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Rivertown: a hidden collection of culture emerges

Dawn Achée
University of New Orleans

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RIVERTOWN: A HIDDEN COLLECTION OF CULTURE EMERGES

An Internship Report

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

Master of Arts
In
The Department of Arts Administration

by

Dawn Achée

B.A., Southeastern Louisiana University, 1998

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ACKNOWLEDGEMENT

This report is dedicated to Mrs. Barbara Morris, the Director of Rivertown's museums and attractions. With constant patience and helpfulness, she answered endless questions and assisted me so that I could truly receive the most positive and rewarding internship possible. Barbara, thank you for being my mentor and friend.

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ABSTRACT

During the spring of 2002 I completed an internship with the Rivertown museums and attractions in Kenner, Louisiana. I spent a great deal of time with Rivertown's Director, Mrs. Barbara Morris, to get a true feel of what it takes to run such a large number of diverse facilities. The following report gives a detailed overview of this internship, including my responsibilities and outcomes of my assistance.

During my internship, I gained a large amount of knowledge regarding the variety of skills needed to run a non-profit, cultural organization. In the process of learning about the general practices of Rivertown, I was also able to assist with several special projects. This report shows the detail of my learning experience at Rivertown and analyzes it in such a way as to provide the fullest educational experience possible.

INTRODUCTION

The Rivertown museums and attractions have moved forward quite nicely since the opening of their Louisiana Toy Train Museum and the Louisiana Wildlife and Fisheries Museum in 1986. The year 2002 marked the sixteenth year in existence for Rivertown and also ushered in the scheduled opening of their new Kenner Planetarium.

I worked full-time for Rivertown from January to April 2002. During my internship, I was able to see the hard work and responsibility needed to operate their museums and attractions. From writing press releases to assisting with financial reports, I was truly able to receive an overall general education in many of the different aspects of museum management.

Most of my internship was spent in the Rivertown Welcome Center, which is the location of the office of Rivertown's Director, Mrs. Barbara Morris. I was fortunate enough to assist Morris with the aspects of both day-to-day management and also with important management functions, such as inventory control and grant writing. It was from watching Morris that I truly received the largest portion of my education. The job of director is no simple task; indeed, running a museum takes a larger variety of skills and patience than I ever realized before my internship began.

Just like any other organization, Rivertown is not without its share of problems. During my internship, I compiled a lengthy list of recommendations for improvements for the museums. Replacing old signs and completely revamping the inside of one of the museums were just a couple of my suggestions. While not all my recommendations were acted upon, some of them were, which really helped me feel like a valued member of Rivertown.

PROFILE

History

The Rivertown Historic District is comprised of sixteen blocks that began as Kenner's original downtown in 1982. Since then, the district has grown to include three city blocks that are home to more than eight museums and attractions, beginning with the opening of the Louisiana Wildlife and Fisheries Museum and the Toy Train Museum in 1986. The Rivertown museums and attractions are comprised of the: Treasure Chest Casino Mardi Gras Museum; Cox Communications Children's Castle; Louisiana Toy Train Museum; Cytec Louisiana Wildlife and Fisheries Museum; Cannes Brulee Native American Village; Cannes Brulee Heritage Park; Coca-Cola Saints Hall of Fame Museum; Rivertown Fine Art Gallery; Freeport McMoRan Science Center, Planetarium, and Observatory; Space Station Kenner; Rivertown Welcome Center and Old Post Office; and the Rivertown Repertory Theatre. Their most recent addition was Cannes Brulee Heritage Park in 2001. Rivertown is currently working on additions for this park and on creating a new planetarium: both are scheduled to be completed this year.

Rivertown is located at the end of Williams Boulevard, in Kenner, Louisiana. Flowers, trees and iron benches, adorned with small metal plaques acknowledging donors, stretch throughout the length of the sidewalks in front of the museums. Le Parvenu, the Courtyard Cafe and the Candy Basket are a few different eating establishments that provide places for patrons to dine and relax. Several different shops across from the museums further fill out the facilities very nicely.

Museums and Attractions

Treasure Chest Casino Mardi Gras Museum

Opened in 1993, the Treasure Chest Casino Mardi Gras Museum is a museum dedicated solely to Mardi Gras and shows over 150 years of Mardi Gras history within its 10,000 square foot area. This museum is entertaining to patrons of all ages, but it seems that children are the ones who especially enjoy the visit. Their excitement is evident when they stand on the Mardi Gras float replica and try on different Mardi Gras costumes.

The museum store sells Mardi Gras beads, masks, cups and dolls. There are signs throughout the museum showing patrons where to go within this self-guided museum. Along with fourteen videos that repeat throughout the museum, strobe lights and different colored squares of carpet help to give the Mardi Gras Museum a truly carnival feel. Photographs and descriptions that cover everything from float preparation to Mardi Gras balls further help to make the Mardi Gras Museum Rivertown's most stunning museum.

Louisiana Toy Train Museum

The Toy Train Museum displays model trains, surrounded by contrasting colors of yellow and red, throughout the museum that really make the museum feel alive. The walls are lined with glass cases filled with hundreds of model trains. Several tracks have electric trains running non-stop and are surrounded by fake grass, shrubs and mountains.

There is a bench set up in front of a video on toy trains to provide patrons a place to relax. There are a few black and white pictures of train terminals and informative labels about them. The glass cases in the front of the store sell trains, train tee shirts, engineer hats, postcards and more. Also, there are three different train models constructed of wood that

serve as children's play stations that are sectioned off from the rest of the museum. Rivertown calls these stations "Playscape," and, throughout my internship, I saw several families who brought their children and really enjoyed this portion of the museum.

Coca-Cola Saints Hall of Fame Museum

The Coca-Cola Saints Hall of Fame Museum celebrates the history of the New Orleans Saints football team from the moment of their first game to videotapes of their current season. The Saints Museum can almost be overwhelming because of the vast amount of objects on display. At the front desk of the museum, jerseys, caps and books are sold that are inside of one small glass case.

The first room of the museum has many photographs, and it is in this room that patrons can listen to the given tour or watch a video. There are bleachers inside the museum from Tulane stadium, the original home of the New Orleans Saints football team. The most amazing thing in the museum is all of the color photographs, which are all vivid and professional. In the Saints Hall of Fame, there are oil paintings and bronze busts of inductees, all of which are nicely labeled to denote sponsorship. Additionally, artificial flowers soften the overall feel of the Hall of Fame.

This museum seems quite a bit more up-to-date than the other museums, as they have more current displays. The Hall of Fame portraits are complete up to the year 2000, and the museum also shows very recent Saints film footage. I truly feel it is important to keep a museum current in order to keep patrons returning. If objects are not changed or updated, there will be much less of a draw to the museum, so the Saints Museum has done very well by trying to stay current.

Space Station Kenner

Space Station Kenner is largely centered around a full-scale model of the International Space Station, along with many other educational parts of space travel. Touring the space station allows patrons to get a feel of what future daily life in space will be like. Space Station Kenner officially opened in July 1999 and offers guided tours Tuesday through Saturday at 10:30 A.M., 12:30 P.M., and 2:30 P.M.

Inside of the museum is a circular room with six televisions showing different aspects of space travel. Three-dimensional pictures of Mars, complete with glasses, adorn the walls. There is a meteorite that guests are encouraged to touch, and stools provide spots for patrons to sit and read. Televisions are located in several different places throughout the museum, and there are educational pictures that cover the walls. In several different places within the museum are large signs recognizing the Space Center's sponsors, such as: Freeport-McMoRan, Lockheed Martin, Boeing, Cox Communications, and Mobil Oil.

There is a "Spacewalk: Through the 20th Century" exhibit where patrons can view objects from all the different decades of the twentieth century, with each decade sectioned off to view objects while walking up a ramp. This ramp takes patrons to a habitation module where they can view some of the daily functions of astronauts and take handouts home for further reading on the International Space Station.

Freeport McMoRan Science Center

The Freeport McMoRan Science Center is a museum dedicated to science that also houses both the new virtual explorer-motion simulator and the planetarium. The gift shop of

the Science Center sells cokes, Rivertown tee shirts, postcards regarding space travel and shuttles, space books, general toys and trinkets, and astronaut toys for children.

The Science Center is absolutely geared toward educating and entertaining children. There is only one table and chairs in the center, and they are small and low to the ground for children's use. The local news channel has used their popular broadcasters for the "Eyewitness News Weather Watch Tracking Station." An illuminated map of parts of the United States showing latitude and longitude is very noticeable, as are Rivertown sponsors, Channel 4 and Cuco's. In addition to this map is an illuminated board with buttons where children can plot the path of a hurricane. The station also teaches different aspects of weather, and there are other weather-related activities that are also available in the center.

Virtual Explorer Motion Simulator

The virtual explorer-motion simulator is a ride that gives patrons the feeling of being in an actual, moving spacecraft. There are eight different programs for patrons to experience when riding the simulator. "Fly with the Blue Angels," "Barn Stormers," and "Glacier Run" are a few of the different rides available. When riding the "Barn Stormer" ride, patrons can truly get a feel of what it would have been like to ride in a turn-of-the-century aircraft. Patrons can also receive the exciting experience of riding in a snow-covered roller coaster when they try "Glacier Run."

Kenner Observatory

In 1990 the Kenner Observatory was opened to the public. Its hours of operation are limited from 8 to 10 PM on Friday evenings, but, for only \$1.00 a person, patrons can view

the sky from one of the largest observatories in Louisiana. Using one large telescope and other smaller telescopes, visitors can see objects that are not so visible from living in the city.

Kenner Planetarium

The Kenner Planetarium offers shows that both educate and entertain the public. It opened in 1989 and can seat forty-three patrons comfortably. Planetarium shows are held weekdays at 1:30 P.M. and at 11 A.M. and 1:30 P.M. on Saturday. Several different planetarium shows are offered: such as “Moon Witch,” “Tis the Season,” “The Night Sky,” “Dark Sky Astronomy,” and the “Quest for Space.” “The Night Sky” is one of the planetarium’s most exciting programs, and it is actually four different shows that change with each season of the year so that patrons can view different shows on a regular basis. “Dark Sky Astronomy” is a fascinating show that educates viewers on what to look for in the night sky.

While doing my internship, I was lucky enough to be able to view some of the construction of Rivertown’s new planetarium. It will be three stories high, fifty feet in diameter and have four times the volume of the current planetarium. It will also have permanent seating for 140 people with space to seat 30 more people, if needed. Stadium style seating will also be designed at a 14-degree angle.

Rivertown will need a minimum of at least four additional people to run the planetarium, including: a coordinator, an assistant coordinator, a projectionist and another full-time employee. Further, one or two part-time operators will also be needed. Rivertown’s planetarium will be the largest planetarium in the New Orleans area, and they have received a two million-dollar grant from NASA for this new planetarium.

Cytec Louisiana Wildlife and Fisheries Museum

The Cytec Louisiana Wildlife and Fisheries Museum is home to over 700 species of animals that are native to Louisiana. Guests can comfortably sit and view the 15,000 gallon aquarium and several other smaller aquariums. There is a "hands-on" counter where the children are encouraged to play with live animals. Near the entrance of the museum is the "Batture Boutique," a small gift shop, which is run by the Friends of Rivertown.

Track lighting is used throughout the museum, and there are thirteen glass display cases which hold different species of birds, reptiles, amphibians, eggs and butterflies. There are two dioramas within the museum showing various stuffed wildlife in more of their "natural surroundings." An interactive computer has a directory of over 7,000 birds, and the Wildlife Museum also has two video exhibits: one on oilrigs and another on general wildlife.

While patrons of all ages can enjoy the Wildlife Museum, Rivertown has made a small tree house over one of the doors within the museum to enhance visits for children. The tree house is painted to have the actual look of a "tree," with real pieces of bark glued onto brown wood. A banner over the tree house states it is a "child-life refuge." Further, a new microscope exhibit is being constructed where patrons can view different slides sitting comfortably at a table.

Cannes Brulee Native American Village

In 1995, Rivertown opened the Cannes Brulee Native American Village, which is a unique outdoor bayou setting that exists to show the history of Native Americans, particularly that of Louisiana, and their way of life. There are many live animals, such as: chickens, ducks, rabbits and a large pig. Different varieties of trees, shrubs and plants help to

add to the beautiful landscape. Two tables are used on the porch as a demonstration area, with large wooden benches built into the porch to allow a place for patrons to sit and watch demonstrations.

Cannes Brulee Heritage Park

The Cannes Brulee Heritage Park is Rivertown's newest exhibit that opened in September of 2001. It was designed to show the history of Kenner through the use of several models of former Kenner buildings, including: a general store, icehouse, produce shop and a blacksmith shop. The park is being built on the side of the Cannes Brulee Native American Village and will hopefully be completed by the end of this year.

During my internship, constant additions were being made to Heritage Park. I often saw several antiques being brought to each of the buildings to truly give an old-time feel, which I really experienced from touring the different buildings, myself. This exhibit is also the area used for special events for the Cannes Brulee Native American Village, such as the Native American Pow Wow and celebrations that take place during black history month.

Adjunct Facilities

Rivertown Fine Art Gallery

The Rivertown Fine Art Gallery proudly displays works of Louisiana artists in various different mediums. The art gallery has four permanent artists in residence who are Bob Graham, Al Federico, Cherry Rouse, and Doris Cowan. Occasionally school groups

will reserve a tour of the gallery, and one of the artists who works in the gallery will teach the children about different art forms, such as relief printing.

Both original works and reproductions are sold within the gallery. There is a neutral gray carpet that covers the floor, and the bricks on the front walls are painted black. The ceiling is also painted black, and there are artificial flowers throughout the gallery. Small individual lights hang from the ceiling to form track lighting that illuminates the paintings. There are also fluorescent lights in the middle of the gallery to provide additional lighting.

Cox Communications Children's Castle

Opened in 1995, the Cox Communications Children's Castle provides entertainment for children of all ages through different Saturday performances, including: magic shows, storytelling and even opera performances. The sponsors of the Children's Castle include the Louisiana Division of the Arts and the Arts Council of Louisiana. Cox Communications is their corporate sponsor.

The Children's Castle is extremely well maintained. Painted on the side of the castle are beautiful murals showing a drawbridge and a knight riding a horse. These murals are all painted in such a way as to give a three-dimensional effect. The inside of the castle is decorated to invoke a renaissance feel. There is elevated, comfortable seating with chairs in four and five rows for adults, and all of the children are encouraged to sit on benches near the front of the stage.

The performances are energetic and fun with the idea in mind to both educate and entertain children, and, after each performance, children are encouraged to ask questions. Every Saturday there are two performances at 11:30 A.M. and 1:00 P.M. for \$3.50 for adults

and \$2.50 for seniors and children. After the shows, castle workers pass out cards that contain information on upcoming Children's Castle performances.

Rivertown Repertory Theatre

The Rivertown Repertory Theatre is an award-winning theatre which offers various performances, including musicals and comedies. From speaking with their director, I learned that their theatre is designed to seat 299 people. The 299 seats were chosen for that specific number, because, for an even 300 number, the theatre would have to take out more insurance and pay higher royalties. The theatre has approximately 3,000 season ticket holders who enjoy shows on Thursdays, Fridays and Saturdays at 8 P.M. There is an optional buffet before each show at 6P.M. Sunday matinees are also offered at 2:30 P.M. with a buffet starting at 12:30 P.M.

The Rivertown Repertory Guild and its board run the theatre. The theatre receives funding from donations from its board and grants from which its guild applies. From hearing this information, I was immediately reminded of my Overview of Theatre for Arts Administrators class. The most obvious difference between a first-class commercial theatre and a residential theatre is the way in which the earning of profits is seen. First-class commercial theatres are primarily designed to make a profit (Graves). This goal is not the case for a repertory theatre like Rivertown, where the money earned is put into the budget for the next show after salaries and expenses have been paid.

The City of Kenner owns all of the theatre's buildings, and the theatre employs three paid staff members: Charles Ward is the Executive Director and Producer; Kathy Primeaux is the Director of Operations; and Lance Spellerburg is the Technical Director. The rest of

the staff is comprised of volunteers – many of whom have been working for the theatre for years.

The theatre, itself, has very comfortable, inclined seating, with each of the seats having a small plaque recognizing a donor. The theatre is quite attractive with its walls painted beige and decorated with a large amount of ornate trim. The lobby has autographed pictures of celebrities that adorn the walls, as do framed stars with names of some of the theatre's volunteers. Awards are on display in several places in the lobby, such as the "Big Easy" award and "Best Musical of the Year."

In 1995 the Rivertown Repertory Theatre outgrew their old theatre, which now shows children's theatre in the fall, the spring and during the Christmas season. These performances are given for a full week each season for over three hundred children from local schools. The old theatre is also where the buffet before each performance is held.

From researching their flyers, it seems their ticket prices are very fair. Currently, the theatre offers five plays a year, with season ticket prices running \$85 for adults and \$75 for seniors. Individual plays run \$20 for adults, \$18 for seniors, and \$10 for children. Musicals are a bit higher costing \$22 for adults, \$20 for seniors, and \$12 for children.

Rivertown Exhibition Hall

The Exhibition Hall houses the entrance to the Saints and the Mardi Gras Museums. It is also the centralized ticketing location where patrons can buy tickets to all the facilities, except for the Children's Castle. For weekend Children's Castle performances, patrons must buy tickets at the castle before the event and are encouraged to make reservations at the Rivertown Welcome Center. There is an admissions desk and a cashier available to sell

tickets upon entering. There are also advertisements for upcoming Children's Castle performances and an illustration for the virtual explorer-motion simulator. Both a sign and a large banner show prices for all the different museum packages and times for different events (see appendix A).

Rivertown Welcome Center

The Welcome Center houses the main offices of the Rivertown museums and attractions. Inside are also two small exhibits: an early post office and an early barbershop. It is within the Welcome Center that all faxes, copies and phone calls are made. All management functions, such as reports and meetings, also are done in this office. Most of my internship was spent within this office assisting Morris.

Management Structure

The Rivertown museums and attractions are owned by the City of Kenner; therefore, the museums do not have a board of directors. While the lack of a board is unusual for a non-profit organization, Rivertown does not have to worry, as everything it needs is provided by the City of Kenner. The Louisiana Toy Train Museum is owned by the City of Kenner, but the owner of Mike's Train Shop manages it, since he has donated the massive collection of trains inside the museum.

Mr. Edgar Bernard is the Director of Community Services who oversees Morris. Morris oversees the eight different museums and attractions and has been with Rivertown for almost six years. She has been the director for two years, and, previously, she was the program coordinator. Her background work experience includes event planning for the

March of Dimes for ten years and organizing and coordinating volunteer programs for the Jefferson Parish Human Services Authority. Her resume is included in the Cannes Brulee Native American Village grant application (see appendix B).

Morris also wrote the by-laws for the “Friends of Rivertown,” the museums’ auxiliary organization. From looking through the by-laws of the Friends of Rivertown, I was reminded of my Arts Administration Law class. In this class we had to file articles of incorporation, file for 501(c)(3) status, and create by-laws for the organization we formed. Truly, fulfilling these assignments were some of the most difficult work I had to complete in my college career. Writing by-laws is no simple task, and they are important because they form the basis of how things are going to work in that particular organization (Normand).

Morris oversees twenty-one employees, and only five of them work part-time. Among her staff is her administrative assistant and her group tours coordinator. Morris also employs a curator for each of the Wildlife, Native American, and Science Center Museums. Additionally, there is also an assistant curator for the Science Center. Morris also hires eight high school students that work full-time, Tuesday through Saturday, during the summer months as docents.

Funding

The Rivertown museums are non-profit, and their for-profit art gallery is run by their auxiliary organization, the Friends of Rivertown. The Rivertown Courtyard Cafe, the Children’s Castle, and all the museum gift shops are run by the Friends of Rivertown. The profits received from these organizations go to the Friends of Rivertown and eventually come

back to the museums. From speaking with Morris, I learned that Rivertown USA is the former adjunct organization through which the Friends of Rivertown was formed.

The Friends of Rivertown was officially incorporated on July 29, 1994. Complete with a board of directors, they were formed to serve Rivertown and the city of Kenner. Part of the purpose of the Friends of Rivertown is: “To generate funds for the purpose of providing support for educational exhibits and programs for the Rivertown museums and attractions” (Morris 1). The Friends of Rivertown organization is important to Rivertown, as, “Through such institutions as Friends, museums have been able to keep their doors open and continue to increase their collections in an era of rampant commercialism, when ‘selling out’ – and selling off – are ready possibilities” (Balfe 131). Rivertown may not charge too much money to become a “friend,” but it is through this organization that patrons can join and get a sense of belonging to the organization (see appendix C).

Weekly demonstrations are held at the Cannes Brulee Native American Village, and they are supported in part by a decentralized art grant (see appendix B) from the Louisiana State Arts Council through the New Orleans Arts Council. In 2002, Rivertown applied for \$22,430 from July 1 to June 30, which they received an award for approximately \$9,500. Aside from corporate sponsorship, all other funding is provided through the city of Kenner.

From talking with the Assistant Director of Community Services, I learned that the city of Kenner must support twenty-one different facilities. The Rivertown museums receive the city’s largest support with approximately \$300,000 for salaries, \$4,000 for supplies and \$180,000 for services (see appendix D). Everything the museums need comes out of the operating budget, except for major repairs and construction of buildings, such as the Cannes Brulee Heritage Park. Such additions come out of a separate maintenance budget.

Offerings

Programs

Rivertown offers several different programs to patrons and their families. Their most notable is the Young Astronauts Program, which teaches children about mission planning and information on recent space travel. It is mainly given as a lecture series with films and activities. The children who enroll in the program receive folders with study sheets and a tee shirt. It is a nine-month program that costs \$60 per child and optional field trips have also been given in this program to the John C. Stennis Space Station and a trip to Washington, D.C. to the Air and Space Museum.

Other programs are offered by Rivertown in the Children's Castle, such as, "Jazz Informance," which is provided at no cost to children from inner-city schools. The show is largely centered around a Grand Marshall leading a six-member brass band and instructing the children in music education, the history of jazz, the basics of instruments and their sounds. During these performances, the Grand Marshall will often encourage children to get up and dance by pulling the quieter children from the audience to get them involved. The leader of the band will ask questions of the children in the audience and let them answer in the microphone. The children seem very eager and gain both fun and education.

Programs are also offered at the individual museums, themselves. Different groups coming to Rivertown can book special classes, like the Mardi Gras masks class, before a tour of the Mardi Gras Museum, or they can reserve a leaf identification class outdoors in the Wildlife Museum. Rivertown works hard to have active participation mixed in with their museum tours, and their programs are an excellent way to include this participation.

Demonstrations

The curator of the Native American Village hires different artists each week for Saturday performances. On any given Saturday, patrons can venture into the Cannes Brulee Native American Village and see demonstrations on how dreamcatchers are made or how to tan leather. Rivertown tries to hire only Native Americans to do these demonstrations so that they can maintain the authenticity of their Native American Village.

Demonstrations are held in other museums, as well, but on a less-frequent basis than what the Native American Village provides. Near Mardi Gras season, Rivertown hires a costume designer to come and demonstrate inside of the Mardi Gras Museum. The demonstrator is then asked to bring some examples of his or her work for patrons to see and is also asked to perform ongoing demonstrations throughout the day. Demonstrations are an excellent way to bring the museums to life and further enhance the visit of the patron.

Rentals

Rivertown rents several of their facilities for birthday parties, showers, weddings, and other special events. Customers can rent nearly all of the different facilities at Rivertown, such as the Captain's Quarters (the area above the Mardi Gras Museum) and the Exhibition Hall. Prices for the rentals and parties differ depending upon the party or package desired, but the average price runs about \$200 for three hours for most rentals (see appendix E). Customers are also allowed thirty minutes before a party to setup and thirty minutes after a party for cleaning.

Most of the parties take place on a Saturday, but they can be done at any time or day of the week. Rivertown, understandably, does charge more for parties that are held on

Sundays and Mondays, since the museums are closed these days. Additionally, parties held later in the evening require an additional fee. The money from rentals goes directly into the Rivertown bank account to assist the city with the museums' maintenance.

Field Trips

Rivertown offers a variety of different field trip packages to schools and groups that are over ten in number. The prices are discounted a great deal to .75 per person, per 30-minute museum visit. The planetarium is \$1.00 for a 30-minute show, and a pass to all the museums costs \$7.00. Groups are also given the option to have \$3.00 box lunches served at the cafe and a discounted ticket for \$2.00 to ride the virtual explorer-motion simulator. For more detailed field trip price information, please see appendix F.

Special Events

Rivertown tries to participate in several different special events throughout the year to maintain and increase their visibility. Some of the special events Rivertown works on throughout the year are hosting a pow-wow in their Cannes Brulee Native American Village and hosting a Lundi Gras celebration in their Mardi Gras Museum. During the month of November, Rivertown also offers free admission to all their museums and attractions.

Additionally, Rivertown will also go to other locations for special events. One big event Rivertown participated in during my internship was the Louisiana Home and Garden Show. Rivertown had a booth for the entire run of the show, which was from Wednesday, April 3rd through Sunday, April 7th. For this show, we were the only booth that had children's activities, so our presence was important.

Goals

When I began my internship, Rivertown was excited to oversee the ongoing construction of new facilities, including the construction of the general store for their Cannes Brulee Heritage Park. Further, the development of a new planetarium, including large format film (similar to IMAX), was also being supervised during my internship. Writing job descriptions for the new planetarium was also one of the upcoming goals Rivertown wanted to complete.

I talked with Morris about some of the goals of Rivertown, and, in particular, what I could do to assist Rivertown with achieving these goals. When I began my internship, one of the goals of Rivertown was to implement a centralized ticketing system for all the museums and attractions, including a training program for the employees. Most importantly, one of Morris' main goals was to extend marketing through a mailing list, including electronic mail, and the development of more press releases. Finally, better organization of Rivertown's museums and attractions was another goal Morris was hoping to achieve.

There were also several other smaller tasks that Morris wanted to see accomplished. At the beginning of my internship, Rivertown only had mission statements written for their Science and Space Museums. I suggested to Morris that it would be good to develop mission statements for all of the other museums, and, in particular, one mission statement for all of the museums, as a whole. The policy and procedure manual would also need to be updated, as it had been years since changes had been made to it. Finally, inventory needed to be updated, as did the upcoming grant for the Cannes Brulee Native American Village. Morris was hoping that I would be able to assist with each of these goals, and I was glad to help with all of them.

INTERNSHIP DESCRIPTION

When looking at the goals and concerns of the museum, there were several things that I was allowed to do during my internship to assist Rivertown. My large project was assisting with the development of a centralized ticketing system for all of the museums and attractions. Several of my important duties included: creating mission statements for several of the museums, reviewing and updating the policy and procedure manual of Rivertown, and writing and sending all the press releases for Rivertown each week.

In addition to the above projects, I was also able to learn several of the different aspects of working in the museum field, including: leading group tours; handling incoming calls; preparing and organizing special events; opening, closing and running of the different museums; learning sales within the different gift shops; performing research for the museums; selling tickets; assisting with daily and monthly financial reports; assisting with the preparation of group tours; assisting with rentals of the different facilities; assisting with the general care and functions of the museums and attractions; and comprising a list of improvements for Rivertown.

Responsibilities

Ticketing and Reporting System

The main ticket location is in the Exhibition Hall. It is from here that patrons can buy tickets to all the different museums and attractions. There are a few other places that also sell tickets. The Science Center sells tickets for rides on their simulator, and the Children's

Castle sells their own tickets on Saturday mornings. The theatre is a separate entity, itself, and sells its own tickets and subscriptions.

My main project for my internship was assisting with the implementation of a new centralized ticketing system. When I began my internship, Rivertown's current ticketing system, TixSales, was long, detailed and completely out of date for the current needs of the museum. It had been in use since 1999 and, with the completion of their new planetarium in the near future, the museums really needed to add a new ticketing system. Rivertown spent approximately \$20,000.00 on their new program, TicketMaker. This program is supposed to allow for better speed and ease for both employees and customers when purchasing tickets. For instance, in the old ticket-selling program, the sale of one museum had to be completed before the sale of another museum could be started. The person entering the information had to close the TixSales program completely before adding another sale. In TicketMaker, continuous sales to different museums can be made without having to complete a total sale.

At the start of working with TicketMaker, we were hoping that the new program would also allow for both daily and monthly reports to be printed with more ease than what the former program provided. By the time the ticketing project was completed, it definitely did provide easier ways to print reports; however, getting to this point was the biggest challenge I faced throughout my entire internship due to the large amount of complications that Morris and I faced.

A new procedure manual needed to be written for employees to follow when selling tickets. Morris asked for my input for this procedure manual, and she wanted a very detailed, step-by-step list of all the steps needed to operate the ticketing system. The old procedure

manual regarding the process for printing end of the month reports was very confusing, so Morris wanted something simple that all of the workers could understand (see appendix G).

In the beginning, Morris and I knew nothing about the TicketMaker program. We each spent a few days trying to aimlessly wander through it teaching ourselves. We finally had a computer consultant come and walk us through the program step-by-step. After talking with the consultant, Morris and I were each able to write our own procedures. We then analyzed our procedures together to come up with one solid procedure list. The original procedure list I wrote is in appendix G. Morris' original procedure list is also in appendix G. Our final combined procedure is very simple, but thorough, and takes the best of each of our original lists (see appendix G).

