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The Ogden Museum of Southern Art University of New Orleans development internship

Christine M. Gilbert
University of New Orleans

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THE OGDEN MUSEUM OF SOUTHERN ART
UNIVERSITY OF NEW ORLEANS
DEVELOPMENT INTERNSHIP

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

Christine M. Gilbert

B. A., University of New Orleans, 1997

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ABSTRACT

This detailed report of a development internship at The Ogden Museum of Southern Art, University of New Orleans, includes an organization profile, a description of the activities performed during the internship, an analysis of an organizational management challenge, a proposed resolution to the management challenge, and a discussion of the short and long range effects of the internship. The roles and responsibilities of a board of directors, and the qualities sought in board members, are important aspects of the analysis and resolution of the management challenge.

INTRODUCTION

The following report describes the activities and outcomes of a twelve-week internship in the fall of 2001 in the Development Department of The Ogden Museum of Southern Art, University of New Orleans. First, a profile of the organization is given. This includes its history, mission and goals, management structure, funding, and programs. Second, is a detailed description of the internship, including the intern's desired outcomes, responsibilities including specific tasks performed, and departments to which the intern was assigned.

The third section analyzes a management challenge found in the organization at the time of the internship: it did not have its own Board of Directors, but functioned under the University of New Orleans Foundation Board of Directors. Not having an independent board led to a unique set of problems most important of which were funding restraints which in-turn led to understaffing.

Following the analysis of the management challenge is a recommendation for the resolution of the challenge.

The conclusion of the report contains a discussion of the short and long term effects of the intern's contribution to the organization and the results of recommendations made to the organization.

CHAPTER ONE: ORGANIZATION DESCRIPTION

History

The concept for The Ogden Museum of Southern Art, University of New Orleans began in 1994 when New Orleans businessman and philanthropist Roger Houston Ogden announced plans to donate 600 significant works of Southern Art to the University of New Orleans Foundation with the agreement that the Foundation would house the art in an appropriate facility. Since that time, as plans for the museum have solidified, he has increased his gift to over 1,200 artworks. In addition, due to the growing national recognition of the museum, collectors from California to New York have donated artwork, and the museum now holds over 2,000 pieces. The collection includes watercolors, paintings, sculptures, glass, ceramics, prints, and photographs created from the 18th through the present century and representing fifteen Southern states and the District of Columbia.

The museum, currently under construction, will open in late 2002 in a 67,000 square foot complex at Lee Circle. This complex includes The Patrick F. Taylor Library (an 1889 H. H. Richardson designed library listed on The National Historic Register), the contemporary Stephen Goldring Hall, and The Clementine Hunter Education Wing. The Patrick F. Taylor Library will house the museum's 18th and 19th century collections, multi-media orientation theatre, archive, research library, and Institute for the Study of Southern Art and Culture. Goldring Hall will house the 20th and 21st century collections, museum staff and support operations, and museum store.

In October of 1999, The Ogden opened an "introductory" gallery space at 603 Julia Street in the Warehouse Arts District. This space has allowed the museum to establish its presence before opening its permanent location. Here, the museum has presented sixteen exhibitions and implemented a series of exceptional education programs. It is at this location that the staff is located, including student workers and interns.

Mission and Goals

The mission of The Ogden Museum of Southern Art is to collect, conserve, exhibit, and interpret the art and culture of the American South through its permanent collection, changing exhibitions, educational programs, publications, and research facilities.

The goal of the museum is to become an innovative, humanities-based educational institution presenting the best of Southern art and craft within the context of the region's history, culture, literature, and music. In order to achieve this goal the museum has devised a set of strategies that includes:

1. Teaching & Learning - To design educational outreach programs that reach beyond the museum's walls and into the larger community, both urban and rural, both local and national.
2. Technology - To make innovative use of technology including: digitizing the museum's collection; an orientation film on the culture of the South; an audio guide; wall text; interactive computer kiosks located throughout the museum; a technology center;

a research library; an archival center; and a website at www.ogdenmuseum.org.

3. Identity - To establish The Ogden Museum's public identity as an indispensable resource for understanding the art and artists of the American South.
4. Service - To provide exemplary service throughout the Ogden Museum and all its programs.
5. Diversity - To extend The Ogden Museum's commitment to diversity in every aspect of its work including taking steps to assure that the museum will be a welcoming place for all regardless of socioeconomic status, race, ethnicity, gender, age, and physical ability.
6. Audience Development - To attract nontraditional visitors through innovative programming and the use of technology.

Management Structure

Since 1994 the Ogden Museum has operated under the governing umbrella of the University of New Orleans Foundation Board of Directors. The University of New Orleans Foundation is a private not-for-profit, IRS 501(c)(3) organization dedicated solely to the

advancement of the University of New Orleans. The governing body of the University of New Orleans (UNO) is the Louisiana State University System Board of Supervisors.

The Ogden Museum of Southern Art is currently drafting its bylaws and articles of incorporation in preparation to request its own non-profit determination from the Internal Revenue Service. The museum will soon establish its founding board of directors.

The Ogden Museum of Southern Art Board of Directors will be the governing and fundraising body of the museum. Ex-officio members of the board will be the UNO Chancellor and the UNO Dean of the College of Liberal Arts. The Museum Director will report to The Ogden Museum Board for museum-related duties and, on an academic basis, to the Chancellor and Provost of the University of New Orleans.

While having its own board of directors will give the museum some autonomy, it is stipulated by Roger Ogden that the collection always remains an asset of the UNO Foundation. For this reason, The Ogden Museum Board of Directors and the University of New Orleans Foundation Board of Directors will relate through what they call a

Cooperative Endeavor Committee. This special committee consists of two members of the Board of Directors of the UNO Foundation, the Chancellor of UNO, and the Chairman and Vice-Chairman of the Ogden Board. The Committee will oversee conformance with the cooperative endeavor agreement between the University of New Orleans, the UNO Foundation, and The Ogden Museum Board.

Since its inception, The Ogden Museum of Southern Art has operated with a small staff. During the first phase of the project, simply a Director and an Associate Director for Development spearheaded the capital campaign fundraising. As the project has grown, so too has the staff. The Ogden Museum now has several senior staff positions including Director, Assistant Director, Chief Curator, Curator of Education, Assistant to the Director, and Public Information Officer. The museum also employs an Administrative Assistant, Capital Campaign Director, part time Development Assistant, and student worker.

Departmental staff will be added sequentially as the museum approaches its grand opening date. A future organizational chart is seen in Figure 1.

