benefit both organizations. The two previous collaborative efforts relied heavily on the curatorial expertise of NOMA's staff which made the partnership logical and necessary. NOMA will have to push itself to step away from its comfort zone to continue in this path now that the CAC has hired a new visual arts curator. Since the CAC specializes in contemporary art presentation, this may also be an opportunity to fill the gap created by NOMA's loss of a contemporary curator. As author Philip Bernstein notes in his chapter on collaboration, "Collaborating organizations have a combined greater range and depth of knowledge and expertise than any single organization alone possesses. Wise Organizations regularly draw from and willingly give to each other, in their continuing consultations and collaboration."<sup>46</sup>

**Improved Marketing Vision and Brand Strengthening.** My last area of improvement relates to the over- all health of the Museum. It has been argued by others who have written a similar report on the state of the New Orleans Museum of Art that the Museum has lost its way in regards to its 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 diverse public. The goals of the Museum align with its mission however the means by which to reach these goals falls short.

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<sup>46</sup> Philip Bernstein. Best Practices of Effective Nonprofit Organizations: A Practitioner's Guide. (The Foundation Center), 1997, 155.

With funds from the Odyssey ball going to fund educational programs this year the Museum is making a concerted effort to reach the children in the community and their parents. NOMA now needs to focus its efforts on successfully marketing to the young professional age group. Friday night events need to be streamlined and advertised in new forms of media. Components of fundraisers that specifically apply to this group also need to be pushed through the outward channels of marketing for more exposure pre-event. The Young Fellows membership group is a promising start to cultivating this age group but needs the encouragement and guidelines to better promote and enlist new members. I recommend that the Museum uses social media more creatively and advertises through Facebook more often.

I also recommend that the Museum continues to include tiered ticket pricing at fundraisers and focuses on creating more age-specific programming that will draw out this niche. Friday Nights at NOMA need improved programming to make it a well branded weekly event. Both the Ogden and NOMA throw weekly after-hour programs yet the marketing for NOMA's event has failed to attract a younger group. Friday nights are still under attended, especially when compared to other successful models such as the Ogden after hours held each Thursday. Both events are free to members but the Ogden focuses on mission centric southern music and has less competition on Thursday evenings in New Orleans. I believe that better marketing placement would boost attendance of this younger age group. The success of the pop-up happy hour collaboration with the Greater New Orleans Foundation leads me to believe that if the Museum reached out to specific young professional based organizations they could grow the event and boost attendance.

## **Conclusion**

The time I spent at the New Orleans Museum of Art led me to value the historical significance of this encyclopedic art museum in my very own community. The evolution and growth of the Museum over time has resulted in a phenomenal collection and an intense bond with the city of New Orleans. The Museum excels at meeting industry standards but always has room for improvement. If the staff, under the leadership of the director, continues to challenge themselves to raise standards and surpass expectations the Museum will continue to be an anchor in both the local and world arts community.

NOMA has a bright future that will become ever surer by nurturing its younger members and resolving to never alienate its loyal supporters. The Museum has proved that it is willing to adapt by rebranding and setting its strategic plan for the future in motion. Now is the time to expand on this plan and continue improving and strengthening mutually beneficial bonds that can support expansion and refinement. The New Orleans Museum of Art will surely succeed if it continues to progress by following the tenants set out in its mission. After a revolutionary time in the Museum's history, the staff and director have the opportunity to elevate the programming, events, and general perception of the Museum with hard work and the tenacity to accomplish their goals.