While doing the procedure manuals, Morris and I ran into many problems. We received instruction from our computer consultant on how the program worked, including its limitations. From this instruction, we each wrote our procedure, taking into account the limitations we were told that the program had. We were then told by the computer consultant that a few of the steps that we thought were accurate were actually not. It seemed the consultant learned more about the program and did not tell us until after the procedure was written. We then had to go and update our procedure before combining them. After Morris and I thought we had our procedure all set, we started studying the program a little more in depth. We both came across options that literally changed the way the procedure had to be written. For instance, Morris found a way to search for a sale based on its sale number, and I learned that refunds could only be done in multiple-sale mode. When totaling the group sales, we also found that it was listing an incorrect amount so we had to leave this to the programmer to fix, which he did. Again, we had to update our procedure.

Halfway through my internship, our computer consultant was fired, due mostly to incompetence, and was replaced by more experienced technicians. They found things that could be done with the program that our former consultant said could not be done. While we were happy with more competent technicians, Morris and I knew having new technicians would mean more changes were going to occur in our procedure.

Along with the implementation of the new ticketing system, training also had to take place. One of the best training methods I saw at Rivertown were the steps Morris used while training her group tours coordinator. She asked the coordinator to ask any questions, even the most obscure, while quickly running through the program. It was an interesting approach because the coordinator came up with questions and scenarios neither Morris nor I had thought of, previously.

I asked if I could train someone in the use of the new ticketing system so I could see what it was like to train someone and also to judge how well I truly knew the program. This training was very important to me, because I had never trained anyone on a computer program in any of my previous jobs. Since I knew the program so thoroughly from spending weeks on it, I felt very confident that I could do a good job. Having Morris allow me to train a member of management further instilled confidence in me, as well. From going through all of the steps with the employee, I found a few spots in the manual that could be worded better. From the training and discussion, I was able to better develop my procedure more fully than if I had not been involved in training.

Before our computer consultant was fired, we discussed the different aspects of what Morris was looking for in her daily reports. For instance, it would be nice to print just one daily report instead of two and also to not have to use two different daily programs. Morris

has taught herself Excel and has designed all the current reports she uses, even though she has no background in accounting. She was hoping that something simple could be designed for her to use daily.

Morris has a need for several different kinds of reports as the director of such a large facility. Some reports are printed more often than others, for instance: Morris needs a daily total of sales made, but only needs a simulator sales report (see appendix H) printed twice a month. The simulator reported is a complicated report, as deductions must be hand-calculated and written onto the report. For instance, when selling \$5 Science Center tickets, \$3 goes to the museum and \$2 goes to the simulator. Any changes for reports that can save time will help Morris, enormously, so she has more time to work with more difficult reports, like the simulator deposit.

One of the problems we ran into with the new ticketing system that is worse than the old ticketing system was the lack of functions available to non-management. With the old ticketing system, employees could check what sales they had completed throughout the day. With the new ticketing system, this option is only available to members of management. Management must set up passwords for the program that allow them special options that non-management is not allowed. Three different people in the office need management passwords. All of the computers in the Exhibition Hall are set to terminal mode, a security feature for non-management employees that places a limitation on what can be accomplished. The problem is how much non-management employees are limited. For example, to restrict employees from refunding sales also limits their abilities to pull up other information they want to view, such as printing a report letting them know their sales for the day.

We also ran into several problems with the reporting system from using the new ticketing program. With spending such a large amount of money on the program, Morris, understandably, wants the program to accomplish all that it can. Even with all of the money spent on the program, Morris will still have to use two different programs to be able to print all of the reports she needs, daily, because TicketMaker cannot give Morris all that she needs. As director, Morris wants to keep things as simple as possible, as she has so much to do. The program is really set up for events, however, and the problem is that museums are not events. The list of “events” is actually the list of museums, and the first computer consultant said “events” could not be changed. We later learned, with the new computer technicians, that this information could indeed be changed. Even in the last week of my internship, Morris and I were waiting on word from the new consultants about this change as the one word “events” literally changes the entire way our procedure is written.

From the old ticketing procedure, TixSales, another program was used with it called WinTix. WinTix is networked to TixSales and prints up additional reports that have a better appearance than the few that TixSales produces. Some of the old reports Morris had been printing from TixSales include daily reports that show individual tickets sold and by whom; daily sales per each individual museum; monthly sales for each museum; and a monthly total of sales for all of the museums and functions. WinTix can also give a report on the daily and monthly sales for each museum that have a nicer appearance than TixSales counterpart reports. Please see appendix H for examples of these reports.

The monthly deposit summary is a list of inputs of each museum and attraction for the day. These figures make a report on how much is deposited weekly and monthly for each museum. These weekly totals are linked into another report that is printed which gives the

summary for the week. The weekly deposits summary lists a summary of deposits for each museum or event and is included in the monthly deposit summary. Overall, at the end of the month, instead of printing each museum individually, the new program will print one report with all of the museums and attractions listed on one sheet. This new program will take monthly reports down from approximately twenty-four sheets of paper to two or three sheets of paper. Further, hours of work will be eliminated. Another good thing about the reports printed out from the new TicketMaker program is that all of the detail provided from all the numerous reports from the two older programs can now be more condensed into one daily and monthly (or bimonthly) report. It is from these reports that Morris can print up her deposit worksheet to get the figures for her deposit for Community Services. Please see appendix H for examples of these reports, as well.

Neither the old or the new ticketing system reports are without errors, particularly when looking at appearance. The old reporting system prints out a sheet with a several letters running horizontally across the screen. Each letter represents a price; for example, the letter "A" represents the number of "adult, full price" tickets sold. Each day Morris has to stop and transfer letters to their respective ticket price. This process is time consuming and results in an enormous amount of frustration for her. The new ticketing system prints a report that is easier to read, as figures do not have to be transferred from letters they represent; however, the report seems to reprint itself in one long list. The new computer technicians were working on fixing this report for Morris the last week of my internship. They told Morris it should not be a problem to fix this error, so Morris is hopeful.

Aside from the reports, one of the main benefits received from the new ticketing system is that, when selling tickets, there are much fewer steps to complete than the old

system required. The program does not have to be closed between different museum sales, which will save time for patrons wanting to buy tickets for more than one museum.

I think the biggest frustration with my overall project was the huge amount of time spent re-writing the ticket-selling procedure. It seemed that every time Morris and I thought we had our procedure completed, another step had to be changed. Even up until the last week of my internship, Morris and I were still learning new information about the ticketing program and noting places where changes in our procedure would have to be written. I volunteered to come back after my internship to help Morris with the procedure. Since this was my biggest project, I wanted to make sure I saw it through to its completion.

Press Releases

Once of the first major projects I was assigned to was writing the press releases for the Rivertown museums. I worked as a reporter at my undergraduate university, and I had gained instruction from my UNO Arts Marketing class on press releases. It had been quite a while since I had done an actual press release, however. Morris gave me a folder with all the press releases for Rivertown for the past couple of years. Considering all of the museums, exhibits and demonstrations that Rivertown does in a year, I was expecting to see a great deal of press releases; however, there were only about eight written for the previous year. With Rivertown having so much to offer, I was eager to start writing to assist with advertising.

From looking at the format of the previous releases, I knew there were some changes that could be done to improve not only the quantity of the releases, but the quality, as well. Only a small amount of information was provided to me about the demonstration or artist. It was often frustrating to complete a quality press release without having enough information;

however, I did the best I could and one of my press releases will be used in the upcoming grant application (see appendix I).

Press releases need to go out on the Mondays, two weeks before the scheduled event. I designed a basic template for press releases from what I learned from my Marketing the Arts class (Dobard). The former press releases the museum had been using have the release date, contact name, and public information at the top of the page. They also have three asterisks at the bottom of the page to denote the end of the press release. From my class notes, and my previous job as a reporter, I made some changes and designed a basic template. In addition to the above information, I added a section to list who, what, when, where and cost. I also added to write "####" to denote the end instead of asterisks, so it will be more professional. I also included a note to add the word "more" in parentheses at the bottom of each page if the press release exceeds one page in length.

Additionally, I included instructions as to what information should be included in the body of the press release. I left a copy of this template in the press release folder (see appendix I). Hopefully, whoever does the press release information after me will have an easier time knowing what should be included than I did. It was such a benefit to see my press releases published in the different newspapers throughout the weeks of my internship (see appendix I). I was especially proud to see my press releases being used within the grant application for the Native American Village for next year.

Job Descriptions

I was asked by Morris to research via the Internet some different planetarium job descriptions, their duties, and their salaries, which I gladly did one day. I gathered lots of

information and gave it to Morris who brought it to her director. He asked Morris to send me down to his office the next morning to assist him with writing job descriptions for the new planetarium. I then spent the evening researching how to write job descriptions, since I knew nothing about them, so I could be prepared the next morning. From the book, *Managing a Nonprofit Organization in the Twenty-First Century*, I knew that job descriptions should consist of three major points: “a general description of the job; a statement about whom the person holding the job reports to and whom he or she will supervise; and a list of the specific responsibilities and functions” (Wolf 117). The problem was, other than this basic information, I knew little else about job descriptions.

Morris’ director and I met the next morning where I was told that he needed me to write four job descriptions for the new planetarium positions. I was kind of taken aback, since I was just expecting to assist with these descriptions. My shock got worse, however, when I was told that he would be presenting them at a meeting that evening and needed them no later than three o’clock. By the time I left his office it was 10 A.M., which only gave me five hours to write four lengthy job descriptions: four positions I knew very little about. The pressure was further increased when the director told me that the salaries these four new employees receive will largely be based on the difficulty of the job that is seen within my job descriptions.

During my internship, I had spent a lot of time with the current Space Station curator, assistant curator and tour guide: three current employees who want the jobs in the new planetarium. We became friends, and they are currently quite a bit underpaid, which I knew from the salary research I had done the previous day. I wanted to make sure I did job

descriptions that were fair, but, at the same time, were not so “overly-done” as to be unethical.

The director had also asked me to research salaries for these positions by calling both national and local planetariums. Truly, I had a lot to do in very little time. I went back to the Welcome Center and let Morris know immediately what had to be done. Right away, she asked me what she could do to help me, which truly made me feel good. I asked her if she would not mind researching the salaries for me so I could get to work on the job descriptions, which she gladly did. I then called the current planetarium workers into a meeting to get their assistance with knowing, in detail, more of what their current positions’ cover. I had the director’s permission to do this.

After getting some fantastic information from the employees, I quickly wrote four job descriptions, to the best of my ability, and then went down at the director’s office for 3 P.M. Unfortunately, the director was not in and would not be back until the next day. I felt completely frustrated and furious. Why had I not been given a call that I did not need to rush and had at least until the next day to turn them in? I wrote a note to the director stating that I had completed the job descriptions, and, if he had any questions, to give me a call. I attached the note to the job descriptions and left everything with his secretary. I saw the director several times after that day, and he never once mentioned anything to Morris or myself about the job descriptions. An example of one of these job descriptions is in appendix J.

Mission Statements

At the start of my internship, the only museums that had a current mission statement were the Space and Science Centers. I talked with Morris about the idea of creating mission

statements for each of the museums and one general mission statement for all of the Rivertown museums, as a whole. Morris thought it was an excellent idea and suggested I talk to the curators for any assistance I may need. I decided to write the Native American Village mission statement first and asked its curator for assistance.

From going through the book, *Successful Fundraising for Arts and Cultural Organizations*, a textbook I used in my Development Strategies for Arts Organizations class at UNO, I found suggestions that a mission statement should be broad enough that some flexibility is allowed, but not so broad as to provide too much room as to deviate from goals. Further, the mission statement should cover what the museum's purpose is, who they serve, and what areas they serve (Hopkins 3).

From looking at this information, I sat down with the curator and asked her basic information about what she is looking to achieve for her museum. We discussed the goals of the museum and came up with a basic mission statement. I then took what we had created and brought it to Morris to get her opinion. She told me that while it looked nice, there was one improvement that could be made. Concerning the area that the museums serve, I had used "the greater New Orleans area." Morris felt "Southeast Louisiana" was more applicable to cover our area served and suggested I use these words for all the mission statements.

I took Morris' advice and wrote several mission statements. Morris then reviewed them with me, and we corrected several of them. From working together, we came up with several mission statements that we felt satisfied each museum's intent. For copies of these mission statements, please see appendix K.

Mission statements are very important to any organization. Employees need to know why the organization exists and what purpose it serves. From having a mission, an employee

will have a much more fulfilling career knowing what purpose he or she is there to help fulfill.

Mailing Program

I was originally asked by the Director of Community Services to come to his office and learn a program, CS Addressbook, so I could teach it to the Rivertown employees. I spent a few hours at Community Services learning the program by watching the director's secretary walk through it with me. She was very helpful and patient, and, by the end of the day, I felt extremely comfortable using the program. I was given a few handouts on basic information about CS Addressbook and asked to write the procedure manual for it. I was instructed to teach the program to Morris, her management staff, and other employees.

The director said he would send our computer technician down to the Welcome Center a few days later to install the program on my computer so I could begin work on the procedure manual. Unfortunately, a few days later, the director told me that addressbook program was going to be put on hold until we finished implementing and training for the new ticketing system. The problem with waiting until our ticketing program was complete was that our computer consultant was fired. This firing led to an extreme amount of problems for not only our ticketing system, but also for our mailing program, most notably:

- 1) TicketMaker had been installed, but the additional program the consultant had written to assist Morris with her reports went with him.
- 2) We were left with TicketMaker being installed on all of the computers necessary, but not working properly on several of them.
- 3) CS Addressbook had not been installed on our computers by the consultant, so we were left with no program to do our mailings.

- 4) For weeks, I was left with no word on whether or not I would need to wait on CS Addressbook to be installed or move on to another mailing program.

It was not until weeks after the firing that our new computer technicians, at \$100.00 an hour, installed "Outlook Express" on our main computer. Morris asked me if I was familiar with the program, to which I could only respond, "very little, but I will learn it." I explored the program for hours one day and understood most of it. Initially, I was told we had one email address and just needed to set up Outlook Express for it. After trying to teach myself the program, and not knowing all that I needed to know, I finally asked a friend, who was very knowledgeable in Outlook Express, for assistance. He gladly came to the museum and answered all of my questions. What the task eventually evolved into was my setting up two different emails to go to one mailbox, writing the procedure for it, and training an employee on how to write and respond to emails to further advance development for the museums.

The procedure manual I created for Outlook Express is in appendix L. After teaching an employee how to read, write and respond to electronic mails, I instructed her in how to implement home and work addresses into the program so that we could begin having a database of addresses ready to go when the CS Addressbook program became available.

Just like the ticketing program, I wanted to see the mailing program through to its completion. I had spent a great deal of time on both mailing programs and was the only employee in the office who knew anything about CS Addressbook. Since I had trained an employee in Outlook Express, I knew their mailing program had been established. I am looking forward to returning to Rivertown to write the procedure manual and train employees in the use of CS Addressbook.

Tasks

Display and Design

I spent some time discussing plans for the upcoming general store for the Cannes Brulee Heritage Park with Rivertown's display designer. I helped him move some furniture into the empty store, and we talked about some different aspects of museum display, such as: how to draw attention to the museum from those passing by, how to keep an exhibit true to the time period you are working with, and what kinds of pieces work best for particular exhibits. I was also given the opportunity to work with the designer again for the Lundi Gras celebration by assisting with a flag display outside the Science Center.

At another point in my internship, I was allowed to experiment with display on my own. The curator of the Wildlife Museum asked me to put out all of the objects for the Cannes Brulee Native American Village. All of the objects for display are kept in a locked shed, put out in the morning for display, and taken back in at night. I had only seen the objects on display, briefly, a couple of times during my internship. All of the objects were sitting on shelves with no labels on them inside of the shed. The museum curator told me to "be artistic." In less than one minute she told me briefly about the objects and a bit about how they should be displayed. I felt flustered when trying to put the objects on display because I knew very little about them. As I was putting the objects on the table, I began thinking about how helpful it would be to have some kind of labeling system to assist those who may have to put objects on display if the curator is not available to come into work one day.

After talking with the curator, we decided that it would be nice to have some small labels for the objects for those passing by to view. I did research by reading through several different books, and I talked to the curator to get information on the objects for display. After gathering as much information as I could, I typed all the text into an MS Word program and spaced them in a way that they could be easily cut into labels. I also got some inventory sheets from Morris on some of the objects so I could have a more thorough point of reference. The Native American Village curator and I chose a font that looked “rustic,” and I printed each label onto cardstock paper. I cut each individual label, laminated them, and then cut them into small cards. I gave them to the curator who will, this summer, cut pieces of cane to use as cardholders for them. The labels will make a nice addition to the exhibit and will further educate any patrons who come through when no curator or docent is available. I took the labeling one step further and made several larger labels that the curator and I placed inside the shed where the objects sit upon shelves. Any worker in the museum can now take an object off of the shelf, know what it is, and place the appropriate, smaller label next to the item on the table for display (see appendix M). Further, they will be able to remove the objects at the close of the day and place them back on the correct shelf.

While looking at the different displays in the museums during my internship, I was reminded of the “museum effect” from my Visual Art for Arts Administrators class. We learned that objects that are usually considered quite common and that are placed into a museum receive a kind of “spectacular” feel to them, simply because they exist inside of the museum (Dobard). Indeed, some of the objects in the Saints Museum are very common items: coke bottles and tee shirts, for instance. Rivertown does, however, display them so well that the way in which they are put together seems to by-pass this museum effect.

Group Tours, Demonstrations and Programs

I was able to spend time with Rivertown's group tours coordinator to learn how the different groups at Rivertown book field trips and demonstrations. Usually teachers or group leaders telephone the Welcome Center requesting more information on tours. The coordinator will mail a field trip packet to the school, and the school will usually call back and book a visit. Booking visits was often extremely hectic, as there were several factors that had to be considered. The age of the group must be kept in mind when considering which museum they will find interesting. Times have to be allotted for lunch and check-in. If a group is late to Rivertown, their whole schedule may be thrown off balance, which will decrease the amount of time that can be spent at the museums.

On the day of the field trip, the group's chaperone must come to the front desk of the Welcome Center and check in with the group tours coordinator. It is here that the group must pay their total price in full, less any previous deposits that may have been made. One or more docents, depending upon the size of the group, then meet with the groups. Large groups are divided and tour the museum at different points to keep them from becoming too clustered. The docent takes the group to their scheduled museum and stays with them throughout each tour. The docents do not give announcements of the museums, as the worker or curator of each museum makes any announcements necessary.

From watching the different Rivertown employees give tours, I was able to learn what was expected as a docent. For group tours, children and their chaperones are welcomed and instructed on what they can and cannot do within the museum. They are also told about some of the different upcoming exhibits in the museums and to please ask any questions they may have. One of the big questions I had when I first began my internship was the limit to

which I, as a docent, had control of my group. For instance, for stragglers, is it ok to ask them to join the group? Indeed, it is. Is it ok to say not to go ahead? Yes, it is. I watched Morris take a group of children to a few different museums. From watching her work, I learned a great deal. Morris asked some of the stragglers in the back of the room to please join the rest of the group and told the children to come back when they went ahead. She also gave very informative and interesting tours. She asked questions to get the kids involved, such as, "Who here is a Saints fan?" while we toured the Saints Hall of Fame Museum.

From watching the tour group leader in the Science Center, I saw an interesting way to keep children focused on the lecture being given. The tour group leader asked children to sit in two rows and listen to his tour. He asked questions of the children to encourage participation. Having the children seated was a great idea, as it kept them from running around and helped keep them focused on the tour he was giving. The tour group leader was energetic, enthusiastic and used interesting stories to keep the children's attention. In the Wildlife Museum, the tour guides also asked questions to involve the children.

One particularly interesting tour I was lucky enough to watch several times at Rivertown took place at the Native American Village. The curator gave a tour on the back porch showing all of the different Native American artifacts. She went through all of the customs of Native Americans, including educating about their daily life, their work and their free time. Just like all of the other museums, the curator asked questions to get the children involved. She was enthusiastic and interesting and taught things that were applicable to the children to show not only the differences of their cultural heritage, but their similarities, as well. The outdoor tour was very interesting, and it was good to wake up participants who, after lunch, were yawning in the previous museum. She let the children touch some of the

artifacts, which also helped the children focus on what was being taught. She also had handouts available for the teachers.

Things do not always go smoothly for Rivertown's demonstrations, however. On one Saturday, there was supposed to be an artist coming in to show how to tan leather with eggs, but, the night before, he cancelled. Since the Native American Village publicizes that they will have a demonstrator every Saturday, the curator had to act quickly. She called the museum's former curator who was more than happy to come in and demonstrate at a moment's notice.

On this particular Saturday, the former curator performed a solo demonstration for me since the day was slow, which I truly appreciated. She told me stories about her background Native American heritage and the materials used by Native Americans. Further, she explained the objects on display to me as completely as she would have if there had been a full group present. She showed me how to make dream catchers in detail, which was the art she was performing that day for the audience. On this same day, the curator, demonstrator and I spent the morning making a fire in the ground to cook over for the employees. The whole day in the Native American Village really gave visitors, and myself, a truly realistic look at Native American life.

Helping with Rivertown's programs was one of the more interesting tasks of which I was able to assist. I was lucky enough to be able to watch a meeting for the Young Astronauts Program one Saturday morning. The director of this program, who is also the curator for the Science Center, met with me, and we greeted all of the children by the street before entering. Their names were crossed off of a list as they arrived for the purposes of keeping attendance. Once inside, the children watched a film and went through study sheets

where they were encouraged to ask questions. A special activity was also done where children were divided into groups and pretended to be viewing the planets from a distance using paper rolls as viewing instruments. From watching the different activities of the day, it was amazing to see the children so excited to be in a classroom-type setting on a Saturday morning. I was also extremely impressed by the folders given to the children. Each one had the child's name and the title "astronaut." This title, no doubt, instills a sense of pride and encouragement in the children that they could not receive from a day in the classroom or from a museum tour, alone.

The different classes and programs that Rivertown offers are also very interesting. I assisted with one of the Mardi Gras mask-making classes during my internship. The docent brought the groups of young children to the cottage where they were to make their masks. Unfortunately, she had to leave early so she asked me to take over the group. I helped the groups make their masks and then brought them to the Mardi Gras Museum for a tour. After instructing the group on what they could and could not do within the museum, I walked them throughout the museum and brought them over to the café for their lunch. I then had to collect all the masks that were drying and bring them back to the group leader.

Being in charge of a large group made me a bit nervous. This particular event took place at the very beginning of my internship when I did not know much about being a docent or how the museums, themselves, were run. I had only seen Morris give a few tours, so I copied exactly what I had seen her do on those previous tours. Over the next few weeks I watched and assisted with many different tours. From watching others, I had learned that I had made a few mistakes with my group. For instance, I told them that no pictures could be taken within the Mardi Gras Museum, when I later learned that pictures could be taken from

the float area. I also learned that only five children at a time could step onto the Mardi Gras float, when I had let a much greater number do so at one point.

Special Events

The biggest event Rivertown had during my internship was the Lundi Gras celebration. When setting up for this event, all the employees were told to assist with the different aspects of preparation, such as putting balloon bouquets down the length of the street in front of the museums. We also put together champagne glasses for the champagne fountain and dressed in festive smocks of purple, green, and gold shiny metallic fabric. Morris held a meeting Lundi Gras morning telling us what to expect that day and the positions to which we would be assigned (see appendix N).

The Mardi Gras Museum and Science Center were open to the public for free for Lundi Gras. The Space Station and Exhibition Hall were the VIP areas. Food and drinks were sold outside to the public while a disk jockey played Mardi Gras music. There were live performers, including clowns and mimes, that were dancing near the entrance to the Mardi Gras Museum. We gained a large amount of television coverage from the special event, and we were even on the front cover of the Times Picayune (see appendix O).

Everyone was scattering around trying to get everything set up for our big celebration. Before the celebration even began, we ran into a huge problem with the tablecloths being different sizes and not fitting the tables. Problems also arose with the trashcans. The Director of Community Services did not want to use regular trashcans in the VIP area. He took tray holders and tied garbage bags inside and around the holders. He then covered the holder with a tablecloth and put a tray on top of the holder. The trays were to be

picked up by employees who were to walk around and place trash onto them. While the makeshift trashcans did look nice, they were essentially useless, highly time-consuming to construct, and ended up looking like miniature tables that no one wanted to use because they were not sure what they were. Customers left trash on the tables, chairs and ground because they thought there were no trashcans.

The biggest problem of the event concerned admittance to the VIP area. We had VIPs coming from both the Zulu and Argus parades. They were to be given free food and champagne by invitation only. The problem was, mailings went out which were to include a special bracelet to show at the door to let the employees know the patron was to be allowed into the VIP area. Unfortunately, some of the bracelets were left out of several of the mailings. We had a large problem with letting people in who said they were invited but who did not have bracelets.

I was assigned the position of being a floater to assist all of the workers in the Mardi Gras Museum and to walk the actual Mardi Gras Museum, itself. However, we were short on staff, so I ended up having to cover the VIP entrance. Unfortunately, I did not have knowledge of who the VIPs were, and, with the lack of bracelets, I truly had a difficult time trying to know who was allowed in while maintaining a professional and positive manner. While covering the VIP area, I still had to help other workers and walk the museum. When I would leave to check the museum, I took it upon myself to ask a worker who did not look too busy to watch the VIP area for me. When the kings and queens of Zulu and Argus arrived, they walked through the VIP area with several guests in a procession. While I knew I had to check for bracelets, I also knew that it would not be professional to stop the procession to check for them. After the main VIPs came through, their guests were still coming in behind

them. I finally found what looked like a safe point to check bracelets, and the Director of Community Services became quite abrupt in asking me why I was letting certain people into the VIP area. I was trying to explain what was going on with the bracelets, but I was quickly discarded for a better conversation with someone else. After being admonished for my mistake, I was feeling rather frustrated. I also had several people asking me questions, and, while trying to give them assistance, I would have other patrons trying to sneak into the VIP area. Again, I was asked who the people were that were coming through and had another abrupt statement such as, "Dawn, are you watching the door?" At this point, I was in tears and ready to leave the function, altogether.

Instead of walking out, I decided it was better to confront my director with the utter chaos and confusion that I was feeling. I told Morris that I was having to check the VIP area for bracelets, assist the workers in the museum, walk the museum, answer endless questions and provide directions. I told her I was very frustrated and needed assistance. She immediately had someone come watch the VIP area so I could go back to the job of floater that I had originally been assigned. At the end of the day she told me I was put into a really hard position, but she thanked me and told me I did a very good job. From this event I not only learned a great deal about all the steps involved in the preparation for a large event, but I also learned that it is, indeed, ok to ask for help.

Every year Rivertown participates in the Louisiana Home and Garden show at the Louisiana Superdome. This year we were the only organization that had planned events for children, so all of the different museums were really trying to find activities for children. The key point everyone had to keep in mind was finding activities that were low-cost,

uncomplicated and that pertained to the museums. Some of the easier projects we came up with pertained to coloring sheets.

One of my ideas was used for the table representing the Wildlife Museum. The curator was trying to come up with another project, in addition to her coloring and fact sheets. She wanted something more for her table, so I thought back to the special word search puzzles the Wildlife Museum had. In the Wildlife Museum, one of the former curators created sheets for children, such as “Fuzzy case search” where children are given clues to the habitat and descriptions of animals in the cases throughout the museum. The children can then go from case to case and try to find the animal for which the clue is given. I suggested bringing copies of some of the different puzzles. She was pleased with the idea, so I made hundreds of copies of their “wetland word search” for the show. It was wonderful seeing the puzzles on the table and the children’s enthusiasm. I knew my idea had made it possible that they were there, so I was proud.

One of the biggest challenges was deciding on a project for the Mardi Gras Museum. Morris called a meeting to ask for ideas for creative projects to represent each of the museums. The employees really liked the idea of making Mardi Gras masks – the same ones we make for the classes offered to the children’s tour groups. This idea, unfortunately, was not feasible due to the complexity and cost of making the masks. These particular masks require cloth masks, glue and glitter. The idea for the Mardi Gras Museum that was eventually chosen was making the masks using different colored pipe cleaners. While these masks were not as fancy as our original idea, they were much cheaper, less complicated and not as messy to produce.

The week before the show, we spent a few days making thousands of copies of different coloring sheets, activity sheets and information sheets on the different museums and their collections. Morris and I also spent some fun time together making the pipe cleaner masks so we could have a few examples made and show the other workers how to create them. I spent an evening at the show and was proud to be a part of Rivertown. Families kept thanking us for all that we had done, and hundreds of people discovered us!

Rentals

Rentals are becoming increasingly popular at Rivertown. Most rentals take the form of parties and are usually held on a Saturday. Unfortunately, we had several people call in sick one Saturday with several parties scheduled. We had a children's birthday party scheduled for the Captain's Quarters, and Morris asked me to take care of all the party issues. I was equipped with a walkie-talkie to be able to quickly ask any questions I needed.

I went up to the Captains' Quarters to make sure everything was clean and in order. Fortunately, it was. I answered any questions the customers had and waited on the sidewalk to greet the customers as they came in so I could direct them to the proper room. After the group's one hour was over, they still had not come down from the Captain's Quarters. I had to go upstairs to the party and let them know it was time to start the tour of the Mardi Gras Museum. I led the group downstairs and began their tour by instructing them on what they could and could not do inside the museum.

While I helped with several different rental arrangements during my internship, the above incident was my most stressful. We were extremely understaffed that day, so I was truly left to fend for myself. I did not want to complicate management with too many

questions because they were so busy themselves, but I did not want to do anything wrong, either. I had many questions going through my mind that day, such as: can I interrupt the party to let them know their time is up; how do I motivate them to come down to the Mardi Gras Museum; how do I motivate them to listen to me give them instructions; can they start setting up an hour before the party; and can they leave their things in the room while they tour the museum? Even though I was very nervous, I decided to take charge and do the best I could on my own. After the party, I talked to Morris and got all of my questions answered. I had done everything right using my best judgment, and I felt much more confident for the next party and event I had to do.

