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Ogden Museum of Southern Art: An Internship Report

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OGDEN MUSEUM OF SOUTHERN ART

An Internship Report

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

Master of Arts
in
Arts Administration

by

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B.B.A. The University of Mississippi, 2009

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Abstract

The following internship report is a documentation of my work with the Ogden Museum of Southern Art from January through April 2013. I worked closely with the Museum departments of Education and Development, as well as the Deputy Director. This report is an analysis of the different business and management methods of the organization and their fidelity to best museum practices. I will analyze the strengths, weaknesses, opportunities and threats of the museum. I will also touch on the recent history of the Museum; what I observed currently; and the direction I see the museum heading in its future.

Introduction

I came to Louisiana from Mississippi to pursue a Master's in Arts Administration in 2012. I knew nothing about the Ogden Museum before moving to New Orleans. Not long after starting my Arts Administration classes, I began hearing more about the Ogden Museum and its events. I volunteered twice at the Ogden After Hours music series program and I also interviewed the Development Director and Marketing Coordinator for a project in my *Marketing the Arts* class.

The Ogden Museum and its programming continued to interest me. I perceived it to be a strong organization that was successful in obtaining recognition as a center for culture in New Orleans and a host of popular events. I thought I would earn valuable Arts Administration experience through an internship with the Museum.

I contacted Education Coordinator Ellen Balkin in the Fall of 2012 as she is listed on the Museum's website as the internship coordinator. She created an internship for me working with the Education Department, Development Department and the Deputy Director.

Chapter One: The History of the Museum

The history of the Ogden Museum of Southern Art begins with Roger Ogden and his father. As stated on his website, Roger Ogden is a real estate developer, civic leader and philanthropist based in New Orleans, Louisiana.

He has been a leader in the development and acquisition of more than \$450 million in commercial real estate, including shopping centers, hotels and office properties. Ogden's properties include Stirling Properties, the Wyndham Riverfront Hotel, The Shops at Canal Place, the Loews New Orleans Hotel and more.¹

As a civic leader, Roger Ogden has served on a number of boards of non-profit organizations in the New Orleans area. He has also served as the coordinating developer of the Audubon Aquarium of the Americas and Woldenberg Park.² He serves as a chair on the design and construction committee for the Louisiana State University Business School complex, and he established a deanship for the Louisiana State University Honors College in honor of his son.³

While studying at Louisiana State University in the 1960s, Roger Ogden visited an art gallery in Baton Rouge, Louisiana and was captivated by a Southern landscape painting titled "Blue Lagoon" by early 20th century artist Alexander Drysdale.⁴ Roger Ogden convinced his father to help him purchase it as a gift for his mother. He and his father continued to collect art over the years and Roger's

¹ "Roger Ogden". Accessed May 13, 2013. <www.rogerogden.com>

² www.auduboninstitute.org
www.auduboninstitute.org/visit/aquarium/exhibits-and-attractions/woldenberg-park

³ "Roger Ogden: Civic Life". Accessed May 13, 2013. <www.rogerogden.com/civic-life.html>

⁴ The Ogden Museum of Southern Art. About the O. "History of the Ogden Museum of Southern Art." Accessed May 12, 2013. <www.ogdenmuseum.org/about/history.html>

appreciation for and interest in Southern art grew into a substantial collection that founded the Ogden Museum of Southern Art.

According to the Ogden Museum of Southern Art's website, in the mid-1980s, Roger Ogden's collection included 19th-century portraits by Jacques Amans; landscapes by William Henry Buck, Richard Clague and Clarence Millet; and portraiture by Dominico Canova. As Ogden's collection grew, it began to include more work from additional Southern states and in varying mediums such as sculpture, photography, works on paper, self-taught art, and mixed media. By the 1990s, the Ogden Collection was being recognized by art historians and collectors as one of the most significant of its kind in the nation. Roger Ogden acknowledged a greater purpose for the collection and according to the Museum's website, Ogden stated, "With that recognition, I realized that the collection could not remain the responsibility of one individual or family, but that it should belong to the public, and that it was incumbent on me to make plans for its placement as a whole."¹

In the 1990s, plans to share Ogden's collection with the public began to form. The Ogden Museum's website describes Roger Ogden's attempts to share his collection:

Beginning in 1993, two national traveling exhibitions, *Art in the American South 1733-1989* and *Impressions of the South*, introduced Southern art from Ogden's Collection to enthusiastic audiences around the country. At the end of the exhibition run, Roger Ogden realized the need to permanently showcase the collection to the public. He donated 1,000 pieces of art from his personal collection to form the initial holdings for the Ogden Museum of Southern Art in partnership with the University of New Orleans.²

¹ The Ogden Museum of Southern Art History website

² The Ogden Museum of Southern Art History website

In December of 1994, Roger Ogden and Dr. Gregory O'Brien, Chancellor of the University of New Orleans, made a public announcement of the founding of The Ogden Museum of Southern Art. A public-private partnership between The Ogden Museum of Southern Art and the University of New Orleans became the concept for creating a permanent public home for the Ogden Collection. The relationship was built on a gift of works from the Ogden Collection donated to the University of New Orleans Foundation to establish a museum of Southern Art, with the agreement that the physical Museum would be constructed in the Lee Circle area of the city. By 1999, the museum's five-story Stephen Goldring Hall was under construction and its Patrick F. Taylor library building was under restoration. From 1999-2003, while the building was being designed and constructed, the Ogden Museum was located in a gallery on Julia Street. On August 23, 2003, the Ogden Museum of Southern Art, University of New Orleans officially opened its doors to the public with a grand opening event.¹

The founding of the Ogden Museum of Southern Art, University of New Orleans and the construction of its building was funded with help from the university's foundation and its Board of Directors, Governor Michael J. Foster and the State of Louisiana, Fran Villere and Bill Goldring, the Woldenberg Foundation and the Goldring-Woldenberg Institute for the Advancement of Southern Art and Culture. Dr. Gregory O'Brien, Chancellor of the University of New Orleans, shared his leadership and connections to found the Museum and acquire the downtown location at Lee Circle that Roger Ogden desired. In addition to these major funders,

¹ The Ogden Museum of Southern Art. About the O. "History of the Ogden Museum of Southern Art: Laying the Foundation." Accessed May 12, 2013. <www.ogdenmuseum.org/about/history.html>

donations and art commitments were contributed by a number of people across the United States.¹ Roger Ogden also remains a contributor to the Ogden Museum of Southern Art, through donations and guidance.

I. The Museum's Recent Past

In 2009, longtime Museum Director Richard Gruber announced his retirement. David Houston, serving as Chief Curator since before the Museum's Grand Opening, stepped up to take on the role of Director. Gruber had been with the organization since its formation in 1999. An audit required by the state of Louisiana found that the Museum was not properly managing its books. The Museum had failed to file audited financial statements in a timely manner, and there was miscoding and an improper classification of revenue and expenses.² Adding to this grim audit was an outstanding loan from Whitney Bank in the amount of \$1.5 million.³ Once this was reported, the public seemed to lose faith in the organization and there were rumors that the Ogden Museum would have to close.

Lisa McCaffety-Scott stepped up as Chief Operating Officer to manage the business operations and oversee the balance of income and expenses. In an interview in 2010, McCaffety-Scott told a WWLTV Eyewitness News reporter, "they [the Ogden Museum] had no business office. They were running on a wing and a prayer, basically. I don't know how else to describe it." According to McCaffety-Scott, no one, including Gruber and Houston, was overseeing the financials of the

¹ The Ogden Museum of Southern Art History: Laying the Foundation website

² MacCash, Doug. "Ogden Co-Director David Houston Resigns." December 10, 2010. Accessed May 22, 2013. <http://www.nola.com/arts/index.ssf/2010/12/ogden_co_director_resigns_1.html>

³ MacCash, Doug. NOLA.com

organization or exactly how much money was being spent versus what was being earned.¹

II. The New Director

William Andrews became the Director of the Ogden Museum of Southern Art in January 2012. He came to the Museum from the University of Mississippi Museum and Historic Houses in Oxford, Mississippi, where he was the Director and also an adjunct assistant professor of art at the university. Prior to his work at the University of Mississippi, Andrews was Project Manager at the Visual Arts Center of Mississippi State University in Starkville, Mississippi and owner of Main Street Gallery in Starkville. He had also been an art instructor and gallery director at Mississippi State University.²

¹ MacCash, Doug. NOLA.com

² Strachan, Sue. Press Release: "Ogden Museum of Southern Art Announces New Director". November 10, 2011 <<http://www.ogdenmuseum.org/pressReleases/2011/Ogden%20Museum%20names%20new%20Director.pdf>>

Chapter Two: The Organization

The exhibitions, programs and projects of the Ogden Museum of Southern Art, University of New Orleans are administered by a 501 (c)3 organization of twenty-two staff members. Governing the organization is a six-member Executive Board and a 29-member Board of Trustees. The different departments of the organization include Curatorial, Development, Education, the Museum Store, Building/Security, Public Relations and Event/Hospitality, with the latter two departments consisting of just one staff member each. In addition to these departments, there is a Director, Deputy Director/Curator of Southern Music, Controller, Project Coordinator and a Manager of Technology and New Media. The Museum's operating budget is currently \$2.2 million.

The mission of the Ogden Museum of Southern Art, University of New Orleans is:

To broaden the knowledge, understanding and appreciation of the visual arts and culture of the American South through its permanent collections, changing exhibitions, educational programs, publications, research center, and its Goldring-Woldenberg Institute for the Advancement of Southern Art and Culture. To that end, the museum will collect, conserve, exhibit, study, and interpret the art of the South within the context of the region's history and culture.¹

According to the Museum's website, "the opening of the Ogden Museum supports the growing national recognition of Southern art and celebrates the

¹ The Ogden Museum of Southern Art. About the O. "About the Museum Directions, Hours and More." Accessed May 13, 2013. <<http://www.ogdenmuseum.org/about/index.html>>

culmination of [Roger] Ogden's original vision to share his passion with the public.”¹
The organization is deeply committed to Southern art in all forms.

The Ogden Museum’s Ogden After Hours (OAH) was the first weekly music series to be hosted by a museum in New Orleans. Also, the Ogden Museum was the first museum to reopen in the city following Hurricane Katrina’s aftermath. Walter “Wolfman” Washington performed during this time at OAH to a crowd of more than a thousand people. Before Katrina, rarely more than four hundred people would attend.²

The Collection

The Ogden Museum of Southern Art claims to have “the largest and most comprehensive collection of Southern art in the world.”³ The Museum's holdings include Southern artworks from Washington, D.C. and 15 Southern states spanning the 18th-21st centuries, and include paintings, prints, watercolors, photographs, ceramics, sculpture, crafts and design.⁴

In addition to the works donated by Roger Ogden that founded the collection, other foundations and art collectors have donated pieces as well. The Andrews-Humphrey Foundation is a collaboration between the families of artists Benny Andrews, George Andrews and Nene Humphrey. Through this foundation, a substantial number of works by Andrews and Humphrey have become a part of the

¹ The Ogden Museum of Southern Art History website

² Reed, Julia. The House on First Street: My New Orleans Story. HarperCollins E-books. 2008. P. 143.

³ The Ogden Museum of Southern Art. “Education: Tours/Field Trips.” Accessed June 16, 2013. <<http://www.ogdenmuseum.org/education/field-trips.html>>

⁴ The Ogden Museum of Southern Art. “Collections: Museum Permanent Collection.” Accessed May 14, 2013. <http://www.ogdenmuseum.org/collections/collection-named.html?collection_id=permanent&leftbar=1>

Ogden Museum's permanent collection. There is a gallery that remains dedicated to displaying Benny Andrews's work year-round as well. A substantial number of pieces from various Southern artists have also been donated to the Museum's permanent collection from the Michael Brown and Linda Green Collection, the Mary Lee Eggart Collection, the Sonia and Isaac Luski Collection, the Will Henry Stevens Collection and the Jack Stewart Collection.¹

The art collection of the Ogden Museum is not limited to one genre, style or medium. There are oil portraits of prominent Louisiana figures from the late 1700s and the 1800s and also watercolor, oil and acrylic paintings of Southern landscapes that are abstract, impressionistic and realistic. The Museum also houses a popular rotating exhibit of well-known Southern abstract artists. Other popular works from the permanent collection are those by self-taught artists. I learned about self-taught, outsider and visionary artists during my internship while I was training to be a docent. Self-taught/Outsider/Visionary Art is recognized today as a distinct genre of art and has developed its own infrastructure of critics, dealers, collectors and museums.² Self-taught artists are those with no prior instruction or art education. Outsider artists typically reside in rural areas or are imprisoned with little contact to the public. Visionary artists see images and visions and believe that a stronger power is giving them these ideas and telling them what to create.