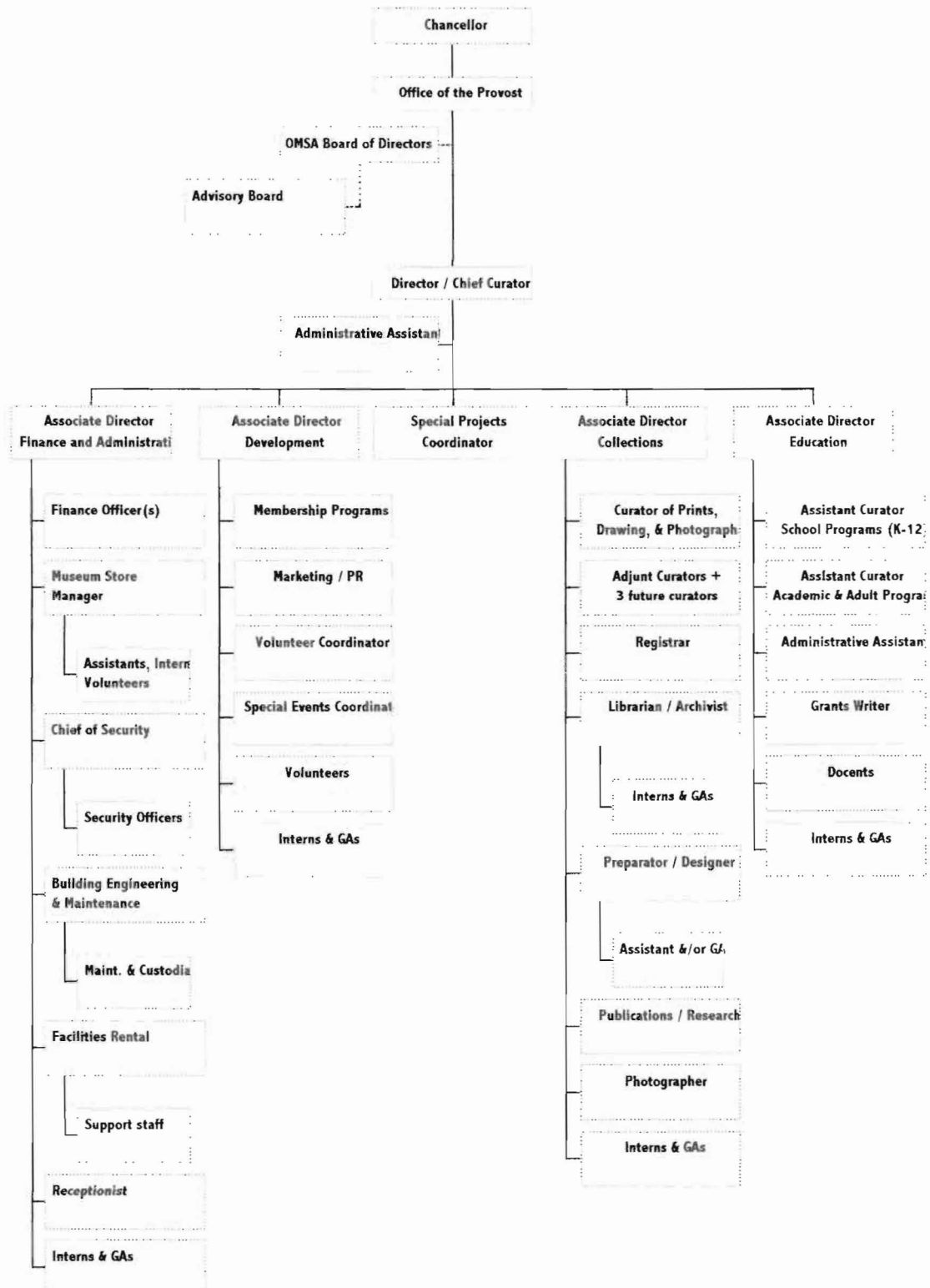


Figure 1. Future organizational chart.

Funding

The Ogden Museum of Southern Art is a public/private venture of the University of New Orleans Foundation and University of New Orleans. The Foundation is a private Foundation while the University of New Orleans is part of the State University System. The Foundation helps to realize UNO's private interest undertakings, key among which is New Orleans real estate development, to expand opportunities for UNO students, and to impact the community-at-large.

When Roger Ogden announced plans to donate his collection to the UNO Foundation, their first challenge was to find a proper home for the new museum. With the help of UNO Chancellor Gregory O'Brien, an agreement was made with local developer Patrick F. Taylor to provide the sale/leaseback of seven properties on Lee Circle to the UNO Foundation that allowed the Foundation to acquire the properties at no net cost. Two of the properties were dedicated to the museum project; an 1889 H. H. Richardson designed library (the Patrick F. Taylor Library) and a lot available for construction of a new building (to be Goldring Hall).

Goldring Hall is a State of Louisiana constructed project, with \$8.9 million provided by the State supplemented by \$5.6 million in private funding. Goldring Hall is controlled by the State, and the restoration of Taylor Library is controlled by the UNO Foundation (making it a private venture). Public and private funds have been committed to The Ogden Museum's capital campaign. Sources include the State, The UNO Foundation, corporations, private foundations, and individual donors.

To date, a majority of the museum's operating costs have been covered by annual support from the University of New Orleans. When open in its permanent location, the Ogden Museum will be a self-sustaining institution, funded by revenue generated from admissions, facility rental, museum store, e-commerce, program fees, sponsorships, contributions, government grants, endowed chairs, and other endowment funds. Eventually, other revenue streams will become more significant, such as licensing fees, hotel commission, traveling exhibitions, and travel programs.

Programs and Achievements

Though the museum has yet to reside in its permanent home, the opening of a temporary gallery and hiring of professional staff have permitted the success of an abundance of programs and achievements. Among the museum's achievements are education, volunteer coordination, publications, exhibitions, economic development, local and national collaborations, and historic preservation, and fundraising.

Education

Education is central to the museum's mission. The hiring of a Curator of Education as one of the first permanent professional staff members confirms this. The museum has conducted several educational programs with local schools, including a workshop with internationally renowned artist Benny Andrews and several different artist's residencies in three inner city elementary schools. The museum has also designed and plans to pilot an arts education program that utilizes multiple museum visits to enhance learning in language arts and social studies for grade school students.

Three Ogden staff members are faculty members at the University of New Orleans, teaching at the graduate level

in areas of Arts Administration and Education. The museum also provides opportunities to college students through internships and assistantships.

All of the art from the collection has been digitized, and the museum has provided worldwide access to those images through a website at www.ogdenmuseum.org. This website provides information about the museum and contains an educational section on female artists, including units of study that can be used by teachers in classrooms. The museum plans to add many other educational elements to the website over time.

In the future, the museum will be a wealth of resources for the study of southern art and culture. The permanent location will include The Clementine Hunter Educational Wing (with three classrooms and art studios where children and adults can synthesize their museum experience), an archive (open to the public), a research library, and The Institute for the Study of Southern Art and Culture. Innovative technology, such as interactive computer kiosks and audio guides for adults and children, will enhance the educational experience.

Volunteer coordination

Dozens of individuals have volunteered for the museum. Volunteers have the opportunity to experience the excitement of a new organization. The intern's interviews with volunteers showed that they are deeply gratified because they feel they are contributing to the success of a new and formative organization.