Policy and Procedure Manual

From looking through the policy and procedure manual, any worker in Rivertown should be able to open and close any museum and use the cash register to make sells. The manual begins with a list of things every employee should keep in mind when greeting customers, written as a list of “Visitor Ten Commandments.” Suggestions are listed, such as: asking customers if they need assistance, being on time, and keeping a positive attitude around customers. Morris also has made sure that all employees have several direct phone numbers should they need to call in if they are ill, and she also has provided everyone with a list of emergency phone numbers. Aside from basic information for the staff, including uniform information and time clock information, Morris also ensured that everyone understands the safety policy and has the ability to fill out an incident report if any injury should occur.

I spent several days updating Rivertown's policy and procedure manual (see appendix P). I took the old procedure manual and walked through each of the museums trying to see if I could open and close the museums from simply following the directions provided. Usually, I had no trouble. Some spots were unclear, though. After talking with the different museum workers, I was able to fix the places that were not worded well. I was also able to update places in the manual concerning exhibits that no longer existed and replace them with more current information. From doing these updates, I feel any employee in the museum should be able to open and close a museum with very little problem, now.

Inventory

Inventory for the museum is done by a private consulting firm who does asset management. Rivertown is currently cataloguing the inventory for all of the museums. In the museum field, it is not practical to deal with tagging inventory on a daily basis, due to changing inventory. For instance, small pictures that used to hang in a museum may be taken and enlarged, so the inventory will change. Also, things get replaced, destroyed and returned, so the process can be quite complex. Rivertown is aiming to be 95 percent complete with their inventory, as, with all of the changes, they are aware they will never be 100 percent complete. Inventory on the museum was started in the summer of 2001.

The private consultant met with Morris and me several times. We went through items throughout the museums and tagged each with a number belonging to the "City of Kenner." Also included in the inventory is the item name, cost, description of the item, the category it is in, its serial number, manufacture number and model number. With the way museums function, exhibits are constantly moved and changed. It is hard to keep track of a museum's

entire inventory. Some items, for instance, are new and may still be in boxes, but they must still be tagged, however.

It was very interesting to work on the inventory for the museums. I was able to see different objects in the museum in more detail than I had ever noticed, previously. I also learned that many things one would not think would be considered part of inventory, such as table and chairs, should be included.

Other Duties and Departments

Marketing

When I began my internship, one of the main goals Morris had was to improve the marketing for Rivertown. She felt that not enough people know about the museums, and I had to agree with her. When thinking about marketing for the different museums and attractions, I immediately considered the Children's Castle. When asked at the end of a Children's Castle show one Saturday about who was at the castle for the first time, less than ten percent of the audience raised their hands in the 100 seat capacity room. This large number of returning participants shows that they, obviously, must be happy with the previous performances they have seen. What is the Children's Castle doing to draw so many people back? I believe people return to the shows because so many of their shows each week offer new and exciting performances. The rest of the museums and attractions are, indeed, working toward keeping themselves updated.

Rivertown is trying to constantly update their museums and attractions. Their newest attraction is the virtual explorer-motion simulator. This simulator was extremely costly for

the museum to purchase, so Morris wants to especially market it. From the book *Museum Governance: Mission, Ethics, Policy*, Marie C. Malaro writes about how, “nonprofits must be formed to serve a public purpose and that ‘nonprofit’ does not mean that the organization cannot make money” (4). Rivertown is searching for ways to make money to help cover the cost of their simulator, and this desire is not unreasonable.

While I was doing my internship, I was lucky enough to watch a commercial be produced to market the simulator. We stayed late one evening to watch the commercial be created, which was a fascinating process, itself. I was impressed to watch Morris handle the commercial and especially to impulsively make the decision to make an additional commercial for the Space Station. Commercials are a wonderful way to reach the public, and we have high hopes that more visitors will come to Rivertown to ride the simulator after viewing the commercial. Hopefully these same visitors will want to see our other museums, as well.

Another way that Rivertown increased their marketing for the simulator was by including an information sheet on the simulator in their field-trip information packets. Rather than just placing one sheet with basic information for the ride, Rivertown is trying to market the simulator as an educational aid. They created several sheets for the ride that teachers can use with their classes. This was a wonderful idea, as it brings the simulator from being just entertainment to being an educational tool (see appendix Q).

One of the more exciting things about the new planetarium will be the new Imax-type films, which are similar to the shows presented by the Imax theatre in New Orleans. This similarity makes the new planetarium a competitive product as it offers nearly the same show at about two-thirds of the cost. The way in which Rivertown will market their new

planetarium is along the lines of competitive positioning. From reading *Marketing Culture and the Arts*, competitive positioning can be defined as “product differentiation,” and is chosen when, “several cultural products may serve and target the same segments, hence the same benefits, at the same time” (Colbert 121). Another benefit should be added to the product so that it will be the more desirable product to be purchased. For the planetarium, Rivertown will use the lower price of their tickets versus the higher cost of the Imax tickets as what will set their product apart.

When trying to market additional sales for the museum, Rivertown relies on patrons to join their auxiliary organization, the Friends of Rivertown. It is at the Rivertown Exhibition Hall that patrons can become members of the Friends of Rivertown. For a very reasonable fee, a friend receives free admission to all the museums and a discounted ticket price of \$2.00 per person to ride the simulator. I feel the low prices Rivertown offers to become a member are a good way to increase their membership and make patrons feel important at the same time.

Grant Writing Meeting

Morris asked me if I would like to attend the annual grant writing meeting, which I did. Rivertown hires a CPA to write their grants for them every year. Each year Morris meets with the CPA, and they discuss changes that need to be made from the previous year’s grant. During the meeting, the CPA and I had an interesting talk about general grant writing guidelines. She knew I was doing my internship and that I was interested in learning more about grant writing. In my Development Strategies for Arts Organizations class, one of the assignments was to apply for the Louisiana Decentralized Grant, the grant for which both the

Native American Village and the Children's Castle apply. Since I was already familiar with the grant, we were able to talk more in depth about Rivertown's Native American grant.

The CPA explained to me that Rivertown asked for approximately \$22,000 last year and received \$9,500 (see appendix B). Rivertown asks for this large sum to support the museum's weekly demonstrators, marketing for the demonstrations, supplies and festivals. When Rivertown was awarded this amount, they were asked to sign an award letter stating that they agree to revise a new budget outlining what they would use the money for since they did not receive the full amount. Further, they must also agree to send a final report near the end of the grant's term.

Rivertown submits a report when they apply for this grant, but their final report is a much more extensive one. This report includes press releases from the different functions throughout the year, original pictures from the demonstrations and festivals, flyers, and even copies of checks paid using the grant money.

I was able to assist Morris with her end-of-the-year report. We made sure we included copies of the press releases from the previous year, and other pertinent information. The interesting part of the report was the creativity that we were able to show while constructing the report. We used several special cutting tools to cut pictures in different shapes and sizes. We also cut different colored shapes of paper to further accentuate the pictures. Working on the end-of-the-year report was an interesting process, as I was able to see Morris' creative side. Again, being creative is another part of being a successful director.

General Office Duties

A large portion of my internship was spent in the Rivertown Welcome Center, which is the main office that coordinates all of the museums. All incoming calls for all museums, as well as mail, come in through the Welcome Center. It is in this office that all of the different museums can take care of any office business that they wish, such as faxing, copy machine use, and printing on the computer.

I spent a great deal of time in this office helping the management staff. There were several days when members of management either had called in sick or had taken vacation time. On these days I would stay in the Welcome Center and answer phones and greet customers. While answering the phone may sound like a mundane task, it was truly one of the activities from which I learned the most. Patrons would call in and ask for more information about the museums. Usually these questions concerned aspects and details of the museums of which I had never thought. By asking management questions that were asked over the phone, I was able to learn a great deal, myself.

Other simple activities, such as faxing, were also activities from which I was able to learn more. I knew very little about using a fax machine before starting work at Rivertown. Now, through all of the press releases and letters I had to fax each week, I feel very confident in using a fax machine. There were several times when I was also left in charge of the office, alone, which really made me feel good. I knew management felt I was competent enough and trusted me enough to give me such an important responsibility.

There were several other activities I helped with throughout my internship. In the Welcome Center, I often had to make copies on the copy machine, put together information

packets for those needing information on group tours, and send out brochures to those requesting more information on our museums.

Only a few people in the office were computer literate. I volunteered several times to teach employees how to use the computer, and, in particular, how to use the Internet. Only one employee was interested in learning more, but I was glad to see at least one worker take an interest. I showed her how to do research online and to use different email programs. She was excited to learn more about the computer, and I know she will be eager to teach other employees when they are ready to learn.

There were different occasions on which I was asked to do research on the Internet for Rivertown. I spent hours researching salary descriptions for the new planetarium jobs, and I was also asked to do research for the Wildlife Museum. I spent a great deal of time looking up the classification of animals who had previously been classified as extinct. The curator of the Wildlife Museum wanted to update her information, so I was happy to help. I found it very pleasurable to not only increase my general knowledge of wildlife, but to also learn that several Louisiana wildlife we thought were extinct had been moved to the protected category.

ANALYSIS

Rivertown has many wonderful aspects to their museums. The most obvious is their diversity. No other museums in our region have so many different things to do in one location. There is nowhere else where patrons can interact with live animals, get a look at life in outer space, and learn the history of Mardi Gras in one place. Even further, Rivertown is never quite satisfied with itself. From updating current exhibits to adding completely new buildings, like the planetarium, Rivertown is constantly striving to offer new and better exhibits to their customers.

“Proper care by a museum in managing its collections, personnel and business practices is essential. It not only benefits the individuals who work in the museum, but also the public and the members of the art community” (DuBoff 269). While a few of the museums could use an update in their appearance (this will be discussed later), most of the museums have a very nice appearance to them. Rivertown’s display designer uses contrasting colors and bright fabrics throughout the museums to really make them feel alive. Televisions in all the museums provide a modern, updated feel. All of the museums provide places for patrons to sit and relax, and most of these seats are usually accompanied by reading material to provide further information. I was pleased to see how well maintained Rivertown’s museums are.

Throughout the museums, detailed labels are used that provide an excellent amount of information to educate patrons, but they are still neat and attractive in appearance. In several of my college courses, we have had several discussions concerning the pros and cons of informative labels. Some may feel that informative labels tell too much about the object and veer the patron away from determining his own opinion about the work. I feel the case is

actually the opposite. Informative labels can truly help the patron to make more sense of the work he or she is viewing. In the article, "Exhibiting Intention: Some Preconditions of the Visual Display of Culturally Purposeful Objects," the author discusses how labels can help or hinder an object on display. He feels that labels are best when they are used by, "setting up nonmisleading and stimulating conditions between the exhibitor's own activity (selection and label making) and the maker's object" (Baxandall 41). I agree with the author. Labels should be used as an aid and not as a way to sway the viewer into inferring what the display designer wants to create. Throughout all of Rivertown's museums, they hold true to this concept. In the article, "Noodling Around with Exhibition Opportunities," the author states, in regards to choosing description for labels, "the task is to provide information in the exhibition in a manner such that the audience knows it is available without being obtrusive" (Gurian 186). Rivertown seems to be following these author's feelings. Their labels are informative, but keep to just the basic facts of the work. They do not try to tell the viewer what he or she should be gaining from the work.

Another excellent part of the Rivertown museums is the large amount of interactive exhibits they have on display. Gurian writes that, "purpose-built activity stations that focus on a variety of subjects and encourages activity or touching without endangering the collection's objects have been successfully used, primarily by science centers and children's museums" (187). Interactivity is evident throughout the different museums. Children can plot the path of a hurricane or play with live animals. Watching the children touch the Mardi Gras float and try on the costumes makes evident, to any viewer, how invaluable interactive parts of museums are to draw interest.

In the article, "Cultural Conservation through Representation: Festival of India Folklife Exhibitions at the Smithsonian Institution," Richard Kurin writes how important it is for museums to promote diversity: "But even if for no other reason than insuring against the day when all museum exhibits will of necessity look alike, museums have an interest in promoting the diversity and continuing creativity of human cultures" (342). One of the most important aspects of the Mardi Gras Museum is shown by the fact that Rivertown is trying to further the education of different cultures and achieve this diversity. In the Mardi Gras Museum, there is a section on Mardi Gras Indians, which are intermarried African Americans and Choctaw Indians. Also, they have a display on Cajun Mardi Gras which further helps with developing an appreciation for diversity.

The staff of Rivertown is very capable and helpful. Aside from the necessity of being personable, which they fulfill, Rivertown management is extremely qualified to handle all the extremely diverse tasks that may come their way. Further, the staff members are an extremely diverse group, with workers who are all different ages, sex, and race. In such an area like New Orleans, with so many different cultures and ethnicities represented, it is good to have a staff as diversified as Rivertown's.

Having one centralized ticketing location is an excellent idea for a place as large as Rivertown. Being able to purchase tickets in one place not only saves an enormous amount of time for patrons, but it also aids management. Instead of having to go to each individual museum to collect money at the end of the day, a member of management need only go to the Exhibition Hall. While an occasional visit to the Science Center may be required to gather funds from additional simulator rides, this centralization of ticket sales is still a huge timesaver, overall.

Management Challenges

After spending months working at Rivertown, I have come to the conclusion that the biggest problem Rivertown truly faces is the fact that, since they are such a large, spread-out facility, they are hard to maintain. Morris could try to control all the different museums, but that would leave her little time to do the work she needs to complete. Morris oversees twenty-one employees, and only five of these employees work part-time. All of these employees are spread throughout Rivertown's eight different museums and attractions.

From researching, it seems that one solution to the museums' lack of centrality would be the use of empowerment. Empowerment can be defined as, "providing freedom for people to do successfully what they want to do, rather than getting them to do what you want them to do" (Whetten 409). Morris absolutely empowers her employees. There is no possible way that she could watch over all of them constantly with the museums being so separated. Morris encourages freedom for her employees. She wants them to think for themselves and gives them the autonomy to make their own decisions.

"Empowered people not only possess the wherewithal to accomplish something, but they also think of themselves differently than they did before they were empowered" (Whetten 411). During my internship I spoke to several employees and found basis to prove the previous statement. Some of the employees have been working for Rivertown for several years and have been under the employment of a couple of different directors. The previous director of Rivertown did not give as much freedom to the employees as Morris does. They definitely feel happier in their work under Morris' direction and feel encouraged to make attempts at improvements that they previously would not have tried.

One of most important ways Morris empowers is through delegating work. “It [delegation] obviously helps managers accomplish more work than they could accomplish otherwise and can be used as a time-management tool to free up discretionary time” (Whetten 428). If Morris tried to handle all the problems and tasks of the museums, she would have little time to accomplish the more important parts of her job. Further, “Empowered delegation can help develop subordinates’ capabilities and knowledge so that their effectiveness is increased” (Whetten 428). When thinking on one particular incident at Rivertown, I was able to see the power of delegation at work. While I was interning, one of the employees in the Saints Museum was having trouble coming to work. Morris could have easily taken the problem on herself and tried to solve it. Instead she talked to his immediate boss and asked him to talk with the absentee employee. Morris counts on her employees to be at work when scheduled. With so many facilities to oversee, and, often only one employee working at each museum, it is of the utmost importance that workers come in on time.

I walked through the closing of the Saints Museum on two different days with Morris, who had to open and close the museum when the employee did not come into work. Further, Morris had to give the tours for the museum. Fortunately, she can give a tour in any one of the Rivertown museums, which is truly the sign of a great director: being able to perform diverse duties in one position. The Saints Museum employee was spoken to and has come into work on time since then. Delegating this incidence no doubt saved time for Morris who could worry about other aspects of museum management and free up time for having to cover the shift of the absentee employee.

From my Organizational Behavior class, I learned that when a manager empowers, he takes on more of a coaching type position and, therefore, becomes a resource to the employee (Hartman). I felt very empowered during my internship, and this feeling was due entirely to Morris' trust in me. I had a lot of freedom to question, inspect and improve. I felt that any suggestion I made, no matter how "unusual," would be listened to and respected, even if it was not enacted. If Morris had not given me autonomy, I would have not have accomplished all that I did during my internship. If I had felt that I needed to ask for permission for all that I wanted to do, or if I felt like all my work would be double-checked, I would have been very stifled. My creativity would have been hindered, and I would have been less inclined to accomplish so many tasks. Further, my time at Rivertown would have been much less enjoyable. Due to Morris' outstanding empowerment, I was able to do so much more than I ever anticipated. I had the courage to try new things and to learn new experiences. I had the faith that even if I failed, I knew it would be a learning experience. My entire internship was completely pleasant, and this was due almost entirely to the empowerment Morris gave to me.

Problems

Some of the problems Rivertown has faced concern the overall organization of their museums. Rivertown has no true mission statement, and they are not as organized as they would like to be. The complexity of their current ticketing system is one of the greatest concerns for Morris and her staff. What should be a simple procedure for purchasing tickets is an extremely complex series of steps. Construction of new buildings adds to the

disorganization, as is expected. Finally, Morris would like to find a way for the museums to gain more exposure.

From looking at these problems, there are several suggestions I have for improving them, and other aspects of the museums. I spent a lengthy amount of time during my internship critiquing all of Rivertown's museums. The following pages outline my suggestions for improvements, the ways in which to achieve these goals, and the benefits that can be gained from enacting several of these suggestions.

RECOMMENDED STEPS FOR IMPROVEMENT

Appearances

- Unfortunately, there are only two garbage cans and one ashtray along the three blocks of the museums. Rivertown should consider adding more trashcans to help keep the amount of trash in front of the museums to a minimum.
- While most of the buildings of Rivertown look very nice, there are a few changes that can be done to increase the overall appearance of the street as a whole. The Welcome Center needs a new paint job, as its current light blue paint is peeling. The paint on the exterior of the Saints Museum is fine, but the exterior walls need to be cleaned. The Mardi Gras Museum is painted in two shades of purple. Its paint job is fine, but it needs to be cleaned, as well. Also, a few of the wooden blinds on the side of the Mardi Gras Museum are broken and should be replaced. The front door of the Mardi Gras Museum also needs to be cleaned.
- Several of the museums have problems with their signs. It seems that signs are either handwritten, ripped or weathered. What would look much better would be typed and laminated cards, with a consistent appearance, used throughout all of the museums. It would take very little time and expense to print signs on cardstock and laminate them.
- Inside of the Exhibition Hall, there are portraits of two people, but there is no label to identify who they are. I have had a couple of different patrons inquire as to who they are. Labeling them would be a good suggestion.
- The Welcome Center is the only building within Rivertown's complex that does not provide a handicapped entrance. While this building serves as the main office, it does

have two displays inside of it that are open to the public. Making this building handicapped-accessible would make the entire complex complete.

Marketing

- The most confusing part of the different price packages offered at Rivertown are the two different prices offered by the Science Center. One recommendation is that the Space Station package be sold as a one-cost package rather than 2 different packages. For instance, an adult pays \$5.00 to attend the Science Center, planetarium, and receive a ride on the virtual explorer-motion simulator. For \$7.00, the patron receives the above admittance, with an additional admittance to the Space Station. From working at the ticketing counter in the Exhibition Hall, nearly all the customers who came in with an interest in the Science Center and Space Station seem thoroughly confused by the two different packages. Many questions are asked, and customers often take several minutes to decide between the two choices. I suggest having one price of \$7.00. If only one package option is provided, it will alleviate a great deal of time spent answering questions for employees, less time having to consider for patrons, and would overall bring more income for the larger priced sale each time.
- There are questionnaires that are left at the front desk of the Exhibition Hall that are to be filled out by customers with their name, phone number, fax number and email address. From these questionnaires, Rivertown management can take the information and develop a larger mailing list; however, most people do not want to take the time to fill out the questionnaire. The current incentive provided, a card which allows for one free visit after purchasing five visits, is not incentive enough for the time needed to fill out the

questionnaire. Giving the customer a two-for-one admission, with an expiration date, and for use on the customer's next visit, would likely increase the desire to complete the questionnaires and increase the mailing list.

- There are pictures showing the more fascinating parts of the different museums in both the Welcome Center and the Children's Castle to encourage ticket sales. Perhaps having photographs of the different attractions, at each of the museums, would provoke further interest.
- I watched patrons one Saturday after one of the Children's Castle shows. The show was sold out, and people immediately headed to the parking lot to leave after it was over. Most of the patrons came for just the forty-five minute show. How can we encourage them to stay was the big question on my mind. The possibility of having an offer, such as, "show your Children's Castle ticket and receive \$1.00 off an additional museum ticket purchase" would be an idea to get patrons to stay.
- During my internship I received several requests over the phone for direct phone numbers to the different museums. Rivertown does not give out the direct lines to the different museums, as they want all phone calls to come through one central location: the Rivertown Welcome Center. The problem comes from the lengthy message that welcomes visitors to Rivertown. If people cannot get the direct line to the museum they want, their complaint is that they have to call back and sit through the lengthy announcement again. Perhaps a good idea is to shorten the Rivertown announcement or to provide them with an option, right at the beginning of the message, to hit zero to bypass the announcement.

- Adding a copy of the ticket prices to the inside of the procedure manual so all employees know the costs of all the different museum packages would be a good idea. This insert would help employees to answer any questions patrons may have and possibly encourage further ticket sales.
- Several times during my internship customers inquired about where to buy film. Film is not sold anywhere in Rivertown, so selling disposable cameras in the gift shops would provide revenue for the museums and happiness for the customers. Simple instructions could be given about where photographs are not allowed to be taken.

Freeport McMoRan Science Center

- From riding the simulator with some patrons one afternoon, I heard the complaint that the simulator needs cushions. The seats are too hard and cramped for all the jolts and bumps the ride has. I am inclined to agree, and adding cushions would help alleviate this problem.

Mardi Gras Museum

- While the Mardi Gras Museum is truly a stunning museum, there are, unfortunately, several different places within the museum where the carpets are noticeably stained. Cleaning them would draw less attention to the floor and put more attention onto the objects that are on display.

Louisiana Toy Train Museum

- Inside the Toy Train Museum is a video on toy trains. With all of the electric trains moving inside, complete with their whistles, it is a bit hard to hear the video over them. Turning up the volume on the television would alleviate this problem.
- The Toy Train Museum numerous glass cases which have fingerprints. Cleaning them more regularly would give a nicer appearance.
- There are two main window cases in front of the Toy Train Museum that have nice decorations in one of them and nothing else in the other. The bare one would serve well to have some signs promoting the other museums. Also, leftover pieces of old tape should be removed and the glass should be cleaned.
- In the Toy Train Museum, some of the buttons to press to make the trains animated do not work; in fact, only five out of the thirteen buttons actually work. The buttons should either be fixed, or, if this option is not feasible, then the buttons should be pulled up from the wood. Many of the buttons have already been pulled up and are missing, completely. The holes left over should be filled in with wood filler and repainted, otherwise, patrons may get a feeling that they are missing something that was once there. Three times during my internship, I came across people either in person or on the phone who felt that the Toy Train Museum was a “disaster” and felt very unfulfilled by their visit, largely due to the non-functioning buttons.
- One of the bottom display cases in the Toy Train Museum is empty. There is a fluorescent light inside that is broken and bits of glass are inside the case. Simply cleaning up the broken bits of glass and replacing the bulb will allow for a large spot where a new toy train could easily be put on display.

- In the “Playscape” section of the Toy Train Museum, there are a few hardcover books that are mounted to the windowsill and table that have been ripped up and destroyed. A good idea would be to either replace the books, preferably, or, if this is not a feasible idea, then to pull up the mounting brackets and fill in the holes. Again, having things left “incomplete” gives patrons a feeling that the museum is disorganized and that they are not seeing all that they should.
- In the outside behind the Toy Train Museum is a large wooden deck and a track built into the ground for electric cars. The museum previously had expensive electric cars and charged children \$5 to use the track. The children were breaking the cars, and the track became even more expensive to maintain than the money that was coming in from sales. With the nice deck outside, and the nice piece of land in the back, it is a shame for it to sit dormant. Perhaps having some covered picnic tables or a gazebo where the children's groups could come and eat would be a good suggestion. Rivertown is still trying to keep the track active, but the museum does not advertise that the track is there. Perhaps allowing the children to bring their own cars and use the track for free, with a museum ticket purchase, would allow the track to be used, increase museum attendance and also alleviate the expense of maintaining electric cars.

Louisiana Wildlife and Fisheries Museum

- While extravagant and expensive, the idea of having the Wildlife Museum become more of an interactive museum is a possibility. From seeing the two dioramas, the ones the children really seem to be drawn to, the idea struck me to have a “maze” within the museum -- a wetlands area. An archway could be built over the door, and the display

objects could be spread throughout the museum in a way that would provide a more interactive feel. Further, sounds and smells would also heighten a museum already filled with sights and touching. The experience of all the different senses used would give the patron more to remember and further develop a want to return to the museum.

- Also in the Wildlife Museum, there are windows at the tops of all the walls and several other windows that allow for lots of natural sunlight to come in and brighten the museum. However, the problem comes on overcast days when not enough natural light is available. None of the thirteen standing cases in the middle of the museum has lights inside them. The burnt-out bulbs in the track lighting, and lack of lighting within the cases, make the objects within the cases not easy to see. The light bulbs being replaced throughout the museum would do a great deal to improve the visibility for patrons.
- One of the mid-sized aquariums is covered with wooden doors with holes cut into the wood for decoration. Unfortunately, the holes are not big enough for the patrons to truly view the fish. It is a low-lying aquarium that can be easily missed. It would be more noticeable to have larger holes cut into the wood.
- Inside the Wildlife and Fisheries Museum is a large game machine called, "Oscar's Wild Ride." This game machine has a horribly loud audio message that repeats approximately every minute. It is located right next to the aquarium and does not fit within the theme of the museum at all. Large rubber balls are given out as prizes from the game, and the children often mistake them for gumballs. I suggest switching this game machine with a bookshelf of encyclopedias. The bookcase currently sits next to the Coke machine and bathrooms in front of a window. Blinds could then be added to the window to keep the machine oblivious to passer-bys. This move would keep the game machine next to other

automated machines it is similar to and away from the actual inside of the museum. Further, a sign saying that the prizes are not gum would help with any safety concerns.

- The natural sunlight coming in allows for natural brightness within the museum, but it has, unfortunately, faded many of the newspaper articles on the bulletin board. Adding blinds to cover the window nearest the bulletin board would help to better protect the articles and encyclopedia set.
- One of the panels on the floor in front of the aquarium is loose and should be replaced before a patron injures himself.
- There are a few objects on display that would do well to have adjustments. One bug is inside a viewing container and is visibly scotched-taped. Also, there is an alligator head with its jaws taped together with thick silver electrical tape. The tape used is obviously for protection of the item, but several less obvious means of protection are available, even if clear packing tape is used.
- The upstairs area of the museum is very large and has many display cases to hold more wildlife objects. Inside are several tables and chairs, a large blackboard and bathrooms. The upstairs floor is also equipped with track lighting. Part of the room is sectioned off to provide an office with a desk. Books and several more objects of wildlife are stored here. Unfortunately, the upstairs location is not accessible to the handicapped. This entire top floor could be opened up to the public to provide a larger museum, overall. Unfortunately, putting in an elevator is not feasible due to costs and the fact that the building has historic status; however, a videotape of the upstairs exhibits could be provided for those not able to make the trek up the long stairs.

- Unfortunately, the games and word searches that were created for the museum have not been distributed to any of the children when I have been present in the museum, and the workers at the Wildlife Museum told me they have not distributed them in a very long time. Providing these games and word searches is a great way to provide fun for the children, while giving them an education and a reason to truly research and enjoy the museum.

Native American Village

- The exhibit on display in the Native American Village is placed outside under a covered porch. As a patron walking by, I had no idea what the objects on exhibit were. Perhaps making labels for the objects so that when the curator or demonstrator is not available, those who walk through the museum will know at what they are looking.

Adjunct Facilities

- In the art gallery, there is a beige wall in the center that works fine as a compliment to all of the blue walls that surround it, but there is one small panel covered in gray material that would look better to be covered in blue to match the rest of the walls. With this small panel covered in gray, it gives the feeling of being an "extended" wall that has been added. This small wall has indeed been added to hide the small office space in the back, so it is a functional wall; however, keeping the color consistent with the other walls would make it appear more as a permanent wall and blend in more.
- For labeling the artwork, business cards are hung that have the title, creator and price of the work written on the card. Some cards are placed on the works and some are put on

different sides of the work. Consistency with one theme of placement would give the whole gallery a neater, more professional look.

- There is very little available space on the walls. The gallery uses its wall space well, but, perhaps a bit too much. Taking away just a few works from each wall would provide a bit more room to view the remaining works. The whole appearance would be much less overwhelming, less cluttered and give more attention to the remaining works.

DISCUSSION

Short and Long-term Effects

When looking at the appearances of Rivertown, there were several of my recommendations that were put into effect by Morris. Many signs throughout the Rivertown complex were quickly hung and were not professional looking. I received permission to replace all the hand-written, torn and weathered signs with professional signs typed on cardstock paper and laminated. Several of the signs, such as, "Please do not lean on glass," and, "Please stay on the sidewalk," are now much more visible to patrons and have a much nicer appearance.

