

annual report

2008–2009



NORMAN
ROCKWELL
MUSEUM

40
years
illustration art

president's letter

After the fabulous recognition and achievements of 2008, including the receipt of the National Humanities Medal at the White House, I really anticipated a "breather" of sorts in 2009. Fortunately, as has become the tradition of Norman Rockwell Museum, new highs become the launching pad for new possibilities, and 2009 was no exception!

2009 was indeed a watershed year for the Museum as we celebrated our 40th anniversary. This milestone captured in all its glory the hard work, vision, and involvement of multiple generations of staff, benefactors, friends, and neighbors.

Celebrating our 40th anniversary was not confined to our birthday gala on July 9th, but that gathering certainly was its epicenter. With hundreds of Museum members, supporters, staff, and well-wishers in attendance, Governor Deval Patrick welcomed us all and lauded the contributions our Museum has made to the social and cultural landscape of the state of Massachusetts and the lives of

its citizens. Following inspiring speeches from other elected officials, Laurie Norton Moffatt honored the vision and tenacity of our Founding Trustees (all women), who represent both our proud heritage and great potential. From Corner House to New England Meeting House, Norman Rockwell Museum has assumed its rightful position among our nation's most visited cultural monuments.

The gathering of three generations of the Rockwell family was a source of great excitement for the Governor, our Founding Trustees, and all of us. We were privileged to enjoy the sculptures of Peter Rockwell, Rockwell's youngest son, which were prominently displayed across our bucolic campus and within our galleries. It was an evening to be remembered.

AMERICAN MUSEUMS UNDER SIEGE

Like the darkening Berkshire Hills silhouetting the hot-air balloons that provided such spectacular views during our 40th celebration, this year's economic realities are a stark backdrop for all museums and cultural centers

Annual Report, 2008-09

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president's letter *continued*



across our nation. Most museums, including Norman Rockwell Museum, depend on the generosity and support of hundreds of benefactors and members whose contributions make our mission and successful programs possible.

Visitors and guests marvel at the pristine conditions of our buildings and grounds, perhaps without fully recognizing the expenses and staff involved in maintenance. Our leadership staff and Trustees expend great energy and creativity in seeking out the resources needed to ensure and protect Rockwell's cultural legacy. Competition for financial support has never been more acute as foundations, individuals, and public agencies contend with dire financial conditions not experienced in many decades. Each of us must do what we can for Norman Rockwell Museum and other vital community organizations that sustain our society.

In spite of the economic challenges Norman Rockwell Museum and its peers continue to face in protecting our shared cultural heritage, the Trustees and staff are confident we will not only prevail but will flourish. The iconic

works of Norman Rockwell and the ideals they embody are too important to be preserved only; they must be disseminated and shared widely.

The continued presence on our campus and within our membership ranks of people from far and wide reminds us that Norman Rockwell is not a regional or even national artist. His works are admired across the globe—as evidenced by international visitors to our campus and our Web site, a steady stream of inquiries and interest from around the world, and media coverage abroad.

The first 40 years are always the hardest. If life begins at 40, we can't wait to be celebrating again in 2019. Thank you to all who made this anniversary successful.

Respectfully,

Daniel M. Cain
President
September 2009

director's report

Norman Rockwell Museum's much feted 40th anniversary year in 2009 was filled with gratitude, abundance, scarcity, excitement, and change. Leaders and friends from every era of the Museum's 40 years came together to celebrate the Museum. There is much to be grateful for over our 40 years of serving as caretakers of one of the nation's most treasured art collections.

On the eve of our 40th anniversary year in November 2008, the National Humanities Medal was unexpectedly bestowed on Norman Rockwell Museum, making us the first museum ever to receive the nation's highest honor in the field of the humanities. The award ceremony at the White House was an exhilarating backdrop to the launch of our 40th year.

A YEAR OF GRATITUDE AND CELEBRATION

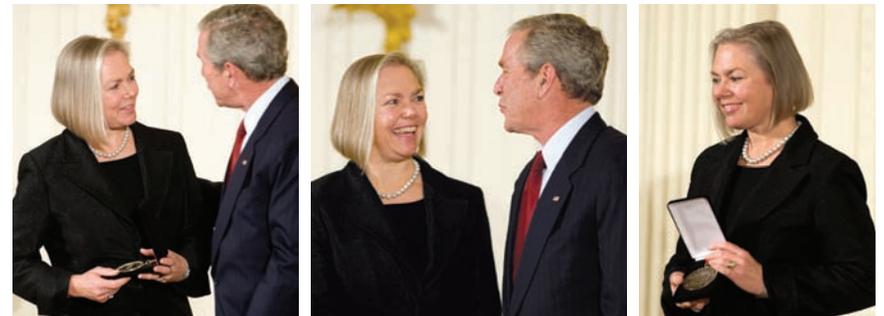
The Museum's 40th anniversary celebration was a festive family reunion. The capstone event in July 2009 honored the Museum's founders from all its eras. Norma Ogden, Jane Fitzpatrick, and Lila Berle were feted at the 40th anniversary party. Joining our honorees, founders, and Trustees were

Governor Deval and First Lady Diane Patrick, State Representative William "Smitty" Pignatelli (a Norman Rockwell model), Stockbridge Selectmen Deb McMenemy and George Shippey, Rockwell family members, and many cherished friends.

In all, five hundred guests gathered on a splendid summer evening to celebrate the generations of people who have made this remarkable Museum in the beautiful village of Stockbridge Norman Rockwell's lasting home. We shared reminiscences of four exciting decades and remembered the contributions of so many: Stockbridge's citizens; Rockwell's models; our artists, educators, collectors, art donors, patrons, and past presidents; and our government leaders. Seven of our 11 Board Presidents were on hand to toast the Museum: Norma Ogden, William Selke, Brian Quinn, Lila Berle, David Klausmeyer, Lee Williams, and current President Dan Cain.

Four significant chapters of the Museum's 40-year history were honored:

- Nonagenarian Norma Ogden and her Old Corner House co-founders, Rosamond Sherwood and Pat Deely



director's report continued

(her daughters Cathy and Pam Deely are Museum leaders today), whose civic leadership saved one of our Town's architectural gems and serendipitously started a national museum

- Jane Fitzpatrick and the amazing Fitzpatrick family, whose selfless generosity to Stockbridge and the Berkshires have made our region one of the most caring, vibrant, and beautiful communities anywhere in the world
- President emerita Lila Berle, whose bold leadership and courageous vision inspired and ensured the future of this Museum on the gorgeous Linwood Estate with its park-like grounds, landmark historic buildings, and Robert A. M. Stern gallery building
- Norman Rockwell's family, without whose generous gift of Norman Rockwell's art, studio, and archive there would be no Museum. Rockwell family members traveled from afar—from Alberta, Canada; Rome, Italy; and California—to join in the Museum's festivities and to honor Peter Rockwell at the opening of his exhibition, *The Fantastical Faces of Peter Rockwell: A Sculptor's Retrospective*. We were delighted to have with us as an intern during our 40th anniversary



summer the great-granddaughter of Norman Rockwell, Thea Rockwell, learning about the heritage of her influential great-grandfather.

The Museum presented hallmark exhibitions to celebrate its 40th year, including:

- *Raw Nerve! The Political Art of Steve Brodner*, a timely look at the art journalism of this leading illustrator and political satirist
- *Over the Top: American Posters from World War I*, from the collection of Thomas Leffingwell Pulling and his son Edward Leffingwell Pulling
- *Artists in Their Studios*, a traveling exhibition from the Smithsonian's Archives of American Art featuring fascinating portraits of artists at work and rest in their studios
- *A Day in the Life*, our first-ever reinterpretation of Rockwell's Stockbridge studio to reflect the pivotal year of 1960, which set the direction for the important Civil Rights paintings the artist was to create during that decade
- Special exhibitions drawn from the Museum's archive, including *Norman Rockwell: Illustrator in Chief*, a showcase of Rockwell's political portraits; an exploration of Rockwell's 20 studios; and a behind-the-scenes look at this spring's conservation of Rockwell's *United Nations* drawing, the precursor to his iconic *Golden Rule* painting
- The summer of 2009 homecoming of *American Chronicles: The Art of Norman Rockwell*, the national traveling exhibition touring 11 cities over five years
- Also in the summer of 2009, *The Fantastical Faces of Peter Rockwell: A*

Sculptor's Retrospective, a showcase of the enchanting work of Peter Rockwell, which opened this spring at the Butler Institute of American Art

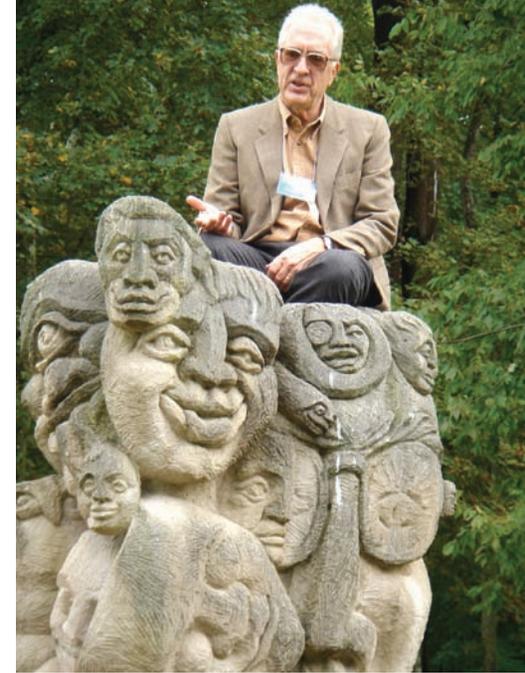
A YEAR OF ABUNDANCE AND SCARCITY

Fiscal year 2009 was a year of immense abundance—of good news and public relations coverage of the Museum's major programs and events—as well as a year of unanticipated scarcity, as the worldwide recession that began in 2008 settled in with earnest in 2009.

