An Internship Report on the Ogden Museum of Southern Art

Grace Rennie
University of New Orleans

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An Internship Report on the Ogden Museum of Southern Art

An Internship Academic Report

Submitted to the Graduate Faculty of
the University of New Orleans
in partial fulfillment of the
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in
Arts Administration

by

Grace Rennie

B.F.A. School of the Art Institute of Chicago, 2011

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Abstract

The following internship report is a reflection of my time spent working at the Ogden Museum of Southern Art from February 2 to June 2, 2015. Since gaining a new Executive Director in 2012, the Museum has gone through a period of rapid change, which resulted in a complete overhaul of staff structure during my tenure. This report will outline the structure of the Museum, discuss the factors that led to it changing, and evaluate its sustainability for the Museum moving forward. It will also discuss the marketing and communications mechanisms in place, with a specific focus on social media, and provide recommendations for improvements in these areas.
Chapter 1: The Organization

The Museum

The Ogden Museum of Southern Art was founded in late 1994 when Roger Ogden, a New Orleans-based real estate developer,¹ donated his personal art collection to the University of New Orleans Foundation to serve as the basis for a public museum dedicated to the art of the American South. By 1999, the Museum's five-story Stephen Goldring Hall, located near Lee Circle, was under construction and its historic H. H. Richardson library was being restored. During this time, the Museum operated out of a temporary exhibition space on Julia Street. In August of 2003, the Museum moved into its permanent home at 925 Camp St. ²

The Ogden Museum of Southern Art is a 501(c)(3) non-profit corporation, and its management structure is typical of a non-profit museum of its size. William Pittman Andrews serves as Executive Director, overseeing managers and associates in Curatorial, Education, Communications, Development, and Events departments, as well as the Museum Store: The Center for Southern Craft and Design. He is aided in this by a forty-person board of directors, which maintains Executive, Education, Accessions, and Governance and Nominating Committees.³

The mission of the Ogden Museum of Southern Art is to “broaden the knowledge, understanding, interpretation, and appreciation of the visual arts and culture of the American South through its events, permanent collections, changing exhibitions, educational programs, publications, and research.” The Museum is working towards a better fulfillment of this mission by expanding and improving its buildings, forming enduring partnerships both within New Orleans and nationally, and by consistently providing compelling, relevant programming to its constituents. However, it is still a relatively young organization, and is working to establish proper internal procedures and external relationships to ensure the institution’s longevity.

Currently, the Museum hosts over 56,000 visitors annually and produces regular educational and public programming. The Museum produces a weekly concert series called ‘Ogden After Hours’; each Thursday it presents a different Southern musician and features an interview conducted by a Southern music historian. In addition, it hosts gallery talks, panel discussions, film screenings, artists’ presentations, docent tours, free family days, and school and other private tours regularly. It produces three annual large fundraising events: 'Sippin’ in Seersucker', a casual event held in early May at The Shops at Canal Place; 'Magnolia Ball', a mid-priced event held in late June; and the 'O What a Night!' gala. Held in late October, the Gala is the Museum’s largest annual fundraiser, with patron tickets set at $1000 per person, and extensive live and silent art auctions.

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4 "About the O"
5 Appendix A: Ogden Museum Boiler Plate
Organizational Structure

The Museum is structured with a forty-person board of directors, chaired by Allison Kendrick, who meet regularly with the director, William Pittman Andrews. Below him are several department heads. At the outset of my internship they were: Deputy Director for Curatorial Affairs (Sarah Story), Deputy Director for Administration and Curator of Southern Music (Libra LaGrone), Development Director (Chantel Foretich), Education Coordinator (Ellen Balkin), Events and Hospitality Manager (Rachel Ford), and Building Manager (Wayne Locayo).  

Ms. Story supervised two curators: Bradley Sumrall, Curator of the Collection, and Richard McCabe, Curator of Photography. She also oversaw preparators Wyatt Esteves and Gary Parky, who is currently on indefinite medical leave. Though titled the Deputy Director for Curatorial Affairs, Ms. Story also oversaw all communications efforts and related employees. These included: a Graduate Assistant (Sam Naring), Graphic Designer (Emily Sucherman), IT manager (Jarrod Nix), and myself.  

As Deputy Director, Libra LaGrone oversaw a Controller (Stacey Gibbons), Administrative Coordinator (Jane Marie Dawkins), and two Co-Managers for Retail Operations (Jane Winslow and Lindsay Pritchard). Ms. Winslow and Ms. Pritchard in turn oversaw several part-time front desk staff, who also fulfill staffing needs for the Museum Store. The Development Department, headed by Chantel Foretich, also included a Membership Coordinator (Amelia Whittington), Major Gifts Officer (Charles Lovell), and several Graduate Assistants, part-time employees, and interns. As Education Coordinator, Ellen Balkin also managed a hand-full of part-time employees

7 Appendix B: Organizational Structure as of February 2, 2015
and interns, as well as a slew of volunteers and docents. In addition, the Museum employs two custodians and roughly six full and part-time security guards, supervised by Building Manager Wayne Locayo. They also employ contract workers as needed in the Curatorial, Education, Events and Development departments.

During the period of my internship, six full-time employees (Chantel Foretich, Libra LaGrone, Charles Lovell, Stacey Gibbons, Jane Marie Dawkins, and Lindsey Pritchard) left the museum. At the same time a hand-full of part-time employees and interns cycled through. This rapid change forced the core leadership that remained, namely William Andrews, Sarah Story, and Rachel Ford, to reevaluate the staffing needs and structure of the organization. On the last day before the end of my internship period, a staff meeting was called that outlined a new management structure. This meeting emphasized a shift from a horizontal structure, where many individuals were reporting directly to Mr. Andrews, to a vertical structure, with most employees assigned a department head who would then relay information to Mr. Andrews as needed. The department heads were announced as a Deputy Director (Sarah Story), Director of Operations (Rachel Ford), Development Manager (Amelia Whittington), and Education Manager (Ellen Balkin).

**Communications Department**

When I began my internship, there was no one on the Museum staff who had a marketing or communications-related title. Public relations and marketing duties were split among the Deputy Director for Curatorial Affairs, the Administrative Assistant, the

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8 Appendix C: Organizational Structure as of June 1, 2015
Deputy Director for Administration and the Curator of Southern Music, the Membership Coordinator, and a Graduate Assistant. Ms. Story, Deputy Director for Curatorial Affairs, managed the bulk of the work and high level marketing decisions.

At the outset of my internship I assumed many of her duties, and continue to do so. The Deputy Director for Administration and Curator of Southern Music, Libra LaGrone, resigned and left the Museum at the end of May, 2015, at which point I assumed a portion of her duties, namely managing ad buys and creation. Development Manager Amelia Whittington currently manages all newsletters and e-blasts to constituents, as they are sent out using the Museum’s donor database system, Altru.

Ms. Story still acts as the ‘point person’ for all marketing related matters, but is increasingly turning those duties over to me since I accepted a part-time position with the Museum in late April 2015. As the Assistant Communications Coordinator, I am currently the only employee with a marketing-related title.\(^9\) However, as a Graduate Assistant, Sam Naring’s time is also almost totally devoted to marketing efforts. She tracks all press coverage and splits the social media workload with me. The last person to hold my title left in the fall of 2014, as did the last head of Marketing and PR for the museum, Sue Strachan. Upon her departure, Ms. Strachan’s responsibilities were assumed by Ms. Story.

In the planned staff restructuring that began to be implemented as my internship period ended, a “Communications Department” was created. This department, headed by Ms. Story consists of myself, the Graphic Designer, the Technology and New Media Manager, and Graduate Assistant Sam Naring. While this did not add or eliminate any

\(^9\) Appendix D: Assistant Communications Coordinator Job Description
positions, it has helped staff to re-conceptualize their positions within the Museum and in relation to each other in order to streamline communications and productivity.