Publications

The Ogden has produced three award-winning videos; *A House of Many Memories*, *Poetic Vision: The Art of Will Henry Stevens*, and *William Dunlap: Objects Found and Fashioned*. Also available is a virtual tour of the new museum on video or cd-rom. J. Richard Gruber, Ph. D., the museum's Director, wrote the first book published by the University of New Orleans Press, *William Christenberry: Art and Family*.

The Annenberg/Corporation for Public Broadcasting includes the Ogden Museum in its new video series for teachers, "The Arts in Every Classroom". Curator of Education, Ann Rowson Love, is the principal visual art and assessment writer for the new series, which launches in 2003 and will air for a period of 9 years.

Exhibitions

The introductory gallery has provided the space for sixteen exhibitions since October 1999. The permanent collections as well as traveling shows have been exhibited. One of the major themes being explored by the museum is the "art of family". Specially curated exhibits featuring spouses, siblings, and even generations of artists have been displayed. For a complete list of exhibits see Appendix A.

The exhibits have been used in educational programming. Workshops are held in the museum where students learn about and even work with the artists on display. Exhibition space is even given to students that participate in The Ogden Museum's educational programs. Their work is displayed in a special room, and they are invited to opening events.

Economic development

The museum hopes to be a major catalyst for revitalization and development in the Warehouse District. With the National D-Day Museum (another UNO project), new hotels, restaurants, retail, apartment complexes and the planned 3rd expansion of the Convention Center already in progress, the revitalization of this area can already be

seen. Dr. Tim Ryan, Dean of the College of Business Administration at UNO, estimates the potential impact of the Ogden Museum on the local economy to be \$50 million annually. To help ensure this success the museum has organized a Four-Museum Consortium with the National D-Day Museum, the Contemporary Arts Center, and the Louisiana Children's Museum for joint marketing and programming.

Local and national collaborations

Local collaborations have led to a variety of programs. Through a cooperate endeavor with Tulane University's Amistad Research Center, the museum presented an exhibit of the art from the Amistad Collection in August 2001. Other local collaborations include professional development workshops for teachers with Louisiana Institute for Education in the Arts, in depth programming and institutional planning with the Contemporary Arts Center, education programs in six inner-city schools, and the previously described Four-Museum Consortium.

As The Ogden will be a national institution, national collaborations have been initiated to further that mission. Partnership discussions have taken place

with The Museum on the Southern Jewish Experience (Jackson, MS), Morris Museum of Art (Augusta, GA), Walter Anderson Museum (Ocean Springs, MS), The Center for the Study of the American South at the University of North Carolina (Chapel Hill, NC) and Center for the Study of Southern Culture at the University of Mississippi (Oxford, MS).

One of the proudest moments to date for The Ogden was its announcement that it had been formally designated as the first Smithsonian Institution affiliate museum in Louisiana. This national affiliation allows access to Smithsonian objects, scholars and research, travel programs, e-commerce opportunities, student internships, and professional development. The Ogden Museum is exploring the dedication of a gallery in Goldring Hall to the Smithsonian Institution, this would be the first such gallery in any affiliate museum in the United States.

Historic Preservation

Part of The Ogden Museum complex is an 1889 Henry Hobson Richardson designed library (Patrick F. Taylor Library). This building, listed on the National Historic Register, suffered thoughtless modernizations and neglect, but is being restored to its original

specification. H. H. Richardson, born in New Orleans, was a groundbreaking architect in the 19th century. His style was so influential that scholars named it "Richardsonian Romanesque", a unique contribution to American architecture. The building is particularly significant because it is the only example of H. H. Richardson's work in the south. Most of his work is seen in the Northeastern United States.

CHAPTER TWO: INTERNSHIP DESCRIPTION

Desired Outcomes

In an initial interview between intern and supervisor (Bev Sakauye, Associate Director) several goals for the development internship were set, including: help design the museum's first membership campaign, expand development efforts regionally and nationally, assist in reaching the museum's goal of raising three million dollars toward its capital campaign, and write and submit grant applications for the museum. The following pages will show that many of these goals were achieved.

Responsibilities

Membership campaign

When the internship began (August 2001), the grand opening for The Ogden Museum was tentatively set for February 2002. It was decided that six months before opening was an appropriate time to begin actively soliciting members for the museum. As membership dues are a large source of revenue for museums, this added to

the importance of the membership campaign. Potential members would hopefully join due to their enthusiasm to support a new organization. While many of the details of the membership campaign had already been decided, the intern was assigned to assist in development of the membership brochure.

The main goal in developing the membership brochure was to decide on the appropriate levels of memberships to offer. This included coordinating the giving amounts with the respective benefits associated with each level of gift. A survey of membership categories in over twenty museums was conducted. This was achieved through on-line research and direct contact with museums. The intern surveyed art museum memberships locally, regionally, and nationally. By examining these membership levels, considering the economic environment of the New Orleans area, and bearing in mind the unique benefits the museum itself could offer (such as free Smithsonian affiliate memberships), an appropriate design of membership levels was achieved. The resulting membership categories can be seen in Appendix B.

Prospect research

This was the main focus of the intern's responsibilities. The intern was given approximately two hundred folders containing brief information on potential funding prospects for the museum. They included foundations, corporations, and individuals. The intern's goal was to research each prospect and narrow the pool to those sources that could be approached for capital campaign financing or historic preservation funding.

A capital campaign consists of all funding needed to buy or construct a building including, but not limited to such details as fundraising materials, cost of staff, office supplies, insurance, building permits, and building design costs. While this type of funding would cover all costs associated with erecting the new museum, historic preservation funding would be geared solely toward restoration of the Patrick F. Taylor Library. Because of the age and exceptional architecture of this building, it is considered an historical landmark and thus qualifies for special funding.

Most research was conducted on the Internet. Three main websites were used to research foundations. They included *Grantscape*, *Guidestar*, and The Foundation

Center's website. These sites are specifically structured to assist in conducting prospect research. They give detailed information about foundations including fields of interest (i.e. the arts), geographic focus, types of support given (i.e. capital campaign support), average grant amounts, application information, basic financial data, and links to individual foundation websites. In addition they offer downloadable I.R.S. Form 990s for many foundations. This form, required by law to be available to the public by all non-profit foundations, contains the exact amount of grants given by a foundation and to whom they were given. By comparing successive years of Form 990s, a pattern of giving can be formed.

Foundations were also contacted by phone or mail and asked to send a copy of their annual report (if available) and grant application guidelines to the museum. Through synthesis of the above information, the number of prospects that could realistically be approached for capital or historic preservation funding, and for what amount, was narrowed to approximately twenty-five.

Corporations were also researched via the Internet. Most corporations have websites. If they have a foundation or a corporate giving program, this information, along with details on how to apply for a grant, will be available on their website. The challenge with researching corporations is to find the average amounts of their gifts. If they have set up a private foundation, the information is available, but unlike a private foundation, corporate contribution programs are a corporate activity and thereby no I.R.S. Form 990 is required. Sometimes the information is available in their annual report, but more often the corporation has to be contacted directly. In this case, a letter or phone call can clarify any questions. Through this research, a list of approximately ten corporate prospects was determined.