Undeterred by the economic downturn, the Museum announced and launched a series of major initiatives, including:

- The Rockwell Center for American Visual Studies, the nation's first scholarly research institute devoted to illustration art
- The formation of the nationwide Illustration Partnership Network
- The hiring of Joyce K. Schiller as Curator of the Rockwell Center
- The next phase of ProjectNORMAN, involving preparations for online public access to the Museum's digital archives
- The public phase of the Museum's national campaign, "Sharing Rockwell's Legacy"
- The reinstallation of Norman Rockwell's studio
- The Museum's 40th anniversary celebrations

The Museum's story was told nationally and internationally in the *New York Times* and *International Herald Tribune* by Carol Kino in her article, "The Rise of the House of Rockwell." Extensive additional press coverage of the Museum's exhibitions and 40th



anniversary announcements appeared in dozens of journals and media outlets.

The Museum continued the national tour of its collection, sending *American Chronicles: The Art of Norman Rockwell* to two more venues, the Chrysler Museum of Art and the Detroit Institute of Arts. We also brought the exhibition home to Stockbridge for exhibition over our 40th anniversary summer. A glowing review of *American Chronicles* in the *Boston Globe* noted Rockwell's "utter brilliance as a picture-maker" and affirmed that "now is an excellent time to reassess Rockwell's place in the pantheon."

Outstanding progress on digitization and collections care of the Museum's archival collections through ProjectNORMAN made possible the meticulous and historically accurate reinstallation of Norman Rockwell's studio to the pivotal year 1960, when profound changes occurred in both Rockwell's life and the life of our nation. The photo archive, now accessible via the Museum's computer network and

director's report *continued*

being utilized by visiting scholars in a range of exciting projects, is soon to be accessible via the Web.

The Museum made public announcement of its \$25 million "Sharing Rockwell's Legacy" campaign, with \$18 million raised to date, which includes \$10 million in gifts of artwork. The Berkshire County phase of the campaign is underway. The Museum is grateful for the generosity of its donors, and, especially, for the profound generosity of its Trustees, who in the face of the recession gave munificently, making this year one of the Museum's strongest philanthropic years ever.

The Museum was not unaffected by the global economic challenges, and experienced an across-the-board softening of its revenues, including diminished consumer spending and investment portfolio declines. As noted above, the Board of Trustees responded with robust fundraising commitments. Attendance held steady with seasonal ups and downs, and philanthropy remained strong, particularly in the area of gifts of artwork.

Museum management moved swiftly to prune the expense budget with a 10% reduction in spending, achieved by rebalancing the Museum's exhibition budget and instituting a staff salary rollback that ranged from 5 to 20% and succeeded in maintaining all staff positions in this fiscal year. The Museum also launched a series of audience recruitment and marketing strategies in addition to the Museum's 40th anniversary public relations activities. These ranged from implementing Free Tuesdays dur-

ing the winter months, to community partnerships and joint ticketing with neighboring museums to maximize consumer value. The Museum reached out to new audiences with a series of programs, events, and partnerships with community organizations.

A YEAR OF EXCITEMENT AND CHANGE

While celebrating the Museum's successes, the Board of Trustees also laid the groundwork for the future during its annual strategic planning retreat in March, led this year by Anthony Knerr Associates.

The Museum embarked on a number of forward-looking projects that point the way to our 50th anniversary, including:

- Master planning with Ann Beha Architects, made possible by the receipt of a Cultural Facilities Fund planning grant by the Commonwealth of Massachusetts to address the Museum's aging campus infrastructure and emerging maintenance needs
- "Sharing Rockwell's Legacy" campaign to strengthen the Museum's financial resources
- Web 2.0 strategies, including plans for the Web launch of ProjectNORMAN, to connect to and communicate with new audiences
- New audience cultivation to introduce and connect the next generations of audiences to the timeless and timely ideals of Norman Rockwell
- Inaugural meeting of the Illustration Partnership Network, an initiative of the Rockwell Center for American Visual Studies, which brought together the Library of Congress,

Brandywine River Museum, Delaware Art Museum, Eric Carle Museum, Hallmark Collection, Illustration House Archives, New Britain Museum of American Art, John Falter Collection at the Nebraska Historical Society, Society of Illustrators, Museum of American Illustration, and the Al Parker Archive and Modern Graphic Library at Washington University in St. Louis

- Further growth of the Museum's art collections

I want to thank and celebrate the generations of founders, visionary leaders, and all people who established and support this remarkable Museum, including President Dan Cain and our dedicated Board of Trustees who helped produce a most celebratory year while navigating the challenging financial environment. Focused on the Museum's blessings and bottom line, we ended the year strongly poised to enter our next decade, wise to the challenges ahead and attuned to the Museum's many strengths, as well as areas needing investment.

I want especially to acknowledge the good work of the Museum's professional staff, who navigated an exceptionally exhilarating and unpredictable year, and graciously and valiantly made personal sacrifices. They have been able stewards of the Museum's collections and resources, balancing the preservation and accessibility of these nationally important collections with the realities of reduced resources. It is their dedication that allowed us to launch, after nearly a decade of work, ProjectNORMAN and the Rockwell Center for American Visual Studies—crowning achievements of our 40th anniversary that will pave the way to our 50th and beyond.



Laurie Norton Moffatt
Director/CEO
September 2009



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Barbara Nessim was named Norman Rockwell Museum's Inaugural Artist Laureate in 2008

exhibitions

As we prepared for and commemorated Norman Rockwell Museum's 40th anniversary, the Curatorial Department focused on a series of significant projects honoring Norman Rockwell's artistic and cultural legacy. Changing exhibitions drew upon Rockwell's impact as one of the 20th century's most influential visual communicators, and explored the work of illustrators past and present who have helped shape American identity through our nation's most turbulent times.

Throughout his career, Norman Rockwell produced many influential illustrations inspired by the American presidential election. Beginning in 1952 and through 1968, Rockwell generated portraits of the major candidates for publication on the covers of the *Saturday Evening Post* and *Look*, and created numerous illustrations depicting citizen engagement in the election process. Through it all, the artist conveyed a lasting personal impression of such noted subjects as Dwight D. Eisenhower, John F. Kennedy, Robert Kennedy, Richard Nixon, and many others. *Norman Rockwell: Illustrator in Chief* featured original artworks and archival materials that recounted the story of Rockwell's encounters with the most significant political figures of the American century.

The political process was also the subject of consideration in *Raw Nerve! The Political Art of Steve Brodner*, which prompted lively discourse about the 2008 presidential election and the issues of our day. An award-winning draftsman, commentator, and humorist, Brodner has created illustrations, cartoons, and reportage for nearly every major American periodical and newspaper, including *Esquire*, the *New York Times*, *New York*, *Mother Jones*, the *Nation*, *National Lampoon*, *Rolling Stone*, *Sports Illustrated*, the *Washington Post*, and *Village Voice*. Today's most prominent visual journalist, this cutting-edge opinion-maker provided vibrant visual perspectives that defied approximation through the spoken word.