An example of a visionary artist is Reverend Howard Finster, who claimed that God spoke to him. His work is colorful and full of word phrases and Bible

¹ The Ogden Museum of Southern Art Collections website

² Gruber, J. Richard and David Houston. The Art of the South 1890-2003: The Ogden Museum of Southern Art. "Self Taught, Outsider and Visionary Art." Scala Publishers. 2004. P.109.

verses. The Museum also displayed a video of an interview with Finster that shows his art-filled home and yard. As a museum docent, I led groups of children through the museum and they were always attracted to Reverend Howard Finster's bright, colorful paintings with imaginary creatures (Appendix A).¹

Another self-taught artist that interested many visitors on my tours was Clementine Hunter. Her work has great significance to the history of the state of Louisiana. The Ogden Museum realizes Hunter's significance and displays her paintings in various exhibits year-round. Clementine Hunter worked on Melrose Plantation her entire life, where she labored in the fields harvesting crops and helped with other daily tasks on the farm. Artists would often come to the plantation to paint the landscape and surroundings and they would leave their paints. Clementine started painting as a hobby. She began using the leftover paints to decorate jars, window shades and other objects around her house. Her paintings depicted daily life as an African American on a farm in the rural South. Hunter was the first black artist to have a one-man exhibition of her work at the Delgado Museum (New Orleans Museum of Art) in 1955. Around that same time, Northwestern State College in Natchitoches, Louisiana held its first exhibition of Hunter's work. It was at Northwestern that she was able to view her work in a gallery for the first time, although Jim Crow laws did not allow Hunter to view her

¹ Ogden Museum of Southern Art Facebook Cover Photo February 4, 2013. Accessed June 16, 2013.

work along with the white patrons.¹ Gallerist Shelby Gilley of Gilley's Gallery in Baton Rouge, Louisiana started promoting Hunter in the 1970s.²

Reverend Howard Finster and Clementine Hunter are just two examples of artists in the Museum's permanent collection. Other artists representing various genres in the permanent collection are George Rodrigue, Walter Anderson, Benny Andrews, Elemore Morgan, Theora Hamblett, Ida Kohlmeyer, Marie Atkinson Hull, Son Thomas and more.

Museum Leadership

There are defined departments of Curatorial, Development, Education, Retail Operations and Security at the Museum. The Director oversees these departments and other staff positions at the Museum including Public Relations, Programming, and Technology and New Media, making sure that all projects run smoothly and that each department communicates effectively. The Deputy Director manages events/programming, oversees expenses, and assists the Director in managing projects.

Graduate Assistants are provided by the University of New Orleans and aid the Museum in daily operations mainly within the Development Department. Interns and volunteers assist various departments as they are assigned.

¹ Ogden Museum of Southern Art. "Exhibitions: Clementine Hunter". Accessed June 16, 2013. <<http://www.ogdenmuseum.org/exhibitions/featured-artist-hunter.html>>

² Moses, Jennifer. "Looking for Clementine Hunter's Louisiana". *The New York Times*. Accessed June 16, 2013. <<http://travel.nytimes.com/2013/06/16/travel/looking-for-clementine-hunters-louisiana.html?pagewanted=all&r=0>>

Education

According to the Ogden Museum's website, the Museum's educational mission is to create a "Museum without walls." To that end, the Ogden designs education and outreach programs that are specially designed to meet the Museum's core mission and bring people together to "explore the rich and varied cultural identities of the South."¹ The website also states that,

As one of the country's top resources on Southern art and culture, the Ogden Museum has instituted a complete range of educational initiatives both in the Museum and off-site to ensure that its message will be accessible to audiences across the country and around the world.²

Within the Ogden Museum's Education Department there is an Education Coordinator, Ellen Balkin, and an Assistant Education Coordinator, Suzanna Ritz. Together they coordinate all of the museum docents, lead school and group tours, and organize educational programs. Since the department is short-staffed, it relies heavily on interns, volunteers and docents. Not only does the Ogden Museum have a small staff within the education department, but these two staff members are also part-time. Balkin and Ritz usually work Monday through Friday from 9:00 AM – 2:00 PM so that they can have a regular, reliable schedule for booking school tours and programs.

¹ The Ogden Museum of Southern Art website

² The Ogden Museum of Southern Art Education website

The Ogden Museum's Education Department currently administers and participates in fifteen programs. These programs include:

Program Name	Description	Age Served
Artists and Sense of Place	A local artist works with elementary school children for 3-4 weeks to create art that explores their neighborhood and/or world. The completed artworks are displayed in the Education Gallery of the museum to help the students recognize themselves as Southern artists.	Elementary
Axis Collaboration	A professional development program for educators focused on arts integration, theory and practice. It is a collaborative partnership between KIDsmART, educators and faculty from 10 Orleans Parish public elementary schools and 2 Jefferson Parish schools, and 8 area arts organizations.	Adults (Educators)
Book Club	Open exclusively to museum members, free of charge. The club votes on a book written by Southern authors to read and discuss.	Adults (Members)
Day with an Artist	A group of 20 students come to the Museum and study/discuss 3-4 artworks with an artist. The day concludes with an art-making workshop conducted by the artist.	Middle and High School
Early Childhood Literacy Enrichment Program <i>From Classroom to Gallery</i> Early Childhood Literacy Enrichment Program <i>From Classroom to Gallery</i> (continued)	In collaboration with the Smithsonian Institute, this program strives to enhance pre-literacy through the use of books, objects and art. Educators read a book to their students and the Museum coordinates a tour to enhance the vocabulary and concepts of the book.	Pre-Kindergarten Kindergarten 1 st Grade Adults (Educators)
Family Days	4-5 Saturdays a year, the Museum is free to public and parents/guardians and their children are invited to participate in several activities	Children, Adults, Teens

	based on current exhibitions. Teen docents assist with the activities.	
Looking to Learn	Students learn an art technique with a local professional artist through the museum. The students use what they learned to complete their own art project at their school. The works are then exhibited next to the artist's work in the Museum.	Middle and High School Students
Ogden After Hours Activity Table	During Ogden After Hours, the Education Gallery is designated as an activity area for children. An activity is created based on current exhibitions.	Children
Saturday Studios	Once a month for three months, students in grades K-2 and 3-6 explore and interact with artworks in the Museum's collection. Based on a monthly theme, students learn new art-making techniques.	Kindergarten – 6 th Grade
S.T.E.M. Collaboration (Science, Technology, Engineering and Math)	Along with other local organizations such as the Contemporary Arts Center, the Ogden Museum presents an artist to a school to discuss art and incorporate art making with concepts in Science, Technology, Engineering and Math.	High School Students
Summer Camp	Different genres of art are incorporated into sessions of summer camp that are separated by age group. Students learn concepts and techniques of various art forms including clothing fashion design, photography, visual art design, drama and more.	Grades 2 and up
Teacher Workshops	Art classes and lectures are created based on special exhibitions. Teachers receive CLU credits for attending.	Adults (Educators)
Teenage Docent Program	New Orleans public high school students are trained to lead tours of the Museum, be counselors at summer camps and participate in other programs. Through this program teenagers are introduced to the arts	High School Students

	administration and arts education career fields.	
Tours and Activities	Educators and school administrators can register their students for group tours of the Museum. Public schools tour for free. For an additional fee of \$3/student, groups can participate in an activity in which students are able to create art or crafts related to the artwork they viewed.	Pre-Kindergarten – High School Students

From January 5th through April 23rd 2013, the Education Department served 300 students and 120 adults through its museum tours. From these tours, 26 Orleans Parish public school groups were served and seven Jefferson Parish public school groups were served.¹ The Education Department is able to offer these tours free of charge to Orleans Parish and Jefferson Parish public schools thanks to a grant from the Helis Foundation. Private schools must pay admission for their tours except on Thursdays, which are free to all Louisiana residents, also because of a grant from the Helis Foundation. Art activities are offered after each tour, but public and private schools must pay a fee of three dollars per student in order to participate. This fee helps to cover the cost of supplies. Therefore, not all tours include an activity afterwards.

Tours of the Ogden Museum are led by docents. A docent is considered a guide as well as an educator. Many of the Ogden Museum docents are retired or part-time educators. Ritz and Balkin both lead the docent training sessions. This training incorporates Visual Thinking Strategies (VTS). VTS is a concept that uses art to encourage students to observe, think, listen, and communicate. Instead of just

¹ Balkin, Ellen. "Roster of School Tours 2013." Accessed May 16, 2013.

showing students a piece of art and giving the background on it, VTS involves asking questions that make students think more deeply and examine the art more closely. Instead of pointing to a painting and saying, "What is this?", docents are encouraged to ask questions like, "What's going on in this picture?" Once a student responds, the docent is then supposed to show the rest of the group what the student has observed, paraphrase that observation, and then ask, "What do you see that makes you say that?"

Aside from the regular tours using VTS, the Education Department also has an Early Childhood Literacy Enrichment program in which area schools are encouraged to participate. The program was created in collaboration with the Smithsonian Institute and serves pre-K, kindergarten and first grade children. The Ogden Museum's Education Department coordinates these tours with Karen Gauthier. As the Network Literary Facilitator of the Capital One New Beginnings Charter School Network, Gauthier helps to develop reading tutorial programs for the schools in her network. For the Early Childhood Literacy curriculum, Gauthier has selected several books for educators to read to their children. Gauthier chooses specific vocabulary words from the books for the educators to emphasize to their students in order to improve and develop their literacy. Once Gauthier chooses the books and the vocabulary words, the Museum's Education Department and the docents will design tours to enhance the understanding and literacy of these vocabulary words and the concept of the books' stories. Before arriving at the Museum for their tour, educators are supposed to read the books to their students

and emphasize Gauthier's selected vocabulary words. Related activities are created as an option for the school groups after their tour.

The Ogden Museum's Education Department hosts a summer camp each year for students entering grades two through twelve. Different sessions focus on different art forms and ages. The Art and Drama Camp is designed to teach children entering grades two through five basic art and performance skills and allow them to create the script, props, scenery and more for an original play that is performed on the last day of camp. The Photography 101 class, for students entering grades eight through twelve, teaches basic elements of photography including composition, lighting, exposure and how to communicate ideas visually. Students also learn about the various manual functions of their camera. The Art and Design Camp, for students entering the second through fifth grades, involves jewelry making, fashion and other decorative arts. The most popular camp session is the Fashion Workshop for students entering grade seven or higher. Students learn basic clothing design and sewing techniques. At the end of the session students present their creations in a runway show. Other camp sessions include Visual Culture and the Art of the Family Table.

Development

The Development Department of the Ogden Museum of Southern Art, University of New Orleans is comprised of Development Director Colleen Connor, Membership and Development Coordinator Ashlee Rivalto, typically two Graduate Assistants, and a volunteer Grants Coordinator. The Graduate Assistants are paid and employed through the University of New Orleans.

The Development Department works closely with Director William Andrews and Deputy Director Libra LaGrone. The Department is responsible for processing memberships, donations, grants, and exhibition sponsorships, all of which support the Museum's operating budget of \$2.2 million. The Department also processes admissions for special events and the Ogden After Hours program. During normal business hours, the Museum Store handles all Museum admissions.

People can become members of the Ogden Museum by filling out an application online, in person, or over the phone. There are many different membership levels with benefits designated to each level (Appendix B)¹. The most basic level of membership is the Individual membership, which costs \$50. Benefits are free admission to the Museum and to all Ogden After Hours concerts. The concerts are held every Thursday and cost \$10 to attend, so members who regularly attend Ogden After hours (and there are plenty that do) save roughly \$400 per year. The highest level of membership is the Richardson Society level. It is a \$5,000 per couple membership and it offers all of the same benefits plus an annual art trip.

¹ The Ogden Museum of Southern Art Membership website

This year the art trip was in Nashville, Tennessee. Members of the Richardson Society went to Nashville with Andrews, Connor, Rivalto and the Chair of the Executive Board. There they toured private art collections and exhibitions.

2006 was the highest year in membership units sold for the Ogden Museum at 1,899 units sold. Ogden staff attribute this to Hurricane Katrina damaging other entertainment venues and museums in the area. The Ogden Museum was one of few options for entertainment during the first year of rebuilding in New Orleans. In 2012, there were 1,365 membership units sold for a total of \$179,000 and by midyear 2013, 530 units had been sold.

The volunteer Grants Coordinator recently left the museum to work full-time for another arts organization in the city. While she was volunteering at the Ogden Museum, she worked with Connor to research grant opportunities. The Grants Coordinator would then assemble all data and information on the Museum and write the grant proposals. Connor would review the proposals before they were submitted. The Development Department is in charge of applying for grants for the Museum's Education Department. Until 2012, several people were applying for different grants for the Museum. Balkin would apply for grants for the Education Department and Strachan would apply for grants to cover some marketing expenses. The departments essentially covered their own costs. Also, records of grants were not properly organized when former staff members were applying for grants for the Development Department and other programs. According to the Museum's records, in 2010, \$112,000 was awarded in grants. That number jumps to roughly \$975,000 in 2011. This may be evidence of disorganization within the

record keeping. By midyear 2013, the Museum had received nearly \$40,000 in grant funding. This alarming change in numbers between 2010 and 2011 may need further examining by the Museum.

