The Louisiana State Museum: A Report

Christina Barrois-Pinner
University of New Orleans, cbarrois@uno.edu

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts
Part of the Arts Management Commons

Recommended Citation
https://scholarworks.uno.edu/aa_rpts/131

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

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

A Report

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

Master of Arts
In
Arts Administration

by
Christina Barrois-Pinner
B.A. Tulane University, 2008
May 2012
# Table of Contents:

Table of Contents: ........................................................................................................... ii

Abstract: ......................................................................................................................... iv

Introduction: ..................................................................................................................... v

Chapter I: Organizational Profile.................................................................................... 1

  History .......................................................................................................................... 1
  Mission .......................................................................................................................... 2
  Properties ..................................................................................................................... 3
  Governance .................................................................................................................. 4
  Staff ............................................................................................................................... 6
  Development ................................................................................................................ 6
  Current Exhibitions and Programming: ................................................................. 8
  Marketing: ................................................................................................................... 10

Chapter II: *My Duties* ............................................................................................... 11

  Social Media: .............................................................................................................. 11
  Website: ....................................................................................................................... 13
  Graphic Design: ......................................................................................................... 16
  Museum Newsletters: ............................................................................................... 16
  Other Duties: .............................................................................................................. 17
  Summary: ..................................................................................................................... 18

Chapter III: Organization SWOT Analysis .................................................................. 20

  Strengths: ..................................................................................................................... 21
  Weaknesses: ............................................................................................................... 22
  Opportunities: ............................................................................................................ 28
  Threats: ....................................................................................................................... 30

Chapter IV: Best Practices ......................................................................................... 35

  Industry Standards ..................................................................................................... 35
  Organization Comparison .......................................................................................... 37

Chapter V: An Intern’s Recommendations .................................................................. 42

  Branding and Marketing ............................................................................................ 42
  Programming ............................................................................................................... 44
  Local vs. Tourist: A Balance? .................................................................................. 44
  Governance, A Starting Point: ................................................................................ 45

Chapter VI: Conclusion ............................................................................................... 46

Appendix A: ................................................................................................................. 47

Appendix B: .................................................................................................................. 52

Appendix C: .................................................................................................................. 55
Appendix D:.................................................................60
  Figure 1.1 - June 2011 ................................................60
  Figure 1.2 - July 2011 ...............................................61
  Figure 1.3 - August 2011 ...........................................62
  Figure 1.4 - September 2011 .....................................63
Appendix E: ............................................................64
  Old Website: ..........................................................64
  New Website: ........................................................65
Appendix J: ............................................................74
Appendix K: ............................................................75
Appendix M: ............................................................80
Vita: .................................................................83
Abstract:

This report is written as the result of an extensive internship from May to September 2011 at the Louisiana State Museum. During my time at the Louisiana State Museum I worked as a full-time marketing intern in the main office at the Presbytere. The aim of this report is to provide a comprehensive overview of the Louisiana State Museum as an organization and I will be focusing on the museum’s marketing department. Drawing from my experiences, research and interviews with key individuals; my report includes an analysis of the organization, description of my internship duties and recommendations for the museum moving forward.
Introduction:

My professional relationship with the Louisiana State Museum (LSM) began with an email to the Director of Marketing and Communications, Mr. Arthur Smith. Potential interns are traditionally funneled through the Civil Service website as are all Louisiana state employees. As a local, I have been fascinated with the LSM since I was a child and knew that I wanted to eventually have the opportunity to work there. Because of this, I decided to bypass the preferred method and contacted the marketing department directly. This turned out to be a good decision. Mr. Smith contacted me the next day with an invitation to meet and discuss a potential internship. I interviewed on May 25, 2011 and was immediately offered an internship working with the Social Media and Communications Manager, Ms. Victoria Salisbury. Mr. Smith and I agreed that I would begin the first week of July and work through the fall until my required hours were satisfied. Within just a few days I received a call asking me to start early, and so I officially began work at the LSM on Monday, June 6, 2011.

A few days after my interview, Ms. Salisbury had resigned from the LSM. Her departure left the marketing of the Louisiana State Museum System’s thirteen properties to just one full time employee. My only interaction with my intended supervisor was a “passing of the torch” meeting at which she gave me the master password list for all of the social media and a crash course on the LSM newsletter procedures. From then on I served as a full-time employee taking on most of what were the responsibilities of her old position.

My internship officially ran from June 6 to September 28, 2011, and consisted of working 32-40 hours a week at the LSM offices inside the Presbytere. I was expected to contribute and perform on the level of a full-time employee from the beginning. At times the line between intern and employee became vague, and I began to feel more like a valued member of the

v
museum staff. This report serves as a comprehensive overview of the LSM as an organization, drawing primarily from my experiences there between June and September 2011.
Chapter I: Organizational Profile

History

In 1906, the Louisiana Historical Society introduced a State legislative act that created the Louisiana State Museum.¹ The Louisiana State Museum (LSM) officially opened in 1911 at what would become its flagship museum, the Cabildo. Throughout the years the LSM has morphed from a solitary museum into an umbrella organization for the thirteen properties that have come to be part of the Louisiana State Museum System.

The Louisiana State Museum fell under the jurisdiction of the Lieutenant Governor of Louisiana and the Office of Culture, Recreation and Tourism (CRT) in the year 1977. Lieutenant Governor Robert L. “Bobby” Freeman (1968-1980) was responsible for facilitating this move under § 201-209 of the Louisiana Revised Statues². In doing this, the Lieutenant Governor’s office gained almost all authority and responsibility for the Louisiana State Museum. At this point, oversight of the Museum Board was transferred to the Department of Culture, Recreation and Tourism. The Board assumed a primarily advisory role, though retained all legal responsibility and authority for accession and deaccession of all the collections of the Louisiana State Museum³.

¹ The Louisiana Historical Society was founded in 1835. It is responsible for introducing the State legislation that founded the Louisiana State Museum in 1906. In 1911, the Louisiana State Museum officially opened and the Society deposited their collection of colonial documents there along with other documents, paintings, prints, and other museum objects from its own collection. Today, the Louisiana Historical Society is the oldest historical organization in the state. http://www.louisianahistoricalsociety.org/ (accessed 04-12-2012)


³ Ball, Millie, “Museum to Change,” The Times Picayune, March 19, 1976
Mission

“A museum’s mission should be a declaration of the museum’s core purpose. It should describe with the utmost clarity the unique value of the museum internally, and it should identify the value of the museum externally - that is, the public value it wishes to deliver.” - R. Korn

The mission of the Louisiana State Museum is one that has traditionally been less than clear. Currently there are three different mission statements circulated by the museum and its staff members:

(1) To create access to Louisiana’s cultural assets by providing a forum for cultural exchange, dialogue and understanding among diverse audiences. (Official mission used by the Office of the State Museum, 2011)

(2) To be the preeminent historical, cultural educational institution dedicated to facilitating common experience, and giving voice to diverse audience by creating access to cultural assets for our citizens and visitors. (Mission introduced in 2005 by Lt. Governor Mitch Landrieu)

(3) The mission of the State Museum is to be a historical, cultural, and educational institution whose purpose shall be to collect, preserve, and present, as an educational resource, objects of art, documents, artifacts, and the like that reflect the history, art and culture of Louisiana. The Office of State Museum serves the citizens of Louisiana, visitors to the State, and an outreach audience through traveling exhibitions and the worldwide web. (Mission introduced in 1998)

The mission was refocused during the administration of Lieutenant Governor Mitch Landrieu (January 11, 2004 – May 3, 2010) to reflect the strong tourist presence seen at the LSM’s French Quarter properties. This version of the mission was met with strong criticism from supporters of the Museum. In response, the LSM and the Lieutenant Governor’s Office jointly commissioned an outside agency to research and refocus the mission statement. The resulting report suggested

---

that the mission of the museum was changed by “a previous administration faced with difficulty securing local support… the concept of ‘cultural tourism’ began to drive the museum’s activities.”

Regardless of which mission statement is used, each incorporates a tourist or “visitor” aspect that has been the center of criticism and debate. State policies have led to the confusion over which mission statement is the correct one. In order to change the mission of the LSM, the Lieutenant Governor’s office must present a new mission to a committee of state senators for approval. It is unclear if this step has been finalized for any of the recent missions. When asked, employees of the LSM tend to use the mission statement that they feel best portrays the museum.

**Properties**

The Louisiana State Museum operates thirteen properties. There are nine properties in the New Orleans French Quarter: the Cabildo, Presbytere, 1850 House, Old U.S. Mint, Arsenal, Jackson House, Creole House, Madame John’s Legacy and a collections facility. All of these properties are located within eight square blocks of each other and only four of them are open to the public. Other properties include the E.D. White Historic site in Thibodaux, the Louisiana State Museum- Baton Rouge and the Wedell-Williams Memorial Aviation Museum at the LSM-Patterson. At present, the staff at the Louisiana State Museum is diligently working to open the next two properties of the LSM System. The Louisiana Civil Rights Museum is in the funding stages with no opening set in the near future. The Louisiana Sports Hall of Fame in Natchitoches

---

5 Ball, Millie, “Museum to Change,” *The Times Picayune*. March 19, 1976
is in the final stages of construction and is slated to open in the spring of 2013. (Appendix A provides a description of each property.)

**Governance**

**The LSM Board**

The Board of Directors of the LSM consists of eleven members. Three Board members are appointed by the Lieutenant Governor and the remaining eight are appointed by the Governor as representatives of “historical and support organizations including the Louisiana Museum Foundation and Friends of the Cabildo.”

Board members serve a term concurrent with the Governor, and they are required to meet every other month. The 1989 Louisiana Revised Statues mandate that the Board of the LSM “exercise its powers, duties, and functions with respect to accessions, deaccessions, loans, and conservations of Museum properties and collections… select the Director of the Louisiana State Museum;… and serve as trustees for the William R. Irby Trust.”

The Irby Trust consists of the commercial and residential leases of the Lower Pontabla building, which is also owned by the LSM. All monies acquired from the Irby Trust are earmarked for use in new acquisitions and conservation of collections at the LSM.

According to an opinion by the State Attorney General’s office, “the LSM Board now serves primarily in an advisory capacity, with certain specific statutorily granted powers and duties.” Unlike most nonprofit Boards, the LSM’s Board does not fundraise, nor is there any

---

6 Title 25 of the Louisiana Revised Statutes and Act 26, 1989
7 Title 25 of the Louisiana Revised Statutes and Act 26, 1989; When tobacco magnet William R. Irby died in November of 1926, he left a substantial amount of money to the LSM along with the Lower Pontabla. His intention was that all monies received from rental units in the buildings would go into a trust to be used to further the Louisiana State Museum’s collections
8 Official Opinion by First Assistant Attorney General Nicholas Gachassin, 2002
expectation they contribute financially. The Board of the LSM does not receive direction from the Lieutenant Governor pertaining to collections or the Irby Trust. In turn, the Lieutenant Governor has no responsibility to the Board and independently decides to accept or reject the recommendations of the Board as he sees fit.

**The Museum Director**

The primary job of the Director of the LSM is to oversee the staff of all of the Louisiana State Museum properties. Interim Director Robert Wheat currently oversees the LSM’s operations and serves as the Assistant Secretary for the Office of the State Museum. This is his second term as the Interim Director of the LSM.

Until 2008, the Board of the LSM appointed the position of Director. After a bitter dispute with a previous Director, then Lieutenant Governor Landrieu “pushed” a bill through the State Legislature that gave him, not the Board, the authority to appoint the Museum Director. The Director now answers directly to the Lieutenant Governor and does not owe any fidelity to the Board. “This situation can (and has in the past) caused uncertainty within the LSM organization and leadership; and has hampered effectively coordinating fundraising, operations and setting of goals and agendas for the LSM.”

Since November 2011, there has been an active search for a new Director. Current Lieutenant Governor Jay Dardenne has tasked the Board of the LSM, the Friends of the Cabildo and the Louisiana Museum Foundation to identify potential candidates for the directorship.

---

9 Louisiana Revised Statutes 36: §207, Acts 1988 (Appendix B)
10 2008 Louisiana House of Representatives Regular Session, SB 724 (Act 908)
11 ConsultEcon, LLC/ Museum Management Consultants, LLC. *Louisiana State Museum Governance Opportunities*, Oct.200716
However, in the end it will be the sole decision of the Lieutenant Governor which candidate to appoint.

**Staff**

The core staff of the Louisiana State Museum is based in New Orleans. The main offices are located on the third floor of the Presbytere, the Old U.S. Mint and the collections facility. There are support staffers at each of the other properties. Curators for all of the properties are based at the collections facility on Chartres Street. The Director of Marketing, two Museum Historians, Education Coordinator, Director of Security, and the Director of Exhibits are all operating from the third floor of the Presbytere. The only key Director not operating out of New Orleans is Memory Seymour. She is operating out of the Baton Rouge office and serves as the Education Director for the entire Department of Culture, Recreation and Tourism.