Individual donors are more difficult to research. For instance, an individual will not have published application guidelines. Some information can be found on websites such as www.forbes.com. This site contains information on corporate executives and celebrities including the amount of their compensation. Knowing an individual's income may help in assessing the amount of your gift request. An individual must then be cultivated,

given private tours, taken to lunch by the Director, and invited to special events. Any pertinent information found on individuals was given to the Associate Director for further cultivation.

Grant writing

The research conducted on prospects culminates with the submission of a grant application. Two grant applications were written and submitted over the course of the internship. One application was for capital campaign funding (from a private foundation), the other for support of an educational program (from a corporate foundation). An excerpt from the grant prepared for the educational program can be seen in Appendix C.

All grant applications have a similar structure. They require information about the organization including its mission and goals, history, board members, staff, non-profit status, and a description of the specific program to be funded including a detailed budget. In addition, they often require copies of the organization's audited financial statement and I.R.S. 501(c)(3) determination letter. If an organization has a structured development department, all of these documents should be readily available. At The Ogden Museum, all

information was available in development files on the museum's internal office network. While this may make preparing an application sound simple, it is not.

Each application must be geared specifically toward an individual foundation. Many have distinct areas of focus, and an application must highlight those elements of an organization that fit within the areas of focus. For example, while many foundations may be interested in supporting the arts, some focus on education, while others focus on audience development. For this reason, it is the responsibility of a development professional to know every facet of his/her organization. Knowing the details of every organizational goal and program, and how they will be achieved allows the grant writer a variety of persuasive options.

In addition to preparing two grant applications, the intern also wrote a document to be used by the museum in fundraising efforts for historic preservation (see Appendix D). By researching information available about the 1889 Patrick F. Taylor Library, a condensed history was prepared on the significance of this architectural jewel.

Assigned Departments

Due to the character of The Ogden Museum having a small staff, the intern was assigned to assist in several different departments. While a majority of the internship was spent working in the Development Department, time was also spent working in the Education Department, Public Relations Department, and the Curatorial Department.

Education Department

The intern worked directly with the museum's Curator of Education Anne Rowson Love to prepare and submit a grant application for "The Museum to School Connection", the museum's most ambitious educational outreach program to date.

This program utilizes multiple museum visits to increase learning in social studies and language arts for elementary students. The program is specifically designed to use art to increase knowledge in areas that students struggle with in annual state testing (i.e. LEAP Exams). After multiple museum visits; 3rd, 4th, 7th, and 8th grade students from five schools in the New Orleans area would participate in specially designed units of study that align with state curriculum content standards in social

studies and language arts. The program is designed to be shared with museums and schools nationwide.

The intern participated in presenting The Ogden Museum's booth of art activities for children at "Art Jam" and attended an Informal Educators meeting. "Art Jam" was a children's' art festival held in Washington Square in September 2001. Dozens of local art organizations sponsored booths where children could participate in activities such as jewelry making, painting, and drawing. The Ogden Museum set up a booth where children could create bookmarks made from copies of artworks from the museum's collection. The children were also given information about the artwork and free passes to attend the museum.

Informal Educators is a local group of people who work in for-profit and non-profit organizations and whose goal is to share information about local education projects. They meet once a month to share information about programs and activities in their organizations and also present a yearly workshop, "Beyond the Blackboard", where teachers from surrounding parishes are invited to learn about educational programs offered in our area.

Curatorial Department

The largest contribution made to the Curatorial Department by the intern was the establishment of a Microsoft Access database of all the artists in the museum's collection. This database is not only useful to the Curator and his staff, but also to the Development Department. The database is organized into searchable fields of information about the artists such as location and year of birth and death, Southern connection, and education.

While organization of artists' biographical information was needed by the Curatorial Department, the intern created the database in order to facilitate expanding development efforts regionally and nationally. In order to motivate entities in other States to fund the museum, a certain amount of empathy must be created. Informing them of specific artists in the collection that represent their State may help create that empathy. By performing a search in the database one can find all the artists from a particular State and use that information in grant applications.

In the future, this information will be transferred to a larger computer program that will be available to

museum patrons. Detailed information about artists and their work will be accessible via computers located throughout the museum.

Other activities in the Curatorial Department included assembling and disassembling museum exhibits, transferring artwork to a storage space, and learning how to catalogue an artwork.

Public Relations Department

The intern helped coordinate two press conferences. The press conferences were held to inform local media and community leaders of special museum initiatives: the donation of \$500,000 to build the Clementine Hunter Education Wing and the museum's acceptance as a Smithsonian Institution Affiliate.

Duties performed in this capacity included editing press releases, inviting community leaders by telephone, preparing special gifts for attendees, serving refreshments, distributing museum brochures, and writing thank you notes to attendees. Attending the press conferences also allowed the intern to meet a number of community leaders, an important activity for a future development professional.

CHAPTER THREE: ANALYSIS OF A MANAGEMENT CHALLENGE

At the time of the internship, The Ogden Museum of Southern Art had no board of directors and was functioning under the governance of the University of New Orleans Foundation Board of Directors. Not having an independent board had many negative consequences for the museum and is the management challenge discussed in the following pages. To understand the effects of this problem on the museum, it is important to understand the role of a board of directors.

Role of a Board of Directors

A board of directors is "responsible for the legal, fiscal, and overall conduct of a nonprofit corporation... [they] serve without salary, appoint the head artistic/managerial employees, determine long-range policy, and provide advice and assistance to key staff members" (Langley, 1990, p.33). To elaborate, in *Managing a Nonprofit Organization*, Thomas Wolf describes the six principle areas of responsibility for board members.

They are:

- Determine the organization's mission and set policies for its operation, ensuring that the provisions of the organization's charter and the law are being followed
- Set the organization's overall program from year to year and engage in longer range planning to establish its general course for the future
- Establish fiscal boundaries, with budgets and financial controls
- Provide adequate resources for the activities of the organization through direct financial contributions and a commitment to fundraising
- Select, evaluate, and if necessary, terminate the appointment of the chief executive
- Develop and maintain communication links to the community, promoting the work of the organization

In addition to the responsibilities of a board, he also provides a list of the activities in which members should not participate.

They should not:

- Engage in the day-to-day operation of the organization (micromanage)
- Hire staff other than the chief executive
- Make detailed programmatic decisions without consulting staff

Another source that echoes these basic sentiments is *The Effective Voluntary Board of Directors*, written by William Conrad and William Glenn. They describe three fundamental board roles including:

- Set the policy of the organization
- Provide resource development, which includes contribution of dollars, enhancing public image, and getting people involved and committed
- Retention, support, supervision, and performance appraisal of the chief executive

A board of directors will also participate in the completion of other vital steps in forming an

organization such as writing the mission statement, forming articles of incorporation, preparing bylaws, writing a board of directors manual and a personnel policy manual, registering with the state as a charitable solicitor, and submitting all the necessary federal government forms to ensure nonprofit and tax-exempt status. In order to meet all of these requirements, an organization must have a board of directors that is dedicated to its mission and is working in partnership with the staff.