Each year, the Development Department applies for a grant from the Maggie George Foundation to cover the expenses for educational programs. This year the Maggie George Foundation granted the Ogden Museum's Education Department \$35,000, the highest in its history of giving to the Museum (last year, as a point of reference, the foundation awarded a \$25,000 grant to education at the Museum). The grant from the Maggie George Foundation is important to the Education Department because it covers costs of outreach programs and contributes to the two Education staff members' pay.

Graduate Assistants in the Development Department help with updating the Museum's constituent database, assisting the Development Director and the Membership and Development Coordinator with preparing event guest lists, stuffing and mailing membership correspondence and Host Committee letters, printing identification badges for staff members, working admissions at events, as well as other tasks. The Ogden Museum's Development Department uses the Raiser's Edge database software system to collect and organize its constituent information.

In January 2013, the Department attempted a new method of raising donations for its exhibitions through what they call Host Committee letters. The judge of the Ogden Museum's 2012 Louisiana Contemporary show recommended to Andrews this method, which he uses at a museum where he works in Texas. The Ogden Museum's Development Department mails a letter to recipients that Connor

and Andrews select as likely donors. The letter outlines the exhibition schedule, which includes three upcoming exhibitions with the option to host one for \$250. By hosting an exhibition, donors become members of a Host Committee for that show. Donors names are displayed on the wall in the gallery where the exhibition is displayed and they are mentioned in the next letter of request as a past Host Committee member. They also receive an invitation to a Director's Tour with Andrews and Curator Bradley Sumrall. From the first mailing of 260 Host Committee letters in January 2013, the Development Department raised \$11,000. The second mailing of around 560 Host Committee letters in March 2013 raised around \$16,000.

Programming

In addition to educational programming, the Ogden Museum of Southern Art, University of New Orleans also offers programs such as galas, Ogden After Hours and other special events. Deputy Director Libra LaGrone works with the director and the Development Department to organize these events. On March 16, 2013, the Ogden Museum hosted the Blackglama Gala to open the exhibition *What Becomes a Legend Most?: The Blackglama Photographs from the Collection of Peter Rogers*. The Museum held the Southern Style: Miles Redd event, a book signing and conversation with internationally acclaimed Atlanta-based interior designer Miles Redd, on April 17, 2013. Other annual events include Sippin' In Seersucker and the O What a Night gala. Sippin' In Seersucker is considered the kick-off to the summer social season in New Orleans. It is a ticketed event held at the Shops at Canal Place every year. Guests and Museum members are invited to wear their best seersucker attire for an

evening of live music, drinks, food from participating restaurants all over the city, raffle prizes, discounts from stores in the Shops at Canal Place and a contest for the best seersucker outfit. The O What a Night gala is held in October and features live music, food from award-winning, local chefs and a silent art auction. Money earned from the gala's ticket sales and art auctions benefit the Museum.

The Ogden Museum also participates in the Contemporary Arts Center's annual Whitney White Linen Night every August, during which the Museum hosts its opening reception for the Louisiana Contemporary art exhibition. Louisiana Contemporary is an annual statewide, juried exhibition organized by the Ogden Museum. 2013 will be the second annual exhibition. The Museum invites artists from all over the state to submit works to the museum through a separate website.¹ Elected jurors unrelated to the Ogden Museum choose the winning pieces. Up to \$3,000 in awards are presented to participating artists and the Ogden exhibits the selected works for two months, with an opening reception during the highly attended Whitney White Linen Night. Through this exhibition, the Ogden Museum strives to "provide exhibition space for the exposition of living artists' work, and engage a contemporary audience that recognizes the vibrant visual culture of Louisiana and the role of New Orleans as a rising, international art center."²

Programming, including Ogden After Hours, is supported in part by a grant from the Louisiana Division of the Arts, Office of Cultural Development, Department of Culture, Recreation and Tourism, in cooperation with the Louisiana State Arts

¹ Artists pay a non-refundable fee of \$35 to enter the Louisiana Contemporary art competition/show. Each additional entry costs \$10.

² Louisiana Contemporary. "Prospectus". Accessed May 19, 2013.
<<http://louisianacontemporary.org/prospectus.php>>

Council. Funding for Ogden After Hours is also provided by the National Endowment for the Arts; a Community Arts Grant through the City of New Orleans as administered by the Arts Council of New Orleans; and a Community Partnership grant from the New Orleans Jazz and Heritage Festival and Foundation and the Helis Foundation. Other sponsors include the Goldring-Woldenberg Institute for the Advancement of Southern Art and Culture and WWOZ 90.7 FM.¹

I. Special Exhibitions

The Ogden Museum exhibits several special, temporary shows per year. The most recent highly successful temporary exhibition was the *Well-Suited* exhibition that featured Mardi Gras Indian suits as well as other costumes worn by characters in the HBO television show *Treme*. Chief Curator Bradley Sumrall curated this exhibit with assistance from *Treme* costume designer Alonzo Wilson. It was the first time that these costumes had been displayed in a museum. The opening for the exhibit, which was held during Ogden After Hours, made \$1,600 in bar revenue and was attended by more than six hundred people. A typical exhibition opening during Ogden After Hours is attended by two hundred to four hundred people.² Several educational programs were also based around the *Well-Suited* exhibition including the *Treme* Teacher Workshop, Day with an Artist, *Treme* Family Day, Community Panel Discussion, the Ogden After Hours Activity Table and an adult Beading Workshop (Appendix C).

¹ Ogden After Hours event program. "Ogden After Hours presents Cedric Burnside." March 28, 2013.

² "Ogden Museum of Southern Art 2013 Attendance Figures". Accessed May 16, 2013.

The *Treme* Teacher Workshop on January 29th 2013 provided an opportunity for area educators to tour the *Well-Suited* exhibition and gain CLU credits. They paid a fee to attend the workshop, but they received a lesson plan, a signed CLU credit certificate and a pass for one free admission to the Museum. Educators from diverse backgrounds and disciplines toured the exhibition with costume designer Alonzo Wilson and listened to a presentation given by former teacher and Guardians of the Flame tribe member Cherise Harrison Nelson. Ms. Nelson's family was in attendance as well. Her family is a part of the Mardi Gras Indian tribe Guardians of the Flame, who allowed HBO to use their tribe's name in the television show. A total of twenty-three people participated in the workshop.¹

As noted above, the Education Department of the Ogden Museum hosts around four Family Day events each year. The first Family Day in 2013, *Treme* Family Day, was held on Saturday, February 23rd inside the Ogden Museum. Four hundred thirty-six children, guardians, volunteers, visitors and performers attended the event that featured art activities based on Mardi Gras Indian traditions on each floor of the Museum. Performances included members of the Guardians of the Flame, dance and drum troupes from Young Audiences (a local youth arts program), and the Medard H. Nelson School marching band.

The *Well-Suited* exhibition programming also included a Day with an Artist held on Friday, March 1, 2013. Students and their instructors from a middle school art class at the International School of Louisiana toured the exhibit with Alonzo Wilson to learn about the cultural significance of Mardi Gras Indians and how their

¹ Ritz, Suzanna. "Treme Impact" PDF. Accessed May 16, 2013.

suits are made. The students and their instructors learned how to create their own Mardi Gras Indian brooches. A brooch is a separate beaded feature of a Mardi Gras Indian suit that is attached later to the front of the whole piece. Wilson and two of his assistants instructed the students on how to properly bead a brooch in the Mardi Gras Indian technique. Students were encouraged to ask questions about the history of the Mardi Gras Indians, the art of crafting these suits, and Wilson's design career and training. Twenty students and instructors participated in this Day with an Artist program. The following day, Wilson gave a separate Beading Workshop with 20 adults.¹

The last educational event held surrounding the *Well-Suited* exhibition was a Community Panel Discussion on March 2nd after the adult Beading Workshop. The public was invited to this event and one hundred and thirty-one community activists, scholars, artists and visitors attended. Sitting on the panel were costume designer Alonzo Wilson, Ogden Museum of Southern Art Chief Curator Bradley Sumrall, HBO's *Treme* star Clarke Peters, Big Chief of the Guardians of the Flame Donald Harrison, Jr. and HBO's *Treme* producer Nina Noble.

II. Ogden After Hours

The most popular program hosted by the Ogden Museum is the Ogden After Hours music concert series (OAH), attended by about 150 people on a slow night and up to 700 on a big night.² In addition to exhibiting fine art from the Southern region of the United States, the Ogden Museum has expanded to include performing

¹ "Treme Impact" PDF

² "Ogden Museum of Southern Art 2013 Attendance Figures"

arts through its OAH program showcasing musicians from all over the South. Since OAH began in October 2003, the Museum has welcomed a diverse line-up of Southern musicians.¹

Ogden After Hours is held every Thursday night from six to eight in the evening in the lobby atrium of the museum's Stephen Goldring Hall. Deputy Director and Curator of Southern Music Libra LaGrone created the OAH event and produces each week. She selects and books all of the musicians. LaGrone is already well connected to the music scene in New Orleans through her work in music production, promotion, and stage management for several events in the city including Hogs for the Cause, French Quarter Festival and the New Orleans Jazz and Heritage Festival.² She was hired by the Ogden Museum to create a music program, but first had to act as Grand Opening Coordinator in 2003. She has been with the Ogden Museum ever since.

Because of LaGrone's connection to and investment in the musicians of this region, she often selects the musicians for OAH based on her own experience and recommendations from colleagues. Musicians can also send demos to LaGrone; instructions on where to send demos are listed on the museum's website. Some musicians perform songs written by other composers and artists. Since OAH is recorded and made into a compilation album, LaGrone ensures that the Museum

¹ Past performers at OAH include Theresa Andersson, brothers James and Troy "Trombone Shorty" Andrews, Sunpie Barnes, Henry Butler, Leah Chase, John Fohl, Little Freddie King, Steve Riley, Ingrid Lucia, Jim McCormick, Anders Osborne, Dave Pirner (Soul Asylum), Shovels and Rope, Chris Thomas King, Coco Robicheaux, Amanda Shaw, Walter "Wolfman" Washington, David Egan, Stanton Moore (of Galactic), Jon Cleary, Ivan Neville, and Clarence "Gatemouth" Brown just to name a few.²⁵

² Hogs for the Cause: <http://www.hogsforthecause.org>;
French Quarter Festival: <http://www.fqfi.org/frenchquarterfest/>;
New Orleans Jazz and Heritage Festival: <http://www.nojazzfest.com>

covers its fees for performances rights to organizations such as ASCAP and BMI each year.

OAH is considered a valuable component of Museum programming for two reasons: it exposes the public to different genres and styles of Southern music, and the program includes an interview segment. Musicians perform two sets, which last approximately thirty to forty-five minutes each. In between the two sets, a guest journalist or music historian will interview the artists about their Southern influences and musical education and experience. The regular interviewers of OAH include George Ingmire, Bill deTurk and David Kunian, all of the WWOZ 90.7 FM radio station; and Alex Rawls, Editor of www.MySpiltMilk.com and writer for several music publications. Nick Spitzer, host and producer of NPR's *American Routes*, has also moderated the program in the past.

Each OAH event is recorded and archived, including the interviews. A compilation album, *Ogden After Hours Live VOLUME 1*, has been produced featuring selected artists from the music series. Musicians are typically paid at most \$500 for the entire performance and this payment amount is dependent upon the number of musicians in the group among other factors. Musicians benefit from performing at the Museum not only from the honorarium, but also through increased exposure. Artists receive copies of the recorded material. The musicians also have the opportunity to sell CDs inside the Museum Store the night of their performance. Musicians keep 70% of proceeds from sales; the Museum Store takes thirty percent from each CD sale, which helps cover the members' discount.

Ogden After Hours costs \$10 to attend (as mentioned above, members are admitted free of charge). Museum members and tourists comprise the majority of OAH attendees. There are two cash bars and a food vendor every week. The bars serve wine, liquor and beer donated by Abita Brewing Company and Republic National Distributing Company. These donations help the bar earn revenue, which goes back into the Museum's budget for OAH.

Chapter Three: The Internship

I began my internship with the Ogden Museum of Southern Art, University of New Orleans on January 7, 2013. Before I began, the internship had been designed to include work for the Development and Education departments, as well as programming and related marketing projects. Education Coordinator Ellen Balkin organized the outline of my internship and set a schedule for me detailing which department I would be assisting on each day of the week. For the most part this schedule was followed.

Education Work

According to the internship outline, my duties within the Education Department were to: participate in docent training and lead group tours of the Museum; work on various research projects for the education department by creating information sheets about different artists in the collection; assist the education department with programs throughout the semester including Family Days and Ogden After Hours; create blog posts for the Education Department blog.