Morris also allowed me to make labels for the Cannes Brulee Native American Village. If the curator is absent, any Rivertown employee can now set up the exhibit with much ease due to the labeling system I created. Also, visitors to the museum who come by when the curator is not available will now know more about what they are seeing.

Morris agreed that the Welcome Center's exterior paint was in need of repair, so she put in a work order to have it repainted. She further put in a work order for new carpet for the Mardi Gras Museum, as the stains in the museum are not removable.

When looking at the Exhibition Hall, my director agreed that the portraits in the Exhibition Hall would do well to be labeled, as she, herself, has had many inquires as to who the people in the paintings are. Also, Morris changed the incentive from a two-for-one admission to a coupon for \$1.00 off the patron's next visit when filling out surveys.

In the Toy Train Museum, several improvements were made. All of the glass cases were cleaned. The broken light was removed out of the bottom case that I suggested needed removal. Morris agreed that the books in the playroom area would do well to be removed and loved the idea of using wood-filler to smooth the areas where the bolts will be pulled. A work order was put in to repair all of the broken buttons.

When looking at the Wildlife Museum, Morris met with her director to discuss the idea of opening up the second floor of the museum. Morris explained that this idea will take some time, but it is, indeed, in the process of becoming a reality. Finally, concerning the gift shop, Morris faxed an order for disposable cameras to be sold in all the gift shops.

I was incredibly happy to see so many of my suggestions put into effect. While it may be some time before they are all completed, it feels good to know that they are in the works. One of the most important short-term effects that was produced from my suggestions was the huge amount of aesthetic improvements in the appearance of the museums, including signs and labels, until more professional improvements can be produced. I feel these small steps in appearance have encouraged more permanent, long-term effects for the museum. From having just a few signs improved, Morris was encouraged to repair larger aesthetic problems, such as paint jobs and new carpet.

Another short-term suggestion I made regarding disposable cameras is also encouraging for greater long-term effects. Often customers want to purchase cameras. When a customer previously asked if cameras were available and were told they were not, the customer would not purchase any additional items. I believe that if a customer stands in line at the gift shop to buy a camera, they will also be encouraged to purchase other items from the gift shop. Also, from having pictures from their trip to Rivertown, customers will

remember more about the museums and want to come back. Further, others who see the photos may also gain an interest in visiting the museums, when they may not have known that they even existed, previously.

One of the responsibilities I had that will yield one of the most important long-term effects is concerning the press releases. Employees who had no previous idea on how to write a press release now have a simple template to follow to complete a basic press release. Having provided a simple way to market upcoming events will hopefully provide the museums with a long-term effect of better marketing. If more press releases are completed, there is a larger chance of them being printed in newspapers or played on the radio. This increase in publicity will hopefully make Rivertown known to more people, which will directly increase the number of visitors Rivertown receives.

Writing the job descriptions for the new planetarium jobs in such great detail will hopefully allow for better pay for the new employees. If the current employees are given the new jobs with greater pay, their job satisfaction will be increased. The higher salary will provide for an enormous long-term effect that not only benefits the employee, but that will also benefit the museums by having workers who are more fulfilled in their careers.

The effect my internship had that made one of the biggest impacts was the creation of the mission statements Morris and I wrote. Morris will be adding the mission statements to the policy and procedure manual. The long-term effects from the mission statement creations are two-fold. First, Rivertown employees now have a solid foundation in which to base the purpose of their work. Second, the mission statements encouraged Morris to want to better organize the museums. After discussing mission statements with Morris, she was enthusiastic to do more for the museums, including developing long-range plans for the

museum. Unfortunately, with the time constraints the ticketing system was placing on Morris' activities, she was not ready to delve into a long-range plan during my internship. I volunteered to return to help Morris write her long-term plan this summer, which she was very pleased to hear.

The updates to the policy and procedure manual I made provided some short-term effects, should any absenteeism occur. The old policy manual was completely out of date. Since it has been updated, employees who are not familiar with opening the museums on a regular basis will have a much easier time doing so now. Employees having the ability to open and close the museums will assist Morris, as she can continue her daily routine, uninterrupted, while another employee takes care of the work.

One of the biggest long-term effects from my assistance at Rivertown would be the mailing program. From writing the procedure manual and training an employee, Rivertown now has the ability to send mail to a huge amount of people on a regular basis at no cost to the museums. Further, the basis of this electronic mailing program has started a database of addresses that can be used to send mail in the future.

My biggest long-term effect would have to do with the writing and training of the new ticketing system. Employees now have an easy-to-follow procedure that they can use when selling tickets. From training of the ticketing program, employees can now sell tickets to customers in a much faster way. Also, Morris can print reports daily and monthly that are much more understandable to read than her former reports and that will require much less time and paper to print.

Results

From working on the ticketing system, press releases, mailing lists, mission statements and the policy and procedures manual, I gained an increase in knowledge of several different computer programs, such as Excel, WinTix, TicketMaker, Outlook Express and CS Addressbook. Further, I gained better skills in the management of employees, co-workers and large groups of patrons from working as a docent, answering the phone, assisting with special events and planning group tours. Finally, I gained knowledge in several different museum operations, especially in the day-to-day running of a museum, from working on the financial reports, assisting with the opening and closing of the different museums, and gift shop and ticket sales.

The internship that Rivertown offered me was a wonderful conclusion to my Arts Administration program. It helped me to be better prepared to handle an extreme amount of diverse situations that will, no doubt, be a part of my future employment. This internship also allowed me to apply a large amount of knowledge that I had gained from the many different classes I attended in the Arts Administration program, including, but not limited to: development, arts overview, marketing, management, theatre, art law, accounting, creative writing and advertising. The last few months have been a busy time for me. I was able to both apply what I have learned in my degree program and also gained a large amount of new skills. I feel I am better qualified to work in a variety of non-profit, cultural organizations

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APPENDICES

Appendix A: Rivertown admission prices

NEW ADMISSION PRICES FOR RIVERTOWN MUSEUMS

(EFFECTIVE NOVEMBER 1, 2001)

MULTI-MUSEUM PASSES:

ADULT	\$15.00
CHILD	\$ 9.00 (2 – 12 yrs.)
SENIOR	\$11.00 (55 and over)

This price includes all museums and the Virtual Explorer Motion Simulator.

INDIVIDUAL MUSEUMS: Wildlife Museum, Cannes Brulee Native American Village, Kenner Heritage Park, Saints Hall of Fame, Mardi Gras Museum, or Toy Train

ADULTS	\$3.00
CHILD	\$2.00 (2 – 12 yrs.)
SENIOR	\$2.50 (55 and over)

SCIENCE CENTER/PLANETARIUM/VIRTUAL EXPLORER MOTION SIMULATOR

ADULT	\$5.00
CHILD	\$4.00 (2 – 12 yrs.)
SENIOR	\$4.50 (55 and over)

SPACE STATION KENNER: Includes Science Center, Planetarium, Space Station, and Virtual Explorer Motion Simulator

ADULT	\$7.00
CHILD	\$5.00 (2 – 12 yrs.)
SENIOR	\$6.00 (55 and over)

PLANETARIUM SHOW: \$2.00 PER PERSON

VIRTUAL EXPLORER MOTION SIMULATOR: Additional rides \$3.00 per person

Please Note: Friends of Rivertown Members pay \$2.00 for the Simulator ride

Appendix B: Native American Village grant

For agency use only:

App. No.

LDOA:

PROJECT ASSISTANCE OR TECHNICAL ASSISTANCE APPLICATION
FOR 2001 & 2002 DEADLINES

COMMUNITY ARTS GRANTS
AND/OR

LOUISIANA DECENTRALIZED ARTS FUNDING PROGRAM

Administered by the Arts Council of New Orleans
225 Baronne Street, Suite 1712, New Orleans, LA 70112

Phone: 504/523-1465 Fax: 504/529-2430 Website: artscouncilofneworleans.org

PARISH AND TYPE OF APPLICATION:

1. Parish in which applicant is domiciled: Jefferson Parish
2. Check the type of application that you are submitting:
 Project Assistance Technical Assistance

Check the program(s) from which you are requesting funding and indicate amount:

- A. Community Arts Grants \$ _____ Amount Requested
B. Louisiana Decentralized Arts Funding Program \$ 22,430 Amount Requested

THE APPLICANT

3. Applicant City of Kenner
Address 624 Williams Blvd. City Kenner State LA Zip 70062
Web Address Kenner, LA, US Email Rivertown@Kenner, LA, US
LA House District # 92 LA Senate District # 10 Parish Jefferson
U.S. Congressional District # 1 Councilmanic District 1 Director,
Authorizing Official Edgar Bernard Authorizing Official's Title Community Services
Project Director Barbara Morris Project Director's Title Rivertown Administrator
Phone [day] 504-468-7231 E-mail Same as Above Fax 504-471-2159
Date founded The City of Kenner is incorporated under the Louisiana
Date received 501(c)(3) Constitution
Fiscal year from July 1 to June 30 Federal Tax ID Number 72-6001670
Fiscal Agent Name (if applicable) N/A

4. Give a brief description of your Project or type of Technical Assistance requested (Two or three sentences summarizing your major activity):

We will present Native American programming, by members of primarily southeastern Louisiana tribes, focusing on regional customs, traditions and folkways. Funds will be utilized for artisans, and demonstrators in producing programming for the general public and school groups.

- 4a. Project Discipline: Dance Theatre Music Visual Arts Literature Folklife
 Media Multidisciplinary Folklife Design Art

5. If Project is Arts-In-Education related (PreK-12): In-School Summer Program Community

Arts Council of New Orleans Use Only ♦ Do Not Write Below This Line

____ Postmark 501(c)(3) letter Supplemental Materials Financial Statement Board List
____ Signatures State Inc. letter Provider Form(s) Application: Complete Incomplete Staff

Comments: _____

ORGANIZATIONAL INFORMATION (Applicants who are individuals should complete all applicable sections of this page. Please specify if a section is not applicable and have your fiscal agent complete pages 10 and 11 of this form along with signatures on lines 21 and 22 of page 9.)

6. Using the characteristics below, please indicate the predominant cultural/ethnic make-up of your organization's current board members (i.e. 50% or more). CHECK ONLY ONE. This information has no bearing on funding decisions on Decentralized Grants. It is collected for statistical purposes only.

- G General - organization's current board is not 50% any one race/ethnicity N Native American W White, not Hispanic
 H Hispanic A Asian or Pacific Islander
 B Black, not Hispanic

7. Please list the grant amount in dollars that the applicant has received from the Arts Council of New Orleans or the Louisiana Division of the Arts for the current year and the last two years:

Year(s)	1999	2000	2001
Arts Council-Community Arts Grants	\$ _____	\$ _____	\$ _____
Louisiana Decentralized Arts Funding	\$ 12,000	\$ 11,000	\$ 9,500
Louisiana Division of the Arts (statewide)	\$ _____	\$ _____	\$ _____

8. Briefly describe the applicant. Organizations: What is your mission (as adopted by your board of directors)? What are your goals? What is the focus of your programming? Individuals: State your qualifications in the arts and describe your specific experiences that relate to this project.

The City of Kenner is incorporated under the Louisiana Constitution. The Louisiana Wildlife & Fisheries Museum and Aquarium located at 303 Williams Blvd in Kenner's Historic Rivertown, has added an exhibit to supplement the extensive wildlife collection exhibited at the Museum. The outdoor exhibit is known as the **CANNES BRÛLÉE NATIVE AMERICAN EXHIBITION** and portrays an interpretation of Native American folklife, foodways and crafts in a natural setting. Our goal for this programming is to expose the general public and school groups to this unique part of Louisiana's cultural heritage. Grant funds will be utilized to engage artisans to demonstrate their unique skills, crafts and folkways. The City of Kenner underwrites the costs for the facility, utilities, project director, staffing, insurance, marketing, and many other expenses.

8a. Please list the activity period(s) for the project or technical assistance to be provided through grant funds.

Community Arts Grants:
 Activity Start Date: _____ Activity End Date: _____
 Louisiana Decentralized Arts Funding Program:
 Activity Start Date: 10-1-2001 Activity End Date: 9-30-2002

ORGANIZATIONAL FINANCIAL INFORMATION

9. List the organization's actual income and expenses for the last two fiscal years and projections for current and upcoming year.

YEAR	INCOME REVENUE	EXPENSES
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____
_____	\$ _____	\$ _____

If figures given differ greatly, please give an explanation about your organization's efforts to reduce or eliminate any outstanding deficit or plans for any surplus in the space provided below.

The Native American Exhibition is a project of the City of Kenner. We have attached a bound copy of the most recent financial report.

PROJECT OR TECHNICAL ASSISTANCE INFORMATION

10. Estimate the total number of individuals to benefit directly from this proposal: 20,868

Participants: 5 Artists: 103 Audience: 20,976

10a. Estimate the number of professional artists to be paid as part of this proposal 103

11. Using the characteristics below, please indicate if the proposal clearly emphasizes or reflects the culture or traditions of any one race. CHECK ONLY ONE

- | | | |
|--|---|--|
| <input type="checkbox"/> G General – project does not emphasize any one race/ethnicity | <input checked="" type="checkbox"/> N Native American | <input type="checkbox"/> W White, not Hispanic |
| | <input type="checkbox"/> H Hispanic | <input type="checkbox"/> A Asian or Pacific Islander |
| | <input type="checkbox"/> B Black, not Hispanic | |

12. Indicate the targeted audience. CHECK ONLY ONE:

- | | | |
|--|--|---|
| <input type="checkbox"/> General public | <input type="checkbox"/> Students, PK-12 | <input type="checkbox"/> College Students |
| <input checked="" type="checkbox"/> Special population, describe <u>Children, families & school groups</u> | | |

13. Actual date(s) of proposed activities Scheduled dates from October 2001 through Sept. 2002
List only the actual dates on which events, programs, concerts, exhibitions or activities will occur.

14. **DESCRIBE THE PROPOSAL.** Provide a concise description of the Project or Technical Assistance to be supported by the grant using the space below and the following page. *Clearly justify the need for the grant by answering the following questions.* What are you proposing to do? (Give a clear description of your project or technical assistance request—Why, What, When, Where, Who and How.) Why is this project or technical assistance important? Who is your targeted audience? Who will do it (direct it, perform it, participate in it)? If artists/companies are to be hired, how were they selected? When will it happen? Where will it happen? How will it be publicized? How will you evaluate the success of the project or technical assistance provided? If you have received previous Project/Technical Assistance funding from this agency, state how the current project builds on or advances previously funded activities. Be sure to address the evaluation criteria for Project Assistance or Technical Assistance in the grant guidelines.

What are you proposing to do?

The project is focused on programming elements for the **CANNES BRÛLÉE NATIVE AMERICAN EXHIBITION** including Indian ceremonial and folkloristic demonstrations. Funds will be directed toward fees for artisans, craftspersons and demonstrators in producing programming for the general public as well as scheduled programming on Fridays for school groups. Located at the Louisiana Wildlife & Fisheries Museum and Aquarium in Kenner's Historic Rivertown, the exhibit includes a 16,000 square foot outdoor exhibition of native trees, plants and shrubs portraying an environmentally authentic interpretation of Native American folklife, foodways and crafts in a natural setting. The Native American Exhibit supplements the extensive wildlife collection exhibited at the Museum. CANNES BRÛLÉE (Burnt Canes) is a term which appears on the maps of early European explorers of this region as they came upon Native Americans cutting and burning river cane along the banks of the Mississippi. Much of what we have come to know of our Gulf South culture today has its origins in the ways of these native people. We are fortunate to be able to call upon descendants of the numerous tribes of the southeastern Louisiana region.

Why is this assistance important?

This vital assistance will permit the Native American Exhibition to greatly enhance participation among school children and the general public through regularly scheduled performances and demonstrations. Additionally, the unique venue provides the artisans and demonstrators an opportunity to present aspects of Native American folklife in an environmentally authentic setting. Our audiences have been a diverse mix from the community and surrounding region, including children, parents and grandparents. Once in Historic Rivertown for these specific performances and/or exhibitions, most individuals visit one or more of the additional arts and cultural exhibits at the Rivertown museums thereby exposing new audiences and repeat visitors to new and changing arts and cultural experiences.

Project or Technical Assistance description continued from page 3.

Who is your targeted audience?

Our targeted audience includes the general public throughout the metro New Orleans area. Indeed, many families including children, parents and grandparents have been repeat visitors to the exhibition since we offer variety in scheduled programming. We plan to continue targeting school groups by presenting programming on Fridays in addition to the weekends. Funding is being sought to secure the continuing services of artisans, craftspersons and folkloristic presenters that will be focused on further developing, establishing and presenting programming elements of the project on a regularly scheduled basis.

Who will direct it, perform it, participate in it?

Barbara Morris is the Project Director. She is a management level employee of the City of Kenner and serves as the Rivertown Administrator. She is responsible for the management, budget, personnel and facilities comprising the museum complex in Kenner's historic district known as Rivertown. Janie Luster, a member of the Houma tribe, is a well-known artist based on her garfish scale jewelry, palmetto baskets and Spanish moss dolls. The Houmas are believed to be the only tribe in North America to make the half-hitch coil style baskets. Janie Luster serves as the On-Site Interpreter and Native American Consultant. Her fees are paid by the City of Kenner. Utilizing Ms. Luster's expertise and leadership, we will engage representatives of various southeastern tribes. A detailed resume of Janie Luster is enclosed for your reference. See the Provider of Services Forms for brief resumes of the individuals we plan to engage for performances/demonstrations.

How are artists selected?

Native American Indian consultants with prior experience in public presentations, representing a variety of primarily Southeastern Louisiana tribal groups will participate in programming representative of regional customs, traditions and folkways. Artists are selected based on input from various tribal committees. Additionally, Ms. Luster solicits references from artisans who have participated at the exhibition and attends other performances and demonstrations to identify additional artisans.

When will it happen?

Performances/demonstrations will take place over the course of 48 weeks during the grant period on Friday and Saturday and will include 3 festival weekends.

Where will it happen?

The venue for the presentations is the Louisiana Wildlife & Fisheries Museum and Aquarium, located at 303 Williams Blvd. In Kenner's Historic Rivertown, where there has been created a 16,000 square foot outdoor exhibition of native trees, plants and shrubs to supplement the extensive wildlife collection exhibited at the museum. The collection/exhibition is known as **CANNES BRÛLÉE NATIVE AMERICAN EXHIBIT** and portrays an environmentally authentic interpretation of Native American folklife, foodways and crafts in a natural setting. Programming is designed to expose the general public and school groups to this unique part of Louisiana's cultural heritage in this authentic setting.

15. PROVIDER OF SERVICES FORM [Outside Professional Services and Project Director]

Provide the following information if the proposal includes fees for individuals being hired for this project. Two providers can be listed on each page. You must provide information for each person or group, as well as the Project Director, to be compensated with grant funds. Photocopy as many forms as needed. Attached resumes **CANNOT BE SUBSTITUTED FOR A BRIEF RESUME ON THIS PAGE.** (Note that full resumes will be copied for consultants to be hired for Technical Assistance Grants.) Do not submit copies with glue, staples or tape. You may include pamphlets, brochures, and other samples of work about the provider as an attachment.

Person or Group to provide services _____
 Address _____
 City _____ State _____ Zip _____
 Travel/Per Diem Costs: \$ _____
 Professional Fee \$ _____ per _____ Total Fee \$ _____
 Description of service to be provided: _____

Brief Resume or Bio:

The Project Director, Barbara Morris is the Rivertown Administrator for the City of Kenner. Barbara is a management level employee of the City and is responsible for the management, budget, personnel and facilities comprising the museum complex in Kenner's historic district known as Rivertown. A detailed resume of Barbara Morris is enclosed for your reference.

Janie Luster, a member of the Houma tribe serves as the ON-SITE INTERPRETER & NATIVE AMERICAN CONSULTANT. Janie's salary will be paid entirely by the City of Kenner. She is a well-known artist based on her garfish scale jewelry, palmetto baskets and Spanish moss dolls. The Houmas are believed to be the only tribe in North America to make the half-hitch coil style baskets. A detailed resume of Janie Luster is enclosed for your reference.

Utilizing Ms. Luster's expertise and leadership, we will engage representatives of various (primarily) southeastern Louisiana tribes.

BARBARA C. MORRIS
RESUME OF PROFESSIONAL EXPERIENCE

- September 1995
to Present: Administrator
City of Kenner, Rivertown Museums, Kenner, Louisiana
 After serving in various capacities including Program Administrator for three years, became Administrator in May of 1999. Responsible for all aspects of museum administration; directs museum activities and operations; oversees facilities and collections; provides direction for content and programs.
- July 1993
to December 1993 Division Director
Arthritis Foundation Louisiana Chapter, Southeast Division, New Orleans, Louisiana
 Responsible for organizing and implementing fundraising activities throughout a 13 parish area; coordinating division operations, board development, public relations and program activities.
- January 1992
to July 1993 Executive Director
The Extra Mile, Jefferson Parish Human Service Authority, Metairie, Louisiana
 Contracted with parish entity to establish a non-profit agency to provide volunteer support for public health agencies serving individuals with developmental disabilities, substance abuse, and mental health disabilities. Established a board of directors, developed by-laws; incorporated as a non-profit agency; filed and received non-profit status for tax purposes.
- July 1987
to December 1991 Director of Community Services
March of Dimes, New Orleans, Louisiana
 Interacted with local, national, and chapter staffs, as well as program coordinators and local volunteers in implementation of medical services, public and professional health education programs and public affairs. With Professional Health Committee, was responsible for management of state wide grant program, including sending and receiving Request for Proposals, issuing payments and monitoring grant compliance.
- September 1981
to July 1987 Executive Director
March of Dimes, New Orleans Louisiana
 Directed/coordinated chapter operations, public relations, fundraising and program activities, and all aspects of chapter administration. Together with volunteers, prepared and administered chapter budget; reviewed and approved all expenditures; ensured appropriate administration and maintenance of financial affairs and records.

EDUCATIONAL BACKGROUND

Certified in the following areas through various courses and programs:

- Basic Management
- Volunteer Recruitment and Management
- Board Development
- Grant Writing
- Fundraising
- Public Relations

Graduated St. Joseph High School, New Orleans, Louisiana

JANIE MARIE VERRET LUSTER
2247 BRADY ROAD, THERIOT, LA 70397
PHONE: 504-872-2917

TRIBAL AFFILIATION: UNITED HOUMA NATION

TRIBAL ROLL NUMBER: ~~07121~~

D.O.B. ~~Jul. 11, 1961~~

SS# ~~42-42-1-2~~

EDUCATION: TERREBONNE HIGH SCHOOL CLASS OF 1971

WORK HISTORY: NEW ORLEANS JAZZ & HERITAGE FESTIVAL

JEAN LAFITTE NATIONAL PARK, NEW ORLEANS, LA

JEAN LAFITTE NATIONAL PARK, EUNICE, LA

LOUISIANA FOLKLIFE FESTIVAL, EUNICE, LA

LOUISIANA FOLKLIFE FESTIVAL, MONROE, LA

FESTIVAL INTERNATIONAL de LOUISIANE, LAFAYETTE, LA

SOUTHEASTERN INDIAN CULTURAL FESTIVAL

SOUTHEASTERN CULTURAL FESTIVAL, COLUMBUS, GA

DULAC COMMUNITY CENTER (BASKET CLASSES)

SOUTHDOWN MUSEUM DISPLAY OF BASKETS & BASKET CLASSES

TERREBONNE PARISH INDIAN EDUCATION PARENT COMM.

UNITED HOUMA NATION & LAFOUCHE INDIAN ED. SUMMER

CAMP PROGRAMS, GOLDEN MEADOW, LA

CANNES BRULÉE

NATIVE AMERICAN CENTER OF THE GULF SOUTH, KENNER, LA

RECREATED THE HOUMA HALF-HITCH COILED BASKET

FISH SCALE JEWELRY, BEADWORK, STORYTELLER, PLANTS

HAS APPEARED ON HIDDEN NATION

DISCOVERY CHANNEL--AMERICAN JOURNEY

HAS APPEARED IN THE FOLLOWING MAGAZINES IN 1999

LOUISIANA LIFE MAGAZINE

NATIVE PEOPLE MAGAZINE

ORGANIZED THE FIRST UNITED HOUMA INDIAN FESTIVAL

IN 1987-1990

SERVED ON THE COMMITTEE OF THE CALLING OF THE TRIBES

POW WOW

15. **PROVIDER OF SERVICES FORM** [Outside Professional Services and Project Director]

Provide the following information if the proposal includes fees for individuals being hired for this project. Two providers can be listed on each page. You must provide information for each person or group, as well as the Project Director, to be compensated with grant funds. Photocopy as many forms as needed. Attached resumes **CANNOT BE SUBSTITUTED FOR A BRIEF RESUME ON THIS PAGE.** (Note that full resumes will be copied for consultants to be hired for Technical Assistance Grants.) Do not submit copies with glue, staples or tape. You may include pamphlets, brochures, and other samples of work about the provider as an attachment.

Person or Group to provide services _____
 Address _____
 City _____ State _____ Zip _____
 Travel/Per Diem Costs: \$ _____
 Professional Fee \$ _____ per _____ Total Fee \$ _____
 Description of service to be provided: _____

Brief Resume or Bio:

The following list of artisans is not necessarily an all-inclusive list but is representative of the types of productions we plan to offer.

Fees will be paid to artists as follows: \$100 per day for artists from the metro New Orleans Area; \$125 per day for artists outside the metro New Orleans area but under 3 hours drive time away; and \$175 per day for artists over 3 hours drive time away from the site.

We plan to spend \$2,000 in artistic fees for festival weekends.

EVA AUSTIN (Navajo) is known as a skilled maker of Navajo baskets, Beadwork and Dreamcatchers.

MARJORIE BATTISE (Coushatta Tribe of Louisiana) demonstrates the craft of pine needle basketry.

BAYOU EAGLES (Houma) is a 12 member Native American dance group.

BAYOU HEALERS DRUM (Houma) is an approximately 20-member pow wow drum with dancers.

NICHOLAS BEHAN (Ft. Peck Sioux) is a clay fetish artist.

KATHLEEN BERGERON (Houma) is the Curator of the Marksville State Historic Site.

IVY BILLIOT (Houma) is a well-known wood carver whose life-like painted carvings are striking and highly sought after by collectors.

KEVIN BILLIOT (Houma) is well known for his dance regalia.

LOUISE BILLIOT (Houma) skillfully demonstrates half-hitched coiled baskets and beadwork.

LORA ANN CHAISSON (Houma) demonstrates contemporary beadwork. She is active as a dancer, works with the youth of her tribe and the Intertribal Council of Louisiana.

MARIE DOMANGUE (Houma) is a skilled craftsperson specializing in hand made cast nets.

PROJECT OR TECHNICAL ASSISTANCE BUDGET FOR LOUISIANA DECENTRALIZED ARTS FUNDING PROGRAM

Prepare a summary of the budget for this project or technical assistance request only. While a cash/in-kind match is not required under this program, evidence of such a match demonstrates community involvement in and a commitment to the project. The activity period is October 1 - September 30.

REVENUE [Round dollars to the nearest \$10]

Admissions, Memberships, Subscriptions	\$	**
Contracted Services Revenues [workshops, packaged presentations, etc.]		
Other Revenues [list source] _____		
Corporate Support		
Foundation Support		
Other Private Support, Fund-raising		
Applicant Cash other than above		
Federal [list source] _____		
State/Regional [list source] _____		
Local [list source] _____		
Community Arts Grants Requested [anticipated]		
SUBTOTAL		
Decentralized Grant Request		22,430
TOTAL CASH REVENUE	\$	<u>22,430</u>

** All admission revenues are reinvested by the City of Kenner directly into the Native American Exhibit.

EXPENSES	REQUEST	CASH	TOTAL
Personnel - Administrative	\$ _____	\$ _____	\$ _____
Personnel - Artistic	_____	_____	_____
Personnel- Technical/Production	_____	_____	_____
Fiscal Agent Fees	_____	_____	_____
Utilities	_____	_____	_____
Outside Professional Services - Artistic	19,400	_____	19,400
Outside Professional Services - Other	_____	_____	_____
Space Rental	_____	_____	_____
Travel	_____	_____	_____
Marketing [promotion, print, etc.]	650	_____	650
Equipment Rental	_____	_____	_____
Supplies and Materials	1,500	_____	1,500
Postage	_____	_____	_____
Insurance	_____	_____	_____
Other (specify) <u>Resource Publications & Demonstration Crafts</u>	880	_____	880
SUB-TOTAL EXPENSES	\$ 22,430	\$ _____	\$ 22,430
TOTAL CASH EXPENSES			\$ <u>22,430</u>

IN-KIND INCOME List sources of In-kind income:

<u>Category</u>	<u>Description and Source</u>	<u>Value</u>
	The City of Kenner underwrites this entire project.	
	Please see NOTE above.	

TOTAL VALUE OF IN-KIND INCOME \$ _____

**CITY OF KENNER
ATTACHMENT TO THE PROJECT ASSISTANCE GRANT APPLICATION
PROJECT BUDGET FOR ARTISTIC FEES
LOUISIANA DECENTRALIZED ARTS FUNDING PROGRAM
FOR THE YEAR 2001/2002**

Fees will be paid to artists as follows:

\$100 per day for artists from the metro New Orleans Area

\$125 per day for artists outside the metro New Orleans area but under 3 hours drive time away

\$175 per day for artists over 3 hours drive time away from the site

We plan to spend \$2,000 in artistic fees for festival weekends.