The University of New Orleans Foundation is dedicated to the mission of the University of New Orleans. This, at times, may include projects that the University undertakes such as the National D-Day Museum, the UNO Research and Technology Park, the UNO Film Studio Center, and The Ogden Museum of Southern Art. If in dedicating itself to these projects, the Foundation agrees to serve as fiscal agent and Board of Directors, they are then accountable for fulfilling all the responsibilities and duties of a board as outlined above. It is the opinion of this writer that these responsibilities were not adequately met, therefore, led to a series of negative effects on the museum.

Effects of the Management Challenge

One of the primary responsibilities of a board is financial commitment to an organization. This includes fundraising and personal donations to sustain the organization. In fact,

No group of people should display a greater commitment to a nonprofit organization. . . . These individuals, who have agreed to serve the organization in a variety of ways, must set the tone for others - people in the community, funders, constituents, audience members, and clients. . . . [They] must support the organization in spirit, encourage others to be as enthusiastic about its programs and activities as they are they must support the organization tangibly with money, demonstrating that those closest to the organization . . . are 100 percent committed to it. (Wolf, 1984, p. 37)

It is in this capacity, in this writer's opinion, that the UNO Foundation Board falls short. When conducting a capital campaign, the board of directors

"must fully concur that this is a need and must support the idea of conducting a capital campaign, which is a lot of extra work for everyone and may require an initial outlay of money" (Klein, 1994, p. 202). In fact, only 10% of the board members have contributed a total of only \$79,950 toward the museum's capital campaign goal of \$24,000,000! This shows lack of dedication to the campaign.

Another example of shortcomings in fiscal responsibility is the actual time-span of the capital campaign. Most capital campaigns run between three to five years. The Ogden Museum's capital campaign has lasted almost seven years, and is still not complete. Approximately \$15,000,000 of the \$24,000,000 capital campaign goal has been raised.

The board members have not taken a serious leadership role in the capital campaign. This has caused delays in the museum's grand opening, which in turn has hurt the museum financially. Without a building the museum has no way to generate revenue via admission fees or special events rentals.

Budgetary constraints have deprived the museum of hiring more staff members. This, in turn, has lead to

work overload for current staff members, resulting in a high turnover rate and a lack of organizational support.

Although the museum is still in its introductory gallery space, it is involved in many educational activities and programs, is constantly acquiring new works of art, must continue to conduct its capital campaign, and must plan for its grand opening events. Staff members work countless hours to achieve productivity. During the twelve-week internship, three staff members left the organization. Considering there are only eight permanent staff members on the payroll, this translates into a relatively high turnover rate.

Work overload has also lead to a lack of organizational support. Employees feel supported when they believe their organization cares about them and values their contributions. "When organizations are supportive, employees are likely to return the favor with higher levels of innovation, more helpful citizenship behaviors, higher job performance, more positive work attitudes, and fewer withdrawal behaviors" (Bozeman, Cropanzano, & Kacmar, 1995, p.16).

At the museum, staff members expressed their desire for full staff meetings because they felt there was a

need to improve organizational communication between departments. Every staff member was the head of a department, and while selected staff members met periodically, only a few full staff meetings were held. This lack of meetings occurred because management was overworked and had no time to arrange or attend meetings. The fact that management did not address the legitimate concerns of other staff members, even if for good reason, could be translated as unsupportive behavior. This, in time, could lead to an unstable and unproductive work force.

Other results of understaffing included delayed mailings of invitations to exhibit openings, frantic last minute organization of press conferences, artwork collections not catalogued, copyright permissions delayed, and the museum's website not being properly updated.

To date, in addition to lacking in the area of financial commitment, the Foundation Board has yet to assist in forming articles of incorporation for the museum, preparing its bylaws, writing a trustee manual and a personnel policy manual, registering the museum with the state as a charitable solicitor, and submitting

all the necessary federal government forms to ensure nonprofit and tax-exempt status. A balanced set of shared responsibilities between the board and staff, to accomplish the above missions, has yet to be arranged.

CHAPTER FOUR: PROBLEM RESOLUTION RECOMMENDATION

The resolution to the problems described above is that The Ogden Museum of Southern Art forms its own board of directors who will agree to commit their time, resources, and money to the museum. The Ogden Museum of Southern Art Board of Directors will also oversee the submission of the proper forms to the state and federal government in order that the museum obtain its own I.R.S. 501(c)(3) nonprofit determination. Following are recommendations on how to reach the resolution.

According to Kim Klein, the ideal size of a board is between 11 and 21 members. She writes, "a board of fewer than 11 members will probably have too much work, and one of more than 21 members is likely to be too unwieldy, with work unevenly divided" (Klein, 1994, p. 42). Since the museum's vision is to be a national institution, it is most likely appropriate to have a large board of 21 members, in order to include national members. This odd number will also prevent any ties in voting.

The selection of these board members is vital to the survival of the organization. They will have a great deal of responsibility and must have a variety of leadership and professional skills, in addition to respect in the community. We will seek the following skills in board members: legal, accounting, fundraising, public relations, personnel management, interpersonal, and planning skills. It will also be important for the board to "represent a variety of backgrounds as well as various segments of the community, including different minority and ethnic groups that will give the board a broad vision and understanding of the true meaning of community and public service" (Wolf, 1984, p.64). The following is a more specific list of the considerations that will be taken into account when forming the board:

- ❖ Age
- ❖ Gender
- ❖ Race/Ethnicity
- ❖ Reputation
 - local
 - statewide

- regional

- national

❖ Development Potential

- willingness to fundraise

- ability to give

- access to other wealth - individuals, corporations, foundations

- previous giving experience with the Ogden Museum

❖ Influence/Expertise

- art/collector

- business/corporate

- hotel/restaurant

- tourism

- entrepreneur

- political

- technology

- real estate/property

- fundraising

- social

- marketing/PR

- media

- finance

- legal
- education
- entertainment

❖ Previous board experience

Those community leaders who have expressed support for the organization may be ideal board members. Roger Ogden, as well as representatives from the University of New Orleans will also be asked to join the board.

As the board members join, they will be asked to sign a statement of commitment. It is important that each board member understands the structure and mission of the board as well as their duty as a board member. A statement of commitment "serves as a job description and clarifies board responsibilities and authority" (Klein, 1994, p.42). This will ensure that all board members understand their financial, fundraising, and other appropriate responsibilities.

After the board is formed, they will assist in the preparation of articles of incorporation and bylaws, write a trustee manual and a personnel manual, register with the state as a charitable solicitor, and submit all

the necessary federal government forms to ensure nonprofit and tax-exempt status. This will put the organization in the position to apply for grants and conduct fundraising without the need of a fiscal agent.