The Communications Department currently distributes press releases and solicits coverage; lists events and exhibitions on free online platforms; tracks press coverage; responds to media requests; creates print and web-based marketing materials; maintains the Museum’s website and social media platforms; and engages in a small amount of paid advertising. The Museum advertises the 'Ogden After Hours' concert series on a monthly basis in *OffBeat* magazine. It also occasionally advertises in the *Gambit Weekly* and *The New Orleans Advocate* to promote special events and exhibitions. A general advertisement for the Museum appears quarterly in *Sculpture Magazine*.

The Museum is free to Louisiana residents every Thursday thanks to a donation from the Helis Foundation, and a radio spot promoting this airs bi-weekly during *Morning Edition* on local NPR affiliate WWNO. Additionally, the Museum maintains a partnership with the Louisiana Endowment for the Humanities and their publication, *Louisiana Cultural Vistas* through which the museum receives a quarterly two-page spread at no cost.
Chapter 2: The Internship

Expectations and Goals

My title at the beginning of the internship was 'Communications Intern'. After completing approximately 340 hours, I was offered and accepted a part-time position as 'Assistant Communications Coordinator'. Throughout my time in both positions I worked roughly thirty hours per week at the Museum, a schedule that allowed me to fully immerse myself in the work and culture of the institution.

At the beginning of my internship, I agreed to provide support to the Deputy Director for Curatorial Affairs in the Curatorial, Communications and Administration Departments. I was to assist with social media and other necessary communication, as well as the coordination of exhibitions, traveling exhibitions, panel discussions, conferences and events. I was to initiate, prepare, scan, post and file correspondence, as well as track and prepare responses to all unsolicited exhibition proposals. I agreed to assist with project management for the 'O What a Night' annual gala auction, the 'Magnolia Ball' auction and the Louisiana Contemporary exhibition. I also agreed to courier time sensitive materials and conduct internal and external institutional research, as well as assisting with other tasks as needed.

My goal for this internship was to provide critical support to the Deputy Director for Curatorial Affairs, a recently created position within the museum, and in so doing, help build the organization’s capacity. Having not been previously professionally involved with the Ogden, I looked forward to this internship as a means to provide me
with a comprehensive overview of the structure and functions of the various
departments within the Museum, as well as the organization as a whole. I expected it to
allow me to build upon my skills in project and event management, social media content
creation, and exhibition planning. The internship was to span several departments
within an established and respected museum in New Orleans. I felt it would provide a
comprehensive and elucidating experience in museum management and operations
and serve as an appropriate capstone to my graduate studies.

Throughout the course of the internship, I performed almost all of the duties
agreed upon at one point or another, and progressively took on more responsibility and
conceptual projects. My work largely focused on social media and communications
efforts, auction art solicitation, and providing general administrative support to the
Deputy Director for Curatorial Affairs. Minor projects included tracking exhibition
proposals and responses as well as a collections management project documenting a
large donation of stereographic photographs from the late 19th century.

**Communications**

In the communications department, I met weekly with Sarah Story and Sam
Naring to plan social media and divide the responsibility for creating and posting content
between Ms. Naring and myself. In addition to regularly creating, posting and promoting
social media content, I created content and scheduling guidelines for the Museum’s
currently utilized social media platforms: Facebook, Twitter and Instagram.\(^\text{10}\) I also

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\(^{10}\) Appendix E: Social Media Guidelines
researched and implemented a scheduling system that enabled us to auto-post content over the weekends, relieving Ms. Story of this duty.

I began tracking additional statistics on how social media platforms were performing, and researched best practices to boost our reach and engagement rates across platforms, with a specific focus on Facebook.\textsuperscript{11} I drafted press releases and media alerts, organized press lists, posted events to online community calendars, and sought out new ways to streamline our marketing and PR efforts. Throughout the course of this internship I was given a great amount of freedom to influence the Museum’s marketing effort as it moves forward. I have helped build upon a strong social media presence, and created guidelines to help ensure its consistency, regardless of who is managing it. Following the departure of Libra LaGrone on May 29\textsuperscript{th}, 2015, I also assumed responsibility for coordinating all of our paid advertising, and will work with our Graphic Designer to manage that moving forward.

For ‘Sippin’ in Seersucker’ and the upcoming ‘Magnolia Ball’, I created lists of media outlets to solicit for coverage, drafted asks, created press packets, and assisted press and photographers at the event. I also created marketing plans for both events, in order to have an institutional record of what was done for future reference.\textsuperscript{12} This included proposing the use of physical signage at both events to encourage the use of specific hashtags and to direct patrons to connect with us on social media.\textsuperscript{13} In the week following ‘Sippin’ in Seersucker’, our social media saw a boost in followers,
especially on Instagram, which is currently the fastest growing Social Media network.\textsuperscript{14} I created reports on hashtag usage and interaction following the event.

For the 'Magnolia Ball' I researched and proposed a budget for paid promotion of the event on Facebook, a first for the Museum. I continually researched, tracked, and evaluated current social media practices and trends, and planned our participation in several online campaigns including #MuseumWeek, an annual international Social Media campaign with over 2,500 participating institutions\textsuperscript{15}.

\textbf{Administration and Auctions}

In providing general administrative support for Ms. Story, I entered backlogged data into the Museum’s donor database system, created documents for board and intra-museum meetings, managed mail merges and bulk mailings, and acted as a courier as needed. I tracked RSVP’s for high-level donor events, and assisted with planning for the Louisiana Contemporary annual juried exhibition, prior to the hiring of Polly Rolman-Smith as Exhibition Coordinator, who subsequently took over the project.

When Ms. Story was unable to attend external meetings, I went in her place, and reported back on their content. These included meetings of the New Orleans Tourism and Marketing Commission’s Public Relations Board, the New Orleans Arts District Association, and NOLA4Women. For both the upcoming 'Magnolia Ball' and the 'O What a Night' Gala, which will be held this fall, I managed the solicitation and


coordination of Art Auction Items. This included updating solicitation letters and forms, initiating contact with artists, tracking donation paperwork, arranging pick-ups of artwork, and creating documents to report progress for board committee meetings.

**Collection Management**

In collections management, I was tasked with documenting a large donation of late 19th century stereoscopic photographs of New Orleans. For this project, I worked with the Curator of Photography, Richard McCabe, to determine his needs in documenting the donation, and then proceeded to create a highly detailed spreadsheet documenting their makers, titles, descriptions, markings, and condition. This project will allow the donation to be formally entered into the permanent collection of the Museum, and therefore will make it available for use in exhibitions. Prior to my beginning this work, the donation had been languishing in the curatorial vault for at least six months.
## Chapter 3: SWOT Analysis

### Strengths
1. Transitional Point
2. Dynamic Leadership
3. Current Staff
4. Unique, Engaging Product and Programming
5. Active Board
6. Community Presence
7. Diversified Funding
8. Location and Buildings

### Weaknesses
1. Staffing and structural shifts
2. Space Issues
3. Lack of staff diversity
4. Lack of consolidated marketing effort
5. Web 1.0 approach
6. Reliance on part-time staff

### Opportunities
1. Building upon community partnerships
2. Shifting city demographics
3. Library Space
4. National and International Visibility

### Threats
1. Density of cultural activity in New Orleans
2. Rapidly shifting technology
3. Better paid opportunities for staff
Strengths

Overall, the Ogden Museum is in a good place and moving towards a great one. However, like any institution, it has internal strengths and weaknesses as well as external opportunities and threats.

1. Transitional Point

Many of its internal strengths and weaknesses stem from the transitional point at which the Museum finds itself. While the idea for the Ogden Museum began in 1994, the Museum as a physical reality came into being in 2003, twelve years ago. With Libra LaGrone’s departure in late May 2015, the last remaining original staff member has left the museum. This changing of the guard has been unfolding over the past few years, especially since 2012, when William Pittman Andrews took the helm of the Museum. His appointment came after a transitional period following the resignation of the Museum’s original director, J. Richard Gruber, in 200916.

As with any large shift or change like this, it can be seen as both a strength and a weakness. If managed properly, and communicated effectively to existing employees, a large staffing shift can be an opportunity for evaluation, improvement, and streamlining of an institution’s structure. If mismanaged, a large shift can leave both Museum staff and the public uncertain of the institution’s future. As it stands, this moment of transition looks like it will be a strength for the institution moving forward, despite any temporary uncertainty that may occur.