Our budget for artistic fees is calculated as follows:

3 Festival weekends @ \$2,000 each	\$ 6,000
12 Weekdays @ \$100 per day	\$ 1,200
12 Saturdays @ \$100 per day	\$ 1,200
16 Weekdays @ \$125 per day	\$ 2,000
16 Saturdays @ \$125 per day	\$ 2,000
20 Weekdays @ \$175 per day	\$ 3,500
20 Saturdays @ \$175 per day	<u>\$ 3,500</u>
 TOTAL ARTISTIC FEES	 <u>\$19,400</u>

16. COMMUNITY SUPPORT

In the space below, list or describe how your community is involved with your project: planning, funding, donating (personnel, supplies, equipment, space, promotion). Letters of support will strengthen your application. You may include these as attachments and they will be copied for the grants review panel along with your application.

The City of Kenner is the major underwriter of the Wildlife & Fisheries Museum and **CANNES BRÛLÉE NATIVE AMERICAN EXHIBIT**. Not only does the City of Kenner fund the costs of the Project Director, On-Site Interpreter and Native American Consultant and facility, but also provides insurance, utilities, staffing, advertising and many other expenses. The major corporate underwriters for the Louisiana Wildlife & Fisheries Museum are Cytec, Inc. and Mobil Oil, Inc. Cox Communications supports the Rivertown Museums. The New Orleans Youth Action Corps (NOYAC) has provided technical and construction assistance during the initial construction of the exhibit. NOYAC received corporate support for this project from Chevron, USA. Additionally, we have received tremendous feedback from our audiences demonstrating widespread community support. We continue to increase repeat visitors to the Exhibit. Finally, a major demonstration of Native American community support is evident from the fact that Natives representing many tribes have come together to present programming at our venue.

17. Will the project generate income? If so, estimate how much. For what will the income be used? These granting programs do not support fundraisers. If your project generates income (through ticket sales, concessions, etc.), indicate how those funds will be used to offset the total cost of the project. Any funds raised must be used for additional arts activities. If your income exceeds your expenses, where will the funds be used?

Income from regular admission fees is reinvested in programming at the Museum. However, fees (including supplies charges, if any) are waived for that portion of our target audience comprised of children with a limited exposure to the arts to reflect the diversity of our community in our audiences. Regular admission fees are Adult - \$3, Children - \$2, and Seniors - \$2.50. School groups attending tailored programming at the exhibit are admitted for 75¢ per person. If craft making is incorporated into the programming, a nominal supplies fee is charged. (Please note that we only recover the cost of our supplies and do not make any profit on the supplies charge.) If school groups or members of the general public are attending the exhibit during a performance or exhibition, they are admitted at no extra charge above the listed admission fees.

18. **DECENTRALIZED APPLICANTS ONLY** (*Community Arts Grants project assistance awards are set at \$2,000.*)

Most Decentralized applicants do not receive full funding for their projects or technical assistance grants. In the event of partial funding, what is your alternate plan? How will this project or technical assistance be modified?

In the event of partial funding, the number of programs/demonstrations could be curtailed which would in turn reduce costs. This however would negatively impact our plans to offer more programming on Fridays specifically targeting school groups.

**CITY OF KENNER GOVERNING OFFICIALS
ATTACHMENT TO THE PROJECT ASSISTANCE GRANT APPLICATION
LOUISIANA DECENTRALIZED ARTS FUNDING PROGRAM
FOR THE YEAR 2001/2002**

MAYOR	LOUIS CONGEMI
COUNCILMEN	TERRY MCCARTHY
	BETTY BONURA
	PHILIP CAPITANO
	JOHN T. LAVARINE, III
	MARC JOHNSON
	JEANNIE BLACK
	MICHELE BRANIGAN

THE ELECTED OFFICIALS INCLUDE MEN AND WOMEN. ONE COUNCIL MEMBER IS IN THE CATEGORY OF BLACK, NOT HISPANIC. THE REMAINDER OF THE ELECTED OFFICIALS ARE IN THE CATEGORY OF WHITE, NOT HISPANIC.

ALL ELECTED OFFICIALS CAN BE CORRESPONDED WITH AT THE FOLLOWING ADDRESS:

CITY OF KENNER
1801 WILLIAMS BLVD.
KENNER, LA. 70062

(504) 468-7200

19. CHECK LIST

Required Attachments for Nonprofit Organizations:

- An IRS letter determining tax exemption under 501(c)(3) of the federal tax code for applicant or for the fiscal agent
or Letter from the Secretary of State registering organization as non-profit (Decentralized only)
or Proof of efforts to obtain 501(c)(3) status along with fiscal agent's tax exempt letter (Community Arts Grants only)
- Completed Provider of Services Form (page 5) for each individual or group hired with grant funds (copy form as necessary)
- Arts in Education applicants involving a school must submit a letter of support from the local school board and/or principal
- Names and addresses of your agency's governing board indicating officers and including race/ethnicity for each member.
- Financial statement or audit for the most recently completed fiscal year (may be a statement by an independent auditor or a copy of your most recent IRS Form 990)
- Optional but recommended: One or two sets of supplemental materials (a scrapbook or set of materials to document your recent programs and services). Extended resumes of personnel responsible for implementation of the project or for providing technical assistance may be included. Supplemental materials may contain audio and video samples. (*Supplemental materials will not be returned.*)

Required Attachments for Public Schools, Public Universities, and Governmental Agencies

(Public schools, parish libraries, municipal governments, state universities, etc.) are not required to submit proof of non-profit status or financial statements.)

- Completed Provider of Services Form (page 5) for each individual hired with grant funds (copy form as necessary)
- List of school board members or governing officials indicating ethnic make-up and addresses
- Arts in Education applicants involving a school must submit a letter of support from the local school board and/or principal
- A copy of Auditor's Report for the most recently completed fiscal year
- Optional but recommended: One or two sets of supplemental materials (a scrapbook or set of materials to document your recent arts projects or programs). Extended resumes of personnel responsible for implementation of the project or for providing technical assistance may be included. Supplemental materials may contain audio and video samples. (*Supplemental materials will not be returned.*)

Deadline/Submission Instructions

- Submit the original (one-sided) and three (one-sided) copies of the application (*Please do not bind the application with staples. You can secure with paper clips.*)
- Deadlines are Friday, March 30, 2001 and Friday, March 29, 2002.
- Hand-deliver the application (with required attachments) on or before 4 p.m. by the deadline to:

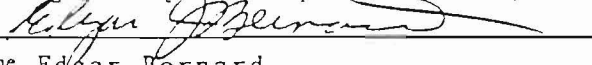
Grants Department
Arts Council of New Orleans
225 Baronne Street, Suite 1712
New Orleans, LA 70112
- OR** mail the application with a postmark stamp by the post office (not metered) no later than the deadline.
- Make certain that appropriate signatures are on the application
- Please check your application package carefully. Incomplete applications may not be funded.
- Keep a copy of the completed application for your records

20. ASSURANCES: The applicant hereby gives assurances to the Arts Council of New Orleans, the Louisiana Division of the Arts, the Louisiana State Arts Council and the designated regrating agency that:

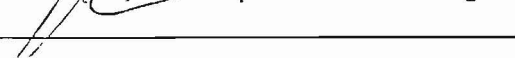
- I. The applicant has read and understands all information contained in the Arts Council's Program Guidelines for 2000 & 2001 Grants and will comply with all rules, regulations, laws, terms and conditions described therein;
- II. The activities and services proposed in this application will be administered by the applicant organization;
- III. Any grant funds received for this application will be used exclusively for payment of allowable expenditures incurred for proposed services;
- IV. The undersigned have been duly authorized by the governing authority of the applying organizations to submit this application to the Arts Council of New Orleans;
- V. The applicant will comply with Title VI of the Civil Rights Act of 1964, with labor standards under Section 5(J) of the National Foundation on the Arts and Humanities Act of 1965, with Section 504, Title V of the Rehabilitation Act of 1973 and with Title IX of the Education Amendments of 1972.

We hereby certify that all figures, statements, and representations made in this application, including any attachments are true and correct to the best of our knowledge.

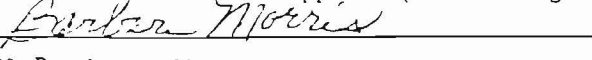
21. Authorizing Official [usually the president, chairman, executive director or principal] *

Signature  Date 3/26/01
 Typed name Edgar Bernard Title Community Services Director
 Phone [day] 504-468-7529 FAX 504-468-7599
 Email (optional) _____

22. Chief Fiscal Officer [may be same person as Authorizing Official, usually the treasurer] *

Signature  Date 3/23/2001
 Typed name Duke McConnell, CPA Title Finance Director
 Phone [day] 504-468-7200 FAX 504-468-6632
 Email (optional) _____

23. Project Director or Individual Applicant (with fiscal agent)

Signature  Date 3/23/01
 Typed name Barbara Morris Title Rivertown Administrator
 Phone [day] 504-468-7231 FAX 504-471-2159
 Email (optional) _____

* If a fiscal agent is being used, it must complete page 10 of this application and its authorizing officials must sign lines 21 and 22 of this page.

Appendix C: Friends of Rivertown brochure

RIVERTOWN MUSEUMS AND ATTRACTIONS

Cytec Louisiana Wildlife Museum – Learn about Louisiana wildlife from over 300 specimens; explore a 15,000 gallon aquarium; climb a tree house and see a life sized oil rig capsule.

Charles Brulles Native American Exhibit – Discover Native American traditions of Louisiana and the Gulf South with on going demonstrations in a traditional bayou setting.

Expoport McMeRan Daily Living Science Center, Planetarium & Observatory – Discover how scientific principles affect our daily lives. See a 30 minute narrated star show in our 43 seat Planetarium and view the night skies in the Observatory.

Space Station Kenner – Encounter a life size prototype of the NASA Space Station and learn about space exploration and living in space.

Treasure Chest Casino Mardi Gras Museum – Experience the history, mystery and magic of Mardi Gras in this colorful museum.

Coca-Cola Saints Hall of Fame – Relive great moments of the New Orleans Saints with Saints memorabilia, a timeline of team history and Hall of Fame inductees.

Louisiana Toy Train Museum – Enjoy an enormous collection of toy trains, working layouts and a Children's "playscape".

Cox Communications Children's Castle – Weave a fantasy of childhood dreams with storytellers, magicians, music makers and puppeteers.

Friends of Rivertown Fine Art Gallery
Some of the finest works of Louisiana artist are displayed here and are available for purchase.



Join the Friends of Rivertown

*Enjoy Outstanding Family
Fun*

Terrific Membership Benefits

Super Savings

All year long!!

**Fabulous Museums
and Attractions
Just Waiting For You!!**



RIVERTOWN MUSEUMS

RIVERTOWN is one of the most popular family attractions in the metro-New Orleans area. Located at the Mississippi River in the historic district of Kenner, Rivertown continues to provide families with entertaining and educational museums and attractions. Science, history, astronomy, wildlife, trains, space travel, folk life, culture and sports all are brought to life every-day for visitors of all ages at our fabulous facilities.

Become a **Friend of Rivertown** and enjoy great family fun all year long!

MEMBERSHIP CATEGORIES

SINGLE INDIVIDUAL \$25.00

Full membership benefits for one individual.

COUPLE \$40.00

Full membership benefits for 2 individuals living at the same address or 1 individual and 1 guest.

FAMILY \$50.00

Full membership benefits for 2 named adults at the same address or a single adult and 1 guest and children or grandchildren under the age of 18 years.

FAMILY PLUS \$60.00

Same as Family, plus one guest at any time.

FRIENDS OF RIVERTOWN

Membership Benefits:

- ◆ **Unlimited Free Admission**
Members enjoy unlimited free admission to Rivertown Museums for a full year. Visit as often as you like.
- ◆ **Children's Castle Discount**
See Children's Castle performances at a discounted rate of \$1.00 off per person. Reservations required.
- ◆ **Discounts**
Members receive a 10% discount at Museum Gift Shops in addition to special discounts on educational programs, workshops and other special activities.
- ◆ **Special Member Invitations**
Invitations to members only events, premiers of visiting exhibits and other special activities.
- ◆ **Rivertown Newsletter**
Members receive a subscription to **Rivertown News**, a quarterly newsletter, to keep you updated on events and activities you won't want to miss.
- ◆ **Rivertown Membership Card and Decal**

JOIN TODAY AND START ENJOYING THESE GREAT MEMBERSHIP BENEFITS!

FOR MORE INFO CALL (504) 468-7231, EXT. 220

MEMBERSHIP APPLICATION

Please fill in the information below and return to:

Friends of Rivertown
P. O. Box 2615
Kenner, LA 70063-2615

Please make your check payable to Friends of Rivertown or charge:

___ Visa ___ Mastercard

___ American Express

Account # _____

Expiration Date _____

Signature _____

Date _____

Membership Category:

- ___ Single Individual
___ Couple
___ Family
___ Family Plus

Name: _____
 First MI Last

Address _____

City _____ State _____ Zip _____

Phone () _____ (H) () _____ (W)

___ I am interested in Rivertown Volunteer opportunities.

Appendix D: Rivertown budget

CITY OF KENNER 01/02 BUDGET

Dept: Community Services
Div: Humanities & Museums

Dept. No.: 4058

LINE ITEM NO.	LINE ITEM DESCRIPTION POSITION CLASSIFICATION	BUDGETED THIS YEAR 00/01	ESTIMATED THIS YEAR 00/01	RECOMMENDED NEXT YEAR 01/02
PERSONAL SERVICES				
	SALARIES			
	SUPERVISOR III ✓	25,926	25,926	25,926
	CURATOR II ✓	24,929	24,929	24,929
	CURATOR I (2) ✓	40,968	40,968	40,968
	ASSISTANT CURATOR ✓	16,833	16,833	16,833
	MUSEUM HOSTS (6) ✓	80,838	80,838	80,838
	HOSTESS II's (2)	22,356	22,356	22,356
	INFORMATION SPECIALIST	16,833	16,833	16,833
	PART-TIME EMPLOYEES (6)	57,402	57,402	57,402
601	SALARIES	286,085	286,085	286,085
611	RETIREMENT	11,106	11,106	12,439
612	HEALTH INSURANCE	42,504	42,504	42,504
613	LIFE INSURANCE	1,134	1,134	1,134
614	MEDICARE TAX EXPENSE	2,882	2,882	3,316
616	F.I.C.A. EMPLOYER TAX	1,949	1,949	2,656
	TOTAL PERSONAL SERVICES	345,660	345,660	348,134
SUPPLIES				
710	OFFICE SUPPLIES	475	475	475
715	PRINTED FORMS	1,000	1,000	1,000
732	DEPARTMENT SUPPLIES	2,660	2,660	2,660
	TOTAL SUPPLIES	4,135	4,135	4,135
SERVICE CHARGES				
805	MUSEUM MANAGEMENT	46,376	41,376	46,376
810	COMMUNICATIONS	4,385	4,385	4,385
860	REPAIRS & MAINTENANCE	12,000	12,000	12,000
870	RENTALS	120,800	112,800	120,800
	TOTAL SERVICE CHARGES	183,561	170,561	183,561

Appendix E: Rivertown facilities rental information

RIVERTOWN FACILITIES RENTAL INFORMATION
--

- 1) **RIVERTOWN EXHIBITION HALL, 415 Williams Blvd.**
 Rental Fee: \$200 – 3 Hours, Tuesday – Saturday, 9:00 AM to 5:00 PM
 \$300 – 3 Hours - After 5:00 PM and on Sundays
 Capacity: 100 Seated Theatre Style
 200 Stand-up
 Amenities: Built in Speaker System, Microphones (Hand -held, Lavalier),
 Large Retractable Screen, Podium, CD Player, Cassette Player,
 VCR, 100 Chairs
- 2) **RIVERTOWN ATRIUM, 415 Williams Blvd.**
 (Rental with Exhibition Hall only)
 Rental Fee: \$200 – 3 Hours Tuesdays – Saturdays, 9:00 AM to 5:00 PM
 \$300 – 3 Hours - After 5:00 PM and on Sundays
 Capacity: 200 Stand-up
 Amenities: 6 – TV's, 2 VCR's
- 3) **CAPTAIN'S QUARTERS, 421 Williams Blvd.**
 (Note: This is an upstairs facility)
 Rental Fee: \$250 – 3 Hours Anytime
 Capacity: 49
 Amenities: Wet Bar/Service Area, Under-counter Refrigerator, Built-in
 Counters for Food Service, 7 – 30" Round Tables, 38 Chairs
 Sitting Area with Sofa and 2 Arm Chairs, Mounted Dry Erase
 Board, TV Mounted on Wall
- 4) **RIVERTOWN COTTAGE, 408 Minor Street**
 Rental Fee: \$200 – 3 Hours Anytime
 Capacity: 60
 Amenities: Kitchen W/Refrigerator, Sink and Microwave,
 2 - Skirted Service Tables (14-feet), 6 – 6-foot tables, 60 Chairs,
 1 - 30" Round Table, 1 Wing Back Chair
- 5) **WILDLIFE MUSEUM UPSTAIRS, 303 Williams Blvd.**
 (Note: This is an upstairs facility)
 Rental Fee: \$200 – 3 Hours Anytime
 Capacity: 60
 Amenities: 4 – 8' Tables, 40 Chairs
- 6) **COURTYARD CAFÉ, 401 Williams Blvd.**
 Rental Fee: \$200 – 3 Hours
 Capacity: 65
 Amenities: 6 – 6' Tables, 4 – 30" Round Tables, 72 Chairs
 Microwave Oven, Refrigerator, TV and VCR

The above rentals are for 3 hours. Add \$50 for each additional hour.

Rivertown Museums may be rented after 5:00 PM and on Sundays for the enjoyment of your guests in addition to the rental of one or more of our other facilities. The following is a list of available museums.

MARDI GRAS MUSEUM, 415 Williams, Blvd.

Rental Fee: \$200, \$100 with rental of Atrium and Exhibition Hall
Capacity: 150

NATIVE AMERICAN VILLAGE, 303 Williams Blvd.

Rental Fee: \$200, 3 Hours
Capacity: 150

SAINTS HALL OF FAME MUSEUM, 415 Williams Blvd.

Rental Fee: \$200, \$100 with rental of Atrium and Exhibition Hall
Capacity: 150

SCIENCE CENTER, 409 Williams Blvd.

Rental Fee: \$200, \$100 with rental of Atrium and Exhibition Hall
Capacity: 150

ADD THE VIRTUAL MOTION SIMULATOR (In Science Center)

Rental Fee: \$150, 2 Hours of Unlimited Rides

SPACE STATION, 415 Williams Blvd.

Rental Fee: \$200, \$100 with rental of Atrium and Exhibition Hall
Capacity: 150

TOY TRAIN, 519 Williams Blvd.

Rental Fee: \$200
Capacity: 75

WILDLIFE MUSEUM, 303 Williams Blvd,

Rental Fee: \$200, 3 Hours
Capacity: 150

AVAILABLE:

10 – Serpentine Tables
6 – 6' Tables
10 – 8' Tables
Media Cart
Computer
35 MM. Slide Projector
Portable TV

10 – Cloth Clip-on Skirts
2 – Air Pots for Coffee
6 – Stainless Steel Chafers
2 – Stand-up Ice Chests/on Rollers

SIMULATOR/SCIENCE CENTER BIRTHDAY PARTY (During Museum Hours)
Children must be 4 years or older to ride the Simulator.

PACKAGE 1 – Party time 2 Hours

2 Rides on Simulator and Science Center
Hostess assigned to party
No food or cake provided, may bring own refreshments
\$150 Minimum of 15
\$ 10 Each additional person

PACKAGE 2 – Party time 2 hours

2 Rides on Simulator and Science Center
Hostess assigned to party
Cake and punch, paper products furnished
\$200 Minimum of 15
\$ 10 Each additional person

PACKAGE 3 – Party time 2 hours

2 Rides on Simulator and Science Center
Hostess assigned to party
2 slices of Pizza, cake and punch, paper products furnished
\$250 Minimum of 15
\$ 10 Each additional person

Appendix F: Rivertown field trip price information



RIVERTOWN MUSEUMS 2001-2002 FIELD TRIP PRICE INFORMATION



Each Museum	\$.75	30-minute visit
Planetarium	\$1.00	30-minute show
Space Station Kenner	\$2.00	1-hour tour
Multi-Museum Pass	\$7.00	Visit all museums, including Planetarium & Space Station Kenner (does not include Virtual Explorer – Motion Simulator)
Monday Field Trips	\$3.75 \$5.50/\$4.00 (Students/Adults)	Space, Stars, & Science Native & Nature Monday
Classes/Workshops	\$3.50 \$2.00	1-hour class/workshop - Students Teachers and Chaperons Wildlife Museum, Mardi Gras Museum, or Native American Village
	\$1.50	30-minute class/workshop The Fine Art Gallery
	\$2.00	1-hour class Native American Village
Observatory	\$1.00	Friday and Saturday nights only
Children's Castle	\$2.50	45-minute performance
Box Lunches	\$3.00	per lunch
Virtual Explorer - Motion Simulator	\$2.00	per ride

All prices quoted are per person (including teachers and chaperons)

GIFT SHOPS

Items are available for sale in our Museum Gift Shops. Prices range from less than a dollar and upwards. At the conclusion of your visit to a scheduled museum, time can be allocated for shopping if the Field Trip Coordinator allows the students to do so. The Gift Shops will be open unless directed by the person in charge of the Field Trip to close them.

Appendix G: Ticketing procedure

Old procedure	107
My procedure	109
Morris' procedure	113
Combined procedure	115

EXHIBITION HALL BOX OFFICE PROCEDURES

The Box Office is an essential key to the operations of Rivertown. Every person visiting our museums must come first to the Exhibition Hall to purchase tickets. Staff working in this area must be enthusiastic and friendly in welcoming every visitor. Staff should greet each guest with a "Welcome to Rivertown, how may I help you". Staff should be able to provide information about each museum and regarding activities that may be taking place in the area.

An important activity of the Box Office is to ask visitor to complete a Rivertown Visitor Register. This provides essential information regarding our visitors and will also provide names for a mailing list. It is important to ask guest to take a moment to complete the register. Any visitor completing the form receives a card to be punched on each visit to Rivertown with a free visit after seven visits.

SELLING TICKETS IN TIXSALES:

Tixsales is the program used for selling tickets. This program operates in DOS. To navigate through the process of selling tickets you must use the cursor keys (directional arrows) on your keyboard. You will also be prompted to use F10 or other keys on your keyboard. At anytime during the process before finalizing the sale, you may hit Escape on the keyboard and you will return to the main screen. Once the sale has been completed you cannot make any changes to it. If the sale needs to be cancelled you must call the Welcome Center. Barbara Morris or Pat Carreca are the only ones authorized to cancel a sale at this time.

Selling a ticket:

- 1) If the program is not already running, select the Tixsales icon. Menu screen will appear. The "Sell Ticket" line will be highlighted. Hit enter and prompt appears asking for your name and password. After each entry hit enter. **Note:** Everyone selling tickets should have their own code. The person working in the box office logs on when they arrive and off when they leave.
- 2) The next prompt (Look them up) appears, select #2 Continue the sale. Hit enter.
- 3) Prompt asks (Will this be) #1 for a single museum or #2 a season package. Select #1 for individual museum sale or #2 for a Multi-Museum Pass. Hit enter.
- 4) Prompt ask (select by show), hit enter.
- 5) Using cursor key, scroll to correct category. Hit enter.
- 6) Prompt appears (You have selected date that has already past. Are you sure you want to sell it? Select Yes and hit enter.
- 7) Screen appears listing tickets by type (Adult, Children, Senior, regular price, coupons, etc). Scroll to correct selection, enter number of tickets needed. When complete hit F10.
- 8) Prompt asks for method of payment. Always select Cash. Hit enter.
- 9) Prompt asks to enter amount tendered. Enter the amount of sale and hit enter.

- 10) The screen will show a recap of sale. Hit F10. Print ticket prompt comes up. Select #3 Print all tickets now.
- 11) Prompt will ask (Do another transaction with same person? (Y/N) .
If visitor is purchasing tickets for another museum, Hit y on your keyboard to start the process all over again. If sale is complete hit n and you will return to the main screen.
- 12) Once sale is complete, in Tixsales, ring up sale on the cash register. Enter the amount of the sale or sales if to more than one museum on register key pad. Do not use Decimal when entering amount. After entering the amount of the sale hit 40/20 key on top row on right side of register. Hit SUB-TOTAL key. Collect the money and enter that amount into register. Hit CA/AMT TEND key. Amount of change, if any will show on the register. Give visitor their change and tickets purchased. If the sale was for a Multi-Museum Pass, place wristband around the visitor(s) wrist.
- 13) Thank visitor for coming to Rivertown.
- 14) At the end of the day cursor down on the main screen to #7 Quit, hit enter and the program is shut down.

CHANGING THE DATE FOR SPACE STATION TICKETS:

The Space Station is the only museum that sells tickets for a specific time and the only one that requires that changes be made to the date each day. At the end of the day you must change the date for each of the time slots. You must also change the seating capacity. The steps for making these changes are listed below.

- 1) After you have closed out Tixsales, the date for the Space Station must be changed. You do this by opening Wintix. This program works in Windows and you will use the mouse to navigate the program.
- 2) Select the Wintix icon. Prompt appears asking for name and password. The same password is used for both Tixsales and Wintix. Enter name and password. Note: You must use the cursor arrow to move from name to password. Then hit enter and you will be in the program.
- 3) The menu appears across the top. Using your mouse, select Mailing List, then a Show. Scroll down to Space Station dates and time.
- 4) Change the date on each Space Station listing to the next day. Also, scroll over to the column titled "Limit" and change the seating number to 42 for each.
- 5) After making all of the changes under Space Station, scroll up to Planetarium and change that number to 42 if necessary.
- 6) When you have completed the changes, close program by clicking on x at the top right hand corner. Prompt will ask Do you really want to quit? Click yes.

TICKET PROCEDURE -- TicketMaker Professional V. 5.0

SINGLE SALES:

1. Double-click the TicketMaster icon on the computer desktop, and the "event list" main menu will appear with a list of museums. Select the museum you wish to sell, and click once on the "event" button.
2. A new screen will appear with a list of prices in the bottom left corner. Click on the price you wish to sell once for one ticket, twice for two tickets, and so on. The quantity of tickets you are selecting will appear in the "prices selected" box in the lower right hand corner.
3. After you have selected your prices, click the "tickets" button on the right. The "amount-tendered" box will appear. Enter the amount of cash received from the customer (decimals are not necessary), and click the "ok" button.
4. A pop up announcement will appear letting you know that your tickets are being printed. The change due to the customer will appear in red, as will the amount tendered. Click the "main menu" button to return to the "event list" main menu.

MULTIPLE SALES:

1. Double-click the TicketMaster icon on the computer desktop, and the "event list" main menu will appear with a list of museums. Underneath the box that states, "multiple events per sale," click the "this sale" box.
2. Select the museum you wish to sell, and click once on the "event" button. A new screen will appear with a list of prices in the bottom left corner. Click on the price you wish to sell once for one ticket, twice for two tickets, and so on. The quantity of tickets you are selecting will appear in the "prices selected" box in the lower right corner.
3. After you have selected your prices, click the "enter sale" button. You will be taken back to the "event list" main menu to add another museum sale. You cannot go back and make changes to a museum that has already been chosen.
4. Repeat steps 2-3 for each museum needed.
5. When done selecting all museums, click "multiple sale." A panel will appear listing all the museums selected, the price of the tickets, and the total amount of the sale.
6. Click the "ticket" button. The "amount tendered" box will appear. Enter the amount of cash received from the customer (decimals are not necessary), and click "ok." A pop up announcement will let you know the change due to the customer. Click "ok" and you will be automatically returned to the "event list" main menu.

GROUP SALES SINGLE SALES:

1. Double-click the TicketMaster icon on the computer desktop, and the "event list" main menu will appear with a list of museums. Select the museum you wish to sell, and click once on the "event" button.
2. A new screen will appear with a list of prices in the bottom left corner. Click on the price you wish to sell. Click on the "multi-price" box above the list of prices.
3. A new screen will appear asking to enter the quantity of tickets. Enter the number of tickets and click "ok." The quantity of tickets you are selecting will appear in the "prices selected" box in the lower right hand corner.
4. After you have selected your prices, click the "tickets" button on the right. The "amount-tendered" box will appear. Enter the amount of cash received from the customer (decimals and zeroes are not necessary, unless working with change), and click the "ok" button.
5. A pop up announcement will appear letting you know that your tickets are being printed. The change due to the customer will appear in red, as will the amount tendered. Click the "main menu" button to return to the "event list" main menu.

GROUP SALES MULTIPLE SALES:

1. Double-click the TicketMaster icon on the computer desktop and the "event list" main menu will appear with a list of museums. Underneath the box that states, "multiple events per sale," click the "this sale" box.
2. Select the museum you wish to sell, and click once on the "event" button. A new screen will appear with a list of prices in the bottom left corner. Click on the price you wish to sell. Click on the "multi-price" box above the list of prices.
3. A new screen will pop up asking to enter the quantity of tickets. Enter the number of tickets and click "ok." The quantity of tickets you are selecting will appear in the "prices selected" box in the lower right hand corner.
4. After you have selected your prices, click the "enter sale" button. You will be taken back to the "event list" main menu to add another museum sale. You cannot go back and make changes to a museum that has already been chosen.
5. Repeat steps 2-4 for each museum needed.
6. When done selecting all museums, click "multiple sale." A panel will appear listing all the museums selected, the price of the tickets, and the total amount of the sale.

