

12-2008

## Southern food and beverage museum

Chris Smith  
*University of New Orleans*

Follow this and additional works at: [https://scholarworks.uno.edu/aa\\_rpts](https://scholarworks.uno.edu/aa_rpts)

---

### Recommended Citation

Smith, Chris, "Southern food and beverage museum" (2008). *Arts Administration Master's Reports*. 1.  
[https://scholarworks.uno.edu/aa\\_rpts/1](https://scholarworks.uno.edu/aa_rpts/1)

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

This Master's Report has been accepted for inclusion in Arts Administration Master's Reports by an authorized administrator of ScholarWorks@UNO. For more information, please contact [scholarworks@uno.edu](mailto:scholarworks@uno.edu).

**SOUTHERN FOOD AND BEVERAGE MUSEUM**

**A Graduate Internship Report**

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

**Master of Arts  
in  
Arts Administration**

**by**

**Chris Smith**

**Bachelor of Arts in English, Westminster College, Fulton, Missouri  
Master of Arts in Liberal Arts, University of Chicago, Chicago, Illinois**

**December 2008**

## TABLE OF CONTENTS

<b>INTRODUCTION</b>	4
<b>CHAPTER ONE: Organization Profile</b>	5
Legal Applications	5
Mission	5
History and Purpose	5
Management Structure	8
Programs	10
Partnerships	11
Membership	12
Marketing	13
Funding/Development	14
Financial Management	15
<b>CHAPTER TWO: Description of Internship</b>	17
Marketing	17
Funding/Development	18
Collections Management	19
Curatorial	19
<b>CHAPTER THREE: SWOT Analysis</b>	20
Strengths	21
Weaknesses	25
Opportunities	28
Threats	30
<b>CHAPTER FOUR: Best Practices Research</b>	33
Marketing	34
Funding/Development	37
Collections Management	39
Curatorial	42
Legal Applications	
North Carolina Museum of Natural Science	46

<b>CHAPTER FIVE: Recommendations</b>	51
Management	51
Marketing	55
Funding/Development	56
Collections Management	58
Curatorial	58
<b>CHAPTER SIX: Intern’s Contributions</b>	60
Short Term Contributions	60
Long Term Contributions	60
<b>CONCLUSION</b>	62
<b>SOURCES CITED</b>	63
<b>APPENDIX</b>	64
<b>Appendix A - Media lists</b>	65
<b>Appendix B - News release – Can Openers</b>	67
<b>Appendix C - Contribution to e-newsletter</b>	69
<b>Appendix D - Grant plan</b>	70
<b>Appendix E - Cell phone appeal</b>	73
<b>Appendix F - Party policies and procedures</b>	76
<b>Appendix G - Collections policies</b>	83
<b>Appendix H - Cookbook appeal</b>	95
<b>Appendix I - Banana exhibition summary</b>	99
<b>Appendix J - Presidential china exhibition summary</b>	106
<b>Appendix K - Loan document</b>	113
<b>Appendix L - Deed of gift</b>	115
<b>VITA</b>	116

## INTRODUCTION

On a Tuesday night in the spring of 2007, my legal class taught by Bill Abbott had a guest speaker. Her name was Liz Williams and she was the president of the new Southern Food and Beverage Museum. Though she was in class to give a presentation on legal issues, she also spoke about the task of putting together a new museum, how a food museum was a unique idea that would work well in a city such as New Orleans, and why the concept of food and beverage would appeal to a variety of people – tourists and locals alike.

I got it immediately. I understood the concept, the need, the way it would work, everything. I knew that I wanted to be involved with this museum somehow.

By the end of summer, I had completed a practicum and had arranged for an internship at this new museum, which was nicknamed SoFAB. Within a few weeks of my internship, I would leave my job as grants officer at the New Orleans Museum of Art to become Director of Collections at SoFAB. It's a risk, leaving an established and well-funded institution for a much smaller establishment that doesn't yet have an employee manual. I think it's worth it.

One of the appealing concepts about working at a brand new museum is that employees do everything – put together exhibitions, work the gift shop, staff the special events, serve as librarians, collect the artifacts. It's a wonderful way to gain experience.

During my internship, I wore many hats but my duties focused on four main areas: marketing; funding/development; collections; and curatorial/exhibitions.

## **CHAPTER ONE: Organization Profile**

### **Legal Applications**

The Southern Food and Beverage Museum Foundation is incorporated as a Louisiana non-profit organization. The museum's articles of incorporation state the organization's name, incorporators, initial board of directors, officers, the perpetual duration of the organization, its purpose, corporate powers, location, and non-stock option. The vote of the majority of the board of directors grants the right to amend the provisions of the articles of incorporation. The articles of incorporation do not list specifics about the operations of the museum. The responsibilities of the board do not include providing financial support to the museum. Term limits are stated at three years.

### **Mission**

The Southern Food and Beverage Museum is a 501(c)3 nonprofit living history institution dedicated to the discovery, understanding and celebration of the food, drink and the related culture of the American South.

### **History and purpose**

The Southern Food and Beverage Museum is dedicated to the celebration and preservation of Southern foodways and traditions. Since it was incorporated in 2004, the museum has collected menus, artifacts, archival materials, stories and books to document the history of the American South through the lens of food. In June, 2008 the museum opened in a semi-permanent space at the Riverwalk in New Orleans, a commercial development on the Mississippi River nestled between the city's convention center and the French Quarter.

The museum is nearing its five-year anniversary. The museum's first exhibit on the history and influence of New Orleans beverages opened in June 2004 at a temporary location in New Orleans. The goal in opening the temporary space was to give the public a taste of what could be created as it built support and solicited donations for a permanent home. While based in New Orleans, the museum examines and celebrates all the cultures that have come together through the centuries to create the South's unique culinary heritage. It brings all races and ethnicities to the table to tell the tale, from the farmer and the homemaker to the line cook and the celebrity chef. It will include tastings and other food-centered events that capture the essence of Southern foodways.

The Southern Food and Beverage Museum celebrates, interprets, investigates, entertains and preserves. A collaboration of many, the Museum allows food lovers of all stripes – Southerners and non-Southerners, locals and tourists, academics and food industry insiders – to investigate the culinary history of the South. SoFAB brings a message about the food and drink of the South to the world through exhibits, collections of artifacts, oral histories and videos, and other research.

The museum examines:

- The food and drink of the South in all its aspects;
- The many ethnicities – African-American and Caribbean, French, Spanish and German, etc. -- that have combined to create unique Southern food and drink traditions;
- The farmers, fishers, and hunters and gatherers who have produced the food;

- The processors, inventors, chefs and business people who run the restaurants and stock stores with Southern products, and the home cooks and families who have passed down recipes and food traditions for generations.

SoFAB hosts special exhibits, demonstrations, lectures and tastings. The museum cooperates with local and regional museums, restaurants, theaters, academic institutions and artists to present richly-textured experiences in multiple venues.

**Permanent Gallery** – Because of the location of the museum in the city of New Orleans, there is a permanent exhibit that tells the story of New Orleans cuisine within the context of Louisiana food. The visitor will leave the exhibit understanding the difference between Creole and Cajun cuisine, an understanding of the ethnic heritage that contributed to the cuisine, cultural issues, geographic and economic issues, and the relationship of these foods to the South.

**Rotating Exhibit Gallery** – There will be a temporary gallery where changing exhibits will be located. It is anticipated that exhibits will remain for 60 to 90 days depending on the nature of the exhibit. Exhibits could deal with cultural issues, historical issues, political or economic issues, and any issues related to food, eating and drinking in the South. Exhibits can come from other museums or galleries.

**Rotating Southern Gallery** – This gallery is devoted to specific state exhibits or other more local Southern exhibits. This gallery will be used for exhibits which spotlight states or specific foodstuffs or industries. These exhibits range from foodstuffs relevant to the whole South (grits, for example) to regional dishes (Kentucky burgoo, for example) to food issues that affect the region in the present, such as the difficulties faced by those



in the small fishing industry, the changing landscape of the Southern farm or issues that shaped the region's past such as the integration of lunch counters in the 1960s.

**Orientation Exhibit** – The Orientation Exhibit is an interactive map that will show every state in the South. Upon touching the state of on the map, the screen will change and will allow us to showcase the food and beverages, food and beverage products, foodways and other information that representatives from that state want to present in the exhibit. SoFAB will be asked to support this interactive exhibit. Each state also will be asked to maintain a relationship with SoFAB to keep the exhibition current and to continue to reflect important culinary economic issues important to that state.

**Oral History Booth** – There will be a booth where visitors can be videotaped telling their food stories. The visitor will be offered a DVD of their story.

**Soda Fountain/Café** – The café space will contain a Southern soda fountain for both instructive/exhibition purposes as well as commercial purposes. Photographs of soda fountains around the South and a small exhibit tracing its origin from pharmacies through Prohibition to the present will augment this installation.

**Gift Shop** – The shop will carry books, CDs and DVDs relating to food and drink. Special food items and other gifts will be sold. However, this should not be just another small kitchen appliance shop, but sell merchandise in support of the mission of the museum.

### **Management Structure**

The Southern Food and Beverage Museum is governed by a 19-member board of directors that is representative of the food and beverage industry of the South, even though some members live outside of the geographic borders of the region. These

individuals are asked to serve on the board based on their knowledge, talents, resources, or contacts. SoFAB has term limits of three years and positions are staggered. Board members are not contractually required to provide financial support to the museum.

Members of the board of the Southern Food and Beverage Museum are selected based on the following criteria.

1. Clear understanding of, and willingness to work actively to promote the interests and quality of the museum;
2. Knowledge of food, food production, food history and related issues;
3. Influence at the local, national or international level that could be used in support of the museum and its programs;
4. A capacity and willingness to make significant contributions or assist in the museum's fund-raising efforts;
5. Leadership abilities;
6. Special skills, talents, or interests that could prove of value to the museum, such as legal, finance, business, accounting, or technology;
7. Ability to attend and be involved regularly in board and committee meetings and other museum activities;
8. Ethnic, gender, professional and geographical diversity;
9. Clear understanding of the importance of the museum as a cultural institution;
10. A lack of potential conflicts of interest.

Liz Williams serves as the unpaid president of the museum. As founder, she has a unique vision for the museum; therefore, she performs a variety of duties, and she serves as the public face of the museum. The four paid positions at this time are the senior curator,

director of collections, editorial director and gift shop manager. SoFAB has roughly one dozen part-time employees, including a website manager, special events manager, culinary camp supervisor, photographer, and housekeeper.

SoFAB has a handful of volunteers but is in the process of creating a comprehensive volunteer program that includes an application, screening process, orientation, volunteer manual, and special events for recognition.

### **Programs**

**Research** – In cooperation with the Kabacoff School of Hotel, Restaurant and Tourism and the Earl K. Long Library at the University of New Orleans, the museum is building an archive of culinary business records, artifacts, chef’s notes, and menus which will preserve the history of the food industry in the region. The archive complements the culinary archives already amassed in the city at the Historic New Orleans Collection and the Newcomb Library’s cookbook collection and oral histories. Collections of menus, food labels, advertising signs and displays and other important culinary ephemera also have a place at the museum. The collection of CDs of important chefs, restaurant and food industry websites also will ensure that the record for future scholars will be complete and include developing media.

**Collections** – The museum collects artifacts related to the Southern culinary experience. The collection has three purposes: to preserve the artifacts for the future; to illustrate exhibits; and for educational purposes. Depending on the condition of the artifact and its rarity, it may be used for any of these various purposes.

**Media** – The museum maintains a website that informs and entices. Besides the schedule of events planned at the museum, the site also includes listings of food festivals,

reviews of restaurants and books, and essays and articles about Southern foodways and cuisine. The museum publishes a monthly e-newsletter that reviews books, showcases recipes and restaurants in the South, informs readers of food related events in the South, and lets readers know about the development of the museum.

**Educational Outreach** – There are plans for a two-part K-12 education program. The first part will train teachers to use SoFAB and other resources to teach culture, history, economics and nutrition through the lens of food. The second part will be development of children’s programming to reinforce these goals and make the child’s experience in the museum a memorable one. There also will be programming designed for adults, which will include cooking demonstrations, lectures, regular tastings, and other types of educational presentations.

### **Partnerships**

Rather than try to duplicate the work that other institutions are performing well, SoFAB has formed partnerships with existing institutions in those traditional areas of museum work: exhibitions, collections, archives and research.

**Exhibit Partners** – Some partners have provided nontraditional exhibit space, such as the New Orleans Centre and the Riverwalk Marketplace, both of which are shopping malls where exhibits are not typically found but have been seen by many non-museum goers. SoFAB also has exhibited in the U.S Mint in New Orleans, a part of the Louisiana State Museum. SoFAB has enjoyed a long partnership with the Ogden Museum of Southern Art.

**Collections Partner** – With its Master of Arts in Museum Studies program, Southern University in New Orleans has been designated as the collections partner of

SoFAB. This means that SUNO will house, catalog and prepare condition reports of all of the artifacts that have been collected by SoFAB. This collaboration makes it possible for students of museology to earn hands-on experience working with artifacts, which enhances their education, and provides a home to the museum's growing collection.

**Archival Partner** – The Earl K. Long Library at the University of New Orleans houses the Southern Food and Beverage Collection. This collection consists of business records of the food industry in the South, chef's notes, other ephemera, and in particular, the Menu Project collection. The Menu Project is the systematic collection of menus from around the South, accessed by data base, which will come to be the best resource for researchers who study food and restaurant trends and habits, design and economics. The collection enhances the Kabacoff School of Hotel, Restaurant and Tourism Management at UNO.

**Research Partner** – Tulane University, through the Riversphere Project and the Deep South Humanities Center, form the research partnership with SoFAB. Our current research project is the cataloging of the food sources available in the Mississippi River Basin before Europeans arrived.

**Oral History Partner** – SoFAB has collaborated with the Southern Foodways Alliance at the University of Mississippi at Oxford on the Hurricane Katrina Renaissance Project. Whenever the work of SFA and SoFAB intersects, the two museums work with them to support our common goals.

### **Membership**

There are two membership categories for the Southern Food and Beverage Museum.

Individual memberships are \$50 per year and entitles members to receive the SoFAB e-

newsletter and be notified of all programs and special events. Members receive a discounted price at ticketed events. Members also receive a 10 percent discount at the museum shop.

The “Friends and Family” membership level costs \$75 and provides all of the above benefits but it applies to four persons instead of one, regardless of whether the four are children or adults.

Currently, the museum has 250 members. Its main marketing tool in recruiting new members is through its e-newsletter and through news releases that are distributed to the media.

### **Marketing**

At the present time, marketing is conducted as inexpensively as possible; there is no money budgeted for advertising, direct mail campaigns or other marketing efforts.

Community outreach is achieved through other methods, and the most powerful is an e-newsletter that has grown throughout the months and now reaches more than 16,000 subscribers. Through the newsletter, SoFAB promotes its programs, memberships, gift shop, exhibitions and events. The e-newsletter is managed through a popular program called Constant Contact which also is used to disseminate news releases for more than 2,500 members of the food media in the South (food editors at daily newspapers, weekly newspapers, magazines, radio and television). SoFAB sends releases to journalists every week with news and information about the food of the South, requests for artifacts and news about events and exhibitions.

The SoFAB website is a large and expanding website that is well-designed to include all aspects of the museum’s offerings. The site provides viewers with a complete

overview of the museum's history and purpose, exhibitions and events, forums and blogs. The site will soon be expanded to include an e-commerce site that will feature items from the gift shop that are available for purchase. SoFAB blogs promote the museum and its activities via keywords when computer searches are performed. In the future, the website also will feature online exhibitions.

SoFAB has created a three-paneled marketing/membership brochure for distribution at events. The brochure is the appropriate size for standard business, and therefore, can be mailed.

### **Funding/Development**

The Southern Food and Beverage Museum earns revenue from several different sources, including membership dues, donations, gift shop, programming fees, facilities rental, and grants from government, corporate and private foundations. Fees to enter the museum are \$10 per person; seniors and students are \$5.

Private donations come from people who are interested in food and all things culinary. In the future, the museum will conduct a capital campaign from its lists of donors. The goal is to fund its "kid's room" as well as to make improvements in its public galleries.

The museum is available for rental to people or organizations for parties, special events, and meetings. At the present time, those interested in programming events such as lectures and book-signings pay the entrance fee to the museum and they are entitled to participate in that event.

The museum has received government grants from the Institute of Museum and Library Services and the National Endowment for the Arts. It has received private grants

from the Junior League of New Orleans, Louisiana Cultural Economy Foundation, Jazz and Heritage Festival Foundation, New Orleans Musicians Clinic, Emeril Legasse Foundation, Friends of New Orleans Public Library Foundation, Arts Midwest, and the American Association of State and Local Historical Societies. Corporate grants have come from the Reily Foundation (Tabasco), Coca-Cola Company, Viking Range Corporation, Murphy Oil, Pat O'Brien Foundation, The Rare Wine Company, and Museum of the American Cocktail. The museum recently hired a person who will focus on grants and grant-writing, in addition to other duties.

### **Financial Management**

In its current format, the Southern Food and Beverage Museum would be considered a small museum because its annual budget is less than \$500,000. Though the museum created a budget of \$465,000 for 2008, expenditures will not reach this amount unless income can cover costs. This will not happen. The museum consistently budgets conservatively and the general philosophy of the president is that the museum does not spend what it does not have. In its five year existence, the museum has not had a deficit.

When possible, the museum will ask for donations rather than pay for specific items. For example, the museum very recently sent out an appeal for desks, chairs, file cabinets, and other office furniture. The museum will go without in some cases, rather than spend past its means.

All staff members understand the limitations of money as it relates to the start-up of a new museum. All staff members understand that they play or will play roles in bringing money to the museum.



From a grant perspective, a decision has been made to have the museum's books audited to enhance its chances of success in grant-writing efforts as well as to promote transparency. For example, some funding organizations will not provide money unless the requesting organization has books that are audited

## **CHAPTER TWO: The Internship**

I chose to intern at the Southern Food and Beverage Museum because it is a new and emerging cultural institution – the first new museum to be established in New Orleans since Hurricane Katrina. I am the first and only intern to date. My internship occurred during the Spring, Summer and Fall semesters of 2008.

My internship focused on four main areas: marketing; funding/development; collections; and curatorial/exhibitions.

### **Marketing**

**Creation of media lists:** The Southern Food and Beverage Museum uses Constant Contact, a mailing list service that allows subscribers to send out their e-newsletters, news releases or other communication to their members, members of the media, etc. I created dozens of lists for the media to be entered into the Constant Contact database. All lists focused on food writers. The lists included: food writers at newspapers in all of the states designated as “Southern” by the museum; Southern radio food journalists; lists for specific food industries, including baking, beverage, grocery, and restaurant/clubs; freelance writers who focus on food or culinary stories. The number of journalists on these lists totals more than 2,500 people.

**News releases:** I wrote news releases to promote museum activities and projects. The news releases were loaded into Constant Contact, the appropriate media contacts were selected, and the releases were received at several thousand media outlets in the South.

**Contribution to e-newsletter:** SoFAB sends out a newsletter once a week and it is imperative to contribute information of interest to subscribers. I contribute news about collections activities and exhibitions.