The articles of incorporation petitions the state for nonprofit corporate status and also outlines the basic operating framework of the organization. Before seeking legal council to advise in the preparation of the articles, the following information, adapted from *The Nonprofit Organization Handbook*, should be gathered:

- 1) Name of the corporation
- 2) Period of incorporation
- 3) Special provisions such as the distribution of assets upon dissolution of the organization
- 4) Names and addresses of the initial board of directors
- 5) Name and address of each incorporator

Having this information will help expedite the preparation of the articles.

The next document the board will prepare is the organization's bylaws. Bylaws are "secondary only to articles of incorporation in their power to bind and

direct the powers of the organization and its members” (Connors, 1998, p.15.2). Bylaws are the constitution of an organization. They set the number, tenure, and election procedures of the board. They discuss how officers are elected, how votes are taken, how and when meetings are held, and much more. Bylaws say how the organization should be run and “the extent to which bylaws are well drafted is the extent to which friction and differences of opinion as to procedures, rights, and powers will be kept to a minimum” (Id.). The smooth operation of an organization relies on well-constructed bylaws.

The board will then develop a board manual and a personnel policy manual. A board manual details the roles and responsibilities of the board and each board member should possess one. A personnel policy manual explains the roles and responsibilities of the staff. It includes information about hiring and firing, salary, benefits, vacations, hours, and working conditions.

After the museum has a board, is incorporated, and has a detailed set of rules to abide by, it can concentrate on submitting government applications. First, it will file for an employer identification number

(EIN) using Federal Form SS-4. Every exempt organization must have an identification number regardless of whether or not it has employees. The EIN will be used in preparing many documents including the 501(c)(3) and the museum's tax returns.

Any nonprofit organization that conducts charitable solicitation is required to register in the state in which it resides. Failure to register could subject the organization to sanctions or fines. Most states have individual registration forms, but the Unified Registration Statement, organized by the National Association of State Charities Officials and the National Association of Attorneys General, consolidates the information required by all states. By submitting a URL, we will satisfy every state's requirements automatically. The Ogden Museum will use this registration form because its development plans include soliciting regionally and nationally where they will be subject to other state's laws. Louisiana accepts the URS for purposes of registration, and registration is indefinite.

The next responsibility of the board will be applying for tax-exempt status with the federal government. This will ensure that all donations made to

the organization are potentially deductible as charitable contributions on the donor's federal income tax filing. Tax-exempt status is achieved by filing Form 1023, Application for Recognition of Exemption Under Section 501(c)(3) of the Internal Revenue Code. This filing, if approved, will also exempt the Ogden Museum from paying state and local taxes (payroll taxes excluded). Once all applications have been approved, the museum will be able to raise funds legally, without a fiscal agent, as a nonprofit organization.

While the recommended solution to the management challenge discussed is a larger responsibility than an intern could realistically carry out, it would be an important step toward financial security and independence of The Ogden Museum of Southern art.

CHAPTER FIVE: SHORT AND LONG-RANGE EFFECTS OF INTERSHIP

The short-range effects of the intern's contributions have been discussed in the previous pages. The intern organized and researched prospects, created a database of artists, participated in creating membership levels, submitted two grants, and provided assistance to all of the departments at the museum. While performing these duties, museum management listened cooperatively to all the intern's recommendations. In fact, the intern initiated many of the above projects through direct recommendations. The success of the intern's contribution to the organization is witnessed by the fact that the intern was offered a salaried job the same day the internship ended.

This part-time Development Assistant position will have long-term positive effects for the museum. The main responsibility of this position is to assist the Capital Campaign Director in obtaining \$9,000,000 in funding for the museum. This will require research, writing, and

interpersonal skills, all of which were demonstrated and refined over the course of the internship.

Hopefully this position will expand into other areas of responsibility such as volunteer coordination and special events. For instance, the museum needs a volunteer orientation packet. This packet would give volunteers a complete history of the museum and inform them of their responsibilities to the museum and vice-versa. All staff members should also be given information on how to work volunteers. Volunteers are very important to an organization and they should be treated with respect. The museum will have a beautiful space to hold special events. Special events will help to broaden the museum's outreach, raise funds, and reach new members.

Overall, the internship proved to be a great opportunity. Working with several different departments, with a hardworking professional staff, and in an evolving new organization provided the intern with an exceptional learning experience. Thank you to the University of New Orleans and The Ogden Museum of Southern Art for providing such an experience.

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APPENDIX A: MUSEUM EXHIBITS

Spirits of the South, Part One

On view October 2, 1999 - October 29, 1999

Artists' Views of New Orleans, Part One: 1848-1899

On view November 6, 1999 - November 24, 1999

Artists' Views of New Orleans, Part Two: 1900-1950

On view December 4, 1999 - December 23, 1999

Artists' Views of New Orleans, Part Three: 1950-1999

On view January 8, 2000 - January 28, 2000

Spirits of the South, Part Two

On view February 5, 2000 - March 24, 2000

The Art of Family: Benny Andrews & Nene Humphrey

On view April 1, 2000 - May 26, 2000

Southerners: Daily Life in the South, 1930-1950

On view June 3, 2000 - July 28, 2000

The Michael Brown & Linda Green Collection

On view August 5, 2000 - September 22, 2000

The Art of Family: The Christenberrys

On view October 7, 2000 - November 22, 2000

William Dunlap -- Objects: Found and Fashioned

On view December 2, 2000 - January 26, 2001

Will Henry Stevens

On view February 3, 2001 - April 12, 2001

Visualizing the Blues

On view April 28, 2001 - July 15, 2001

Treasures from the Amistad Research Center

On view August 4, 2001 - September 29, 2001

Extending the Tradition: Crafts from the Carolinas

On view October 6, 2001 - November 21, 2001

Then and Now: 1941-2001

On view December 1, 2001 - March 1, 2002

New Acquisitions - Final Exhibition at 603 Julia

April 6, 2002 - May 31, 2002

APPENDIX B: MEMBERSHIP LEVELS

\$25 -Student Membership

- Individual admission
- Invitation to events at museum
- Use of research library
- 10% discount at museum store
- Newsletter
- Free audio tours

\$50 - Individual Membership

Same as benefits as Student Member plus

- Special commemorative gift

\$40 - National Membership

For individuals living 100 miles or more from New Orleans

Same as benefits as Individual Membership

\$75 - Family Membership**Same benefits as Student Member plus**

- Admission for two adults and children under 18 living in same household
- Special commemorative gift

\$100 - Supporting Membership**Same benefits as Family membership level plus**

- Special Smithsonian affiliate membership
- Passes for two guests when accompanied by member
- Listing in grand opening program

\$250 - Partners**Same benefits as Supporting Member level plus**

- Two additional (four total) passes for accompanied guests
- Reciprocal membership to almost 50 museums in the Southeast

\$500 - The Curator's Club**Same benefits as Partners membership level plus**

- Two additional (six total) passes for accompanied guests
- Name recognition as a 12 month sponsor for a work of art in the museum to be decided with the Chief Curator

\$1,000 - The Director's Circle**Same benefits as Curator's Club membership level plus**