During the First World War, visual images inspired public support and served as a primary mechanism of mass communication. Designed to rally Americans to the cause, illustrated posters became powerful symbols of our nation's engagement with four Liberty Loan campaigns, the War Savings Stamp program, the Victory Loan, and the American Red Cross, and instilled a sense of nationalism and pride. *Over the Top: American Posters from World War I* featured iconic symbols of the United States, including the Statue of Liberty, Uncle Sam, and the American flag, designed by an impressive roster of celebrated illustrators, including J.C. Leyendecker, James Montgomery Flagg, Howard Chandler Christy, Jessie Willcox Smith, Henry Raleigh, and others, providing a fascinating window to the American experience during the early 20th century. Organized by the Smithsonian's Archives of American Art in Washington, D.C., and supported in part by the C.F. Foundation,

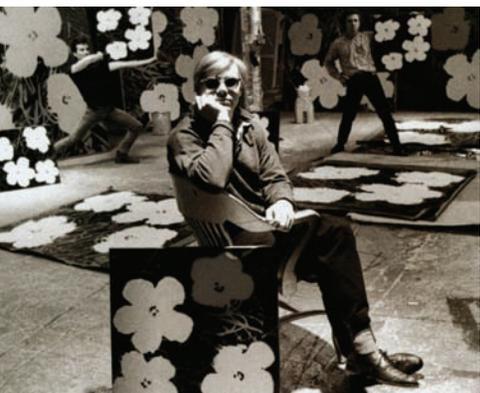
exhibitions continued

Atlanta, the exhibition featured selected posters from the collection of Thomas and Edward Pulling, grandson and great-grandson of the Honorable R.C. Leffingwell, Assistant Secretary of the Treasury and head of the War Loan Organization.



The Museum's 40th anniversary provided an appropriate backdrop for closer consideration of the artist's studio as integral to the creative process. The first historical reinstatement of Norman Rockwell's Stockbridge studio, *A Day in the Life*, brings visitors back to October 1960, when he was hard at work on one of his most famous *Saturday Evening Post* covers, *Golden Rule*. Recently digitized, an extensive archive of photographic negatives made the exact recreation of a moment in time in Rockwell's studio possible, right down to the arrangement of the artist's palette, paint tubes, props, and inspirations. Indicative of the artist's personal philosophy, *Golden Rule* was a precursor to the socially conscious subjects that he was yet to undertake.

In conjunction with the studio reinstatement, *Conserving Norman Rockwell's United Nations*, an intimate but significant exhibition, explored the intricacies of art conservation, from initial evaluation to complete restoration. A step-by-step investigation of the Williamstown Art Conservation Center's methods of conserving Norman Rockwell's *United Nations* drawing, a large-scale symbolic portrayal of the United Nations and the peoples of the world, offered insights into a rarely seen but essential preservation process. Video documentation of the conservation process inspired much interest in the galleries.



Two complementary exhibitions offered additional insights into the theme. *The Artist's Studios* provided an engaging look at some of Norman Rockwell's 20 studios, featuring archival images of Rockwell's workspaces in New Rochelle, Arlington, and Stockbridge, as well as a selection of artworks created within them. In addition, *Artists in Their Studios* offered a unique glimpse of the lives and studio spaces of more than 75 noted American artists from the late 19th century to the present. Photographs and primary source

materials including letters, artists' handwritten notes, and personal effects from the Smithsonian's Archives of American Art were featured in this compelling exhibition, which offered an intimate perspective on artists at work, at home and abroad. Photographs of Alexander Calder, William Merritt Chase, Chuck Close, Ellsworth Kelly, Willem de Kooning, Richard Diebenkorn, Marcel Duchamp, Helen Frankenthaler, Reginald Marsh, Louise Nevelson, Jackson Pollock, Robert Rauschenberg, Ad Reinhardt, Mark Rothko, John Singer Sargent, John Sloane, Andy Warhol, N.C. Wyeth, and others were on view.

The Museum's broadened collecting mission, which places Norman Rockwell within the context of his evolving profession through the acquisition of original illustration art, inspired *Recent Acquisitions: Norman Rockwell and the Art of Illustration*. This intimate exhibition offered fresh perspectives on recently acquired works by Norman Rockwell and other accomplished illustrators from the permanent collection of Norman Rockwell Museum. Rockwell's *She's My Baby*, a 1927 cover painting for the *Saturday Evening Post*, and *The Old Flirt*, a 1962 drawing of the artist's Stockbridge physician were on view, along with paintings and drawings by such masters of American illustration as Thomas Fogarty, James Montgomery Flagg, Rolf Armstrong, Worth Brehm, George Harding, Orson Byron Lowell, Frank C. Bensing, and others.

Lively community-based exhibitions showcased the artistry of regional artists this year. These included *In Full Bloom: Artists Design Garden Gates*, a resplendent *plein air* exhibition celebrating the wonders of art and nature. Artists designed and installed unique garden gates on Norman Rockwell Museum's bucolic 36-acre site—offering inspired entryways to the imagination. The 23rd Annual Berkshire County High School Art Show featured a diverse installation of original works by Berkshire County high school art students, celebrating the region's talented youth.



Additionally, a special off-site exhibition of particular interest to the Stockbridge community was installed at the Stockbridge Town Hall in January 2009. *The Stockbridge Models Project*, a lively installation of Rockwell's photographic references from the Museum's collection, celebrates the participation of many local individuals who posed for Rockwell's widely published images.

traveling exhibitions

Norman Rockwell Museum's vibrant Traveling Exhibitions Program brings the art of Norman Rockwell and of illustration to audiences in diverse geographical locations, expanding the Museum's walls and enhancing accessibility.

American Chronicles: The Art of Norman Rockwell, which began its five-year, 11-city tour at the Akron Art Museum in 2007, traces the evolution of Rockwell's art and iconography, and explores the impact of his imagery on the American psyche. Forty-two original artworks from the Museum's permanent collection, 323 *Saturday Evening Post* covers spanning 47 years, and compelling photographic images from the Archives offer a multi-dimensional view of the 20th century as it unfolded—as seen through Rockwell's narrative images, which continue to have a singular impact on society. This year, *American Chronicles* engaged audiences at the Chrysler Museum of Art in Norfolk, Virginia, and the Detroit Institute of Arts in Detroit, Michigan, receiving rave reviews and record-breaking visitation at both venues. The exhibition was brought home to Stockbridge for the Museum's 40th anniversary summer.



Numerous outstanding museums, historical societies, and institutions have hosted Museum exhibitions of original art and archival materials, attracting enthusiastic audiences. *Picturing Health: Norman Rockwell and the Art of Illustration*, featuring Rockwell paintings from the collection of Pfizer Inc, was on view at the Kalamazoo Institute of Arts in Kalamazoo, Michigan. In addition, *Building Books: The Art of David Macaulay* continued to draw crowds at the Cincinnati Art Museum and the Fitton Center for Creative Arts (a shared exhibition); at the Museum of Art, Rhode Island School of Design; and at the Currier Museum of Art in Manchester, New Hampshire. *Dinotopia: The Fantastical Art of James Gurney* and *LitGraphic: The World of the Graphic Novel* are among the fine exhibitions that will take to the road in the coming year.

curatorial

Among many collections initiatives, ProjectNORMAN, the Museum's multi-year collections digitization project, remained an important focus this year. In particular, curatorial staff made significant strides toward public accessibility. Staff continued to scan and digitally photograph the extensive collection of objects in Norman Rockwell's studio—from brushes and paint tubes to clippings and mementos retained by the artist—and the resulting image files were associated with their accession records. Archival objects acquired by the Museum through purchase or donation have been scanned or photographed, uploaded, accessioned, and associated. A searchable station in the Museum Archives now provides on-site

access to vast digital records, including those for 16,198 acetate negatives employed by Norman Rockwell as visual references for his paintings, and to the complete catalogue of the artist's work. All 4,000 Definitive Catalogue records, including artworks in the collection of Norman Rockwell Museum, are currently being subject-catalogued, and can be referenced according to terms outlined in the Library of Congress Subject Thesaurus for Art and Archival Materials. A Web access test model for Vernon Systems, the Museum's collections management system, is currently being customized to meet graphic and content standards, and ProjectNORMAN's exciting public access phase will be launched in the coming year.

This year, the Museum hired Archivist Jessika Drmacich to further document, process, re-house, and provide access to important archival materials, including Norman Rockwell's fan mail and business correspondence. Appropriate archival processing makes deepened scholarship related to the artist's work possible while preserving delicate objects that offer insight into his process and oeuvre. An Archives Access Policy has been established, and plans are also in place to process and digitize the Museum's film-based materials, which feature rare glimpses of the artist's personal and professional life.

The Curatorial Department also makes Rockwell's art accessible through the Museum's Image Services Program, which provides high quality images of Rockwell artworks for publication, educational, and commercial use.

ROCKWELL CENTER FOR AMERICAN VISUAL STUDIES

Norman Rockwell Museum is the preeminent museum of American illustration art, inspired by the enduring legacy of Norman Rockwell. The Museum preserves the world's largest collection of Rockwell art, the artist's Stockbridge studio, and the Norman Rockwell Archives, a 200,000-item collection undergoing digital preservation. This commitment to scholarship relating to a significant if understudied aspect of our American visual culture has led to the formation of the Rockwell Center for American Visual Studies, the nation's first art history research institute devoted to the art of illustration.