7. Click the "tickets" button. The "amount tendered" box will appear. Enter the amount of cash received from the customer (decimals and zeroes are not necessary, unless working with change), and click "ok." A pop up announcement will let you know the change due to the customer. Click "ok" and you will be automatically returned to the "event list" main menu.

REFUNDS:

1. Double-click the TicketMaster icon on the computer desktop and the "event list" main screen will appear with a list of museums. Underneath the box that states, "multiple events per sale." click the "this sale" box.

2. Select the museum you wish to refund, and click once on the "event" button. A new screen will come up and a list of prices will appear. Select "sale" from the top menu. Left-click once on "refund."

3. You may be prompted to enter your authorization code if you have not previously done so. Enter your code and click "ok." Under the "prices" panel, click on the price once to refund a single ticket, twice to refund two tickets, and so on (when refunding more than a few tickets, click on the ticket price, check "multi-price" and enter the quantity). The quantity of tickets you are selecting will appear in the "prices selected" box. Click the "enter refund" button.

4. Repeat steps 2-3 for any other museums that need a refund. When done, click "multiple sale."

5. The multiple sale pop up window will appear. From this screen you can see a listing of the events you selected for a refund. You will see the amount due for refund in red with a negative amount. Click the "refund" button. Another pop up window will appear stating the refund due. Click the "ok" button. You will be automatically returned to the "event list" main menu.

NOTES:

Refunds:

Refunds can only be done by a member of management.

Refunds should only be done within multiple sale format.

Summing:

Summing can be done immediately after selecting your ticket prices. Within the "prices selected box" you can also select the box next to "list" to see each ticket listed individually, or select the box next to "sum" to see a more condensed version of your tickets.

Changing the quantity of tickets:

After you have selected your ticket prices, you can change the number of tickets. Within the "prices selected" box, uncheck "sum," and check "list" (can only delete with "list" checked). Click on the ticket numbers individually, under the "prices selected" box to change the prices selected. With each ticket clicked, you will see the total ticket number decrease. To add more tickets, simply click again on the individual tickets under "prices."

Canceling within a sale:

In single sale mode, during the process of entering tickets, and **before "tickets" is clicked**, click "main menu" to cancel the current sale.

In multiple sale mode, during the process of entering tickets, and **before "enter sale" is clicked**, click "main menu" to cancel the current sale. This will only delete the current museum you are entering, not the others you may have already entered.

In multiple sale mode, **after the "multiple sale" button has been clicked**, a sale may be cancelled. To cancel a sale, click the "cancel sale" button. A pop-up box will appear asking if you are sure that you want to cancel the sale. Check the "yes" or "no" button. If "yes" is selected, another prompt will appear stating "all sale data for this event will be lost." Click "ok" or "cancel."

Deleting an event:

In multiple sale mode, after the "multiple sale" button has been clicked, an event may be deleted. To delete an event, click on the museum you wish to delete under "events." The museum you have selected will become highlighted. Next, click the "delete event" button. A pop-up box will prompt you by asking, "are you sure you want to delete this event?" with a "yes" and "no" button. If "yes" is selected, another prompt will appear stating "all sale data for this event will be lost." Click "ok" or "cancel."

Printing an invoice:

In multiple sale mode, after the "multiple sale" button has been clicked, an invoice may be printed. To print an invoice, click on the "print invoice" box. A pop up menu will appear asking to enter the invoice comment. Type the name of your invoice and click "ok" to accept or "cancel" to decline. The invoice will print after the sale is complete and will give you a pop up message letting you know it is being printed.

Printing Reports:

At the end of the day, click on "tools" on the top toolbar. Scroll down to "security" and then click on "management." Enter your password and click "OK" and "enter." Click on "sales" and then on the "query" tab in the top right hand corner. Click on the "date" button. A new window will appear. Enter your starting and end dates and click "OK." Click the "query" button again. Click on "file" at the top left corner. Scroll down to "Print reports." Click on summaries, and then select the type of report you want, such as "event summary." Click "Ok." A new pop-up window will ask you the number of copies you want. Enter your quantity and click "ok."

SELLING TICKETS IN TICKETMAKER

Open TicketMaker by double clicking on the Icon. The screen will show a complete list of Museums titled Event List. Using your mouse you will go through the following steps.

SELLING TICKETS FOR A SINGLE MUSEUM

- 1) For a single Museum sale click on the requested Museum and click on Event button in the lower right corner. Screen will change to show box with ticket prices.
- 2) Select and click on the ticket(s) requested. If one adult and one child is needed you would click once on each. If two adults are needed click twice on that ticket. The tickets selected will appear in the box on the right. The total will appear in red in the middle panel.
- 3) Click Ticket button in the lower right hand corner. An Amount Tendered box will appear. Enter the amount of money the customer gives you. You just need to put in the number. (Example \$20.00, just put 20) Hit OK and the amount of change, if any, that is due appears in the middle in red.
- 4) This concludes the sale and the tickets will print at this time.
- 5) Hit Main Menu and you will return to the main screen and you are ready for the next sale.

SELLING TICKETS FOR MORE THAN ONE MUSEUM

- 1) In the box on the right column under Multiple Sales click on This Sale or All Sales.
- 2) Select and click on the requested Museum.
- 3) Click on ticket(s) requested then hit Enter Sale. This takes you back to the Main Menu.
- 4) Select the next Museum and follow the same procedure. On returning to the Main Menu after all sales are entered, click on the yellow bar on the bottom right that says Multiple Sales.
- 5) A summary of the tickets being purchased and the total price will appear.
- 6) Click on Tickets and the Amount Tendered box appears. Enter amount received and hit OK. The amount of change due, if any, will appear in a smaller box. Click OK. Tickets will print and the screen will return to the Main Menu and the Event List.

GROUP SALES

SINGLE SALE

- 1) For a single Museum select the Museum from the Event list then hit the Event button in right hand corner.
- 2) Click on No Ticket Printed.
- 3) Click on the appropriate ticket price. It will appear in the box on the lower right corner.
- 4) Click on Multi-price and a box appears. Enter the number of tickets and click OK.
- 5) Click on the Tickets button on the lower right.
- 6) A recap of the sale appears in the middle of the screen with the total in red.
- 7) If this is correct, hit Tickets and a box appears asking for the Amount Tendered.
- 8) Enter the amount received. You do not have to enter decimals or zeros if entering a whole number. The amount of change if any shows in the middle box in red.
- 9) Click on Main Menu to return to the Event Listings.

MULTIPLE MUSEUM SALES

- 6) On the Main Menu go to Multiple Sales on the right side of the screen toward the top. Click on All Sales if you will be entering more than one sale or This Sale if only one.
- 7) Select the first museum and hit the Event button at the lower right corner.
- 8) Click on No Ticket Printed. An X should appear in the box.
- 9) Click on the appropriate ticket price. It will appear in the box on the lower right corner.
- 10) Click on Multi-price and a box appears. Enter the number of tickets and click OK.
- 11) Click on the Enter Sale button. This takes you back to the Event screen.
- 12) Select the next museum and complete the process above for each additional museum.
- 13) After entering all sales for the group you should be back on the Event List. Click on the yellow button that says Multiple Sales on the bottom right. A box appears recapping the sale.
- 9) Click on Tickets and the Amount Tendered box appears. Enter amount received and hit OK. The amount of change due, if any, will appear in a smaller box. Click OK and the screen will return to the Main Menu and the Event List.

SELLING GROUP TICKETS IN TICKETMAKER

- 1) Open TicketMaker by double clicking on the **TicketMaker** Icon.
- 2) A prompt appears asking for your numerical Operator password. Enter number and hit enter. A list of Museums titled "Event List" will appear on the screen.

GROUP SALES:

- 1) In the box on the right column under Multiple Sales click on **All Sales**. You will have to do this only once as you start the day.
- 2) Select the first museum and hit the **Event** button at the lower right corner. A new screen will appear with the price list.
- 3) Click on **No Ticket Printed**. An X should appear in the box.
- 2) Click on the appropriate ticket price. It will appear in the box on the lower right corner.
- 3) Click on **Multi-price** and a box appears. Enter the quantity of tickets needed and click **OK**. The quantity of tickets will appear in the lower right hand corner. The total price will appear in red in the middle panel.
- 4) Click on the **Enter Sale** button. This takes you back to the Main Menu.
- 5) Select the next museum and repeat steps 4 through 6.
- 6) On returning to the Main Menu after all sales are entered, click on the yellow bar on the bottom right that says **Multiple Sales**.
- 9) A summary of the tickets purchased and the total price will appear..
- 10) Click on **Tickets** button and the Amount Tendered box appears. Enter amount received and hit **OK**. The amount of change due, if any, will appear in a smaller box. Click **OK** and the screen will return to the Main Menu and the Event List. This completes the sale.
- 11) To quit program hit **Exit**. A log out report will appear giving the total of sales entered up to that point. Hit **Cancel**. The Main Menu appears again. Hit **Exit** again and **No** to creating backup copies of files.

MAKING CORRECTIONS WITHIN A SALE:

- 3) As you enter the ticket categories to be purchased the tickets selected appears in the box on the bottom right. If you enter an incorrect ticket category or an incorrect number of tickets go to the box showing the sales and click on the incorrect ticket. Make sure that the small box below the window is on **List**. Click on **Sum** to check the sale to make sure it is correct.
- 4) In the multiple sale mode you may cancel the entire sale after the ticketing has been done. After the **Multiple Sale** button has been selected and the summary box for the sale appears, click on the **Cancel Sale** button in the lower left corner. A pop-up box will ask "are sure you sure you want to cancel the sale". Click the **Yes** button and another prompt will state "all data for this sale will be lost". Click **OK**.
- 3) Once a sale has been completed it is a management function to refund the sale. Be prepared to give the Museum(s), the number and categories of tickets to be refunded when you call the Welcome Center.

SELLING TICKETS IN TICKETMAKER

- 1) Open *TicketMaker* by double clicking on the **TicketMaker** Icon.
- 2) A prompt appears asking for your numerical Operator password. Enter number and hit enter. A list of Museums titled "Event List" will appear on the screen.

SELLING TICKETS IN TICKETMAKER:

- 1) In the box on the right column under *Multiple Sales* click on **All Sales**. You will have to do this only once as you start the day.
- 2) Select and click on the Museum requested. Then click on the **Event** button. A new screen will appear with the price list.
- 3) Select and click the ticket(s) requested. Click once for one ticket, twice for two tickets, and so on. The quantity of tickets will appear in the lower right hand corner. The total price will appear in red in the middle panel.
- 4) Click on the **Enter Sale** button. This takes you back to the *Main Menu*.
- 5) Repeat steps 2 through 4 if more than one museum is needed. On returning to the *Main Menu* after all sales are entered, click on the yellow bar on the bottom right that says **Multiple Sales**.
- 6) A summary of the tickets being purchased and the total price will appear.
- 7) Click on **Tickets** button and the *Amount Tendered* box appears. Enter amount received and hit **OK**. The amount of change due, if any, will appear in a smaller box. Click **OK**. Tickets will print and the screen will return to the *Main Menu* and the *Event List*. This concludes the sale.
- 8) To quit the program hit **Exit**. A log out report will appear giving the total of sales entered up to that point. Hit **Cancel**. The *Main Menu* appears again. Hit **Exit** again and **No** to creating backup copies of files.

MAKING CORRECTIONS WITHIN A SALE:

- 1) As you enter the ticket categories to be purchased the tickets selected appears in the box on the bottom right. If you enter an incorrect ticket category or an incorrect number of tickets go to the box showing the sales and click on the incorrect ticket. Make sure that the small box below the window is on **List**. Click on **Sum** to check the sale to make sure it is correct.
- 2) In the multiple sale mode you may cancel the entire sale after the ticketing has been done. After the **Multiple Sale** button has been selected and the summary box for the sale appears, click on the **Cancel Sale** button in the lower left corner. A pop-up box will ask "are sure you sure you want to cancel the sale". Click the **Yes** button and another prompt will state "all data for this sale will be lost". Click **OK**.
- 3) Once a sale has been completed it is a management function to refund the sale. Be prepared to give the Museum(s), the number and categories of tickets to be refunded when you call the Welcome Center.

MANAGEMENT FUNCTIONS:

Making refunds and getting reports are management functions. After opening the TicketMaker program click on **Tools** at the top and select **Security – Management**. The prompt will ask for the Management code. Enter code and hit **OK**.

MAKING REFUNDS:

- 1) From the **Event** menu select the museum to be refunded and click on the **Event** button.
- 2) The screen showing prices will appear, Select Sale from the tabs at the top. Click on Refund. The prompt will ask for the authorization code for refunds. Enter code and click **OK**. Go to the price menu and select the tickets to be refunded. The tickets to be refunded appear in the prices selected box on the lower left. If all is correct, click on **Enter Refund**.

GETTING REPORTS:

- 1) From **Main Menu** click on **Sales** under Data Base.
- 2) Sales Data Base screen comes up.
- 3) From the top left on the toolbar select File – Print Reports. Date Box will appear and prompt asks for **Query Dates**. You may enter the dates or select from the Selection List. Hit **OK**.
- 4) Select **File - Print Reports**.
 Summaries – Event gives a total income for the museums with sales in the Query dates.
 Details – Event/Ticket Type gives a breakdown of sales by museum and by types of tickets sold.
- 5) Select the report to be printed. The report will appear on screen. Click the **Print** button and the prompt will ask for the number of copies. Click **OK**.
- 6) After printing click the **Cancel** button. This takes you back to the Sales Data Base screen. Click on **Main Menu** to return to the Event List.

The following procedures must be done by accessing the Server and may only be done by a member of management staff.

ENTERING A NEW EVENT/MUSEUM:

- 1) From top left of **Main Menu** select **File New – General Admission**.
- 2) Event Ticket Data screen appears. Under **Main Stub** enter the name of new event/museum in the Line 1 Box.
- 3) Click on **Prices** tab at top and blank price list appears.
- 4) Enter prices in the first column and what is to be printed on the ticket if applicable.
- 5) Go back to **Event Ticket Data** screen and at the bottom right click on **Create**. The new event/museum is complete.

ADDING OR CHANGING SECURITY CODES:

- 1) To change or add a security code, from the **Main Menu** select Tools – User Table.
- 2) Select Operators from tab at top.
- 3) To enter a new operator, in the box at the top left of screen enter 4-digit code and name of operator in the top line. Enter the 4-numbers and name separated by a comma with no space.
- 4) To change a code or name select the name and enter corrections.
- 5) When complete, click on the **Save** button at the bottom right. This brings you back to the **Main Menu**.

Appendix H: Reports

Simulator bi-monthly income and attendance report	119
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**BI-MONTHLY INCOME & ATTENDANCE
SIMULATOR**

March 1 - 15, 2002		TOTAL #	TOTAL \$
TICKET SALES:			
TOTAL	20	20	\$ 60.00
\$1 OFF:			
TOTAL	3	3	\$ 6.00
2 FOR 1 COUPONS:			
TOTAL			\$ -
SPACE STA./SC. CENTER COMBO TICKET			
TOTAL	109	109	\$ 218.00
COMPS:			
TOTAL	28	28	
MULTI-MUSEUM PASSES:			
TOTAL	101	101	\$ 202.00
GROUPS			
\$ 2.00	258	258	\$ 516.00
Other			
TOTAL	258	258	\$ 516.00
ATT. TOTAL			
	519	519	\$ 1,002.00

DAILY SALES REPORT for Thursday 02/07/2002
 Show: Ticket Sales - Mardi Gras Museum
 Report put in the price categories format
 Report date and time: 02/07/2002 3:47 pm

Sale Number	Show	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Special	Comp	Total
		Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix

 This report does not include sales records

 TOTAL 11 0 1 3 0 0 4 0 1 20

Total Sales 52.00

Total tickets sold	20		
Total ticket sales	52.00	Actual Total Collected	52.00
Total service / tax	0.00	Minus total sales	52.00
Total donations	0.00		

Total sales	<u>52.00</u>	Out of balance	<u>0.00</u>
-------------	--------------	----------------	-------------

Payment type	Sales	Tix	Money
Paid 1 = Cash	8	20	52.00
Paid 2 = Check		0	0.00
Paid 3 = Credit card		0	0.00
Paid 4 = Reservation only		0	0.00
Paid 5 = Payment type 5		0	0.00
Paid 6 = Payment type 6		0	0.00
Paid 7 = Payment type 7		0	0.00
Paid 8 = Payment type 8		0	0.00
Paid 9 =		0	0.00
Paid 10 =		0	0.00

Credit card summary

Amex	0.00
Visa	0.00
M/C	0.00
Discover	0.00

DAILY SALES REPORT

This report lists sales from 01/01/2002 to 01/31/2002 for 31 days

Show: Ticket Sales - Toy Train Museum

Report put in the price categories format

Report date and time: 01/31/2002 4:48 pm

Sale Number	Show	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Special	Comp	Total
		Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix	Tix

=====

This report does not include sales records

TOTAL	106	0	19	102	0	0	31	0	2	2	4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	22	288
-------	-----	---	----	-----	---	---	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	----	-----

Total Sales 661.50

Total tickets sold	288		
Total ticket sales	661.50	Actual Total Collected	661.50
Total service / tax	0.00	Minus total sales	661.50
Total donations	0.00		

Total sales	661.50	Out of balance	0.00
-------------	--------	----------------	------

Payment type	Sales	Tix	Money
Paid 1 = Cash	112	288	661.50
Paid 2 = Check		0	0.00
Paid 3 = Credit card		0	0.00
Paid 4 = Reservation only		0	0.00
Paid 5 = Payment type 5		0	0.00
Paid 6 = Payment type 6		0	0.00
Paid 7 = Payment type 7		0	0.00
Paid 8 = Payment type 8		0	0.00
Paid 9 =		0	0.00
Paid 10 =		0	0.00

Credit card summary

Amex	0.00
Visa	0.00
M/C	0.00
Discover	0.00

DAILY SALES REPORT

This report lists sales from 03/01/2002 to 03/30/2002 for 30 days
 Report put in the price categories format
 Report date and time: 04/10/2002 09:32 am

Sale Show A B C D E F G H I J K L M N O P Q R S T U V W X Special Comp Total
 Number Tix

 This report does not include sales records

 TOTAL 7090 122 47 844 92 2 189 228 40 10 19 1 15 14 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 159 898 9773

Total Sales 13,784.75

Total tickets sold	9,773		
Total ticket sales	13,784.75	Actual Total Collected	13,784.75
Total service / tax	0.00	Minus total sales	13,784.75
Total donations	0.00		

Total sales	<u>13,784.75</u>	Out of balance	<u>0.00</u>
-------------	------------------	----------------	-------------

Payment type	Sales	Tix	Money
Paid 1 = Cash	538	1,511	5,647.50
Paid 2 = Check	162	8,262	8,137.25
Paid 3 = Credit card		0	0.00
Paid 4 = Reservation only		0	0.00
Paid 5 = Payment type 5		0	0.00
Paid 6 = Payment type 6		0	0.00
Paid 7 = Payment type 7		0	0.00
Paid 8 = Payment type 8		0	0.00
Paid 9 =	5	0	0.00
Paid 10 =		0	0.00

Credit card summary

Amex	0.00
Visa	0.00
M/C	0.00
Discover	0.00

What shows were soldReport date: Friday, March 22, 2002.
4:35Starting date **Friday** **3/22/02**
Ending date **Friday** **3/22/02***Armbands 7312-7312*

Abbreviation	Total Tix	Total Sale	Donation	Collected
CANCELLED SALE	0	0.00	0.00	0.00
CHILD CASTLE	195	0.00	0.00	0.00
GROUP - MGM	32	24.00	0.00	24.00
GROUP - NAC	18	13.50	0.00	13.50
GROUP - PLT	192	192.00	0.00	192.00
GROUP - SCI	192	144.00	0.00	144.00
GROUP - SPS	192	366.00	0.00	366.00
GROUP - STS	18	13.50	0.00	13.50
GROUP - TTM	32	24.00	0.00	24.00
GROUP - WLF	127	95.25	0.00	95.25
GRPSIM	19	38.00	0.00	38.00
MARDI GRAS	13	35.00	0.00	35.00
MULTIPASS	1	15.00	0.00	15.00
SAINTS	2	3.00	0.00	3.00
SC SIM	3	14.00	0.00	14.00
SIMULATOR	10	20.00	0.00	20.00
SPACE STATION	7	39.00	0.00	39.00
TOY TRAIN	20	48.50	0.00	48.50
WILDLIFE	13	27.50	0.00	27.50
Grand Total	1,086	1,112.25	0.00	1,112.25

What shows were soldReport date: Thursday, January 31,
2002, 4:41Starting date *Tuesday* 1/1/2002
Ending date *Thursday* 1/31/2002

Abbreviation	Total Tix	Total Sale	Donation	Collected
BOXLUNCH	128	384.00	0.00	384.00
CANCELLED SALE	0	0.00	0.00	0.00
GROUP - MGM	421	485.25	0.00	485.25
GROUP - NAC	302	602.75	0.00	602.75
GROUP - PLT	380	380.00	0.00	380.00
GROUP - SCI	288	216.00	0.00	216.00
GROUP - SPS	350	700.00	0.00	700.00
GROUP - STS	125	93.75	0.00	93.75
GROUP - TTM	236	177.00	0.00	177.00
GROUP - WLF	412	309.00	0.00	309.00
GRPSIM	45	90.00	0.00	90.00
MARDI GRAS	215	531.50	0.00	531.50
MULTIPASS	143	1,417.00	0.00	1,417.00
OBSERVE	1	7.50	0.00	7.50
PLANETARIUM	24	48.00	0.00	48.00
SAINTS	45	100.00	0.00	100.00
SC SIM	73	313.50	0.00	313.50
SCIENCE	3	0.00	0.00	0.00
SIMULATOR	134	322.00	0.00	322.00
SPACE STATION	126	684.00	0.00	684.00
TOY TRAIN	288	661.50	0.00	661.50
WILDLIFE	100	232.50	0.00	232.50
Grand Total	3,839	7,755.25	0.00	7,755.25

Edgar Bernard
 Event Summary
 Mar 9, 2002 4:33 PM

Page 1

QUERY PARAMETERS
 Sale Date: 3/8/2002

Event/Date/Time	Sales	Tickets	Ser Fee	Han Fee	SurChg	Tax 1	Tax 2	Tot Due	Amt
GP - WL theDat theTi	4	186.75	0.00	0.00	0.00	0.00	0.00	186.75	18
GP - MG theDat theTi	1	89.25	0.00	0.00	0.00	0.00	0.00	89.25	8
GP - NA theDat theTi	3	140.25	0.00	0.00	0.00	0.00	0.00	140.25	14
GP - TT theDat theTi	1	32.25	0.00	0.00	0.00	0.00	0.00	32.25	3
GP - PL theDat theTi	3	169.00	0.00	0.00	0.00	0.00	0.00	169.00	16
GP - SC theDat theTi	5	147.75	0.00	0.00	0.00	0.00	0.00	147.75	14
GP - CA theDat theTi	7	872.50	0.00	0.00	0.00	0.00	0.00	872.50	87
GP - SP theDat theTi	4	458.00	0.00	0.00	0.00	0.00	0.00	458.00	45
MARDI G theDat theTi	1	6.00	0.00	0.00	0.00	0.00	0.00	6.00	
TCY TRA theDat theTi	3	18.00	0.00	0.00	0.00	0.00	0.00	18.00	1
WILDLIF theDat theTi	1	6.00	0.00	0.00	0.00	0.00	0.00	6.00	
SIMULAT theDat theTi	1	24.00	0.00	0.00	0.00	0.00	0.00	24.00	2
Total	34	2149.75	0.00	0.00	0.00	0.00	0.00	2149.75	214

QUERY PARAMETERS
 Sale Date: 3/1/2002 to 3/13/2002

Type	Tickets	Amount
GP - CASTLE theDate theTime		
0.00 Comp	137	0.00
2.50 School	349	872.50
Event Total	486	872.50 ✓

GP - MGM theDate theTime		
0.75 School	271	203.25 ✓
Event Total	271	203.25 ✓

GP - NAC theDate theTime		
0.75 School	238	178.50 ✓
Event Total	238	178.50 ✓

GP - PLT theDate theTime		
0.00 Comp	20	0.00
1.00 School	450	450.00 ✓
Event Total	470	450.00 ✓

GP - SAINTS theDate theTime		
0.75 School	51	38.25 ✓
Event Total	51	38.25 ✓

GP - SCI theDate theTime		
0.00 Comp	20	0.00
0.75 School	355	266.25
1.00 Other	59	59.00
Event Total	434	325.25 ✓

GP - SIM theDate theTime		
2.00 School	12	24.00 ✓
Event Total	12	24.00 ✓

GP - SPSTA theDate theTime		
0.00 Comp	51	0.00
2.00 School	357	714.00 ✓
Event Total	408	714.00 ✓

GP - TTM theDate theTime		
0.75 School	145	108.75
2.00 Birthday	40	80.00 ✓
Event Total	185	188.75 ✓

GP - WLF theDate theTime		
0.75 School	358	268.50 ✓
Event Total	358	268.50 ✓

MARDI GRAS theDate theTime		
0.00 Comp	7	0.00
0.00 Senior FOR	1	0.00
2.00 Child	3	6.00
2.50 Senior	4	10.00
3.00 Adult	18	54.00
3.00 Adult 2F1	1	3.00
Event Total	34	73.00

MULTI-MUSEUM PASS theDate theTime		
0.00 Adult FOR	2	0.00
0.00 Child FOR	1	0.00
□		
Type	Tickets	Amount
0.00 Comp	20	0.00
9.00 Child	26	234.00
11.00 Senior	5	55.00
15.00 Adult	26	390.00
15.00 Adult 2F1	2	30.00
Event Total	82	709.00

PLANETARIUM theDate theTime		

Type	Tickets	Amount
0.00 Comp	20	0.00
9.00 Child	26	234.00
11.00 Senior	5	55.00
15.00 Adult	26	390.00
15.00 Adult 2F1	2	30.00
Event Total	82	709.00

PLANETARIUM	theDate	theTime
2.00 Adult	3	6.00
2.00 Child	1	2.00
Event Total	4	8.00

SAINTS	theDate	theTime
2.00 Child	2	4.00
2.50 Senior	1	2.50
3.00 Adult	9	27.00
Event Total	12	33.50

SCIENCE CENTER	theDate	theTime
0.00 COMP	1	0.00
4.00 Child	19	76.00
4.50 Senior 2F1	1	4.50
5.00 Adult	20	100.00
Event Total	41	180.50

SIMULATOR	theDate	theTime
0.00 Comp	3	0.00
0.00 MultiPass	41	0.00
0.00 Sci.Center	34	0.00
0.00 Sp.Station	27	0.00
2.00 Group	90	180.00
2.00 Sci.Center	0	0.00
3.00 Adult	6	18.00
3.00 Child	5	15.00
Event Total	206	213.00

SPACE STATION	theDate	theTime
0.00 Comp	4	0.00
5.00 Child	20	100.00
5.00 Child 2F1	2	10.00
6.00 Senior	2	12.00
7.00 Adult	20	140.00
7.00 Adult 2F1	3	21.00
Event Total	51	283.00

TOY TRAIN	theDate	theTime
0.00 Comp	8	0.00
2.00 Child	40	80.00
2.00 Child 2F1	2	4.00
2.50 Senior	10	25.00
3.00 Adult	49	147.00
3.00 Adult 2F1	7	21.00
Event Total	116	277.00

WILDLIFE	theDate	theTime
0.00 Comp	3	0.00

Type	Tickets	Amount
2.00 Child	16	32.00
2.50 Senior	8	20.00
3.00 Adult	17	51.00
3.00 Adult 2F1	3	9.00
Event Total	47	112.00

Ticket Total	3506	5152.00
--------------	------	---------

Tickets	5152.00
Ser Fee	0.00
Han Fee	0.00
SurChg	0.00
Tax 1	0.00
Tax 2	0.00
Total	5152.00

2.00 Adult	3	6.00
2.00 Child	1	2.00
Event Total	4	8.00

SAINTS theDate theTime		
2.00 Child	2	4.00
2.50 Senior	1	2.50
3.00 Adult	9	27.00
Event Total	12	33.50

SCIENCE CENTER theDate theTime		
0.00 COMP	1	0.00
4.00 Child	19	76.00
4.50 Senior 2F1	1	4.50
5.00 Adult	20	100.00
Event Total	41	180.50

SIMULATOR theDate theTime		
0.00 Comp	3	0.00
0.00 MultiPass	41	0.00
0.00 Sci.Center	34	0.00
0.00 Sp.Station	27	0.00
2.00 Group	90	180.00
2.00 Sci.Center	0	0.00
3.00 Adult	6	18.00
3.00 Child	5	15.00
Event Total	206	213.00

SPACE STATION theDate theTime		
0.00 Comp	4	0.00
5.00 Child	20	100.00
5.00 Child 2F1	2	10.00
6.00 Senior	2	12.00
7.00 Adult	20	140.00
7.00 Adult 2F1	3	21.00
Event Total	51	283.00

TOY TRAIN theDate theTime		
0.00 Comp	8	0.00
2.00 Child	40	80.00
2.00 Child 2F1	2	4.00
2.50 Senior	10	25.00
3.00 Adult	49	147.00
3.00 Adult 2F1	7	21.00
Event Total	116	277.00

WILDLIFE theDate theTime		
0.00 Comp	3	0.00

□		
Type	Tickets	Amount
2.00 Child	16	32.00
2.50 Senior	8	20.00
3.00 Adult	17	51.00
3.00 Adult 2F1	3	9.00
Event Total	47	112.00