At the LSM- Baton Rouge, there is a small staff headed by William Stark who is the Museum Division Director. The Administrative Programming Specialist, Gloria Lacoste, heads up a small staff at the LSM- Patterson. A staff directory can be found in Appendix C.

**Development**

There is no dedicated development staff member at the LSM and little fundraising activities exist in-house. With the exception of a few small grants, The Louisiana Museum Foundation and the Friends of the Cabildo handle almost all development and fundraising efforts on behalf of the LSM.
The Louisiana Museum Foundation

Founded in 1981, the Louisiana Museum Foundation (LMF) is a 501(c)3 organization whose stated purpose is as follows:

“… to be derived and enjoyed by the parties in the maintenance, administration and operation of the Museum facilities, and for the further purpose of generating revenues for operations and for the education and dissemination of information to the public at large in connection with programs authorized by the Louisiana State Museum …”

The LMF primarily serves as the larger of the two development arms of the museum. The LMF centers the majority of its activities on special events and exhibit openings. In addition, it also manages a cash reserve that has grown from $750,000 to, approximately $2 million over the last 14 years.

The Friends of the Cabildo

The Friends of the Cabildo (FOC) is a nonprofit organization whose mission is to further the interests of the LSM. Like the LMF, it also serves the Museum in a development capacity. The Friends are responsible for the management of the museum bookstore and of all volunteers. Founded in 1956, the Friends of the Cabildo began its life as a watchdog organization. Its primary job was to “curb government officials misuse of the collections and their tendency to use the museum for patronage appointments and other abuses reportedly occurring prior to that time.”

Over the years, the Friends have moved more towards a purpose much like the LMF. The stated goals of the FOC are as follows:

---

12 Cooperative Agreement between the Louisiana State Museum and the Louisiana Museum Foundation, 2005

13 ConsultEcon, LLC/ Museum Management Consultants, LLC. *Louisiana State Museum Governance Opportunities*, Oct.2007. pg 14

14 Ibid.
“To support the Louisiana State Museum, and especially its Cabildo, in its purpose to collect, preserve, and present, as an educational resource, objects of art, documents, artifacts, and the like that reflect the history, art, and culture of Louisiana. To assist in assuring the citizens of Louisiana have an outstanding representative, professional museum. To foster and stimulate the interest, knowledge, and pride of Louisianans in the heritage and culture of our state.”

The smaller of the two fundraising entities, the Friends of the Cabildo provides approximately $50,000 in annual donations to the LSM and manages a $275,000 endowment. In addition, the FOC handles the training of all docent volunteers and also provides walking tours of New Orleans and LSM properties.

Current Exhibitions and Programming

Exhibitions

Katrina and Beyond and Mardi Gras: It’s Carnival Time in Louisiana are both on permanent exhibition at the Presbytere. Katrina and Beyond focuses on the story and impact of the Hurricanes of 2005 in Louisiana. This is one of the largest and most costly exhibitions produced by the LSM to date and has been the most successful. “Eyewitness accounts, state-of-the-art multimedia displays and iconic objects collected in the aftermath of Hurricanes Katrina and Rita in 2005, provide an unforgettable experience of loss and devastation.” The Mardi Gras exhibit focuses on the history of Mardi Gras in the city of New Orleans. It features everything from costumes to invitations from the Krewes of the region.

The Cabildo houses the LSM’s permanent exhibition of colonial and early Louisiana history. At the Old U.S. Mint, Preservation Hall at 50 recently opened in conjunction with the

---

15 Duckert, Rebecca, Assistant Director of Friends of the Cabildo personal interview 2-12-2011
unveiling of a new jazz club on the third floor. In partnership with Preservation Hall, a New Orleans musical landmark, this exhibition is slated to run through 2012. “Co-curated by Preservation Hall and the Louisiana State Museum, Preservation Hall at 50 tells the story of the New Orleans music landmark from the early 1960s to the present through artifacts, photographs, film and audio clips, interviews and oral histories.”

*The Outside Art of David Butler* opened in the summer of 2011 at the LSM- Patterson and is scheduled to close in June 2012. This exhibition focuses on Patterson born folk artist David Butler and features over 30 original pieces. *Mignon Faget: A Life in Art and Design* was featured at the LSM-Baton Rouge, and closed on January 25, 2012. Featuring pieces from Mignon’s private collection, this show was based on a previous one that was housed at the Historic New Orleans Collection in the spring of 2010.

**Programming**

Currently there are only a few ongoing programs at the LSM. *Coastal Conversations* is hosted on the third Thursday of each month and focuses on topics pertaining to the Louisiana Gulf Coast region. *Yoga at the Cabildo* is held every Tuesday morning in the Salon of the Cabildo and is open to the public with a small donation. *Lunchtime Lagniappe* is held every Wednesday at the LSM-Baton Rouge and features short talks from local historians. The *Roots of Music* program is based out of the Arsenal and gives school age children the opportunity to study musical foundations. With the exception of *Yoga at the Cabildo*, programs at the LSM are free and open to the public.

---

17 Ibid.
The Friends of the Cabildo host their own programming apart from LSM’s. *Hidden Treasures* is a monthly program that takes small groups of patrons inside the collections facility and behind the scenes of the museum at a cost of $15 per person.

**Marketing**

All marketing for the Louisiana State Museum is managed from New Orleans and is the product of one individual. The Director of Marketing and Communications, Mr. Arthur Smith, is charged with marketing all of the LSM’s properties, events, exhibits and programming. After the departure of the Social Media and Communications Manager, a decision was reached to dissolve that position leaving the Director as the only marketing staff member of the Museum. Currently, the LSM does not utilize any outside marketing agencies and Mr. Smith handles all aspects of Museum marketing completely in-house. Chapter II of this report will focus on my duties as a marketing intern as well as the operations of this department.
Chapter II: My Duties

As an intern at the LSM I worked directly under the supervision of the Director of Marketing and Communications, Mr. Arthur Smith. After the resignation of my intended mentor, the only direction I had was that I would be working in the Marketing Department. Once I began working my duties expanded on a weekly basis, primarily revolving around the following: social media, graphic design, museum newsletters, and a complete website redesign and development.

Social Media

Since its implementation, the importance of social media as a marketing tool for the Museum is something that has been questioned. Both the Interim Director and Mr. Smith have their doubts about its effectiveness even though the LSM has a substantial number of fans and followers. This fact weighed heavily on their decision to eliminate the position of Social Media and Communications Manager after the resignation of Ms. Salisbury.

Much of the Museum’s social media presence had not been updated in the months prior to my arrival. Since most of the profiles had fallen into disuse, Mr. Smith and I decided to refocus the outlets used by the LSM. I knew it was important to rebuild the LSM’s presence on our Facebook and Twitter accounts. These sites were where most of the followers of the LSM existed. These followers noticed the absence of posts from the Museum and were starting to reach out to the LSM. On more than a few occasions, we received emails and posts to our social media pages asking us if we were going to continue to use Facebook, etc.
I started by creating event pages for all of the Museum’s programming. The event pages allowed us to directly alert and invite our followers/fans to our programming and other special events. This was something that the LSM had not experimented with up until this point. Creating events through Facebook allowed us to build a single webpage for each event that featured all of the essential information that visitors needed to know. Within just a few weeks of utilizing the events feature on Facebook, we began to see more involvement from fans on our social media pages. In utilizing the events pages, we were also able to see who would be attending. This allowed us to help the Friends of the Cabildo to accurately plan the amount of refreshments needed.\(^{18}\)

With the aid of a social media website dashboard, HootSuite, I was able to schedule updates, posts and uploads to Facebook and Twitter. HootSuite allowed me to streamline the process and cut the time in half that I would normally have spent maintaining multiple social media sites. It also ensured that updates and posts would go up even when no one was available to monitor the sites.

Participation from our fans and followers more than doubled, and we grew from 1,622 likes to 1,804 within a month. (See Appendix D for Facebook page reports) This growth was important because it showed that people were seeking out the LSM. In marketing the Museum, Social media had not been utilized in an effective manner, nor was it apparent that the LSM used these outlets. The people who were becoming “friends” of the museum were seeking us out after attending an event, visiting the museum or after seeing activity involving the LSM on Facebook and Twitter.

\(^{18}\) The Friends of the Cabildo provide snacks and refreshments for all programming at the New Orleans properties.
Each week I put together a document of planned social media posts and submitted it to Mr. Smith and the Museum Registrar for approval. When planning posts I looked to what had previously been successful and expanded upon those ideas. One of the most successful types of posts contained Louisiana History trivia or older images from around the state. Working closely with the LSM registrar, we were able to provide a continuous amount of social media posts that engaged our fans and fostered dialogue. After I began regularly posting to our social media sites traffic and participation from fans continued to increase. We began to view our efforts as a success when the LSM topped over 2,000 likes on our fan page.

With our presence on Facebook growing steadily, we began to look into advertising through Facebook itself. For a reasonable $1,500 for a six-month time period, we would be able to reach people on Facebook using targeted marketing. After researching and putting together a presentation to support our findings, the funding was denied from the LSM and Lt. Governor’s office. However, the Friends and the LMF seemed interested and talks were in the works to implement this marketing tool when I left the LSM.

**Website**

I understood from my interview that website maintenance would be a small part of my responsibilities at the LSM. On my first day of work, I discovered that the website would actually be the main focus of my time there. Upon my arrival, I was given a computer with the editing software I would need, direct access to the server, and nearly total authority to update the site where I saw fit. Created in 1996, the LSM website was old, outdated and contained misinformation on almost every page. It was not user friendly, visually appealing or appropriate
for a museum of the status of the LSM. Overall, the website needed a complete overhaul to bring it up to par with other museums of its size and class. Previous LSM Director, Robert MacDonald, in his report and assessment wrote, “The museum’s website is full of interesting and valuable information, but is unimaginative in its use of the wealth of visual materials found in the collections to present an exciting and dynamic image of the museum and its resources.”

The LSM has never had a professional website designer create a website for them. The website had been built and maintained by an employee whose experience in website development was minimal. After the departure of that employee in the spring of 2010, the website had not been updated until I came on board in June. Almost immediately, I began working to update information on the site and give it a more appealing look. Mr. Smith and I agreed that small changes were the best way to update the website without a total redesign. However, he began pushing for a complete redesign after a month of working on the site.

A complete redesign and site build was something that I wasn’t sure that I wanted to undertake as an unpaid intern. I knew that a website of this magnitude would take a lot of time and might leave me little opportunity to gain anything else from my internship. Another problem was that there would be no one at the museum to update and maintain the new site once my internship was over. I voiced my reservations and opinions to Mr. Smith and we reached an agreement that satisfied both of us. If a redesign was going to happen, we needed to use a platform that was easy to build and to update. Through research we settled on a WordPress based website and began the building of the new site for the LSM.

---

The reasons we chose WordPress were simple. It allowed for easy maintenance of the site and required no prior scripting experience of its users. Since we decided to go with a prefabricated WordPress theme, the majority of the design work would already be done for us. We felt that we could move the website to the new platform easily, and I would not have to spend all of my time in a site redesign. Another very important factor was that we could complete the redesign with little cost to the Museum. The LSM already owned an external domain name and hosting contract. The new domain name would be www.lastatemusuem.com. This was a much more inviting website address than the currently used http://lsm.crt.state.la.gov, and would be an easier one for visitors to remember. The WordPress theme cost $25 and was the only cost associated with the site rebuild.

Work began in mid-August and progressed rapidly. Our new site was receiving positive feedback from employees at the LSM. It was clean, appealing to the eye, easy to navigate, and functioned better than the previous one. Overall, it was simply more user friendly. By the beginning of September, I began populating the site with content moving closer to a finished product. (Screen shots of both the old site and WordPress theme can be found in Appendix G.)

All trace of the website rebuild was lost when CRT removed the servers from the Presbytere in September 2011. The Lieutenant Governor’s office had heard of the new website build and decided to put an end to the project by mid-September. The decision was reached to move the LSM website to the same style and server as the Louisiana State site. The reason for killing the redesign was not fully explained to us, and it coincided with the loss of other major marketing powers enjoyed by the Museum.20

20 At this time the Lt. Governor’s office deemed that Social Media was not an important aspect of museum marketing. All future posts were from now on to be approved by the Director of the museum, then ratified by the Lt.
**Graphic Design**

Another facet of my internship at the LSM was graphic design. Graphic design services at the LSM are viewed as a luxury because there simply was not the budget to hire an outside company and there was no dedicated staff member. With a strong background in design I became popular among the museum staff for flyer and brochure design.

There were two major design projects during my internship: A brochure for the Old U.S. Mint and another for the 1850 House (see Appendix F). The purpose of both of these brochures was to give visitors a brief history and overview of the individual properties. Currently there are no such publications available to visitors at any of the LSM museums. Although the design work is finished and the brochures have been approved, they have yet to be printed due to a lack of funding.