This spring, Joyce K. Schiller, Ph.D., an art and architectural historian with a deep and long-standing commitment to scholarship relating to the art of illustration, joined the Museum's staff as Curator, Rockwell Center for American Visual Studies. In June, the Museum convened the first meeting of the Illustration Partnership Network—a nationwide group dedicated to the preservation and study of illustration art

curatorial continued

and American visual culture—bringing together leading professionals working in the field from institutions including the Library of Congress, Delaware Art Museum, Brandywine River Museum, New Britain Museum of American Art, Modern Graphic History Library at Washington University in St. Louis, Society of Illustrators, Kelly Collection of American Art, Hallmark Collection, Frank E. Schoonover Foundation, and others. The collective accomplishments of these organizations will be presented jointly and made accessible on the Web through the Museum's site. A Rockwell Scholars Program designed to inspire the ongoing study of illustrated images within artistic and cultural contexts will be announced in the coming year.

permanent collection donations



This year, a generous multi-year gift from Senator Jack and Mrs. Jane Fitzpatrick adds *Cobbler Studying Doll's Shoe*, an iconic early Rockwell work created for the April 30, 1921 issue of *Literary Digest*, to the Museum's hallmark collection of Rockwell art. In addition, many outstanding donations to the permanent collection have greatly enhanced the Museum's holdings of original illustration art, particularly those created by artists working during Rockwell's peak years. Generous donations from art collector and National Council member Robert T. Horvath by Henry Pitz (1895-1976); Tom Lovell (1909-1997); Thomas Fogarty (1873-1938), Rockwell's beloved teacher at the Art Students League; Edward A. Wilson (1886-1970); Norman Mills Price (1877-1951); Lyle Justis (1892-1960); Saul Tepper (1899-1987); George W. Barratt; Martha

Jackson Cornwell (1865-1955); George Evans (1920-); Kerr Eby (1889-1946); Charlotte Harding (1873-1951); and Henry J. Peck (1880-1964) are outstanding artworks that reflect the cultural significance of published imagery during the American 20th century. An important donation from art collector and Museum Trustee Steven Hirsch brought a poignant 1943 cover illustration for *Life* by Fletcher Martin (1904-1979) to light, and a beautiful story illustration by Mary Waterman Bonsall (b. 1868) was added to the collection by artist/art historian and Museum Trustee Alice Carter and the Benjamin and Jane Sperry Eisenstat Collection of American Illustration.

The Museum also added the art of regional painter and illustrator Laurie Cormier to its permanent collection, with sincere thanks to the artist and his family. A gifted Berkshire artist who has always been inspired by the world around him, Cormier has painted townscapes, landscapes, and wildlife scenes that capture the beauty of the Berkshires and of his native New Brunswick. His richly painted artworks have appeared on the covers and pages of many books and periodicals, and have been exhibited widely.

We are extremely grateful to all of our generous donors for the outstanding gifts of art that will be preserved, interpreted, and made accessible for generations to come.

archival acquisitions

This year, Anne Braman, who once modeled for Rockwell as the school teacher in *Happy Birthday Miss Jones* (1956), made a generous donation of important ephemeral materials to the Museum. These included original correspondence from Norman Rockwell to Braman's family and several of Rockwell's original reference photographs, used for *The Marriage License* (1955). Braman's father modeled as the clerk for that painting.



In addition to his past donations of original illustration art, noted portrait artist Everett Raymond Kinstler kindly provided a 1941 letter of admiration from illustration giant Charles Dana Gibson to his celebrated contemporary, James Montgomery Flagg. *Over the Top: American Posters from World War I* inspired the generous gift of two World War I posters to the Museum Archives from historian William Cohn, husband of deceased and beloved Museum Trustee, Jan Cohn. Museum guide and Stockbridge resident Claire Williams gifted several photographs taken by Lucien Aigner in 1963, which were published in that year's Massachusetts Electric System newsletter. The photos feature former Stockbridge Selectman Bob Williams with Norman Rockwell in the artist's South Street Stockbridge studio.

An outstanding collection of approximately 500 archival tear sheets illuminating the career of mid-century illustrator Al Parker have been generously donated by Kit and Donna Parker, the artist's son and daughter-in-law. Cultural themes and the evolution of published imagery are reflected in this comprehensive collection of Parker's work, which was greatly admired by Rockwell himself. These outstanding gifts make continued scholarship possible for researchers today and into the future.

exhibitions

A Day in the Life: Norman Rockwell's Stockbridge Studio
Opened May 1, 2009

Conserving Norman Rockwell's United Nations
Opened May 1, 2009

Artists in Their Studios
Companion exhibition: *The Artist's Studio*
February 7 – June 7, 2009

23rd Annual Berkshire County High School Art Show
February 7 – March 8, 2009

The Stockbridge Models Project: A Norman Rockwell Museum Historic Preservation Project
On view at the Stockbridge Town Hall in Stockbridge, Massachusetts
Opened January 2009

Recent Acquisitions: Norman Rockwell and the Art of Illustration
November 2008 – April 2009

Over the Top: American Posters from World War I
November 8, 2008 – January 25, 2009

In Full Bloom: Artists Design Garden Gates
July 4 – October 19, 2008

Raw Nerve! The Political Art of Steve Brodner
June 7 – October 26, 2008

Norman Rockwell: Illustrator in Chief
February 15 – November 16, 2008

traveling exhibitions

American Chronicles: The Art of Norman Rockwell
Chrysler Museum of Art
Norfolk, Virginia
November 8, 2008 – February 1, 2009

Detroit Institute of Arts
Detroit, Michigan
March 8 – May 31, 2009

Picturing Health: Norman Rockwell and the Art of Illustration
Kalamazoo Institute of Arts
Kalamazoo, Michigan
September 20 – December 14, 2008

Mobile Museum of Art
Mobile, Alabama
March 6 – May 24, 2009

Norman Rockwell in the 1940s: A View of the American Homefront
Redlin Art Center
Watertown, South Dakota
June 1 – August 9, 2008

Norman Rockwell's Home for the Holidays
Atlanta History Center
Atlanta, Georgia
November 22, 2008 – February 15, 2009

Building Books: The Art of David Macaulay
Cincinnati Art Museum
Cincinnati, Ohio
Fitton Center for Creative Arts
Hamilton, Ohio
June 14 – September 7, 2008

The Museum of Art
Rhode Island School of Design
Providence, Rhode Island
September 24, 2008 – February 1, 2009

Currier Museum of Art
Manchester, New Hampshire
March 5 – June 1, 2009

Tasha Tudor's Spirit of the Holidays
1911 City Hall Arts and Cultural Center/
City of Lake Charles
Lake Charles, Louisiana
November 7, 2008 – January 31, 2009



donations

PERMANENT COLLECTION ART DONATIONS

Senator Jack and Mrs. Jane Fitzpatrick
Estate of Jewel Flower Evans
Robert T. Horvath
David Lowell Johnson and Thomas Johnson

Steven Hirsch
The Benjamin and Jane Sperry Eisenstat
Collection of American Illustration

ARCHIVAL DONATIONS

Claire Williams
Marilyn Bloom
Kit and Donna Parker
Margarita Myer
Everett Raymond Kinstler
The Estate of Rolf Armstrong

Anne Braman
Catharine B. Deely
William H. Cohn
Cecelia Rufo and Anne Lamone White
Gary Malmberg

exhibition loans

LENDERS TO NORMAN ROCKWELL MUSEUM PERMANENT COLLECTION

American Legion Post #193, Winchendon, Massachusetts	Elizabeth Montgomery/The Family of William S. Miles
Stewart Babbott	Don Mott
Berkshire Museum	The Musselman Family
Thomson C. Chew	Lowell Paddock
Carlos D. De Mattos	Pfizer Inc
Kay Dore	Jarvis Rockwell
Eleanor Ettinger and Barbara Stevens	Peter Rockwell
Phillip M. Grace	Gail and Thomas Rockwell
Mica and Richard Hadar	Kenneth Salem
Virginia and Douglas Haight	Mrs. Mary Alice Schwarz
Oliver C. Kempton, Jr.	Nelson Severinghaus
Herbert Lobsenz	The Stuart Family
Idella Ludwig	William Stuart
Marino Family Trust	Sun-Maid Growers of California
Family of Angus Macdonald	Williams High School Alumni Association
Kelly Meany	

LENDERS TO NORMAN ROCKWELL MUSEUM EXHIBITIONS

Raw Nerve! The Political Art of Steve Brodner

Steve Brodner
Gail Levine
Town of Wilton, Connecticut

Picturing Health: Norman Rockwell and the Art of Illustration

Pfizer Inc	Juliette Borda
American College of Cardiologists	Cora Lynn Deibler
Melinda Beck	Teresa Fasolino
Cathie Bleck	Frances Jetter
Guy Billout	Gregory Manchess
Juliette Borda	Peter de Sève
Charles Cross	Whitney Sherman
Cora Lynn Deibler	Elwood Smith
Guy Billout	Mark Ulriksen