Ticket Total	3506	5152.00

Tickets	5152.00
Ser Fee	0.00
Han Fee	0.00
SurChg	0.00
Tax 1	0.00
Tax 2	0.00
Total	5152.00
Tot Paid	5152.00
Tot Due	0.00

Type	Tickets	Amount
2.00 Child	16	32.00
2.50 Senior	8	20.00
3.00 Adult	17	51.00
3.00 Adult 2F1	3	9.00
Event Total	47	112.00

Ticket Total	3506	5152.00
--------------	------	---------

Tickets		5152.00
Ser Fee		0.00
Han Fee		0.00
SurChg		0.00
Tax 1		0.00
Tax 2		0.00
Total		5152.00
Tot Paid		5152.00
Tot Due		0.00

DEPOSIT WORKSHEET

	TOTAL AMOUNT	TOTAL # SIMULATOR	LESS \$2 - SIM.		SHARE TO MUSEUMS
PASSES	\$ 15.00	1	\$ 2.00	\$ 13.00	\$ 2.17
SPACE STATION	\$ 39.00	7	\$ 14.00	\$ 25.00	\$ 25.00
SCIENCE CENTER	\$ 14.00	3	\$ 6.00	\$ 8.00	\$ 8.00
TOTAL TO SIMULATOR			\$ 22.00		

	GROUPS	TICKET SALES	PASSES	TOTAL DEPOSIT
Train Museum	\$ 24.00	\$ 48.50	\$ 2.17	\$ 74.67
Wildlife Museum	\$ 95.25	\$ 27.50	\$ 2.17	\$ 124.92
Saints	\$ 13.50	\$ 3.00	\$ 2.17	\$ 18.65
Welcome Center			N/A	\$ -
Cannes Brulee	\$ 13.50		N/A	\$ 13.50
Science Center	\$ 144.00	\$ 8.00	\$ 2.17	\$ 154.17
Planetarium	\$ 192.00		N/A	\$ 192.00
Mardi Gras Museum	\$ 24.00	\$ 35.00	\$ 2.17	\$ 61.17
Space Station	\$ 366.00	\$ 25.00	\$ 2.17	\$ 393.17
Flight Simulator	\$ 38.00	\$ 20.00	\$ 22.00	\$ 80.00
Exhibition Hall			N/A	\$ -
Friends of Rivertown		N/A	N/A	\$ -
Observatory				\$ -
TOTAL	\$ 910.25	\$ 167.00	\$ 35.00	\$ 1,112.25
Deposits				
Less Previous Deposits				
Refund				
TOTAL DEPOSIT				

COMMUNITY SERVICES

CASH RECEIPT DATE Fri March 22, 2002

<u>Description</u>	<u>Revenue Code</u>	<u>Amount</u>
Historical	672 <u>HM</u>	<u> </u>
Train Museum	673 <u>GRRM</u>	<u>\$ 74.67</u>
Wildlife	674 <u>GRWM</u>	<u>\$ 124.92</u>
Saints	676 <u>GRSM</u>	<u>\$ 18.65</u>
Welcome Center Ticket Sales	<u>WCTS</u>	<u>\$ -</u>
Cannes Brulee Admissions	<u>CBADM</u>	<u>\$ 13.50</u>
Science Center	677 <u>SCADM</u>	<u>\$ 154.17</u>
Planetarium	678 <u>PLADM</u>	<u>\$ 192.00</u>
Mardi Gras Museum	<u>MGADM</u>	<u>\$ 61.17</u>
Space Station	685 <u>SSADM</u>	<u>\$ 393.17</u>
Flight Simulator - <u>001555689</u>	<u>FSA</u>	<u>\$ 80.00</u>
Exhibition Hall	<u>EHADM</u>	<u>\$ -</u>
Young Astronauts Program	682 <u>YAP</u>	<u> </u>
Other (describe) <u>Observatory 001-555-678</u>		<u>\$ -</u>
Friends of Rivertown	687 <u>FOR</u>	<u>\$ -</u>
Total Deposit		<u>\$ 1,112.25</u>
Total Checks		<u>\$ 644.75</u>
Total Cash		<u>\$ 467.50</u>

RIVERTOWN MUSEUMS

REMITTED BY:

Signature

Date

COMMUNITY SERVICES

RECEIVED AND VERIFIED BY:

Signature

Date

Appendix I: Press releases

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Cannes Brûlée

(Burnt Cane)

NATIVE AMERICAN CENTER OF THE GULF SOUTH
AT THE LA. WILDLIFE MUSEUM

FOR IMMEDIATE RELEASE: March 22, 2002
CONTACT: Rose Behan, Wildlife Curator
GENERAL PUBLIC INFORMATION: (504) 468-7231, Ext. 220

WHO: Native American Demonstrators
WHAT: Upcoming Native American Demonstrations
WHEN: April 6, 13, 20 and 27, 2002
WHERE: Cannes Brulee Native American Village, Rivertown, Kenner, LA
COST: Free admission with purchase of Louisiana Wildlife Museum ticket

"TRADITIONAL WAYS DEMONSTRATED AT THE CANNES BRULEE NATIVE AMERICAN VILLAGE"

On April 6, Inauquan Lone White Eagle will be the guest artist at the Cannes Brulee Native American Village in Kenner's Rivertown museums. Inauquan, a member of the Peigan Blackfoot/Chiricahua Apache tribe, will be entertaining guests by telling exciting stories throughout the day from 9AM to 5PM. She will also share her knowledge of Native American crafts in a way that will both educate and entertain guests. Her demonstrations will occur within the unique bayou setting of Cannes Brulee, complete with native structures enhanced with live rabbits, ducks, chickens, and a pig.

Admission to the Cannes Brulee Native American Village is free with a ticket purchase to the Louisiana Wildlife Museum. Tickets are \$3.00 for adults, \$2.50 for seniors and \$2.00 for children and may be purchased at the Rivertown Exhibition Hall, located at 415 Williams Boulevard in Kenner, Louisiana.

The Native American guest artist program is sponsored in part by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts Council as administered by the Arts Council of New Orleans.

Other guest artists for the month of April at the Cannes Brulee Native American Village include:

(more)

1 of 2

ANOTHER
RIVERTOWN
ATTRACTION



Cannes Brûlée

(Burnt Cane)

NATIVE AMERICAN CENTER OF THE GULF SOUTH
AT THE L.A. WILDLIFE MUSEUM

April 13
Rose Behan (Cherokee)
Clay storyteller doll demonstration

April 20
Rose Behan (Cherokee)
Loom beadwork

April 27
David Eveningthunder (Shoshone/Bannock)
Contemporary Native American artist

The Cannes Brulee Native American Village is located at the Wildlife and Fisheries Museum, 303 Williams Boulevard in Kenner's Rivertown. Call 468-7231 ext. 220 for more information.

(2 of 2)

###

ANOTHER
RIVERTOWN
ATTRACTION



FOR IMMEDIATE RELEASE: Date

CONTACT: Name, Position

GENERAL PUBLIC INFORMATION: (504) 468-7231, Ext. 220

WHO: Name of Artist/Demonstrator

WHAT: Type of Demonstration/Event

WHEN: Date

WHERE: Museum, Rivertown, Kenner, LA

COST: Pricing Info.

TITLE HERE (catchy phrase)

Paragraph 1 here. List the who, what, where, when, cost here again to gain attention. Give description of the event. Give description of the artist, including background information. List time and location.

Paragraph 2 here. List admission cost and where to purchase tickets.

Paragraph 3 here. List sponsor info.

Paragraph 4 here. List information about museum, including phone number and extension for more information.

Center three pound signs, ###, when at the end.

List (more) if more pages than 1, and number in order, such as: 1 of 3.

Up from Down Under

Never heard of **The Wiggles**? They're from Australia, where they are wildly successful. They wear bright clothes. They involve the audience. They mix playful antics with musical harmonies and wow preschoolers with their energetic dance routines. Meet Greg (the yellow Wiggle), Jeff (the purple Wiggle), Anthony (the blue wiggle) and Murray (the red Wiggle), along with Wags the Dog, Captain Feathersword, Dorothy the Dinosaur and Henry the Octopus, all pitching in on songs such as "Here Come the Wiggles" and "Hey, Hey, Hey We're All Pirate Dancing." The Wiggles come to New Orleans Thursday in support of their "Wiggly, Wiggly, World" CD.

The Wiggles perform Thursday at 4 p.m. at the State Palace Theatre, 1108 Canal St. Tickets are \$15 from Ticketmaster (522-5555).

Story time!

On Saturday, **Mama Saba** is "Tellin' Tales" at the Children's Castle in Rivertown. The performance includes silly sing-alongs and dance for audiences of all ages. Stories include "Molly the Mouse," an African version of "The Lion and the Mouse," and the classic "How the Lion Got His Roar."

The Children's Castle is at 501 Williams Blvd. in Kenner's Rivertown. Performances are at 11:30 a.m. and 1 p.m. Admission is \$2.50 for children and \$3.50 for adults. Reservations are encouraged. Call 468-7231, Ext. 220.

Musician Peter Holsapple is once again in the storyteller's seat at Borders, where he hosts the weekly pajama party for kids with sing-alongs, stories and refreshments tonight at 7.

Borders is at 3131 Veterans Blvd., Metairie. Call 835-1363.

Animal instincts

Learn about animals with the staff of the Audubon Zoo's **ZOOmobile**, at a presentation called "Fur, Feathers, Scales and Skin" Saturday at Kenner Heritage Park in Rivertown. Using hands-on interaction with live animals, the staff will be teaching animal classification with an emphasis on Louisiana wildlife. The ZOOmobile will be open from 1 to 3 p.m. Admission is free with paid admission to the Louisiana Wildlife Museum (\$3 for adults, \$2.50 for seniors and \$2 for children). Call 468-7231.



Mystikal is at the House of Blues

March 2.

Music

March 2: Local rap star **Mystikal** throws down at the House of Blues.

March 4: Rapper **Busta Rhymes**, riding high on his comeback "Genesis" CD, works the mike at the House of Blues.

March 8: Tipitina's hosts an all-star tribute to the Rolling Stones featuring Galactic drummer **Stanton Moore**, Cowboy Mouth's **Fred LeBlanc**, guitarists **Anders Osborne** and **Alex Murray**, saxophonist **Tim Green** and bassist **Nick Daniels**.

March 8: Fast-rising Texas singer-songwriter **Pat Green** is at the House of Blues.

March 9: **Kid Rock** and **Lit** light up the UNO Lakefront Arena for a night of unapologetic guitar rock.

March 9: **Ben Folds**, former leader of the Ben Folds Five, brings his piano to the House of Blues, touring alone in support of his solo debut, "Rockin' the Suburbs."

March 11: In what looks to be an annual tradition, rock/rap band **311** returns to New Orleans to celebrate "3-11 Day" with a marathon show at the UNO Lakefront Arena.



311 performs March 11 at the Lakefront Arena

March 20: Former Grateful Dead guitarist **Bob Weir** fronts **Ratdog** at the House of Blues.

March 22: Funky Meters guitarist **Brian Stoltz** stages a "Super Funk Throw-down" at the Howlin' Wolf with guitarist **June Yamagishi**, keyboardist **John Gros**, pedal steel guitarist **Dave Easley** and more.

March 23: Mississippi blues legend **R.L. Burnside** storms the House of Blues with his brand of menacing electric blues.

March 24: Pop singer **Nelly Furtado** is at the House of Blues.

Theater

The Broadway dance musical "Swing" swings into the Saenger Theatre on March 5-10 with all manner of swing, defined by Fats Waller as "two thirds rhythm and one third soul": the Lindy Hop, Latin Swing, Hip-Hop Swing, and out-and-out Broadway hoofing, set to the classic retro tunes of **Duke Ellington**, **Count Basie**, **Harold Arlen**, **Hoagy Carmichael** and many more.

The big theater event of the month is the 16th-annual **Tennessee Williams/New Orleans Literary Festival**, March 20-24,

with two major productions: "Sweet Bird of Youth" (which plays March 8-31) at Le Petit Theatre, and "Suddenly, Last Summer" (March 22-30) at the Contemporary Arts Center. For star power, there are **Patricia Neal** in a staged reading of Williams' "Portrait of a Madonna" and **Richard Thomas** in "Letters From Tennessee: A Distant Count Called Youth," all at Le Petit. You can also catch prize-winning original plays and Williams one-acts from the DRAMA! group.

Southern Rep plays host to an intriguing-sounding new play, "Earl Long in Purgatory," by journalist **Jason Berry**, star-

Appendix J: Example job description

JOB TITLE**DEPARTMENT**

Planetarium Coordinator

Community Services/Museum

REPORTS TO:Museum Director

SCOPE OF RESPONSIBILITIES:

To operate, maintain and direct the Science Center/Observatory/ Space Station/Planetarium/Theatre. To provide the community with entertaining programs and accurate astronomical and related information.

PERFORMANCE RESPONSIBILITIES/ESSENTIAL FUNCTIONS:

Oversees and directs all aspects of planetarium operation including, but not limited to:

- all Science Center/Observatory/Space Station/Planetarium/Theatre staff (**there will be an increase in staff with the new planetarium/theatre**).
- staff and show scheduling (**there will be an increase in staff with the new planetarium/theatre shows, particularly due to the increase in quantity and type of shows**).
- scheduling maintenance on equipment as required to fulfill warranty or as needed for the successful operation of the theatre (**with the new planetarium/theatre increase of equipment, more maintenance will be necessary**).
- performing daily routine maintenance on planetarium equipment (**increase of twice the number of current slide projectors, three times the number of current video projectors, three times the number of current control computers, three times the number of current VCR/DVD players; addition of a laser system; increase in the maintenance of the current \$250,000 star projector to the maintenance of a more complex \$2,000,000, state-of-the art star projector**).
- all aspects of planetarium show production, including recommending planetarium shows and films and equipment for purchase (**with the increase in the number and types of shows, recommendations will become more frequent**).

- planning and approval of all content for pre-packaged and original planetarium and laser shows (**with the increase of more complex and numerous equipment, show production times will be greatly increased**).
- presenting planetarium and laser shows as well as films (**there will be an increase in the frequency and complexity of presentations, due to the extended hours and larger expected patron volume**).
- performing science outreach (**due to the higher visibility of the theatre/planetarium, more outreach will be necessary**).
- publicity of NASA (**with the grant for the new facility, NASA requires publicity, which is currently not required**).
- conceiving ideas for exhibits in the exhibit area of the planetarium (**this will be an entirely new duty, as there currently are no planetarium exhibits**).
- act as a liaison between the City of Kenner and volunteers of the Pontchartrain Astronomy Society.

WORK ENVIRONMENT/HOURS WORKED:

The Science Center/Observatory/ Space Station/Planetarium/ Theatre Coordinator works in an environment representative of those an employee encounters while performing the essential functions of this job. Employees adhere to the City of Kenner Personnel Policies and Procedures Manual, and the City of Kenner Substance Abuse Policy. The workday consists 5 days per week and 7-hours per day with a 1-hour lunch and two-15 minute breaks to be assigned.

COMMUNICATION SKILLS:

Must be able to communicate with the general public in conveying the aspects of this technical field.

EQUIPMENT USED:

Zeiss StarMaster Star Projector and Skyskan automation system, A/V equipment, slide projectors, DVD/VCR equipment, video projectors, control computers, MegaSystems 870 Film Projection System, AVI Omni Scan Laser System, Telescope and Observatory Equipment, and various tools for maintenance purposes. Must possess a Louisiana driver's license as may be required to complete task and to be authorized to drive a City vehicle.

PHYSICAL INVOLVEMENT:

Whatever necessary in the production, presenting and maintaining of the Science Center/Observatory/ Space Station/Planetarium/Theatre. This could mean long periods of standing and climbing stairs.

MENTAL INVOLVEMENT:

Writing of scripts, lectures and other technical papers related to the Planetarium and Observatory. Show scheduling. Preparation of materials for related activities. Staying abreast of current developments in the science of Astronomy.

HUMAN RELATIONS INVOLVEMENT:

Courteous professional behavior. Must be able to work compatibly with co-workers. Must be able to interact positively with visitors. Must be able to give and respond well to supervision. Must be able to promote the understanding of the science of Astronomy.

MINIMUM QUALIFICATIONS:

High School graduate or GED equivalent. Working Knowledge of planetarium Audio/Visual equipment. Must have strong Astronomical knowledge. Able to work with groups. Experience in Science Center/Observatory/ Space Station/Planetarium/Theatre operations.

DESIRABLE QUALIFICATIONS:

Prior experience in meeting and working with the public. Ability to establish good working relations with the media and related professional individuals and organizations.

SIGNATURE

Appendix K: Mission statements

Rivertown Mission Statements

It is the mission of the Rivertown museums and attractions to provide visitors of all ages from throughout Southeast Louisiana with entertaining, educational and cultural opportunities. The diverse collection of museums and attraction foster promotion of the arts, science and history through the use of exhibits, demonstrations, and special events.

The purpose of the Cannes Brulee Native American Village is to educate the general public, particularly children, from throughout Southeast Louisiana about Native American heritage through the use of cultural demonstrations.

The purpose of the Treasure Chest Casino Mardi Gras Museum is to educate the general public of Southeast Louisiana about the history of Mardi Gras through the use of multi-sensory exhibits that transport the visitor into the excitement and mystique of the Carnival Season.

The Louisiana Toy Train Museum exists to preserve and promote the appreciation of the history of trains, through the use of toy train models and working layouts, in the general public throughout Southeast Louisiana.

The Coca-Cola Saints Hall of Fame Museum exists to preserve the history and appreciation of the New Orleans Saints professional football team to visitors throughout Southeast Louisiana by providing exhibits of a historical nature to highlight Hall of Fame inductees.

The purpose of the Cytec Louisiana Wildlife Museum is to educate the general public, particularly children, from throughout Southeast Louisiana about wildlife indigenous to Louisiana with particular emphasis placed on endangered and diminishing species.

Appendix L: Mailing procedure

E-mail Procedure Using Outlook Express

TO OPEN OUTLOOK EXPRESS:

Double left-click on the “**Outlook Express**” icon on the computer desktop to open.

TO CHECK AND REPLY TO SINGLE EMAILS:

- 1) To check e-mails, left-click once on the “**Send/Recv**” button in the top right corner. The mail program will automatically check all of your email accounts that are programmed in. All your mail will appear (in the largest box on the right under “from” and “subject”).
- 2) To read mail, left-click twice on the email line. It will appear in a new box to read.
- 3) To reply, left-click once on the “**Reply**” button on the top line of the open email.
- 4) Start typing your message. When done, click the “**Send**” button on the top line.

TO DELETE A MESSAGE:

Left-click once on the email line (in the largest box on the right under “from” and “subject”), and left-click once on the “**Delete**” button on the top of the screen.

TO FORWARD A MESSAGE:

If you would like to send an email you have received to someone else:

- 1) Left-click twice on the email line (in the largest box on the right under “from” and “subject”). It will appear in a new box to read.
- 2) Left-click once on the “**Forward**” button on the top line of the open email.
- 3) In the empty white box next to “To,” type in the email you wish to forward the message to.
- 4) If you wish to include a message, left-click once on the box containing the email itself and begin typing. When done, click the “**Send**” button on the top line of the open email.

TO SAVE AN EMAIL ADDRESS TO YOUR CONTACTS LIST:

- 1) Left-click once on the email line to highlight it.
- 2) Right-click once to open up a new panel with different options.
- 3) Scroll down to “**Add Sender to Address Book,**” and left-click once.
- 4) The email will automatically appear under your “**Contacts**” list in the bottom left of the screen.

TO ADD A NEW GROUP EMAIL:

- 1) Left-click once on the “**Addresses**” button on the top right of your screen.
- 2) A new panel will appear. Left click once under “File.”
- 3) Using your mouse, scroll down to the option that says “New Group” and left-click it once.
- 4) A new panel will appear. In the blank box next to “Group Name.” type the name of the new email group you wish and click on the “**OK**” button.

TO ADD AN EMAIL ADDRESS TO YOUR GROUP LIST:

- 1) Follow the instructions under "To save an email address to your contacts list."
- 2) Once you see the email under your contacts list, left-click once on the group folder name, such as "**Rivertown Group Mailing List**" to highlight it. Right click once on it.
- 3) A new panel will appear. Scroll up to the "**Properties**" option and left-click once on it.
- 4) Another panel will appear. Left-click once on the "**Select Members**" button.
- 5) Another panel will appear. Left-click once on the email address on the left you would like to add to your group email. Click the "**Select**" button in the middle of the panel. The new address will appear under the "Members" column. Repeat this step for each email you would like to add to your group. When done, click the "**OK**" button.
- 6) You will be returned to your past panel. From here you can:
Return to main screen: Click once on the "**OK**" button.
Add a contact that's not listed: Click "**New Contact.**" Type in information and click "**OK.**"
Delete a listed contact: Left-click on the contact. Click the "**Remove**" button and click "**OK.**"

TO DELETE A GROUP EMAIL ADDRESS:

- 1) Left-click once on the group email address you want to remove under your contacts list.
- 2) Left-click once on the "**Delete**" button.
- 3) A confirmation screen will come up asking are you sure you wish to delete this address. Click the "**Yes**" button.

TO ADD EMAIL ADDRESSES YOU ARE SENDING FROM:

- 1) Left-click once under "**Tools**" at the top menu bar. Scroll down and left-click once on "**Accounts.**"
- 2) Click that tab that is labeled "**Mail.**"
- 3) To add an address, click the "**Add**" button. Left-click once on "**Mail.**"
- 4) You will be prompted to enter the name of the email account that you are adding, such as "Rivertown." Type the name as you want it to be seen on outgoing mail and click the "**Next**" button.
- 5) Another screen will appear prompting you to enter your new e-mail address. In the white box you will be entering the email address. To do this, highlight the address (*left-click once at the end of the word with your mouse, do not let go of the clicker until you have drug your mouse across the whole name*) and then type in the new e-mail address. Click the "**Next**" button when done.
- 6) You will now be prompted to enter your incoming and outgoing mail server names. These are both usually the same names and begin with either "hostmail" or "mail", followed by the rest of the email address that follows your "@" sign. For example, for Rivertown mail: the incoming and outgoing mail servers for tourism@kenner.la.us is mail.kenner.la.us Click the "**Next**" button when done.
- 7) Type the account name and password of the new email. Left-click the "**Next**" button. Left-click the "**Finish**" button.
- 8) You will be returned to the list of mail accounts. Repeat steps 3 through 7 to add another account or click the "**Close**" button.

TO EDIT EMAIL ADDRESSES YOU ARE SENDING FROM:

- 1) Left-click once under “**Tools**” at the top menu bar. Left click once on “**Accounts.**”
- 2) Click that tab that is labeled “**Mail.**”
- 3) To edit an address, left-click once on the address to highlight it. Left-click once on the “**Properties**” button.
- 4) A new screen will appear containing all the information for the account. In the white boxes, type any information that needs to be edited.
- 5) When done typing all your updated information, click the “**Apply**” button. Click the “**OK**” button, and then click the “**Close**” button to return to your main screen.

TO EMPTY YOUR “DELETED ITEMS” TRASHCAN:

- 1) Left-click once on the “**Deleted Items**” option under the folders panel.
- 2) A new panel will appear giving options. Scroll down and left-click under “**Empty Deleted Items Folder**”.
- 3) A confirmation screen will appear asking if you are sure you want to delete the contents of this folder. Click the “**Yes**” button.

TO SEND EMAIL TO THOSE IN YOUR GROUP EMAIL:

- 1) Left-click twice on the group name under your contacts list.
- 2) A new screen appears. Left-click once in the empty box next to your “**Subject,**” and type the subject of your email.
- 3) Click in the large box and type your text.
- 4) Click on the “**Send**” box in the top left corner.

TO SEND EMAIL TO A MEMBER ON YOUR CONTACT LIST:

- 1) Left-click twice on the name of the person you wish to send email to under your contacts list.
- 2) A new screen appears. Left-click once in the empty box next to your “**Subject,**” and type the subject of your email.
- 3) Click in the large box and type your text.
- 4) Click on the “**Send**” box in the top left corner.

TO SEND A NEW EMAIL TO THOSE NOT ON YOUR CONTACT LIST:

- 1) Left-click once on the “**New Mail**” button on the top of your screen. A new screen appears.
- 2) In the empty box next to “**To,**” type in the email address of the person you wish to send email.
- 3) Left-click once in the empty box next to your “**Subject,**” and type the subject of your email.
- 4) Click in the large box and type your text.
- 5) Click on the “**Send**” box in the top left corner.

TO SEARCH FOR A CONTACT/NAME:

- 1) Left-click once under the “Edit” option at the top left of your screen.
- 2) Scroll down to the “Find” option and move over this “Find” option to your right until a second panel appears.
- 3) Scroll down the second panel to the “People” option and left-click once on it.
- 4) A new box will appear allowing you to search by “Name,” “Email Address,” and more. Click in the empty box next to the option you want to search by and type the information you would like to find.
- 5) Left-click once on the “Find Now” button to perform your search.
- 6) Left-click the “Close” button to return to the main screen.

TO CHANGE INFORMATION FOR A SINGLE CONTACT:

- 1) Left-click once on the name under your contact panel.
- 2) A new box will appear. Left-click once on “Properties.”
- 3) Another box will appear with several different tabs, such as: “Name,” “Home,” and “Business.” Click on the tab which contains the section you wish to update.
- 4) Click in the empty boxes and type in the text you wish to correct.
- 5) When done, left-click once on the “OK” button.

TO ADD A SIGNATURE):

(A signature is the “advertisement” that will appear at the bottom of all emails you send out. It is a statement that you would like to include with all your emails and saves the time of having to re-type for each message).

- 1) Left-click once on “Tools.”
- 2) Scroll down with mouse and left-click once on “Options.”
- 3) A new screen will appear with several different tab options.
- 4) Left-click once on the “Signatures” tab.
- 5) In the white box next to the word “Text,” type the signature you would like to have.
- 6) Click the “Apply” button. Click the “OK” button.

Appendix M: Cannes Brulee label example

Pine Needle Basket
Coushatta

Moss Doll
Marie Dean
United Houma Nation
Treated Spanish Moss

Choctaw Split River Cane Basket
Tom Clovin

Moss Doll with Woven Palmetto Skirt
Marie Dean
United Houma Nation
Treated Spanish Moss, Palmetto

Palmetto Basket
Zoeanna Verret
United Houma Nation

Palmetto Doll with Moss Hair
Marie Dean
United Houma Nation
Treated Spanish Moss, Palmetto

Palmetto Basket
Zoeanna Verret
United Houma Nation

Palmetto Doll with Dress
and Moss Hair
Mary Verret
United Houma Nation
Treated Spanish Moss, Palmetto

Appendix N: Rivertown interoffice memo: Lundi Gras schedule

<p style="text-align: center;">RIVERTOWN MUSEUMS INTEROFFICE MEMO</p>
--

DATE: February 7, 2002

TO: All Staff

FROM: Barbara Morris *Barbara*

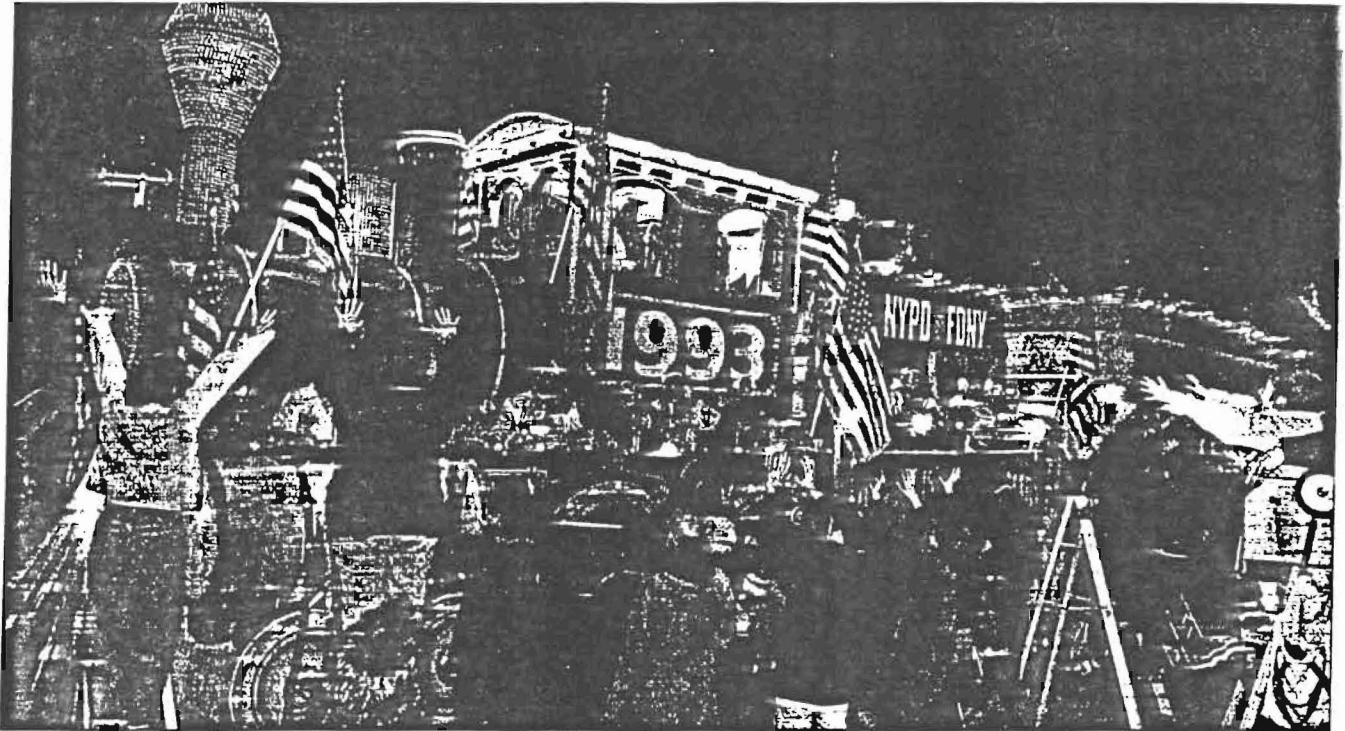
RE: Lundi Gras

Attached is the list of staff assignments for Lundi Gras. Everyone should plan to arrive at our regular starting time of 9:00 AM. Most of you are doing the same things you did last year. For those who have new assignments and our newer employees, I will discuss your jobs with you. Also, as in the past everyone is expected to wear one of the smocks that were made for the occasion. We do want to look very festive. I know I don't have to tell you everyone should do all they can to make all of our guests welcome.