In addition to the above, smaller design projects were a normal part of my weekly duties as an intern. I produced a series of flyers for the *Lunchtime Lagniappe* lecture series working closely with the Special Events Coordinator in Baton Rouge. I was also responsible for designing and distributing e-flyers to targeted audiences for each exhibit opening and for the LSM’s programs. The final major project that I worked on was a brochure that would be sent out with funding packages for the future Louisiana Civil Rights Museum. (See Appendix F)

**Museum Newsletters**

From the beginning of my internship, I was responsible for the monthly LSM Newsletter. This required that I write seven mini-articles for each edition. I utilized an online email Governor’s office. The decision to use free marketing offered to the museum by publications such as Louisiana Cultural Vistas, among others, was cut as well.
marketing website called Vertical Response to distribute the newsletter. This website acts both as a central repository for the email lists of the museum and as a designer template. After submitting the newsletter for a final review by the Lt. Governor’s office, I was allowed to distribute it to the more than 6,000 members on the mailing list. (See Appendix H for a sample of the LSM newsletter.)

Other Duties

During my time at the LSM I was relied upon for many other small projects. A reoccurring part of my internship was to represent the Marketing Department when news crews and other media came to our properties. On many occasions I was the liaison for video crews and reporters during their visits. This part of my job allowed me to interact and create a relationship with individuals from GoNOLA, the History Channel and Fox 8 among others.

Another aspect of my job at the LSM was to participate in meetings on upcoming exhibits and contribute on a professional level. Two of the main shows that were in the works while I was at the LSM were Preservation Hall at 50 and Mignon Faget. During these meetings everything from marketing tactics to exhibition funding was discussed. Directors of other departments, as well as representatives from partnering and funding organizations, collaborated to discuss the best possible direction for each exhibit. Each detail was carefully analyzed and discussed until everyone was satisfied with the outcome. I feel I learned the most about marketing museum exhibitions at the meetings.

Finally, I reached out to different organizations in the city whose constituency would be interested in our programming. I was responsible for finding organizations that would not mind
partnering with us to promote our programming and exhibitions by sharing their mailing list or distributing flyers to members. One of our Coastal Conversations lectures focused on the Cajun Creole French dialect benefitted from this. For this lecture I contacted the French Chamber of Commerce, CODFIL and other Franco-phone organizations that were more than happy to help us. Most shared our communications with their email list, while others sent us the names and contact information for organizations and individuals they thought we should reach out to personally. By partnering with these external organizations we were able to access a much wider audience than we would have on our own.

There were a small number of administrative duties involved in my daily activities. Updating records, media contacts and the occasional faxing of documents were a small part of my job. However, the majority of my internship was focused on and around skills that I need as a future arts administrator.

Summary

Not knowing exactly what to expect from my internship was something that made me nervous. If nothing else, the lines had not been drawn and boundaries had not been clearly outlined. With a strong background in design and website development, I knew that part of my internship would revolve around these tasks. However, I knew that this was not where I wanted my internship to focus. I needed experience in the actual marketing of a nonprofit organization. The ins and outs of marketing were more important to me than honing skills that I had already developed.
In truth, I feel as if I stepped into a full-time employee’s position. With the departure of the Social Media and Communications Manager, there was a void left that I easily fulfilled. My timing was perfect and made for a seamless transition of job duties and responsibilities from the previous manager to me. Even though I worried, and at times had to remind my mentor that I was an Arts Administration intern and not a Digital Media student, I feel that I gained valuable experience in the marketing aspects of a state run museum. The contacts I made both inside and outside of the museum during my internship are invaluable. I can truthfully say that my duties at the LSM have prepared me for future positions in the field of marketing.
Chapter III: Organization SWOT Analysis

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Location of French Quarter properties</td>
<td>• Outdated/ seldom changed exhibits</td>
</tr>
<tr>
<td>• Outstanding collections</td>
<td>• Staff spread too thin</td>
</tr>
<tr>
<td>• Staff’s willingness to help the museum succeed</td>
<td>• Employee morale</td>
</tr>
<tr>
<td>• Support organizations</td>
<td>• No clear leadership</td>
</tr>
<tr>
<td>• Permanence- 100 years and counting</td>
<td>• Lack of a clear mission, goals and objectives</td>
</tr>
<tr>
<td>• Historic Buildings</td>
<td>• Lack of identity, branding or focus- little marketing presence</td>
</tr>
<tr>
<td></td>
<td>• Severe budget cuts</td>
</tr>
<tr>
<td></td>
<td>• Lack of involvement of the Board/ roles unclear</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Threats</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Two new properties- Louisiana Sports Hall of Fame and Louisiana Civil Rights Museum</td>
<td>• Lack of community awareness</td>
</tr>
<tr>
<td></td>
<td>• Small operating budget for multiple properties</td>
</tr>
<tr>
<td>• State of the art jazz club and recording studio at the mint</td>
<td>• Other, more popular museums in the city</td>
</tr>
<tr>
<td>• Re-opening of Madame John’s to the public</td>
<td>• CRT Micromanagement</td>
</tr>
<tr>
<td>• Local and national media’s willingness to invest in the LSM</td>
<td>• Alienation of locals</td>
</tr>
<tr>
<td>• Increase private funding</td>
<td>• Segregation and competition between museum employees</td>
</tr>
<tr>
<td></td>
<td>• Non-museum attractions in NOLA</td>
</tr>
<tr>
<td></td>
<td>• No real online presence</td>
</tr>
<tr>
<td></td>
<td>• Overwhelming dependence on state funding</td>
</tr>
</tbody>
</table>
Strengths

Location of French Quarter properties

The locations of the French Quarter properties make the LSM easy and convenient for people to visit. Located on Jackson Square, the Presbytere, 1850 House and Cabildo have a central location in the French Quarter. Foot traffic accounts for most visits to these properties.

Outstanding collections

The LSM collections facilities are full of remnants of Louisiana’s cultural history. Previous LSM Director, Robert MacDonald, worded it best when he wrote,

“Because it holds the priceless, irreplaceable, and un-renewable cultural patrimony of the people of Louisiana it is more valuable than the state’s annual budget, the replacement cost of the state highways and bridges, and the state’s tourism industry… the quality, range, and size of the museum’s holdings make the museum a historic and cultural repository of national significance”

The LSM has been the stewards of everything pertaining to Louisiana and her history for the last hundred years. Invaluable objects, such as colonial documents and even the first Louisiana Lottery balls are housed within her vaults.

Staff’s willingness to help the museum succeed

The staff of the LSM is a group of talented and accomplished individuals whose abilities to further the museum are imperative to success. Although morale has suffered of late, the staff is ever ready and willing to help the museum thrive. Time and again, the staff members go beyond the scope of their job descriptions to ensure the success of museum endeavors.

---

McDonald, Robert M. *The Louisiana State Museum: An Assessment and Recommendations for the Future.* April 2005, pg. 13
Support organizations

Without the Friends of the Cabildo and the Louisiana Museum Foundation, the LSM would not be able to operate as a functional museum. They provide funding, volunteers and general support to the LSM that are vital to operations.

Permanence

Founded in 1906, the Louisiana State Museum has existed as a fully operational Museum for over one hundred years. The longevity and permanence of the Museum gives it a strong foothold in the community.

Historic Buildings

The LSM operates 5 nationally recognized historic buildings in the French Quarter alone. These buildings are considered part of the collection and are a draw to visitors on their own in addition to their contents.

Weaknesses

Outdated/ seldom changed exhibits

The dedication of the majority of the LSM- properties to long running, seldom changed exhibits does not foster repeat visits to the museum. The idea that “I’ve seen it once, I’ve seen it a thousand times” demonstrates the mentality of most local visitors to the Museum’s properties. The Presbytère, 1850 House, E.D. White House, LSM- Baton Rouge and Cabildo are all outfitted with exhibits that are considered to be permanent. Because of a lack in funding, new,
major exhibitions have declined over recent years and the outstanding collections of the LSM are not generally changed. The decisions to make the Katrina and Mardi Gras exhibitions permanent will significantly hurt repeat visitor numbers over the coming years.

Staff and funding spread too thin

The LSM operates thirteen properties, each unrelated to the others. With the addition of the Louisiana Civil Rights Museum and the Louisiana Sports Hall of Fame, the LMF’s staff and resources are spread too thin. Total operating expenditures for the LSM system are roughly $5.6 million\textsuperscript{22}. This is not much when divided by thirteen properties and is relatively low in comparison with other comparable museum systems. Most museum systems that operate on the scale of the LSM tend to have anywhere from two to four times the budget and rely on funding from external sources. (See Appendix J for Comparable State Museums) The LSM simply doesn’t have the money or staff to operate on the same levels as other museums. The addition of more properties to the LSM system only further compounds this issue. The monetary support is remaining the same even with the addition of these new facilities.

Employee morale

Employee morale at the LSM is extremely low. Between budget cuts, lack of clear leadership, and the inability to make important decisions without the interference of the Lt. Governor’s office, employees feel that their labors are not important. As one report concluded, “it has become clear that the Louisiana State Museum is facing serious staff morale problems …

\textsuperscript{22} This number includes money from support organizations.
low morale among the museum staff is not new and has grown out of a managerial approach that
too often discouraged collegiality, creativity, and initiative.”

No clear leadership

The lack of a permanent director is one that is weighing heavily on the staff of the LSM.
Although there is an Interim Director, he wields no real power and important issues go
unaddressed. With the impending appointment of a new Director of the LSM, this weakness will
hopefully work itself out.

Another facet of this issue is the role of the Lt. Governor’s office in daily operations.
Decisions that are traditionally left to directors and managers of departments now have to be
cleared by the Lt. Governor’s office. Almost all powers that would traditionally rest in the hands
of Department heads are no longer there. This also feeds into the lack of employee moral.

Lack of a clear mission/ The tourist element

According to the *The Accreditation Commission’s Expectations Regarding Institutional
Mission Statements*, “A mission statement articulates the museum’s understanding of its role and
responsibility to the public and its collections, and reflects the environment in which it exists.”
Successful nonprofit organizations rely on their mission statements to set objectives and goals
for the future. The mission statement defines the purpose of the organization. Being without one
or one that is not clear is a problem that could prove to be devastating for a nonprofit

---

23 McDonald, Robert M. *The Louisiana State Museum: An Assessment and Recommendations for the
Future*. April 2005, pg. 14

24 *The Accreditation Commission’s Expectations Regarding Institutional Mission Statements.*
http://www.aam-us.org/museumresources/accred
organization. In addition, the mission is an important element to drawing volunteers, donors and other sources of assistance to help the nonprofit.

This weakness mainly stems from the lack of clear leadership and role of the Lt. Governor’s office in operations of the LSM. The LSM’s mission has been changed numerous times over the past ten years to reflect issues that administrators have encountered. The mission of the LSM has ceased to be a guide for the Museum to follow and become a joke of sorts among staffers. One of the main issues with the LSM mission is that it has been refocused to make the LSM serve primarily as a tourist attraction. Rather than serve its most natural constituency, the people of Louisiana, it can be said that the LSM has distanced itself from them almost altogether. “Almost 90% of visitors to the Louisiana State Museum properties in New Orleans are from out of state. The fact that tourists are the museum’s primary audience poses a critical problem for the Louisiana State Museum.”

Successful 501(c)3 organizations cannot rely solely upon admission sales for income. They must also look to their community for financial support and involvement. The LSM’s decision to cater to tourists may have a far-reaching impact on the overall future of this organization. In concentrating on the tourist market, the LSM has done several things that make it vulnerable. First, the energy and resources that could be directed at potentially reoccurring visitors is all but wasted on one-time visitors. There is no doubt that tourism is a major economic driving force in New Orleans. It is also a very important source of income to the LSM. But by focusing solely on tourist dollars, the LSM is ignoring the fact that local Louisianans are most likely to be potential donors, both with artifacts and monetarily. In not

---

creating lasting relationships with locals, the LSM is not fostering continued giving. Secondly, the museum has placed itself in direct competition with other non-museum entities in the French Quarter. Third, the monetary support of the tourist trade is unreliable and unstable; the LSM would do better to refocus their mission to the people of the State of Louisiana. This idea is all but compounded in the recent economic downturn. Travel is a luxury that has decreased over the last few years, leaving a deficit in the money that they bring to the city, and in turn to the LSM. It is important that the LSM find a balance that allows them to reach both tourists and locals.

**Lack of identity, branding or focus- little marketing presence**

The LSM has very minimal branding and is not consistent in its marketing efforts. There is only one logo that is actually utilized, that of the Louisiana State Museum. This logo is more of a text treatment and usually is not used in marketing materials associated with the LSM. With the exception of a small social media presence and a few print advertisements in regional magazines, the LSM does not participate in any traditional marketing. Most visitors are directed to the French Quarter properties by word of mouth or by signage on LSM buildings. This factor in itself hurts the attendance numbers of locals. Some simply don’t know that the buildings exist at all or if they are open.

