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Louisiana State Museum Edward Douglass White historic site report & analysis

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LOUISIANA STATE MUSEUM
Edward Douglass White Historic Site

Report & Analysis

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

Master of Arts
In
Arts Administration

By:

Diana Buckley

B.F.A. with an Emphasis in Art History Theory and Criticism
The Art Institute of Chicago, 2005

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ABSTRACT

The following analysis serves as an invitation to the reader interested in house museums and museum development, as well as a study of the internal operations of the Louisiana State Museum's Edward Douglass White Historic Site. The Louisiana State Museum is a relatively large system of 12 museum sites spread throughout the state. A brief history of the LSM is provided in chapter one, which precedes the reports primary substance expressed in chapter three, where day-to-day operations of the LSM-Edward Douglass White Historic Site house museum are analyzed via a SWOT analysis. Every part of research went hand in hand with my intern experience as the house museum's curator, research developed to offer the LSM templates for future growth. Equivalently, the suggestions noted in this report — that of constructively operating a house museum, are outlined in respect to its surrounding community.

INTRODUCTION

The following pages analyze the Edward Douglass White Historic Site, a unique rural house museum located in Thibodaux, La., and part of the Louisiana State Museum system. By means of examining key elements in operating a LSM branch in a rural, multicultural region, museum issues are addressed on an anthropological scale much greater than in a typical urban museum setting. The reader will note suggestions for opportunities through a SWOT analysis in chapter three regarding digital tours, landscape design, bird watching, and event planning. Various strengths are also highlighted, including: available space, exhibits, support from the board, volunteers, and the Louisiana department of Culture, Recreation, and Tourism.

Chapter five concludes that the position of curator should be redesigned to that of a site director so that the site can operate to its maximum potential. It is taken into account that the Edward Douglass White Historic Site is a relatively new addition to the museum system, adopted under LSM's organizational umbrella in 2001; therefore appropriating job redesign as an essential commitment to quality, longevity and improvement of the EDWHS in its beginning stages with the LSM. Moreover, in depth issues are explored regarding implementations of an autonomous site director and how this impact will distribute priorities equally among LSM's three museum sites located in southeast Louisiana.

Duties listed in chapter two were accomplished by what most large museums often times have difficulty in accomplishing — direct hands on communication with families and prospective visitors by resorting to grass roots efforts. There was perpetuating generosity by EDWHS volunteers who attended events and helped with various initiatives, outlined in chapter three. And for the first time at the EDWHS a volunteer group was developed in 2008 with the help of board member David Plater.

CHAPTER I

LSM Historic Overview:

Before the Louisiana State Museum was founded as a state organization, it had its genesis as a traveling exhibit to St. Louis, Missouri in 1904 for the Louisiana Purchase Exposition, a commemoration celebrating the centennial of the purchase in 1803. In 1906 the [Louisiana] legislature passed an act creating the State Museum and provided for its permanent location and maintenance.¹ Until 1914 the duties of the LSM's director Robert Glenk were that of a curators and included tasks oriented towards handling art and preparing exhibits. Robert Glenk B.S., Ph.C., (1870-1950) installed the Louisiana State Museum's first exhibit on regional history. He was selected "Secretary and Custodian" of the newly formed Louisiana State Museum and for the next 28 years this "father of the museum" was its curator² (The director of the LSM, as well as the deputy director, hold the titles Secretary and Assistant Secretary). And from 1914-1934 Secretary Glenk was assisted by honorary curators, specializing in archives of Louisiana's archeology, paleontology, animal species, coins, crafts, art, and music.

The LSM collections were housed in two twin buildings in New Orleans, the Cabildo and the Presbytere, both adjoining St. Louis Cathedral in Jackson Square. The museum's displays showed a wide range of subjects including paintings, sculpture, birds of Louisiana, and indigenous plants such as cotton and sugar. Interestingly, natural objects were the central focus of LSM's displays and a common implementation for museums in the United States in the early 1900s. What made the Louisiana State Museum's exhibits standout from others was its focus on Creole and Cajun livelihood. On the second floor of the Presbytere were fourteen exhibit rooms with halls marked

¹ Samuel Wilson, Jr. and Leonard V. Huber. P. 82 The Presbytere on Jackson Square: The Colonial Period 1723 – 1803, The American Period 1803 to the present. Publisher: The Friends of the Cabildo: New Orleans, Louisiana, 1981