Building Books: The Art of David Macaulay

David Macaulay

Over the Top: American Posters from World War I

Thomas Leffingwell Pulling
Edward Leffingwell Pulling

Artists in Their Studios

Archives of American Art, Smithsonian Institution

attendance

Total Visitation	129,860
daily visitation, children	11,414
daily visitation, college students	4,737
group tourism	15,233
school programs, on site	4,852
school programs, off site	304
scout programs	106
family days	574
linwood living history programs	177
other adult public programs	2,877
other child public programs	1,307
festivals and community days	1,744
free tuesdays	2,811
shared ticket incentives	4,376
audio tours	8,770
library passes	2,833



education & visitor experience

As a museum founded to further “art appreciation and art education” through the work of Norman Rockwell and other illustrators, Norman Rockwell Museum is committed to engaging a wide range of audiences in multiple locations—at home in Stockbridge, at venues across the nation carrying its traveling exhibitions, and, increasingly, on the Web. Notwithstanding global economic challenges, this year was one of determined experimentation and innovation, as the Museum sought to develop new audiences and deepen relationships with existing ones. Family programming was a particular focus, recognizing the needs of a new generation of parents with children at home seeking to enjoy meaningful family experiences. The Museum also intensified its outreach to seniors, young professionals, and people of diverse socio-economic means within the region. Responding to the economic downturn—and recognizing the important role of cultural institutions in difficult times—the Museum opened its doors for free each Tuesday this winter. Visitors, artists, teachers, scholars, and art appreciators from around the nation and world—and those from close to home—enjoyed a mix of hands-on art experiences, talks and workshops, performances, after-hours events, and guided tours by the Museum’s dedicated and expert guide staff.

SUMMER PROGRAMMING

Open Season, a pre-election series of political lectures and performances connected to our summer 2008 exhibition, *Raw Nerve! The Political Art of Steve Brodner*, drew hundreds of attendees and confirmed the popularity of the Museum’s annual

education & visitor experience cont.

Summer Lecture and Performance Series as a fixture of the Berkshires' cultural landscape. Each Thursday evening in July and August, speakers presented different slants on politics, including satire in political cartoons, gender and politics, Steve Brodner's quirky take on what he called "The Naked Campaign," an evening of music of campaign trails over the years, and a lively discussion of "Politics Unusual" with Alan Chartock. The series sparked animated debate, and proved a valuable forum for the exchange of ideas on election-year politics.



Throughout the summer, our young visitors enjoyed drop-in art workshops both in the Museum and on the grounds, while adult artists participated in a stimulating intensive oil painting workshop, Fully Loaded Brush, with award-winning illustrator Gregory Manchess. Thousands of visitors enjoyed our popular annual summertime programs, including Play Ball, a baseball-themed festival day; performances by the Berkshire Choral Festival and the Stockbridge Sinfonia; and our living history performance, Meet Mr. Butler. A capstone of the summer season, Runaway Day, highlighted Rockwell

models Dick Clemens and Ed Locke and celebrated the 50th anniversary of the 1958 painting, *The Runaway*, for which they posed. Massachusetts State Trooper Lieutenant Tom McNulty joined us with a custom-built set of the painting, inspiring many photographs and great joy. Other Rockwell models were on hand to delight visitors with their stories and reminiscences.

The experiences of Rockwell's models informed a new living history performance, developed later in the year. Called In Rockwell's World, it draws on real-life Rockwell models and their colorful stories.

SCHOOL PROGRAMS AND HIGH SCHOOL ART SHOW

As a result of the economic downturn and severe budget constraints, schools across the country cut or limited field trips this year. The Museum felt a significant and immediate impact from these decisions going into the 2008-09 school year. Despite the challenging conditions, we welcomed almost 5,000 students this year. The Museum's language arts-based school programs were a popular choice with teachers, reflecting the accessibility of the narrative aspects of Rockwell's art to students of all ages. Through in-gallery discussions, guided looking, and creative hands-on experiences, students honed their skills in language arts, history/social studies, and studio arts, while deepening their understanding of Norman Rockwell's art. The education staff also made efforts to develop curricula that could be brought to students in their school settings.



Generous support from the High Meadow Foundation, in addition to Sheriff Massimiano, Jr. and the Deputies of Berkshire County allowed 936 students to visit the Museum who otherwise would not have been able to do so. Underwriting bus transportation costs and admission fees for schools in need ensures full accessibility of the Museum's education programs to all students in our region, regardless of economic situation.

In February 2009, over 125 guests gathered at the Museum to celebrate the 23rd Annual Berkshire County High School Art Show. Each year, the Museum hosts this inspiring showcase of the talented youth of Berkshire County high schools.

In the spring, the Museum awarded its annual scholarship to a Berkshire County art student: Morgan Balfanz of Monument Mountain High School.

FREE TUESDAYS

The Museum launched Free Tuesdays in early November 2008. Designed to give all members of our community full access to the Museum's cultural resources during tough economic times, Free Tuesdays ran throughout the winter season, ending on March 31, 2009. Education staff developed special programming for Free Tuesdays, some of which was targeted to specific audiences within the community. In the fall, the Museum debuted a new series of gallery talks on selected Tuesdays, inviting scholars, curators, and artists to speak on topics relevant to our winter exhibition, *Over the Top: American Posters from World War I*, and our spring exhibition, *Artists in Their Studios*. Other new programming included Toddler Tuesdays, created for the very young and their caregivers, and combining art, stories, and music.

CULTIVATING FAMILY AUDIENCES

Special attention was given this year to creating programming that would engage family audiences and deepen the relationship between families and the Museum. In the fall, the Museum introduced a new look and new activities to its children's activity center, renamed the Art Zone. Drop-in programs each Sunday, collaborations with IS183, and programming and projects offered during school vacations made the Art Zone a popular family destination.



education & visitor experience cont.

Two new family festival days were added to the Museum's calendar this year. In November, we organized Berkshire Sampler Community Day, which brought families to our campus to enjoy hands-on activities from dozens of cultural organizations throughout the region, including Barrington Stage Company, Berkshire Carousel, and the Upper Housatonic Valley African-American Heritage Trail. In May, we debuted World Rhythms, a free community day that drew over 600 visitors and 20 performers in a celebration of diversity inspired by Rockwell's *Golden Rule*. The festival served as the community opening of *A Day in the Life: Norman Rockwell's Stockbridge Studio*, an exciting studio reinstallation of which *Golden Rule* was a centerpiece. A full day of events included lively percussion from the Berkshire Bateria (inspiring much impromptu dancing); a performance from Pittsfield's Youth Alive Step and Drum Team; mesmerizing storytelling by world folktale performer Eshu Bumpus; a performance by the Latin Folkloric Multicultural Dancers; an original play, *Rockwell Reflections*, performed by students from Berkshire Country Day; a *Golden Rule*-inspired community art project; and much more.



OTHER NEW AUDIENCE INITIATIVES



Consistent with the year's theme of experimentation and innovation, the Education and Visitor Experience Department developed numerous small-but-strategic initiatives to target new audience segments. Following a successful hosting of a Berkshire Young Professionals meeting in the summer of 2008, the Museum deepened its ties with that group and offered special incentives to the group's members. The Museum organized two evening events in January and February geared to young

professionals and working adults. These AfterHours programs combined musical and improv theater performances, refreshments, and casual networking in a successful showcase of the Museum's hipper side. Collaboration with other area cultural organizations was also a key to engaging new audiences. Discussion of these initiatives follows in the Sales and Marketing section of this Annual Report.

Also new this year were programs designed especially for Boy and Girl Scouts, a large and under-tapped audience segment for whom Norman Rockwell has a special significance (given the artist's 60-year working relationship with the Boy Scouts of America). These new programs generated immediate interest, and brought uniformed young people to the Museum for gallery and classroom experiences that helped them earn scouting badges in art.

communications

Norman Rockwell Museum's 40th anniversary provided the primary focus and context for communications initiatives during 2008-09. Museum leadership recognized that this important anniversary year offered a singular opportunity to sharpen the Museum's messaging and positioning, and engage a wide range of audiences and stakeholders. During the fall, the Communications Department and senior professional staff worked intensively with strategic communications consultancy Resnicow Schroeder Associates to revisit and recalibrate the Museum's core messaging and develop a comprehensive communications plan. The resulting core messaging allows the Museum to firmly and publicly embrace the identity it has built over the past 40 years: *Norman Rockwell Museum is the preeminent museum of American illustration art, inspired by the enduring legacy of Norman Rockwell*. The communications plan established the target audiences, messages, media and non-media vehicles, and timing relevant to three crucial areas of activity during the 40th anniversary year: 1) the launch of the Rockwell Center for American Visual Studies; 2) the launch of the public phase of the "Sharing Rockwell's Legacy" fundraising campaign; and 3) the spotlighting of the year's major exhibitions, programs, and events.