**Severe budget cuts**

In 2011 there was a budgetary cut of $289,669 that brought the total state supported operating budget of the LSM down to just above $4 Million. (See Appendix K for the Office of the State Museum’s operating budget.) Although this seems to be quite a bit of money, this $4
million is shared by all 13 of the properties of the LSM system. Once divided between the existing properties this leaves each property with just over $307,500 to operate each year from state funding.

With the ever-expanding budget cuts, as employees leave the LSM their positions are simply being dissolved instead of replaced. Over 16 job positions were dissolved in 2011 alone.\textsuperscript{26} Raises in salary have been capped, yet employees are taking on more responsibility than ever. For instance, the Project Director of the Louisiana Civil Rights Museum was recently given the job of programming for all of the properties in addition to his existing duties. This too feeds into poor employee moral.

In 2009, the Director of the LSM decided to suspend funding for conservation and acquisitions. The Irby Trust had traditionally supported these activities and there are talks to bring it back in the next fiscal year.

\textbf{Lack of involvement of the Board/ roles unclear}

Unlike the Board of other museums, the LSM’s Board is a more figurehead than anything else. It wields no real power in the operations of the LSM and does not participate in fundraising. This makes it all but obsolete in the operations of the LSM.

\textsuperscript{26} Via Louisiana Office of the Secretary of State website, \url{http://www.sos.la.gov/}, accessed 02-03-2012
Opportunities

Two new properties

The Louisiana State Museum will be opening the Louisiana Sports Hall of Fame by spring of 2013 in Natchitoches, Louisiana. Since the majority of the LSM properties are located in the southern part of the State, this property will bring the important presence of the LSM to a different corner of the State. Having this space will allow for the Museum to share its collection with more than just the New Orleans Metro area. More importantly, it will help to fulfill an obligation to the rest of the people of Louisiana and not just those of the South East region.

The second property is still in the funding stages with an uncertain opening date. The Louisiana Civil Rights Museum does not presently have a precise location in New Orleans but will hopefully be located within walking distance of its sister properties. This new property will allow for a part of the LSM collection to be placed on display that hasn’t necessarily fit in any of the other properties.

State of the art jazz club and recording studio at the mint

The new jazz club at the Old U.S. Mint is opened in November of 2011. This multi million-dollar facility is financed in partnership with the National Park Service. Featuring a state of the art sound system and a full-service recording studio, this new addition will hopefully draw larger crowds to the less visited Mint. It also looks to provide an additional source of income to the LSM through rentals of the space and recording studio.
Re-opening of Madame John’s to the public

Closed to the public since 2009, Madame John’s Legacy is a valuable property in the French Quarter that holds a special place in the hearts of some of the Museum’s biggest fans in the city. It is the only true creole style building to survive the Great Fires that destroyed the rest of the French Quarter at the end of the 18th century. There are talks of reopening Madame John’s to house the Newcomb pottery27 in the LSM collection. Not only will this provide an additional source of income to the LSM, but it will also allow for more of the extensive collection to be placed on display.

Local and national media’s willingness to invest in the LSM

The media genuinely wants to see the LSM succeed. Local and national media outlets consistently reach out to the LSM to feature pieces of the Museum’s collection and properties. The History Channel, Travel Channel, local television stations, and local newspapers are just a few of the outlets to highlight the LSM in recent years. This is a free advertisement that reaches far beyond anything the LSM could ever hope to create on its own. National television stations introduce the LSM to people across the country and here in the State. This makes the LSM a destination while visiting the city and reminds locals what rich treasures are in the collections. With budget cuts, this is an invaluable marketing tool that should be utilized and is something that the LSM should cultivate further in the future.

27 “The Newcomb art curriculum, as well as and its utilitarian philosophy underlying it, were unique among art potteries and women’s colleges of the time. Josphine Louise Newcomb's gift founding Newcomb College in 1886 stressed an education both "practical and literary". The Art Department would become the focus of this institutional ideal. The Newcomb art curriculum, as well as the utilitarian philosophy underlying it, were unique among art potteries and women's colleges of the time. Josphine Louise Newcomb's gift founding Newcomb College in 1886 stressed an education both ‘practical and literary’”. http://www.tulane.edu/~wc/pottery/intro.html. (accessed 04-12-2012)
Increase private funding

The LSM can and must increase private funding in order to survive into the future. The shrinking state budget and increasing property count leave little hope for the future acquisitions and exhibitions. Grants are a staple part of any non-profit organization and something that the LSM should develop more fully. With the exception of a minimal amount of grant funding to specific projects (i.e. Colonial Documents preservation), the LSM receives no outside support. Increasing funding from private entities would help the LSM satisfy its mission more fully. I believe that it would also help the Museum to distance itself from the micromanagement of state politicians and help it stand on its own.

Rich Collections

The LSM features collections that are expansive and impressive. Everything from the first Louisiana Lottery balls to colonial documents from the 1600’s to a samurai suit is included. The collections give the LSM the opportunity to create exhibits that both educate and fascinate the public with the rich culture and history of Louisiana. While the LSM may currently suffer from stale exhibitions and displays, the collection offers the possibility of exciting new ones that will help the LSM regain the attention of locals.

Threats:

Lack of community awareness

The lack of public awareness of the LSM is a major threat to the Museum reaching its full potential. A lack in marketing to the local public has helped the LSM drop off the radar. For
example, the public of New Orleans is far more familiar with the operations of other much younger organizations in the city. The D-Day Museum, Ogden Museum of Southern Art and the Historic New Orleans Collection all have a much larger presence in the city. This will only hurt the Museum going forward. By not having a strong relationship to the community, the LSM will be forced to rely more and more on the State for its operating budget and future acquisitions.

“The fragile hold that the Louisiana State Museum has on the public’s imagination and confidence is also reflected in the limited number of significant donations, the primary source of acquisitions for most museums. In recent years the most important acquisitions have resulted from purchases supported by the William Irby Trust.”

No In-House Fundraising/ Overwhelming dependence on State funding

With an ever-expanding system of museums, the LSM operates strictly on money from the State, the Irby Trust and LMF/FOC contributions. Unlike other non-profits of its size and scale, there are no development efforts in-house. Because of this, the LSM does not receive any grants or external funding that may play a vital role in furthering the LSM as an institution.

Another facet of this threat is the overwhelming dependence on elected representatives for financial support. By not focusing on external funding the LSM’s greatest contributors have become elected and appointed officials. This factor weakens the decisions of the Board, Interim Directors and staff, and at times causes problems. Instead of focusing on what is best for the Museum’s constituency, staffers are worried about pleasing state officials.

---

“Whether in New Orleans, Thibodaux, Patterson, Baton Rouge, or Natchitoches, the Louisiana State Museum and/or Louisiana State Museum System is seen as distant and impersonal bureaucracy of little interest or value to the local community.”

Other, more popular museums in the city- D-Day, Ogden

There are a multitude of other museums in the City of New Orleans that are in direct competition with the LSM. The majority of these properties are more innovative and have a much larger presence in the community. The LSM’s inability to connect with locals and stay in the public eye hurts the Museum’s likelihood of receiving local funding, contributions and donations.

CRT Micromanagement

The Department of Culture, Recreation and Tourism plays too big of a role in day-to-day operations of the Louisiana State Museum. Rather than being a broad overseer, CRT has injected itself and its operations style on the Museum and its staff. On more that one occasion, CRT blocked activities at the Museum because they simply did not understand the benefits. I feel that CRT is a government entity with a goal and mission that are not exactly in line with that of a museum. With its ever-expanding presence in operations of the LSM it tends to hurt, rather than help.

---

Tourist based marketing

By concentrating on attracting tourists to the museums, the LSM has directed valuable money and energy to an uncommitted audience and an unstable source of income. Although tourists are a great source of income, they are not invested in the LSM the way that a local Louisiana resident would be. This fact does not foster good relations with future benefactors or donations to the collections. It has also placed the LSM in direct competition with other non-museum entities whose marketing budgets are far more impressive than the almost non-existent budget of the LSM.

Lack of Marketing and Branding

Marketing is something that the LSM traditionally does not do. There are no print advertisements to speak of, the online presence is sparse, and in general all marketing efforts of late are focused on emails to other organizations. This is a direct result of the micromanagement of CRT. At my time at the LSM I have seen free ad spots with free graphic design turned down because CRT failed to see the benefit. In addition to this, the website redesign was overturned, social media was all but banished from use and the powers of the Director of Marketing stripped away one by one.

There is not, nor has there been for quite a long time, a true marketing plan for the LSM itself. There is no logo or consistent branding for any of the properties and signage on the outside of buildings is poor and inconsistent. Because of this, the LSM is losing out on the opportunity to stay in competition with its sister organizations in New Orleans and the rest of the State.
No real online presence

Although there is a website dedicated to the LSM, it has been changed to reflect the same style as the Department of Culture, Recreation and Tourism. The new site is not a museum-focused site and does not allow for promotion of the LSM as a whole. It’s color scheme and branding is the same as the CRT. The site contains the bare bones of the previous one with no ability to access any of the online collections. Instead it focuses on property descriptions and promoting CRT itself. Even though the previous website was out of date and ineffective in its own right, it still had a much better presence than the new one. In addition to an unsuccessful website, the decision to suspend social media activity has rendered the Museum faceless online.
Chapter IV: Best Practices

“Louisiana has a unique, dynamic culture. Perhaps Louisiana’s most prominent heritage attraction is the Louisiana State Museum, a complex of national landmarks housing thousands of artifacts and works of art reflecting Louisiana’s legacy of historic events and cultural diversity. Based on this legacy and the great market opportunity afforded to Louisiana’s residents and tourists, there is considerable opportunity to enhance the institution’s operations and level of public service. However realizing these benefits will require addressing the identified need to improve the LSM system. The museum is well positioned for such change and for making greater contributions to the quality of community life and to Louisiana’s economy.”

Industry Standards

The New Orleans Metro area offers the potential constituency and tourist numbers to help the LSM’s French Quarter Properties succeed. With the changes suggested by the Governance Report, the potential for the success of the LSM is dramatically increased. The report lists the following as critical issues at the LSM:

- Addressing the LSM’s lack of identity, focus and brand
- Improving the visitor experience via updated and enhanced exhibits
- Enhancing programming and education
- Increasing operating budgets and introducing approaches to use budgets more effectively
- Addressing the multi-site system challenge
- Addressing the budgetary and organization impacts of adding several new sites in recent years to an already under-funded, strained system
- Making capital investments to preserve and enhance LSM properties

The most important addressed issue concerns of the LSM’s lack of identity, focus and branding. The value of good branding is not only crucial to for-profit businesses but also for non-profits.

---

31 Commissioned by Lieutenant Governor Mitch Landrieu as part of his Cultural Economy Initiative for the purpose of evaluating the current governance, administration and operations of the Louisiana State Museum. This report focuses on recommendations on how to best operate the LSM.
32 Ibid., Pg. 3
“For museums a strong brand identity can be a major asset, drawing in—regardless of a special exhibition—local residents looking for a weekend activity and tourists visiting the most obvious attractions in the city.”

An institution must look at their branding in a multifaceted way. Branding encompasses more than just logos, color schemes and marketing tactics; it also applies to the face presented by the organization to the community. How the community perceives an organization goes a long way in determining the brand identity of that entity. Identity is expressed through an organization’s mission, goals, and presence in the community. “The purpose of brand identity is to focus and convey the essential message of an institution outward to the public.”

When developed and maintained with attentive determination, branding and identity are the most powerful of tools that a museum can utilize.

The LSM lacks all of the above. There is no physical branding (logo, etc.) and the LSM does not maintain a strong museum presence in the community. The LSM remains unknown to locals who are often unaware the museum even exists. In a city filled with competition among a multitude of cultural organizations, the Louisiana State Museum has to address the lack of branding before it is all but forgotten about by locals.

Another issue facing the LSM is its lack in programming. "There's no business like show business, as the saying goes. A museum's public programing closely resembles a variety show-one that has to keep running year round.”

In a city like New Orleans entertainment is king. The

34 ConsultEcon, Inc. and Museum Management Consultants, Inc., Louisiana State Governance Opportunities, Draft Report. October 2007, Pg. 3
Museum has virtually nothing to offer to its constituency in way of entertainment. "The exhibition and events program is the lifeblood of every museum. So it is vital to get your programming right." Local competitors, the New Orleans Museum of Art (NOMA) and the Ogden Museum of Southern Art both offer regular programming which appeal to a wide audience. NOMA offerings such as Art in Bloom\textsuperscript{37} and Where Y’Art,\textsuperscript{38} appeal to a wider audience and give visitors a reason to come back. They challenge the idea of the 'stuffy museum' and make it both educational and entertaining drawing new audiences into their space. Similarly, Ogden After Hours, the weekly Thursday night event at the Ogden Museum of Southern Art, offers its members and the public a chance to come into the museum and experience something new each time. Live performances ranging from opera, bounce or folk music, are presented with current museum exhibitions to keep people coming back week after week. In short, they develop “regulars.”