### **Funding/Development**

**Grant writing:** There is always a grant in the works. During my internship, I worked on roughly 10 grants, including to the Institute of Museum and Library Services for the Connecting to Collections bookshelf (successful), Italian American Chamber of Commerce for an Italian food exhibition (unsuccessful), the Ourso Foundation for a permanent exhibition (unsuccessful), the Selley Foundation for capital improvements (unsuccessful), the Louisiana Library Association for library support (unsuccessful), the New Orleans Junior League for culinary camp support (successful), Lupin Foundation for capital improvements (unsuccessful), Entergy Foundation for capital improvements (unsuccessful), Target Foundation for literacy programming (unsuccessful), and Museums for America for exhibition support (pending).

**Grant plan:** I created a roadmap that lists possible government, corporate and private foundation grants for which SoFAB programs and events can be funded.

**Cell phone appeal:** I wrote the appeal to create audio tours of museum exhibitions instead of standard audio guide tours. With this concept, museum goers use their own cell phones to call the number listed at the artifact. They can call back later at night if they want to revisit the exhibition.

**Party policies and procedures:** SoFAB will rent the museum to people or organizations for parties, meetings, events or other occasions. However, SoFAB must

have a policy in place regarding the use of the facilities. I wrote this document that serves as a guideline for those who rent the museum.

### **Collections Management**

**Collections policies:** All museums have policies for collecting and caring for their collections. As part of my internship, I created SoFAB's collections policies and procedures, which are listed on the museum website.

**Cookbook appeal:** The majority of the SoFAB Cookbook Collection was destroyed during Hurricane Katrina. As part of my internship, I was directed to create strategies to recreate the cookbook library. I sent hundreds of emails to various locations to encourage donations of cookbooks. I contacted hundreds of libraries in the South, as well as state and local historical societies to ask for cookbooks. Also, I posted dozens of requests for donations on Craigslist.com. We received hundreds of cookbooks from these appeals and the cookbook collection now totals more than 5,000 volumes and includes some very old and important cookbooks.

### **Curatorial/exhibitions**

**Presidential china show:** I created the exhibition summary for the presidential china show titled "Eating in the White House: America's Food." The summary, a standard document for all shows created by any museum, is useful for several reasons. First, it is used to get all staff members, or those involved in the exhibition, to "get on the same page." Second, it serves as the basis for grant-writing applications to be written. Third, the document serves as the basis for information for news releases and other public information efforts. Finally, the document serves as the basis for educational efforts, including the lesson plan.

**Banana exhibition:** I created the exhibition summary for the “Bananas Is Our Business” exhibition. The benefits of have such a summary are identical to those stated above for the presidential china exhibition.

**Loan document:** I created the template for the standard loan agreement that will be used when the museum borrows artifacts from external sources and needs to provide documentation for the lender.

**Deed of gift:** I created the template for the standard deed of gift that will be used when the museum receives documents, books or artifacts as part of its collection.

## **CHAPTER THREE: SWOT Analysis**

SWOT is an acronym for Strengths (S), Weaknesses (W), Opportunities (O) and Threats (T). SWOT analysis was created and perfected by researchers at Stanford Research Institute from 1960-1970 and was funded by Fortune 500 companies who wanted to know why many types of corporate planning failed. A SWOT analysis is a valuable tool for understanding the decision-making process for numerous situations encountered by business and organizations.

The process of conducting a SWOT analysis provides a solid framework for reviewing strategy, position and direction for a company or business proposition. Completing a SWOT analysis is simple and is considered to be a good exercise for workshop sessions. My SWOT analysis of the Southern Food and Beverage Museum yielded the following suggestions.

### **Strengths**

This area documents the attributes of the organization that are helpful to achieving the objective.

1. Concept – The Southern Food and Beverage Museum is a fresh and unique concept for a museum. There are only a handful of other museums in the world that focus on food and beverage as their main mission. The concept allows for the creation of numerous exhibitions and the establishment of a dynamic collection.
2. Location – Currently, the museum resides at Riverwalk Marketplace in a space formerly occupied by The Limited at the time of Hurricane Katrina. The store, like many other businesses, did not return. The location has many nearby attractions to entice potential visitors: other shops in the center; the many food

establishments in the center; shops in the nearby Canal Place; the cruise ship terminal (directly behind the museum); the Canal Street Ferry; the embarkation/debarkation for ships such as the Natchez and Audubon; the Audubon Aquarium of the Americas; the Audubon Insectarium; Harrah's casino; and several major hotels. The museum, by virtue of being part of the Riverwalk Marketplace, sits at the base of the French Quarter, a major attraction for tourists and locals.

3. Audience that is curious about food – There are millions of potential visitors because many people are interested in the concept of food and cooking. Sales of cookbooks attest to the commercial power of food and eating. Also, New Orleans is a culinary destination. Therefore, there is huge audience potential for a museum that is devoted to the every day notion of eating food.
4. Abundance of material and possibilities for collecting – there is considerable opportunity to collect a wide variety of materials, most through voluntary donations. Examples include cookbooks, eating and dining utensils, cooking artifacts, donations of restaurant memorabilia, recipes, and many others. At the time of this writing, SoFAB is advertising for artifacts related to the banana trade, can openers, oyster plates, and cookbooks and menus, the latter of which is housed at the Earl K. Long Library at UNO. When it comes to collecting, the sky is the limit regarding items regarding food. The museum currently has very few items in its collections.
5. Low rent – At the present time, SoFAB provides Riverwalk Marketplace rent of 12 percent of the sales in the gift shop and 12 percent of attendance fees. The

- lease provides SoFAB with a home for three years, with an option for two additional years.
6. Numerous sources for revenue – Sources include: revenue from attendance; sales from items in the gift shop; donations made in the collections box within the exhibition area; grants from foundations, corporations and the state and federal government; a newly created capital campaign; revenues from rent from the Museum of the American Cocktail; and others.
  7. Considerable donated products – Many manufacturers and food vendors have decided to donate product for sampling, and there are events built around tastings that promote products, including wine, beer and coffee tastings. Tuesday night events feature the culinary offerings of local restaurants that have donated their food and food preparation services.
  8. Considerable exhibition space for a new museum – the museum consists of 13,000 square feet of space, of which more than 11,000 square feet is devoted to public access, providing the ability to create educational displays and exhibitions.
  9. Museum of the American Cocktail – This museum is housed within SoFAB in a large room with exhibition cabinets and plenty of artifacts about aperitifs, cocktails, alcohol, mixology and other related subject matter. It is a valuable attraction and provides merchandise for sale. Some people come to experience this museum rather than SoFAB.
  10. Implementation of solid collections strategy – The museum has created and posted on its website numerous collections policies and procedures and is reaching out to the public in order to “grow” the collection.



11. Considerable library of cookbooks, all collected post-Katrina – The cookbook collection totals more than 5,000 tomes and includes some older and valuable books. The original collection of 1,800 was destroyed by Hurricane Katrina and the current collection was built through strong public relations efforts and community outreach in less than one year. It grows in number each week.
12. Dynamic gift shop – The gift shop is a recognized source of income and consists of a variety of items – cookbooks, art, jewelry, food items, food utensils, etc. – that continues to expand. The shop also works on the standard principles of consignment in which local artists create items to be sold with both the museum and the artist benefiting from sales.
13. Strong commitment to education – The museum creates exhibitions with the education of all citizens in general and children in particular as an objective. Lesson plans, online teacher guides, quizzes, and other educational materials are created and distributed to teachers by their placement on the SoFAB website.
14. Strong use of online newsletter (Constant Contact) and good e-lists – SoFAB sends material to more than 16,000 email addresses each week to advertise its events and activities, and to solicit artifacts and donations.
15. Strong calendar of events – Something is always happening at the museum, which means that the museum has a presence in the Times-Picayune and other local media on a daily basis. Events range from book signings, literary events, food tastings, culinary camp, etc.
16. Leadership with experience in creating a museum – Liz Williams served as the Chief Executive Officer of the Foundation of the University of New Orleans

- during a period in which two prominent institutions were created – the D-Day Museum (now the National World War II Museum) and the Ogden Museum of Southern Art. As part of her duties, and by virtue of being a lawyer, she prepared all the legal documents to create these institutions and worked with state officials to ensure their creation. Williams also has served as chair of the Arts Administration department at the University of New Orleans.
17. Dedicated staff – SoFAB has a small staff of only five people who work many long hours and perform a variety of duties that range from curatorial and collections to special events and time in the gift shop. All employees have a connection to cooking and are capable cooks who understand the culinary world. Also, employees are strong writers who are able to identify and apply for grants.
  18. Excellent dock service in which to move artifacts inside and outside the museum.
  19. Strong ability and desire to connect with literary organizations and events – SoFAB joined with the New Orleans Public Library and applied for and received a grant from the Institute of Museum and Library Services to conduct The Big Read. The book that was read was Harper Lee’s *To Kill a Mockingbird* and numerous events were held throughout the city in order to encourage kids to read. Also, a culinary book club will go into operation in January 2009.
  20. Strong ability and desire to connect with environmental organizations and events – SoFAB is planning to create an exhibition that focuses on trash and recycling. As part of The Big Read program, SoFAB conducted a birding event in which more than 230 Cub Scouts attended a bird-watching and trail cleaning event at Couturie Forest in City Park.

## Weaknesses

This area documents the attributes of the organization that are harmful to achieving the objective.

1. Lack of name recognition – Many people are not aware of the new museum, its purpose or its location.
2. No long range plan – Museum leadership needs to create a roadmap for the future that describes growth, provides income projections and a way to achieve them.
3. No formal advertising – Awareness campaigns are conducted mostly through news releases, the museum’s e-newsletter, and mentions in event columns in local media. Some money is spent for advertising in the New Orleans area, but not in other areas of the American South.
4. Board of directors that includes few minorities – The 17-member board includes only one member of color. She has indicated that she is ready to leave the board when her cycle is completed.
5. No expectations/assignments for board members – Board members are selected for their geographic representation and potential to provide advice regarding the food and culinary industries. There are no expectations regarding donations or financial support for the museum.
6. Reliance upon volunteers – The museum has been able to accomplish quite a bit through the use of volunteers; for example, the creation of its website and the design of its new *To Kill A Mockingbird* lesson plan. However, when working with volunteers, one is forced to work according to their schedules. Things simply

- do not happen on the time frame planned. Also, the museum does not yet have many volunteers who come to provide docent tours or to help in the gift shop.
7. Few staff meetings – At the present time, there are no regularly scheduled staff meetings, meaning that staff members frequently are unaware of others’ activities.
  8. No solid flow of income yet – While there are many potential sources of income, money is in short supply – a common occurrence in new cultural institutions. A comprehensive grant-writing schedule exists and constantly is being reformulated to meet the museum’s needs. However, it is focused on the short-term. This area needs more effort.
  9. Little money for expenditures – For example, there is no ability to purchase artifacts.
  10. No kitchens – At the current site in the Riverwalk, there are no demonstration kitchens, or for that matter, very little in the way of food preparation at all. The museum needs kitchens for exhibitions, food demonstrations, private parties and special events, and other purposes.
  11. Incomplete galleries – The museum needs display cases badly, as well as glass fronts and shelving (not Plexiglas) for the two larger exhibition spaces.
  12. Lack of standard museum “tools” – The museum needs a variety of tools, including all manner of hammers, screwdrivers, chisels, brushes, knives, suction cups, etc. Also needed are cleaning materials that can be used for work on artifacts.

13. Lack of a “collections” area – A space is needed where new artifacts can be received, assessed, repaired and archived. This area might also include a matting area where explanatory panels can be created.
14. Lack of standard office materials – The museum needs desks, chairs, file cabinets, bulletins boards, shelving, lamps, etc. The museum also needs basic items such as paper, writing utensils, staplers, scissors, tape, etc.
15. More merchandise for the gift shop – The gift shop now has more merchandise now than in its first few weeks of operation, but could use more vendors who are willing to display their products.
16. Inadequate parking – There are very few free spaces for patrons to park their cars. Many free parking spaces are two blocks away.
17. The general chaos and confusion that is created when a new place opens. It’s fun but it provides its own brand of weirdness.

### **Opportunities**

This area focuses on external conditions that are helpful to achieving the objective.

1. Ability to create and build new partnerships with other organizations. Other cultural organizations recognize the potential for this museum to become a viable entity and an important economic engine. The museum has established partnerships with arts and literary organizations, environmental groups and educational institutions, historical societies and neighborhood associations. The museum has developed relationships with many restaurants and businesses that focus on the culinary industry.

2. Ability to connect with local and regional restaurants and their owners, including renowned chefs and other culinary creatures.
3. Ability to work with small newspapers by providing them with content – recipes, book reviews, artifact care, culinary history, etc.
4. Ability to create partnerships with music or musician organizations for entertainment at events. The museum hosts musicians on Tuesdays.
5. Ability to connect with book vendors to request publications that focus on food. The book is reviewed and then is added to the SoFAB collection. Also, the museum is creating a foodie book club in which a food related book (non-fiction, fiction, memoir, etc.) is read each month and discussed on museum premises with food accompaniment.
6. Ability to attract authors who want to sign books. Many local cookbook authors can promote their works with signing parties at the museum.
7. Ability to solicit organizations in order to serve as a repository for their books or papers or other artifacts.
8. Ability to present dynamic programming such as food tastings, book signings, and historic culinary events.
9. Ability to appeal to the type of tourist that enjoys New Orleans food. New Orleans is a tourist town and many come to eat and enjoy the culinary history of the city.
10. Finally, the ability to create a home for the museum. Several organizations have approached the museum to ask if they would consider moving to “their” spaces. For example, Blaine Kern has asked if SoFAB would be interested in a

partnership with Mardi Gras World when it moves to this side of the river. A consortium of businessmen is meeting now to revive the Krauss Department Store development and it has asked SoFAB to move into the newly renovated building. There is plenty of opportunity here.

### **Threats**

This area focuses on external conditions which could do damage to the business's performance.

1. Location – Though it sounds like a unique idea to have a museum in a shopping center, it is not. In fact, it is commonplace. The management company that runs the Riverwalk Marketplace courted SoFAB as it was looking for a new home following Hurricane Katrina. Several other potential locations for SoFAB had fallen through. The management company made a very enticing offer – rent would be 12 percent of admission fees and 12 percent of gift shop receipts. In return, management would offer a three-year lease with the option of two one-year extensions. Though it sounds good, there is plenty to contemplate. Shopping centers frequently invite museums to be tenants with generous offers because they get a tax break. However, when the museum begins to bring visitors to the center, traffic is built, rent eventually will be raised, and the museum will be forced out. A move to new quarters can be expensive for a museum, and all the effort to establish an identity within the shopping center has been lost. Though it is possible that SoFAB can remain at the Riverwalk Marketplace, it is logical to believe that the search for a new building is a sensible strategy to contemplate. Therefore, the SoFAB landlords are to be considered a threat.

2. Economy – the current economic status of the country is a “great unknown” at the present time. It is not known if a recession is on the horizon. An economic downturn will deter tourism and negatively affect income from donations, memberships, grants and other sources.
3. Fund-raising in New Orleans and Southeast Louisiana – Finding money in New Orleans is difficult at best. New Orleans has no major corporations and does not possess the same kind of grant-giving structure as other major cities. In a nutshell, the same people give over and over. Oddly, Hurricane Katrina brought in external funders for many projects. However, funding sources in the Greater New Orleans area remain tough to convince.
4. Fund-raising in the South – Though the museum is “Southern” in nature, it has little or no presence in other cities, meaning that funding will be difficult. It will take time for the museum to gain traction with the food and beverage industries in other cities because there is little or no advertising conducted outside of the New Orleans area at this time. Fund-raising and public awareness in other areas is minimal.
5. Hurricanes – To date, two hurricanes have caused major problems for the Southern Food and Beverage Museum – Katrina and Gustav. Katrina caused the museum to lose its original lease, creating a more than one-year hunt for a new home. At the time of Gustav, the museum had considerable traffic which has yet to come back. The potential for hurricanes is a constant threat.



6. Over-reliance on tourists – When a negative event happens or the summer comes, and there are fewer tourists, one cannot rely on locals for income unless a specific strategy or program has been put into place.
7. Parking – Free parking is difficult to find except on weekends or when the convention center is in use. However, the museum validates!
8. Crime – The perception that New Orleans has a high level of crime, which is true, is a deterrent to potential visitors. The types of crime that followed Hurricane Katrina or the example of the brutal murders at the Louisiana Pizza Kitchen a decade ago portray a bad image of the city and its ability to fight crime.

## **CHAPTER FOUR: Best Practices Research**

A “best practice” is a technique or methodology that, through experience and research, has proven to reliably lead to a desired result. A commitment to using the best practices in any field is a commitment to using all the knowledge and technology at one's disposal to ensure success.

The term “best practice” often is over-used, or misinterpreted. It has come to mean “politically correct” to some people or to reflect the ultimate solution for a specific problem or goal. However, once this unique “buzzword” takes on personal meaning for the user, it can be harnessed for change.

Here’s the idea: People and organizations all over the world are looking for more effective, innovative, less expensive ways to get work done. Conducting current and best practices research is critical to developing a full understanding of a problem and all of its perspectives. The time one spends reading and talking to people who have solved or tried to solve similar problems is likely to provide useful insights into underlying causes, strategies for change, and problems to expect along the way. Current and best practices research is usually inexpensive and a good investment.

Furthermore, the concept of best practice research takes on additional meaning for nonprofits, where resources such as money, time and staff strongly indicate the need for the kind of problem-solving abilities provided by “best practices.”

The concept of best practices is especially important for those in the museum field because this profession has long been the turf of amateurs and cowboys, and has only recently embraced concepts of professional standards and benchmarks.

The Southern Food and Beverage Museum, as a new cultural institution, is strongly desirous of getting off “on the right foot” by adopting the appropriate attitude about problem-solving the issues that lie ahead.

For the purposes of this paper, I will apply the concept of best practices to the four main areas in which I participated during my internship and the four main areas I will devote most of my time in the future: Marketing; Funding/Development; Collections; and Curatorial.

### **Marketing**

Museum marketing is unique because museums have a mission to educate the public as well as build audience and revenue. Reconciling mission and market is at the heart of effective planning. With a good marketing plan, a museum can build an audience for museum programs as well as sustain the necessary revenues for delivering the mission in its fullest form.

In the past decade, museum marketing has changed dramatically, and the concept of competition, formerly unknown, now plays a major role. “All organizations are competing for a consumer’s money or time. Competition is defined as those firms that market products that are similar to, or can be substituted for, its products in the same geographical area. For a museum, competition can consist of direct competition (such as other museums and attractions) and indirect competition (other activities that may occupy a person’s time). Moreover, it has been argued that increased competition has intensified the speed of change in museums.” (Fiona McLean, *Marketing the Museum*, Heritage: Care-Preservation-Management, 1997, page 71)

Besides competition, the concept of planning, meaning more of it as well as an increase in quality, is another concept that has recently entered the lexicon of best practices. Planning is as important to museum marketing as the execution of the campaign. As with any endeavor, marketing a museum without a plan scatters resources and confuses the visitor. An institution's annual marketing plan should target key audience segments, prioritize resources, layout a chronological action plan, create monitoring points, and set up an evaluation process.