The educational programs with which I assisted included tours and activities (including Early Childhood Literacy Enrichment), the Ogden After Hours Activity Table, Summer Camp preparations, Day with an Artist, Family Day and Teacher Workshops. I updated the Education Department blog with information about these events. I was able to gain access to the blog as well as the Museum's internal server because of the Manager of Technology and New Media, Jarrod Nix. My first week of interning I was given a Museum email address, access to the servers and Raiser's

Edge database. Having access to these helped tremendously throughout my internship. Nix was also able to help immediately when staff members would randomly lose their Internet access or access to email because of Internet issues when Development needed to cut off ticket sales to events as soon as they reached capacity, if a new online enrollment page needed creating, if there were technical issues with a presentation during a meeting, and more.

On January 15th 2013, I started docent training with a group of six other women. I gave my first Museum tour as a docent two weeks later, on January 28th, to a group of pre-kindergarten students from Woodmere Elementary School (located in Harvey, LA). The tour was a part of the Early Childhood Literacy Enrichment program and it focused on the book *Matthew's Dream* by Leo Lionni. I was the first of the new docent group to give a tour because other docents on Balkin's list were unavailable. Although I felt apprehensive about jumping into my first tour, the experience accelerated my learning. I had already shadowed one tour given by Ritz, and Balkin shadowed me on my first tour to observe and offer suggestions. Throughout the course of my internship I gave about 20 tours to students and adults.

Balkin requests that school instructors not bring more than 50 students to the Museum at once; this is why tours are done in groups. The Museum requires that groups include one instructor for every ten students. Public schools will often send different groups throughout the week because they want a whole grade or a few grades to visit. The number of students assigned to one docent depends on the total number of students in a visiting school group and the number of docents

volunteering at the time. As a docent, I would typically tour 16 students through the Museum, but I have given tours to as few as six students and to as many as twenty.

Balkin and Ritz encouraged me to apply Visual Thinking Strategies during my tours. I noticed a change in students' responses when I would apply VTS. They thought more critically and connected what they noticed in the paintings to reality. For example, instead of just stating that they saw a boy in the painting "Portrait of Robert Gould" by Kathleen Blackshear (Appendix D)¹, students would give answers like: "It's a boy sitting on his front porch waiting for someone." When asked the question, "What do you see that makes you say that?" students would remark that the wooden boards that Blackshear painted behind and underneath the boy make it look like the porch of a home. The students were creating narratives based on what they observed in the artwork. Visual Thinking Strategies cause the students to think beyond just colors and shapes, and to form and communicate stories about the artwork.

When school groups arrive at the Museum and enter the building, they are asked to sit quietly. Ritz and/or Balkin give an introduction to the Ogden Museum that covers rules such as no touching the artwork, no running, and remember to pay attention to the docents. They also give information on the Ogden Museum of Southern Art's history, collection, and mission. Sometimes they ask students to define "the South", and to name states in the region. The group is then counted, divided and assigned to docents. If a tour is a part of the Early Childhood Literacy

¹ The Ogden Museum of Southern Art. "The Roger H. Ogden Collection". Accessed May 15, 2013. <http://www.ogdenmuseum.org/collections/collection-named.html?collection_id=ogden&cur_page=67>

Enrichment program, Ritz and Balkin will show a copy of the book and ask if the students have read it in class. If teachers have not read the book to their students and reviewed its vocabulary, then the students are unable to absorb the full effects of the program. There were times during my internship when teachers would not have read the required book. In those instances, Ritz or Balkin would have to rush through reading the book before starting the tour. Also, the docents would occasionally discover this and have to take time from the tour to stop and read the book to the students.

During my internship I would assist with the additional post-tour activity (if the school had paid for it). I collected and distributed the art supplies to students and I helped Ritz direct the activities. A Tulane student interning through an undergraduate course also helped with some of these tours and activities. We often taught an activity based on the *Matthew's Dream* book, but once the *Well-Suited* exhibition opened featuring costumes worn in the HBO television series *Treme*, Ritz and I created art projects inspired by the exhibition. Some groups were more responsive and attentive than others, but I was always encouraged to see students get excited about art.

Balkin and Ritz strive to incorporate current, featured exhibitions into their programs and activities. They tour the exhibitions with Chief Curator Bradley Sumrall to gain insight into the artists' professional backgrounds, techniques, designs and concepts. One exhibit in particular that successfully spanned across various programs was the *Well-Suited* exhibit of the costumes from the HBO television series *Treme*. These educational programs included the *Treme* Teacher

Workshop, Day with an Artist, an adult beading workshop, *Treme* Family Day, Community Panel Discussion and the Ogden After Hours Activity Table. The total participation in these programs was 627 educators, families and students.¹ The *Well-Suited* exhibition and its educational programs helped to increase awareness of Mardi Gras Indians, important cultural icons who carry on traditions of this region.

Tours of the *Well-Suited* exhibition began after its opening. The costumes in the exhibition were not included in the curriculum for the Early Childhood Literacy Enrichment program tours, but when giving these tours we would show them as a bonus. It was interesting to hear students' and teachers' responses to the costumes and the history of Mardi Gras Indians. I also found it surprising how little these Louisiana residents knew about this part of local culture.

For *Treme* Family Day, Ritz, Balkin, and I organized different crafts for families and visitors to create on each floor of the museum. All of the crafts were related to the *Well-Suited* exhibit. In addition to crafts, there were live performers including dancers, Mardi Gras Indian musicians, and the Medard H. Nelson Charter School marching band. The marching band was a last minute fill-in for a jazz band that was supposed to perform. Unfortunately, the acoustics of the Museum are not suitable for a full marching band with brass and percussion instruments. As a result, there were several complaints from parents and some people even left covering their children's ears. Despite the noise complaints, *Treme* Family Day was still a successful event. Family Day is free to all families because it is funded by

¹ "Treme Impact" PDF

grants. Grant funding can increase access to the Museum by covering expenses so that these events are free to the public.

Teenage volunteers and college interns helped with the *Treme* Family Day by working at the different activity tables on each floor and serving lemonade and cookies at a table located at the museum entrance. On the day of the event, I helped set-up the activities and worked at an activity table where we created two three-by-four foot mosaic pieces made from Mardi Gras beads. Ritz decided to add the Mardi Gras bead mosaic to the Family Day activities and I designed the mosaics. Balkin wanted to hang them in the Education Gallery of the museum once they were finished, allowing children and their families to view their work in the Museum. The mosaics were the only collaborative art activity at Family Day. The children were able to take their other projects home with them because they were individual activities, such as the Mardi Gras Indian flag activity I designed (Appendix E page 2 of 2) and the Mardi Gras Indian brooch activity Ritz created. Once the event was over, Ritz, the Tulane interns, volunteers and I cleaned up the activity tables.

I also contributed to the marketing of the Ogden Museum's Summer Camp, which included printing, distributing and mailing brochures and postcards. After weeks of enrollment numbers not increasing, Ritz, Balkin, Public Relations Coordinator Sue Strachan and I met and divided a list of local businesses and restaurants to distribute camp brochures. I distributed them to all of the businesses on my list and more.

In addition to printing and distributing, I was also asked to reformat the Summer Camp brochure into a postcard. However, when I made changes to the

design of the postcard in order adjust for the change in dimensions, the project was taken away from me. I was asked later to make an information handout for the Summer Camp's Fashion Workshop and the program for *Treme* Family Day, but I was expected to use the program from previous Family Day events. I soon learned not to step outside of the parameters that were set within the education department's programs.

During the meeting with Balkin, Ritz, and Strachan about marketing summer camp, I also presented a suggestion for marketing the Ogden Museum Education Department as a whole. I did not present an actual design in the meeting, but just proposed the idea, which interested Strachan and Ritz. Later in this report I will describe my idea further.

Each Thursday I created an activity for the Ogden After Hours Activity Table. The activity would relate to a current exhibition or piece of art in the permanent collection on view at the time. I would make an example of the activity and then I would write step-by-step instructions for the activity to be displayed on the table with the materials during OAH (Appendix E). Around 5:00 p.m. every afternoon I would organize the materials and help the custodian set-up the table in the Education Gallery. Once OAH started, I would supervise the activity and assist the children. At the end of the evening, I put away all materials and helped clean up the Education Gallery.

Materials for Education activities were all stored in a closet that is located inside of a gallery. Over time, supplies and materials can get misplaced or tossed back into the closet. I helped organize and clean the closet so we could see what we

had, figure out what we needed, and be able to locate the materials more quickly and easily.

Development Work

According to my internship outline, my Development Department duties included maintaining membership correspondence and services, including the acknowledgment of donations and membership renewal notices; creation of marketing materials for programs and events; facilitation of admissions for special events and museum entry; and responsibilities as a visitor services representative during events.

The first week of my internship, the Development Director Colleen Connor created a Raiser's Edge account for me, which gave me access to the database of constituent information. I used Raiser's Edge to update constituent information.

Connor next tasked me with creating a coded exhibition schedule for Director William Andrews. I used Excel to create a spreadsheet that would make visible any gaps between exhibitions or overlaps (Appendix F).

Most of what I contributed to the Development Department consisted of research and compilation of lists. I also helped stuff and mail roughly 560 Host Committee letters.

When I was not operating the Ogden After Hours Activity Table in the Education Gallery every Thursday evening, I assisted with OAH admissions and visitor services at the Museum entrance. I also helped with admissions and visitor services for the *Southern Style: Miles Redd* event. Also for this event, I emailed

several people working in design professions in New Orleans, including interior designers, decorators, architects and popular bloggers to invite them to attend.

I did not work in the Development Department as much as I had expected, due to my greater responsibilities in the Education Department and with the Deputy Director. Also, the Development Department has a full staff of four people. Development, Curatorial, and Security are the most staffed departments in the Museum. In addition to the Development Director and Membership and Development Coordinator, there were two Graduate Assistants and a Grants Coordinator working to complete tasks within the department. This is not to say that there were not enough projects to go around; the department always had new projects or research to compile. However, there were times when I would begin a project but it would get switched over to a Graduate Assistant when I had to work with another department, or a project that was already started by a Graduate Assistant would be handed over to me on their day off.

Deputy Director and Programming Work

My job within Programming was to assist the Director, Deputy Director and Director of PR/Communications with special projects including, but not limited, to Louisiana Contemporary, O What a Night Gala, Richardson Society, Traveling Exhibitions and Ogden After Hours. My duties included writing the weekly program for Ogden After Hours; assisting the Deputy Director in staff management initiatives; coordinating traffic from departments to Development Department; and miscellaneous project coordination (i.e. LA Contemporary, OH Compilation CD).

Each week I wrote the contracts and payment request forms for the musician(s), moderator and AV/Technician of Ogden After Hours and submitted them to Deputy Director Libra LaGrone for authorization. Once authorized, the payment requests would then go to Controller Stacey Gibbons so that she could write all appropriate checks. I also created the program handout for each Ogden After Hours, which included a brief biography on the performer as well as other information on current and upcoming events at the Museum. LaGrone proofread the programs and I printed and distributed them. Programs were printed in black and white ink in order to save money. Typically 75 copies are printed, but this number increased if an exhibition was opening.

I was responsible for writing the musicians' biographies for the website and promotions. I submitted what I wrote to Strachan for marketing purposes, and to the Manager of Technology and New Media, Jarrod Nix, to upload to the website. Each performance was added to the event page of the Museum website and to the Museum Store site where visitors are able to purchase tickets online before the performance.

In addition to tasks for current Ogden After Hours performances, I also compiled research lists and listened to past OAH performances and interviews. LaGrone requested a spreadsheet with contact information for all OAH performers from 2008 until present, which I completed.

I helped LaGrone with tasks such as organizing folders for Ogden Museum programs and Sculpture for New Orleans, dealing with OAH musician correspondence such as writing "thank you" notes for their performances, and

keeping a spreadsheet updated with museum attendance and OAH income numbers for the Museum. I would often compile spreadsheets of attendance and income numbers for LaGrone to use in meetings.

Each week I attended staff meetings with all department staff members, Grants Coordinator and majority of Security staff persons. LaGrone and Director William Andrews led these meetings. LaGrone and Strachan were responsible for updating the master calendar and creating the production schedule that was distributed to each staff member at every meeting. Since LaGrone is in charge of programming and production, she and Andrews approve all projects. Therefore, LaGrone also organizes the production schedule. I felt honored to be able to participate in these meetings since I was an intern and not a paid, full-time staff member.