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## Appendix A

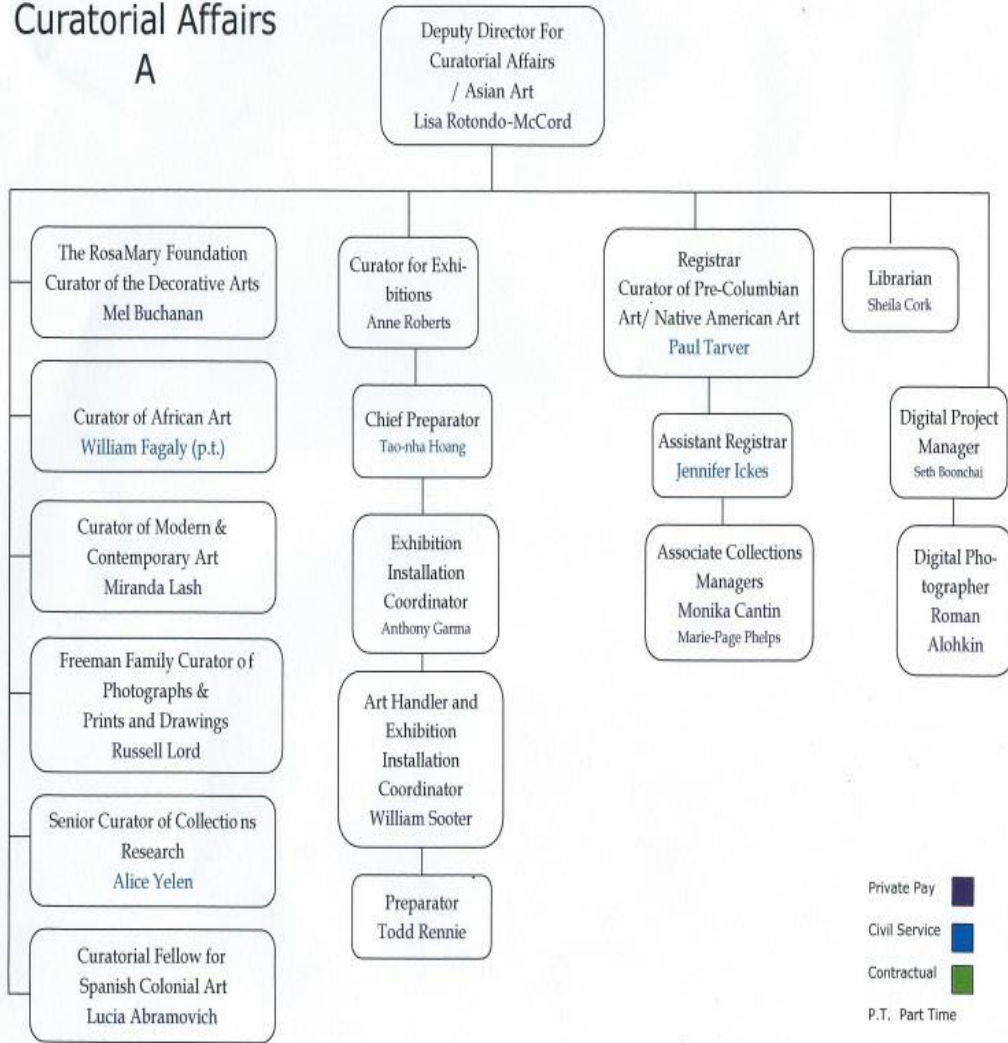
### NOMA'S CORE VALUES

What do we believe in:

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

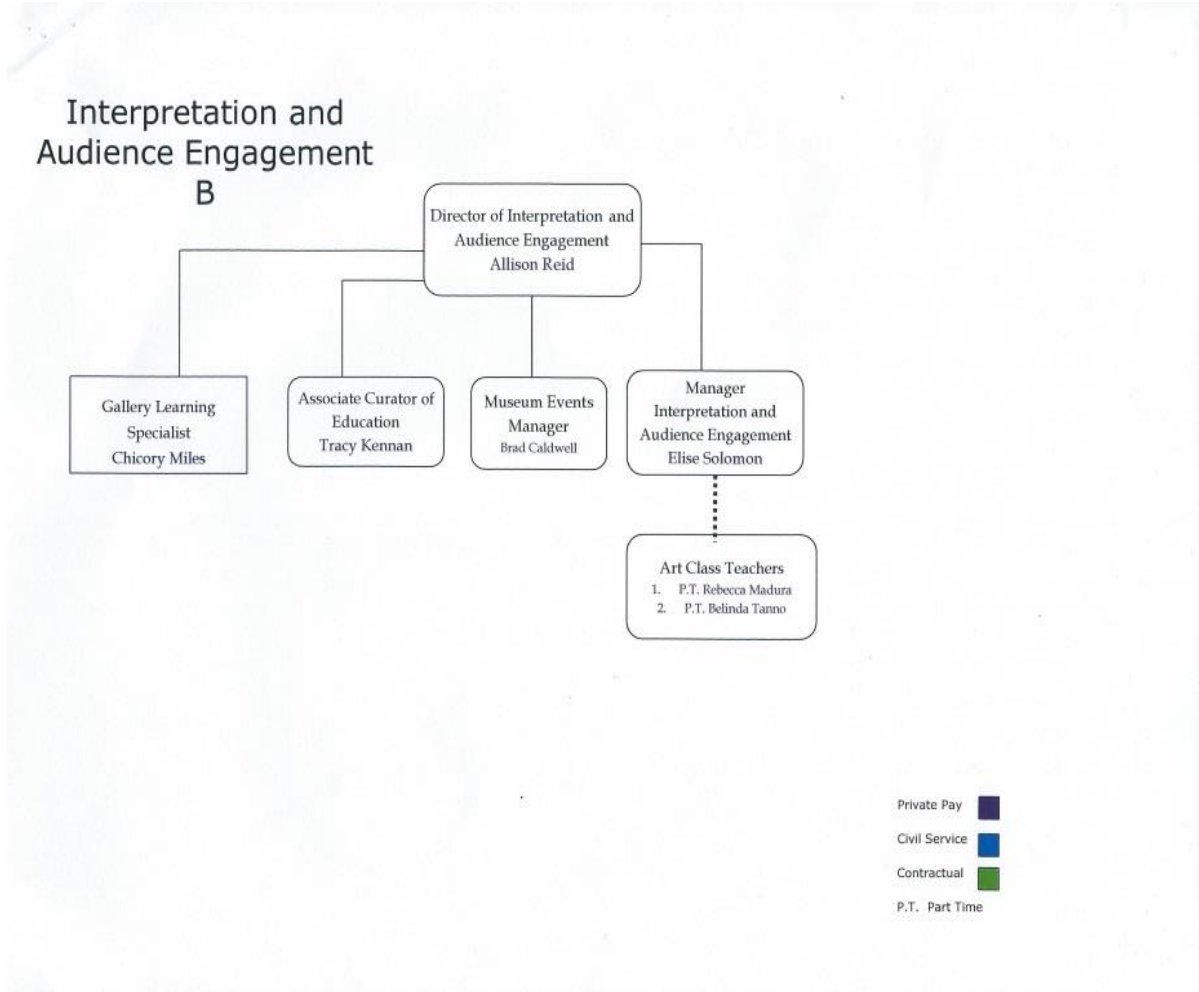
## Appendix B

### Curatorial Affairs A

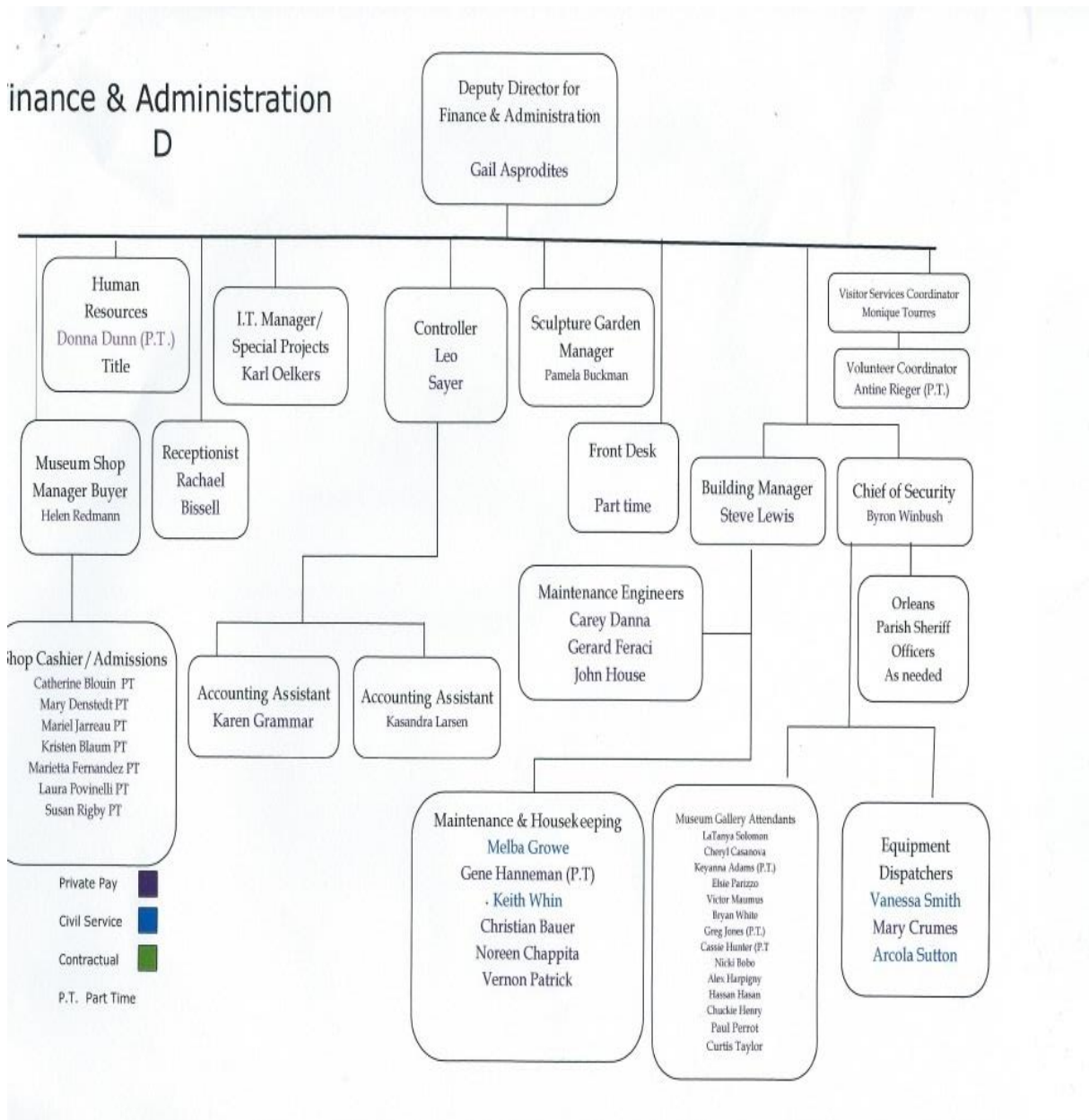


Private Pay ■  
 Civil Service ■  
 Contractual ■  
 P.T. Part Time

## Appendix C



## Appendix D





## Appendix E

### New Orleans Museum of Art | *Young Fellows Membership*

The *Young Fellows* are NOMA's newest affiliate group, comprised of our most vibrant supporters ages 21 through 45.