A simple but traditional marketing plan outlined in the July/August 1999 issue of *Museum News* by Thomas H. Aageson. It remains a popular marketing concept because in the ten years since it was created, it has been updated to reflect new trends. Titled *Market Value: 5 Steps to an Effective Museum Market Plan*, Aageson says that a state-of-the-art market plan is built on five solid principles:

1. Situation Analysis – Surveying the museum's current context in terms of its marketplace lays the groundwork for the future. Find out about the museum's current customers. Review how various societal values influence visitor attendance. Review the political environment. Assess the economic environment. The physical environment also determines how you structure a marketing plan. Determine how technology can have a positive impact on the museum.

2. Determining Market Opportunity – After examining your museum's current situation and the external influences on attendance, determine your potential audience. Look beyond the traditional market. For example, if the zip code data shows that residents in a major metropolitan area do not visit the museum, concentrate marketing efforts in that metro area during the coming year. Focus groups with non-visitor

participants will tell you whether your exhibit and program concepts will motivate them to visit. Decide if there are new markets the museum wants to attract. Then narrow the list by targeting key markets because resources will be limited.

3. Setting Marketing Objectives – Begin with basic, broad objectives. State the overall attendance and revenue goal, and then break each into market segments. Spell out marketing initiatives that are critical and unique to the plan, such as promotions in a new market, marketing collaborations with local businesses, or a special exhibit. Mention new initiatives such as building alliances with other museums or combination ticketing.

4. Strategy and Program Development – Based on the experience offered by the museum and the profile of its customers, determine how the institution will be presented to the public. First, develop a positioning statement. This is where the institution's mission and its marketing come together. Once the marketing position is established, address the essential elements of the marketing mix: product, price, promotion and place. Product is the description of what the museum will offer to the visitor during the coming year. The best way to describe the programs and the exhibits is through the experience that the museum creates for the visitor. Stress the benefits to the visitor.

5. Implementation, Monitoring, Evaluation – The entire institution must buy into the marketing plan, from the board to the director to the staff. Place objectives in the marketing plan to monitor performance. Objectives can include attendance, revenues, research schedules, special events, and market tests. These objectives should be reported at least on a quarterly basis. Most institutions track attendance and revenue daily. At the end of the year, conduct a formal evaluation by comparing the marketing plan objectives with the results achieved. Assess in depth how strategies worked. Report on the market

research and the test conclusions. The evaluation is the end of this year's plan and the beginning of next year's plan. Thus the planning cycle gains a rhythm.

The people who might understand the issue of fundraising in museums best are the Kotlers – Neil, Philip and Wendy. In the classic marketing textbook, *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 2<sup>nd</sup> Edition* (Jossey-Bass, 2008), they examine the full range of marketing techniques and include provide the most current information on positioning, branding and e-marketing.

The book stresses how important it is for museum professionals to address new issues as they relate to best practices concepts.

- Define the exchange process between a museum's offerings and consumer value.
- Differentiate a museum and communicate its unique value in a competitive marketplace.
- Find, create, and retain consumers and convert visitors to members and members to volunteers and donors.
- Plan strategically and maximize marketing's value.
- Achieve financial stability, and
- Develop a consumer-centered museum.

Though it sounds like a cliché, marketing will continue to become a more important issue because museums now understand the need to compete. What museums are now doing is experimenting to find the right marketing strategies that work for them.

## **Fundraising/Development**

Funding is one of the greatest challenges that museums face as nonprofits. For decades, the standards for museum revenue generation consisted of admissions, concessions, retail and memberships, while the vast majority of funding has come from grants, governmental assistance and private donations. Since the beginning of the 21st century, however, governmental and private support has been shrinking and inconsistent, forcing museums to seek alternative sources of funding.

In spring 2007, the Orinda Group began investigating the nature of these alternatives. The organization concludes that the future of museum revenues seems to rest in innovation, community involvement, creative partnering and online opportunities. Orinda says that best practices of the past do not resemble best practices of the future, which include the following.

1. Engage in social media (blog)
2. Participate on E-philanthropy websites
3. Don't abandon direct mail
4. Enable online retail, admissions, giving and membership opportunities through the museum website
5. Explore new retail opportunities
6. Pursue creative partnerships
7. Devise targeted and creative fundraisers
8. Host traveling exhibitions
9. Open the museum to after hours exploration
10. Consider unrelated business

Most of all, the report stresses, museums should diversify their fundraising strategies just like people would diversify their stock portfolios.

The concept of best practices is not restricted to American soil. The British Columbia Museums Association created a document for its members titled *Best Practices Module: Revenue Generation (Creating Profit Centres)* in 2007. “Museums are constantly engaging in ways to make more money by generating both earned and unearned revenue. With the trend of earned revenue increasing over the last decade, museums need to constantly ensure they are adapting or implementing ideas to bolster revenue.”

The report says that fundamental keys to generating earned revenue are increasing the number of persons visiting the facility (and generating increased admission fees), plus increasing the revenue per visitor (through gift shop and food sales). “Periodically re-assessing admission fees to ensure a museum visit remains an appealing option for the public, is important.”

In addition to bolstering its membership base, “museum management needs to be creative and analyze other revenue generating techniques. As well as increasing attendance and per capita spending, it may be that implementing one or two small creative techniques could add significantly to the museum’s earned revenues.”

While focusing on improving earned revenues, museums are advised that although funding has decreased in the past, there are still numerous ways to generate unearned revenue. Conducting fundraising and applying for grants will remain an essential process in museum operations. The report concludes that best practices issues will remain a moving target though viable strategies if only museums can find the ones that work for them.



## **Collections**

The Southern Food and Beverage Museum, by virtue of being a new museum, must turn to other organizations in order to establish basic rules and regulations by which to operate its collections and archives. SoFAB specifically is searching out the policies and procedures promulgated by professional museum societies in order to set up its rules. SoFAB is pursuing membership in these societies. However, one of SoFAB's major goals is to seek accreditation from the American Association of Museums.

As stated in the core questions, accredited museums are expected to operate in accordance with "standards . . . as they are generally understood in the field." Many standards are formally codified in statements issued by various professional organizations. To be applicable in the AAM Accreditation Program, standards statements must be formally adopted or endorsed by at least one nonprofit organization that is broadly representative either of the field or the segment of the field to which the standards apply.

For example, in the area of ethics, history organizations are expected to adhere to The Statement of Professional Standards and Ethics of the American Association for State and Local Historical Societies. Members of professional associations are expected to abide by institutional standards specific to that membership, such as the Association of Art Museum Directors (Professional Practices in Art Museums) or the Association of Zoos and Aquariums (AZA Code of Professional Ethics). When developing their codes of ethics, general museums (those that encompass two or more disciplines) must decide how these discipline-specific codes apply to their overall operations and make the reasoning behind those decisions clear.

Accreditation is extraordinarily important. According to the AAM website, “Accreditation draws on the collective wisdom of the field, which is gathered from many sources. Information comes from the hundreds of museums under accreditation review at any given time (particularly from Self-Study Questionnaires and Visiting Committee reports); from museums participating in the Museum Assessment Program; and from ongoing discussions with the field via the AAM Standing Professional Committees, Council of Regions, Council of Affiliates, and participants in colloquia, workshops, and seminars. By gathering information from all these sources, the Accreditation Commission observes what is happening across the field, deliberates about standards and practices, and adjusts the program accordingly to advance the profession.”

An appropriate example for the Southern Food and Beverage Museum to follow regarding specific collections strategies can be found at the Florida Museum of Natural History at the University of Florida, Gainesville.

The leaders of the Florida museum have agreed that they cannot engage in indiscriminate acquisition. They have informed the public through their website that “The diversity of nature, including human culture and artifacts, is so extraordinarily large that physical space limitations alone make comprehensive collecting impossible. The financial aspects of fulfilling the museum's continuing obligation to preserve, maintain, and use representative samples of the world limit our acquisition capabilities.

Consequently, a schedule of priorities for new acquisitions has been adopted. For similar reasons, consideration must be given to policies covering disposition of objects that may no longer be appropriate or necessary for the museum's areas of interest.”

Based on best practices concepts, the Florida Museum of Natural History has decided on three priorities regarding their collection efforts.

First Priority – To strengthen collection areas in which the museum has a current specialization and recognized historical interest, especially when these areas are threatened irreversibly by human activities.

Second Priority – To broaden the comparative base of the established collection areas. Examples of secondary priority acquisitions are archival objects such as voucher objects for published research; synoptic objects from specialists; objects that will strengthen a collection in a subject area related to a previously established one.

Third Priority – To obtain collections of a general nature that are within the broad interests of the museum. Examples of tertiary priority acquisitions are interesting or unique, adequately documented objects of limited use in a scientific sense; objects outside the scope of current museum research collections, but that might in the future have direct use in explaining more fully the diversity of nature and culture to the lay public.

It is interesting that the museum recognizes its limitations and that it needs to collect in areas in which it already is strong and has a presence. The decision is pragmatic but it also reflects smart business sense based on best practices research and the formation of solid plans to meet the reality of competition in the museum world.

### **Curatorial**

In recent years the definition of the role of the curator has undergone both a dramatic change, and continues still to be refined and challenged. Traditionally, curators manage or oversee a museum collection or a library. To arrange an exhibition, curators choose

which objects to display and organize the loan of exhibits from other collections if necessary. They also organize the transportation, insurance and storage of objects although these duties can be conducted by a registrar or registrar department. Curators make sure that objects are displayed in a clear and attractive way. They also co-ordinate, and in many cases, write and compile exhibition catalogues and the texts that accompany exhibits.

However, the traditional job description of the curator is changing and the romantic notion of the solitary employee museum is giving way to the concept of team. Through the use of the team model, of which the artist and curator are members with other specialists, there are collective decision making processes that are created in order to create a comprehensive artistic endeavour. This area is controversial and many feel that the erosion of the traditional curatorial duties is bad for the profession.

In the past, many curators have been isolated into their own little worlds. This is not the best practice that benefits the museum or the people who visit them. Best practices research embraces the role of the curator and its need to evolve into a more team-oriented approach that involves the input of professionals such as those in the education, grant-writing, public relations and membership departments, as well as the gift shop.

Also affecting the concept of best practices in the curatorial arena is the emergence of new media and the ever-expanding use of the Internet. The introduction of technology into the museum is challenging traditional exhibition concepts, introducing new interactions between the audience and the object, and affecting the museum's core operations. The affects of digitization, the Internet, and wireless technologies are still

being incorporated into best practices concepts though more museums are developing strategies to incorporate these strategies.

One of the more interesting recent publications about curatorial issues is the volume “Are we there yet? Conversations about Best Practices in Science Exhibition Development” (K. McLean and C. EcEver (eds). San Francisco, CA: The Exploratorium). When the Exploratorium brought people together to discuss “best practice” in science exhibition development, Kathleen McLean made the point that while various items could be identified which characterized good exhibition development, ones which promoted good outcomes for the visitor, these could not be considered a checklist for success or a panacea for exhibition development.

One of the participants, Jay Rounds of the University of Missouri, St Louis, pointed out that “a rigid standardization of practice is a recipe for disaster. What worked yesterday probably will not work tomorrow and we have no reliable way of predicting what will. Such times call for experiments and innovations that might work well in the new environment we need strategies that can counter these initial tendencies and foster innovation, exploration and discovery of new possibilities.”

### **Legal Applications**

No matter what the issue, all museum departments are governed by legal policies and procedures, as well as codes of ethics. Numerous issues are addressed at the website of the American Association of Museums. These policies are under constant review. They are governed by committees whose members are recognized by their expertise and acumen. Numerous organizations, including the AAM, conduct legal seminars specifically on legal issues, and the AAM project titled MAP – Museum Assessment

Program helps maintain and improve operations, including legal and ethical, through a confidential, consultative process.

### **Best Practices Museum Comparison**

The Southern Food and Beverage Museum is a unique institution – the first of its kind in the nation. Since no other institutions of this type exist, it is not possible to make direct comparisons. While there are similar museums in other countries, notably Europe, a comparison to those institutions is not possible due to their different focus, management structure, and philosophies. The United States has numerous small food museums that focus on specific foods, such as the pizza, mustard, garlic or bananas, and there are several well-known libraries that contain culinary collections. However, they are not the same. The culinary school Johnson and Wales in Providence, Rhode Island, has a considerable collection of culinary artifacts though few of the other trappings of a museum. A new soul food museum opened in October 2008 in Atlanta though it has not yet established a structure or website. Therefore, Best Practices research must occur by using comparisons with other more conventional museums.

However, an appropriate comparison can be made with a new museum, or with a museum that has made the move to newly renovated headquarters. As was mentioned above, shopping centers frequently invite museums to be tenants with generous offers, such as tax breaks. In reality, once the museum attracts new visitors to the shopping center, traffic is built, rent eventually will be raised, forcing the museum to find more reasonable rent at a new location. Though it is possible that SoFAB can remain at the Riverwalk Marketplace, it is more logical to begin a search for a new building. In fact, several scenarios already are being discussed. Since the Southern Food and Beverage

Museum is projected to leave its current home at the Riverwalk Marketplace within a matter of years, and because there are numerous projects in discussion that would enable SoFAB to become a major cultural destination with a large home and perhaps new home near the French Quarter, I have chosen as comparison for Best Practices research, another “new” Southern museum that has grown considerably and achieved accolades as it evolved from small museum to its new status as a cultural icon. That museum is the North Carolina Museum of Natural Sciences in Raleigh.

### **North Carolina Museum of Natural Sciences**

The Southeast's largest natural history museum, the North Carolina Museum of Natural Sciences offers visitors a program of educational, scientific, and cultural experiences. The museum's mission is to collect and preserve the state's biological diversity, promote environmental awareness, and relate the natural sciences to everyday life. Admission is free.

In 2000, during its 121st year of operation, the museum moved into a new, \$70.5 million seven-story building in downtown Raleigh. Four floors of exhibits and live animals showcase North Carolina's natural history and global connections. Highlights include the world's only *Acrocanthosaurus* dinosaur fossil; a two-story indoor waterfall; Willo, the first dinosaur discovered with a fossilized heart; and the Living Conservatory, buzzing with hummingbirds and butterflies. It also includes an Arthropod Zoo, three whale skeletons suspended from the ceiling and nearly 3,500 live animals--enough to be classified as a small zoo.

Unlike its previous home, this downtown Raleigh museum is spacious and airy with light wood, white walls, easy-to-navigate exhibits and plenty of educators, curators

and researchers available to explain things. Though the museum is an agency of the North Carolina Department of Environment and Natural Resources, it maintains its 501(c)3 status.

The museum offers free daily programming, including high-definition movies, live science presentations, a Discovery Room, and a Naturalist Center. Other features include the Acro Café, museum store, and a special gallery showcasing some of the world's most topical traveling exhibitions (admission fee charged).

The museum store, operated by Friends of the Museum, offers a wide assortment of books, videos, cassette tapes, gems and jewelry, natural science kits, educational toys and more. The museum has a great website at [www.naturalsciences.org](http://www.naturalsciences.org).

## **Marketing**

The North Carolina Museum of Natural Sciences has a full range of services that fall under the rubric of marketing. Perhaps the best marketing strategies is that the museum does not have an admissions fee, something that other museums dream about.

The museum produces a glossy magazine for members and it creates numerous news releases for members of the media that describe events and programs offered. The museum offers birthday parties for children. Outreach programs are unique ways in which the museum can be brought to patrons – mini-exhibitions accompanied by curators go to businesses and patron's houses to provide educational offerings. Almost everything the museum does is translated into Spanish.

Programming is the key to the marketing efforts for this museum. Perhaps the most interesting aspect of the museum is its educational focus. Free programs are offered daily and many involve live animals. Windows on the World is a room located on the



third floor that offers visitors a chance to come eye-to-eye with live animals during Meet the Animals and Story Time shows. Outfitted with state-of-the-art multimedia equipment, Windows on the World also supplies the stage for distance learning classes that are broadcast throughout the week. Patrons can take a “virtual plunge” into the heart of nature in the museum's high-definition WRAL Digital Theater.

Oddly, the museum does not have an e-newsletter at this time.

The Southern Food and Beverage Museum can use the North Carolina museum as an effective role model. For example, SoFAB considers programming to be a key reason to exist, and is considering a full range of outreach programs. The museum will need to find ways to translate materials into Spanish. However, what is most appealing is the ability to offer patrons educational experiences through new technological innovations. These are dynamic marketing strategies that sell themselves.

### **Funding/Development**

The North Carolina Museum of Natural History does not merely ask patrons to donate. It asks patrons to become a member of the “museum family.” It offers several ways that patrons can become members of the family. The most basic way is to become a Friend of the Museum. Friends of the North Carolina Museum of Natural Sciences is a private, nonprofit group organized in 1979 to support the mission of the museum.

The Friends organization supports the museum's educational programs, exhibits, and research through membership, fund-raising and advocacy. It operates the museum store, which donates a percentage of revenue to museum educational programs, and oversees operation of the Acro Café. The organization also handles rentals of museum facilities.

The museum provides numerous, other ways to donate. One of the more interesting methods is donating to the auditorium a \$1,000 gift to the Friends. Donors also can have a name entered on the museum's granite Donor Walk for a \$100 gift. Businesses can become Corporate Friends of the Museum to support educational and community outreach programs of the museum. Corporate sponsorships are available for special events, traveling exhibits, and more.

By contrast, the Southern Food and Beverage Museum has a more traditional system of fund-raising and membership. It offers only two categories for membership: individual membership (\$50); or family and friends membership (\$75). There is no student or senior membership available, and there are no corporate memberships either. The benefits of membership are not spelled out on the site.

Those who want to join either of the two SoFAB membership categories can pay directly online. There is no online membership form that can be downloaded and sent in to the museum. Therefore, SoFAB is not able to capture as much information compared to the system that can be found on the website of the North Carolina Museum of Natural History.

### **Collections Management**

If one is looking for the concept of best practices as it relates to collections management, an excellent example exists on the website of the North Carolina museum. The page for collections is long and complete. The site lists the policies for Care and Control, Access, Acquisition Policy, Loans, Deaccessions, and Ethical Standards. Under each section is a lengthy explanation of the museum's various policies regarding their collection, how it is

maintained, how it accepts or declines artifacts, how it handles loans, etc. It is a comprehensive explanation of how this important function is conducted.

The North Carolina museum also lists the major areas of its collections; for example, birds, fish, mammals, reptiles, etc. As part of each section, the museum has created a search tool so that patrons can find specific examples. The museum also provides a link to staff who work in each collections area. Staff members are listed in a logical manner, by department, and with their email addresses.

The Southern Food and Beverage Museum has new collections management procedures and they are listed on the website. The procedures are very comprehensive but do not quite manage to come up to the standards of the North Carolina museum. However, visitors can leave the SoFAB site with an excellent comprehension of the museum's policies and procedures regarding its collections. Improvement is needed in this area in the future, though something solid currently exists from which to work.

SoFAB cannot list the artifacts in its collections at this time because it does not have much to catalog, except books. However, it can use the North Carolina museum as an example of what can be done in the future – which is to document all of the items it contains along with a photograph and description that are available on the web for all to see. Likewise, a listing of SoFAB collections staff is inappropriate at this time since there is only one person who works in this area.