2. Dynamic Leadership

This positive outlook is owed largely to another one of the Museum’s great strengths at this point, its Director. Since joining the museum three years ago, Mr. Andrews has not only managed to balance the budget and repair any negative perception of the institution, but has also served as an effective ambassador and fundraiser. Prior to his arrival, the Museum had found itself in a tenuous financial situation in the wake of Hurricane Katrina and the financial crisis of the late 2000’s. By the time he took the helm many of the urgent financial issues had been resolved, but the institution was in need of a strong leader to reestablish its position in the city’s cultural landscape as a permanent and dependable fixture.

He has focused a great amount of effort on what the future of the institution should be and how we plan to get there. Under his stewardship, the Board of Directors is making not only five and ten year plans for the institution, but also twenty, fifty and one hundred year plans. This work will ensure that decisions made today do not interfere with the ultimate ambitions of the Museum. His is an inspirational and motivational speaker, and can effectively rally the staff around a goal. However, he understands that sweat equity and crisis management are not sustainable strategies, and is working to move the museum away from patterns of operating that may have leaned that way in the past. He has approached this transition in a thoughtful manner,

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and is utilizing it as an opportunity to reach out to fellow museum directors, researching exactly what is effective and sustainable for a museum of this size and scope. In this vein, the Board of Trustees and Executive Director are currently laying the groundwork to spend the next year forming a new strategic plan that will lead into a capital campaign focused on building out the remaining underutilized square footage of the Museum, as well as establishing an endowment. If properly executed, this campaign will greatly increase the institution’s capacity and stability, and will ensure the viability of long-term sustainable growth. This kind of vision and leadership is a great strength for the museum as it moves into its second decade of existence.

3. Current Staff

Another strength is the museum’s staff. It is a young, energetic group that is excited about furthering the Museum and its mission. This has been especially evident over the duration of my internship, as staff roles shifted and responsibilities were reassigned, largely to these young, part-time employees. The vast majority of the staff have taken the changes in stride and have seen it as an opportunity to reinvest in their work and the museum.

4. Unique Product and Programming

Core to the museum’s success are its innovative programming and exhibition schedule, as well as its unique product. The Ogden Museum houses the largest and most comprehensive collection of Southern art in the world, during a time when reconnecting with one’s regional identity is increasingly popular. This makes the scope of the Museum broad, as it appeals to a large geographic area, while at the same time

18 Appendix A
specific and personal; each visitor has their own unique perspective on what the South is and what it means to be Southern. Consistently engaging programming, especially the museum’s weekly 'Ogden After Hours' concert series, gives the institution an authentic feeling not only as a repository of Southern art and culture, but as an active participant in its formation.

5. Active Board

This consistent, quality programming gives the board of directors a great base from which to act as ambassadors and fundraisers for the organization. The Museum’s active board is another one of its strengths. Board members are engaged in promoting, fundraising, planning, and hosting museum events and functions. They generously give their time, effort, and money to the Museum, and all of these factors will be key as the museum moves toward an ambitious capital campaign.

6. Community Presence

The Museum has also established a strong brand and reputation within the community. It participates in Arts District Community events including 'Whitney White Linen Night' and 'Art for Arts’ Sake'. It is a member of the New Orleans Arts District Association and the New Orleans Convention and Visitors Bureau Public Relations Council, as well as other community groups and organizations. The Museum also serves as a venue for the Prospect New Orleans Triennial, which brings the attention of the national and international art media to New Orleans every third year. Participation in events and groups such as these has helped the Ogden build a recognizable presence in the community beyond its own walls.
7. Funding

Another strength is its funding mix, which is a healthy balance of grants, a small annual contribution from the University of New Orleans, earned income, fundraising events, Corporate Sponsorship, Major gifts and smaller individual donations, especially through their membership program.

Over the last few years, more attention has been shifted to growing the membership program and creating membership options that engage constituents with an enhanced experience of the museum. The “Kohlmeyer Circle” membership level, available to patrons under 45 for a reasonable increase on the base membership fee, includes specialized tours of exhibitions, access to planned excursions, and private receptions. The membership program is a sustainable source of income for the Museum, and also helps to build enduring relationships with donors.

One of the most popular benefits of even the basic membership level is free entry to the weekly 'Ogden After Hours' music series, and the Development Department has been wise to focus on promoting this benefit in the marketing and promotion of the membership program. The development of the endowment will further ensure the financial health of the institution moving forward.19

8. Location and Buildings

The buildings of the Museum themselves, as well as the Museum’s location, are also advantageous. Located just off of Lee Circle at 925 Camp St., the Museum is positioned within New Orleans’ Museum District. The Contemporary Art Center, WWII Museum, Civil War Museum, and Louisiana Children’s Museum are all within a few

19 Appendices I and J: June 2015 financial statements
blocks. There are bus and streetcar stops nearby as well as a 'hop-on hop-off' tourist bus stop. It is also located within the Warehouse Arts District, which is characterized by its abundance of art galleries, particularly on nearby Julia Street. The proximity of such a large number of similarly minded institutions makes the area a cultural destination, and well suited for large community art gatherings and events. This location is convenient for visitors and familiar to locals. In addition, the Museum’s Patrick F. Taylor Library, designed by noted architect Henry Hobson Richardson, is an historic landmark, and a work of art in its own right.  

**Weaknesses**

1. **Staffing and Structural Shifts**

   As previously stated, the Museum is in a time of intense transition. During the period of my internship, numerous full and part-time staff members left the Museum. This was difficult, and though change is neither empirically good nor bad, the subsequent redistribution of duties and responsibilities created a period of time where things fell through the cracks. Almost all roles within the Museum have shifted, and many duties have been transferred from full-time employees to part-time employees. While this is currently working, it would be wise to create more full-time positions within the Museum to ensure that major tasks and responsibilities receive the attention that they demand.

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2. Space Issues

Another weakness at this point is the under utilization of the physical space of the Museum. The Patrick F. Taylor Library is currently used by the Museum as a special event space, both for Museum events and private rentals. While this provides an ancillary source of earned income, it means that the space is only utilized a fraction of the time that the Museum is operating. The Museum is looking forward to undertaking a capital campaign to build out the Library as the Museum’s historic wing. As it stands now, the space goes unused a good amount of the time while demanding a high level of maintenance and management due to its age. A further consideration in the renovation of this space is retaining the earned income it currently generates. The Library will be renovated to house the Museum’s historic collections, and it remains to be seen if it will still be able to be used as an event space at that point.

As the museum has grown in capacity since its inception, its staff and collection are also beginning to outgrow the space available to them. Desks are crammed into every available inch of office space, including what was intended to be a communal meeting or break space. What was originally meant to be an education gallery located on the 5th floor of Goldring Hall is currently being used as additional storage space for the Museum’s collection. The Curatorial department also utilizes off site storage for that purpose. Goldring Hall was built specifically to house this Museum and this collection, but it seems that planning for the physical plant did not leave any room for the growth of the Institution. Beyond that, some parts of the physical building do not seem to have
been scaled properly, as the Museum’s air conditioning system regularly fails and requires maintenance. This is a large problem for an institution that must ensure standard temperature and humidity levels for the proper care and storage of the collection for which it is responsible.

3. Lack of Staff Diversity

The administrative staff of the Museum is also lacking in diversity. It is almost totally Caucasian, overwhelmingly female, and almost exclusively from the Southern states. While it makes sense to have a museum focused on the Art of the South be staffed largely by Southerners, seeking out staff members with different perspectives, both geographically and racially, would only benefit the Museum.