**Organization Comparison**

In 2007 the Louisiana State Museum commissioned the firm ConsultEcon, Inc. to research the state of the LSM in comparison to other similarly managed organizations. The Louisiana State Museum Governance Opportunities relies on best practices and industry


\textsuperscript{37} ART IN BLOOM transforms NOMA into a place of color and flowers during this five-day event as Art in Bloom showcases over 75 exhibitors, including floral designers, garden clubs, and artists.

\textsuperscript{38} Where Y’Art features live music, lectures, panel discussions, book signings, art activities and more. Every Friday night NOMA stays open until 9 p.m. and is open to the public for the regular admission fee to the museum.
standards in its analysis of the LSM and other similar organizations. Though it was written four years before my internship at the LSM, I feel that this report is just as valid today as it was when it was released. It highlights strategies that work for other organizations and makes suggestions for the LSM moving forward. Most of the issues highlighted in this report have not been addressed. I feel that by ignoring the report’s suggestions, museum decision makers have done the LSM a disservice.

The six organizations referenced in this report are: The Wisconsin Historical Society, Indiana State Museum, Washington State Historical Society, Museum of New Mexico Foundation, Minnesota Historical Society and Colorado Historic Society. (See table Appendix J for a comparison chart.) Each of these organizations runs four or more properties and the state populations are comparable to that of Louisiana. According to the data from 2007, the LSM has fewer attendees and students served, a lower operating budget and fewer employees. Of note, the Colorado Historic Society operates the same amount of properties as the LSM, yet their yearly budget in 2011 was more than four times as much at $24,201,038\textsuperscript{39}. The same can be said of the amount of full-time employees, 119 in comparison with LSM’s 69. The numbers rendered almost the same outcome when averaged between the six other state-run organizations. Looking at these figures it is easy to see where some of the major inadequacies of the LSM lie.

One of the main issues facing the LSM is lack of funding. The other organizations profiled have a more substantial yearly budget. Each of these organizations has successfully

formed a public-private sector partnership with external nonprofit organizations. “These public-private partnership institutions have received true commitments from both the public and private sectors, and based on this have been able to create museum systems that can earn substantial revenues based on superior offerings.” The numbers speak for themselves. Museums with public-private partnerships are generally more successful, have a larger operating budget, and are better positioned to further their mission and goals.

In order for a museum to succeed its governing body must be fully vested in the museum’s future. As evident at the LSM, having individuals whose fidelity does not fully reside in the success of an organization can at times be unfortunate. Individuals at the state level are focused on a much different agenda, politics. For the most part, their experience and training are in much different areas than that of museum operations. Their ability to make decisions to serve in the best interest of the museum can be called into question. A private-public partnership allows for a fully invested organization to make knowledgeable decisions affecting the operations and future of the museum. This partnership provides for a much stronger base for the museum to stand on. In short, external organizations would be the best stewards for ensuring the future success of the museum.

Museum management through the state is not always a troublesome issue. State run museum systems tend to have many benefits in addition to their downfalls. Monies allotted to state museum systems by the government are important and in many cases vital. One museum system that is successful as both a business and an arts organization is the Indiana State Museum

40 Ibid., Pg. 2
System (ISM). Founded in 1869, the Indiana State Museum falls under the jurisdiction of the State of Indiana Department of Natural Resources (DNR). The museum collections are owned by the state. However, the stewardship falls to the Indiana State Museum Foundation, Inc. The museum and the Foundation have developed a public-private partnership with the State of Indiana. The State is responsible for providing the base funding for museum operations for each fiscal year as well as building maintenance. The Museum Foundation manages earned income, gift and donations, funding for exhibits, public programming and education outreach.41

Like the LSM, this museum system operates 13 properties across the state of Indiana. The Indiana State Museum is the flagship museum of this system and is located in Indianapolis. In 2007, over 650,000 individuals visited the Indiana State Museum’s flagship museum. The ISM is constantly changing and bringing in traveling exhibitions. The flagship museum features an IMAX theatre and over 80,000 square feet in gallery space. Last year alone, the Indianapolis property served over 80,000 students in comparison to the 12,500 served by the LSM42.

The governance of the Indiana State Museum represents a successful operation structure. The CEO of the Indiana State Museum system is the Division Director of the Indiana State Museum and Historic Sites as well as President of the Indiana State Museum Foundation, Inc. This position is commonly referred to as the President/CEO of the ISM and Foundation43.

Unlike the LSM, a state employee does not hold the position of Director. The President/CEO of the Indiana State Museum is hired and salary managed by the Indiana Museum Foundation and

41 http://www.indianamuseum.org/about/who/foun.html accessed 03-04-12
42 See Appendix M for education reports from the Louisiana State Museum
answers directly to the Board of Directors and the Department of Natural Resources. Here, the President/CEO is allowed to act in the best interest of the museum much like his/her counterparts in private organizations. This situation allows a state agency to be run as a business. It allows the museum to take advantage of opportunities without going through the state process that tends to be slow and counterproductive.

At the Indiana State Museum there is no distinction between the Boards of the Museum and the Foundation. They both act as one, seamless entity and are managed as a single unit working for the greater good of the ISM.
Chapter V: An Intern’s Recommendations

During my time at the Louisiana State Museum, I encountered many difficulties that face this organization. I witnessed the required abandonment of vital marketing efforts until there were virtually none left. The LSM website has been turned into a publicity piece for the Department of Culture, Recreation and Tourism and now gives little information about the LSM itself. A social media presence is ignored and its relevance questioned. Programming has all but ceased, and the LSM has begun to fade into the shadows away from the communities it is meant to serve.

Branding and Marketing

Social media and a strong online presence is by far the most vital marketing tool in today’s world. When seeking information, the first place that most people go to is to the Internet. Smart phones allow for instant gratification and keep people plugged into the latest up to the second happenings. Facebook and Twitter are utilized by millions of people around the world hourly. With over 2,000 followers, the LSM’s Facebook footprint is rather large. It is essential that the LSM capitalize on this. During my internship, I witnessed a strong dialogue between the LSM and its constituency through social media. The LSM’s followers want to be involved. They want to be heard, and they want to feel like they are contributing on some level to the museum. By keeping the social media presence strong, the LSM is utilizing a vital marketing tool that is 100% free.

The LSM website is another vital area of marketing that needs to be addressed. A website that is complete, engaging, and inviting is key to reaching potential visitors to the
Museum. The LSM website is none of these things. It is branded the same as the Department of Culture, Recreation and Tourism and gives very little information about the LSM and its programming. The current website is not user friendly. It is imperative that the LSM do a complete overhaul of their website in order to reach their full online potential. The site must focus on the LSM alone. The collections, facility and programming need to be easy for visitors to find and understand.

In addition to its online presence, the LSM needs to focus on its print marketing materials. Unlike most museums, the LSM does not have any brochures or other print materials for visitors. The buildings that house the collections are quite large and a brochure with a map highlighting the collections and exhibitions is important to make the LSM more inviting. Currently visitors are charged admission and then left to fend for themselves when exploring the LSM properties and collections. A simple tri-fold brochure that touches on important aspects of each museum is a small, inexpensive step toward becoming more visitor friendly.

Print advertising is another facet of marketing that is lacking at the LSM. This can be very expensive and most times well outside of the marketing budget. In the past the LSM has been approached by various publications that offer to donate ad space and graphic design services. This opportunity should be utilized to the Museum’s full advantage. These ad spaces do not cost a thing and there is no end to the potential reach that they present.

Finally, signage is crucial to the identity of the LSM. With the majority of the LSM properties located in the French Quarter, foot traffic accounts for a large part of visitors to the LSM. Current signage is minimal and consists mainly of vinyl banners. Though okay to promote temporary exhibits, these vinyl banners are not appropriate to use as permanent building
signage. The LSM needs to make a conscious effort to install permanent signage that helps in branding the individual properties.

**Programming**

In addition to the above, I think that the Museum’s marketing department should also take a stronger position in programming. Currently, programming is shuffled around from museum historians to other staffers and there is no consistency in the programs offered. Who better to bring in programming that appeals to the LSM’s constituency than a marketing professional? The LSM’s marketing department has the potential to match programming with current exhibitions and even external events such as festivals and holidays. By the marketing department taking over programming, they would be following in the footsteps of other successful organizations. The marketing departments of the New Orleans Museum of Art, Odgen Museum of Southern Art and the D-Day Museum all are responsible for programming and events for their respective organizations. All three organizations have proven successful programs that draw visitors back time and again.

**Local vs. Tourist: A Balance?**

Tourism is a major driving force to visitors at the LSM’s French Quarter properties. There is no denying that their numbers and monetary support are important to the Museum. However, I think that more attention should be diverted from the tourist to the local visitor. Reaching locals is imperative because locals, rather than tourists, are more likely to be invested in the future success of their own State Museum. When it comes to giving monetary support and
donations, they are more likely to come from locals than tourists. Therefore, it is important that the LSM find a good balance that allows them to market successfully to both of these audiences.

**Governance, A Starting Point**

There is no question that the governance of the LSM is dysfunctional at best. With micromanagement from CRT, lack of clear mission statement, a weak private sector Board, and the turnover rate of directors, the staff has had no clear direction for quite some time. A new, stronger director is just a starting point to ensure the future success of the LSM. The entire management system and roles need to be reevaluated.

The LSM may be forever attached to the Government of Louisiana, however, it is important that the Lieutenant Governor’s Office relinquish the operations of the Museum to museum professionals. Someone who is well versed, or has significant knowledge, in the running of museums is a much more appropriate candidate to run the LSM system. This individual should be educated in the operating of a museum as a viable entity. A better steward to the collections, this individual will also be able to efficiently address fundraising and marketing efforts. In leaving decisions pertaining to LSM operations in the hands of external State employees, the best interests of the LSM itself will continue to not be served.
Chapter VI: Conclusion

Although the Louisiana State Museum has had a spotty past, the future holds endless potential. The incoming of a new Executive Director creates the opportunity for clear leadership. This is something that the LSM has lacked in the recent past. The Museum needs new blood. It needs someone who is creative and innovative. Someone who will be fully invested in the future success of the organization.

During my time at the LSM, I learned a great deal about exactly what not to do in running an arts organization. I was exposed to what happens to an institute when politics are introduced and the problems it creates. I also learned how to resourcefully work with limited resources. The staff at the LSM does this every day. The staff is completely invested in the future of the Museum and do what they can to see that its collections are protected for future generations. They truly want to see the LSM fulfill its mission and goals and are just as valuable to the Museum as its collections and buildings.

The experience I gained during my time as an intern is something that I think is invaluable to my future as an arts administrator. I believe that my decision to complete my internship here was the right one and I am thankful for the opportunity to have done so.
Appendix A:

The Cabildo, 701 Chartres St., New Orleans, LA 70116

The site of the Louisiana Purchase Transfer and the flagship building of the Louisiana State Museum historical museum complex, the Cabildo was constructed in 1795-99 as the seat of the Spanish municipal government in New Orleans. The name of the governing body who met there was the "Illustrious Cabildo" or city council. Over the years, the building also served as the home of the Louisiana Supreme Court; it was here that decisions in the nationally significant Slaughterhouse and Plessy vs. Ferguson cases were handed down. It was established as the home of the Louisiana State Museum in 1911. In 1988 the Cabildo was severely damaged by fire. Over the next five years, the landmark was authentically restored using 600-year-old French timber framing technology. It reopened to the public in 1994 with a comprehensive exhibit focusing on Louisiana's early history.

The Presbytere, 751 Chartres St., New Orleans, LA 70116

The Presbytere, originally called the Casa Curial (Ecclesiastical House), derives its name from the fact that it was built on the site of the residence, or presbytere, of the Capuchin monks. It was designed in 1791 to match the Cabildo, or Town Hall, on the other side of St. Louis Cathedral. As with the Cabildo and the Cathedral, construction was financed by philanthropist Don Andres Almonester y Roxas. The second floor, however, was not completed until 1813, when the Wardens of the Cathedral assumed responsibility for the final phase. The building initially was used for commercial purposes until 1834 when it became a courthouse. In 1847 the structure's mansard roof was added. The Presbytere was then used by the city as a courthouse until 1911 when it became part of the Louisiana State Museum.

The Arsenal, 600 St. Peter St., New Orleans, LA 70116

Built in 1839, the Arsenal was designed by noted architect James Dakin. It stands on the site of the 1769 Spanish Arsenal. The landmark is associated with an infamous barrel that happened after the Civil War. During the period of Reconstruction several clashes occurred throughout the state between integrated and white supremacist groups. In 1874, the Battle of Liberty Place, wherein the Metropolitan Police of New Orleans were pitted against the Crescent City White League, occurred. The White League prevailed, forcing the Metropolitan Police into the Customhouse and the Cabildo. From the adjacent Arsenal, the Police fought back by shooting cannonballs toward Chartres Street. The Arsenal became part of the Louisiana State Museum in 1915.