### **Curatorial/exhibitions**

The North Carolina Museum of Natural Sciences offers its visitors quite a few exhibitions from which to choose. The museum has its own permanent exhibitions that would easily fit into the category of “spectacular.” For example, “Willo” is the 66-

million-year-old skeleton of a small, plant-eating *Thescelosaurus*, who still has its fossilized heart. In fact, the exhibition is billed as the only one in the world containing a fossilized heart. The museum also contains a real *Acrocanthosaurus* skeleton that is on display in Terror of the South. Mountains to the Sea, is an exhibit that re-creates five North Carolina habitats, complete with live animals and a 20-foot high waterfall.

The museum also features what it calls one of the world's finest displays of great whale skeletons in Coastal Carolina. A special exhibition hall serves as host to blockbuster exhibits. At the present time, the hall is occupied by The Dead Sea Scrolls – 207 biblical manuscripts that represent nearly every book in the Hebrew Bible (Christian Old Testament) and that predate any previously known copies by more than 1,000 years.

What also makes the North Carolina museum attractive as a role model for SoFAB is the way it interprets its exhibitions. The galleries are extraordinarily user-friendly with numerous Acoustiguide programs that provide educational content. They also have staff and volunteers in the galleries to help guests make the most of their visits.

What the North Carolina museum has that SoFAB does not is a long history of service to the community, political clout, a large staff and a lot of employees – 141 to be exact, including about 25 in its curatorial departments. However, SoFAB can achieve everything this museum offers within a relatively short period of time – permanent exhibitions, galleries for traveling exhibitions, demonstration kitchens, a comprehensive (non-lending) library, a children's area, and a complete staff in its curatorial departments. The creativity and inspiration that the North Carolina Museum of Natural History provides can be duplicated with food and beverage in place of dinosaurs, live animals and whale skeletons.

## **CHAPTER FIVE: Recommendations**

The Southern Food and Beverage Museum has proven that it is a successful organization, but like any new organization, there is much room for improvement. I have proposed the following recommendations after serving as an intern.

### **Management structure**

As a young museum, SoFAB resembles many institutions that have paid considerable attention to the basics of getting established and is now ready to put many practices and procedures into print. In other words, it's time to add some structure as the museum continues to grow.

1. Consider adding more members to the board of directors to represent more areas of the American South. The board currently consists of 19 people though none are particularly involved. Consider adding two people per state, or perhaps three. Each person could hold a three-year rotation. Each person also could have specific duties for representation of that state.
2. Consider adding more members to the board of directors who are members of minority groups. The only African-American member has indicated that she is ready to cycle off when her term expires. Create a list of appropriate candidates through contacts and begin the process of adding more diversity. Consider adding minorities who are Hispanic and Asian, as well as African-American.
3. Create a contract for the members of the board that spells out their duties and the amount of money they are to donate each year.

4. Create an orientation for members of the board, even if it is via telephone, in which they learn their duties and are informed of their expectations. Maintain contact at regular intervals.
5. Create a manual for the members of the board of directors that provides them with practical information about how to serve as a member of the board.

At the present time, there are four full-time and a dozen part-time employees who have numerous duties that span several disciplines. More employees will be added soon. It's time to provide the standard documentation that keeps everyone on the same page and provides legal protection.

6. Create an employee manual that describes all benefits and obligations of employment, as well as the procedures they are to follow. The entries will include policies on sick time, vacation time, holidays, etc.
7. Create job descriptions so that employees know what is expected of them.
8. Create an emergency list of the employees with contacts – in case of hurricanes or other disasters. Distribute it.

The museum has a small corps of volunteers but needs more help of a voluntary nature in order to accomplish more goals and objectives.

9. Create a list of duties in various categories that can be accomplished by volunteers. Do this by gathering suggestions from staff members.
10. Conduct a local campaign to recruit volunteers. Use the various neighborhood lists as well as Craigslist.com to attract potential volunteers. Work with media to advertise the creation of a volunteer corps. Create a

flyer and place it in churches or other venues, including the museum's gift shop counter).

11. Create a process to screen potential volunteers. Not all people who want to work with the Southern Food and Beverage Museum or any other museum are appropriate. Careful screening of potential volunteers will increase the likelihood that those selected will become productive contributors to the museum. It is not imperative to take all who apply.
12. Create a volunteer application form to gather the appropriate contact information.
13. Create a short but informative volunteer manual that describes the museum, its history, its offerings, and how volunteers help it accomplish its mission.
14. Create a recognition program for volunteers to demonstrate appreciation.

The museum is a fraction of what it can be. In the upcoming years, it will expand. It is important to help the expansion in a way that is logical.

15. Create a long range plan that provides guidance regarding the direction of the museum and what is perceived to be the important goals and objectives.
16. Create a plan – perhaps part of the above – that describes how the museum will address the food and beverage issues of other Southern states, and not just those of New Orleans and Louisiana.

17. Create a system of measurable short-term goals for each employee or each definable area of the museum that will stimulate growth and ensure forward progress.

## **Marketing**

It is imperative that a brand new museum generate a certain “buzz” to create an awareness that will lead to support, funding, and other benefits. The Southern Food and Beverage Museum is a unique concept that can easily attract media attention. Therefore, the museum must be extra vigilant in creating attention that will ensure its success down the road.

18. Create a comprehensive marketing plan that takes into consideration all marketing strategies, including advertising, media relations, the e-newsletter, etc.
19. Add Missouri as one of the Southern States. It’s not one of the recognized constituent states of SoFAB, though *Southern Accents* and *Southern Living* consider it a Southern state. It was a slave state during the Civil War and was one of four border states, so its Southern credentials are solid. Kansas City also is a considerable barbeque hub. If Missouri was added to the list of 16 currently recognized states, it would rank fourth in terms of population – a significant market.
20. Create a system in which news releases are sent to food writers and other media on a regularly scheduled basis.
21. Create a system to generate press clippings that will gauge the success of marketing programs.



22. Consider using an alternate to Constantcontact.com, the company that manages the database of subscribers to the SoFAB e-newsletter and that provides the templates for other SoFAB communications.
- Constantcontact.com charges for the number of email addresses in the database and as the list grows, SoFAB will pay more. Plus Constantcontact.com can be difficult to work with, especially when adding new lists to the database. Other companies are less expensive, offer the same services, and do not create problems regarding the addition of new names to a database.
23. Create a specific marketing campaign for New Orleans. It's the home city and will be the source of more funding requests, as well as more programming, events, exhibitions, etc. The museum needs support from the home town crowd.

### **Funding/Development**

Create a comprehensive plan for fundraising that incorporates all of the appropriate elements that the museum can undertake, including revenue from the gift shop, special events, admissions, programs, grants, and donations. Put strategies in place along with the appropriate staff member who is to undertake each assignment. Get members of the board of directors involved. Then, create a comprehensive strategy for fund-raising that incorporates the following elements:

24. Conduct a capital campaign to make improvements in the current facility, including the addition of a kid's room, glass and other exhibition improvements in galleries, and the addition of display cases.

25. Create an updated grant schedule of at least one year that lists all of the potential grant opportunities in the future.
26. Create a comprehensive list of companies in the South that have matching employee donations programs. Contact them to get the appropriate paperwork. Fill out the paperwork and return it to the appropriate companies. Provide companies with information about the museum so that employees will be enticed to donate.
27. Create a donation box to place in the museum and provide commentary next to it as to its purpose and what the money will fund.

At the present time, the Southern Food and Beverage Museum has roughly 250 members, meaning there is tremendous room to grow. This area – membership recruitment and retention – is not really tended to by any of the existing employees. This area has tremendous potential, and therefore, deserves increased attention.

28. There are two categories of membership. Create more categories – for both individuals and businesses/corporations – and create more categories for higher end clientele.
29. Create more membership benefits; the current ones are very limited and anyone who subscribes to the e-newsletter can get them. Consider the possibility of providing members with cookbooks including signed versions, special lectures – either in person or online, special recipes, discounts to programs, etc.
30. Consider conducting a membership campaign using a direct mail company. Interview companies to determine their rates and schedules.

31. Conduct a corporate membership campaign in the city of New Orleans.

The museum has many lists of corporations at its fingertips.

### **Collections Management**

The Southern Food and Beverage has a small collection of artifacts and needs to improve its holdings.

32. Create a comprehensive plan, with the help of board members, to solicit artifacts for the collection. Determine the types of artifacts that are important to collect and place priorities on artifacts needed for upcoming exhibitions.

33. Purchase an appropriate database system to catalog, document and condition report donated artifacts and library books.

34. Arrange suitable storage onsite or offsite for the museum's artifacts.

35. Create a list of consultants who can provide advice and information about various types of artifacts and their upkeep and repair.

36. Send the Director of Collections to appropriate meetings and training sessions regarding artifacts because they are the heart of the museum.

### **Curatorial/exhibitions**

The role of curator is important – to acquire, register, preserve, and exhibit museum artifacts. The museum has an employee whose title is senior curator. However, the reality is that all employees in a museum of this size will perform some curatorial duties, therefore, all must know what the job entails and how it should be performed.

37. Create a comprehensive schedule of exhibitions that goes well into the future and that allows for planning.

38. Mandate that all shows have an exhibition summary that explains their purpose and provides a list of all artifacts that will be exhibited.
39. Create a schedule for cleaning the exhibitions; determine the cleaning methods to be used.
40. Create an environmental monitoring program that tracks object deterioration, damage, changes of location, theft or loss to the museum collection.
41. Create a system for uniform labeling artifacts whether they are on display or in storage.
42. Create a system that ensures that all loan agreements, renewal forms, insurance certificates, shipping papers, and related documentation are completed and properly signed.

## CHAPTER SIX: Intern's Contributions

### Short Term Effects

1. The intern was an unpaid staff member who aided the organization during a crucial period of time in which the museum established itself in a physical home and address.
2. The intern created a public awareness campaign in which cookbooks were solicited via the media and [www.craigslist.com](http://www.craigslist.com) and which re-established the cookbook collection.
3. The intern created news releases that provided content for media organizations throughout the South and that created attention for the new museum.
4. The intern contributed to the e-newsletter to draw attention to upcoming exhibitions and to appeal for artifacts.
5. The intern helped create events, book signings, tastings, and other special events.
6. The intern created content for the SoFAB website.
7. The intern created one of the first exhibitions in the museum – presidential china.
8. The intern was flexible, dependable and filled any role necessary to ensure the successful functioning of the organization.

### Long Term Effects

1. The intern created basic organizational documents that are necessary to the function and operation of any museum.
2. The intern created comprehensive collections policies and procedures that are posted on the website and will serve as the basic documents for years to come.

3. The intern created media lists that consist of food writers and editors that will be used to send material in the future.
4. The intern created lesson plans that will remain on the website for months to come.
5. The intern created a roadmap for the future application of grants.
6. The intern helped create long-term relationships with other organizations, both profit and nonprofit.
7. The intern helped create a long-term exhibition schedule that identifies the museum's programming in upcoming years.

## CONCLUSION

Museums about food are a relatively new museum category, one generally overlooked by traditional guidebooks. They are a relatively recent fusion of disciplines that combine the history of art, agriculture, food industry; natural and social sciences; archeology; ethnography; geography; together with the emerging academic fields of gastronomy and culinary studies. The public's interest in food history and traditions is clearly on the rise.

Food museums and their outreach programs are demonstrably educational. One reason is because the globalization of food sources and the dominance of chain restaurants means local and regional food production, cooking and dining traditions are quickly disappearing. Museums will be a primary source where evidence of bygone food traditions and histories will be saved for future generations.

Food museums also are places where people, especially students and children, can connect with food. Most people live in urban or suburban settings and have no opportunity to see food production in gardens, farms or ranches. Outdoor food markets have dwindled. Busy families frequently do not eat together. One consequence of these factors is the rising obesity rates among many people, including children, in the developed world.

Food-focused museums help people develop different attitudes about food and their dietary choices. Educational outreach programs that extend and expand school curriculum help students to take a new look at food. The Southern Food and Beverage Museum is on the forefront of this new concept in museums.

## SOURCES CITED

2007 Museum Revenue: Generation and Fundraising Study, Orinda Group LLC, Los Angeles

Aageson, Thomas H. "Market Value: 5 Steps to an Effective Museum Market Plan." July/August 1999 issue of *Museum News*.

"Best Practices Module: Revenue Generation (Creating Profit Centres)," British Columbia Museums Association, 2007

Code of Ethics for Museums 2006, American Association of Museums, <http://www.aam-us.org/museumresources/ethics/coe.cfm>

Florida Museum of Natural History at the University of Florida, Gainesville. <http://www.flmnh.ufl.edu/>

Kotler, Neil, Philip Kotler and Wendy Kotler. **Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources, 2<sup>nd</sup> Edition**, Jossey-Bass, 2008.

McLean, Fiona. "Marketing the Museum." *Heritage: Care-Preservation-Management*, 1997.

McLean, K. and C. EcEver (eds). **Conversations about Best Practices in Science Exhibition Development**, San Francisco, CA: The Exploratorium, (2007).

North Carolina Museum of Natural Sciences, Raleigh. <http://www.naturalsciences.org/>

Strategic Plan 2007, American Associations of Museum Curators, New York [http://www.artcurators.org/aboutus\\_plan.asp](http://www.artcurators.org/aboutus_plan.asp)



## **APPENDIX**

**Appendix A** - Media lists

**Appendix B** - News release – Can Openers

**Appendix C** - Contribution to e-newsletter

**Appendix D** - Grant plan

**Appendix E** - Cell phone appeal

**Appendix F** - Party policies and procedures

**Appendix G** - Collections policies

**Appendix H** - Cookbook appeal

**Appendix I** - Banana exhibition summary

**Appendix J** - Presidential china exhibition summary

**Appendix K** - Loan document

**Appendix L** - Deed of gift

## APPENDIX A

### Media lists – Constantcontact.com

<input type="checkbox"/>	Southern Food Writers	0
<input type="checkbox"/>	Media -- Alabama food writers	83
<input type="checkbox"/>	Media - Arkansas food writers	84
<input type="checkbox"/>	Media - Delaware food writers	12
<input type="checkbox"/>	Media - Florida food writers	208
<input type="checkbox"/>	Media - Georgia food writers	149
<input type="checkbox"/>	Media - Kentucky food writers	110
<input type="checkbox"/>	Media - Louisiana food writers	81
<input type="checkbox"/>	Media - Maryland food writers	45
<input type="checkbox"/>	Media - Mississippi food writers	80
<input type="checkbox"/>	Media - North Carolina food writers	148
<input type="checkbox"/>	Media - Virginia media writers	110
<input type="checkbox"/>	Media - Washington DC food writers	14
<input type="checkbox"/>	Media - West Virginia food writers	50
<input type="checkbox"/>	Media – South Carolina food writers	66
<input type="checkbox"/>	Media - Tennessee food writers	116
<input type="checkbox"/>	Media – Texas food writers	383
<input type="checkbox"/>	Media - Baking Publications	10
<input type="checkbox"/>	Media - Beverage publications	83
<input type="checkbox"/>	Media - Grocery publications	37
<input type="checkbox"/>	Media - grocery and club publications	70
<input type="checkbox"/>	Media - Oklahoma food writers	163
<input type="checkbox"/>	Media - Missouri food writers	205



## APPENDIX B

News release

~~~~~

### NEWS from the Southern Food & Beverage Museum

~~~~~

#### For more information:

Chris Smith

Southern Food and Beverage Museum

(504) 884-4008

[chris@southernfood.org](mailto:chris@southernfood.org)

### GET OFF YOUR CAN (OPENERS)! MUSEUM SEEKS EXAMPLES OF THE COMMON HOUSEHOLD APPLIANCE

**NEW ORLEANS (Oct. 28, 2008)** - When Peter Durand patented the first metal can for the British Navy in 1810, he overlooked one important point - how to get the can open once it was sealed.

"The first cans were made of solid iron and they were heavier than the food inside the can," explains Elizabeth Pearce, senior curator, Southern Food and Beverage Museum. "To get the food out, one literally had to use a hammer and chisel."

Pearce says that it was only when thinner cans were created in the 1860s - nearly 50 years later - that a can opener could be invented.

"The first can opener was created by Ezra Warner of Waterbury, Connecticut, in 1858," she says. "It looked somewhat like a bent bayonet and you had to jam it into the can and then forcibly rotate around the edge of the can. It was difficult."

This wasn't the only problem. "People did not have this type of can opener in their homes," says Pearce. "It was only in stores, so the cans were opened by clerks in the store before the customer left."

The Southern Food and Beverage Museum faces a similar situation as the British Navy - it has thousands of cans but no can openers.

"We have an exhibition titled 'Canstruction'," says Pearce. "Every year, architecture firms throughout the country participate in a competition in which they create sculptures out of canned goods. The sculptures are disassembled and donated to a local food bank. We have a can sculpture on exhibit in the museum. We are creating a companion exhibition of historic can openers to compliment the can exhibition. We are seeking vintage can openers to put into the display and into our collection."

The museum is looking for can openers that are both historic and commonplace examples of the past.

- Old can openers that are wall mounted.
- Openers that consist of one piece or of multiple pieces.
- Openers that feature the classic wheel design.
- Openers that have unique features and advertising slogans.
- Examples of old electrical can openers - the first electrical version was created in 1931 though it reached mass market in 1957.
- Old cans, such as the original heavy examples made of iron.

"The use of can openers didn't really become widespread until roughly 1930," says Pearce. "But there are older versions that deserve to be placed into a museum collection. For example, during the Civil War, Union troops received Warner's can opener along with their rations of canned food. In 1866, a man named J. Osterhoudt patented the tin can with a key opener that we see with sardine cans."

Pearce says that can openers are important artifacts that document the culinary history of man.

"At the Southern Food and Beverage Museum, we get excited about things like can openers," laughs Pearce. "They are valuable in that they provide a picture of where we have been and where we are going."

Those who make donations will be recognized in Southern Food and Beverage Museum publications and on its website/email newsletters. In some cases, donations as well as shipping costs may be eligible for tax deductions when donors get the appropriate appraisals from independent sources.

\* \* \*

The Southern Food and Beverage Museum is a nonprofit living history organization dedicated to the discovery, understanding and celebration of the food, drink and the related culture of the American South. It opened in June 2008 at the Riverwalk Marketplace in New Orleans. The museum hosts special exhibits, demonstrations, lectures and tastings that showcase the food and drink of the South. It cooperates with the local and regional museums, restaurants, theaters, academic institutions and artists to present richly-textured experiences in multiple venues. [www.southernfood.org](http://www.southernfood.org)

## APPENDIX C

### Newsletter content

#### The Great Mockingbird Hunt

Generally, when we talk about birds, they're usually the kind we bake, fry, roast or sauté. However, the museum and its partners in The Big Read recently sponsored a bird-watching event in New Orleans' City Park. More than 230 Scouts and their families attended The Great Mockingbird Hunt to encourage the reading of Harper Lee's *To Kill A Mockingbird*. They were able to see – at eye level – a Great Horned Owl and a Harris Hawk. Guides were available on the trails and paths to help the kids spot herons, egrets, woodpeckers, crows, hawks, ospreys, gnatcatchers, tanagers, and even mockingbirds, as well as plants and butterflies. Two alligators made guest appearances. It was the type of day that makes you want to do it all again next year, which we might.