40TH ANNIVERSARY PORTFOLIO

Also last fall, planning and content development began for an expanded 40th anniversary special edition of *Portfolio*, the Museum's member magazine. The magazine was designed and written in-house during the winter and spring, and published in early July 2009. Consistent with overarching 40th anniversary communications goals, the magazine paid warm tribute to the Museum's four decades of growth and accomplishment while also spotlighting cutting-edge new initiatives shaping the Museum's future. Working in partnership with a local custom publishing firm, the Museum produced 15,000 copies of the magazine, which will serve as both an anniversary keepsake and an "evergreen" publication to be used in coming years to communicate the Museum's mission and cultural significance.



NATIONAL HUMANITIES MEDAL

In November, the Museum received the extraordinary news that it had been awarded the National Humanities Medal, the nation's highest honor in the field. The Communications Department collaborated with the press office at the National Endowment for the Humanities to announce the award to local and national media, as well as disseminate the news to various Museum constituencies. The winter 2009 issue of *Portfolio* offered special coverage of the award, including a photo essay of Director/CEO Laurie Norton Moffatt receiving the Medal at the White House.

communications continued

40TH ANNIVERSARY PRESS CONFERENCE

By January, stepped-up planning was underway for a major 40th anniversary press conference on February 3, 2009 (Norman Rockwell's birthday). At the same time, the Communications Department actively supported the efforts of Resnicow Schroeder to secure *New York Times* coverage of the Museum's new projects. Art journalist and *Times* contributor Carol Kino visited the Museum in mid-January to report not one but two *Times* stories about Norman Rockwell Museum: a Sunday Arts piece published in early February positioning the Museum as an innovative, forward-thinking institution, and unveiling the Rockwell Center for American Visual Studies; and an article in the *Times*' Museums special section in March spotlighting the reinstallation of Rockwell's studio and his powerful embrace of Civil Rights themes in his paintings of the 1960s.



The February 3rd press conference brought together more than 60 members of the media and local opinion-leaders for a compelling showcase of the Museum's new directions and 40th anniversary milestones and festivities. The Museum reinforced its preeminence in the field of illustration art with its announcement of the Rockwell Center for American Visual Studies, the nation's first research institute dedicated to illustration art, and its hiring of the Center's inaugural Curator, illustration art scholar Joyce K. Schiller. Subsequent coverage in many local media outlets, including front-page and editorial coverage in the *Berkshire Eagle*, signaled the success of the press event.

PRESS COVERAGE

The Museum enjoyed significant press coverage of all aspects of its 40th anniversary year. The Communications Department worked to cultivate relationships with key members of local and national media, and expand and fine-tune the Museum's in-house press lists. In collaboration with Resnicow Schroeder, substantial coverage of the Museum, its anniversary, and its exhibitions was secured in leading national and international media outlets, including the *New York Times*, *Boston Globe*, *Wall Street Journal*, *International Herald Tribune*, *USA Today*, *Associated Press*, *Forbes*, *Newsday*, *New York Post*, *Detroit Free Press*,

Fresno Bee, *Pittsburg Post-Gazette*, *Seattle Times*, *San Jose Mercury News*, *Jerusalem Post*, *Saturday Evening Post*, and *Yankee* magazine, among others. The Museum also garnered excellent coverage in the art press, online and in print, including articles in *ARTnews*, *Artnet*, *Artinfo*, *Art Daily*, *Antiques and the Arts Weekly*, and *Antiques and Fine Art*.

Of particular note in local press coverage was an in-depth cover story in the June issue of *Berkshire Living*; a 10-page special supplement in the *Berkshire Eagle* on July 2, 2009 that featured 16 articles about the Museum's collections, exhibitions, history, and new initiatives, and sensitive treatment of Rockwell's life and work; and a live broadcast of WAMC's popular morning program, *The Roundtable*, from the Museum on July 9, 2009, the day of the 40th anniversary party.

Strong and sustained interest in Norman Rockwell ensures that the Museum receives a steady flow of press inquiries, visits, and interview and image requests. Communications staff work to receive, manage, and optimize these contacts, as well as facilitate visits and interviews. The Museum hosted an array of notable press visits this year, including from Sebastian Smee and Mark Feeney of the *Boston Globe*; Channel 5 Boston's "Chronicle" program; the PBS-aired lifestyle program, *A Moment of Luxury*; Voice of America; the Japanese edition of *Milk Magazine*; several independent documentary filmmakers; and numerous journalists from Canada and Europe.

Additionally, the Museum hosted two exhibition preview events for local press this year: a November preview for the fall exhibition, *Over the Top: American Posters from World War I*, and an April open-house for the reinstallation of Rockwell's studio.

MEDIA PLANNING

Complementing its public relations initiatives, the Communications Department also sought to update and strategically tune the Museum's advertising media plan, eliciting the input and expertise of an outside agency to aid these efforts. The resulting new plan—put in place during the spring, in close collaboration with the Sales and Marketing and Education and Visitor Experience Departments—increased the Museum's investment in online advertising and leveraged outdoor advertising for the first time in several years. Several new ad concepts were developed in-house, combining new messaging with greater use of images of people enjoying the Museum to bring the visitor experience more fully to life.

CREATIVE SERVICES

Throughout 2008-09, the Communications Department continued to serve as the Museum's central creative services bureau, responsible for maintaining its visual identity and graphical standards, as well as consistency in tone and voice. The department produced all Museum print and Web ads, the aforementioned issues of

communications continued

Portfolio, exhibition opening invitations and other exhibition-related materials, *Programs & Events* brochures, monthly e-newsletters and e-cards, posters and flyers, Museum store materials, and other marketing collateral as needed. Most of the Museum's photography and video needs were also handled in-house.

In the spring, the department worked with curatorial staff to produce a catalogue to accompany the Museum's retrospective exhibition, *The Fantastical Faces of Peter Rockwell: A Sculptor's Retrospective*. The catalogue served to document notable works and phases of Peter Rockwell's 50-year career, and to offer perspectives on his life and art.

MUSEUM 2.0

In 2009, the Museum deepened its commitment to engaging its many constituencies online. A relaunch of the homepage of its Web site in January was followed by a strategic redeployment of communications staff to form a new media group, working with a Web consultant under the umbrella of the Museum's Education and Visitor Experience Department. The new media group began content migration, programming, and design toward the relaunch of the Museum's site on a new, more flexible and interactive platform later in the year. Communications and new media staff also worked closely with curatorial staff to prepare ProjectNORMAN for its online public debut in the fall of 2009. The Museum intensified its use of social media, including Facebook and YouTube, to create and deepen relationships with disparate audiences online. Further "Museum 2.0" initiatives will be pursued in the coming year.



Communications staff made a distinctive contribution to the visitor experience both online and in the galleries through in-house video production capabilities. Staff produced two major videos in 2008-09—*Conserving Rockwell's United Nations* and *The Fantastical Faces of Peter Rockwell: A Sculptor's Retrospective*, both to accompany

their respective exhibitions—as well as an array of video clips of interviews, lectures, and art demonstrations. More than 40 videos are now available on the Museum's YouTube site. In the spring, the Museum forged a partnership with the Indianapolis Art Museum, creator of ArtBabble, the Web's first art video community. Norman Rockwell Museum videos are available for viewing by members of that community, together with videos by an elite group of museums and arts organizations nationwide.

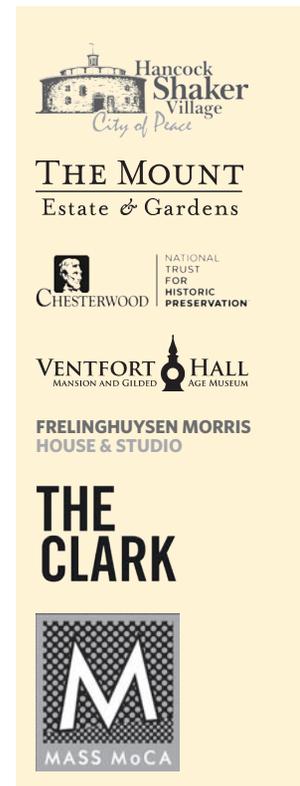
sales & marketing

In early 2009, the Museum put itself in the vanguard of its field's marketing practices by creating a group focused exclusively on the sale and marketing of the Museum's tours, packages, and collaborations; store merchandise; and ancillary services. The Museum redeployed professional staff and resources to comprise a new Sales and Marketing Department, housed within the Education and Visitor Experience Department to foster close collaboration with programming and visitor services staff. The creation of this new department constitutes a strategic and assertive response to the economic downturn, as well as a recognition of the new realities museums face in competing with proliferating digital entertainments to engage audiences.