Members of the *Young Fellows* will enjoy insider access to the museum and its programming and exclusive members-only events.

#### YOUNG FELLOWS BENEFITS INCLUDE

- Exclusive artist studio visits, curated gallery walks, behind-the-scenes guided tours at NOMA and more...
- Annual meetings to learn more about NOMA and its future plans
- Special Young Fellows access to NOMA fundraisers
- Opportunities for leadership, including participation in Young Fellows Steering Committee or fundraising event committees

#### Additionally, Young Fellows receive all the other great benefits of NOMA membership, including:

- Free admission all year
- Subscription to *Arts Quarterly*, NOMA's membership magazine
- Invitations to members-only preview receptions and special events
- Free admission to yoga, pilates and tai chi in the Sydney and Walda Besthoff Sculpture Garden and NOMA galleries
- Discount in the museum shop
- Reciprocal membership privileges to numerous major art museums throughout the United States and Canada



Matthew Barney, American, born 1967; *CREMASTER 2: Baby Fay La Foe*, 1999 Ed. 1/6, Gift of Drs. Joy and Howard Osofsky, 2011.93

#### I/WE WOULD LIKE TO JOIN NOMA'S YOUNG FELLOWS:

\$250 Individual

\$400 Couple/Dual

#### MEMBER INFORMATION

Please print

MR.  MRS.  MS.  OTHER \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

EMAIL \_\_\_\_\_ PHONE \_\_\_\_\_

RECOMMENDED BY \_\_\_\_\_

#### PAYMENT INFORMATION

CHECK (PAYABLE TO NEW ORLEANS MUSEUM OF ART)

Charge my  VISA  MASTERCARD  AMERICAN EXPRESS  DISCOVER

Payment options  ONE TIME  OVER 2 MONTHS  OVER 4 MONTHS

NAME \_\_\_\_\_

CARD NUMBER \_\_\_\_\_ EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

Total Amount Enclosed \$ \_\_\_\_\_

Brooke A. Minto  
Deputy Director for Development  
and External Affairs

Molly Cobb  
Development and Membership  
Operations Manager

**NOMA**



## Appendix F

### NEW ORLEANS MUSEUM OF ART Operating Expense Budget 2014

EXPENSES	2010 Actual	2011 Actual	2012 Actual	2013 Adopted Budget	2014 Adopted Budget
<b>Art</b>					
Collections & curatorial	\$ 1,058,200	\$ 1,096,260	\$ 1,029,263	\$ 1,024,684	\$ 1,182,655
Exhibitions	508,928	380,581	665,346	671,309	849,275
Digitization	-	-	-	96,724	101,471
Library	68,356	67,474	82,830	64,818	86,344
<b>Total Art</b>	<b>1,635,484</b>	<b>1,544,315</b>	<b>1,777,439</b>	<b>1,857,535</b>	<b>2,219,745</b>
<b>Sculpture Garden</b>	<b>114,450</b>	<b>89,259</b>	<b>106,393</b>	<b>127,594</b>	<b>117,867</b>
<b>Education</b>	<b>237,664</b>	<b>179,539</b>	<b>302,435</b>	<b>416,169</b>	<b>558,327</b>
<b>Development</b>					
Development	335,267	509,947	425,811	408,842	608,250
Membership	132,268	123,313	92,067	125,884	132,299
Public relations	170,509	288,663	206,032	110,898	92,037
Publications	75,320	91,883	79,075	115,302	135,320
<b>Total Development</b>	<b>713,364</b>	<b>1,013,806</b>	<b>802,985</b>	<b>760,926</b>	<b>967,906</b>
<b>Administration</b>					
Administration	1,222,123	1,485,882	1,233,328	1,096,077	1,117,424
Security	674,662	712,493	696,069	660,580	720,351
Storage Facility	-	-	-	-	37,800
Visitor Services	-	-	-	-	143,356
Buildings & Grounds	700,417	757,879	638,117	627,953	724,008
T	72,337	75,145	83,616	91,162	91,168
<b>Total Administration</b>	<b>2,669,539</b>	<b>3,031,399</b>	<b>2,651,130</b>	<b>2,475,772</b>	<b>2,834,107</b>
<b>Museum Shop</b>	<b>305,376</b>	<b>316,531</b>	<b>297,390</b>	<b>303,512</b>	<b>352,048</b>
<b>TOTAL EXPENSES</b>	<b>5,677,102</b>	<b>6,174,810</b>	<b>5,937,772</b>	<b>5,941,508</b>	<b>7,050,000</b>