4. Lack of Consolidated Marketing Effort

Additionally, the lack of a cohesive and transparent marketing or communications department has served to confuse staff and muddle efficacy of effort. When I arrived at the Museum, communications tasks were divided among roughly six full and part-time staff members. This often led to confusion about what efforts were underway as well as associated timelines and tasks. Towards the end of my internship period, the majority of these efforts were being consolidated under Ms. Story and myself, and confusion was being mitigated. However, it would make sense for the institution to group together all efforts under one dedicated full-time head of communications in the near future to ensure proper oversight and comprehensive efforts.
5. Technology

The museum’s current approach to its web-based initiative is also problematic. While the website is regularly updated and social media platforms are active, the general tone of online communication is much more passive than it could be. The website, largely unchanged since 2003, is a static entity, providing all of the basic necessary information about Museum exhibitions and events, but offering little opportunity for visitors to truly interact with the Museum in any meaningful way.

Additionally, the vast majority of social media posts simply share works of art on display or information about events. This does not create the greatest potential for conversations to be started, which is at the center of the currently dominant Web 2.0 approach. While the Museum is moving in the right direction by maintaining a presence on these platforms, there is considerable room for improvement to maximize its efforts and create meaningful experiences for followers and visitors. There is also room to expand on social media, as new interfaces are constantly emerging. However, as the staff managing these platforms has limited time to devote to them, it becomes increasingly difficult to experiment on new sites while effectively maintaining current ones.

6. Reliance on Part-time Staff

This staffing pattern becomes an issue throughout Museum operations as part-time staff members fulfill many critical tasks. These employees do not necessarily have

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the time to devote to innovating new and creative ideas for the Museum while working to complete required tasks in the time allowed. This short staffing may be good for the budget in the short-term but will not prove sustainable for the health of the institution over time.

**Opportunities**

Twelve years from the grand opening of Goldring Hall, the Museum has hit its stride in many ways, and has many opportunities for growth. It is consistently producing engaging, quality exhibitions and public and educational programs. On the whole, its internal processes work well, so more attention can begin to be directed outward.

**1. Community Partnerships**

The museum currently participates in several groups and associations within the city, including the New Orleans Arts District Association, the New Orleans Convention and Visitors’ Bureau Public Relations Counsel, Culture Collision, Prospect New Orleans and Nola4Women. Participation in city-wide events and organizations helps broaden the reach of the Ogden Museum and its mission, as well as reinforce the Museum’s position as an active participant in the living culture of the city. This is an area where there is almost unending potential for growth. However, further participation in groups and events must be carefully considered and balanced in order to remain manageable for Museum staff.

**2. Shifting Demographics in New Orleans**
The currently changing demographics in New Orleans also represent an opportunity for growth for the museum. As the city shifts towards supporting small businesses and creative entrepreneurship, a large number of creative workers have flocked to the area. The Museum’s "Kohlmeyer Circle" membership program is seeking to take advantage of this influx, offering an enhanced membership to the Museum that includes tours of exhibitions, nearby museums and artists’ studios, as well as private receptions with high-level museum patrons. Available to “young art patrons and collectors, ages 21-45” the membership costs $150 per person for the year, as opposed to the base membership fee of $60, but can be broken up into monthly payments of $12.50. This program has proven successful and currently has around 70 members with great potential for growth.

3. Library Space

The Patrick F. Taylor Library is also a great opportunity for the museum. Since the founding of the museum, the vision has been to use the Library space to house exhibitions of the Museum’s historic collection, and to use Goldring Hall to exhibit modern, contemporary and temporary works. In order for this to happen, major renovations are needed on the 117 year-old Library to stabilize temperature and humidity levels, restore original details, and properly outfit the space for the display of artwork. Once completed, the conversion of this space would add 20,000 square feet to

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25 “Museum Architecture”
the Museum, bringing the complex to a total of 67,000 square feet.\textsuperscript{26} This increase in exhibition space would further the mission of the Museum by expanding its ability to present the Art of the South. In an ideal world this renovation would enable the display of artwork while leaving flexibility to utilize the library for events and private rentals, retaining that source of earned income. Obviously, in accordance with the mission of the Museum, the exhibition of work must take priority over any earned income endeavors, but keeping both goals in mind during planning is definitely in the best interest of the institution.

4. National and International Awareness

The Museum has a strong presence locally, but has much room to expand in terms of national and international awareness. Participation in the Prospect New Orleans Triennial has helped to advance this, especially when the museum hosted \textit{Basquiat and the Bayou}, an exhibition of nine of Jean Michel Basquiat’s large works related to the artist’s relationship with and impression of the South. This exhibition garnered great national and international attention and press as a part of \textit{Prospect.3: Notes for Now}. Continued participation in that series of exhibitions, as well as increased engagement of national and international press and the consideration of developing national advertising will continue to grow the Museum’s brand on these levels.

Threats

1. Density of Cultural Activity in New Orleans

\textsuperscript{26} Ibid.,
The density of cultural activity in New Orleans can be astounding, and can make it difficult to stand out from the crowd as a cultural institution. This makes it one of the largest threats to the health of the Ogden Museum. The unique product that the Museum offers helps with this, but it can definitely still present a challenge. In just the few blocks surrounding the Museum itself there are four other museums as well as a large number of galleries, restaurants and bars. Almost every weekend there is a festival or event somewhere in the city, and this can make scheduling difficult. The volume of choice in social and cultural activities can make advance ticket sales and commitments to events particularly difficult, and it is often hard to predict attendance for events. Despite this, events are generally well attended. As long as the Ogden continues to evaluate how it can best serve and engage its community, and strategically plan how and when it does that, it should continue to stand out from the crowd.

2. Rapidly Shifting Technology

The rate of advancement in technology has proven a challenge for the Museum in the past, and is something that needs to be considered moving forward. The Museum’s website is woefully out of date, and needs to be updated to reflect the vibrant, active institution that the Museum is and seeks to project. There is no digital version of the Museum’s collection available, and even its internal collections management database needs to be updated more frequently than is done currently. While there is an effort to stay up to date in the realms of social media and online marketing communications, there is much more that could, and should, be done to keep

27 Appendix K: Ogden Museum Homepage as of August 31, 2015
the museum technologically savvy. Along this line, even the phone system is problematic, and the effort to replace it, which will be completed this summer, has been several years long. The Museum needs to build into its budget an allowance for these sorts of changes and updates to its systems or it will fall behind and appear out of touch and out of date.

3. Opportunities for Staff Elsewhere

Another threat to the Institution is the opportunity for its staff to take better paying jobs elsewhere. The organization’s current reliance on part-time employees threatens the Museum’s ability to retain key players in its operating structure, and therefore keep the Museum running smoothly. At the end of my internship period the Development, Communications, Education and Retail departments all had one full-time employee each. The most well staffed departments were Administration, with four full-time employees, and Curatorial with three. There was no full-time employee focused on Events. All other functions of the Museum outside of the scope of these few individuals were performed by part-time or contract workers, who are paid hourly and receive no benefits. While staff costs are always a concern in non-profit administration, this staffing pattern leaves the institution exposed, as these employees may seek out better paying work elsewhere. Keeping these crucial staff satisfied in their positions, and with their pay, is critical for the continued smooth operation of the Museum.
Chapter 4: Best Practices

Museum Restructuring

In his essay, “Museum Accountability: Laws, Rules, Ethics, and Accreditation”, Willard Boyd says that as non-profit entities, benefiting from government funding and tax breaks, “Museums are institutions of public service… they are accountable to the public”. He goes on to detail all of what they are accountable for: acquisition, conservation, management and deaccession of collections, endowment accumulation, preservation, expansion of income sources, budget deficits, operating auxiliary businesses and drafting appropriate personnel policies.

Following his logic, Museums have a responsibility to operate in a prudent and transparent manner that most appropriately fulfills their mission as declared to the public they serve. As an organization matures, it may go through many phases in trying to achieve that perfect alchemy which allows all of these duties to be properly attended to. When they are not fulfilling this public obligation it may be seen that there is a need for change within the organization.

The need for change may be created by a number of forces including: changing audience needs and demographics, funding shifts, the advent of new technology, rapid staff departures, and a need to remain ethical and accountable to the public.

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case of the Ogden, the coincidence of the growth of the institution with the departure of several full-time staff forced Museum leadership to consider whether to forge ahead under the current structure or take the time to reconsider and rework the organization to best suit the needs of an institution that is now twelve years out from its original conceptualization.