COLLABORATION AND CROSS PROMOTION

The Museum took a leadership position within the Berkshire region in fostering collaboration with other cultural institutions. In August 2008, the Museum launched the American Icons program, a joint ticketing promotion with Chesterwood, Hancock Shaker Village, and the Mount, with generous participation of the *Berkshire Eagle* as a media sponsor. Offered in Pick Three and Pick Four options, the program allowed visitors to purchase a discounted ticket at any site for use at the other partner sites. Norman Rockwell Museum took the lead in developing a multi-pronged marketing campaign targeted to group tour companies and leisure travel markets. All four partner organizations, the Berkshire Visitors Bureau, the Red Lion Inn, and other members of the cultural tourism sector undertook promotion. In addition to ticket sales, the Museum garnered great good will from its visitors and the Berkshire business and cultural communities. The program was successfully relaunched in May 2009 with the addition of a Pick Two option that proved popular with visitors. American Icons is on track to run from May through October each year—an innovative new feature of the Berkshires' cultural landscape.

The success of American Icons sparked other partnerships. The Museum collaborated with Mass MoCA to create a joint ticket pairing Norman Rockwell with Sol LeWitt, the focus of a permanent exhibition Mass MoCA unveiled in the fall, with the theme *Two Views: One Ticket*. The Museum also entered into joint ticketing partnerships with the Clark and Ventfort Hall, both of which debuted this spring. The reinstatement of Norman Rockwell's studio in May provided the opportunity for a promotional collaboration with Chesterwood and the Frelinghuysen Morris House and Studio around the theme of artists' studios.



sales & marketing continued

This winter and spring, the Sales and Marketing Department made concerted efforts to renew and deepen relationships with the local lodging community. These efforts resulted in cross-promotions and packages with numerous lodging partners, including the Red Lion Inn, Comfort Inn in Great Barrington, Vacation Village, Wyndham Resorts, various local bed and breakfasts, and others. In early spring, the Museum entered into an agreement with Yankee Publishing and Berkshire Visitors Bureau to offer online advance ticket purchasing, providing greater access to Web-savvy leisure travel markets.

The Museum also stepped up its efforts to engage a range of local businesses and attractions, including personal visits to those places that are important sources of referrals. Regular drop-offs of Museum materials at strategic locations, as well as posterizing county-wide are other ways the Museum is raising its profile with visitors and the institutions that serve them.

Relationships with the Berkshire Visitors Bureau and the Massachusetts Office of Travel and Tourism remain vital to the Museum's marketing efforts in the state and beyond.

TRADE SHOWS AND THE INTERNATIONAL MARKET

International travelers have strong interest in New England, and, often, knowledge of and affection for Norman Rockwell. The Museum is thus well positioned to attract international visitors. Accordingly, the Museum seeks to maintain a strong presence at select travel trade expos, important venues for networking with group and packaged travel companies. Sales and marketing staff attended several important shows, notably Discover New England, the premier international travel trade show that attracts top representatives for group and packaged travel to the U.S. The Museum has forged important new relationships with international travel companies that will bear fruit over time. Meanwhile, after just two years of attendance, the Museum has seen a rise in bookings from Japan, a country that has deep affection for Norman Rockwell.

FACILITY RENTALS

The Museum's buildings and grounds continue to provide an important source of revenue and exposure through event rentals. The spectacular A.M. Stern-designed Museum building, historic Linwood House (the 19th-century "Berkshire cottage" on the Museum's grounds), and 36 park-like acres are sought-after venues for public events, private parties, weddings, reunions, corporate functions, and Museum gatherings from 10 to 400. This year, over 2,000 people came to the Museum through special events, most of which are booked from May through October. The Museum was honored to host festivities for Austen Riggs; Davidow, Davidow, Siegel & Stern, LLP; General Electric; General Mills; and SABIC, among others, and to be the chosen site for numerous weddings, rehearsal dinners, christenings, reunions, and other life celebrations.

membership

Membership and individual support continue to play a significant role in generating income, especially during a difficult economic climate. Nearly 1,800 members and donors made financial commitments this past year. Particularly impressive was the large percentage of renewing members, a vital and cherished part of the Museum's community of supporters.

The Museum hosted a number of member events this year, including members' receptions for *Over the Top: American Posters from World War I*, *Artists in Their Studios*, and a members and community opening of *A Day in the Life: Norman Rockwell's Stockbridge Studio*. Our Garden Gates Garden Party in the summer of 2008, reflecting the theme of our outdoor exhibition, *In Full Bloom: Artists Design Garden Gates*, gathered members and Museum friends for a magical summer evening.



40TH ANNIVERSARY

Last summer, membership staff began to reach out to Norman Rockwell Museum's extended family in preparation for the 40th anniversary party, conceived as a "family reunion" for 40 years of Museum members, supporters, Trustees, and other friends. Staff worked to locate and contact hundreds of longtime Museum members, former Trustees, and supporters stretching all the way back to the founding of the Old Corner House in 1969. The 40th anniversary thus became an occasion to renew old ties with members and other supporters, as well as strengthen existing relationships.

Planning for the 40th anniversary party was a significant focus of Museum staff, Trustees, National Council, and Museum members and supporters throughout the year. Membership and fundraising activities combined with meticulous planning for the July 2009 celebration ensured a successful event for the Museum—and a homecoming for many members of the Museum's far-flung community.

NEW MEMBERS

This winter, the Museum launched a new campaign to increase membership at the Illustrator's Roundtable level (\$125 and above). By joining NARM, the North American Reciprocal Museums program, Norman Rockwell Museum is able to offer members at the Illustrator's Roundtable level free or discounted admission to over 325 museums across North America. Thanks to this enhanced benefit, the Museum saw growth in new memberships at the \$125+ level, as well as upgrades of existing members.

membership continued

Training and incentive programs for Museum staff, as well as a more prominent membership presence within the Museum, set the stage for more proactive recruitment of members. The Museum also intensified membership outreach at key Museum events, including the Stockbridge Community Breakfast, World Rhythms Community Day, and exhibition openings, as well as at gatherings of the Berkshire Young Professionals, SPARK, Berkshire Creative, and other community groups.

Library memberships are a growing membership category for the Museum, and an important tool for broadening its reach and accessibility. Sixty-eight regional libraries from Massachusetts, Connecticut, and New York participate in this program, which enables library patrons to “check out” a pass for four individual admissions.

CORPORATE MEMBERSHIPS

Recognizing the vulnerability of corporate memberships in a sustained recession, the Museum sought to shore up and retain its corporate membership base. Sales and marketing staff continued efforts to attract new members, and focused on finding creative ways to support and secure relationships with existing corporate members. Though renewing members tended to downgrade their commitment in this economic climate, the Museum believes preserving relationships with business partners over the long term is of vital importance.

museum advancement

In its 40th anniversary year, Norman Rockwell Museum has reached new milestones, thanks to its widening community of supporters. The Museum gratefully recognizes the investment of many individuals, businesses, foundations, and government agencies in its exhibitions and programs, conservation and collection care, strategic planning, the new Rockwell Center for American Visual Studies, and the “Sharing Rockwell’s Legacy” campaign.

Such investment makes it possible for the Museum to take Norman Rockwell and other historic and contemporary illustrators on the road to new audiences across America through traveling exhibitions; to inspire thousands of visitors year-round through lectures, workshops, and school programs; and to preserve Rockwell’s legacy for new generations.

ROCKWELL CENTER FOR AMERICAN VISUAL STUDIES

In August 2008, the Institute of Museum and Library Services awarded a Museums for America grant of \$136,400 as seed money to launch the Rockwell Center for American Visual Studies. With this vital funding, the Museum began putting its business plan into action. In February 2009, it announced the appointment of the Rockwell Center’s inaugural Curator, Joyce K. Schiller. And in June 2009, the Museum

convened its first Illustration Partners Network meeting to establish common goals within the illustration art community and to plan for joint opportunities.

OPERATIONS, PRESERVATION, AND PHYSICAL PLANT

Norman Rockwell Museum received a one-time Economic Stimulus Grant of \$50,000 through the 2009 American Recovery and Reinvestment Act. Museum operations also benefit from a three-year general operating grant awarded by the Massachusetts Cultural Council.

National Endowment for the Humanities Preservation and Access funding enabled the Museum to hire Jessika Drmacich as Archivist to rehouse and order Rockwell’s voluminous records, starting with the fan mail he received from admirers around the world. The grant will continue to fund the organization of Rockwell’s business correspondence. In May 2009, a \$25,000 grant from the Town of Stockbridge Community Preservation Committee further advances the digitizing, inventorying, and preserving of Rockwell’s Stockbridge Photographic Collection. Previous support allowed the curatorial team to develop its Stockbridge Models exhibition, on view at Stockbridge’s new Town Hall.