#### Mockingbird Lesson Plan is Up – And It's Free

SoFAB has created a lesson plan on *To Kill A Mockingbird* that provides ways for educators to teach and celebrate the book from a new angle – food. It provides teachers with quiz questions, essay questions, lecture topics, puzzles, and more. The lesson plan was written by staff member Chris Smith and designed by New Orleans local Virginia Howard who performed her services at no charge. You can find the free lesson plan at [www.thebigreadnola.com](http://www.thebigreadnola.com).

#### Get Off Your Can (Openers)!

Did you know that the can-opener was invented in 1858, almost 50 years after the original can was created? The first can opener was created by Ezra Warner of Waterbury, Connecticut. It looked somewhat like a bent bayonet and users had to jam it into the can and then forcibly rotate around the edge to open it. SoFAB is looking for vintage can openers as part of a new exhibition it is creating. It will complement an exhibition titled "Canstruction" in which architecture firms throughout the country participate in a competition to create sculptures out of canned goods. The sculptures are to be disassembled and donated to Second Harvest.

SoFAB has received a great donation from Theresa Latshaw, a New Orleanian who owns a gift shop on Bourbon Street and is recognized as a master "junker." The gift is an old, metal Falstaff sign that formerly adorned a business known as the Bebob Café. The roughly 4' x 4' sign will be placed in the Louisiana gallery next to the Gendusa Bakery sign.

## APPENDIX D

### SoFAB Grant Schedule

RANK	FUNDER	SoFAB PROGRAM	DUE DATE
1	LEH	Banana lesson plan (\$2,500)	Nov. 15, 2008
2	IMLS	Rice Exhibition (\$60,000)	Nov. 17, 2008
3	Shell Oil	Banana Exhibition (\$3,000)	Nov. 30, 2008
4	Ella West Freeman	Capital expenses (\$10,000)	ASAP
5	Freeport McMoran	Exhibition support (\$5,000)	ASAP
6	Joe and Dorothy Dorsett Brown Foundation	General operating support (\$15,000)	ASAP
7	Rosamary Roundation	Education support	ASAP
8	Lupin Foundation	Capital expenses (\$10,000)	ASAP
9	Cox Communications	Education support (\$5,000)	Jan. 1, 2009
10	Boh Foundation	General Operating Support (\$10,000)	ASAP
11	Harrah's	General Operating Support	ASAP
The following foundations will be approached for funding in the upcoming months but further research is needed to determine how much to ask and what program to slot.			
	Cahn Family Foundation		
	The Azby Fund		
	BCM Discretionary Fund		
	Aimee Favrot Bell Family Fund		
	Sydney and Walda Besthoff Foundation		
	Boh Foundation	Construction	
	Boudreaux Foundation		
	Ronnie and Gwen Briggs Foundation		
	Burkendale Foundation		
	Cerise Family Foundation		
	Conwill Family Foundation		
	Renville-Franicivec Foundation		
	Collins C. Diboll Private Foundation		
	Downman Family Foundation		
	Adrian and Sally Duplantier Family Fund		
	C. Allen Favrot Family Fund		
	Thomas B. Favrot Family		

	Fund		
	Fenner-French Foundation		
	Ruth U. Fertel Foundation		
	Flower Foundation		
	Fraenkel Family Foundation		
	Freeman-Woollam Foundation		
	German Protestant Orphan Asylum Association		
	Louis and Lillian Glazer Family Foundation		
	Jerome Glazer Foundation		
	Fannie Mae Goldman Education Trust		
	Goldring Family Foundation		
	Gottesman Family Foundation		
	Virgina Roseanne Amato Foundation		

Ella West Freeman Foundation      General Operating Support      ASAP  
 Available for nonprofits in Greater New Orleans. Gives big money to NOMA and D-Day. Must fill out a status certification form. Looks like an easy form.

Rockefeller Foundation      Video Game      Open  
 Requires a quick letter of inquiry online. Rockefeller will respond within four to six weeks.

Ford Foundation      Video Game      Open  
 Requires a letter of inquiry but it's not online. "The opportunities that prospective grantee organizations provide for women and other disadvantaged groups are considered in evaluating proposals."

Ourso Foundation      Culinary Camp/YaYas      Nov. 15, 2007  
 Provides philanthropic support in South Florida in the following areas: education; healthcare; human services; and religion. We can continue to ask for funding for Culinary Camp under the education category. We will know about Riverwalk before this grant is due and can then consider partnerships – such as the possibility of working with Young Artists Young Aspirations to create a fantasy kitchen as an exhibition.

Wachovia Foundation      Culinary Camp      Open  
 This foundation has four categories including education, though its criteria is fairly narrow, but seems we might qualify for Culinary Camp. Keep in our back pocket until we find out about other grants for Culinary Camp.

Ariba Corporate Giving Program      General Operating Support      Open



Ariba develops and provides electronic commerce software and network services. It makes charitable contributions to many organizations, including arts and culture. This grant needs to be written in order to provide a template for other grants submitted under the rubric of “general operating support.” Meet with Liz to determine priorities in this category.

AmeriPride Services Inc.	General Operating Support	Open
Same as Ariba Corporate Giving Program		

Boyd Gaming	Exhibit, other	Open
Headquartered in Las Vegas, but supports endeavors in states where it operates, which includes Louisiana. Process is fairly simple and open. Basically, we need to send a letter of inquiry for a program.		

Marathon Oil Foundation	Exhibit	Fall
This foundation could be a long shot. I would rely on a previously packaged grant to send and then hope for the best. “Civic and Community - These grants support environmental, public policy, business and community organizations which focus on preserving the environment, promoting the betterment of the diverse communities where we operate and supporting issues that relate to the interests of the Company.”		

Rosamary Foundation	General Operating Support	Feb. 1, 2008
This foundation supports two key areas for SoFAB: arts and education. Rosamary supports both capital projects and programmatic requests. Capital projects require a history of operating stability and the financial capacity to maintain the new facilities. Capital grants require evidence of broad support from the private sector and are usually made contingent to construct the project. Operational support requires broad support from the private sector. The foundation supports very few organizations' operations year-after-year. Short-term multi-year requests for operating support are preferred. The deadline is four months away so there is time to plan. Also could be a good candidate for the How to Write a Cookbook Campaign.		

Booth Bricker Fund	Unknown	Open
This fund is a well known name in Louisiana, which is its geographic focus. It is difficult to find information on the web about this organization and is probably one of those institutions where a personal relationship is important. However, many institutions have received funding and it is very worthwhile to pursue. We have the contact information or we can simply send them a proposal.		

Dorsett Brown Foundation	Unknown	Open
The Joe W. and Dorothy Dorsett Brown Foundation was established in 1959 and is involved in funding medical research; housing for the homeless; organizations who care for the sick, hungry or helpless; religious and educational institutions; and organizations and groups concerned with improving our local community. Efforts are restricted to the states of Louisiana and Mississippi with a focus on South Louisiana, the New Orleans area and the Mississippi Gulf Coast.		

## Rolling deadline

Barnes & Noble provides in-store fundraising opportunities, sponsorships, and donations to local and regional nonprofit organizations that focus on literacy, the arts, or K-12 education. Applicants must be located in the communities with company stores and should serve the greater good of the local community or region. A plan for promoting the program with Barnes & Noble should be included in the proposal. Barnes & Noble also provides limited support to national nonprofit organizations that focus on the company's grantmaking priorities. Applications may be submitted at any time.

For more information, please visit:

[http://www.barnesandnobleinc.com/our\\_company/sponsorship/Sponsorship\\_main.html](http://www.barnesandnobleinc.com/our_company/sponsorship/Sponsorship_main.html)

Zemurray Foundation

Open

Gives to many area cultural institutions and I need to find more though there is very little on the web.

## [Funding: Dominion Foundation](#)

Open deadline

The Dominion Foundation supports nonprofit organizations dedicated to improving the economic, physical, and social health of the communities served by Dominion's gas companies, including Louisiana. The Foundation's areas of interest include health and human services, education, ARTS AND CULTURE, civic and community development, and the environment. Applications are accepted throughout the year.

For more information, <http://www.dom.com/about/community/foundation/index.jsp>

## APPENDIX E

### CELL PHONE TOURS

#### TECHNOLOGY FOR THE SOUTHERN FOOD AND BEVERAGE MUSEUM

The Southern Food and Beverage Museum is embarking on a dynamic new program to educate our visitors through individualized cell phone tours. NOMA plans to inaugurate these new tours with both an English language and Spanish language tour designed specifically for the upcoming banana exhibition. SoFAB will be the first institution to feature this cutting-edge technology in the region. Guests will benefit from an enhanced educational experience.

**Here's how it works:** When a visitor enters the exhibition, he or she will find numbered identifier signs next to pieces of art. Using their own cell phones, guests dial a special telephone number and then enter the item number. Guests will then listen to the description of the artwork. They can remain connected throughout their visit, or hang up and call back. They can listen to descriptions in any order.

**The system is easy for SoFAB to set up.** We record the audio prompts just like we would create a recording for a voicemail. Or, we can create text-messaging by typing text into an administration page. All audio can be downloaded and turned into podcasts in minutes and down-loaded in advance through SoFAB's website: [www.noma.org](http://www.noma.org).

**SoFAB personnel can set up this system in a snap.** We can program at any time of the day or night and messages go "live" in one hour. We can change it as often as we like at no cost. We have unlimited storage. And we can schedule text message alerts. Best of all, we can provide messages in different languages to reach different audiences.

**Other benefits** This system will allow SoFAB to collect statistics regarding visitor behavior, tracking not only how many visitors use the system, but what are their favorite stops and which languages they prefer. We also will be able to collect visitor comments. We believe a system like this will create market buzz and encourage more visitors. This system will enhance guest experiences.

**The program is very affordable.** SoFAB would need to purchase several "repeaters" to place in various spots in the museum to ensure that cell phone service can be received from all providers. We estimate that monthly expenses for this cell phone audio tour service are \$500. That works out to \$5,000 each for a tour in English and a tour in Spanish for the banana exhibition.

**Sponsorship is good business.** Sponsorships for the tour are identified each time a visitor calls. Separate sponsorships are available for Spanish language and English language tours. The sponsoring business will be given credit in promotional materials and are mentioned during messages that describe the art.

**Funding Options** SoFAB has two main ways sponsors can fund this program.

1. Sponsorship for one exhibition – such as bananas, presidential china, or rice – is \$5,000 per language.
2. Sponsorship for the exhibitions in 2009 – for both languages – is \$25,000.

Help us bring a new level of education and innovation to New Orleans. Sponsorship of this program will state that your company is committed to the arts and to innovative programs that move the city forward.

## **APPENDIX F**

### **Special Events Policies and Procedures Southern Food and Beverage Museum**

#### **General Rules and Regulations**

The Southern Food and Beverage Museum is open to the public seven days per week: 10 a.m. to 7 p.m. Monday through Saturday; and 12 noon to 6 p.m. on Sundays. In most cases, parties or other special events will occur while the museum is open to the public, though we can make attempts to restrict space. Because the museum is located within the Riverwalk Marketplace Shopping Center, parties must end when the Riverwalk closes: by 8 p.m. Monday through Saturday; and by 7 p.m. on Sundays. The event must end promptly at the contracted hour. For security reasons, doors to the reception area will not be opened for guests prior to the contracted starting time.

All plans for any event are subject to Southern Food and Beverage Museum approval. The Southern Food and Beverage Museum reserves the right to disallow any activity deemed unsuitable for its premises.

#### **Rental Inclusion**

Rental fee includes tables and chairs, limited security, limited custodial services, public address system and limited special events supervision.

#### **Fees and Contracts**

All costs associated with an event will be the responsibility of the client or sponsoring organization. The client or event sponsor is also responsible for any damages to the museum exhibits and facilities. In the event that the Southern Food and Beverage Museum retains legal counsel to enforce any policies, procedures or provisions of the agreement, the client or event sponsor agrees to pay all recovery fees.

The event contract for the use of the Southern Food and Beverage Museum must be received within two weeks of the verbal reservation. A time-tiered partially refundable deposit must be received with the contract. Dates are only guaranteed if this time requirement is met. Payment can be made by cash, check or major credit card. An estimated balance will be billed and payment due 30 days prior to the event. If there are any outstanding fees after the event, the client will have 14 calendar days to make full payment.

#### **Cancellation**

Cancellation of a contracted event must be done in writing by notifying the museum's special events representative. The security deposit is not refundable in the event of a cancellation.

## **Insurance**

A certificate of insurance is required for all events.

## **Fundraising Events**

Any organization using the museum facilities for an event involving an admission charge or fundraising must qualify as a non-profit, tax-exempt organization under Section 501(c)(3) or other sections of the Internal Revenue Code. A copy of the IRS determination letter must be provided to the Southern Food and Beverage Museum prior to executing the contract. The sponsoring organization must appear on the contract and provide a certificate of insurance in its name. The sponsoring organization must be involved in the planning of the event, and commercial ticketing by private clients is prohibited at the Southern Food and Beverage Museum. All funds raised by the organization must be disclosed to the museum 30 days after the event for reporting purposes.

## **Event Space**

No one except authorized SoFAB staff is permitted to move any display, exhibition or work of art. Museum staff places all objects added to the art space. No art objects may be moved. All non-museum event-related personnel must be aware of the artwork around them at all times. No equipment or supplies should be placed at any time, near a work of art, and a safe distance (four feet) must be maintained. Placement of food and drink tables must be determined at the pre-event walk-through. Patrons or vendors may not lean against or touch exhibit cases, art on walls or stands. Patrons or vendors may not place glasses, plates, or any other objects on or against exhibit cases, art, or stands. Placement of food and drink tables must be determined at the pre-event walk-through.

Catering staff, guests, photographers, musicians, and any persons other than Southern Food and Beverage Museum staff are strictly forbidden to enter any part of Southern Food and Beverage Museum premises other than the public areas designated for event use on the main floor. The Southern Food and Beverage Museum facilities are not available for political meetings or events, nor are they available on Christmas, Thanksgiving and other selected holidays. All meetings, walk-throughs, and deliveries for the event must be scheduled with the events office in advance.

## **Delivery and Shipping Materials**

For delivery of materials such as brochures, posters, handout literature, etc., the museum's special events representative is to be informed in advance and materials must be clearly marked to the department's attention. The museum can store reasonable amounts of materials but does not have storage facilities. The Southern Food and Beverage Museum may refuse unscheduled deliveries and will not accept CODs on behalf of the host or subcontracted vendors. Neither the name nor the address of the

Southern Food and Beverage Museum may be used as the address or office of the client. After items have been delivered to the museum, the client is responsible for transporting them to their location within the museum. The client is responsible for packaging and shipping materials left on the museum premises the date of the event. The museum is not responsible for any material left after the event.

### **Loading Dock**

The museum has one loading point: Dock D on the north side of the building which can be accessed by Julia Street. Rentals must be delivered on the day of the event and must be removed immediately following the event; there are no exceptions. Arrangements for load-in/load-out must be made with the museum's special events representative in advance.

### **Decorations**

Plans for décor, centerpieces, etc. are subject to approval and are limited to the designated event spaces.

- Freestanding decorations are recommended. It is absolutely forbidden to tape, glue, nail, tack, staple, or otherwise affix any decorations, draping, florals, banners, or other decorative materials to any surface.
- Candles may be used for decorative purposes only and cannot be lit.
- Confetti, birdseed, rice, serpentine, glitter or decals are prohibited.
- We suggest pin-on name tags rather than sticker or adhesive badges.
- Floral arrangements and greenery should not contain loose dirt or soil.
- Decorations should be removed and discarded at the conclusion of the event.
- The Southern Food and Beverage Museum assumes no responsibility for equipment left on the premises after the conclusion of the event.

### **Catering**

The Southern Food and Beverage Museum does not maintain a list of approved caterers or vendors at this time. Therefore, the client must find its own vendors or caterers when planning parties, as well as florists, photographers, rental companies, bands and other entertainment. The Southern Food and Beverage Museum can offer suggestions and strongly encourages the use of young or new catering organizations. When negotiating with a caterer, please consider the following:

- Access to the building prior to the start of the event for timely set-up.
- Access to the building at the conclusion of the event for clean-up.
- Removal of all food and trash at the conclusion of the function. Bagged and tied trash as well as any loose trash must be removed from the premises.
- Food service and consumption occur in all parts of the museum. Food stations/tables should be coordinated with museum staff.
- The museum offers a small prep area at the back of the facility. Caterers that use this space will be responsible for cleaning it before leaving.
- Cooking on-site is permitted. Use of open flame must adhere to Life Safety Code

- guidelines to include an accessible fire extinguisher.
- All electrical cords should be in good condition.

### **Subcontractors**

The client must supply the museum's special events representative with a list of all vendors. All caterers, designers/decorators, equipment and equipment handlers, entertainment, and photographers must be approved by the museum special events representative. The client and its subcontractors are responsible for any loss or damage to SoFAB property and contents in conjunction with the event. The museum reserves the right, at its sole and absolute discretion, to exclude from its premises any caterer, designer, musician, photographer, videographer, or any other service provider or other subcontractor that it deems unacceptable.

### **Music, Musicians and Entertainment**

The Southern Food and Beverage Museum reserves the right to approve or disapprove any entertainment offered at a special event to ensure that the nature of the gathering is consistent with the museum's mission. The name and type of entertainment must be provided to the special events representative at least one week prior to the event. SoFAB staff reserves the right to monitor with the decibel levels of music at any event. The client shall comply with any request by SoFAB staff to reduce the volume of music at the event.

### **Planning and Set-up**

Two hours of set-up are offered at no charge before your event, though additional time is available needed. If extensive or unusual set-up is required, it must not interfere with the museum activities and must be arranged with the museum in advance. The Southern Food and Beverage Museum does not provide staff to move props, musical instruments, staging, etc. A pre-event walk-through by the client, caterer, event planner and production personnel, accompanied by a representative of the Southern Food and Beverage Museum should occur no later than one week before an event to finalize all arrangements.

### **Guest Count**

The client will provide the museum with their guest count three days prior to the event. The Southern Food and Beverage Museum staff will take an accurate guest count at entrance to event space. No significant increase in the number of attendees, or any material aspect of the event shall be changed less than 30 days prior to the event. Failure to comply with the above conditions will result in terminating the use agreement. The Southern Food and Beverage Museum reserves the right to halt admission to an event if the door count exceeds 100 guests more than the guaranteed count. The door count will be performed by museum staff and that number will be accepted as actual unless contested during event. The Southern Food and Beverage Museum reserves the option to



rent out unused spaces the same night of any event. If the client wishes to be the sole event, an additional fee will be incurred.

### **Alcoholic Beverage Service**

Alcoholic beverages are permitted in the museum, including red wine. Guests may not bring alcohol into the museum. Events in which alcoholic beverages are served must adhere to policies set forth by the Louisiana Beverage Control Board. A special event liquor license is required for all cash bars. Alcoholic beverages provided complimentary do not require a special event license. Alcohol distribution and consumption must be in compliance with all laws of the State of Louisiana.

### **Smoking and Tobacco**

Smoking is not permitted on the premises of the Southern Food and Beverage Museum or in Riverwalk Marketplace. Smoking is permitted outside the Riverwalk Marketplace on balconies overlooking the Mississippi River. The client agrees to have its members, guests, and invitees observe this policy.