## Appendix G

### NEW ORLEANS MUSEUM OF ART Operating Fund Budget 2014

	2010 Actual	2011 Actual	2012 Actual	2013 Adopted Budget	2014 Adopted Budget
<b>SUPPORT</b>					
City of New Orleans	196,425	176,400	165,367	159,383	128,931
Government Grants	54,750	75,875	309,135	116,804	75,000
NVC Fundraising	443,668	650,320	596,009	550,000	550,000
<b>Contributions:</b>					
Circle & Contributing Members	267,817	366,112	318,305	450,000	400,000
Circle & Contributing Mem- Board of Trustees	566,113	469,273	472,885	450,000	470,000
Individual Contributions	103,151	107,069	105,642	135,000	270,000
Foundation Contributions	172,814	160,990	386,040	206,000	580,000
Corporate Contributions	99,947	49,425	115,295	245,000	400,000
Sponsorships	-	-	-	400,000	-
<b>TOTAL SUPPORT</b>	<b>2,210,092</b>	<b>2,055,464</b>	<b>2,468,678</b>	<b>2,712,187</b>	<b>2,873,931</b>
<b>REVENUE</b>					
<b>Memberships:</b>					
General Membership	343,084	352,196	380,873	400,000	450,000
Business Council & University Memberships	29,650	41,900	66,800	100,000	100,000
General Admissions	469,287	397,602	366,752	491,000	550,000
<b>Programs:</b>					
Exhibition Programs	71,329	242,222	93,498	25,000	170,000
Education Programs	6,350	6,610	28,214	35,000	50,000
Museum Publications	28,220	35,690	2,972	12,000	80,000
Special Evenings / Facility Rentals	225,350	241,875	349,565	300,000	250,000
Member Events & Openings	13,853	27,224	88,708	25,000	80,000
Shop net sales	309,259	285,931	314,716	407,000	450,000
Dividends & Royalties	6,393	16,286	1,030	-	-
Other income / gains	56,495	(51,881)	946	2,000	-
<b>TOTAL REVENUE</b>	<b>1,559,270</b>	<b>1,595,655</b>	<b>1,694,074</b>	<b>1,797,000</b>	<b>2,180,000</b>
<b>TOTAL SUPPORT &amp; REVENUE</b>	3,769,362	3,651,119	4,162,752	4,509,187	5,053,931
<b>Transfers in:</b>					
Operating Endowment Allocation	949,764	986,759	1,226,463	1,241,321	1,330,000
Release of restricted funds	967,163	1,132,486	678,684	191,000	666,069
	<b>1,916,927</b>	<b>2,119,245</b>	<b>1,905,147</b>	<b>1,432,321</b>	<b>1,996,069</b>
<b>Total funds available for operations</b>	<b>5,686,289</b>	<b>5,770,364</b>	<b>6,067,899</b>	<b>5,941,508</b>	<b>7,050,000</b>
<b>Expenses</b>	<b>5,677,102</b>	<b>6,174,849</b>	<b>5,937,772</b>	<b>5,941,508</b>	<b>7,050,000</b>
<b>Revenue over (under) expenses</b>	<b>\$ 9,187</b>	<b>\$ (404,485)</b>	<b>\$ 130,127</b>	<b>\$ -</b>	<b>\$ -</b>



## Appendix H

### IAE FAST FACTS

- Experiencing tremendous growth in school tour attendance, with marked increases each year.
- Doubled scope of Mini Masters pilot program with addition of Wilson School; now reaching 65 at-risk PK students in two schools: Educare Learning Center and Andrew H. Wilson Charter School.
- Researched local Ed Tech start-up companies 4.0 Schools & Culture Connect; developing mobile app and rich content for objects, beginning Jan. 2014.
- Expanded Language & Arts School Partnership to include literary programs at NOMA for general public. Worked with NOMA Library and Café NOMA to participate in the international celebration of Edible Book Day and Poets for Art program featuring Louisiana poet laureate.
- Increased StoryQuest attendance 155% in one year; 177 in 2012 to 453 in 2013.
- Initiated new NOMA Tools for Teaching poster sets and new/updated resources for educators.
- Working with website designers to develop Educator & Docent portals, to be launched in 2014.
- NOMA received 2013 Big Easy Theater Awards: Business Recognition Award for innovative theater partnership with NOLA Project. 2,360 visitors attended theater performances at NOMA in 2013.
- IAE organized and presented two festivals in 2013:
  - India Fest - 2,502 visitors
  - Japan Fest - 1,945 visitorsUpgraded festival signage and systems, giving event a more professional appearance.
- IAE continued multi-visit partnership with Newman; added 2nd grade; worked with Curatorial Affairs Department to present NOMA at Newman exhibition, opening Jan. 2014.
- IAE presented 16 Summer Art Camps over 8 weeks.
- Created participatory experiences for two exhibitions: *Inventing the Modern World* & *Photography at NOMA*

### IAE FAST FIGURES

11,647	School tour students
10,441	Friday Night @ NOMA participants
2,502	India Fest participants
2,360	Theater participants
1,945	Japan Fest participants
595	Family Day participants
453	StoryQuest participants
209	Noontime Talk participants
194	Educator Events participants
177	Summer Campers
132	StudioKIDS! Art students