² Samuel Wilson, Jr. and Leonard V. Huber. P. 98 The Cabildo on Jackson Square: The Colonial Period 1723 – 1803, The American Period 1803 to the present. Publisher: Pelican Publishing Company, Gretna, Louisiana, 1970

‘Sugar and Rice Industry.’ Along with different hybrids of sugar cane, a detailed model of a modern sugar factory in Southeast Louisiana was exhibited, and an LSM tour guide suggested ‘...a better idea of the making of cane sugar may be had from a study of this model than from a visit to a large sugar [mill] where units are so big, that their connections is lost to the casual visitor.’³ In the beginning of the twentieth century Louisiana’s rural culture was beginning to dilute due to modern American influences spreading across Cajun communities. While at the same time, LSM existed in the thriving port city of New Orleans with a primary focus to preserve and exhibit this unique culture to tourist and locals alike. Today, various aspects of Louisiana’s sugar industry are still exhibited at the massive LSM-Baton Rouge museum complex, as well as through exhibit elements at the Edward Douglass White Historic Site—the LSM facility, which is the focus of this report.

LSM’s Mission:

In 2006, the Louisiana State Museum celebrated one hundred years of collecting, preserving and presenting the objects and artifacts that make up the history of Louisiana and its’ people. Today the museum is part of CRT, Louisiana’s Department of Culture, Recreation, and Tourism, overseen by Lieutenant Governor Mitchell J. Landrieu.

The mission of the department of CRT is to preserve and enhance Louisiana's unique heritage and natural landscape; provide cultural, informational, and recreational resources; and promote the use of these resources by our diverse citizens and visitors. Guided by accountability, high performance, and ethical behavior, our efforts focus on increasing visitation and improving our state's image while fueling economic growth to benefit communities throughout Louisiana.⁴

The Louisiana State Museum’s mission is to maintain the Louisiana State Museum as a true state wide museum system that is accredited by the American Association of Museums, to collect, preserve, and interpret buildings, documents, and

³ Samuel Wilson, Jr. and Leonard V. Huber. P. 82 The Presbytere on Jackson Square: The Colonial Period 1723 – 1803, The American Period 1803 to the present. Publisher: The Friends of the Cabildo: New Orleans, Louisiana, 1981

⁴ CRT Secretary Louisiana Department of Culture Recreation and Tourism, www.crt.state.la.us

artifacts that reveal Louisiana's history and culture, and to present those items using both traditional and innovative technology to educate, enlighten and provide enjoyment for the people of Louisiana and its visitors.⁵

The Louisiana Department of Culture Recreation and Tourism has five agencies:

- State Museums
- Tourism
- State Parks
- Cultural Development
- State Library

These government arms solely operate to further generate state and local tax revenues, preserve history, to support the arts, and to make education programs available to the community and tourists. CRT also strives for economic growth via the development of various programs designed by the Lieutenant Governor Mitch Landrieu and directors of each state entity listed above.

CRT's Goals:

Louisiana's Department of Culture Recreation and Tourism has four primary goals:

1. To create a greater awareness of Louisiana's culture, history, and natural resources so that citizens and visitors will be more aware of the rich cultural, historical, and natural assets of the state.
2. To promote tourism and arts industries in Louisiana so these industries will have a greater economic impact on the state.
3. To improve the state's management and conservation of significant historical, natural, informational, and cultural sites and resources so they will be better protected for future generations.
4. To provide opportunities for outdoors recreation in Louisiana so there will be an increased number of citizens and visitors who are aware of, have access to, and

⁵ ConsultEcon, Inc. and Museum Management Consultants. P. 10. Louisiana State Museum Governance Opportunities: Draft Report. October 2007.

who utilize and appreciate the state's natural beauty.

Louisiana State Museum Branches:

The Louisiana State Museum is composed of 12 AAM accredited museums, (AAM Accreditation is a widely recognized seal of approval that brings national recognition to a museum for its commitment to excellence, accountability, high professional standards, and continued institutional improvement) which encompass hundreds of thousands of square footage throughout the state. The largest location, built in 2006 is the Louisiana State Museum—Baton Rouge site, built in 2006 and designed by architectural firm Eskew+Dumez+Ripple of New Orleans. There are multiple storage facilities and a total of eight LSM sites in New Orleans' French Quarter: the Cabildo, Presbytere, 1850 House, Old U.S. Mint, the Arsenal, Jackson House, Creole House and Madame John's Legacy. The Old Court House is located in Natchitoches, La., The Wedell - Williams Memorial Aviation and Cypress Sawmill Museum in Patterson, La., and the Edward Douglass White Historic Site in Thibodaux, La.