### **Lighting and Media Services**

The Southern Food and Beverage Museum can provide a public-address system for use at an additional fee; outside systems cannot be plugged into this system. Additional lighting and audio/visual equipment can be brought into the museum after approval is received. The client must notify the museum if audio-visual equipment will be used so the appropriate measures can be taken to ensure optimal use. Museum lights may not be turned off during the course of an event and must be bright enough for the guards to see all spaces clearly at all times. Gallery lighting is not adjustable on an event-by-event basis.

### **Security**

Upon request, security guards can be provided at an additional charge to the client. A staff member from the Southern Food and Beverage Museum will be on the premises for the duration of the event. If the client's entertainment, speakers, VIPs, dignitaries, or special guests have their own private security, the museum's special events representative must be notified. Failure to do so may result in individual(s) being refused admittance to the museum.

### **Invitations and Printed Materials**

The content of all printed materials relating to the event, including invitation copy, programs, promotional material, press releases, electronic copy and advertisements, must be submitted to the museum's special events representative for review and approval before being printed. Any violation can result in cancellation of the event. Photographs taken in the museum for personal use or for publication by the client are permitted.

## **Press Coverage**

If photography, press, or other media coverage is desired, the client must seek approval of these plans prior to the event.

## **Photography**

Photography, flash photography and video cameras of the event and the event guests are allowed inside the museum. The museum's special events representative will work with professional photographers and videographers in advance regarding appropriate sites for photos.

## **Merchandise and Intellectual Property Rights**

Exhibitions and displays at the Southern Food and Beverage Museum are protected by copyright and trademark. These trademarks, display images, and other effects may not be copied without prior written approval. Clients may not create materials using trademarks, copyrighted words or images owned by the Southern Food and Beverage Museum.

## **Bad Behavior**

The Southern Food and Beverage Museum reserves the right to remove from its premises any person whose behavior is disruptive.

## **Ice Sculptures**

Ice sculptures are permitted.

## **Janitorial/Cleaning**

Rental of the facility includes normal janitorial services before, during and after the event. Outside vendors are responsible for clean-up associated with their specific services.

## **Checkroom**

The Southern Food and Beverage Museum does not provide checkroom services.

## **Gift Shop**

The Southern Food and Beverage Museum has become recognized as a source for unique gifts of quality. To provide your event with this added touch, the museum special events representative can assist clients in choosing a gift for their guests. Sufficient time must be allowed for selection, special orders and processing. Clients may request the museum

store be open during their event. Thirty-day advance notice is required plus a minimum fee which may be assessed to cover store expenses.

### **Parking**

Parking is available on premises and is available for event guests. Parking on the street also is available though meters may apply depending on time.

### **Lost and Found**

The Southern Food and Beverage Museum cannot be held responsible for damage or loss of any article or merchandise left in the museums prior to or associated with any meeting or event.

## APPENDIX G

Collections page

### SoFAB COLLECTIONS POLICIES

Donating an item to a museum is an important decision. Every reputable museum, including the Southern Food and Beverage Museum, has strict guidelines about the donation of valuable books, artifacts and artwork. You should be aware of these policies. [Click here](#) to find out more about the collections guidelines and policies of the museum.

### FREQUENTLY ASKED QUESTIONS

Donating to a museum is a wonderful act of kindness but what does it entail? What kind of items does the museum need? What about tax deductions? How is my gift acknowledged? [Click here](#) to get the answers to your questions.

### THE SoFAB LIBRARY

Our goal is to make our library the most complete repository of books, booklets, manuscripts, and documents about Southern food and drink. We need hardbound books or small spiral-bound versions originally created to benefit churches or schools. Plus everything in between. They are all of value to us. The books will join our library and will be available to scholars and researchers. [Click here](#) to view the types of cookbooks we need for our collection. [Click here](#) to see some of our recent cookbook acquisitions.

### THE MENU PROJECT

We constantly search for menus from restaurants of the American South. From diners all the way up to the saintly temples of culinaria. Diners, honky-tonks, barbeque joints, cafeterias, fine food establishments. New and old. Currently operating or long closed. We want them. Menus are catalogued and archived at the University of New Orleans and are made available to researchers and historians. [Click here](#) to find out more about the menu project and how you can help.

## SoFAB COLLECTIONS POLICIES

### I. GENERAL

A. Statement of Collection Policy: The Southern Food and Beverage Museum collects books, objects, and archival, pictorial and bibliographic materials pertaining to the culinary history of the American South. The collections are made for the purpose of documentation, preservation, research, exhibition and interpretation for all generations.

### B. Scope and Uses of the Collection

1. The collection consists of all historical, bibliographical and artifact specimens, and artifacts relating or pertaining to the culinary history of the American South.
2. The interpretive scope of the museum includes all American South culinary history that meets the criteria set forth in the "Statement of Collection Policy." Objects not meeting the criteria will not be accepted as a loan or donation to the collection. Books, objects or artifacts already on loan to the museum or in the collection not meeting that criteria shall be returned to the owner or be de-accessioned.
3. The various sub-collections shall be used for: scholarly research; teaching or interpretation purposes in conjunction with lectures, field trips, and visiting groups; outgoing loans to appropriate non-profit, educational institutions; or exhibition or display within the museum.

### C. Staff Responsibilities

1. The director is the final authority on all decisions affecting the collection. The director shall delegate various authorities and responsibilities to the curators, collections manager, librarian or registrar concerning the collection as deemed necessary.
2. The collections manager has decision-making authority and responsibilities vested by the director. The manager shall advise the director and the curators in decisions affecting the collection.
3. The registrar has decision-making authority and responsibilities vested by the director. The registrar shall advise the director and curators in decisions affecting the collection.
4. The curators have decision-making authority and responsibilities vested in them by the director. They shall serve in an advisory role to the director in decisions affecting the collection. They shall receive advice from the registrar and manager on matters concerning the collection.
5. A Collections Committee consisting of the director, curator of history and technology, curator of education, and the collection manager will: approve objects for donation, designate placement in the permanent or teaching collections, advise as to methods of conservation of objects, approve long-term loans to and from the museum.

6. The Southern Food and Beverage Museum shall adhere to the Code of Ethics of the American Association of Museums and the American Institute of the Conservation of Artistic and Historic Works.

## II. ACQUISITION OF COLLECTION MATERIALS

### A. Acquisition Procedures

The museum acquires artifacts through various methods: donation; transfer; purchase; issue; and loan. Inherent in any acceptance of collection is the museum's responsibility for its perpetual preservation and conservation.

1. All objects proposed for acquisition will be reviewed by the Collections Committee. The committee shall make recommendations regarding acceptance.

- a. The Collections Committee will conduct an analysis to determine compatibility of the object with collection categories, its value, and its storage and display requirements. The committee also will analyze requirements stipulated by the donor and other potential issues before making its decision.

- b. The Collections Committee will make certain that there is no conflict of interest between the donors or lenders of objects and the museum's best professional interest and its legal integrity.

- c. Prior to acquisition, arrangements will be made to properly insure the item, including identifying and securing insurance funds to pay for the insurance.

- d. The decision about accepting the object into the collection will become final if supported by a majority of voting members of the Committee.

- e. The Museum does not accept acquisitions on which restrictions or special conditions, other than donor recognition, have been placed. No gift will be accepted on the condition that it is to be permanently exhibited or labeled.

All donations become the property of the Southern Food and Beverage Museum. No donation to the museum can be returned, sold or disposed of, for any reason, without the written permission of Collections Committee. Only donations of material covered in this scope of collections policy will be accepted.

2. Objects shall not be accepted or otherwise acquired for museum collection unless the following conditions are met:

- a. The objects are relevant to and consistent with the purposes and activities of the Museum.

b. The museum can provide for storage, protection and preservation of the objects under conditions that assure their availability for museum purposes and comply with the accepted professional standards.

c. The objects have a demonstrated authenticity, established provenance, and a clear proof of title.

d. The objects should have proven legal and ethical integrity. If there is suspicion that the objects have been looted, stolen or otherwise illegally obtained, they should not be accepted in the collection.

e. The objects are either in a display condition or a condition which the Museum has the resources to restore and maintain.

3. It is intended for all acquired objects to have permanency in the collection, unless otherwise designated in the acquisition record or decided afterwards for the benefit of the collection, its quality and consistency.

4. Accurate records of the collection shall be maintained by the museum. Inventory reconciliation shall be conducted at the end of each budget year.

5. If the object is donated to the museum by a living artist, a copyright agreement shall be signed by the artist so that the museum can arrange to use reproductions of the work for educational, catalogue, publicity, and professional purposes without infringing on the artist's copyright.

## B. Loans

1. Permanent or indefinite loans are not to be accepted. Current permanent or indefinite loans are to be further reduced by returning them to their owners or convincing their owners to donate them to the museum.
2. Loans to the museum can be made for a maximum of five years for exhibition or research purposes only and subject to Collections Committee or director approval.
3. The museum can take temporary custody of a book, object, or artifact for three months or less for research, study, identification, lecture, field trip, or exhibition purposes.
4. Outgoing loans may be made only to appropriate non-profit, educational institutions for research, educational, or exhibition purposes. That institution must bear all the costs of packing and shipping.

a) Certain valuable artifacts, biological specimens, or large teaching collections can only be loaned to AAM-accredited museums meeting certain specific standards concerning conservation, security, insurance, shipping, and exhibition set forth by the director, curators, manager, and registrar. These can be loaned up to one year and request for renewal must

be in writing 30 days in advance. Renewals are to be on the same basis as the original loan.

b) Teaching collections and certain study artifacts and objects can be loaned to any non-profit institution on approval by the director, the curators, and the collections manager. These can be loaned up to two months and renewed in writing on the same basis.

c) No books, artifacts or objects shall be loaned to an individual.

#### 5. Loan Procedures

a) A "Loan Agreement Form" must be signed by the lender and the authorized museum personnel acknowledging the condition and terms of the loan.

b) A permanent loan file shall be kept on every object in the collection.

c) All rules and procedures shall be found and described in the registrar's manual and shall be enforced by the registrar, manager, and director.

#### C. Donations and Accessions

1. Accessioning is the process by which an object is acquired and added to the collection.
2. A "Donation Agreement Form" must be signed by the donor transferring title of ownership, establishing the donation as the outright and unconditional property of the museum, and must describe the object and condition fully. Authorized museum personnel must sign the form.
3. A permanent accession file shall be kept on every object in the collection as well as recorded on the collections computer program.

#### D. De-accessioning

1. De-accessioning is the process by which an object, artifact, or biological specimen is permanently removed from the collection.
2. The criteria for de-accessioning is as follows:
  - a) The object is deemed to be no longer relevant and useful to the purposes and activities as set forth in the "Statement of Purpose."
  - b) The museum can no longer properly take care of or preserve the object according to AAM or AIC standards.
  - c) The object has deteriorated beyond its usefulness.



d) There is a need or an opportunity to upgrade and replace an object in the collection.

3. The procedure for de-accessioning is as follows:

- a. The above objects may be removed from the collection only for specific purposes which benefit the museum --- the integrity, consistency, and development of its collection.
- b. The preferred form of de-accessioning is an auction.
- c. No part of the collection will be given as a gift to any individual, institution, or other entity.
- d. There will be no private sale to staff or members of the governing authority of the museum, or to their representatives.
- e. Funds received from the sale of the collection objects cannot be used for operating expense of the museum. They may be allocated only for purposes that clearly benefit the collection, such as acquisition fund to expand the collection or conservation fund to maintain it. These funds shall be kept in a specially designated museum account.

### III. CONSERVATION OF THE COLLECTION

It is the policy of the museum to adhere to a written preventive conservation policy. Preventive conservation stabilizes all books, objects, and artifacts within the collection by maintaining appropriate storage conditions. The Collections Committee shall oversee the enforcement of the policy and shall advise the director of the conservation of the collection periodically.

### IV. ACCESS TO THE COLLECTION

The collection is an educational resource and will be made available to the public by appointment, for close inspection and photography, under proper control, subject to the approval of the director or the members of the Collections Committee. Access to storage and conservation areas is limited to those supervised by the director or a staff member of the Collections Committee.

Collections staff members will advise users as to the proper use and handling of collections and will exercise caution when determining the level of use access and supervision. Collections staff members may revoke access to the collections when safety of the object or the individual is, or appears to be, jeopardized. Appropriate training will be provided for all individuals given permission to handle collections.

The museum reserves the right to hold users liable for any damage they cause to collections. No food, drink, or tobacco will be permitted in the collections areas.

## **FREQUENTLY ASKED QUESTIONS**

### **What kind of items does the museum need?**

Generally, the museum is looking for any items that document the culinary history of the American South.

Ephemera and paper items: Cookbooks and books that focus on culinary history constitute one of the largest needs for the museum. Cookbooks always are needed. Another major area of collection is menus. And one of our most valuable items: photographs that document food beverage history.

Items regarding food preparation: cooking utensils and knives, meat cleavers; bowls; pots and pans; old stoves, iceboxes or storage units such as pie-safes and cabinets; peelers, graters, and other prep tools; crockery; uniforms and aprons; or old pasta-making equipment or

Items found in the dining room: old tables and chairs; linens; china; cutlery and flatware; glassware; punch bowls and other party items; serving dishes and trays;

Items regarding the bar: glassware and all types of stemware; old alcohol or beer bottles; bar items; corkscrews; and bar books.

Items found in food businesses: old ledgers or other record-keeping systems; old signage; business plans, letters and files; large mixers, blenders or other food making equipment;

Of course, the museum always will need recipes.

### **Do donations become the property of the museum?**

All gifts donated to the Troy Museum are owned by the Troy Museum and may not be reclaimed by the donor or the donor's heirs at any time hereafter.

### **Does the museum accept loans?**

The museum accepts loans under certain circumstances and proscribed periods of time. It is appropriate to discuss the possibility of loans with museum staff.

### **How do we know if our potential donation is right for you?**

If you are unsure about a potential donation, simply contact us. We'll be happy to discuss the item and whether it is a logical "fit" for the museum. If it's not, we'll try to help you find a suitable home. Contact us either by phone (504- ) or via email: . We'll deal with your requests quickly.

### **What about tax deductions?**

Some items are eligible for tax deductions – generally rare or more valuable items. Museum staff will work with potential donors to determine whether items qualify for tax deductions. However, it is the responsibility of potential donors to have items appraised to determine their value, and therefore, their chances of meeting guidelines for tax deductions.

### **Who is responsible for appraisals, the donor or the museum?**

SoFAB will not make, arrange for, or pay for appraisals of donated items for the donor. Staff may suggest without preference possible appraisers for the donor to contact, but must list more than one. Appraisals commissioned for SoFAB will not be made available to the donor.

### **Does the museum accept donations of entire collections?**

Yes. We specifically collect if a potential donor wants to donate an intact collection, SoFAB may accept it only if it is made clear to the donor that any parts of the donation that are not suitable for inclusion in the collections will fall outside the accession, and will be disposed of in an appropriate manner at SoFAB's discretion.

### **Are there items you do not take?**

Generally there are five common situations in which a donation may be declined:

1. Object is out of the museum's scope; for example, wrong subject, geographic area, etc. We may provide you with a list of alternative museums who might be interested.
2. Duplicates already in collection. We may provide the proposed donor with a list of alternative museums that might be interested.
3. Poor condition. We cannot accept items that will tax space and conservation resources. In some cases we may seek funding for conservation before accepting the gift.
4. Large size. In some cases, we cannot accept items that may tax our limited storage and display space.
5. SoFAB does not accept objects with "conditions." No gift will be accepted on the condition that it is to be permanently exhibited or labeled.

### **Does the museum accept bequests?**

Yes. The museum must have a copy of the portion of the will that names SoFAB or as a beneficiary or a letter from the executor of the estate that documents the gift. However,

SoFAB is not obligated to accept bequests and will do so only when the material fits the needs of the collections or represents an exceptional opportunity to advance the purposes as described in its mission statement. Gifts received from heirs to an estate are not bequests and will be considered as donations.

**How do we get a donation to the museum?**

Many items can be mailed while others can simply be dropped off at the museum. Museum staff strongly recommends that rare or valuable gifts be sent by more secure methods. In some cases, museum staff can arrange for transportation.

## **THE SoFAB LIBRARY**

Our goal is to make our library the most complete repository of books, booklets, manuscripts, and documents about Southern food and drink. The library will be open to scholars, members and researchers on a non-circulating basis. It contains cookbooks, books about growing, catching and producing food and drink, and books about the South.

Our collection has gotten off to a wobbly start. Hurricane Katrina took from us 900 cookbooks that were stored at The Southern University of New Orleans where museology students were learning cataloguing techniques.

We have begun to recreate the collection book by book. Through campaigns conducted on Craigslist, a mailing to state library associations in the South, and other appeals, the books are starting to trickle into the museum. So far, we have received donations of about 200 cookbooks, or roughly 20 percent of our previous collection.

The library accepts a variety of donations:

- new or used;
- hardbound, softbound or spiral-bound;
- old library books that have been de-accessioned;
- cookbooks or books about culinary history;
- cookbooks from specific restaurants;
- books about chefs, cooking styles or trends;
- books about dieting and low-fat cooking;
- cookbooks from churches, civic groups, organizations or clubs;

We value very, very old cookbooks, especially hard-to-find pre-Civil War cookbooks.

[Click here](#) to see a list of some of the books that have been donated recently.

## THE MENU PROJECT

Menus are amazing cultural artifacts. They provide historians with information about the types of food eaten in a region and how consumption varied through the years. They provide documentation of the price of eating out. They reflect the availability of regional foods. They show what people ate. Some menus hold wonderful surprises – special dishes with unique ingredients or meals that have been prepared in a unique manner. Some menus are works of art.

"Menus are by their nature ephemeral, as restaurants change them daily or seasonally, printing them on material not meant to last," says Elizabeth Pearce, senior curator, in describing "Restaurant/Restorative," an exhibit created by SoFAB to document the reopening of restaurants following Hurricane Katrina. "People rarely save menus, unless they are marking a particularly important, celebratory meal. This is unfortunate as menus are often the only physical remains of a restaurant's past. Some menus serve to remind us of dishes we will never eat again at restaurants whose doors have long been shuttered. Others serve to mark a change in a restaurant's life, particularly those who have reopened after Hurricane Katrina. Their limited, but still tasty fare, mirrors the dogged determination of the citizens of New Orleans to face loss of support and lack of supplies with grace, tenacity and an unwavering appetite for good food."

Menus will be catalogued at the University of New Orleans and kept in a database, available for researchers to use in the future. State restaurant associations are helping the museum collect menus, though restaurant patrons are encouraged to help. Whenever you eat out, ask for a menu. Send us the menus with the name of the restaurant and the date you ate there. Also, the museum needs menus from the past, including menus from special events at places other than restaurants, special meals for parties at restaurants, and any other menu that that you might have. This is an ongoing project that enhances opportunities for researchers to see how important food is to our culture.

The library accepts a variety of menu donations:

- Menus from any kind of restaurant in the American South;
- New menus of restaurants currently in operations or those from restaurants that have long ceased to operate;
- Menus from any type of style of restaurant – informal lists with little description to grand eateries with beautiful cursive lettering and beautiful art;
- Menus that are laminated;
- Wine lists and menus that feature alcoholic drinks;
- Dessert menus;
- Menus of special events, birthday parties, anniversaries, weddings, or other events.