The meetings helped me to comprehend which departments handle various projects and assignments. I was also able to see what Andrews' goals for the organization were and to observe his management approach. At each meeting, Connor would report the number of membership units sold up to date and compare them to the same date a year ago along with the amount of money raised through these memberships.¹ Retail Operations Manager Rachel Ford reported the amount of Museum visitor admissions each week up to date and compared this number to previous years. She also reported on financials from the store and sometimes shared notable comments from the Museum Store's guest book. Once during a staff

¹ The term membership unit refers to the membership package. So, whether it was an Individual membership or a Family/Dual membership it would still equal one membership unit.

meeting, Andrews reminded everyone of why he likes to hear these numbers reported each week. He said that the report on past numbers and current numbers enables us to set appropriate and reachable goals.

Chapter Four: Analysis (S.W.O.T.)

In this chapter I will explain the Strengths, Weaknesses, Opportunities and Threats of the Ogden Museum of Southern Art, University of New Orleans that I observed through my internship within the organization.

Strengths

1. Specialization

The Ogden Museum is dedicated to Southern Art from the Southern region of the United States. A specialized segment of art such as Southern art helps the Museum to focus and have a more recognizable identity than other museums and art centers in the area. Also, the Ogden Museum of Southern Art boasts the largest and most comprehensive collection of Southern art in the world.¹ Other museums in the region may showcase works from their state or region, but the Ogden Museum has a larger collection that covers 15 Southern states and Washington D.C.

2. Location

The Ogden Museum of Southern Art is located in the Warehouse District of downtown New Orleans. Across the street are the Contemporary Arts Center and the World War II Museum complex. There is public parking adjacent to the building. Also, the Regional Transit Authority public transportation system has a bus stop on the same block as the Ogden Museum and the streetcar line is one block away. The Warehouse District is a high foot-traffic area. For these reasons, the Ogden Museum is very accessible to locals and tourists.

¹ The Ogden Museum of Southern Art Education website

3. Branding

The Museum has an identifiable image through its “O” logo (Appendix D), its bold red color and Helvetica font which are used on all printed marketing materials, signage, emails, correspondence and on the website. Instead of a ticket or receipt, the Ogden Museum gives stickers as admission tickets. These stickers feature the “O” logo and are worn by visitors as they tour the Museum during normal business hours and during programs such as Ogden After Hours. The stickers sometimes remain on the visitors when they leave, keeping other people aware and introducing them to this logo. The Contemporary Arts Center does not feature its logo on stickers and all signage like the Ogden Museum, and the New Orleans Museum of Art has yet to establish an identifiable logo image that is well-known in the city.

4. In-House Technician

The Ogden Museum has a full-time staff person in the building to assist with any information technology such as technical designs, issues, or endeavors. Therefore, he is readily available to handle any repairs to Museum’s Internet service, software programs such as the Raiser’s Edge database, the website, online store, server and computer and printer malfunctions. He is also able to recommend any software updates or technical options that may be new and is available for meetings about Museum events that might require the creation of a new website or a feature update.

This staff person, the Manager of Technology and New Media, is crucial to the efficiency of the Museum because there are often malfunctions or hiccups within the organization’s server which contains files for every department. Also at times the

Internet has issues that a specialized technician must address. He is also in attendance at Board meetings in case there are any issues during presentations.

I have worked for organizations that do not have an in-house information technology professional and organizations that have an IT professional but who is incapable or only part-time. I realized the difference that having an IT professional in-house can make in the success and efficiency of an organization or business. These people are especially important today when so many of our projects rely on these IT systems.

Also, when other interns and I started working for the Museum, we were immediately given access to the server and I was given an Ogden Museum email address. We did not have to bother others with trying to get templates and other documents for our tasks from the server, and other staff persons were able properly communicate with me via my email address.

5. Educational Programming

Educational programming such as outreach programs, family events, and tours help the Museum to achieve its mission which is “to broaden the knowledge, understanding and appreciation of the visual arts and culture of the American South...”¹ The Early Childhood Literacy Enrichment program and Visual Thinking Strategies tours encourage schools to visit the Museum and teach not only the students, but also their instructors and the Museum docents more about Southern art.

¹ The Ogden Museum of Southern Art website

The Ogden Museum's Family Day and Family Fair events are unique and well attended. Currently there is not an identical program offered in New Orleans. A member of the Education Department at the Contemporary Arts Center attended the Ogden Museum's *Treme* Family Day in February 2013 to note how the Ogden's Family Day events are organized and how well they are attended. She said the CAC currently does not have a similar program and they were considering starting one. The New Orleans Museum of Art has a family program called StoryQuest in which professional authors, actors and artists bring children's literature to NOMA and families participate in activities to encourage museum exploration. StoryQuest is held during five consecutive Saturdays. The Ogden Museum's Family Days differ because they incorporate several activities that relate to special exhibitions on one day and they are hosted about four times a year, not consecutively within one month.

6. Docents, Volunteers and Interns

The Education Department has a list of Museum docents to call on for tours at any time. In order to become a Museum docent, one must attend docent-training meetings. The meetings are conducted by Balkin and Ritz who also provide documents on the history of the Museum's collection, Visual Thinking Strategies and other helpful materials. Balkin and Ritz then walk through the Museum with the docents and train them. When the Department holds docent meetings, they provide a schedule for the docents to sign-up for upcoming tours. These docents are volunteers and they are also often called upon when a tour is suddenly booked at the last minute. They are typically reliable and are dedicated to the Ogden Museum.

Without the docents, all staff members would have to assist with school tours, thus taking away from time to spend on their own tasks, and potentially resulting in no tours being held at all. Balkin and Ritz do an effective job of training the docents and keeping them interested in returning to volunteer. The training on Visual Thinking Strategies and incorporation of outreach programs with Museum tours are beneficial to helping the Museum to reach its educational and public mission.

Museum interns assist the various departments with tasks, helping the staff to accomplish more during their day. The Museum's volunteers are managed by the Development Department who reaches out to the volunteers often and keeps an updated list.

7. Relationship with the University of New Orleans

The Memorandum of Understanding between the Ogden Museum and the University of New Orleans (UNO) states that UNO will provide a Graduate Assistant for the Museum. The Arts Administration students are ideal for this Assistantship. I was unaware of these Assistantships until I had already started the program. In my experience interning with the Museum, the Graduate Assistants have been critical to the operations of the Development Department. The Development Department has its own separate area of the office, which is beneficial because the Graduate Assistants are able to work closely with the Development Director and the Coordinator. The Development Director and Coordinator are often organizing events, editing letters and grant proposals, processing donations, corresponding with Board members and seeking new potential donors. It would be difficult for the Development Director and Coordinator to complete these tasks without help from

these Graduate Assistants to stuff thousands of envelopes, update the database, mail new member packets, answer phone calls and emails and assist with admissions.

8. Ogden After Hours

In 2012, 46 Ogden After Hours events were attended by close to 12,200 people. At these 46 events, almost 350 memberships were sold. As of May 9, 2013, roughly 4,700 people had attended 16 OAH events with a total income near \$50,000. This income is calculated through sales of memberships, admissions and Museum Store merchandise during OAH. It does not include cash revenue from refreshment sales.¹

Expenses for each Ogden After Hours include payment for the performers, AV/Technician, and the Moderator/Interviewer. Another expense is the programs. Programs with information on the musician and other Museum events are printed in house and distributed at the time of the concert. Adding all of these expenses, each Ogden After Hours concert costs close to \$1,000. For the sixteen OAH events so far in 2013, the Museum raised near \$50,000. This means that the OAH program has already earned money so far this year.

Ogden After Hours is also an example of an educational program that strengthens the Museum's mission by introducing Southern musicians to the public. It is unique to the Ogden Museum because it was the first music series program including an interview segment to be hosted by a museum in New Orleans. Its location in the Warehouse District and its time from 6:00 pm to 8:00 pm on

¹ Cooper, Raleigh and Jane Marie Dawkins. "OAH 2013" and "2013 Attendance". Accessed May 16, 2013.

Thursdays make it a great stop for people leaving work in the Central Business District, which is the adjacent district. The New Orleans Museum of Art now also hosts a music program called Where Y'Art?! every Friday evening but NOMA is not near the Central Business District or in a high-foot traffic area like the Ogden Museum.

10. Embracing New Methods and Ideas

As I mentioned previously, the Director and the Development Department of the Museum adopted a new fundraising method of Host Committee request letters in 2013. The Ogden Museum also realized a need to showcase living Louisiana artists and started the Louisiana Contemporary juried exhibition during Whitney White Linen Night in 2012, which has now become an annual event. The staff members also are open to suggesting and trying new media platforms to reach more audiences such as Instagram, Facebook, Vine, ReverbNation, Twitter and more. The Museum uses these social media platforms while also participating in more traditional marketing such as press releases, radio spots, publication advertising features such as April's issue of Airways magazine, as well as television, radio and publication interviews. By embracing the constant changes in technology and new media and adopting new fundraising methods, the Museum is able to stay relevant and raise more money.

11. Varied Sources of Funding

The Ogden Museum does not rely on funding from one source. Its operations are not dependent on one grant or on one corporate or private donor. It is important for non-profit organizations to have several sources of funding to cover

administrative costs as well as expenses for programming, exhibitions and special events. The Museum receives funding from not only foundation grant awards, but also private donors, memberships, ticketed events such as Ogden After Hours, admissions, Museum Store sales and exhibition sponsorships. Therefore, if they were not awarded a particular grant that they expect each year, or if memberships were not as high one year it would not be the end of the organization.

12. Curatorial Staff

The Curatorial department includes a Chief Curator/Collections Manager as well as a Curator of Photography/Chief Preparator, Curatorial Assistant/Preparator and an Assistant Preparator. These staff members work well together to meet deadlines and ensure that all works are successfully received and installed, and that the galleries are prepared in time for openings. The Curator of Photography and Chief Curator carefully curate shows that complement each other. They rotate certain galleries to reflect the variety of the Museum's permanent collection and select new, traveling exhibitions that enhance the work in the permanent collection and add excitement. The Ogden Museum was the first to showcase the costumes from the HBO series *Treme* in the "Well-Suited" exhibition and now it is a traveling exhibition.

I appreciate the Chief Curator, Bradley Sumrall, keeping the self-taught art in constant rotation because I think it keeps the Ogden Museum from becoming too formal and stagnant. Self-taught art is inviting and less pretentious than some museums' collections, and the South seems to produce the most self-taught artists than any other region in the United States. I have visited museums where I felt that

the exhibits were cold and uninviting, but that has never been the case for me with the Ogden Museum. I believe it is beneficial to have a mix of different styles of art exhibited at one time in order to prevent the museum from becoming stiff, and it helps to keep visitors interested.

13. The Physical Building

The Ogden Museum was designed for the purpose of being a museum and the offices were designed with this in mind—that there would need to be a dedicated space for administrative offices. The offices are all in the same space on the second floor of the Museum building. Everyone except for the Museum Store personnel works in this space together because the store is on the first floor.

Staff being in the same space allows for the ability to communicate more easily, to quickly call together meetings and to clarify various issues that might arise in plans. In addition to being in close proximity to one another, Museum email addresses also aid in the efficiency of the organization. If staff persons had to travel across the building or were not easy to contact, then it may cause them to make decisions without consulting the proper department, causing bigger issues and miscommunications later.

The Ogden Museum's Stephen Goldring Hall and Peter F. Taylor Library are available for rent by private parties for special events. Having rental facilities allows the Museum to earn extra income to put towards loans or other expenses.

14. Museum Store

Cafes and stores in museums or art centers can serve as an added bonus to the organization's revenue, if managed properly. The Ogden Museum's store

features books by or about the artists in the Museum and other Southern related art forms such as cookbooks representing culinary arts, as well as books written by local authors. CDs by musicians who have performed at Ogden After Hours are sold in the Museum Store regularly as well as handmade items created by Southerners such as candles, handbags, journals and more. The Ogden Museum also uses the store to sell its own merchandise like hats, shirts and bags. A section of the Museum Store is dedicated to being the Center for Southern Craft and Design. This section includes ceramics, decorative household items and uniquely designed handmade jewelry.

The Museum Store sells items on consignment so that the Museum keeps a percentage and the artist gets a larger percentage. By having a store, the Ogden Museum not only helps raise more money for operations, but it also shows its support for emerging and established crafters and designers who may not be featured in its gallery exhibitions.

15. A New Director

From 2009 to 2011 the Ogden Museum was suffering because finances were not being managed properly by the Museum's Board or Directors. As the new Director of the Ogden Museum, William Andrews seems to stay focused on monitoring attendance, income and expense numbers. Before hiring a new Director, Libra LaGrone was the Program Director/Production Director and Curator of Southern Art. Around the time that Andrews was hired, through changes in positions LaGrone became the Deputy Director. Together LaGrone and Andrews closely monitor expenses, schedules and programming. They request numbers to be

reported by the Development Director, Manager of Retail Operations and the Public Relations Director each week and question any noticeable differences in those numbers. They closely monitor credit card charges and any significant changes in regular monthly income or expenses.