The Arsenal reopened to the public in 1994, restored after a devastating blaze in the Cabildo. Galleries on the first and second floors are used for special exhibitions. Public programs and events are held on the third floor.
The Old U.S. Mint, 400 Esplanade Ave., New Orleans, LA 70116

The only building in America to have served both as a U.S. and Confederate Mint was built in 1835 during the presidency of Andrew Jackson, who had advocated for its establishment in order to help finance development of the nation's western frontier. Renowned architect William Strickland designed the building using the then-popular Greek Revival style. Minting commenced in 1838. In 1861, when Louisiana seceded from the union, state authorities seized the property and transferred it to the Confederate Army. For a short time it was used to mint Confederate currency and to house Confederate troops. This ended when New Orleans was occupied by federal forces. Following the Civil War, during the period of Reconstruction, minting of U.S. coins resumed. Minting operations ceased in 1909 and, for the next 57 years, the Mint served a variety of official purposes. In 1966 the landmark was transferred to the state and in 1981 opened to the public as a State Museum site.

The Louisiana Historical Center, housed in the Old U.S. Mint, is open to researchers Monday, Tuesday, and Thursday 10-12 and 1-4, and by appointment Monday through Friday. Please enter the Mint through the courtyard facing the French Market. To make arrangements for Historical Center research call 504-568-3658 or 1-800-568-6968.

Madame John’s Legacy, 632 Dumaine St., New Orleans, LA 70116

Madame John's Legacy at 632 Dumaine Street in the historic French Quarter is one of the finest 18th century building complexes in Louisiana. Of special interest because it escaped the great fire of 1795, which leveled much of New Orleans, the house is actually a product of the preceding fire of 1788. The structures on the site in the early 1780's were destroyed by the conflagration and Madame John's was erected on the burnt-out lot in 1789.

Madame John's is an excellent example of Louisiana Creole residential design at the end of the 18th century. Because of its fine architectural character, it has been designated as an official National Historic Landmark. The architectural complex at Madame John's actually consists of three buildings: The main house, the kitchen with cook's quarters and the two-story garconniere.

The buildings are separated by an ell-shaped courtyard, with the main house fronting directly on Dumaine Street. The courtyard of today was originally a work space where household chores such as laundry were done. The lot next door, now a tall brick house, was originally a formal parterre (with divided flower beds) garden in the French manner and was also a part of the Madame John's complex.

The main house at Madame John's is a two-story structure with the high, double-pitched roof with small dormers associated with Louisiana's 18th century colonial homes. The ground floor is a solid masonry basement, built of soft brick, stuccoed on the exterior street surface. It
served as foundation for the living quarters on the main or second floor and also as a store house and work area for the household.

Today there are very few houses like Madame John's Legacy in the French Quarter; yet at one time many such dwellings filled the older parts of town. The style could be found in the French West Indies, the Illinois Country and Canada.

This is the kind of home that prospering colonists built after progressing from their first rude cabin dwellings. The homes provided refuge and sanctuary for the New Orleanians: up off the ground it was safe from frequent flooding and had broad galleries that protected it from sun and rain. Thick walls and shuttered windows created a snug and private atmosphere, while inside one found an air of amplitude and spaciousness.

The 1850 House, 523 St. Ann St., New Orleans, LA 70116

The Upper and Lower Pontalba Buildings, which line the St. Ann and St. Peter Street sides of Jackson Square, were built in 1850 by the Baroness Micaela Almonester de Pontalba, the daughter of Don Andres Almonester y Roxas, the Spanish colonial landowner associated with the neighboring Cabildo, Cathedral and Presbytere. Inspired by the imposing Parisian architecture the Baroness favored, the distinctive rowhouses were intended to serve as both elegant residences and fine retail establishments. In 1921 the Pontalba family sold the Lower Pontalba Building to philanthropist William Ratcliff Irby who subsequently, in 1927, bequeathed it to the State Museum.

To illustrate the landmark's historical significance, the State Museum has re-created what one of the residences would have looked like during the Antebellum era when the Baroness Pontalba first opened her doors. Faithfully furnished with domestic goods, decorative arts and art of the period, the 1850 House depicts middle class family life during the most prosperous period in New Orleans' history. Limited docent- and curator-led tours are available as is self-directed viewing.

The Creole House, The Jackson House, 616 & 619 Pirates Alley, N.O., LA 70116

The Creole House and the Jackson House occupy a site originally associated with the French Guard House which was built in 1726 behind the corps de garde, or police station, the forerunner of the Cabildo. In 1769, during the Spanish colonial period, a calabozo, or prison, covered the site. It was demolished in 1837.

Architecturally, the buildings are typical New Orleans residences of the antebellum period. They are both three-story structures with wide, overhanging eaves and wrought iron balconies at the second and third floor levels. The walls are of brick and the hipped roofs are covered with slate. Both structures have two-story slave quarters at the rear and share a courtyard with the adjoining Arsenal. It is probable that when the houses were built, the foundations of the
old prison were utilized in the new constructions.

In 1988, the Creole House and the Jackson House, along with all other structures in the historic complex, were closed following a major fire in the Cabildo on May 11. Although the houses were not damaged, they were included in the five-year restoration project that ensued. Along with general refurbishment, the buildings were installed with state of the art climate controls, safety and security features.

The Louisiana State Museum- Capitol Park, 660 N. 4th St., Baton Rouge, LA 70802

The Capitol Park Museum features thematic exhibits on the diverse aspects of Louisiana history, industry and culture. The museum includes two permanent exhibitions, entitled Grounds for Greatness: Louisiana and the Nation, and Experiencing Louisiana: Discovering the Soul of America.

Topics range from the Louisiana Purchase to Sportsmen's Paradise to Mardi Gras traditions throughout the state. Artifacts include a 48 foot wooden shrimp trawler, a Civil War submarine, a record breaking Marlin, a Krewe of lawnmowers, a New Orleans Lucky Dog cart and musical artifacts from Fats Domino, Buddy Guy, Clarence Gatemouth Brown, Aaron Neville and much more.

The Capitol Park Museum is also available for event rentals, during business and evening hours. Host your next reception, meeting, party, or lecture at this unique facility! Please call 225-219-0726 for more information.

Louisiana State Museum –Patterson, 118 Cotten Road, Patterson, Louisiana 70392

The Louisiana State Museum, Patterson is the official state aviation and cypress sawmill industry museum and houses two very important collections documenting our state's rich history.

The Wedell-Williams Aviation Collection focuses on the legacy of Louisiana aviation pioneers Jimmie Wedell and Harry Williams who formed an air service in Patterson in the 1928. Both men became nationally prominent during what was known as the Golden Age of Aviation. Although both Wedell and Williams perished in plane crashes, their legacy lives on in the memorabilia and planes on display.

This newly renovated exhibit is filled with state-of-the-art displays including numerous aircraft such as the famous “Miss Patterson” #44 and the “Gilmore” #121. Also on display are Wedell-Williams’ 1930’s air racing trophies and memorabilia. The new “David J. Felterman Theater” features an exciting air racing film that visually transports the visitor to the heart of the 1932 Cleveland National Air Races. Visitors will enjoy the new interactive gallery that will provide first hand experience with the principles of flight.
The Patterson Cypress Sawmill Collection documents the history of the cypress lumber industry in Louisiana. Lumbering became the state's first significant manufacturing industry. As a result, cypress lumber harvested and milled in Louisiana was shipped in mass quantities across the United States. The town of Patterson was once home to the largest cypress sawmill in the world, owned by Frank B. Williams, and in 1997 the Louisiana State Legislature designated Patterson as the cypress capitol of Louisiana. The exhibit features a variety of artifacts, photographs, and film that tell the story of this important regional industry.

In addition, the museum also has a changing exhibit gallery that highlights other aspects of Louisiana's culture and history.

**E.D. White Historic Site**, 2295 LA. Hwy 1, Thibodaux, LA. 70301

The national Historic Landmark, situated on the banks of scenic Bayou Lafourche near Thibodaux, Louisiana, was the residence of two of Louisiana's foremost political figures, Edward Douglas White, who was governor from 1835 to 1839, and his son, Edward Douglass White, who was appointed to the United States Supreme Court in 1894 and served as chief justice from 1910 to 1921.

Historians date the construction of the plantation home anywhere from the late eighteenth century to the 1830's due to the evidence of contrasting architectural features found within the house. The house more prominently represents the Creole-style cottage design that was popular in south Louisiana prior to the Civil war, but was transformed into a Greek Revival house in the 1840's, reflecting the impact of Anglo-American culture on the Acadian Bayou landscape in the mid 1800s.

Put together with hand hewn cypress logs and fastened together by wooden pegs, the main floor features four rooms divided by a central hallway. The latter, provided ventilation for the house during the humid Louisiana summers. A gallery across the front of the home also provided relief from the Louisiana heat. An inverted stairwell at the end of the hallway provides access to the two bedrooms on the third floor.

An exhibit tells the story of the Bayou Lafourche area, with sections on the Chitimacha Indians, Acadian settlers, sugarcane plantations, slavery and the White family. The Department of the Interior has designated the house and grounds as a National Historic Landmark.
Appendix B:

CHAPTER 5. STATE MUSEUM

§341. Establishment and location; purpose; board of directors; appointment; compensation of members; terms; oaths

A. The Louisiana State Museum is established as a complex of facilities in the cities of Baton Rouge, Natchitoches, New Orleans, Patterson, Thibodaux and Winnfield under the management and supervision of the office of the state museum of the Department of Culture, Recreation and Tourism.

B. The Louisiana State Museum shall be a historical, cultural, and educational institution whose primary purpose shall be to collect, preserve, and present, as an educational resource, objects of art, documents, artifacts, and the like that reflect the history, art, and culture of Louisiana.

C. The Board of Directors of the Louisiana State Museum, hereinafter referred to as the board, is hereby created in the Department of Culture, Recreation and Tourism.

D. The Board of Directors of the Louisiana State Museum shall be composed of members as provided in this Subsection. The secretary of the Department of Culture, Recreation and Tourism shall serve as a member of the board. Each additional member of the board shall have a knowledge of and interest in art, history, and cultural restoration. Additional members of the board shall be appointed by the lieutenant governor as follows:

(1) Each of the following shall submit a list of four names, and the lieutenant governor shall appoint one member from each list:

(a) The Friends of the Cabildo.

(b) The Louisiana Historical Society.

(c) The Louisiana Historical Association.

(d) The Foundation for Historical Louisiana, Inc.

(e) The Wedell-Williams Memorial Foundation in Patterson.

(f) The Louisiana Museum Foundation.
(g) The Friends of the Edward Douglass White Historic Site.

(h) The Louisiana Sports Hall of Fame Foundation.

(i) The Louisiana Civil Rights Museum Advisory Board.

(2) Eleven members shall be appointed from the state at large in such manner as to provide that membership on the board will reflect the ethnic and cultural diversity of the population of the state and encourage statewide representation on the board.

(3)(a) Notwithstanding the provisions of Paragraph (1) of this Subsection, should any entity fail to make all or any of the nominations initially required in Paragraph (1) of this Subsection by August 1, 2008, or within thirty days of the swearing in of a new lieutenant governor thereafter, the lieutenant governor may make an appointment for that nominating entity's seat on the board from the state at large.

(b) A nominee whose name is submitted by more than one entity concurrently shall automatically be disqualified from consideration so long as the nominee remains on multiple lists. The lieutenant governor shall notify the offending nominating entities of the duplicate nominees in writing and each such nominating entity shall have fifteen days from receipt of such notice to resubmit a list of names for consideration. Should an entity fail to submit an un-duplicated list of four names timely, the lieutenant governor may make the appointment for that nominating entity's seat on the board from the state at large.

E. Each member appointed pursuant to Subsection D of this Section shall serve a term concurrent with that of the lieutenant governor making the appointment. Each member shall serve until his successor is appointed and takes office. Each appointment by the lieutenant governor shall be submitted to the Senate for confirmation.

F.(1)(a) When a vacancy on the board occurs among the members appointed pursuant to the provisions of Paragraph (D)(1) of this Section, the entity that nominated the member shall submit to the lieutenant governor a list of four nominees to fill the vacancy. The lieutenant governor shall fill the vacancy by appointment from among the nominees and the appointment shall be for the remainder of the term.

(b) In the event there is more than one position vacant on the board concurrently, a nominee whose name is submitted by more than one entity shall automatically be disqualified from consideration so long as the nominee remains on multiple lists. The lieutenant governor shall notify the offending nominating entities of the duplicate nominees in writing and each such nominating entity shall have fifteen days from receipt of such notice to resubmit a list of names for consideration. Should an entity fail to submit an un-duplicated list of four names timely, the lieutenant governor may make the
appointment for that nominating entity's seat on the board from the state at large.