[Click here](#) to see a list of recent menu acquisitions as well as the names of those who donated them.



## APPENDIX H

Craigslist appeals for cookbooks and menus

Help Preserve the South's Culinary Heritage – Three Easy Ways

The Southern Food and Beverage Museum (SoFAB), located in New Orleans, is a 501(c)3 nonprofit dedicated to the discovery, understanding and celebration of the culture of food and drink in the South. It needs your help to preserve the culinary heritage of the American South.

1. SoFAB is searching for menus from restaurants in Southern states. Diners, honky-tonks, barbeque joints, cafeterias, fine food establishments. New and old. Currently operating or long closed. We want them. Menus are catalogued and archived at the University of New Orleans and are made available to researchers and historians.
2. SoFAB also needs cookbooks. Hefty hardbound books or small spiral-bound versions to benefit churches or schools. Filled with recipes from famous chefs or the ladies from around the corner. Seafood, fried food, casseroles, appetizers to desserts. They are all of value to us. The cookbooks will become part of the museum's library and will be available to scholars, researchers and "foodies."
3. Sign up for SoFAB's free e-newsletter. It's mailed out electronically once each month and contains information about culinary events and programs – some will occur in your neck of the woods. All you need to do is provide your email address and you're done. Here's the address: <http://southernfood.org/content/index.php?id=328>

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

For more information, visit <http://www.southernfood.org/>

Clean Your Closet and Help a Museum

If you've collected menus from your favorite restaurants through the years, you're someone who understands us perfectly.

We collect menus too. And cookbooks. And other culinary items. We are the Southern Food and Beverage Museum, headquartered in New Orleans and we are the perfect place for your collection.

We are looking for the following.

1. SoFAB is searching for menus from restaurants in Southern states. They are catalogued and archived at the University of New Orleans and are made available to researchers and historians.



2. SoFAB also needs cookbooks. The cookbooks will become part of the museum's library and will be available to scholars, researchers and "foodies."

3. Sign up for SoFAB's free e-newsletter. It's mailed out electronically once each month and contains information about culinary events and programs, including those in Georgia. All you need to do is provide your email address and you're done. Here's the address: <http://southernfood.org/content/index.php?id=328>

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

For more information, visit <http://www.southernfood.org/>

### Help Out Museum by Cleaning Out Your Closet

Are you wondering what to do with those old cookbooks you have stored away? The ones that you don't use?

Consider donating them to a great little museum – the Southern Food and Beverage Museum.

1. We need menus from restaurants in Southern states. Menus will be catalogued and archived at the University of New Orleans where they are available to researchers and historians.

2. We also need cookbooks which will become part of the museum's library and will be available to scholars, researchers and "foodies."

3. Also, sign up for SoFAB's free e-newsletter. It's mailed out electronically once each month and contains information about culinary events and programs, including those in Georgia. All you need to do is provide your email address and you're done. Here's the address: <http://southernfood.org/content/index.php?id=328>

The Southern Food and Beverage Museum, located in New Orleans, is a 501(c)3 nonprofit dedicated to the discovery, understanding and celebration of the culture of food and drink in the South. It needs your help to preserve the culinary heritage of the American South.

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

For more information, visit <http://www.southernfood.org/>

## Are You a Foodie with Some Extra Cookbooks You Don't Need?

The Southern Food and Beverage Museum, located in New Orleans, is a 501(c)3 nonprofit dedicated to the discovery, understanding and celebration of the culture of food and drink in the South. It needs your help to preserve the culinary heritage of the American South.

We need menus from restaurants in Southern states and we need cookbooks which will become part of the museum's library. (Most of our cookbooks were stored at Southern University of New Orleans which was flooded during Katrina. We lost 900 cookbooks.) Menus and cookbooks will be catalogued and archived in a new location where they will be available to researchers and historians.

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

Also, visit our website and sign up for our free electronic newsletter which is sent out monthly.

Help preserve the culinary history of the American South.

For more information, visit <http://www.southernfood.org/>

## Help Out New Orleans by Sending Us a Cookbook

Yes, this great culinary city needs cookbooks. And we can use menus from restaurants in Southern states too.

The Southern Food and Beverage Museum, located in New Orleans, is a 501(c)3 nonprofit dedicated to the discovery, understanding and celebration of the culture of food and drink in the South. It needs your help to preserve the culinary heritage of the American South.

We're looking to repopulate our library of cookbooks that we lost during Katrina. We estimate that 900 were damaged beyond repair. The cookbooks are made available to scholars, librarians and others and will be stored in a more secure facility.

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

Also, visit our website and sign up for our free electronic newsletter which is sent out monthly.

For more information, visit <http://www.southernfood.org/>

### New Orleans Museum Needs Those Old Cookbooks You Don't Use

Yes, New Orleans needs the old cookbooks that are occupying space in closets all over Georgia. The cookbooks will become part of the Southern Food and Beverage Museum and will be made available to scholars, librarians and others who visit the University of New Orleans.

We're also looking for menus from restaurants of the American South. From diners all the way up to the saintly temples of culinaria, we need to document all things Southern food. These also will be made available to researchers.

The Southern Food and Beverage Museum is a 501(c)3 nonprofit dedicated to the discovery, understanding and celebration of the culture of food and drink in the South. It needs your help to preserve the culinary heritage of the American South.

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

Also, visit our website and sign up for our free electronic newsletter which is sent out monthly.

For more information, visit <http://www.southernfood.org/>

### Crescent City Museum Needs Your Old Menus and Cookbooks

Here's a simple way you can help rebuild the great city of New Orleans: Send us your old cookbooks and menus.

Yes, the Southern Food and Beverage Museum, a 501(c)3 nonprofit dedicated to the discovery, understanding and celebration of the culture of food and drink in the South, needs to add cookbooks to its collection, as well as replace roughly 900 books that were lost as a result of Katrina.

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

Also, visit our website and sign up for our free electronic newsletter which is sent out monthly.

For more information, visit <http://www.southernfood.org/>

### Help New Orleans by Way of Culinaria

The Southern Food and Beverage Museum, located in New Orleans, is a 501(c)3 nonprofit dedicated to the discovery, understanding and celebration of the culture of food and drink in the South. It needs your help to preserve the culinary heritage of the American South.

We lost about 900 cookbooks that focused on the South and we need to replenish them, as well as add to our collection. Hardbound or spiral-bound, they are of value to us because they document the food of the South.

We also need menus. Honky-tonk or culinary palace, roadside diner or family restaurant; we'll take them. The cookbooks and menus will be used by researchers and librarians, as well as "foodies"

Donations should be sent to: The Southern Food and Beverage Museum, 1435 Jackson Avenue, New Orleans, LA 70130.

Also, visit our website and sign up for our free electronic newsletter which is sent out monthly.

For more information, visit <http://www.southernfood.org/>

## **APPENDIX I**

### **“BANANAS IS OUR BUSINESS”**

#### **BANANA EXHIBITION SUMMARY**

#### **SOUTHERN FOOD AND BEVERAGE MUSEUM**

“Bananas Is Our Business” will be exhibited in the large space in the back of the museum. It will occupy 1,380 square feet of space; the gallery is 30 feet in width and 46 feet in length. The exhibition space contains 18 display cases within its walls that hold 50 shelves. The space can hold numerous free-standing display cases.

#### **THE EXHIBITION**

##### **Overview of the Role of the Banana**

The average American consumes more than 28 pounds of bananas each year. More than 96% of American households purchase bananas at least once each month. Bananas are a good source of vitamin C, potassium and dietary fiber. Bananas have no fat, cholesterol or sodium. Bananas are great for athletic and fitness activity because they replenish necessary carbohydrates, glycogen and body fluids burned during exercise. There is no such thing as a banana tree; bananas grow on plants. These are a few facts about bananas. However, the banana is, in many respects, a paradox. A seedless fruit with a unique reproductive system, every banana we buy is a genetic twin of every other. It's that sameness that makes the fruit so easy to grow and transport, but it's also what makes it so susceptible to disease. The slender yellow variety found in supermarkets today - the 'Cavendish' - is rapidly succumbing to such a blight, called Panama disease, just as the Cavendish's predecessor, the 'Gros Michel,' was wiped out by a similar disease 50 years ago. In some parts of Africa, banana production has declined by 60 percent as a result of Panama disease and other maladies, and some experts believe that the Cavendish could disappear within the next 10 years. The opening section will provide visitors with banana facts and information, banana history, the crisis that looms in the future of the banana, and an overview of the Cavendish, the variety of banana that Americans and Canadians prefer.

##### **Cultivation and Farming**

The banana evolved from a handful of jungle species to a complex farmed plant with a unique reproductive system. The bananas we eat today never reproduce on their own and must have human assistance. Bananas were one of the earliest plants to be cultivated by humans more than 7,000 years ago and they remain one of the most important. They are the world's largest fruit crop and the fourth largest product grown overall, after wheat, rice and corn. This section will explore the science of growing bananas, the various

varieties that are farmed worldwide, strategies for growing bananas, and traditional sources of banana cultivation.

### **The Business of Bananas**

At the end of the nineteenth century, a few rugged entrepreneurs built a market for a product that proved to be a commercial miracle. The first banana barons, the companies that would become Chiquita and Dole, had to invent ways to bring bananas out of dense jungles and to control and delay ripening the fruit as it made its way to market. The companies cleared rain forests, built railroads, and founded entire cities with schools and hospitals. Banana fleets were the first vessels with built-in refrigeration. This section of the exhibition will focus on the concepts of “Banana Republics,” the great fruit companies such as United and Standard, and the great fleets that transported bananas to North American.

### **Bananas and Advertising**

Miss Chiquita Banana was created in 1944 by Dik Browne, the same artist who created the Campbell Soup Kids and Hagar the Horrible. She was created as part of the first “branding” of bananas, and helped teach consumers about the nutritional values of bananas and how to ripen them. The first live model who appeared as “The First Lady of Fruit” was Patty Clayton in 1944. The most famous Miss Chiquita was Elsa Miranda (no relation to Carmen) who made numerous personal appearances in 1945 and 1946. This section focuses on the selling of the banana to the American public, the use of cookbooks and pamphlets to promote bananas, and the birth of the fledgling public relations industry and the role bananas played in forming it.

### **Consumption**

Bananas are taken for granted – we forget how important they have been in reflecting society. With each new medical fad, bananas reinvent themselves as a perfect food; during the period where dirty fruit was a concern, the thick peel of the banana was a boon; when vitamins, minerals, and proteins were seen as important, bananas were found to have such things in abundance; when high-calories and high-fat were a concern, bananas were found to be an energy-full, low-fat snack. Even stranger, at one point in history, bananas were considered a treatment for celiac disease (an extreme form of gluten-intolerance - so basically all breads and grains are inedible to such children, and many died due to malnutrition); during World War II, during which much of the banana supply was cut off, there were stories of frantic parents mobilizing entire towns to round up banana supplies for their sick children, sure that their children would die without bananas. This section will focus on bananas and cooking, the nutritional benefits of bananas, the medicinal benefits of bananas, and the rise of the banana cookbook.

### **Celebrating Bananas**

The depiction of a person slipping on a banana peel has been a staple of [physical comedy](#) for generations. Woody Allen made a movie called “Bananas” and Carmen Miranda made a career by wearing a hat that featured many types of fruit, including the banana. This tubular fruit has been celebrated in music and film, art and literature. Many countries feature bananas on their stamps, coins and paper money. This section investigates the meaning of the banana in popular culture, language, humor and commerce.

## **THE CURATOR**

Chris Smith is the manager of the collection, Southern Food and Beverage Museum. He also is a writer, editor and educator. He earned a masters degree in Liberal Arts from the University of Chicago and is completing a second master of arts degree in Arts Administration from the University of New Orleans. Smith catalogs all new artifacts that enter the museum’s collection and he plans and executes museum exhibitions and displays. He is currently working on an exhibition of presidential china and memorabilia that explore the concept of food in the White House Smith is developing numerous strategies to increase donations to SoFAB's cookbook collection, since many books from the previous collection were destroyed due to Hurricane Katrina. He was the coordinator of The Big Read NOLA project, in which the museum partnered with the New Orleans Public Library to promote the reading of Harper Lee’s To Kill A Mockingbird. He wrote the comprehensive lesson plan for educators that is available on the SoFAB website. He is writing a manual for SoFAB that focuses on the basics of cookbook writing, in addition to writing grants. Before SoFAB, Smith earned considerable experience working as a team of collections professionals documenting the holdings of the New Orleans Museum of Art after Hurricane Katrina. In 2007, he helped catalog guns at the National World War II Museum.

## **GOALS OF THE BANANA EXHIBITION**

The Southern Food and Beverage Museum plans to accomplish significant goals for the institution, as well as provide significant educational content for students, through the presentation of this exhibition.

1. To present a thorough and well-rounded exhibition regarding all aspects of America’s favorite fruit.
2. To draw attention to the plight of the banana and its vulnerability to disease, fungus and parasites.
3. To create content-rich educational materials for teachers and students on an important aspect of culinary and historical value – the banana.
4. To promote scholarship regarding the banana, fruit and other foods.
5. To create interest in and support for programming and exhibitions at the Southern Food and Beverage Museum.

## **EDUCATIONAL ACTIVITIES**

For all exhibitions, Educational activities are being planned via meetings and discussion groups.

- A comprehensive lesson plan will be created for teachers regarding all aspects of the banana and its cultivation. The lesson plan will include lectures, essay questions, quizzes, puzzles and other instructional material.
- A teacher's workshop will be created so that SoFAB can train teachers to communicate the concepts of the exhibition to their students when they are in the classroom.
- A series of public lectures will be created for adult audiences at SoFAB and other locations.
- An audio-guide presentation will be prepared in which museum patrons use their own cell phones to dial the number listed on each exhibition case to access information about the artifacts presented within.

### **EVALUATING THE PROGRAM'S SUCCESS**

SoFAB will evaluate the success of the program to determine its value to educate students and to provide knowledge about banana production and consumption. For each exhibition that occurs at the museum, staff conducts an internal evaluation based on 12 basic questions.

1. Was the exhibition created with the appropriate number of artifacts?
2. Were the artifacts culturally significant and historically accurate?
3. Was the original timetable for exhibition implementation maintained?
4. Did the creation and implementation of the exhibition adhere to the original budget?
5. Did the exhibition generate grant money to cover costs?
6. Did attendance meet or exceed attendance projections?
7. Did the exhibition reach the projected number of children and was a demographic mix achieved?
8. Did the exhibition achieve the expected media coverage?
9. Was a comprehensive lesson plan for teachers created for the exhibition?
10. Did attendance for the teacher workshop meet or exceed expectations?
11. Did the public lectures created for adult audiences meet or exceed attendance objectives?
12. Did the exhibition generate additional revenue for the gift shop?
13. Finally, staff will rate the success of the exhibition on a simple scale of 1 to 5:
  - a. Not at all successful--wouldn't do it again.
  - b. Somewhat successful, but short of goals...might do again, but with changes
  - c. Successful...met goals/objectives
  - d. Very successful...significantly exceeded goals/objectives
  - e. Successful beyond wildest expectations

SoFAB will conduct an evaluation of the exhibition by providing questionnaires for visitors that gauges their opinions on its content and educational value.



SoFAB also will conduct an evaluation of the lesson plan for teachers by providing teachers with questionnaires that measures their opinions about its content and educational value.

SoFAB will provide attendees of adult programming with questionnaires to rate their opinions about sessions they have viewed.

## **PUBLICITY AND COMMUNICATION OF RESULTS**

Information about the exhibition and its sponsors will be disseminated through museum communications, media organizations, and to schools/educators; funding organizations will be mentioned in all communication methods.

1. Publicity regarding the exhibition will be communicated via the museum's e-newsletter which is sent out weekly. Information also will appear on the SoFAB website.
2. News releases will be sent to local, state and national media to describe the exhibition and to promote its availability as an educational tool in the classroom.
3. Follow-up results about the exhibition will be sent to educators, schools, and educational organization and forums.

## **THE SOUTHERN FOOD AND BEVERAGE MUSEUM**

**Mission Statement:** The Southern Food and Beverage Museum is a nonprofit living history organization dedicated to the discovery, understanding and celebration of the food, drink and the related culture of the American South.

**Organization Overview:** Based in the culinary-rich city of New Orleans, the Southern Food and Beverage Museum examines and celebrates all the cultures that have come together through the centuries to create the unique culinary heritage of the American South. It brings all races and ethnicities to the table to tell the tale, from the farmer and the homemaker to the line cook and the celebrity chef.

The museum celebrates, interprets, investigates, entertains and preserves. A collaboration of many, the museum allows food lovers of all stripes – Southerners and non-Southerners, locals and tourists, academics and food industry insiders – to pull up their chairs and dig into the food and drink of the South.

SoFAB events and exhibitions examine:

- The food and drink of the South in all its aspects;
- The many ethnicities – African-American and Caribbean, French and German, etc. – that have combined to create unique Southern food and drink traditions;
- The farmers and fishers, hunters and gatherers who produced food;
- The processors, inventors, chefs and business people who operate restaurants and stock grocery stores with Southern products, and the home cooks and families who have passed down recipes and food traditions for generations.

SoFAB hosts special exhibits, demonstrations, lectures and tastings that showcase the food and drink of the South. SoFAB partners with local and regional museums, restaurants, theaters, academic institutions and artists to present richly-textured experiences in multiple venues.

**Partners:** Rather than try to duplicate the work that other institutions are admirably performing, SoFAB has formed partnerships with existing institutions in those traditional areas of museum work: exhibitions, collections, archives and research.

Exhibit Partners – Some partners have provided nontraditional exhibit space, such as the New Orleans Centre and the Riverwalk Marketplace, both of which are shopping malls where SoFAB exhibits have been unexpected and seen by many non-museum goers. SoFAB also has exhibited in the U.S Mint in New Orleans, a part of the Louisiana State Museum. SoFAB has enjoyed a long partnership with the Ogden Museum of Southern Art.

Collections Partner – With its Master of Arts in Museum Studies program, Southern University in New Orleans serves as the collections partner of SoFAB. This means that SUNO houses, catalogs and prepares condition reports of all of the artifacts that have been collected by SoFAB. This collaboration makes it possible for students of museology to earn hands-on experience working with artifacts, which enhances their education, and provides a home to the museum’s growing collection.

Archival Partner – The Earl K. Long Library at the University of New Orleans houses the Southern Food and Beverage Collection. This collection consists of business records of the food industry in the South, chef’s notes, other ephemera, and in particular, the Menu Project collection. The Menu Project is the systematic collection of menus from around the South, accessed by data base, which will come to be best resource for researchers who study food and restaurant trends and habits, design and economics. The collection enhances the Kabacoff School of Hotel, Restaurant and Tourism Management at UNO.

Research Partner – Tulane University, through the Riversphere Project and the Deep South Humanities Center, form the research partnership with SoFAB. Our current research project is the cataloging of the food sources available in the Mississippi River Basin before Europeans arrived.