In his essay, “Institution-wide Change in Museums”, Will Phillips states that organizational change takes place in three stages: awareness, acceptance, and action. The departure of several full-time staff members over a short period forced the awareness and subsequent acceptance of the need for change within the Museum. Full awareness and acceptance of that need made the next step, action, possible. In implementing actions for change in an organization, Phillips outlines four keys to success: open, honest, and proactive communication, mutual respect of one another’s experience, willingness to explore and experiment with new ideas and methods, and taking responsibility for what is happening instead of blaming or becoming a victim. Keeping these points in mind will help pave the road to successful institution-wide change.

30 Phillips, Institution-wide Change in Museums, 371.
31 Ibid., 373.
Marketing Best Practices

The text Museum Marketing and Strategy suggests that, “The purpose of marketing is to offer museum consumers as much value as possible for the cost of visiting museums.” This statement is simple, but encompasses the main goal of any museum marketing department. “Museums need marketing because they face substantial competition in the leisure-time marketplace.” Museums are not a necessity, in the basic sense, and people affiliate with them as a choice. As such, the key to successful museum marketing is to find people who want to associate themselves with a museum, and convince them that your museum is the best choice.

In practice this translates to making specific, targeted efforts to reach those people and convince them of the value of your museum in their lives. There are many ways to reach people and a well functioning marketing department researches all of the options available before deciding which outlets best suit their needs, brand, audience, and budget. Options include but are not limited to: social media, direct mail, newsletters (both print and electronic), radio, TV, print advertising, public relations efforts, and sponsorship.

A museum’s brand plays a large role in determining their appropriate marketing mix. In the case of most non-profits, budget plays probably the largest role in determining marketing strategies. In order to take these factors into consideration, and balance them accordingly, it is often helpful and necessary to create an overarching

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33 Ibid.
Marketing Plan. In *Museum Marketing and Strategy*, a strategic marketing planning process is laid out in eight steps. These include: scans of the internal and external environments, mission and strategy formulation, strategic marketing, marketing research, tactical marketing, and monitoring of planning outcomes and implementation. While this is a lengthy and involved process, it assures that marketing efforts fit the needs, scope and budget of the institution in a carefully considered way, and creates room for change and evaluation. Taking the time to create a strategic marketing plan will help shape all efforts undertaken in the marketing department.

As a part of this, there will also be consideration and formation of a definitive brand for the institution, which is important in communicating the goals, mission and vision of the Museum to the general public. *Museum Marketing and Strategy* defines a brand “as a name, term, sign, symbol or design, or a combination of these, intended to identify the goods and services of one seller or group of sellers that differentiate them from competitors”. This is a traditional definition of a brand, but in the past few years the word has evolved. Now it may not only refer to the physical mark that distinguishes a company, but also encompasses all of the feelings and impressions associated with an organization. A museum’s brand is the way we think of it, whether stodgy and formal, or interactive and fun. Determining what that brand should be and how to build it is one of the most important functions of a marketing department. If you don’t know what you’re selling, then there is no way your audience will know.

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34 Ibid., 45.
Museum Social Media Best Practices

Museum social media best practices is a burgeoning and constantly shifting field, as social media is perpetually evolving. As such, the most important component of effective social media management is to consistently reevaluate, question, and explore new possibilities. Perhaps counter-intuitively, while experimentation is important, so is consistency. Social Media is an extension of the museum’s brand and should be in line with the voice and tone of the rest of the museum’s marketing efforts. For the purpose of this report, I will limit my discussion to the social media platforms on which the Ogden Museum currently has an active presence: Facebook, Instagram, and Twitter.

Current guidelines within the field suggest posting one or two times per day on Facebook, largely because of its mysterious algorithm for serving posts to constituents currently utilized by the platform. It creates an inverse relationship between the amount you post and the number of people your post will reach, leading to a “quality over quantity” approach being the best plan of action. Roughly halfway through my internship, I implemented this idea in the Museum’s Facebook strategy and have seen great results, with our average weekly reach roughly doubling.

Instagram is a more fluid platform, as it has yet to differentiate between personal and organizational pages, and the format automatically serves all posts to all followers. Current guidelines suggest posting as many times a day as can be consistently maintained, so that your presence is constant, but also warns not to overwhelm your

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constituents’ feeds, or post multiple images in quick succession.\textsuperscript{37} It is also currently the fastest growing social media platform, which tracking of our social media followers confirms overwhelmingly.\textsuperscript{38}

Twitter, on the other hand, is a social media platform in decline, though still widely used.\textsuperscript{39} The platform itself is more limiting, as you are restricted to 144 characters. However, the advantage of Twitter is its real-time usage. If someone is going to see your post, it happens almost instantaneously. This makes it suitable for announcements during events and other items of interest that are time-sensitive. Also, due to its brevity and large user base, there is little risk of overwhelming constituents with too many tweets (current guidelines suggest it is appropriate to post up to twenty times a day, as long as the day-to-day range of tweets remains consistent).\textsuperscript{40} All of these platforms are constantly updating, shifting, waxing and waning, so using them regularly and with curiosity is key to maintaining an up-to-date and effective social media strategy.

As we operate in the age of Web 2.0, characterized by social interaction and personalization, actively and diversely engaging constituents online becomes tantamount to a successful marketing and social media strategy. This can range in scope from simply posing a question to your audience on Facebook to crowd sourcing

\textsuperscript{40} Schmelzer, Paul. "Secrets of a Museum Social Media Manager."
an entire exhibition. While approaches vary in scale, the goal is the same: to engage online constituents to the extent that they feel personally invested in the institution. This takes careful thought and preparation. One needs to make sure that the trajectory of the conversations created suit the organization’s brand and mission, as users’ responses are ultimately beyond the Social Media Manager’s control.

Additionally, one must consider the multiple ways that people interact with a museum on social media. While some may be locals, already invested in the institution and interested in what is happening on a day-to-day basis, there are also remote viewers who are interested only in the social media content provided. To serve both audiences one must be sure to cover events and exhibitions at the Museum in a way that is more than just informative. Quality, engaging images and content become essential to achieving this. They make content more likely to be shared, thus increasing the reach of your efforts.

**Brooklyn Museum Social Media**

An example of a museum that is really succeeding in its social media efforts is the Brooklyn Museum. It currently maintains a presence on Facebook (175,000 likes), Twitter (560,000 followers), Instagram (177,000 followers) and Tumblr (followers)

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unavailable). Its social media staff posts to Facebook, Instagram and Tumblr roughly once a day, and Twitter a few times a day. This is slightly less frequently than we post at the Ogden, but the important thing is that they are consistent in their frequency. The aspect that really sets them apart is the dedicated effort and inventiveness apparent in their use of the platforms.

On Instagram they recognize that it is a community and interact with other users consistently. They have artists and other cultural workers guest post on their feed regularly, promote partner affiliations pages through the platform, and create institutionally specific hashtags, including #BKMConservation, where they give followers regular behind-the-scenes peeks into the museum’s conservation efforts.

The best part of their Instagram presence, though, is the overall quality of their images. They are eye catching, colorful and diverse, while still feeling cohesive. This brand consistency continues across all of their platforms, and is tied together by these outstanding images.

On Facebook the Brooklyn Museum posts links to information about the Museum and relevant content and link regularly to their Tumblr blog posts. This kind of content is appropriate for the platform, and engages their followers in conversations about what is happening both in and around the museum. Their Twitter posts, brief by nature, announce events and link to museum related content. They also regularly retweet visitor’s posts of the museum as well as posing questions to the Twitter community.

Their Tumblr blog posts give more depth than any of the other platforms, allowing deeper insight into exhibitions and specific pieces in a way that meanders fluidly through museum activities. The museum also recently launched a proprietary app called “Ask” where users can live-chat their art related questions to historians at the museum and engage in a conversation via a messaging interface. Their dedication to communicating and promoting the mission of the museum through these platforms in a diverse and approachable manner shines throughout all of these efforts, and is, again, visually superb.