The organizational structure of the Louisiana State Museum provides vast opportunity to travel the state by visiting various exhibits within 12 museums. Each exhibit is organized by LSM and examines both local and national themes invariably reflecting the region in which the museum is located. Each site truly represents the fabric of the state's unique cultural heritage, some displaying copious amounts of information on topics including jazz, art, Mardi Gras, important cultural and political figures, local and national conflicts, sports, industry, and more. In addition, the exhibits are constantly changing and traveling to venues such as other museums, libraries and educational facilities.

Management Structure:

Since 1906, there have been 13 secretaries including the most recent David Kahn who was elected in late 2005 following hurricanes *Katrina* and *Rita*, and resigned in summer 2008. Under the Department of Culture, Recreation, and Tourism the Secretary administers the Louisiana State Museum office, under Lieutenant Governor Mitch

Landrieu. Furthermore, present law (R.S.25:343) requires the board of directors of LSM to appoint a secretary that oversees the functions and responsibilities of all LSM properties.

The legal structure that establishes a state museum's relationship with state government defines the rules that allow the governing body of the museum system to operate like a business, to manage state assets, and to receive both state and private sector funding.⁶ Currently, the board of directors is composed of twenty members appointed by the Governor to provide leadership amongst 12 LSM branches. Current law (R.S.25:341(D))⁶ provides the following digest:

- (1) Two members shall be appointed from a panel of three names submitted by the Friends of the Cabildo.
- (2) One member shall be appointed from a panel of three names submitted by the Louisiana Historical Society.
- (3) One member shall be appointed from a panel of three names submitted by the Historical Association
- (4) One member shall be appointed from a panel of three names submitted by the foundation for Historical Louisiana, Inc.
- (5) One member shall be appointed from a panel of three names submitted by the Weddell-Williams Memorial Foundation in Patterson.
- (6) Two members shall be appointed from a panel of three names by the Louisiana Museum Foundation.
- (7) One member shall be appointed by a panel of three names submitted by the Friends of the Edward Douglass White Historic Site.
- (8) Eleven members shall be appointed from the state at large in such manner as to provide that membership on the board will reflect the ethnic and cultural diversity of the population of the state and encourage statewide representation on the board. Three of these members shall be appointed from a list of five names recommended by the lieutenant governor.

As of 2008, LSM employs 96 workers, coordinates 27 active volunteers, and

⁶ Prepared by: Alden A. Clement, Jr., p. 1. Louisiana State Museum Present Law-Legislative Digest, 2008.

trains eight interns. Director of education Paul Perry has recorded the following information:

- Six interns worked out of the collections and exhibits department.
- One intern worked on a three-month project in the education department.
- One intern worked within the Baton Rouge museum's education department.

While volunteerism is consistent amongst all LSM board of directors, there are a total of 20 active docents in New Orleans organized by the Friends of the Cabildo, and 7 active volunteers at the Edward Douglass White Historic site in Thibodaux, La. In past years, there have not been any internships at the LSM branches outside of the city of New Orleans.

Under the overall leadership of the museum Secretary, each museum is individually overseen by its own director—excluding the Edward Douglass White Historic Site whom's director operates from the LSM museum in Patterson. LSM's central administration is headquartered at the Presbytere building in New Orleans; where curators and exhibits staff report daily to a collections storage facility a few blocks away on Chartres St. There is a director for each major department in New Orleans including Director of Collections, Interpretive Services, Exhibits, and Education. There are also three Museum Division Directors for four LSM branches located in Patterson, La., Thibodaux, La., Baton Rouge, La., and Natchitoches, La.

Lastly, LSM's relationship with its employees is fundamental to achieve its objectives to better optimize museum exposure to the community. LSM's human resources policies establish clear expectations that provide effective job incentives. The state museum implores a six-month evaluation for each employee. If one makes the high ratings necessary, he or she will receive a merit increase in salary every six months. The PPR process, Performance Planning and Review includes an evaluation template instructions sheet; where the director regarding the employees' performance considers thirteen questions.

Funding:

The Louisiana State Museum's operating expenses include salaries, maintenance, exhibit costs, and security, incurred by the State of Louisiana. In 2007, there was an appropriation from the state of 5.6 million dollars, and 1.8 million was raised from private sector funding. In 2008 state funding was expected to increase by 40%. (7.84).