# Appendix I

## NOMA INTERPREATION & AUDIENCE ENGAGEMENT

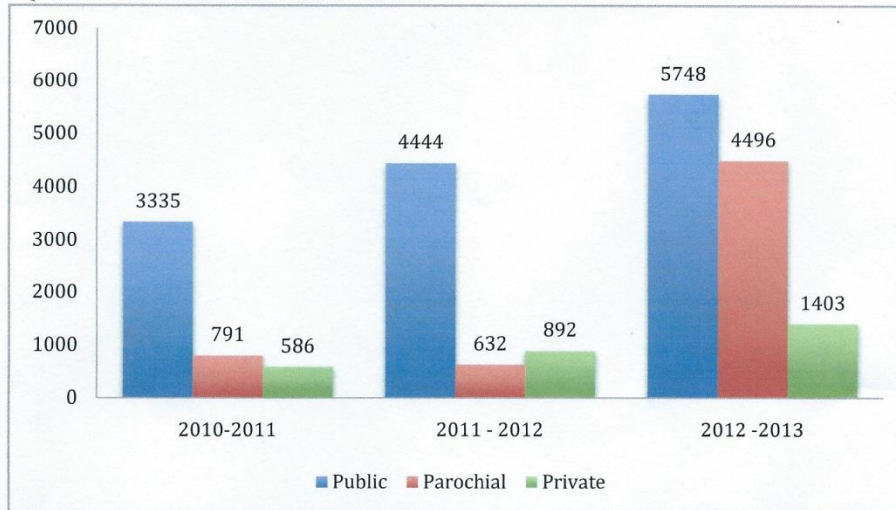
### SCHOOL TOUR ATTENDANCE

2010-2011 - 4,712 students

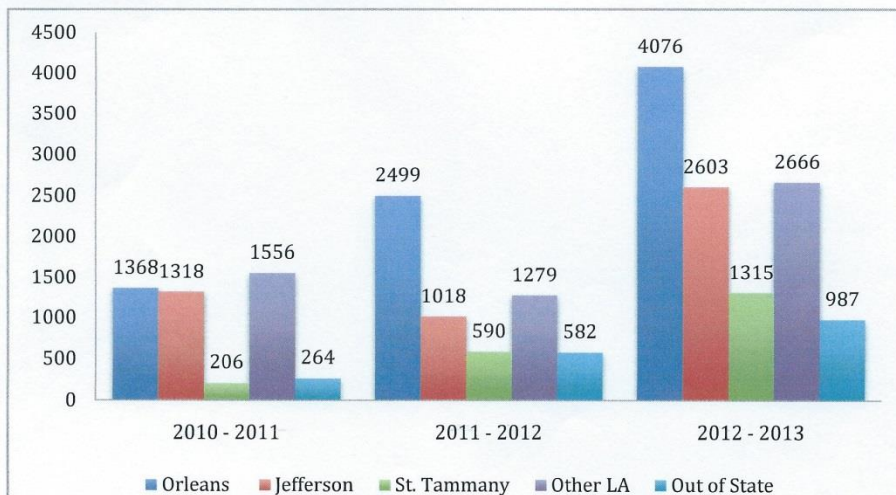
2011-2012 - 5,968 students – 27% increase

2012-2013 - 11,647 students – 95% increase

### School Tour attendance by School Type



### School Tour attendance by Location



## Appendix J

# New Orleans Museum of Art StoryQuest

**Select Saturdays | 11:30 am**

spark imagination, creativity, and a love of reading. Professional authors, actors and artists bring the world of children's literature to NOMA in this family series. StoryQuest begins with interactive readings of selected stories then families search NOMA's galleries and garden seeking related works of art.

**Latin American Folktales | September 20**

**Wild | October 4**

**City | October 18**

**New Orleans Book Festival**

*November 15*

*details TBD*

**Night | November 29**

**Dance | December 13**

**Fruit | December 27**



Major support for the Language and Arts  
School Partnership Program is provided  
by the Patrick F. Taylor Foundation.

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New Orleans Museum of Art



## Appendix K

# New Orleans Museum of Art STUDIO KIDS!

### Get Creative with Studio KIDS!

**Art Classes | Students ages 5 – 10 | 10 am - 12 pm**

Get to know some of the world's greatest artists this fall. Studio KIDS! classes explore NOMA's galleries to meet different artists who will provide inspiration for art projects. Each class features a different medium and participants will learn 2 and 3-dimensional techniques. Register for one class or the entire series. Professional teaching artist, Belinda Tanno provides skill-building lessons and engaging projects. Classes are limited to 12 students.

For more information or to register | 504.658.4128 or email [education@noma.org](mailto:education@noma.org)

**Cost per class | \$25 members / \$30 nonmembers**

### Figure It Out | Get to Know: Hale Woodruff

*Saturday, August 23*

Learn sketching techniques including human proportions by looking at Hale Woodruff's murals to inspire your own figure drawing.

### Boxed In | Get to Know: Joseph Cornell

*Saturday, September 6*

Explore Joseph Cornell's surreal boxes then create a unique box with collages and tiny treasures found in the art studio or brought from home.