New Orleans Museum of Art Social Media

For an example closer to home, we can look to the New Orleans Museum of Art (NOMA). For the most part their social media presence operates similarly to the Ogden Museum’s. Their social media staff maintains a presence on Facebook, Twitter, Instagram, and additionally Pinterest. They post to Facebook, Instagram and Twitter roughly once a day and normally post the same content across all three platforms. While this may seem redundant, different constituents prefer different social media networks, and this kind of strategy ensures that all of their content reaches everyone across all platforms. Their use of Pinterest, however, shows a divergence from this set schedule. Here, we can see an institution that is working to understand what platforms best serve it and how they can use them to reach and engage constituents.

As a platform, Pinterest allows its users to group photos that link to external sources into differently themed “boards”. NOMA has used this to create an online collection of over 1,000 images related to the Museum. They range from historical images of the institution, which was established in 1910, to pictures of events, to boards focused on specific exhibitions within the Museum. This is successful because it is a platform that takes advantage of the Museum’s wealth of images. Webpages with further information are linked to the images, allowing users who are interested in a photo to be led to a deeper exploration of the Museum.

The audience for Pinterest is also different than other social media platforms. The site describes itself as “The visual bookmarking tool that helps you discover and save creative ideas.” The emphasis on overlapping and shared creativity within the platform relates well to the art museum and can be used as a tool for engaging new and different constituents. While the longevity and reach of Pinterest specifically may be uncertain, the use of what started out as a tool for sharing project and craft ideas by NOMA shows a creativity and willingness to explore within their social media strategy.

Chapter 5: Recommendations

Communications Department

In terms of the actions it is taking, the Communications Department is performing relatively effectively. However, the manner in which tasks and responsibilities are split among staff members can definitely be improved.

During the time of my internship, Sarah Story, now Deputy Director, oversaw communications efforts in addition to her extensive administrative and curatorial duties. I carried out many of the day-to-day tasks required, including drafting press releases, posting to community calendars and managing social media platforms. Libra LaGrone handled all advertising efforts, and Amelia Whittington sent out all e-blasts and newsletters.

Since Ms. LaGrone’s departure, responsibility for advertising buys has moved to me. This separation of tasks became problematic at times, with one hand not completely aware of what the other was doing. Moving forward, it would make sense to employ a full-time Director of Communications to oversee all public relations, marketing and communications efforts. At that point, one full-time and one-part time employee, in addition to the help of Ms. Whittington for mass mailing and Ms. Sucherman for graphic design, should be effective to plan, manage and implement the museum’s communications efforts with focus and consistency.

It would also be wise for the person in that role to research and establish brand guidelines and create a strategic marketing plan in collaboration with the Board of
Directors. This will ensure that the long-term goals of the institution are being served and furthered by daily marketing and communications efforts.

**Organizational Structure**

At the close of my internship, the Ogden Museum was knee-deep in a huge staffing and structural shift. If handled in a thoughtful manner, the Museum should be able to move forward from this period of intense change in a positive way. In the restructuring that was announced at the end of my internship period, many decisions and changes were made based on the current available staff, simply tweaking their exact roles and relationships. As a result of this approach, staffing levels are currently very low, with approximately ten full-time staff and ten part-time staff. This strategy may not prove to be sustainable in the long-term, as the reliance on part-time staff to fill key roles within the Museum prohibits the formation of a substantial institutional memory.

However, many of these part-time staff members are incredibly thoughtful and talented individuals who over time can be brought into larger roles within the institution. Moving forward with the current staff and structure and growing the roles of these employees, who are already deeply invested in the Museum and its mission, would serve the museum well. This is already beginning to happen: I have been brought on to a paid position from my internship; Sam Naring has been hired as a part-time Administrative Assistant over the summer from her position as a Graduate Assistant; Grace Connors has been hired as a part-time Development Associate from her position...
as a Graduate Assistant; and Claire Wilkinson has been promoted from a front desk position to a Development Associate.

It would be wise to work from the new organizational chart as a starting point and build in more full-time positions, especially in the areas of Communications, Development, and Events in order to fully support the operations of the Museum. Developing this plan for a long-term, sustainable staffing structure and grooming invested part-time employees into those roles, as it seems appropriate and prudent, would allow an institutional memory to develop and deepen within the staff. This memory over time will streamline operations and increase productivity, serving the organization well as the Museum moves past this time of transition and looks forward towards a capital campaign that will demand much of its staff.

Space Issues

Of all the issues the Ogden needs to address, the most complex is that of its physical resources. It simultaneously has too much and not enough space. The administration is beginning the process of strategic planning looking towards a lengthy capital campaign to renovate the Library. It is my recommendation that in this process they consider not only the use of the Library for the exhibition of the Museum’s historical collection, but also for solutions to the issues of office and storage space. They would also be wise to consider ways to retain the space’s current event rental capability. There is certainly enough square footage within the Museum complex to fulfill all of these
needs, but it will be a complicated and expensive game of Tetris, one that will be best won by careful planning and evaluation of all possible solutions.
Chapter 6: Impact

I believe that my work contributed substantially to the organization. Over the course of my internship and continuing into my employment with the museum I consistently took on more responsibilities, relieving the Deputy Director of duties that she had assumed simply because there was no one else to do them. Currently, as the Assistant Communications Coordinator, I handle all advertising purchases and press requests, oversee social media, write and distribute press releases and media alerts, and generally have taken on the majority of day-to-day communications duties within the Museum.

Throughout the process of assuming these responsibilities, I have evaluated and streamlined the procedures by which tasks are accomplished. This included consolidating press lists, establishing social media guidelines, reviewing and auditing the website, and revising our process for listing events on community calendars. This work will help the communications efforts of the Museum function more smoothly going forward, regardless of my presence.

I have also sought out opportunities for the Museum to collaborate within the community, including researching and engaging prominent social media users in the city to attend and promote Museum events. I am continually researching new ideas for social media. One of these is to have artists featured in the Museum’s exhibition, The Rising, take over the Museum’s Instagram feed for a day this summer. This will help
promote the exhibition through a different, relevant voice, and give followers a peek into
the creative process of artists whose work is currently on display in the Museum. As my
position with my Museum progresses, I hope to help move the department towards the
creation a comprehensive marketing strategy and brand guidelines.
References


Vita

Grace Rennie was born and raised in Durham, NC. She graduated from the University of North Carolina School of the Arts in Winston Salem, NC in 2007 with a High School Diploma concentrating in Visual Arts. She attended the School of the Art Institute of Chicago, where she graduated in 2011 with a Bachelor of Fine Arts with a concentration in Fiber and Material Studies. After graduation she moved to New Orleans, LA where she worked in tourism sales and hardware until beginning the Arts Administration M.A. program at the University of New Orleans in Fall 2013. Since entering the field, Ms. Rennie has worked for the UNO – St. Claude Gallery and Prospect New Orleans, and is currently employed as the Assistant Communications Coordinator at the Ogden Museum of Southern Art.
Located in the vibrant Warehouse Arts District of downtown New Orleans, Louisiana, the Ogden Museum of Southern Art holds the largest and most comprehensive collection of Southern art in the world and is recognized for its original exhibitions, public events, and educational programs which examine the development of visual art alongside Southern traditions of music, literature, and culinary heritage to provide a comprehensive story of the South. Established in 1999 and in Stephen Goldring Hall since 2003, the Museum welcomes over 56,000 visitors annually, and attracts diverse audiences through its broad range of programming including exhibitions, lectures, film screenings, and concerts which are all part of its mission to broaden the knowledge, understanding, interpretation, and appreciation of the visual arts and culture of the American South.

The Ogden Museum is open Wednesday through Monday from 10AM-5PM and also on Thursdays from 6-8PM for Ogden After Hours. Admission is free to Museum Members and $12.50 for adults, $10 to seniors 65 and older, $6.25 for children ages 5-17 and free for children under 5. The Ogden Museum is free to Louisiana Residents on Thursdays from 10AM-5PM courtesy of The Helis Foundation.