(2) Notwithstanding the provisions of Paragraph (1) of this Subsection, should any entity fail to make any or all nominations required by Paragraph (1) of this Subsection within thirty days after the vacancy occurs, the lieutenant governor may make an appointment for that nominating entity's seat on the board from the state at large.

(3) When a vacancy occurs among the at-large members appointed pursuant to the provisions of Paragraph (D)(2) of this Section, then the lieutenant governor shall appoint a person to fill the vacancy. The member appointed to fill a vacancy shall serve the remainder of the unexpired term.

G. The members of the board shall serve without compensation, but they shall receive their actual expenses incurred in attending any meeting of the board.

H. Each member of the board shall take and subscribe to the oath of office required of state officials.

Appendix C:

LOUISIANA STATE MUSEUM

Museum Personnel and Contact Information

New Orleans  °  Baton Rouge  °  Patterson  °  Thibodaux
Louisiana State Museum - New Orleans

Mailing Address
P.O. Box 2448
New Orleans, La. 70176

Phone:
(504) 568-6968

Administration
Robert Wheat
Interim Director
(504) 568-6967

Dawn Deano Hammatt
Director of Curatorial Services
(504) 568-6972

Turry Flucker
Louisiana Civil Rights Museum
Project Director
(504) 568-6970

Kerianne Ellison
Administrative Assistant
(504) 568-2022

Lorraine Red-Gueringer
Human Resources
(504) 568-6962

Yvonne Mack
Business Manager
(504) 568-6988

Michael Leathem
Information Technology Specialist
(504) 568-3338

Damond Francois
Administrative Program Specialist
(504) 568-6973

Yvette Cuccia
Executive Assistant
(504) 568-6967
Curatorial Staff

Greg Lambousy
Director of Collections
(504) 599-1946

Katie Hall
Curator of Decorative Arts
(504) 568-5463

Wayne Phillips
Curator of Costumes and Textiles
(504) 568-2475

Sarah-Elizabeth Gundlach
Curator, Louisiana Historical Center
(504) 568-3660

Mark J. Sindler
Staff Photographer
(504) 568-3284

Jennae Biddiscombe
Registrar
(504) 568-6984

Polly Rolman
Curatorial Assistant, Inventory, Colonial Documents Digitization Project
504-568-8215

Beth Sherwood
Assistant Registrar, Photo Requests and Permissions
(504) 568-5466

Tony Lewis, PhD.
Curator of Visual Arts
(504) 568-8213

Melissa Stein
Historical Center Reading Room
(504) 568-3658

Exhibit Staff

Whitney Babineaux
Director of Interpretive Services
(504) 568-6983

Kacy Godso
Exhibit Developer
(504) 568-6940

Patrick Burns
Curator of Exhibits
(504) 599-1945

Charles Chamberlain, PhD
Museum Historian
(504) 680-9044

Aimee St. Amant
Curator of Exhibits
(504) 568-6983

Tom Riley
Curator of Exhibits
(504) 568-6943

Karen Leatham, PhD
Museum Historian
(504) 568-6961
Development
Celestine Washington  
Grants Administrator  
504-568-7025

Education
Memory Seymour  
Director of Education  
(225) 219-0731

Patrick Sheppard  
Tourist Information Counselor  
(504) 568-7056

Matt Reonas  
Education Curator  
(225) 219-0719

Gaynell Brady  
K-12 Program Consultant  
(504) 599-0229

John Sykes  
K-12 Program Consultant  
(225) 219-0729

Marketing and Public Relations
Arthur Smith  
Marketing/PR Director  
(504) 568-6945

Christina Barrois  
Marketing Intern  
(504) 568-3651

Jennifer Dorsey  
Public Relations and Events Manager  
(504) 568-6941

Facilities Management
Wade Levy  
Facilities Maintenance Manager  
(504) 568-2613

Security
Clarence Landrum  
Director of Security  
(504) 568-6978

Louisiana State Museum - Baton Rouge

Mailing Address
660 North 4th Street
Baton Rouge, LA 70802

Phone:
(225) 342-5428

Staff

Lobby Desk
Visitor Services
(225) 342-5428

William Stark
Museum Division Director
(225) 219-0724

Ashley Pierce
Public Information and Events
(225) 219-0726

Susan Moreau
Curator
(225) 219-0725

Office Reception

Tour Coordinator
(225) 342-5414

Greg Johnson
Maintenance
(225) 219-0716

Security Office
Base Station
(225) 219-0717

Louisiana State Museum - Patterson

Mailing Address
P.O. Box 39
Patterson, Louisiana 70392

Phone:
(985) 399-1268

Staff

Gloria Lacoste
Administrative Program Specialist
(985) 399-1268

E.D. White Historic Site - Thibodaux, LA

Mailing Address
2295 LA. Hwy 1
Thibodaux, LA. 70301
Phone:
(985) 447-0915

*Current as of 03-12-2012. Via Louisiana State Museum website:
http://www.crt.state.la.us/museum/contact.aspx
Appendix D:

Figure 1.1 - June 2011
Figure 1.2 - July 2011

![Graph of users and interactions for July 2011]
**Figure 1.3 - August 2011**

### Users

<table>
<thead>
<tr>
<th>Users</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>New Likes</strong></td>
<td><strong>113</strong> 79%</td>
</tr>
<tr>
<td><strong>Lifetime Likes</strong></td>
<td><strong>1,980</strong></td>
</tr>
</tbody>
</table>

### Active Users

- Daily Active Users
- Weekly Active Users
- Monthly Active Users

### Interactions

<table>
<thead>
<tr>
<th>Interactions</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Post Views</strong></td>
<td><strong>56,295</strong> 11%</td>
</tr>
<tr>
<td><strong>Post Feedback</strong></td>
<td><strong>230</strong> 9.8%</td>
</tr>
</tbody>
</table>

### Page Content Feedback

- Likes
- Comments
Figure 1.4 - September 2011
Appendix E: Old Website

Louisiana State Museum

New Orleans' most prominent heritage attraction is the Louisiana State Museum, a complex of national landmarks housing thousands of artifacts and works of art reflecting Louisiana's legacy of historic events and cultural diversity.

The Museum operates five properties in the famous French Quarter: the Cabildo, Presbytere, 1820 House, Old U.S. Mint and Madame John's Legacy. Also the Louisiana State Museum - Patterson in Patterson, Louisiana State Museum - Baton Rouge, the Old Courthouse in Natchitoches, and the E.D. White Historic Site in Thibodaux.

Living with Hurricanes will enable visitors to understand Katrina's impact on Louisiana, the Gulf Coast, and the nation. Click for more info.

Unsung Heroes: The Secret History of Louisiana Rock 'n' Roll offers an idiosyncratic sampling of great, rare and previously unseen stuff from the golden ages of rhythm and blues, rock 'n' roll, rockabilly, pop, and soul. More info

Upcoming exhibits:

- **The World of Cane River Creole: Rural Life in Natchitoches Parish**
  opens at Louisiana State Museum Baton Rouge with a reception Thursday, February 24, at 6:00 p.m.
- **Before (During) After -**
  Louisiana Photographers Visual Reactions to Hurricane Katrina opening reception at the Presbytere February 17th, at 6:30 p.m.
New Website:

LOUISIANA STATE MUSEUM

New Orleans' most prominent heritage attraction is the Louisiana State Museum, a complex of national landmarks housing thousands of artifacts and works of art reflecting Louisiana's legacy of historic events and cultural diversity.

The Museum operates five properties in the famous French Quarter: the Cabildo, Presbytere, 1850 House, Old U.S. Mint and Madame John's Legacy. Also the Louisiana State Museum - Patterson in Patterson, Louisiana State Museum - Baton Rouge, and the E.D. White Historic Site in Thibodaux.

Seeking a dynamic leader to direct the operations of the AAM accredited Louisiana State Museum (LSM).

Current Exhibits  Current Programs
LOUISIANA STATE MUSEUM

Collections of the Louisiana State Museum

Types Of Collections

Visual Arts Collection
The Visual Arts Collection of the Louisiana State Museum in New Orleans is divided into three categories: paintings, works of art on paper and photography.

Jazz Collection
The New Orleans Jazz Club Collections of the Louisiana State Museum in New Orleans includes instruments, photographs, recordings, film, pictorial, sheet music and other iconic symbols.

Costumes And Textiles Collection
The Louisiana State Museum in New Orleans has one of the largest and finest costume and textile collections in the United States. The collection ranges from late 18th century to the present with the majority of objects having a Louisiana provenance including quilts, household textiles, uniforms, flags, and carnival costumes.

Science And Technology Collection
The Science and Technology collection at the Louisiana State Museum in New Orleans consists primarily of tools people have used to shape their environment dating from the sixteenth to the twentieth century.

Decorative Arts Collection
The Decorative Arts Collection in New Orleans encompasses furniture, ceramics and glass, and metals. Its emphasis is on Louisiana-related artifacts from 1790 to 1890.

The Louisiana Historical Center
Housed in the Old United States Mint in New Orleans, The Historic Center opened its doors in January, 1977. In addition to maps and manuscripts, the Center houses sheet music, microfilm, scrapbooks, pamphlets, and newspapers.
Appendix F:

The Old U.S. Mint

New Orleans

A Museum and Performance Venue

Hours of operation:
The Old U.S. Mint is open Tuesday through Sunday, 10:00 AM to 4:00 PM. Closed on all Mondays and all major holidays.

Admission:
Free for adults, free for students, seniors, and military. Free for children under 12 and members of the LNM

In 1833, President Andrew Jackson recognized New Orleans’ role as a booming commercial center by locating a branch mint in the present city.

The Old U.S. Mint is one of seven properties in the French Quarter that are part of the Louisiana State Museum Complex.

Early Coin Production

The Old U.S. Mint produced gold and silver coins at a gold and silver coinage plant. The gold and silver coinage plant produced gold and silver coins at a gold and silver coinage plant. The gold and silver coinage plant produced gold and silver coins at a gold and silver coinage plant. The gold and silver coinage plant produced gold and silver coins at a gold and silver coinage plant.

THE OLD U.S. MINT

New Orleans, La.

400 Esplanade Avenue
New Orleans, LA 70116
800.558.0968 or 504.558.0968

http://www.louisianamint.com
Residents

City directories from the 1850s and the 1860 census show that many Pontalba households were merchants who were affluent enough to afford to rent in one of New Orleans’ most fashionable locations. Children, slaves and servants completed the Pontalba household. An average of nine residents occupied each dwelling.

- Members of the Somme family were merchants who came to New Orleans from New York to take advantage of the vast economic opportunities here.
- Widow Amelia Zacharie Saul Cammack lived in the house with her son Thomas Dixon Cammack, and three of her four daughters, Gertrude, Kate and Amelia. The current arrangement of the living quarters roughly corresponds to the way the Cammacks lived from 1853 to 1856.
- William G. Hewes moved here in 1856 with his two daughters, Caroline and Anna. Hewes was president both of a bank and of the New Orleans Openhouses and Great Western Railroad.

The 1850 House is located in the Lower Pontalba Building in Jackson Square.

Don’t forget to visit the 1850 House Museum Store, operated by the Friends of the Cabildo.
Located on the first floor of the 1850 House.

Cabildo
529 St. Anne Street
New Orleans, LA
(504) 568-6968
Hours of operation:
Tuesday through Sunday
10 AM to 4:30 PM

A Property of the Louisiana State Museum

http://lsm.crt.state.la.us/

Furnishings

Because residents of this row house were tenants who lived here for a few years at a time, the 1850 House does not represent any single family. Rather it reflects mid-nineteenth-century prosperity, taste, and daily life in New Orleans. Some pieces have a history of ownership in Louisiana, while local furniture shops made or sold others. The house comprises several revival styles that were popular in the 1850s, including rococo revival, Gothic revival, and classical revival.

The Louisiana State Museum’s 1850 House is an antebellum row house furnished to represent life in mid-nineteenth-century New Orleans.

Miceloa Almonaster de Pontalba, a New Orleans Creole whose father was a Spanish colonial official and whose husband was a French nobleman, determined both the form and the name for the buildings flanking Jackson Square. They stand as monuments to her shrewdness, resilience, and vision.

Building History

Baroness Pontalba engaged noted local architect James Gallier Sr. to design the row houses, though in the end she employed Samuel Swartz as the builder. She also convinced authorities to restore the Cabildo and Presbytere; and church authorities to enlarge the Cathedral. When the Pontalba buildings were completed in 1849 and 1851, each contained sixteen separate houses on the upper floors and self-contained shops on the ground floors. The “A” and “F” murals that decorate the cast-iron railings signify the Almonaster and Pontalba families.

During the mid-19th century, the first floor of the Pontalba buildings housed businesses, including dry goods stores, clothing stores, law offices and even a bank and railroad company. Upstairs, you’ll find the parlor, dining room and three bedrooms. The house also comprises a back wing (called the “kitchen building” in the builder’s contract), which served a variety of purposes, including storage, additional workspace and housing for slaves or servants.