### I'll Fly Away | Get to Know: Bernardo Legarda

*Saturday, September 20*

Discover the winged sculptures created by Ecuadorian artist Bernardo Legarda and sculpt your own winged figure using a variety of textures and feather patterns.

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New Orleans Museum of Art

# Appendix L

## New Orleans Museum of Art | Membership

### MEMBERSHIP LEVELS AND BENEFITS

<p><b>Individual Membership</b> <b>\$60</b></p> <ul style="list-style-type: none"> <li>- Free admission at all times open to the public for one adult</li> <li>- Complimentary subscription to our official members' magazine, <i>Arts Quarterly</i></li> <li>- Invitations to members-only preview receptions and special events</li> <li>- 10%-20% discount in the Museum Shop</li> <li>- Discounts on art classes and other educational programs</li> <li>- First notices of special events at NOMA</li> <li>- Free admission to select Sculpture Garden evening events</li> <li>- Free admission to all festivals at NOMA</li> </ul> <p><b>Dual/Family Membership</b> <b>\$75</b> <i>Same privileges as Individual membership, plus:</i></p> <ul style="list-style-type: none"> <li>- Free admission at all times open to the public for one additional adult, plus children or grandchildren 17 and under</li> </ul> <p><b>Sustaining Membership</b> <b>\$125</b> <i>Same privileges as Dual/Family membership, plus:</i></p> <ul style="list-style-type: none"> <li>- Free NOMA admission for two additional guests when accompanied by the member(s)</li> <li>- Reciprocal membership privileges to numerous major art museums throughout the United States and Canada (check NOMA website for details)</li> </ul>	<p><b>Benefactors</b> <b>\$250</b> <i>All Sustaining membership benefits, plus:</i></p> <ul style="list-style-type: none"> <li>- Priority reservations and seating for select NOMA lectures and intimate preview events</li> <li>- Invitations to the annual NOMA holiday party</li> </ul> <p><b>Young Fellows (Individual)</b> <b>\$250</b> <b>Young Fellows (Couple)</b> <b>\$400</b></p> <p>NOMA dedicates our newest membership group to members ages 21 through 45. Young Fellows receive Sustaining membership privileges as well as a 15% discount on tickets to NOMA events including Odyssey Ball and LOVE in the Garden. Additionally, Young Fellows receive exclusive access to NOMA during our 9pm-12am Friday late nights, priority reservations and seating for select NOMA lectures and intimate preview events, and invitations to the annual NOMA holiday party.</p> <p><b>Advocates</b> <b>\$500</b> <i>In addition to Benefactors privileges, Advocates receive:</i></p> <ul style="list-style-type: none"> <li>- Invitations to the Advocates Brunch, an annual special event honoring one of Louisiana's prominent artists</li> <li>- Free museum admission for two guests when accompanied by the member(s)</li> <li>- One free museum catalogue selected by NOMA</li> <li>- Invitations to special members' previews</li> <li>- Priority reservations and seating for select NOMA lectures and intimate preview events</li> <li>- Invitations to the annual NOMA holiday party</li> <li>- The opportunity to give one Dual/Family membership as a gift</li> </ul>	<p><b>Fellows</b> <b>\$1,500</b> <i>In addition to Benefactors privileges, Fellows receive:</i></p> <ul style="list-style-type: none"> <li>- Discounts on special event rentals</li> <li>- Invitations to NOMA's annual Fellows Dinner, a special event held in their honor</li> <li>- Free museum admission for four guests when accompanied by the member(s)</li> <li>- Two free museum catalogues selected by NOMA</li> <li>- Invitations to special members' previews</li> <li>- Priority reservations and seating for select NOMA lectures and intimate preview events</li> <li>- Invitations to the annual NOMA holiday party</li> <li>- The opportunity to give two Dual/Family memberships as gifts</li> </ul> <p><b>Family Circle</b> <b>\$2,500</b></p> <p>NOMA created this new, exclusive membership level for our members who are dedicated to sharing NOMA's permanent collection, educational activities, and special exhibitions with their families. Grandparents are welcome!</p> <p>Family Circle members receive docent-guided tours (with prior reservation) complete with educational materials tailored for your family as well as VIP reservations and access for public family art-making activities. Additionally, enjoy free admission for your family to our annual NOMA Egg Hunt.</p> <p>This level includes all Fellows benefits, complimentary copies of educational materials for all special exhibitions, priority reservations and seating for select NOMA lectures and intimate preview events, and special recognition in our <i>Arts Quarterly</i>.</p>
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### BECOME A MEMBER TODAY!

Complete this form and return it to the New Orleans Museum of Art, PO Box 19123, New Orleans, LA 70179. To join online, go to [www.noma.org](http://www.noma.org). For more information, call 504.658.4130.