If you have any questions please give me a call.

CC: Edgar Bernard
Sandy Brewer

Appendix O: Times-Picayune front page article



STAFF PHOTO BY TED JACKSON

Orpheus makes its way down Napoleon Avenue with Smoky Mary's Freedom Train float, featuring an engine pulling passenger cars. Orpheus had more than 1,200 riders and 27 floats.

Orpheus rolled through the streets Monday under the theme 'Fiendish Fanfares of Fantasy' as parade-goers enjoyed the krewe's legendary generosity. And today the revelry gets kicked up a notch as the world's premiere party goes into overdrive.

Lundi Gras bash whets appetites

Music and food has crowd living it up

By Brian Thevenot
Staff writer

As the first notes blasted from the Rebirth Brass Band horns, the sun came from behind clouds and cast its rays on Russ Sheehan's face.

"Man, that feels good," he

said, holding his cane on the banks of the Mississippi River at the Lundi Gras Festival in Woldenberg Park.

Behind him, families shopped for Carnival keepsakes and ate soul food and seafood po-boys while revelers swayed in what looked, sounded and smelled remarkably like a laid-back day at the New Orleans Jazz and Heritage Festival.

See **LUNDI GRAS**, A-7



STAFF PHOTO BY JOHN MCCUSKER

The Zulu Walking Warriors and the Regal Brass Band head the Lundi Gras procession Monday in Kenner's Rivertown, the first stop in the day's celebrations for the krewe.

Crowd lets loose at Lundi Gras festival

LUNDI GRAS, from A-1

For Sheehan, it was the perfect break from what has been a full Mardi Gras for him and a few dozen friends from the Ruston Center for the Blind in Ruston.

The center has made 40 Mardi Gras trips not only to enjoy Carnival like anyone else, but also to teach blind people how to deal with crowds and to teach crowds about blind people. "What better place than Mardi Gras?" Sheehan asked. "This is the 16th Mardi Gras we've attended, and it's always been a great success. So many blind people don't get out — ever — they're sheltered. We say, 'Hey, you can get out and do these things.'"

The trip so far has been a full one, with the group hitting several parades — using their canes to attract and catch beads — and the bars of the French Quarter, among other attractions. "Last I knew, I was on Bourbon Street," Sheehan said. "My group is over at the aquarium, so I thought it'd be a good place to kick back and just catch some of the music."

In a couple of hours, the royalty of Zulu, then Rex, would land on the banks of the river, and, in keeping with the Lundi Gras ritual, New Orleans Mayor Marc Morial would formally hand over the reins of the city to Rex.

Meanwhile the Zulu governor, this year's featured Carnival character in the Fat

Tuesday parade, was gripping and grinning with the crowd. "Every year the Zulu organization honors a character, and this year I'm the man," Melvin "Rip" Terrance said with a toothy grin. "I'm the man."

The Lundi Gras festival is growing, Terrance said, surveying the bulging early afternoon crowd around him. "This is like Jazzfest back when it was in Congo Square," he said.

Dressed in a feathered head-dress and traditional black and gold finery, the governor stopped to pose for a quick shot with Danny McConnel and Doug Phillips, both of Hot Springs, Ark. It is McConnel's first Carnival but Phillips' seventh.

The Lundi Gras Festival has always been a staple for him, Phillips said. "This is it. This is always a mission," he said, holding up a Zulu warrior medallion. "This is the real Mardi Gras music. My daughter loves Rebirth, too."

Phillips eagerly awaited the arrival of the Carnival royalty, as well. It brings back good memories.

"I was here when they had the 300th anniversary (of the founding of Louisiana as a French colony), and the Zulu King and Rex shook hands for the first time, and it was inspirational. Nowhere else can you get people together like this."

.....

Brian Thevenot can be reached at bthevenot@timespicayune.com or (504) 826-3482.

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Appendix P: Policy and procedure manual updates

Cannes Brulee Opening/Closing Procedure

OPENING:

- 1) Evaluate the weather conditions to determine location of the day's presentations.
- 2) Open the back gate that opens onto the large walkway. The keys are located in the key cabinet next to the pelican case in the Wildlife Museum.
- 3) Unlock office cabin and turn off alarm. Lock office cabin. This must be done before opening the artist cabin, as the artist cabin is alarmed/disarmed with the office cabin alarm system.
- 4) Open the artist cabin using the Magnum key.
 1. Using the master key, open the two windows, folding them back so that the crafts can be viewed.
 2. Leave the latches on the door and windows unlocked until closing time and return the keys to the key cabinet.

PRESENTATION DAYS:

- 1) Set up the crafts in the artist cabin on the tables under the covered porch. When taking the items off the shelf in the shed, notice the large label so the objects can be matched to their smaller display labels. Use the fabric or deerskin covers and arrange the crafts in an aesthetic manner.
- 2) Walk the inside and outside perimeter of the site to inspect for obstacles and other objects that might present a danger to visitors or animals.
- 3) Sweep or leaf-blow the porches of the artist cabin, office cabin, and sidewalks as needed.
- 4) Check for bird droppings on the palmetto arbor benches and the artist cabin benches.
- 5) Feed and water the animals. The chicken feed is located in the galvanized cans on the office cabin front porch. The pig and rabbit food is located in the large box next to the office cabin front porch.

CLOSING:

- 1) Feed the animals.
- 2) Turn off all outside water sources. The faucet is located on the Wildlife Museum wall between the back door and the office cabin.
- 3) When needed, take the office cabin trash bag to the trashcan on the Jefferson Hwy. side of the Wildlife Museum.
- 4) Inspect the inside perimeter of the fence for debris.
- 5) At 4:30, gather up the crafts and return them to the artist cabin on their appropriate shelf. Lock the windows and the door.
- 6) Return to the office cabin. Set the alarm and lock the deadbolt.
- 7) Double-check the locks and the security of all the gates and fences.
- 8) Return the keys to the Wildlife Museum key cabinet.

**EXHIBITION HALL
OPERATING PROCEDURES**

- 1) On normal workdays, entry to the Exhibition Hall can be made through the Mardi Gras Museum entrance (Door B) or through the rear from the Science Center and Space Station. Follow the steps for entering the Mardi Gras Museum and disarming the alarm if this has not already been done.
- 2) Go through the double doors to the right of the Box Office. Turn on 2 light switches on wall immediately on left. Bottom bar turns on and off, horizontal bar adjusts intensity.
- 3) Proceed toward Atrium. Right before entering double doors to atrium turn on all light switches on left wall.
- 4) Enter Atrium and turn left toward the opening for the restrooms. On black wall about midway between restroom entrance and double doors marked Emergency Entrance, you will find a small door that lifts up. It sticks out slightly from the wall. Lift door and turn on all switches. Remove small key stuck to the side of light switches.
- 5) Go across room and use key to open door to equipment closet by the double doors to Exhibition Hall. Retrieve remote and use it to turn on T.V.s around room. Return to cabinet and push in video in both VCR's. Close and re-lock door. Put key back in small cabinet across the room.
- 6) Turn left and enter double doors to storage area and then through single door to Box Office area. Turn on 2 more light switches on left side of door.
- 7) Unlock the latches on either side of the gate covering the front counter and raise by pushing up. Unlock the small handles by turning one side down and sliding the other side over.
- 8) Push register forward and lock in place with latch on left side of shelf.
- 9) Turn on 2 security monitors by pushing power button on each.
- 10) Using small brass key open the cabinet under cash register. Retrieve small silver key from tray under register to operate cash register. Count bank in drawer to verify amount in drawer. There should be \$250.00.
- 11) Reach underneath the counter to the right side of cash register for a ledge along the front where you will find a screwdriver. Use the screwdriver to release the locks on the front doors. The release button is recessed on the end closest to the center of the push bar. Insert screwdriver and turn. The push bar will release and the doors are unlocked.
- 12) Activate computer screen, Click on TicketMaker, enter your personal Code and you are ready to start the day.
- 13) To shut down you will reverse the process in turning off all lights, VCRs, monitors, etc.
- 14) Pull down gate over the front counter using rod found to the left side of the door in the storage area. Push the small handle to the side and flip the other part up.
- 15) To lock the front doors. hold the push bar down, insert screwdriver into hole and push in, turn and set lock. Push bar remains down when doors are locked.

MARDI GRAS MUSEUM OPERATING PROCEDURES

- 1) Enter through Door B on Short Street side of building. Turn on the single light switch on opposite wall next to the stairs. Key in your alarm code on the pad on the left.
- 2) Enter the second door leading into the museum and turn on entire panel of light switches immediately on you right.
- 3) Turn on light switches on in both Restrooms.
- 4) Proceed along front wall to right past the corner double doors. Turn on three light switches on the brick wall to the right of the doors. The fourth switch closest to the door remains on at all times.
- 5) Continue along toward the ramp from the Exhibition Hall. Right past the first doorway turn on the single light switch near the fire extinguisher on your right.
- 6) Across the hall by the front wall is the Lighted Angel. Directly behind the Angel on the floor is a power strip. Turn switch on.
- 7) Get keys for the cash register and the gift shop from the cabinet under register in the box office.
- 8) Proceed into Gift Shop area and unlock the padlock on the wire wall. Turn on the two light switches on the right wall. These are toward the rear of the Gift Shop at edge of slotted wall.
- 9) Go behind the counter with the cash register and to the booth by the telephone. Open the Voice Evacuation Alarm Box and take out the keys marked FLOAT, KING CAKE, and BALLROOM DOOR. Get the JVC remote from rear counter.
- 10) Turn on two monitors in the area over the entrance to the Mardi Gras Museum.
- 11) Proceed into museum and under the King Cake arch to the door marked Electrical Room. Open door and turn on all light switches (35) on both sides of wall. The bottom switch on the right side remains on.
- 12) Go back to the kaleidoscope in the corner and turn on the power strip on the floor to the left behind plant.
- 13) Go to the cabinet in the King Cake room and use key to unlock. Turn T. V. on, push in videos in all VCRs and activate repeat buttons. Turn and face the T. V. above the Split Personality Mirror. Use the remote to turn on.
- 14) Proceed to the Ball Room area. Using Ball Room key, open Spangenberg Case (standing green case). Turn on T. V. and push in all videos. Activate repeat on VCRs. Close and re-lock cabinet. Turn on T. V. in Argus exhibit.
- 15) As you enter the Backstage area, turn on the single light switch on the black wall on the right.
- 16) Go behind counter in work area and turn on the light switch on the outlet strip on the table to your left. Open the second screened door from the right. Push in

- video and activate repeat. Use remote to turn on three Televisions in this area, one directly overhead, one on the counter to your left and one across room.
- 17) Continue on through purple door. You will prop this door open using the stopper on the bottom after turning on the four light switches on the wall to the right.
 - 18) Proceed through the next door and turn on single light switch located behind large ladies head. It is hidden in the red fringe.
 - 19) To the right of man's head enter door marked Electrical Room. Open door and turn on light switch to the left. Go to the rear of room and turn on 24 light switches on left. On small box turn on switches labeled Neon Hands and Chase Lights.
 - 20) Enter Marching Club Room. Open right side of the wall cabinet (no key needed, just pull from bottom). Inside door to the bottom right is a small latch to open left side of door. Turn T. V. on, push videos in and activate repeat. Retrieve Magnavox remote control and turn around to turn on T. V. over rear of Beaded Car. Replace remote, close cabinet and continue on.
 - 21) On the right just past the Marching Club room are Emergency Doors. Unlock the top and bottom slide latches. This is necessary for emergency purposes.
 - 22) Using the JVC remote, turn T. V. on over the Zulu exhibit.
 - 23) Proceed to the Cajun Mardi Gras exhibit. On the wall to the right by the door are two light switches to be turned on. Lift lid on the ice chest in the exhibit and push video into VCR. Activate repeat. Turn on T. V. using remote.
 - 24) Open the door in the rear of the Float using Float key. Push button that is labeled Play for audio tape. Close and re-lock door.
 - 25) Walk up ramp to Exhibition Hall and prop open doors to lobby area.

NOTE: There are a variety of VCRs in use in the Museum and they are changed as they wear out. There are different methods for activating Repeat. On some you press the button labeled Repeat. On the Sansia VCR you must use the small remote found near the VCR. Aim the remote at the VCR and press Repeat. Still others are programmed to repeat and there is no repeat button to activate.

Saints Hall of Fame Operating Procedures

- 1) Entrance to the Saints Hall of Fame Museum is through the door off the Box Office lobby in the Exhibition Hall. However, you can also enter from the Atrium through the doors marked "Emergency Exit Only Alarmed". There are no alarms in the Saint's Museum at present so you will not set off an alarm.
- 2) Turn lights on at the panel box located in the bathroom between the first and second rooms. These switches control lights for the first three rooms. Turn on breaker switches marked in red only.
- 3) In office area in first room, retrieve JVC and RCA remote controls and small brass key located in the top left hand drawer under counter. The remote turns on all T. V.'s except the large screen in the fourth room.
- 4) In first room, turn on 2 T. V. Monitors and in the second room (Tail-Gate Party) turn on T. V. monitor over tail gate display. These 3 tvs use the JVC remotes.
- 5) In the third room (Theatre) is the large screen T. V. Hanging behind T. V. is a surge protector bar that must be turned on. Turn on big screen T. V. using RCA remote control. Make sure T. V. is set on Channel 92. On right side of cabinet under the T. V. (labeled The Playing Field) is a small door where the VCR is located. Push in video.
- 6) In fourth room (Kicking Game), immediately on right is another panel box. Turn on breaker switches marked with red tape.
- 7) In fifth room (Media and Locker Room), turn on 2 T. V.'s and video player located in cabinet under media display. Use brass key to open cabinet. The switch is located on the top right hand corner toward the front of the cabinet.
- 8) In the sixth and final room (Hall of Fame), turn on light switches on wall located on the left upon entering room. Turn on T. V. in cabinet in front of room and VCR in the lower part of the cabinet using the brass key to open.
- 9) Place remotes and brass key back in drawer in office until time to shut down.
- 11) Reverse opening procedures to shut down the museum.

Space Station Kenner Operating Procedure

1. Obtain door key from Space Station or maintenance personnel. If lights are not on, walk to the office/storage area behind the American Flag wall. Locate and turn on all 20 of the white light switches mounted to the farthest wall of the storage room. Do **not** touch the breaker box.
2. While behind the flag, grab the brass key that is hanging on the wall next to the procedure manual. Return to the front of the museum to begin turning on all televisions and VCRs.
3. Using the brass key, open the slightly recessed cabinet door to right of the fire extinguisher cabinet (it has a 3D picture on it). Insert each of the seven videotapes into its respective VCR. Follow the instructions labeled on the switch located on the upper left-hand VCR.
4. Locate the remote controls on the inside of the cabinet door. Each is labeled as to which televisions they operate. Turn on the four Zenith televisions in the room. Press the *blue* power button on the remote followed by the numbers 0 and 3. Hit the *enter* button. It is recommended that one mute the volume on these televisions before proceeding.
5. Locate the JVC remote control to turn on the JVC tv located to the upper left of the cabinet.
6. Locate the *One for All* remote control to turn on the big screen television above the entrance doors.
7. Proceed into the main area of the museum and upon entering, locate the three tvs to your right, arranged vertically. Open the door of this cabinet and find the power strip located on the middle shelf on the left-hand side of the cabinet. Turn on this power strip prior to manually pressing the power button of each of these three tvs. Close and lock the cabinet.
8. Discover the Samsung television by turning to the left and looking behind the metal railing (in front of the full scale Space Station mock-up). Open the cabinet and turn on this television.
9. Next locate the T. V. in the corner to the right of the bleachers near the maps on the wall. If it is not on, use the JVC remote from the front cabinet to turn it on. You may also use the same remote to turn on the T. V. over the Coke machine in the next area.
10. Locate and turn on the television beneath the gyroscope across from the bleachers.
11. Proceed to the black cabinet with white top behind the rails across from the Spin Off Technology. Turn on the power of this tv prior to inserting the tapes of both vcrs found in the cabinet directly below. These cabinets remain unlocked and do not need a key.
12. Advance to the robot. Open the door to the rear of the display case and turn on both power strips located inside. **Press and hold** the red "trigger in" button while simultaneously and gently inserting the compact disc (CD) into the **player**. Permit the program to cue up (allow 5-10 seconds). Release the button. Adjust the volume to a level of "26" by repeatedly pressing the "+" button. Close and lock the case.
13. The button to activate the Robot is located to the far right side of the Spin Off Technology case. Reach behind the metal pipe directly below the ledge for button.
14. Proceed inside the lab module. On the right alongside the outer wall of the glove box locate remote control. Use it to turn on all televisions except the white TV/VCR combo located on the left. This T. V. is turned on by pressing the power button.
15. Access the computer keyboard by opening the gray panel with the NASA sticker. If on Neotek screen, click the button on the mouse and press **enter**. If this screen is not up, then re-boot the computers by locating and pressing the **reset** button on the front of the computer (hidden behind a black carpeted box directly below the far-left computer monitor along the floor of the lab module).

16. Accompanied by a flashlight, proceed to the timeline. Locate the first CD player in the 1930s. It is in a black box on the left side of the exhibit. Open with brass key. Scan to track "1" by use of the right side middle button on the front of the player. Locate the "repeat" button on left side of the display panel and press it twice prior to pressing "play".
17. Locate the CD player in a black box in the 1950s. It is also on the left side of the exhibit. Scan to track "14" using the middle button on the right side of the display. Locate the "repeat" button on left side of the display and press it twice prior to pressing "play".
18. Turn on the 1950s style television suspended overhead. The switch is overhead on the wall to the right behind the black curtain covering the dividing wall between the 1950s and 1960s. Flip the switch up first to apply power and then down to eliminate "CH 3" from being displayed.
19. Proceed to the top of the ramp. Locate the CD player on the wall just beyond the 1990s on the lower right. Scan to track "1" using the middle button on the right side of the display panel. Locate the "repeat" button on left side of the display and press it twice prior to pressing "play".
20. Advance into the prototype module. At the end of the corridor and to the left notice a television (across from the space toilet). Seek out the remote control from underneath the rear of the keyboard of the computer display. Use it to turn on the television before returning it to its concealed location.
21. The JVC televisions in the lab module and over the ramp to the Habitation Module are usually on. If they are not on, there is a remote control located on the lower panel of the black wall to the left of the entrance to the module.
22. The Space Station is now ready for a fun and exciting day in Rivertown!

Wildlife and Fisheries Museum Opening/Closing Procedures

Opening:

- 1) Disarm the alarms. One is located on the wall to the left of the front door. The other is behind the back, side door next to the stairwell. Both can be disarmed using the same code.
- 2) Unlock the front and back doors using the Allen wrench located in the key cabinet under the birdcage to the right of the pelican case.
- 3) To turn on the lights, switch the circuit breakers with the black line next to them to the ON position. The circuit box is located on the back wall between the back door and the aquarium.
- 4) Turn on the 2 television sets. The key is velcroed to the inside of the key cabinet.
 1. Turn on the VCR and insert tape.
 2. Press REPEAT.
 3. Turn on the television with the T.V. remote.
- 5) Turn on the dehumidifier located next to the back T.V. Turn the knob to the ON position. The back drawer must be emptied of water everyday.
- 6) Turn on the small aquarium located next to the large aquarium. The switch is located on the rear of the light.
- 7) Turn on the small aquariums located beneath the swamp diorama. The remote is located in the left-hand drawer above the key cabinet.
- 8) Turn on the public computer next to the pelican case.
 1. Open the computer cabinet and press the POWER button to turn the hard drive on. The key is located in the key cabinet.
 2. Press the button on the front of the monitor to turn the screen on. Press POWER on the right-hand speaker to turn the speakers on.
 3. Click on OK.
 4. Click on ABORT.
 5. Go to START and click on PROGRAMS, then BIRDS, and then NORTH AMERICAN BIRDS.
 6. When the National Audubon Society page comes up, click on the bird icon. You are now ready to begin learning about birds.
- 9) Unlock the gift shop. The key is located in the key cabinet.
- 10) Turn on the lamps (front, gift shop, back right-hand corner).

Closing:

- 1) Get the keys to the computer and giftshop from the bottom drawer of the file cabinet that is under the window.
- 2) Turn off the T.V.s. Stop VCRs and Eject tapes. Turn off VCRs.
- 3) If the CD player is on, hit the stop button and unplug it.
- 4) Turn off the small aquariums by clicking the button on the top of the aquarium.
- 5) Turn off the public computer.
 1. Quit or exit the program you are in.
 2. Click on START.
 3. Click on SHUT DOWN.
 4. When asked if you want to shut down the computer, click OK.
 5. When the screen says it is safe to shut down the computer
 6. Press the POWER button on the speakers to turn them off.
- 6) Turn off the lamp in the back of the museum. Leave the rest of the lights on.
- 7) Turn off the dehumidifier.
- 8) Switch off the circuit breakers with the black line next to them.
- 9) Lock the front, back, and side doors and the gift shop.
- 10) Arm the side door alarm. Arm the front door alarm as you leave.
- 11) Turn off the two lamps inside the shelves in the giftshop. Lock the gift shop.
- 12) Cover the bird cages.

SCIENCE CENTER OPERATING PROCEDURES

- 1) Enter the Science Center through the front door and disarm the alarm by entering security code and pressing the off button. The key pad is on the wall to the immediate right of the door.
- 2) To turn on the lights go to the breaker box located inside the door labeled "Electrical Room" that is on the wall to the far left. Turn on the breaker switches marked by stars in the middle of the panel. All others are to remain untouched.
- 3) Grab the TV, DVD and VCR remotes from the white cabinet above the cash register.
- 4) There are 8 TVs: 1 by the Chevron exhibit, 4 above the office and 3 by the weather exhibit. The ones by the weather exhibit can be turned on by pressing the power button on the actual tvs. The other four can be turned on with the tv remote by standing a few feet away from them.
- 5) There are 4 VCR's: 1 by the Chevron exhibit, 1 above the office, and 2 by the Times Picayune display. Stand from a distance to turn on the one by the Chevron display and the one above the office. The 2 by the Times Picayune display can only both be turned on simultaneously by standing as far back as in the front of the simulator.
- 6) There is one DVD player above the office that can be turned on by using the DVD remote a few feet away and below the DVD player.

Kenner Planetarium Operating Procedure

1. Retrieve the key for the planetarium door from the receptionist area of the Daily Living Science Center. Grab the space shuttle key fob alongside the small white lock-box near the sliding window of the office and proceed to the planetarium.
2. Unlock the planetarium door using one of the keys on the key ring.
3. Turn on light switch to your immediate right as you enter the planetarium.
4. Advance toward the control panel and search out two light switches for the main lights near the drawer of the control panel and turn these on.
5. Auxiliary lights may be found on the wall above the VCR as well as to the left of the emergency exit doors. The level of illumination may be adjusted by a simple twist of the dial.
6. **Exit** at once for **none** of the planetarium equipment is to be operated by non-trained personnel.

MAKING SALES IN GIFT SHOP

- 1) Using key D1 (Large head) open the Cash Drawer.
- 2) Insert OP or PGM key into Mode Switch at top right side of register turn to REG. The cash register is ready for sales.
NOTE: When leaving the Cash Register unattended, turn to OFF and remove key.
- 3) All items in the Gift Shop have been tagged with a tag listing a PLU# and the price of the item. Enter PLU numbers on key pad then hit PLU/S DEPT button on function keys to the left. Make sure that amount of the sale matches the price listed on tag.
- 4) After entering all items hit SUBTOTAL key located on the right side of register. This gives the total amount of the sale including tax. Tell the customer the total.
- 5) We accept cash, check (with proper identification), Visa or Mastercard. If paying cash enter the amount the customer give you on the key pad. Do not use the decimal point when entering the amount. Then hit CA/AMT TEND if you receive cash (or CHK if you receive a check, or CH if the amount is to be charged) and the amount of change, if any, will show on display and the cash drawer will open. Give customer their change and receipt.
- 6) If paying with a credit card follow these procedures:
 - a) Swipe credit card by running card through the slot on the left of machine. Card number will appear on readout. Hit enter.
 - b) You will be asked for the amount of sale. Enter amount on keypad and hit enter.
 - c) While waiting for the approval, run credit card sales slip in charge machine.
 - d) Check expiration date on card and check off on slip.
 - e) Enter sales information (amount of sale and tax), date, your initials as clerk, and the authorization number when it appears on the readout. (See Sample Sales Slip)
 - f) After entering the authorization code on the sales slip press the clear button on the credit card machine.
 - g) Have customer sign sales slip and check against signature on Card. Give the customer their card back and a copy (last sheet of sales slip) along with their cash register receipt.
 - h) Enter the authorization number on register key pad, then hit the #/NS key on the left, then the CH key on the right. Register will open. Place charge clip under cash drawer.

Appendix Q: Simulator Marketing excerpt

Virtual Explorer Motion Simulator Adventures

TIME GATE TO EGYPT

A time traveler must return to earth in the year 2000 before the nuclear holocaust and safely navigate his craft into the Time Lord's tomb, retrieve the orb from the sarcophagus and return before the nuclear explosion occurs. The exact location of the orb is unknown, so the time traveler must speed through pyramids until he finds it.

BODY WARS

Travel with a futuristic med-explorer on a health check of a virtual patient. This fast-paced ride takes the explorer into the body through the mouth to repair a decayed molar, perform an auditory check of the ear, repair a synapse in the brain, through the heart valve and aorta to the kidneys where a calcium deposit is removed and finally into an artery to remove a plaque deposit.

SILICON ADVENTURE

Though the wonder of miniaturization, travel deep into a computer to see visual representations of the inner workings of a multimedia chip. Watch out for magnetic fields as you speed through the ROM and RAM zones. Graphics, sounds, holography and animation speed past as you travel through boards and chips into the virtual reality of a computer.

VIRTUAL TIME MACHINE

Visit the Virtual Museum of History where the past is present through any of the time gates. Travel to the moon with U.S. astronauts as they explore the moon and take "one small step for man; one giant leap for mankind." Plunge into the volcanic development of planet earth, dodge a hungry T-Rex, survey the land of the Pharaohs, sail with pirates on the high seas and fly bi-planes around dirigibles until finally returning to the museum.

FLY WITH THE BLUE ANGELS

DESERT STORM

SPACE SHUTTLE

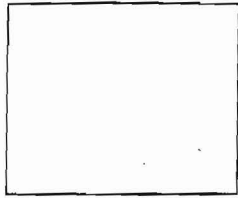
BARNSTORMERS

Young aviators will enjoy flying with the Blue Angels on a practice run of their precision maneuvers or flying a mission with the pilots who served the U.S.A. in Desert Storm. Daredevils can choose to fly through history with the Barnstormers as they perform daring stunts. Future astronauts can follow the space shuttle into orbit as it docks at the space station. Any of these adventures will please anyone with an interest in the wild blue yonder.

GLACIER ICE

Ride on a glacier ice trail, just for the fun of it.

*** TEACHER'S GUIDES



FLY WITH THE BLUE ANGELS :

Tag along with the Blue Angels as you fly on a practice run of their precision flying techniques. Listen to cockpit chatter and experience the thrill of being a member of the Navy's flight demonstration team.

QUESTIONS TO ASK

Where did the name "Blue Angel" originate?

Have you ever seen the Blue Angels perform?

How does a pilot become a member of the Blue Angels?

What type of aircraft is currently flown by the blue Angels?

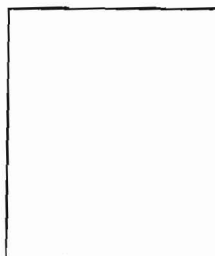
WEBSITES TO EXPLORE

Splash- official site of the Blue Angels. Visit the photo gallery for astounding pictures of the Blue Angels in action.

<http://www.BlueAngels.navy.mil/>

Blue Angels Alumni Association- site dedicated to reliving memories of the Blue Angels and locating former members. Browse through aircraft and team pictures.

<http://www.blueangels.org/>



VITA

Dawn Maria Achée was born on December 24, 1972 in Albany, GA. She grew up in Baton Rouge, Louisiana where she received her high school diploma from Redemptorist High School. In 1998 she received her Bachelor of Arts degree from Southeastern Louisiana University where she was chosen as the “Outstanding Graduating Senior” in Cultural Resource Management and graduated with honors. In the fall of 2000, she began her studies at the University of New Orleans for her Master’s Degree in Arts Administration. Throughout her college years, she has had several articles published both locally and nationally. After graduation, she hopes to reside in Baton Rouge and pursue a career in the museum field that will also allow her to use her skills as a writer.