Oral History Partner – SoFAB has collaborated with the Southern Foodways Alliance at the University of Mississippi at Oxford on the Hurricane Katrina Renaissance Project. Whenever the work of SFA and SoFAB intersects, the two museums work with them to support our common goals.

## BUDGET

### **Income**

Gift shop sales

Catalog sales  
Grants  
Sponsorships  
In-kind support  
Donations  
In-kind assistance

## **Expenditures**

Staff

Artifact Acquisition

- Acquisition
- Shipping and handling
- Insurance

Exhibition Construction

- Construction Supplies (paint,  
Fabric  
Glass  
Framing, mounting plinths or showcases  
Wall placards/labels  
Hanging materials

Administration

- Stationery (including photocopying)
- Postage
- Telephone calls
- Travel

Education

- Creation of lesson plan
- Creation of online exhibition
- Honoraria for guest speakers

Marketing & Public Relations

- Media release
- Advertising
- Photography

## **APPENDIX J**

### **EXHIBITION SUMMARY**

#### ***EATING IN THE WHITE HOUSE: AMERICA'S FOOD***

#### **SOUTHERN FOOD AND BEVERAGE MUSEUM**

#### **NEW ORLEANS, LOUISIANA**

The Southern Food and Beverage Museum will present as its inaugural exhibition in the Main Exhibition Hall “Eating in the White House: America’s Food.” The exhibition will explore American food culture in the White House, including types of food and drink, food preparation, utensils and cookery items, china and social customs. One of the oldest and most traditional roles of a President and First Lady is to entertain both national and international guests at the White House. Hosting these events is an important opportunity to strengthen existing ties, to set the stage for new relationships, to establish partnerships, or to extend the hospitality of the White House as the “home” of American leaders. “Eating in the White House: America’s Food” pays tribute to the crucial role the White House plays in American food culture. The exhibition will feature the following content.

#### **White House China**

The exhibition will include numerous pieces of china from the collection of Set Charles Momjian, of Philadelphia. A short biography of Mr. Momjian appears below. Items on loan from his collection will include the following:

- Plates from the Presidential china collection, including those from the Harrison, Wilson, Teddy Roosevelt, Lyndon Johnson, Truman, and Eisenhower administrations.
- Table cloth from the Carter Administration.
- Candelabra used for numerous recent administrations
- Decorative bowl from the Clinton Administration.
- Menus (eight) from various official White House events.
- China from the private quarters of the White House.
- China from the State Department.
- China from governor’s mansions.
- China from Embassy staffs.
- China from French royalty.

#### **First Ladies**

Historically, the oldest and most traditional role of a First Lady is to welcome the world's leaders and other honored guests to the home of the United States. Hosting these events is an important opportunity to strengthen ties, set the stage for new relationships, or simply to extend hospitality of the White House.

### **The White House Kitchen**

The White House kitchen is the site of daily meal preparation for presidential families and the creation of cuisine for more formal entertaining such as state dinners. It is a service area and is not on view to the public. It is rarely photographed though it is almost always busy.

### **White House Chefs**

The White House Executive Chef plans, manages and prepares menus and meals for members of the President and his or her family, as well as official state functions at the White House. The White House Executive Pastry Chef is responsible for the planning, managing and preparing of all desserts and pastries served at the White House. The Executive Pastry Chef operates separately from the Executive Chef, though they coordinate all meals and events. Both positions report to the Chief Usher of the White House. They serve at the pleasure of the First Lady. The position is appointed, or re-appointed, for each administration.

### **The White House Calligraphy Office**

The Graphics and Calligraphy Office is part of the White House Social Office and is located in the East Wing of the White House. The White House calligrapher is responsible for the design and execution of all social and official documentation – non-political social invitations, invitations to state dinners, greetings from the president, proclamations, military commissions, services awards, and place cards.

### **The French Connection**

Since the early days of the Republic, French food played an important role at the White House. What is it about French culture, and particularly French food, that made Americans want to imitate it and be part of it?

### **Thomas Jefferson**

Thomas Jefferson's culinary experiences were extensively influenced during his years as Minister to France. However, ever before he journeyed to France, Jefferson had arranged for a French chef in Annapolis, Maryland, to train one of his slaves – James Hemings – on “the art of cookery.”

### **Cookbooks**

Why are we so curious about the food eaten in the White House? How it is cooked? What it is eaten on? Because it is a reflection of who we are. The culinary history of the White House captures the essence of our manners and provides a mirror of accepted social customs and dining innovations. Cookbooks provide a way for us to eat what our leaders eat, and to prepare food in the same way as White House chefs. Cookbooks democratize our culinary experience and allow us to share the same experiences as those in positions of power. Cookbooks to be displayed include The White House Cookbook, first published when Grover Cleveland was in office, The First Ladies Cookbook, The Congressional Cookbook, The White House Chef Cookbook, and others.

### **Navy Mess**

Although the president has his own dining room next to the Oval Office, the West Wing ground floor contains a restaurant run by the US Navy and therefore referred to in military terms as a "mess hall." This encompasses the Ward Room—a navy term that refers to an officers' dining room.

### **The Collector**

Set Charles Momjian is a retired Ford Motor executive and former U.S. Representative to the United Nations during the Carter Administration. He served as a Presidential Advisor to the past five administrations. He is a member of the Woodrow Wilson House Advisory Board and is a former member of the United States Holocaust Museum Council.

Mr. Momjian has been collecting American antiques and presidential material since the 1950s. His collection began by accident when dealers included pieces of china along with the presidential letters and documents he was amassing. "I would buy documents from a deal, and china was part of the lot of items being offered," he said. "So I just bought the plates along with everything else because I wanted to be considered a good customer."

As the china collection grew, he came to appreciate the historical significance and beauty of each piece. Today, he owns the largest collection of presidential china outside of the White House. Mr. and Mrs. Momjian regularly loan their collection to museums across the country, especially to presidential museums and libraries. Mr. Momjian visits libraries and museums to give talks about his collection and his relationship with the presidents and first ladies he has known.

### **Curator**

Chris Smith is director of collections for the Southern Food and Beverage Museum. He is a writer, editor and educator. He earned a bachelor of arts degree in English from Westminster College in Fulton, Missouri, and a master of arts degree in Liberal Arts from the University of Chicago. He is completing a second master of arts degree in Arts Administration from the University of New Orleans. Recently, he helped catalog guns at the National World War II Museum. He has earned considerable experience working as a

team of collections professionals documenting holdings of the New Orleans Museum of Art. He is developing numerous strategies to increase donations to SoFAB's cookbook library, as well as the acquisition of other culinary artifacts. He is writing a manual for SoFAB that focuses on the basics of cookbook writing, as well as educational materials for SoFAB programs and exhibits. He spends considerable time writing grants.

### **Exhibition Schedule**

Part of the exhibition is on display now. The exhibition will have its gala celebration opening party on Thursday, August 3, 2008 at which time it will be considered "officially" open. The exhibition will close on Sunday, January 18, 2009.

### **Catalog**

Current plans include an online exhibition/catalog with accompanying text. At the present time, there is no funding available to create a published catalog, although staff and collector are open to the idea.

### **Education**

SoFAB staff is preparing educational materials for students at high schools and junior high schools, as well as adults. Materials will be available on the website, but also will be available to teachers who attend a special teacher workshop that will occur on Wednesday, Sept. 17 in the auditorium of the New Orleans Museum of Art. Materials will include lesson plans, quizzes and additional information.

### **Lectures and Continuing Education**

One lecture has occurred: Admiral Rochon, the Chief Usher of the White House and a native of New Orleans, spoke about his job responsibilities at 10 a.m. on Saturday, May 16. It is possible he may return for another engagement. Other events are being planned.

### **Touring Possibilities**

The Southern Food and Beverage Museum will entertain offers from other cultural institutions who like to host the exhibition, pending the approval of Set Charles Momjian and others who may contribute to the exhibition. There is no cost to rent the exhibition; however, the hosting institution must pay to ship the exhibition to their destination.

### **Sponsorship**

The Southern Food and Beverage Museum will offer the following to sponsoring organizations or individuals: four free memberships; four free SoFAB t-shirts; VIP passes to major events and parties; private tours of exhibitions; and use of the museum for a party (not including catering). The sponsoring organization also will receive prominent mention in all SoFAB communications materials including the website, e-newsletter,

news releases, and cell phone audio-tours.



## **BUDGET**

### ***EATING IN THE WHITE HOUSE: AMERICA'S FOOD***

Paint and brushes	\$200
Construction materials	\$460
Material (cloth)	\$378
Glass	\$2,460
Hand Grips for Glass Handling	\$488
Stanchions	\$1,105
Mannequin	\$145
Printing	\$400
Shipping	\$8,800
Cell Phone Tours	\$2,400
<b>TOTAL</b>	<b>\$17,348.00</b>

## **BUDGET NARATIVE**

### **Paint for the gallery**

Paint for the display cases as well as paint brushes. The gallery will not be painted at this time. Estimate: \$200.

### **Construction materials**

Purchase of wood to create the table that will showcase presidential china and additional wood to frame display cases and to keep glass in place. Purchase of particle board sheets that will be covered with material for the back of display cases. Estimate:

### **Material for the back of the display cases**

Costs will cover the purchase of linen "moire" in light yellow from Fabrixx in Metairie at \$6.99 per yard at an estimated 60 yards, plus tax. Also, purchase of Velcro: four packages.

### **Glass for display cases**

Purchase of glass (various sizes) for the fronts of 21 display cases. Purchase of 50 glass shelves various sizes) for the insides of the display cases. Estimate:

### **Glass Handling**

#### **"Hand cups"**

Purchase of four N-Series Hand Cups to lift, remove and replace the glass fronts of the display cases to access the items in the case. 4 hand cups @ \$97 each plus tax and shipping. Estimate: \$488.

### **Stanchions**

10 stanchions @ \$89 each plus tax (\$85) plus shipping (\$130)

**Mannequin**

One “dress maker” stand (torso) to hold the jacket of Cristeta Comerford, White House Executive Chef.

**Printing text panels**

Price to come

**Shipping and Insurance**

Most items in this exhibition will be shipped from Philadelphia to New Orleans and then returned to Philadelphia when it closes. Generally the most expensive item of any exhibition, this show is no exception. Shipping will be handled by Artex Fine Art Services, one of the nation’s largest and most comprehensive fine art service providers to museums, galleries, auction houses and private collectors. Artex is based in Landover, Maryland. Artex is providing discount services because SoFAB is a new museum.

**Cell phone audio tour**

SoFAB need to purchase several “repeaters” to place in various spots in the museum to ensure that cell phone service can be received from all providers. The cost for four repeaters is \$1,200. Phone service expenses for the cell phone audio tour service are \$200 per month. The total cost is an estimated \$2,400.

**Five Reasons To Be Associated with this Project**

1. The exhibition is “solid” – it has the glitz and glamour of White House china but also has a significant educational component that provides a look at American heritage.
2. Sponsors will have the opportunity to provide financial support to the museum’s first exhibition in the main hall and to provide a brand new museum with a significant exhibit achievement.
3. The cost of the exhibition is very reasonable and much of the cost of creating this exhibition “stays” for future exhibitions – the glass, stanchions, mannequin, construction materials and cloth.
4. The exhibition includes a dynamic new educational tool – the cell phone audio-tours. No other museum in the area has these audio-tours yet though they will become an industry standard.
5. The exhibition has plenty of opportunities for an organization or individual to earn exposure.

Sponsorship is a tax deduction and is a strong gesture of support for the arts. The arts are helping to blaze a path of renewal for New Orleans following Hurricanes Katrina and Rita.

**APPENDIX K**

Loan Agreement Loan # 00-000

The Southern Food and Beverage Museum  
One Poydras Street, #160  
New Orleans, Louisiana 70130-1657  
(504) 569-0405

Borrower: \_\_\_\_\_

Institution \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

e-mail \_\_\_\_\_

Loan Period: \_\_\_\_\_

Authorized by: \_\_\_\_\_

Owner: \_\_\_\_\_ Object description: \_\_\_\_\_ Value: \_\_\_\_\_

Note: Borrower acknowledges the receipt of the loan objects in good order or as noted.

\_\_\_\_\_  
Signature of borrower Date

The lender acknowledges return of the loan objects in good order or as noted.

\_\_\_\_\_  
Signature of UMEX representative Date

**APPENDIX L**

(Logo)

Southern Food and Beverage Museum  
One Poydras Street, #169  
New Orleans, LA 70130

\_\_\_\_\_  
Accession Number

---

**DEED OF GIFT**

I hereby give and release unconditionally all of the following items to The Southern Food and Beverage Museum. The Southern Food and Beverage Museum accepts this gift without conditions that it be kept intact, that it be exhibited, either temporarily or permanently, or that the Museum retain ownership permanently. The Southern Food and Beverage Museum also reserves the right to restore, reconstruct, refurbish or repair any part of this gift. Further, I hereby give to The Southern Food and Beverage Museum all rights of reproduction, publication, copyright or other such rights or duplication as may be desirable from The Southern Food and Beverage Museum's ownership of these items.

(list of items donated)

**WILLIAM CHRISTY SMITH**  
**2011 N. Rampart Street, New Orleans, LA 70116 (504) 884-4008**

**PROFESSIONAL EXPERIENCE**

**Job title: Grants Officer**

**Employer: New Orleans Museum of Art**

**Supervisor: Marilyn Dittmann, Director of Development, (504) 658-0141 (cell)**

**Starting and ending dates: March 2008 to present**

- Identify potential funders for exhibitions, educational activities and others.
- Write grants, letters of interest, proposals and follow-up reports.
- Maintain development files for the museum.
- Work with key museum staff to identify funding needs.
- Maintain contacts with appropriate individuals at local, regional and national foundations, corporations, and government entities.

**Job title: Associate Collections Manager (IMLS grant - federal)**

**Employer: New Orleans Museum of Art**

**Supervisor: Lisa Rotondo McCord, Curator of Art, (504) 669-0141 (cell)**

**Starting and ending dates: January 2007 to March 2008**

**Reason for leaving: Grant ended and full time employment was offered**

- Catalog collections as a member of a team that participates in post-Katrina conservation.
- Move various collections into new storage units on higher ground.
- Work with photographer to document collection.
- Manage data including input into MIMSY regarding the NOMA collection.
- Perform wide-ranging duties as assigned, including: clean exhibits and collections; unpack or pack visiting exhibits; move works of art; and help for curators.

**Job title: Media Relations Coordinator, Gulf Coast Restoration Task Force (grant)**

**Employer: Sierra Club, New Orleans**

**Supervisor: Maura Wood, (225) 205-2804 (cell)**

**Starting and ending dates: February 2006 to December 2006**

**Reason for leaving: Grant ended**

- Wrote news releases, media alerts, letters-to-the-editor, and op-ed pieces.
- Created media campaigns for subjects such as the closure of the Mississippi River Gulf Outlet, opposition to liquefied natural gas terminals in the Gulf; the need to protect old growth cypress forests, the protection of endangered species, and others.
- Planned press conferences and coordinate other events such as “disaster tours” and flyovers (in small planes) for media.
- Worked with Sierra Club offices in San Francisco and Washington, D.C. to coordinate media strategy and to ensure the success of media campaigns.
- Served as spokesperson for Task Force in Louisiana, Mississippi and Alabama.

- Conducted media training workshops for Sierra Club volunteers.

**Job title: Senior Program Manager, Office of Advancement**  
**Employer: Tulane University Health Sciences Center, New Orleans**  
**Supervisor: Aaron Martin, (985) 727-7766 (home)**  
**Starting and ending dates: May 2004 to November 2005**  
**Reason for leaving: Department was eliminated due to Hurricane Katrina**

**Job title: Multimedia Coordinator, Juvenile Corrections Program**  
**Employer: Louisiana State University Health Sciences Center, New Orleans**  
**Supervisor: Susan Dufreche Taylor, (985) 370-8210 (home), (225) 778-9163 (work)**  
**Starting and ending dates: October 2002 to May 2004**  
**Reason for leaving: Left for position at Tulane University**

**Job title: Managing Editor, E-dental.com**  
**Employer: VerticalNet, Horsham, PA**  
**Supervisor: Lou Pilla, (215) 957-6480 (home)**  
**Starting and ending dates: August 1999 to January 2001**  
**Reason for leaving: Lay-off due to dot.com crash**

**Job title: Director of Communications**  
**Employer: Chicago Dental Society, Chicago**  
**Supervisor: Randall B. Grove, (312) 836-7300 (work)**  
**Starting and ending dates: February 1992 to August 1999**  
**Reason for leaving: Left for position at E-dental.com**

**Job title: Owner and Operator, The WordSmith**  
**Employer: Self, Chicago**  
**Supervisor: Self**  
**Starting and ending dates: December 1990 to February 1992**  
**Reason for leaving: Took offer to work for one of my clients**

**Job title: Manager of Special Projects**  
**Employer: American Dental Association, Chicago**  
**Supervisor: Bob Saigh, (312) 440-2500 (work)**  
**Starting and ending dates: June 1989 to November 1990**  
**Reason for leaving: Established my own writing business**

#### **EDUCATION**

Certificate – Institute of Environmental Communications, Loyola University, New Orleans, 2006

Master of Liberal Arts, University of Chicago, 2000

Bachelor of Arts in English, Westminster College, Fulton, Missouri, 1978

#### **PROFESSIONAL AWARDS**

**Gold Quills, sponsored by the International Association of Business Communicators**

- Award of Excellence: Features, 1987: “AIDS: It Has Forever Changed the Dental Profession”; AGD Impact.

**APEX – Awards for Publication Excellence**

- Award of Excellence: Training Manuals, 1995: “Media Relations 101: A Manual for Dental Spokespersons.”
- Award of Excellence: Features, 1997: “The Strange Case of Dr. Acer”; CDS Review.

**Silver Quills, sponsored by District 4, International Association of Business Communicators**

- Award of Excellence: Features, 1990; “The Sporting Life – Dentists and Sports Do Mix”; AGD Impact.
- Award of Merit: Features 1989: “Hepatitis in the Dental Office”; AGD Impact.
- Award of Merit: Internal Communications Program, 1988; Academy of General Dentistry’s Constituent Editors’ Program.

**Morris Fishbein Award – Chicago Chapter of American Medical Writers Association.**

- 1997 Distinguished Achievement in Medical Communications: “The Strange Case of Dr. Acer”; CDS Review.

**Golden Trumpets, sponsored by the Publicity Club of Chicago.**

- Award of Excellence: Communication Materials, 1995: “Media Relations 101: A Manual for Dental Spokespersons.”
- Award of Excellence: Features, 1997: “The Strange Case of Dr. Acer”; CDS Review.

**Spectra Awards, sponsored by the Chicago Association of Business Communicators.**

- Award of Excellence: Features, 1995; “Dentistry and the Media”; CDS Review.
- Award of Excellence: Features 1989: “Hepatitis in the Dental Office”; AGD Impact.
- Award of Excellence: Expository Writing, 1989; “Dentists with AIDS”; AGD Impact.
- Award of Merit: Communications Programs, 1989; AGD Constituent Editors Program.
- Award of Merit: Features, 1988; “New Data Blasts Lid Off Sugar Bowl”; AGD Impact.
- Award of Merit: Features, 1988; “AIDS: It Has Forever Changed the Dental Profession”; AGD Impact.