Andrews proves his experience as a manager by questioning issues addressed about past events. If the staff addresses a particular issue that occurred in a Museum event, Andrews listens to the comment and often asks, "We know what the problem was. Now, how to do we fix it?". He not only listens to complaints or recollections of issues, but also works to resolve and prevent them again in the future. He implements aspects into the plan to prevent these issues from occurring again. As I observed, Andrews does a remarkable job of listening to every staff member and treating all complaints or suggestions with the same amount of attention.

Weaknesses

1. Telephone System

The Museum's telephone system was set-up through the University of New Orleans. Through the changes in positions and hiring of new staff members at the Ogden Museum, the phone lines have been confused and phone numbers and voicemail numbers lost. Staff members who were once supposed to have a designated phone number have since lost that number due to changing offices and phones being moved, lines being re-wired, and new people being hired. Therefore in some cases, phone calls will go to the wrong person and it is difficult for them to determine where the voicemail is going, too. The Manager of Technology and New

Media is in charge of resolving this issue. However, since the phone lines were set-up through the university and the university also recently changed administration and its system, it has been near impossible to resolve the issue. So voicemails continue to get lost and go unanswered.

2. Part-time Education Staff

As mentioned previously, the Museum's Education staff consists of two part-time positions. Since educational programming is important to achieving the mission of the Museum, it would be beneficial to the organization to have full-time staff in this Department. If this were the case, they could possibly incorporate more, new programs and expand the ones they currently have. The Education Department's goal is to continue to search for more grants and funding to cover their salary and allow them to become full-time.

3. Low Budget for Marketing

For the Museum's Summer Camp, the Education department had a limited marketing budget and all brochure and postcards had to be printed in-house. The Controller had to account for this increase in ink and paper usage, but it still cost less than using a printing company. However, they did not look as professional.

4. Not Maximizing Intern Capability

The Museum is wise to accept interns through area universities and to list internship opportunities on its website. Sometimes the interns become hired on as staff members at the Museum. These interns are very helpful in accomplishing tasks and operating events at the Museum. They work closely within departments alleviating department heads of regular tasks like making copies, editing documents,

compiling research lists into spreadsheets, organizing supplies and corresponding with people. However, for an intern on a graduate or professional level, there should be more tasks delegated regarding project or event management and brainstorming. They should be invited to planning meetings to give their input and ideas. I think that the benefit to having interns is that they also provide special skills and knowledge to enhance an organization. Interns can also alleviate the tasks of a short-staffed department.

As a graduate intern, I thought I could contribute my professional experience and Arts Administration knowledge to the Museum. In reality, I often felt that instead I was restricted or overruled on projects. I feel that any task is good experience and in a non-profit everyone is required to handle a number of projects no matter how minute. However, there were often times when I felt that I was not getting the level of experience in creating, organizing and planning programs and giving input on other administrative projects that an Arts Administration student should be capable of doing. I felt that I was contributing, but I was often given busy work by various departments to just keep me occupied for the day. Sometimes it felt helpful, and sometimes it seemed that it was an underutilization of their time and mine. I was able to participate in meetings with Education about brainstorming new activities for tours, but I was not able to contribute to ideas about programming or other special projects.

5. Duplication of Efforts

As addressed previously, I would at times begin a project and the next day or week a Graduate Assistant would have been tasked with the same project. They

would continue my work, thus taking work from me. This would also occur between the other assistants. Sometimes this was beneficial, for instance, when mail had to get to the Post Office by a certain deadline and the person in charge of the project was not working that day. However, other times it caused one of us to be out of tasks and looking for another project after already beginning one, and also the project would not translate as well as it would have if one person started and finished it.

I was tasked a couple of times with compiling spreadsheets that included numbers that had to be researched. Fortunately, a Graduate Assistant overheard me being given a task of compiling five years of attendance numbers and emailed me spreadsheets she had already compiled when she was given the project. Had I not been given her spreadsheets, it would have cost double the amount of time because the same project would have been completed twice. This is concerning because there could be more projects that are repeated that staff members are not aware of until they have already spent the time to complete them.

Opportunities

1. Education Department Branding

I feel that the Ogden Museum's Education Department should have its own brand/logo design that is cohesive with the Museum's marketing design, but that makes the Department stand out and better represent what it provides. It could be something as simple as altering the "O" that has been the Ogden Museum's identity for a while (Appendix G) and making it more friendly and artistic (Appendix H). I feel that a new identity for the Education Department could help it stand out among

the other programs presented by the Museum, since the Education Department hosts so many events and programs apart from the rest of the Museum's events. A new design could also make the Department look more creative and active than it currently appears from its website and promotions. The design would better represent what the Education Department does and make it more inviting, creative and interesting.

2. Memberships

There is always the capacity for the Museum to gain more members. The Development Department currently states that they wish they could focus on memberships and working towards a specific number, but their attention is usually divided into other projects. Increasing the number of Museum members would help to raise more money, increase attendance, grow awareness and gain more support of the Museum's programs.

3. Growing Cultural Audience

The New Orleans area is inhabited by people who immigrated here from many different countries. The city is a melting pot and the New Orleans culture has been created through the mixture of these different people and their heritage. A museum or cultural center should strive to represent everyone in its community through exhibitions and programs. While the Ogden Museum is a Southern art museum, these different ethnicities are an important part of the history and culture in this area of the South. The Museum could curate exhibitions of work by artists from different countries who now call the South home, or an exhibition of photographs that represent the history of different influences here such as the

Italians, Vietnamese, French and Spanish immigrants. The Ogden Museum has an opportunity to educate Museum visitors from all of the world as well as locally about the importance of these immigrants' influences on the South's culture. The art could also describe the sense of place in the South and why people from certain countries chose to move to that particular region. By highlighting these cultural backgrounds, the Ogden Museum may encourage people from various backgrounds and demographics to visit the Museum and further educate the public on Southern artists.

4. New Telephone Service

If the Museum could resolve its issue of the phone system, internal and external communications would become more fluid. If people were able to reach the staff persons and departments through their assigned telephone numbers, then messages would not get lost and those callers would have their questions answered.

5. Creating Full-time Positions for Education Department

If the Education Department had full-time staff then more programs could be created or expanded on to further satisfy the mission of the Museum. The Development Department could work to increase funding for Education to cover staff salaries. The Development Department could also work with the Education Department to find a sponsor to cover marketing costs. If a sponsor donated a few thousand dollars then the Education Department could better advertise its Summer Camp and fill the available spots in each session of camp.

6. Maximizing Intern Capability

An internship is meant to give a person insight into a certain industry and a glimpse into everyday work in that field. Student internships provide valuable experiences and connections with people within the particular field of study. Any task is helpful in giving an intern the whole work experience. However, for an internship that is supposed to give a student the skills and experience to obtain a job in the industry, it would be beneficial to get an overall idea of planning and budgeting for special programs and events.

The Ogden Museum is an instructive environment for interns to gain work experience and its internships have the potential to lead to paid positions at the Museum. The Ogden Museum is successful in its openness to new ideas and programs and its determination to remain a relevant cultural leader in New Orleans. In regards to this, one idea on how to involve interns is to give them a Museum program idea and let them have their own meeting to brainstorm for the new program. The staff may not decide to use the interns' ideas, but the ideas could be helpful and both parties could benefit. The interns would learn about creating programs for non-profit arts organizations and the Museum staff may end up with ideas they could use for their program. They could also look at the budget and try to determine costs and ways to incorporate sponsorships to cover some of these costs, and how to make the program's marketing the most effective on the budget. They could also possibly brainstorm projects for the Education Department to involve with some of the programs, but they would have to find ways to raise the money to cover any extra costs.

Threats

1. Other Family Art Programs in the City

The New Orleans Museum of Art currently hosts a StoryQuest program. This program could compete with the Ogden Museum's Family Day. At the time of the Ogden Museum's *Treme* Family Day, there was not a family event at the Contemporary Arts Center or the New Orleans Museum of Art, and these organizations would not have had the same exhibition on which to base activities.

2. Variety of Summer Camps in the City

During my internship, my responsibilities with the Education Department included helping with the 2013 Summer Camp. From working for other summer arts camps, I have experienced the difficulty of marketing camps and filling each session to its full capacity. The Ogden Museum had a slow response to enrollment in its Summer Camp. The Fashion Workshop session is always full with an additional waiting list because it is unique. The other classes such as Design, Drama, Photography and Visual Culture are not as unique to the Ogden Museum, and parents and their children have other options for similar classes at their schools and at other arts organizations. The Visual Culture class was at risk of being cut from camp when my internship ended.

Because there are summer camps for children all over the city being offered by schools, religious organizations, private lessons, arts organizations, museums and businesses, filling Summer Camp to capacity is a constant challenge. Last year, 60 campers attended Summer Camp 2012 at the Ogden Museum. Currently, 77 campers are enrolled in Summer Camp 2013. I interned for the Education

Department of the Contemporary Arts Center (CAC) in 2012 where I assisted with the Emeril Lagasse Foundation's Summer Arts Camp. For a month, the camp hosted 85 to 130 campers per week between the ages of seven and sixteen. There is a drastic difference between the attendance numbers of the two camps. However, the Ogden Museum's Summer Camp is not organized the same as the camp at the CAC. The camp at the Ogden Museum hosts different age groups in separate, specialized sessions. Sessions are held on different weeks. The CAC hosts all ages of campers each week for four weeks. Also, the camp at the CAC consists of a theme for the entire month of camp with each week being a different subgroup of the theme. Throughout each day of camp at the CAC, the campers participate in five different classes that incorporate the camp theme and together with their teachers they create a performance and art showcase for the last day of the week. The classes are Music, Culinary Arts, Visual Arts, Dance and Theatre. The Ogden Museum also presents a performance and showcase on the last day of the camp session.

3. Competing Events and Funding

New Orleans is a city full of events and celebrations. Members of carnival krewes associated with Mardi Gras often give a large percentage of their expendable income to their krewes. This affects the amount of money they are able to give to local non-profit organizations such as museums. There are also many annual festivals supported by a small amount of New Orleans corporations and private donors; providing an extra challenge for organizations seeking funding such as the Ogden Museum, as compared to a city that is not as rooted in Mardi Gras and festival traditions.

Aside from the financial aspect of constantly having events and organizations to compete with for funding, these organizations have to make their events stand out amongst the other options in the city. There are exhibitions in galleries in three main arts districts of New Orleans each month¹ and three major art centers² exhibiting different shows. There is an abundant selection of live music options to choose from nightly, which can keep some people from paying ten dollars to attend Ogden After Hours. In addition to numerous benefits, galas, festivals and krewe-related social functions.

¹ The three most popular arts districts are Magazine Street Gallery Cultural District, St. Claude Corridor Cultural District and the Downtown Development District Cultural District.

² Three major non-profit art organizations in New Orleans: The Ogden Museum of Southern Art, Contemporary Arts Center, New Orleans Museum of Art.

Chapter Five: Museum Standards and Best Practices

The American Alliance of Museums (formerly the American Association of Museums) has a mission to “nurture excellence in museums through advocacy and service”¹. The purpose of the American Alliance of Museums (hereafter referred to as AAM) is explained in the introduction to Ethics, Standards and Best Practices on its website:

As the national organization representing museums of all kinds, we bring together museum professionals in order to formulate voluntary ethical guidelines, standards and best practices that inform museum operations. The Characteristics of Excellence for U.S. Museums and Code of Ethics for Museums provide the foundation for museum excellence. They address “big picture” issues about how museums should operate and put forth broad outcomes that can be achieved in many different ways based on an institution’s discipline, type, budget, governance structure and other unique circumstances.²

The Ogden Museum of Southern Art is currently not a member of AAM. However, it is a goal of the Museum’s newly elected Chairman of the Board of Trustees to become affiliated with AAM.

The AAM standards are collectively known as the Characteristics of Excellence for U.S. Museums and include standards on: Public Trust and Accountability, Mission and Planning, Leadership and Organizational Structure, Collection Stewardship, Education and Interpretation, Financial Stability and Facilities and Risk Management.

¹ American Alliance of Museums. “About Us”. Accessed June 9, 2013. <<http://www.aam-us.org/about-us>>

² American Alliance of Museums. “Ethics, Standards and Best Practices”. Accessed June 9, 2013. <<http://www.aam-us.org/resources/ethics-standards-and-best-practices>>

The AAM also expects museums of specific disciplines to abide by practices within their own discipline's association. Therefore, an art museum such as the Ogden Museum of Southern Art would not only need to adhere to the AAM's standards, but also to the *Professional Practices in Art Museums* as outlined by the Association of Art Museum Directors (hereafter referred to as AAMD).

Professional Practices in Art Museums serves as an administrative guideline for directors. In 2011, an updated edition of *Professional Practices in Art Museums* was written by a group of committee members from the Association of Art Museum Directors that serve as directors of various art museums in the country, including Susan Taylor of the New Orleans Museum of Art. Although the Ogden Museum is not a member of the American Alliance of Museums, I will examine its practices according to the guidelines and standards written by the AAM and the AAMD.