- Two additional (eight total) passes for accompanied guests
- One complimentary museum publication
- Special museum behind-the-scenes tour with the Director and Chief Curator
- Invitations to other special programs

Smithsonian Affiliate membership benefits

- A one-year subscription to Smithsonian Magazine
- 10% discount on all purchases from the Smithsonian catalogue and on-line

- Membership card, good for discounts on shopping and dining at the Smithsonian
- Exclusive international and domestic travel programs and study tours opportunities
- Free admission to the Cooper-Hewitt National Design Museum in New York
- Access to members-only newsletter website
- Discounts with participating Affiliate museums and national retailers

APPENDIX C: SAMPLE GRANT EXCERPT

Title of Program: Museum/School Community Collaboration**Need for the Proposed Program**

Although the Ogden Museum of Southern Art-University of New Orleans will ultimately serve as a national museum devoted to the understanding of the art and culture of the American South, school tour programs and teacher training and resources must meet the needs of metropolitan and regional communities. The Ogden is in a unique position, as a new museum, to connect to community needs before the doors are open in Spring 2002.

Direct connections to the community can be made through the Ogden Museum's art collection. The artwork celebrates the cultural identities of the South and can expose students to a wealth of images that directly relate to their own personal experiences. The challenge is to develop the natural connections between art and student lives and experiences in a metropolitan area where school visits to museums are becoming fewer and

fewer. In local school districts including Orleans, Jefferson, and St. Bernard Parishes, museum visits are on the decline due to grave concerns over low student achievement scores on the statewide achievement exams. Thus, in order to increase participation, museum programs for teachers and schools must prove their relevance by directly aligning with state content standards at all grade levels.

Description of How the Community will be Served

One-time museum visits, studio experiences or teacher training workshops do not promise enough exposure to prove changes in student achievement. However, the museum can **design extensive programs directly with teachers in the community that make connections from original works of art to the classroom and support state standards, thus providing an impetus toward higher student achievement.**

New Orleans is a diverse community, each neighborhood espousing unique cultural identities and traditions. While each school is embedded in unique neighborhood traditions, all schools are unified in their need to accomplish statewide curriculum content standards. Using content standards as the umbrella for designing relevant museum experiences for teachers and students, **a diverse group of schools will become involved in the museum's program development enabling the museum to make the broadest connection to community needs.** It is important to incorporate a number of schools throughout metropolitan school districts to address school and teacher audience needs. The schools selected to participate in the project come from three metropolitan school districts, which also include suburban and rural audiences.

Understanding the diversity of the community, four schools have been chosen to participate in this program with the Ogden Museum of Southern Art-University of New Orleans to develop and pilot its school and teacher programs. Below is an overview of each school. The three school districts represent different needs within the

larger community. Orleans Parish, Jefferson Parish, and St. Bernard Parish schools are represented.

Orleans Parish:

McMain Secondary Magnet School (grades 7-12): This urban school attracts students from throughout Orleans Parish. The student body represents diverse ethnic and racial backgrounds including over 15% Asian American, 74% African American, over 2% Hispanic American, and 8% Euro American.

Sherwood Forest Elementary School (grades K-5): This urban school includes students from Asian American (17%), African American (79%), Euro American (3%) and Hispanic American (1%) communities.

Jefferson Parish:

Roosevelt Middle School (grades 6-8): This school's population, both urban and suburban, is 3.3% Asian American, 39% African American, 27% Hispanic American and 39% Euro American.

St. Bernard Parish:

Lacoste Elementary School (grades K-5): This school is located in a district containing urban and rural

students. Most students are Euro American (92%), but there are also Asian (2%), African (1%), and Hispanic (4%) American students.

Program Outline

Already, the Ogden Museum of Southern Art-University of New Orleans has met with a **focus group of principals** from throughout the metropolitan area. The selected schools' principals were involved in the focus group activities. All principals overwhelmingly agreed that the museum needed to work directly with teachers and schools during the development of programs. By doing this, they agreed, the museum will be able to verify with confidence the relevancy of offered programs. Rather than focusing on all grade levels at once, principals targeted the specific grades (third, fourth, seventh, and eighth) involved in state and national testing. Focusing on these grade levels will indicate to broader school audiences the Ogden's desire to address state content standards. To that end, the museum will design programs, curriculum, and pilot all components with students and teachers involved with the specified grade levels at the selected schools. The components include the following:

- **School group tour:** The school group tour (one hour program) will introduce students to the collections, examining relevant artworks and themes appropriate for each grade level. Content and objects will be developed with teachers at selected schools and tie directly to content standards for third, fourth, seventh, and eighth grade students and can be adapted for younger and older students. Teachers will work collaboratively with museum educators and curriculum designer.
- **School group tour with studio experience:** An addition to the school group tour is a studio experience (two hour program) encouraging students to synthesize their museum experiences during an art making activity. Teachers at selected schools will pilot the studio experience in their classrooms working with the museum's artist teachers, museum educators, and curriculum designer.
- **Teacher training:** During the course of the program, teachers at participating schools will be trained in museum education strategies. Additionally, teachers will be able to address the needs of their peers

within the broader community and assist with the development of teacher training programs. Teacher training programs will be developed with classroom teachers, museum educators, and other university and community experts.

- **Teacher resources:** Curriculum resources will be created during the course of the program. These resources will provide lesson plans and units of study that complement museum visit components. Developed by teachers, museum educators, and curriculum designer, teacher resources will be available on the museum's web site and will aid teachers in making in-depth connections between museum experiences and classroom curriculum.
- **School-based museum leadership team:** To better plan for the expansion of programs to all grade levels, a leadership team made up of one teacher at each grade level will meet throughout the project to review program development.

Project Timeline

School Group Tour: Object Selection (Feb 2002), Humanities-and-Inquiry-based Tour Script Development (Feb-April 2002), Docent Training (April 2002), and Pilot Program at Museum (May 2002).

Tour and Studio Experience: Studio Lesson Plan Template Development (Feb-April 2002), Artist-Teacher Training (April 2002), Pilot (May 2002).

Teacher Resources: Reproductions (Jan 2002), Lesson Plans (Feb-April 2002).

Teacher Training: Introduction to Art Museum Workshop (Jan-Feb 2002), Curriculum and Assessment Workshop (Jan-Feb 2002), Work Sessions (Feb-April 2002).

School-Based Museum Leadership Team (Jan-May 2002)

APPENDIX D: HISTORY OF PATRICK F. TAYLOR LIBRARY

The Ogden Museum of Southern Art, University of New Orleans, in association with the Smithsonian Institute, is poised to become the nation's premier museum devoted solely to the art and culture of the American South. At its heart are 1,250 works of Southern art donated by New Orleans businessman and philanthropist Roger H. Ogden. When open in 2002, the 67,000 square foot complex will include the historic H.H. Richardson designed building now the Patrick F. Taylor Library (1889), the new Stephen Goldring Hall (2002), and the Clementine Hunter Education Wing (2002). The museum and its Institute for the Study of Southern Art and Culture will present the best of Southern art, craft and design within the context of the region's literature, history, music, and culture. The Museum exhibitions, programs, research library, archives, multi-media orientation theatre, web site and its Institute will advance the study and appreciation of art and all things Southern.