Highlights:

- Old Paris porcelain
- New Orleans silver
- A six-piece bedroom suite, comprising a large headboard bed, a duvetier or dressing table, two mirror-faced armoires, a washstand and a high-chair
- A chair with a needlepoint seat
- A table made of mahogany and rosewood
- Other furnishings by William McCorken, J. & J. Merleau, Sherif, Beringer, and Cornelius & Baker
- Paintings by French-trained artists: Jacques Amann, Jean Joseph Vauquelin, Abelme Dessure Lamarre, Francois Bernard, who came to New Orleans in the early to mid-19th century.
In the 20th century, today race relations continue to be a topic of discussion. Clearly,millennials are our future and their values and beliefs matter. Through a series of invited discussions entitled, Race: A Millennial Generation Perspective, with college students ages from various colleges and universities in Louisiana we will gain insight on race relations in America today.

Our goals will be to present a clear understanding of issues related to race, create a sense of community and emphasize the shift that is taking place in America. Race-related discussions on college campuses across the country appear to be most active in light of recent USACA research. Can we present an accurate discussion on race relations in America today?

Each generation of U.S. citizens brings with it its own values and beliefs. According to a recent study by Pew Research Center there are about 70 million Millennials in the U.S. This is the largest generation ever.
Appendix G:

2011 FALL SERIES
WEDNESDAYS AT NOON

A free series of lively talks on local history designed for locals and downtown workers on their lunch break.

Programs are held each Wednesday during October and last 30 minutes with a question and answer period at the end. Guests are welcome to bring their lunch and may come and go as their schedules require. Join us!

Refreshments and box lunches will be provided by the Louisiana State Museum Friends for a small donation.

October 5
Spanish Contribution to the American Revolution

October 12
Roseland Terrace: A History in Pictures

October 19
Boxing: Louisiana’s Forgotten Sport

October 26
Columnist Smiley Anders on “Writing Is Better than Working for a Living.”
Appendix H:

Louisiana State Museum Newsletter
September 20, 2011

Is this email not displaying correctly? Try the web version.

ISSUE 9

Surprise donation makes curator's heart "leap"

The Louisiana State Museum recently added a pair of Louisiana portraits by Jean Joseph Vaudechamp (1790-1866) to its holdings of this important French painter.

Curator of Visual Arts Tony Lewis tells the story of the unexpected donation. "One day last April, I took a call from a Mary Margaret Burke Swift of Denver. Mrs. Swift said she had two portraits of distant ancestors that she wished to donate to the Museum. She began to spell the artist's name, 'V...A...U...D...' My heart leapt. Vaudechamp! To art historians, this neoclassical painter represents the apex of antebellum Louisiana portraiture."

The thrill of discovery continued as Lewis began research on the paintings. Dated to the mid-1830s, they depict a wealthy planter couple, Cornelius and Eleanore Hurst, who left a lasting imprint on the history of an uptown New Orleans neighborhood. In 1832, Cornelius Hurst bought the former Etienne de Bore plantation, a narrow stretch of land that includes present-day Audubon Park. Hurst subdivided the land for suburban estates and also invested heavily in a railroad from New Orleans to Nashville before he lost everything in the Panic of 1837. Today, street signs in the neighborhood known as "Hurstville" recall the planter's story...
heavily in a railroad from New Orleans to Nashville before he lost everything in the Panic of 1837. Today, street signs in the neighborhood known as "Hurstville" recall the planter's story—from busy Nashville Avenue to quiet side streets like Eleonore, Arabella and Joseph Streets which he named for his wife and children.

To see more of the Museum’s portrait collection, browse our online exhibition.

---

Parish officials at LSM- Patterson
August 18, 2011
The Organization of Parish Administrative Officials toured our exhibits during the group’s recent annual meeting.

Sports Hall of Fame at Zephyrs
August 18, 2011
The 2011 Louisiana Sports Hall of Fame inductees enjoyed a fun packed New Orleans Zephyrs game.

A busy season for private events Summer 2011
The summer was full of weddings and other special events at Museum properties. Reserve one of our historic spaces now for fall and holiday parties.

1970 Jazz Fest films go digital
The crowds were small and the tickets cheap, just $3, but the music at the first New Orleans Jazz & Heritage Festival in April of 1970 must have been astonishing. Cameraman Don Perry captured performances by Duke Ellington, Mahalia Jackson, Al Hirt, Clifton Chenier and hundreds of others on seven rolls of 16mm sound film which were donated to the Museum in 1978.

A $15,000 preservation and digitization grant from National Film Preservation Foundation will allow Perry's priceless footage to become accessible to music fans worldwide through YouTube and other online channels. Special screenings are also planned for the Museum's new performance space at the Old U.S. Mint and at Jazz Fest. The restoration project is scheduled for completion in February 2012.
Lunch hour lectures at LSM-Capitol Park

Lunchtime Lagniappe at Capitol Park Museum in downtown Baton Rouge is back. The popular lecture series on local history is featuring four free programs in October.

**October 5:** Spanish Contribution to the American Revolution

**October 12:** Roseland Terrace: A History in Pictures

**October 19:** Boxing: Louisiana’s Forgotten Sport

**October 26:** Columnist Smiley Anders on "Writing Is Better than Working for a Living."

Capitol Park Museum
600 North 4th Street
For more information, call 225-342-5428 or email us here.

Remembering Margie Evans

The Friends of the Cabildo lost one of its most devoted friends recently, volunteer Margie Evans, who served at the Friends’ office for more than 30 years until a few days before her death. She was 91.

Mrs. Evans will be remembered for her passion for service and for being the life of the party. During Carnival she would say, "A parade is not a parade without one beer and one cigarette." Memorial gifts may be made to the Friends of the Cabildo.
Appendix J:

Appendix K:

<table>
<thead>
<tr>
<th>Means of Financing &amp; Title of Organization</th>
<th>Existing Operating Budget as of 12/1/09</th>
<th>Recommended FY 2010-2011</th>
<th>Over/Under EOB</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Fund (Direct)</td>
<td>$4,197,244</td>
<td>$3,246,939</td>
<td>($950,305)</td>
</tr>
<tr>
<td>Total Interagency Transfers</td>
<td>3,131,554</td>
<td>3,131,554</td>
<td>0</td>
</tr>
<tr>
<td>Fees and Self-generated Revenues</td>
<td>354,454</td>
<td>354,454</td>
<td>0</td>
</tr>
<tr>
<td>Statutory Dedications</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interim Emergency Board</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Federal Funds</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>$7,683,252</td>
<td>$6,732,947</td>
<td>($950,305)</td>
</tr>
<tr>
<td>T. O.</td>
<td>106</td>
<td>89</td>
<td>(17)</td>
</tr>
</tbody>
</table>

*Louisiana Governor’s Executive Budget Fiscal Year 2010-2011
Bobby Jindal Governor, Angele Davis, Commissioner of Administration
Appendix L:

<table>
<thead>
<tr>
<th>The 1850 House</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Address</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Contact</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Admission</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Hours</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Special Note</strong></td>
</tr>
<tr>
<td><strong>Website</strong></td>
</tr>
</tbody>
</table>
Old U.S. Mint

Address 400 Esplanade Ave., New Orleans, LA 70116
Google Map - Bing Map

Contact Phone: 504-568-6993
Toll-Free: 1-800-568-6968

Admission

<table>
<thead>
<tr>
<th>Category</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adults</td>
<td>$6</td>
</tr>
<tr>
<td>Students, Senior Citizens, Active Military</td>
<td>$5</td>
</tr>
<tr>
<td>Children 12 and under</td>
<td>Free</td>
</tr>
<tr>
<td>Groups of 15 or more w/ reservations</td>
<td>20% discount</td>
</tr>
<tr>
<td>School groups w/ reservations</td>
<td>Free</td>
</tr>
<tr>
<td>Purchase tickets for two or more museums</td>
<td>20% discount</td>
</tr>
<tr>
<td>AAA membership discount, with card</td>
<td>10% discount</td>
</tr>
</tbody>
</table>

Hours Tuesday through Sunday 10 am - 4:30 pm.
Closed Monday and state holidays.

Special Note The Cabildo, Presbytere and Old U.S. Mint are wheelchair accessible. Individuals with special needs are requested to contact Museum staff members to make other arrangements.

Website http://www.crt.state.la.us/museum/properties/usmint.aspx

E. D. White Historic Site

Address 2295 L.A. Hwy 1, Thibodaux, LA. 70301
Google Map - Bing Map

Contact Phone: 985-447-0915

Admission Free

Hours Tuesday through Sunday 10 am - 4:30 pm.
Closed Monday and state holidays.

Website http://www.crt.state.la.us/museum/properties/edwhite.aspx
### Capitol Park Museum

**Address**: 660 N. 4th St., Baton Rouge, LA 70802

- [Google Map](#)
- [Bing Map](#)

**Contact**

- **Phone**: 225-342-5428
- **Schedule School/Group Tours**: 225-342-5414
- **Event Rentals**: 225-219-0726

**Admission**: Free

**Hours**

- Tuesday through Friday 10 am - 5 pm.
- Saturday 9 am - 5 pm
- Closed on Sunday, Monday, and state holidays.

**Website**: [http://www.crt.state.la.us/museum/properties/LSMbr.aspx](http://www.crt.state.la.us/museum/properties/LSMbr.aspx)

### The Arsenal

**Address**: 600 St. Peter St., New Orleans, LA 70116

- [Google Map](#)
- [Bing Map](#)

**Contact**

- **Phone**: 504-568-6968
- **Toll-Free**: 1-800-568-6968
- **Fax**: 504-568-4995

**Admission**

<table>
<thead>
<tr>
<th>Category</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adults</td>
<td>$6</td>
</tr>
<tr>
<td>Students, Senior Citizens, Active Military</td>
<td>$5</td>
</tr>
<tr>
<td>Children 12 and under</td>
<td>Free</td>
</tr>
<tr>
<td>Groups of 15 or more w/ reservations</td>
<td>20% discount</td>
</tr>
<tr>
<td>School groups w/ reservations</td>
<td>Free</td>
</tr>
<tr>
<td>Purchase tickets for two or more museums</td>
<td>20% discount</td>
</tr>
<tr>
<td>AAA membership discount, with card</td>
<td>10% discount</td>
</tr>
</tbody>
</table>

**Hours**

- Tuesday through Sunday 10 am - 4:30 pm.
- Closed Monday and state holidays.

**Website**: [http://www.crt.state.la.us/museum/properties/arsenal.aspx](http://www.crt.state.la.us/museum/properties/arsenal.aspx)
# The Cabildo

**Address**
701 Chartres St., New Orleans, LA 70116  
[Google Map](#) - [Bing Map](#)

**Contact**
- **Phone**: 504-568-6968  
- **Toll-Free**: 1-800-568-6968  
- **Fax**: 504-568-4995

**Admission**

<table>
<thead>
<tr>
<th>Category</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adults</td>
<td>$6</td>
</tr>
<tr>
<td>Students, Senior Citizens, Active Military</td>
<td>$5</td>
</tr>
<tr>
<td>Children 12 and under</td>
<td>Free</td>
</tr>
<tr>
<td>Groups of 15 or more w/ reservations</td>
<td>20% discount</td>
</tr>
<tr>
<td>School groups w/ reservations</td>
<td>Free</td>
</tr>
<tr>
<td>Purchase tickets for two or more museums</td>
<td>20% discount</td>
</tr>
<tr>
<td>AAA membership discount, with card</td>
<td>10% discount</td>
</tr>
</tbody>
</table>

**Hours**
Tuesday through Sunday 10 am - 4:30 pm.  
Closed Monday and state holidays.

**Special Note**
The Cabildo, Presbytere and Old U.S. Mint are wheelchair accessible. Individuals with special needs are requested to contact Museum staff members to make other arrangements.

**Website**
[http://www.crt.state.la.us/museum/properties/cabildo.aspx](http://www.crt.state.la.us/museum/properties/cabildo.aspx)
Appendix M:

Total # Number of Chapterees
14665 11596 12282 16790 12282 11596 6791 0 0 0 0

Total # Number of Students
2847 2564 2292 2071 1843 1611 1378 1144 910 676 442 208

Year by Year Comparison

# of Chapterees
# of Students
Vita:

Christina Barrois-Pinner is a native of the New Orleans area. She grew up in Lacombe, LA and attended Tulane University after graduating from High School. In 2009 she received her Bachelorette of Arts concentrating in Graphic Design and Advertising and went on to obtain a post-Bachelorette certificate in website development. In the spring of 2010 she enrolled in the Arts Administration Masters program at the University of New Orleans. She will graduate in May 2012. Mrs. Pinner currently works as a freelance designer and plans to pursue a career in the Arts Management field upon graduation.