The Museum is located at 925 Camp Street, New Orleans, Louisiana 70130. For more information visit ogdenmuseum.org or call 504-539-9650.
Appendix B: Organizational Structure as of February 2, 2015
Appendix C: Organizational Structure as of June 1, 2015
OGDEN MUSEUM OF SOUTHERN ART
JOB DESCRIPTION

Job Title: Assistant Communications Coordinator
Department: Communications
Reports to: Deputy Director
Status: Part-time

Summary: Primary duty of the Assistant Communications Coordinator is to support the Museum’s Communications Department, to ensure timely, effective, and efficient marketing & communications to the Museum’s constituents, and Museum cohesiveness in communications and branding across material and efforts.

Essential Duties and Responsibilities include but are not limited to the following:

- Plan, manage and evaluate the Museum’s social media activities
- Act as the liaison for all print and digital advertising efforts
- Compile material for the Museum’s Quarterly Mailer
- Submit all Museum events to community calendar listings
- Draft press releases and media alerts, and distribute as needed
- Assist with press coordination for Special Event and Museum Programs
- Coordinate and maintain a database of the auction items for the Magnolia Ball and O What A Night!
- Plan, manage and implement marketing campaigns for programs and exhibitions
- Assist the Technology & New Media department by providing material for and checking the website content for consistency and accuracy
- Maintains the communications calendar for the department
- Establishes and maintains a working relationship with media representatives
- Represents the museum at city and neighborhood meetings as needed
- Distribute rack cards and quarterly mailers to area visitor centers and hotels
- Assist with market research and other tasks as needed

Knowledge, Skills & Abilities:

- Well organized, detail oriented, creative and self-motivated
- Excellent interpersonal skills required
- Priorities are in line with the Deputy Director
- Professional style, commitment to the organization, strong oral and written communication skills; must be able to effectively interact with a wide variety of people; able to prioritize projects and manage a heavy workload
- Strong computer skills working in Microsoft Word, Outlook; Excel; Working knowledge of Altru is a plus
- Knowledge of social media marketing
- Ability to work occasional nights and weekends on special events
- Bachelor’s degree in marketing or communications, or a related field
- Strong attention to detail and follow-thru on assigned tasks
- Interact closely as a team player
Appendix E: Social Media Guidelines

Ogden Museum Social Media Guidelines

General
- Grace will take 30 minutes at the beginning and end of every day to interact on social media platforms
- Follow back institutions, but not individuals (unless well known in the community)
- Every month or two cross-platform promote
- Always check OgdenShare and/or with Polly for quality images if photographing in gallery is not the best option (framed work under glass, low light, etc)

Facebook
- Tag people and organizations as much as possible
- Hashtags are not as essential, but include them as well
- Try out “Like if…”, “Share if…”, fill in the blank, asking questions,
- Offers- free admission to events, giveaways
- Update cover photo to reflect exhibitions/events. Keep the O for the Profile picture
- Diversify post types- video/photo/link/etc.
- Seek out more content that is not directly related to the museum/sharing others’ content
- Shift focus slightly more to “shareable” content- related to southern art, art in NOLA, community partners, etc.- external, as opposed to all internally generated
- Post less to be seen more - 2x/day
- Interact- “like” other pages, comments, photos, etc, share others’ content

Instagram
- Tag/hash tag as much as possible- use more external/general hashtags- #southernart #art #photo #ceramics, etc
- Visual aspects are way more important than written content- don’t be afraid of colors and filters
- Better quality photos when possible
- Like and comment on others’ photos

Twitter
- Hashtag/tag as much as those 144 characters allow
- Retweet, respond & favorite
- Tweet as much as your heart desires
## Appendix F: Social Media Tracking Spreadsheet

<table>
<thead>
<tr>
<th>Facebook</th>
<th>Twitter</th>
<th>Instagram</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total likes</strong></td>
<td>6,472</td>
<td>6,519</td>
</tr>
<tr>
<td><strong>New likes</strong></td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td><strong>Total Reach</strong></td>
<td>10,616</td>
<td>14,403</td>
</tr>
<tr>
<td><strong>Post Reach</strong></td>
<td>3,010</td>
<td>5,721</td>
</tr>
<tr>
<td><strong>People Engaged</strong></td>
<td>727</td>
<td>1,144</td>
</tr>
<tr>
<td><strong>likes</strong></td>
<td>213</td>
<td>382</td>
</tr>
<tr>
<td><strong>comments</strong></td>
<td>22</td>
<td>26</td>
</tr>
<tr>
<td><strong>shares</strong></td>
<td>28</td>
<td>27</td>
</tr>
<tr>
<td><strong>post clicks</strong></td>
<td>1,352</td>
<td>1,778</td>
</tr>
</tbody>
</table>

### Best Posts

**Facebook**
- Duncan, Keith Williams, Bean, Bean and Bailey, Sippin photo with Andrew Freeman
- Tennessee Williams-Wash Po, Eudora Welty, several posts in the 7/8/900 range
- Earth Day, Richardson Society/NOLA.com, Poydras/Curbed
- 2 Newhaven posts, Richardson Society
- Paul Ninas Birthday, Sippin Co-chairs, Seersucker Society
- Magnolia Ball Event created, Jim Roche Being His Own Shrink, William Widmer

**Twitter**
- Jim Roche / Minnie Evans, Tennessee Williams, LA Cont, Eudora Welty
- Sippin喜歡, jim Roche
- Paul Ninas, Mother's Day
- PhotoNOLA: Thes Rising, Madame Boreyza, Poydras
- the Rising, Tennessee Williams
- Hyperallergic articles-Tennessee Williams and Jim Roche, Pink Bunny

**Instagram**
- Secret Garden Shot: Richardson Society, Kendall Shaw Painting, Eudora Welty, LA Art submissions start tomorrow (graphic)
- Tennessee Williams, Kieh Duncan, Newhaven education and music posts
- Object of the Week: Magda Boreyza, Education Gallery, Self-Taught Tuesday, Poydras
- Rising Install (Sophie Lovf) Community Printshop, Tennessee Williams
- Pink Bunny, Bo Bartlett, Libra Farewell, Book Club
Appendix G: Magnolia Ball Marketing Plan Outline

Magnolia Ball Marketing Plan- Event 6/20/2015

Save the Date
  - Went out in February
Invitation
  - May
Press Release
  - May 13th
Media Alert
  - Late May
Request for Media Coverage at the event- May 20th
Press Packets ready by 6/1
  - Legacy Media
    Advocate- Steven Forrester and Nell Nolan (s)
    Times Pic/Nola.com- Sue Strachan (s)
    WWLTV (s)
    WDSU (s)
    Fox 8 (s)
    WGNO (s)
    Gambit (s)
    New Orleans Living- Margarita Bergen (s)
    WYES (s)
    St Charles Magazine
    New Orleans Magazine
    Garden and Gun
    Delta
    Southern Living
    Southern Seasons
    Southern Lady
  - Online Media
    Noladefender (s)
    NolaVie/WWNO
    Pelican Bomb
    InvadeNOLA (s)
    Inthenola.com
  - Social Media
    @nateus
    @nolabeings
    @wherewayart
    @sammyeasterling
    @FrankRelle
    @ouiwegirl (s)
    @juleyt
Appendix G: Magnolia Ball Marketing Plan Outline (Continued)

- @eatingnola (s)
- @visitneworleans (s)
- @neworleans (s)
- @showmeyoumola (s)
- @thescoutguideneworleans (s)
- @hattiesparks - donating and attending anyway (s)
- @frenchman_art_market
- @thegrovestreetpress (s)
- @dirycoast (s)
- @fleurty_girl (s)
- @loumednola - already donating and attending
- @nolapartyof2
- @visionsandverbs (s)
- @iheartnola
  (s) - requested for Sippin’ in Seersucker also