I. Governance

Professional Practices in Art Museums states that, "A museum must be governed by a body such as a board of trustees. The board adopts and updates the mission, the bylaws and policies that guide its function and the museum's operations."¹ Governing the Ogden Museum's operations is a six-member Executive Board and a 29 member Board of Trustees that updates its bylaws and regulates the function of the Museum.

The Ogden Museum's Board oversees operations, plans and finances. It meets several times a year and members communicate with each other and with the Director and Development Department throughout the year. The Board is not

¹ Association of Art Museum Directors. "Professional Practices in Art Museums". 2011 Edition. P. 5.

compensated for its service and is expected to pay the same as Museum members for special event tickets and Museum Store purchases. The Board is experienced in various fields and well-connected in the city, however, its members may not be the best representation of this highly diverse community in New Orleans.

The Museum suffered financially in its recent past. The organization was under scrutiny by the public and rumors were spread that the Museum would close its doors. These financial woes were due to mismanagement and disorganization of accounting. Although it is the duty of the administrators to keep track of a museum's budget, it is ultimately the board's responsibility to oversee the finances. The Ogden Museum's Board had fallen short of its responsibilities and caused the Museum to suffer. Under the new Director and Board Chairman, the Museum is getting on better financial footing, and the Director is using his management experience to ensure that these problems do not arise again.

II. Mission, Policy and Long-Range Plan

According to the AAMD, the mission statement should define the museum's purpose and its benefit to the public. A museum forms its policies on methods and actions that are taken to implement the mission. The AAMD believes that "through its policies, the museum establishes a covenant with its constituency; with past, present, and future donors; with succeeding groups of board members; and with staff."¹ This statement implies that when a museum closely follows its mission and establishes honest policies that best achieve that mission, then the donors, board

¹ "Professional Practices in Art Museums". P. 7.

members and members of the community will be more willing to stand behind that museum.

The departments within the Ogden Museum work together to support its mission to “broaden the knowledge, understanding and appreciation of the visual arts and culture of the American South through its permanent collections” by carefully curating and rotating its permanent collection; selecting and showcasing traveling exhibitions related to the South; creating educational programs based on the exhibitions; and seeking funding to finance these programs and exhibitions. The programs are marketed to the public, helping to gain local, national and international enthusiasm for Southern art. After a decade, the Museum’s policies and adherence to its mission continues to secure trust and donations from the Board, staff members and Museum members.

III. Public Programs

In order for museums to achieve their mission, they must incorporate programs for the public. According to *Professional Practices in Art Museums*,

The museum’s public programs serve its mission, reflect the goals of its long-range plan, and offer its audience edification and enrichment. Such programs, including, among others, exhibitions, publications, lectures, workshops, films and performances, should present and interpret works of art and expand public understanding of the scope of human creativity.¹

The Ogden Museum features several special exhibitions each year and based on these exhibitions are workshops, panel discussions, outreach programs, tours,

¹ “Professional Practices in Art Museums”.P. 10.

and performances. Using the “Well-Suited” exhibition as an example, there were student and adult workshops, outreach programs, tours, panel discussions and a family event based on the exhibition. Also, Mardi Gras Indians, which were related to “Well-Suited”, performed at Ogden After Hours and *Treme* Family Day. The workshops and Family Day events were centered around teaching the techniques behind creating the Mardi Gras Indian costumes as well as their historical and cultural importance.

Professional Practices In Art Museums states, “Artistic and educational excellence and public engagement and accessibility must be primary considerations when planning a museum’s public programs. Other valid considerations include attendance, revenue potential, and media response.”¹ Since educational excellence and public engagement and accessibility are so important to the operation of a museum, the Ogden Museum should focus on making its Education Department staff full-time. If these staff persons were full-time they could apply even more work towards these programs that further achieve the Museum’s mission.

While the Museum Departments do want to raise enough money from events to cover the cost of presenting them, they also realize when an event may not have raised extra money for the Museum but raised awareness. They see the importance of this increased awareness which can be beneficial in getting attention of potential donors.

As was previously addressed, the Ogden Museum staff is active in social media and new techniques of reaching the public. However, the Museum should

¹ IBID

strive for ways to reach all members of its community through its programming and marketing. It should seek educational excellence and public engagement of all ethnicities and backgrounds within its community, incorporating exhibitions and programs that represent the many different people who have influenced the Southern region.

IV. Director

“In order to be qualified professionally for the position, the director should possess an appropriate balance of training in art history and/or knowledge of art, museum experience, administrative skills, and demonstrated leadership ability.”¹ The Ogden Museum’s Director came to the Museum with training in art sales, art history, experience in teaching art, and managing a museum. He is an artist in his own right with leadership experience and a background in teaching art at the college level. The Board appropriately chose this new Director whose qualifications meet the requirement of the AAMD. He proves his experience through his management of operations and direction of staff meetings. He also maintains a goal of getting the Museum out of its recent financial struggle.

The “Standards Regarding Delegation of Authority” in the Ethics, Best Practices and Standards of the AAM states:

Delegation of authority leads to effective leadership and organizational structure by creating clarity about the distinct roles of governance and management; this clarity allows each to focus on the work they need to do. There is communication and collaboration but no duplication of effort.²

¹ “Professional Practices in Art Museums”. P. 15

² American Alliance of Museums. “Ethics, Standards and Best Practices. Leadership and Organizational Structure”. Accessed June 12, 2013. < <http://www.aam-us.org/resources/ethics-standards-and-best-practices/characteristics-of-excellence-for-u-s-museums/leadership-and-organizational-structure> >

Projects at the Museum could be communicated more effectively in order to refrain from assistants repeating projects such as the Graduate Assistant tasks mentioned in the previous Chapter. For the most part, the Ogden Museum is able to delegate tasks and questions are directed to a specific department and even a particular staff person. However, there are times when decisions are made without being communicated to other staff persons involved, or Graduate Assistants have their tasks switched, causing a duplication of efforts and incoherent projects.

V. Standard Practices of Similar Local Arts Organizations

The New Orleans Museum of Art (NOMA) is the only other major art museum in the city. NOMA and the Ogden Museum have different concentrations—the Ogden Museum focuses on Southern art and/or Southern artists, while the New Orleans Museum of Art features art from all influences and parts of the world. However, both museums strive to engage the public in the arts through participation and educational events.

NOMA is New Orleans' oldest fine arts institution. It opened in 1911 in an area now known as New Orleans City Park. Today, NOMA boasts a collection of almost 40,000 objects.¹ The permanent collection is known for its strengths in French and American art, photography, glass, and African and Japanese works. Connected to NOMA's building is the five-acre Sydney and Walda Besthoff Sculpture Garden that includes over 60 sculptures placed in a serene landscape within City Park. The mission of NOMA is "to inspire the love of art; to collect, preserve, exhibit

¹ New Orleans Museum of Art. "Welcome" Accessed June 12, 2013.
<<http://noma.org/pages/detail/175/Welcome>>

and present excellence in the visual arts; to educate, challenge and engage a diverse public.”¹

NOMA also recently appointed a new Director, Susan Taylor. Taylor succeeded John Bullard, who retired in 2011 as one of America’s longest-serving museum directors. The public welcomed a new NOMA Director with a different insight and new vision after being under the same direction for quite a long period of time. Taylor does not have a strong background as an artist herself, but has experience in directing museums for over twenty years.

The Director of Communications and Marketing at NOMA, Grace Wilson, recently stepped down to take another job in the city. She was important to keeping the Museum relevant and she served as the face of the organization by doing interviews and talking about events at the Museum. She was well connected in the community and also kept NOMA relevant through new media platforms.

NOMA hosts “Where Y’art?!” each Friday night at the Museum where there is live music, art activities for children, and lectures on current exhibitions. The Museum is not in a high foot-traffic area so it must inform visitors on its website about public transportation options to visit its events and exhibitions. City Park is also not conveniently located near the Central Business District where locals can step out of their offices and walk into the Museum for events as they can at the Ogden Museum for OAH.

Because NOMA is not a Southern art museum, it allows the Museum to exhibit works from all over the world and bring these inspirations to New Orleans

¹ New Orleans Museum of Art website

while also curating shows by artists from the Southern region. NOMA can best serve its mission by bringing popular, educational and controversial exhibitions to New Orleans and successfully marketing them to the public. Its special exhibitions are diverse and worldly, giving it the opportunity to engage a sundry audience. The Ogden Museum should work to vary its exhibitions to include worldly influences on the South and welcome all members of the community to visit the Museum.

A recent exhibition at NOMA featured works by New Orleans-based artists in a show titled “19th Century Louisiana Landscapes” featuring paintings of the rural post-Civil War Gulf South. There was also an exhibition of works by Ida Kohlmeyer, an artist whose name is also affiliated with the Ogden Museum and whose works are a part of the Museum’s permanent collection. Another recent exhibition by NOMA was done in collaboration with the Contemporary Arts Center of New Orleans where the show was exhibited. While exhibiting a show at another arts organization is still within NOMA’s mission “to educate, challenge and engage a diverse public”, it seemed to be less helpful to the Museum to curate and feature works at another organization. It may bring the organizations together to show support for the arts in this city, but it does not bring more people into NOMA’s building. However, it does help regular visitors and members of the CAC more aware of NOMA and vice versa. It shows the dedication of both organizations to New Orleans arts and cultural events.

The Contemporary Arts Center (CAC) differs from the museums in New Orleans because it does not have a permanent collection and is intended to be a multi-disciplinary arts center that leads in the presentation and support of

contemporary arts, artists and emerging artforms.¹ The CAC features performances in its theatre space, exhibitions by local artists, and traveling exhibitions. The organization does not feature a family event like the Ogden Museum's Family Day, but it has outreach programs and a summer camp. It is conveniently located in the Warehouse District which makes it accessible to people visiting the area.

The CAC also recently hired a new director succeeding Jay Weigel, who served as Executive Director of the CAC since 1996. Weigel had been absent from the organization while still serving as Executive Director. He was working and living in China but still trying to manage the CAC.² Within the past year, the CAC lost support from many local artists causing them to take down their art in an exhibition and put letters of protest in place of their art. It could be argued that the organization's leaders lost sight of its mission and purpose for forming: "The CAC began as an artist-run, artist-driven community organization in the nearly empty arts district of New Orleans. As the burgeoning arts district grew, so did the CAC, evolving to meet the increasing needs of a diverse audience and artist communities."³ Looking forward, the CAC needs to implement best practices in mission and long-range planning and public programming by cultivating and maintaining positive relationships with local artists and creating programs such as family events to support its Statement of Purpose: "It [CAC] demonstrates proactive local and regional leadership by educating children and adults; cultivating and

¹ Contemporary Arts Center. "About the CAC" Accessed June 12, 2013.
<<http://cacno.org/about.html>>

² Contemporary Arts Center website

³ MacCash, Doug. "Jay Weigel to step down as Contemporary Arts Center director". NOLA.com. Accessed June 16, 2013. <http://www.nola.com/arts/index.ssf/2012/05/jay_weigel_steps_down_as_conte.html>

growing audiences; and initiating and encouraging collaboration among diverse artists, institutions, communities and supporters.”¹

¹ Contemporary Arts Center website

Chapter Six: Recommendations

Through my internship with the Ogden Museum of Southern Art I observed both strengths and areas for improvement within the organization. In this chapter, I offer recommendations as they relate to my experience with the organization.

Communication to Prevent Duplication of Effort

During my internship, I was assigned a couple of projects that had already been completed or begun. I also observed this happening to other staff persons. Projects should be discussed in the weekly staff meetings. Usually these meetings include an overview of the schedule for the upcoming two weeks and reports on numbers. Only once in the three and a half months of my internship did each staff member report on what they were currently working on in their department. If this were done more often, then staff members may report on major research they just compiled and other projects that get crossed-over or duplicated. By reporting on these types of projects, the staff could make better use of their time and avoid duplication of their efforts.

Encouraging a Diverse Audience

Exhibitions at the Ogden Museum are engaging, varied and unique, but there is still an opportunity to exhibit more worldly art while still representing the South. The Museum has already featured a Day of the Dead Altar in the past featuring an altar that is created and exhibited for the event which is based on Mexican traditions. The Curatorial Department could seek artists in the South that have roots in other countries and whose art reflects their background. It could also

feature exhibitions of works relating to the history of immigration to this region of the United States and the different influences of these immigrants on Southern culture.

Branding the Education Department

The Museum should help its Education Department to stand out and not be forgotten by giving the Department its own image within the organization. Sometimes educational programs can be lost or overlooked in the midst of numerous programs being offered by the Museum. The Education Department should create its own slogan and logo that allows it to stand out and help people better identify with the Museum's different educational programs. Then the community and funders might be able to recognize more easily the strong programs that the Ogden Museum's Education Department provides.