Other operating expenses are supported by earned or self-generated revenues, income from the Irby trust, and contributed revenues from the Louisiana State Museum Foundation, and the Friends of the Cabildo. Because any funds raised by the Board would go directly into the state's general fund, the ability to seek private funding rests with LSM's non-profit corporations, the Foundation, and Friends.⁷

The average admission charge for the Louisiana State museums is between \$3.00 and \$6.00 dollars; and programs coordinated by museum staff are free to the public. Currently, there is only one LSM museum gift shop, operated by the Friends of the Cabildo, a Mecca for researchers of Louisiana History—located on the first floor of LSM's 1850 House in New Orleans. The Louisiana State Museum – Baton Rouge site is planning to implement a gift shop, which will help increase revenues for future earned income.

In recent years the state has invested in two state of the art facilities in Baton Rouge and Patterson, La. The flagship museum, located in Baton Rouge's Capitol Park, opened in 2006 and cost approximately \$23 million dollars to complete. In 2008, the Aviation Museum in Patterson opened its doors at a cost of approximately 3.1 million. Indeed, these new additions are opportunity costs due to relatively high attendance rates. In addition, CRT and LSM allocated funds for planning of a Louisiana Sports Hall of Fame in Natchitoches, La., and a Civil Rights museum in New Orleans, La.

⁷ ConsultEcon, Inc. and Museum Management Consultants. Louisiana State Museum Governance Opportunities: Draft Report. October 2007.

The Edward Douglass White Historic Site Museum

Historic Overview:

As it exists today, the Edward Douglass White Historic Site rests on six acres of green space fronting Bayou Lafourche, six miles north of Thibodaux, La. The site features a historic Antebellum plantation home, former residence to two of Louisiana's foremost political figures, Edward Douglas White, who was governor from 1835 to 1839, and his son, Edward Douglass White, who was appointed to the United States Supreme Court in 1894 and served as chief justice from 1910 to 1921. While working as a professional lawyer in New Orleans, White was barely 30 years old when he took his seat on the Louisiana State Senate where he implemented the first bill in Louisiana that prohibited and punished the act of bribery upon public officials. Chief Justice White also helped form Tulane University in an attempt to promote superior academic standards in the state. In addition to being the highest-ranking political figure born in Louisiana, White's political career and his views on racism remain obscure—perhaps due to his request for all personal documents to be destroyed after his death. The following written by William Reeves helps us understand the role of Chief Justice White in race cases.

...If one looks at the race relations decisions handed down by the Court between 1910 – 1921 with attention to the litigation history of the cases, to the way the decisions were understood by contemporary observers, and to the style of the opinions, there is much that points to an important change in the receptivity of the Supreme Court to black claims...But the essential ambivalence of the White Court's position in race cases cannot be gainsaid. None of the decisions, except possibly the Peonage cases, attacked the basic structure of legalized racism in any fundamental way...

The E.D. White home was purchased by Governor White from an Acadian farmer in 1831 with the intension of starting a sugar cane manufacturing business on 2000 acres of rich deltaic land. But in order to do so, manpower was needed to operate the sugar mill on the property and to also cut cane. Governor White owned 58 African American slaves to work on the plantation at one time in order to gain personal prosperity. It is known today, "...they lived as eight family groups and 23 singles."⁸

⁸ William D. Reeves, Paths to Distinction. Published by the Friends of the Edward Douglass White Historic Site. 1999

During the Civil War and the Union's occupation of Lafourche Parish in 1863, the governor's son Edward Douglass White left law school at Georgetown University to look after his father's property. Unfortunately, information regarding slavery on the White plantation post-Civil War is missing. Yet, we do know the majority of slaves did not leave Bayou Lafourche, due to not knowing any other way of life. No matter the reasons however, the plantation system that began before the Civil War remained rooted in place afterward.⁹ Former slaves became indentured servants, having to pay off their debts to former masters by working in cane fields. In 2007 Gustave Rhodes, 74, a former Assumption Parish, La., sugar-cane worker, recalls doing business with the company store on Elm Hall Plantation. "...You owed your soul to the country store, that's the way it was."¹⁰

The current White home is the result of a series of transformations. In 1847, the governor's widow initiated a major expansion of the property, renovating the Acadian farmhouse into the existing Anglo-American style that appears today. From 1910-21, the house was the residence of Leon Naquin and his family.¹¹ Efforts to preserve the legacy of Chief Justice E.D. White began soon after his death in 1921. In 1923, the Chief Justice's widow donated the home to the religious organization, the Knights of Columbus. The Knights of Columbus later sold the property to the Chief Justice Memorial Association, Inc. in 1927, who in turn transferred ownership of the site to The Louisiana Department of State Parks. The LDSP managed the facility from 1955 to 1993. "...because of the prominence to which the project is entitled as one of public interest, it would be well to contact the State Parks commission to take it over, so that, in addition to the home, the value of the memorial might be further enhanced by the establishment of a state park on the site."¹²