A vital aspect of the museum's mission is the restoration of the Patrick F. Taylor Library. This landmark building, listed on the National Historic Register, is the only example of Henry Hobson Richardson's Neo-Romanesque work in the Southern United States. H.H. Richardson is recognized as one of America's most important architects. He helped to bring American culture to maturity in the 1870s by creating an aesthetic distinct from its European origins, an architectural style rooted in the American land and expressive of new urban forms. Richardson was so influential that his name is a style of American architecture: Richardsonian Romanesque. This style is characterized by massive stone walls, dramatic semicircular arches, and exquisitely detailed interior millwork. Richardsonian Romanesque had a profound effect on architects such as Louis Sullivan, Frank Lloyd Wright, Charles Follen McKim, and Stanford White and is regarded as one of relatively few distinctively American contributions to nineteenth century architecture. Among Richardson's best-known works are: Trinity Church in Boston, the Glessner House in Chicago, the Cincinnati Chamber of Commerce, the Ames

Town Hall in North Easton, Massachusetts, and the State Capitol in Albany, New York.

A native of New Orleans, Richardson originally designed the building for the Hoyt Memorial Library competition in Michigan. The competition, which he did not win, occurred in March 1886 not long before he died (April 27). In 1887, his successor firm Shepley, Rutan, and Coolidge was commissioned to design the Howard Memorial Library in New Orleans. They made modifications to Richardson's Hoyt design and the project was completed in March 1889. In an act of homage to their teacher and mentor they had Richardson's initials carved above the front entry.

The building served as the only major research library in New Orleans for over fifty years. In 1939, the book collection was moved to Tulane University and in subsequent years the grand library suffered through several owners. In 1945 a fire destroyed the center section of the interior and part of the roof. Eventually the elaborately carved woodwork, fine flooring, and rich architectural details were sacrificed in various misguided modernizations. Through the mid 1900s, the building functioned as law offices, an FM radio station,

and corporate offices. Eventually, the Library was left vacant and fell into disrepair. In 1994, the Library was renamed the Patrick F. Taylor Library for Mr. Taylor whose acquisition of the building and meticulous restoration of the Library's public areas began this extensive preservation effort.

The Taylor Library is one of only six libraries designed by Richardson. The massive, solid appearance of the building's reddish sandstone exterior reflects the standard Richardsonian tripartite interior library design: entry room, reading room, and book room. The off-center entry room is marked by a large gable and a squat polygonal staircase tower. To the west the walls curve to accommodate a circular reading room. This great rotunda is forty feet high and forty feet in diameter. The focus of the room is a huge gray sandstone hooded fireplace set on axis with the end of the book room. Its chief glory is an elaborate oak hammerbeam ceiling whose beams curve upward to form a peak. When viewed from below, the beams merge in an elaborate radial pattern. The sixteen hammerbeams jut dramatically into the room, each terminating with a carved creature resembling a

wolf. The walls of this beautiful room are paneled in oak and the floors are also oak.

To the east of the entrance is the rectilinear book room with its pair of squat round towers. This room has suffered the most damage over the years. Only the recently restored hammerbeam ceiling, also with wolf-like creatures, has survived. Fortunately, an historic photo documents this space, lending to the complete restoration to its original appearance. The entry room is completely paneled and has a flat-beamed ceiling. Above the entry room, reached via a staircase in the polygonal tower, is the trustee's room.

Great care is being taken in the Patrick F. Taylor Library's restoration. Barron & Toups Architects, the New Orleans based firm initially hired by Patrick Taylor, continues to manage the restoration. All new millwork is made of quarter-sawn white oak and hand rubbed with oil to approximate the original. The new floors are milled from timbers found in a demolished Atlanta warehouse. Missing exterior stones were replaced with the discarded Massachusetts Red Stones found at the edges of the original quarry, which had been closed and flooded for some years. Painstaking studies of other Richardsonian

Libraries yielded details for missing trim, carvings, capitols, and the strap hinges of the front doors.

The restoration of the library is taking place in three phases. Phase I, at a cost of \$1,765,540, includes demolition of a non-historic wing, structural/shell work, and exterior/site work. Phase II, at a cost of \$2,598,000, includes an interior buildout, millwork oversight, Great Hall renovations, and Board Room renovations. Phase III will be completely dedicated to restoring the millwork. This extensive undertaking is vital to the authenticity of the interior and will cost \$1,189,000, making the total budget for the Patrick F. Taylor Library project \$5,806,713.

When the Patrick F. Taylor Library's restoration is complete, it will house The Ogden Museum of Southern Art's 18th and 19th century art collection. The Richardsonian Romanesque style of architecture is particularly suited for this collection. Returning the building to its original grandeur and purpose, the Library will also be the center of humanities activities for the museum including the Clementine Hunter Education Wing, a research library, archives, an orientation

theatre, and the Institute for the Study of Southern Art and Culture.

The museum has already begun building the foundation for exceptional educational programming. University Connections include collaborations with the arts, humanities, and education departments of the University of New Orleans. Community Collaborations are already in place with the Louisiana Institute for Education in the Arts, providing training for teachers in arts education, and KidsmArt, a local arts program serving elementary students. Several other programs have already taken place that synthesized the museum's collection and exhibitions with K-12 education. The Ogden is also included in the Annenberg/Corporation for Public Broadcasting's new video series for teachers, "The Arts in Every Classroom".

The museum is excited about utilizing the unique architecture of the library in its educational outreach. Errol Barron, of Barron & Toups Architects, is a faculty member of Tulane University's School of Architecture and has incorporated the Taylor library into his lectures. J. Richard Gruber, Ph.D., the museum's director, serves as a juror of School of Architecture projects. The architecture will also be useful in programming that

instill a sense of place, a commitment to neighborhood, an appreciation of environment, and awareness of southern culture.

The Patrick F. Taylor Library has significance for Richardsonian Scholarship and for architecture in general. A work of intelligence, sensitivity, and erudition, it ranks high on the list of best buildings in the region. To this end, the building deserves to be completely restored and preserved. The Ogden Museum of Southern Art is taking this restoration a step further by insuring that the building be "restored" to its original use as humanities based location. As part of the museum, the Taylor Library will be fully accessible to the public so that all may experience the rich history and magnificent beauty of this southern gem.

VITA

Christine M. Gilbert was born in Carbondale, Illinois, where she attended Southern Illinois University (SIU) as a Fine Arts major, concentrating in photography, for two years. She continued her studies at the University of New Orleans where she graduated in 1997 with a Bachelor of Arts, majoring in Drama and Communications. She will graduate with a Master of Arts in Arts Administration from the University of New Orleans in August 2002. Lifelong studies include dance, music, sculpture, painting, and photography.