Marketing Summer Camp

The Education Department had a slow response to the Summer Camp enrollment. Part of this delay was due to marketing. The Education Department does not have a large sum of money to allot to marketing for Summer Camp. Therefore, almost all materials are printed in-house and advertisements or features are published in free publications and email newsletters. My suggestion to the Education Department would be to seek sponsors who could donate funds to the Summer Camp and the funds could be designated to marketing such as radio spots and advertisements in local publications and those publications' websites. A sponsorship could also cover printing of camp brochures or postcards and a vinyl sign for the sidewalk entrance to the Museum.

Maximizing the Internship Experience

Non-profits are sometimes difficult places to intern. One has to be able to multi-task and cannot expect much one-on-one time with supervisors. The Education Department did a good job of including me as an intern on creative ideas involving tours, and the Education Coordinator took the time to ask how I was doing and listen to my questions.

Interns often need more projects that help them learn the management and administration of non-profit arts organizations. They are interning to gain valuable experience, and especially when they are not being financially compensated it is important that their experience is beneficial to their career. It would be helpful to explain to interns the certain processes within the organization and how programs are designed and projects are funded. Learning the programming and financial insights into the operations of a museum would be important to an intern's experience, but realistically most non-profit employees do not have the time to explain their projects to interns. They only have time to teach them to do the regular daily tasks that the employees do not have the time to complete. It could be beneficial to the interns for the staff to allow the interns to attend more meetings to help them get a better understanding of the business of the Museum as a whole, or to allow interns to hold a meeting to brainstorm project ideas. By giving interns a better understanding of the Museum's operations, the interns may be able to do more efficient and enthusiastic work because they are able to understand the scope and desired outcome of a project and how their tasks are contributing.

Chapter Seven: Conclusion

Approaching the 10-year anniversary of the Ogden Museum of Southern Art, the Museum seems to be on a successful path under its new direction and current appointment of administrative staff. There are miscommunications within every organization and the Ogden Museum has its share. However, the staff seems to have reached a successful balance where, generally, there is one department or even one staff person to manage a project or address and resolve a particular problem. If an event is successful, each department is responsible for that success and the staff members recognize this. For example, if an exhibition is successful, it is not only the Curatorial Department's expertise in selecting the exhibition, but also the Development Department's work in raising money for it, Public Relations and Marketing's work in increasing awareness about it, the Education Coordinator and Assistant's programs that effectively teach the concepts of the exhibition, and the overseeing of expenses for the exhibition that all contribute to its success.

It is currently an interesting time for the arts in the city of New Orleans with the recent appointments of new directors at three major arts organizations. Each director will have a different vision and technique for engaging audiences. There are also countless art events and entertainment opportunities in New Orleans. The Ogden Museum must work hard to remain relevant and increase its attendance. The Museum should continue its efforts in providing new, engaging programs, exhibitions and special events in accordance with its mission and effectively marketing them. Also, the Museum must constantly work to obtain its funding from


varied sources as it has much competition for private and corporate donations in the city.

Appendix A¹⁹

Detail of painting by Reverend Howard Finster



Appendix B²⁵

	<div> Individual * Family/Dual Supporting Partners Curator's Circle Director's Circle Chairman Circle Founders Circle Richardson Society </div>								
	\$50	\$75	\$125 to \$249	\$259 to \$499	\$500 to \$999	\$1,000 to \$2,499	\$2,500 to \$4,999	\$5,000 and up	\$5,000/ couple
Free museum admission and all Ogden After Hours concerts (valid for one adult)	■	■	■	■	■	■	■	■	■
Free museum admission and all Ogden After Hours (valid for two adults & all children under 18 yrs in the same household)		■	■	■	■	■	■	■	■
Free or discounted admission to programming, lectures, films, and member-only viewings and events	■	■	■	■	■	■	■	■	■
Ogden Museum Store Discount	10%	10%	10%	10%	10%	15%	15%	15%	15%
Southeast Reciprocal Membership to over 100 museum's in the Southeast	■	■	■	■	■	■	■	■	■
One-time-use guest passes			2	5	10	10	10	10	10
Complimentary publication for joining members			■	■	■	■	■	■	■
Two tickets to <i>Sippin' in Seersucker</i>				■	■	■	■	■	■
Unlimited free admission for additional guest when accompanied by a member (two guests total)				■	■	■	■	■	■
Discount for event facility rentals					■	■	■	■	■
New members receive a signed limited-edition print by a prominent Southern artist					■	■	■	■	■
Annual gift membership for a friend					■	■	■	■	■
Private Museum Tour						■	■	■	■
Name recognition on donor plaque						■	■	■	■
Annual visit to a Southern artist's studio							■	■	■
Annual art trip									■

JOIN TODAY!

THE KOHLMAYER CIRCLE is open to young Ogden members who are passionate about celebrating life and art. Kohlmeyer Circle members creatively support the mission of the Ogden by actively fostering events and programs, encouraging volunteerism, and cultivating membership.

*UNO Student/ Faculty - \$15
Student/Teacher - \$25
National (100+ miles) - \$35

Appendix C (page 1 of 2)



THE OGDEN MUSEUM
OF SOUTHERN ART
university of new orleans



Educational Programming for *Well Suited: The Costumes of Alonzo Wilson for HBO's Treme*

To increase public access to this exhibition, the Ogden Museum engaged the community in a variety of activities and opportunities to explore this unique and important cultural tradition further. Total participation in these educational programs was 627 educators, families, students, and visitors.



Teacher Workshop — January 29

Educators from diverse backgrounds and disciplines toured the exhibition with artist Alonzo Wilson, heard from former teacher and Guardian of the Flame member Cherise Harrison Nelson, and received lesson plan ideas to support curriculum.

Participants: 23

Family Day — February 23

Families and regular visitors alike enjoyed music, food, and art activities focused on the culture and traditions of New Orleans Mardi Gras Indians. Performances throughout the day included a Young Audiences dance and drum troupe, the Medard H. Nelson Marching Band, and members of the Mardi Gras Indian tribe Guardians of the Flame.

Participants: 436



Appendix C (page 2 of 2)



Day with an Artist with Alonzo Wilson—March 2

The Day with an Artist program, a longtime outreach initiative at the Ogden, was specialized to suit the needs of Alonzo Wilson's exhibition. Students toured the exhibit, learning about the history of the suits, how they are made, and their cultural significance.

After a pizza lunch, Wilson lead the students in a beading workshop, creating intricately crafted "brooches" inspired by the pieces they saw in the museum. The day culminated in a Q & A session with Wilson, in which students asked prepared questions about the artist's life, training, and career.

Participation: 20

Multi-Generational Beading Workshop — March 2

Led by costume designer Alonzo Wilson, this workshop introduced participants to Mardi Gras Indian suit beading techniques shared by all ages.

Participation: 20



Community Panel Discussion — March 2

Discussion with community activists, scholars, and artists on the tradition of costuming in New Orleans and its role in the HBO series *Treme*.

The panel featured Ogden Museum Chief Curator Bradley Sumrall, costume designer Alonzo Wilson, *Treme* star Clarke Peters, *Treme* producer Nina Noble, and Big Chief of the Guardians of the Flame Donald Harrison, Jr.

Participation: 131

Appendix D³²

“Portrait of Robert Gould” by Kathleen Blackshear (from the Ogden Museum Permanent Collection).



Appendix E (page 1 of 2)



THE OGDEN MUSEUM
OF SOUTHERN ART
university of new orleans

Elayne Goodman inspired Elvis collage



Mississippi native, Elayne Goodman, creates pieces of art from found objects or gifts. She transforms the objects into unique masterpieces by painting them, adding textures and affixing other objects to them. Her past creations have started with cigar boxes, religious figurines, old jewelry, silverware and other various found objects.

Use the images of rock 'n roll king Elvis Presley, along with other materials on the table, to create your own found object artwork.

Appendix E (page 2 of 2)



THE OGDEN MUSEUM
OF SOUTHERN ART
university of new orleans

Mardi Gras Indian Flag



"The Spy Boy is first in the front: he is the baddest of all the Indians...he is ahead looking for trouble. Only a chosen few can be Spy Boy. It's his job to send a signal to First Flag when he sees other Indians. First Flag signals back down the line to Big Chief. Big Chief has a stick that controls the Indians. When he hits the ground with the stick, they better get down and bow to the Chief."
—Larry Bannock, President of New Orleans Mardi Gras Indians Council

There are dozens of Mardi Gras Indian "tribes" or "gangs," with names like Golden Eagles, Wild Tchoupitoulas, Fi-Yi-Yi, Yellow Pocahontas and Guardians of the Flame. Each tribe includes: a Spy Boy, who locates a rival gang and shares that intelligence with his gang; a Flag Boy, who carries the tribe's flag; a Wild Man, who clears a path through the crowd for the Big Chief. And, of course, there is the Big Chief. The Big Chief is the leader of the Indian tribe and is often the oldest member, with the greatest sewing skill (to make the handcrafted costumes) and the best singing talent (to chant the Mardi Gras Indian songs).

Pretending you are a Flag Boy or Big Chief, create your own Mardi Gras Indian flag or staff using the materials provided. You can even create a name for your tribe.

- Staple two paper plates to either side of a paper fan, leaving a generous amount of space between staples for stuffing later.
- Add your "feathers" to the plates. You can do this with tissue paper or real feathers, or paper cut-outs. Stuff the "feathers" into between the plates.
- Decorate the middle of your flag or staff by gluing on beads or paper.
- Once your flag or staff has dried, wave it in the air to show pride for your tribe and warn your other tribe members!

Appendix F

	Month																											
	Jan 1-15	Jan 16-31	Feb 1-15	Feb 16-28	Mar 1-15	Mar 16-31	Apr 1-15	Apr 16-30	May 1-15	May 16-31	Jun 1-15	Jun 16-30	Jul 1-15	Jul 16-31	Aug 1-15	Aug 16-31	Sep 1-15	Sep 16-30	Oct 1-15	Oct 16-31	Nov 1-15	Nov 16-30	Dec 1-15	Dec 16-31				
300																												
301																												
302																												
303																												
304		Deborah Luster: Tooth For an Eye						Eudora Welty Photographs						Jim White, Laura Noel, & Susan Washam						The Mythology of Florida: Annie Collinge, Lisa Elmaleh, Joseph Steinmetz								
305		Opening January 17th												(Aug 3 - Sep 22)						(Oct 5 - Jan 5)								
306		(Jan 17-Apr 7)																										
307																												
308																												
309																												
310																												
311								Walter Anderson: Selections from Permanent Collection. Opening Reception Apr 18.																				
312																												
313													Will Henry Stevens: Selections from Permanent Collection. Opening reception July 11.															
400								William R. Hollingsworth, Jr										Carroll Coar (TENTATIVE)										
401								Opening Reception April 18 (4th Floor Galleries TBD)										(Oct 5 - Jan 5)										
402								(Apr 18-July 14)																				
403					Blackglama Photos from Peter Rogers Collection (Mar 14-June30)						Political Photos/Edwin Edwards (Jul 11- Sept 22)						Henry Hornstein: Honky Tonk - Portraits of Country Music											
404		Self-taught, Outsider & Visionary Art from the Perm Collection																										
405		(Jan 17-Apr 7)												Roland Golden (Aug 3 - Sep 22)														
406																												
407																												
408																												
409																												
410																												
501																												
502																					Gina Phillips							
503		Southern Abstraction: Opening Jan 24 (Jan 24-Mar 31)						Self-Taught, Outsider & Visionary Art from the Perm Collection (Apr 25-Jul 21)										Opening Reception: Art for Art's Sake (Oct 5)										
508		Well-Suited: Alonso Wilson costumes/Treme: Opening Jan 24th						House of Blues collection (Apr 25 - Jul 21) Opening April 25						Louisiana Contemporary/White Linen Night														
512																												
Education	George Rodrigue Findm Art Contest Winners				Artists/Sense of Place/Looking to Learn				Early Childhood Curriculum Artwork (May 8 - 7)				LA Contemporary Jr (Aug 3 - 7)															
Tunnel								Tulane Architecture						Kohlmeier Circle presents				Photos from Photog I & II				Currens (PHOTONOLA) (Nov 29 - Jan 5)						

Appendix G



Appendix H



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Vita

Jane Marie Dawkins was raised in Greenville, Mississippi. She graduated from Washington School in 2005. She attended the University of Mississippi where she received a Bachelor's of Business Administration degree with a major in Marketing Communications and a minor in Art in 2009. After graduating in 2009, she interned for the Greenville Arts Council in Greenville, Mississippi and developed an interest in non-profit arts organizations and the Arts Administration field. She then moved to Austin, Texas, and a year later returned to Mississippi to apply for a degree program in Arts Administration. She enrolled in the Arts Administration program at the University of New Orleans in 2012.