#### MEMBERSHIP CATEGORIES

- Individual \$60   
  Sustaining \$125   
  Young Fellows (single) \$250   
  Advocates \$500   
  Family Circle \$2,500  
 Dual/Family \$75   
  Benefactors \$250   
  Young Fellows (couple) \$400   
  Fellows \$1,500

#### MEMBER INFORMATION

Please print

MR.     MRS.     MS.     OTHER \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

EMAIL \_\_\_\_\_ PHONE \_\_\_\_\_

NEW     RENEW: ACCOUNT NUMBER \_\_\_\_\_

#### PAYMENT INFORMATION

CHECK (PAYABLE TO NEW ORLEANS MUSEUM OF ART)

CHARGE MY:  VISA     MASTERCARD     AMERICAN EXPRESS     DISCOVER

NAME \_\_\_\_\_

CARD NUMBER \_\_\_\_\_ EXP. DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

*Membership cards will be mailed following payment. Please allow a minimum of two weeks for processing. Memberships are renewable annually.*


Total Amount Enclosed \$ \_\_\_\_\_

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

New Orleans Museum of Art



## Appendix M



**¡Celebración!**  
**NOMA**

Join us for a special  
Friday Night at NOMA as we celebrate  
*Behind Closed Doors: Art in the  
Spanish-American Home, 1491-1898*




**September 12, 2014 | 5 pm - Midnight**





New Orleans Museum of Art  
One Collins Diboll Circle | City Park




**Explore colonial Latin American culture in the  
exhibition and enjoy an evening of live music, food,  
fashion, lectures, film screenings, and more!**

For the full schedule of events, visit [noma.org](http://noma.org)


**SPECIAL THANKS TO OUR PARTNERS:**

*Behind Closed Doors: Art in the Spanish American Home, 1492-1898* is organized by the Brooklyn Museum. Generous support for this exhibition has been provided by the National Endowment for the Humanities. The New Orleans presentation is underwritten by the Zemurray Foundation, with additional support provided by Pan-American Life Insurance Group.

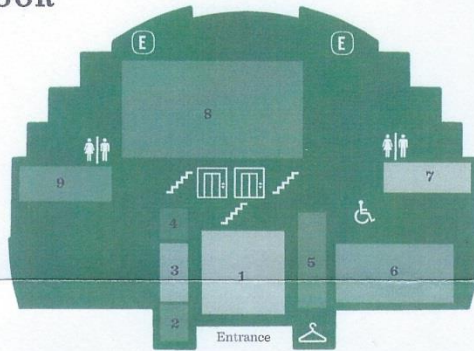




# Appendix N

## NOMA | MUSEUM MAP

### FIRST FLOOR

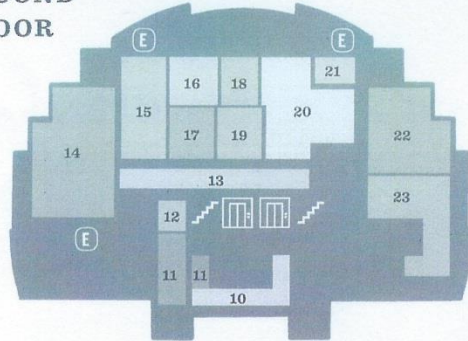


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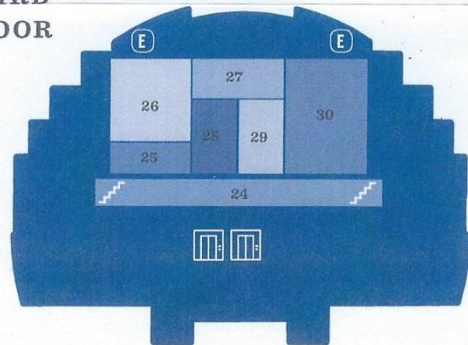
- 1 Great Hall | Special Exhibitions
- 2 Medieval Art
- 3 European Renaissance Art
- 4 European Baroque Art
- 5 Dutch and Flemish Painting
- 6 Stern Auditorium
- 7 CaffèNOMA
- 8 Special Exhibitions
- 9 Museum Shop

### SECOND FLOOR



- 10 American Art (Mezzanine)
- 11 French Art | 17<sup>th</sup> Century to early 19<sup>th</sup> Century
- 12 Louisiana Art
- 13 Decorative Arts
- 14 Special Exhibitions
- 15 Special Exhibitions | Photography, Prints & Drawings
- 16 Impressionism
- 17 19<sup>th</sup> Century Art
- 18 European & American Landscapes
- 19 Orientalism
- 20 Modern Art
- 21 Photography
- 22 Contemporary Art
- 23 Louisiana Contemporary Art

### THIRD FLOOR



- 24 Chinese Art
- 25 Indian Art
- 26 Japanese Art
- 27 Oceanic Art
- 28 Native American Art
- 29 Precolumbian Art
- 30 African Art

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

**NOMA**  
New Orleans Museum of Art

## Appendix O

### Current Rebranded Logo



### Former Logo



## **Vita**

The author was born in Slidell, Louisiana. She obtained her Bachelor's degree in Art History from Louisiana State University in 2005. After working as a gallery assistant she decided to join the University of New Orleans and pursue her Master's degree in Arts Administration. While there she completed both a practicum and full internship at the New Orleans Museum of Art.