2014 coverage- Times Pic, Nola Defender, myneworleans.com

Social Media
  Starting in early March weekly posts including date
  Post art auction items as we receive them- save really impressive ones for last 2 weeks
  leading up to event
  As restaurants confirm- source social media handles and post and tag
  Social Media “toolkit”
    Create hashtags- #magnoliaball2015 #magball2015 #magball #celebratethesouth
    #supportthesouth
    Create list of relevant people to tag, partners, sponsors
    Restaurant tags
    2 weeks leading up- post 2x a week, coordinate with development
    @juleytl to do ticket giveaway a week before

OGrams- started 3/3
Solo Eblast- 3/11, 5/11, 6/11
One-day-only flash sale one week before

Physical signage at museum- Door decals, Sandwich Board
In museum store- on receipts, signage
Appendix H: Sippin’ in Seersucker Social Media Sign

Follow us @OgdenMuseum

#Sippin2015
#SippinInSeersucker
#Seersucker
#SupportTheSouth
## Appendix I: June 2015 Statement of Operating Activities

### Ogden Museum of Southern Art

#### Statement of Operating Activities

**For the Month and Year to Date Ended June 30, 2015**

<table>
<thead>
<tr>
<th>SUPPORT</th>
<th>June</th>
<th>Year to Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Royalties</td>
<td>$13,084</td>
<td>$68,345</td>
</tr>
<tr>
<td>Store Sales</td>
<td>10,333</td>
<td>42,000</td>
</tr>
<tr>
<td>TOTAL SUPPORT</td>
<td>23,417</td>
<td>110,335</td>
</tr>
<tr>
<td>Grants</td>
<td>15,405</td>
<td>99,595</td>
</tr>
<tr>
<td>UNO Income</td>
<td>13,011</td>
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<tr>
<td>TOTAL EXPENSES</td>
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<tr>
<td>Excess Revenue over (under) expenses</td>
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<td>Total Programs</td>
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<tr>
<td>Special Programming</td>
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<td>Bar</td>
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<td>Facility Rentals</td>
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<tr>
<td>Education Workshops</td>
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<tr>
<td>Total Activities</td>
<td>21,667</td>
<td>120,000</td>
</tr>
<tr>
<td>Membership</td>
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<tr>
<td>Scholarly Programs</td>
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<td>-</td>
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<tr>
<td>TOTAL REVENUE</td>
<td>110,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Adopted</td>
<td>105,638</td>
<td>120,000</td>
</tr>
<tr>
<td>Variance</td>
<td>10,000</td>
<td>(10,000)</td>
</tr>
<tr>
<td>Base Budget</td>
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<td>110,000</td>
</tr>
<tr>
<td>Variance</td>
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<td>(10,000)</td>
</tr>
<tr>
<td>Total Administration</td>
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<td>120,000</td>
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<tr>
<td>Education</td>
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<tr>
<td>Building Expenses</td>
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<td>55,517</td>
</tr>
<tr>
<td>Total Development</td>
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<td>120,000</td>
</tr>
<tr>
<td>Administration</td>
<td>110,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Programs</td>
<td>21,667</td>
<td>120,000</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>7,642</td>
<td>7,642</td>
</tr>
<tr>
<td>Total Development</td>
<td>21,667</td>
<td>120,000</td>
</tr>
<tr>
<td>Total Administration</td>
<td>110,000</td>
<td>120,000</td>
</tr>
<tr>
<td>[ \text{Variance} = \text{Actual} - \text{Adopted} ]</td>
<td>10,000</td>
<td>(10,000)</td>
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</table>

### EXPENSES

<table>
<thead>
<tr>
<th>Expense Category</th>
<th>June</th>
<th>Year to Date</th>
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</thead>
<tbody>
<tr>
<td>Commercial and Exhibitions</td>
<td>$24,009</td>
<td>$150,655</td>
</tr>
<tr>
<td>Development</td>
<td>$24,009</td>
<td>$150,655</td>
</tr>
<tr>
<td>Education</td>
<td>24,009</td>
<td>150,655</td>
</tr>
<tr>
<td>Facility Rentals</td>
<td>24,009</td>
<td>150,655</td>
</tr>
<tr>
<td>Building Expenses</td>
<td>24,009</td>
<td>150,655</td>
</tr>
<tr>
<td>Total Development</td>
<td>24,009</td>
<td>150,655</td>
</tr>
<tr>
<td>Administration</td>
<td>55,517</td>
<td>55,517</td>
</tr>
<tr>
<td>Programs</td>
<td>24,009</td>
<td>150,655</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>7,642</td>
<td>7,642</td>
</tr>
<tr>
<td>Total Development</td>
<td>24,009</td>
<td>150,655</td>
</tr>
<tr>
<td>Total Administration</td>
<td>55,517</td>
<td>55,517</td>
</tr>
<tr>
<td>[ \text{Variance} = \text{Actual} - \text{Adopted} ]</td>
<td>10,000</td>
<td>(10,000)</td>
</tr>
</tbody>
</table>

\[ \text{Excess Revenue over (under) expenses} = \text{Actual} - \text{Adopted} \]
## Appendix J: June 2015 Statement of Financial Position

### OGDEN MUSEUM OF SOUTHERN ART

#### Statements of Financial Position

**June 30, 2015 and 2014**

<table>
<thead>
<tr>
<th>Assets</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets:</strong></td>
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</tr>
<tr>
<td>Cash</td>
<td>$315,167</td>
<td>$644,969</td>
</tr>
<tr>
<td>Board designated cash - operating reserve</td>
<td>$400,290</td>
<td>$50,000</td>
</tr>
<tr>
<td>Temporarily restricted cash</td>
<td>$309,039</td>
<td>$100,000</td>
</tr>
<tr>
<td>Permanently restricted cash - endowments</td>
<td>$379,112</td>
<td>$286,700</td>
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<tr>
<td>Receivables:</td>
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<td></td>
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<tr>
<td>Promises to give</td>
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<td>$65,300</td>
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<tr>
<td>Grants</td>
<td>$4,500</td>
<td>$8,555</td>
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<tr>
<td>Other</td>
<td>$228,654</td>
<td>$1,809</td>
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<tr>
<td>Inventories</td>
<td>$192,534</td>
<td>$158,341</td>
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<tr>
<td>Prepaid expenses</td>
<td>$19,505</td>
<td>$13,242</td>
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<tr>
<td><strong>Total current assets</strong></td>
<td><strong>2,036,601</strong></td>
<td><strong>1,328,916</strong></td>
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<tr>
<td>Deposits</td>
<td>$3,700</td>
<td>$4,700</td>
</tr>
<tr>
<td>Receivables - promises to give</td>
<td>$800,000</td>
<td>-</td>
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<tr>
<td>Leasehold improvements, furniture &amp; fixtures and equipment, net</td>
<td>$812,572</td>
<td>$827,921</td>
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<tr>
<td><strong>Art Collection</strong></td>
<td><strong>1,907,945</strong></td>
<td><strong>1,715,863</strong></td>
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<tr>
<td><strong>Total assets</strong></td>
<td><strong>$5,560,818</strong></td>
<td><strong>$3,877,400</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and other liabilities</td>
<td>$55,368</td>
<td>$109,426</td>
</tr>
<tr>
<td>Note payable</td>
<td>$438,168</td>
<td>$600,000</td>
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<tr>
<td>Deferred revenue</td>
<td>$171,409</td>
<td>$158,443</td>
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<tr>
<td>Accrued vacation payable</td>
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<tr>
<td>Construction contract payable</td>
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<td>$500,632</td>
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<tr>
<td><strong>Total current liabilities</strong></td>
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<td><strong>1,392,316</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net assets:</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted, operating</td>
<td>$3,238,435</td>
<td>$2,036,657</td>
</tr>
<tr>
<td>Board designated, operating reserve</td>
<td>$400,290</td>
<td>$50,000</td>
</tr>
<tr>
<td><strong>Total unrestricted net assets</strong></td>
<td><strong>3,638,725</strong></td>
<td><strong>2,086,658</strong></td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>$309,039</td>
<td>$86,426</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>$420,750</td>
<td>$312,000</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
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<td><strong>2,485,084</strong></td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$5,560,818</strong></td>
<td><strong>$3,877,400</strong></td>
</tr>
</tbody>
</table>