The Cultural Facilities Fund of the Massachusetts Cultural Council and Mass Development awarded two significant grants this year: \$38,000 to support campus-wide architectural Master Planning, and \$190,000 in capital funds to address immediate infrastructure needs. The 1772 Foundation stepped forward with a \$20,000 grant to install a Fire Suppression System in the Rockwell studio, which was matched by a gift from the Burton D. Morgan Foundation, at the request of Trustee John V. Frank. The dry pipe system will provide important protection to the structure and its priceless contents, all the more essential in light of this year’s updated interpretation of the studio to reflect Rockwell’s work surroundings in 1960.

NEXT GENERATIONS OF AUDIENCES

Several donors underwrote programs for youth. The Red Lion Inn, Country Curtains, and Blantyre continued their sponsorship of Kids Free Every Day,



museum advancement continued

underwriting Museum admission to all children age 18 and under. Grants from High Meadow Foundation and the Berkshire County Sheriffs Association underwrite bus and program costs for hundreds of public schools groups, and have brought more than 4,000 students and teachers through our doors. Berkshire Bank supported education programming with a three-year commitment. Legacy Banks sponsored our popular annual juried Berkshire County High School Art Show with a \$4,000 grant, and the Greylock Federal Credit Union contributed toward the baseball-themed All-American Independence Day. Nick & Ruth Boraski have doubled their generosity with a second endowment grant to the Ruth P. & Nicholas Boraski Family Children's Fund, which supports Museum programs for children, targeting those in need. Neil and Jane Golub will also set up an educational endowment.



EXHIBITIONS

American Chronicles: The Art of Norman Rockwell took flight to the Chrysler Museum of Art in Norfolk, Virginia, and to the Detroit Institute of Arts, in Michigan, this year, two more stops on the exhibition's six-year national tour. Thanks to the generos-

ity of an anonymous foundation, the Museum is able to bring the best of its Rockwell collections to thousands of new visitors nationwide. Planning for *The Pleasures of Recognition: Rockwell's Inspirations* began with a \$30,000 Chairman's Grant from National Endowment for the Humanities. Over *The Top: American Posters from World War I* was supported by Thomas, Eileen, and Edward L. Pulling.



BOARD AND COUNCIL LEADERSHIP

The advisory National Council is a group of friends and supporters from around the country who serve as Rockwell ambassadors, providing important stewardship and national outreach for the Museum. Council members convened in Stockbridge over the weekend of September 27-28, 2008, for an overview of the Museum's 40th anniversary celebration. Highlights of the weekend include a gathering at Ingleside, home of founding Trustee Pat Deely, hosted by her daughters, Trustee Cathy Deely & Pam Deely; and tours of *Raw Nerve! The Political Art of Steve Brodner*, which was supported by a grant from Annie & Ned Lamont.

"SHARING ROCKWELL'S LEGACY" CAMPAIGN

Led by Dan Cain and Anne Morgan, the Campaign Steering Committee worked to deepen relationships with friends and donors, and to seek support in the form of works of art, cash, stock, and bequests. The campaign went public in February 2009, with gifts and pledges totaling \$18 million, including \$10 million in artwork—nearly three-fourths of our goal of \$25 million. Trustees Perri Petricca and Mark Selkowitz are leading the Berkshire County portion of the campaign. Trustee Mark Krentzman and his wife Farla hosted Museum friends at a gathering in Boston in May.

The "Sharing Rockwell's Legacy" campaign was developed to support the Museum by funding long-planned programs and initiatives vital to the Museum's future, such as ProjectNORMAN and the *American Chronicles* exhibition; to seek Rockwell and illustration art to expand the Museum's collections; and to secure the endowment to provide robust support for art collections, operations, and the Museum's beautiful campus. The Museum has received pledges and donations of artworks valued at over \$10 million, including Norman Rockwell's *The Lineman* and *Cobbler Studying Doll's Shoe*. Donations have shored up the endowment against stock market declines due to the ongoing recession, and stabilized a modest but important income stream that helps support operations and staff.

finance & administration

The Museum experienced significant challenges to maintain financial stability during the 2008-2009 fiscal year. Historically, the Museum's operating income is driven by admissions and store sales, and 2009 was no exception. As was the case with many cultural and nonprofit organizations throughout the country, these areas were severely tested to achieve levels experienced in previous years. However, the Museum worked diligently to maintain a very efficient and effective operation, which successfully controlled expenses without sacrificing its mission and produced sound footings again this year.

During the year, the Museum welcomed nearly 130,000 visitors with six major exhibitions to accompany its renowned collection of original Norman Rockwell artwork. These visitors generated admissions revenue of \$1,303,000 and were responsible for 85% of the Museum store's net sales of \$815,000, with the remaining 15% generated



finance & administration *continued*



from online sales. Various other earned revenue categories contributed another \$591,000 to our operating revenue, with fees generated from the Museum's traveling exhibition program leading the way with \$487,000. These areas combined to make up 65% of total operating revenue. These results indicate how imperative it is for the Museum to proactively market its many services and products.

New store products and seasonal food service on the Terrace café (run in partnership with the Red Lion Inn) not only add to the bottom line, but contribute to an enjoyable experience for visitors. Store staff work continuously to enhance the Museum's merchandising with new products. The success of these efforts is evident in the consistently strong capture rate of spending from Museum visitors.

The very loyal and generous base of friends of the Museum continued to express their commitment

and support via donations, memberships, Trustee giving, and National Council backing. These varied categories of development income contributed an additional \$1,087,000 to the Museum's total operating revenue. In addition to this total, the Museum garnered grants of \$480,000 from federal agencies and foundations in support of this year's public launch of the Rockwell Center for American Visual Studies and in continued support of ProjectNORMAN.

Against these revenues, the Museum spent \$4,113,000 on operating expenses resulting in an operating surplus of just under \$170,000 before depreciation and investment income. The majority of these operating expenses were earmarked for exhibitions and educational programs.

Capital improvements to the site consisted of continued repairs and upgrades to the Museum building, Rockwell's studio, and historic Linwood House, as well as investments in enhanced computer and equipment to support Museum infrastructure.

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COVER Peter Rockwell, Laurie Norton Moffatt, and Dan Cain at 40th anniversary party. Photo by Sarah Edwards; **PAGE 3** (left) First Lady Diane and Governor Deval Patrick. Photo by Sarah Edwards; (right) Stephanie Plunkett, Laurie Norton Moffatt, Lila Berle, and Dan Cain at White House; **PAGE 4** Photo by Sarah Edwards; **PAGE 5** Laurie Norton Moffatt receiving National Humanities Medal from President George W. Bush; **PAGE 6** Norma Ogden, Jane Fitzpatrick, and Lila Berle. Photo by Sarah Edwards; **PAGE 7** Peter Rockwell atop *Grendel's Folly*; **PAGE 9** Lila Berle, Laurie Norton Moffatt, First Lady Diane Patrick, Governor Deval Patrick, and Cathy Deely. Photo by Sarah Edwards; **PAGE 11** Steve Brodner and family at opening of *Raw Nerve*; **PAGE 12** (top) Rockwell in his Stockbridge studio working on *Golden Rule*, 1960. Photo by Bill Scovill. Licensed by Norman Rockwell Licensing Company, Niles, IL; (bottom) Andy Warhol at the Factory (detail). Photo by Ugo Mulas. Courtesy of Archives of American Art, Smithsonian Institution; **PAGE 13** Faith Weldon, *Butterfly Gate*, from *In Full Bloom: Artists Design Garden Gates*; **PAGE 14** Norman Rockwell, *No Swimming*, 1921. © 1921 SEPS: Licensed by Curtis Publishing, Indianapolis, IN; **PAGE 15** Curator Joyce K. Schiller; **PAGE 16** Norman Rockwell, *Cobbler Studying Doll's Shoe*, 1921. Licensed by Norman Rockwell Licensing Company, Niles, IL; **PAGE 17** Fletcher Martin, cover illustration for *Life* magazine, December 27, 1943. Gift of Steven Hirsch; **PAGE 18** Photo by Sarah Edwards; **PAGE 21** Photo by Sarah Edwards; **PAGE 22** Ed Locke and Dick Clemens, models for Rockwell's *The Runaway*; **PAGE 23** Bottom photo by Sarah Edwards; **PAGE 24** Photos by Sarah Edwards; **PAGE 26** Photo by Sarah Edwards; **PAGE 34** (top) Photo by Sarah Edwards; (bottom) Thomas and Eileen Pulling at opening of *Over the Top*; **PAGE 36** Photo by Sarah Edwards.

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