⁹ Daily Comet Newspaper, Lafourche Parish, La. November 23, 2007

¹⁰ Daily Comet Newspaper, Lafourche Parish, La. November 23, 2007

¹¹ State Project No. 04-139-95B-03, Part 2 E.D. White Historic Site Program for Renovation

¹² Proposal from Chief Justice Edward Douglass White Memorial Association, Inc. Author: Sam A. Leblanc, Associate Justice, Supreme Court of Louisiana (1949-54).

Following a period of eight years of supervision by the Louisiana Secretary of State, the Edward Douglas White House was transferred to the Louisiana State Museum in 2001. For the first time Edward Douglass White's property was professionally conserved, preserved, and protected. In 2002, the LSM began a massive renovation project at a cost of approximately \$300,000. The site was closed to the public for three years while LSM's Deputy Director and architects worked on blueprints and contracts.

*As anyone who owns an antique home knows, they require constant attention. Small maintenance needs can turn into larger and more costly repairs if neglected even for a season. Restoration costs can be overwhelming. For historic sites that seek to present their site to the public as a pristine artifact that requires exacting restoration, they must first undergo the necessary and expensive studies that precede the work – then pay for the restoration itself.*¹³

The EDWHS project included many facets of restoration. The roof was replaced and walls were gutted completely. Support beams were added for structural support. A thick layer of cement was chiseled off the brick walls of the entire ground level. The original ground floor was raised due to continuous flooding. The first and second floor interior walls were re-plastered and painted. Copper gutters and period hardware were installed. And finally, an exhibit was implemented by LSM curators and historians that tells the story of Bayou Lafourche, including sections on the Chitimacha Indians, Acadian settlers, Slavery, Sugarcane Plantations and the White family.

- Historic House museums appeal to both preservationists and the public alike, because of their familiar scale and mien...They are "rich and diverse learning environments," and real and tangible reminders of the past.

*- A successful museum property is, "What people take away from their visit...a deep experience and insight into issues that people are interested in, that changes attitudes and behaviors."*¹⁴

¹³ Donna Ann Harris, p. 15 New Solutions for House Museums, Rowman and Littlefield Publishers, Inc. 2007

¹⁴ Gerald George, Historic House Museum Malaise: A Conference Considers What's Wrong, *History news* 57, no. 4 (2002): p. 4

Mission:

While supporting the general mission of LSM, the Friends of the Edward Douglass White Historic site have their own mission statement as follows: The object of this organization is to assist in the preservation, enhancement, development, and promotion of the Edward Douglass White Historic site as a public educational facility, to engage members of the community in all programs to further aid in accomplishing long-term goals.

Management Structure:

The Edward Douglass White Historic Site is governed by a Board of Trustees under LSM's umbrella. The Southern Regional Branch Director is director of two facilities including the Edward Douglass White Historic Site in Thibodaux, La., and the Weddell-Williams Memorial Aviation and Cypress Sawmill Museum in Patterson, La. The director's office is headquartered at the LSM in Patterson and is responsible for coordinating museum administration including operations, security, personnel, capital projects, visitor services and maintenance. Since 2004, there have been three full time professional LSM staff members at the Edward Douglass White Historic Site including a Curator, Maintenance and Grounds Manager, and a Police Officer whom reports from Patterson.

Funding:

The Edward Douglass White Historic Site's fiscal budget falls under the Louisiana State Museum's appropriations bill from the Louisiana Department of Culture, Recreation, and Tourism. For the 2008 fiscal year the federal appropriation included funding for salaries, overhead, exhibits and many other costly repairs for the EDWHS. The Friends [financially] provide for the Edward Douglass White Historic Site's activities and support each fiscal year as approved or agreed to by the Assistant Secretary of the Office of State Museum.¹⁵ The Friends sponsor between \$1,000 and \$5,000 annually for programming costs coordinated by the curator.

¹⁵ State of Louisiana, Parish of Lafourche. Cooperative Agreement, June 21, 2005 p. 7.

Friends of the Edward Douglass White Historic Site:

The Friends of the Edward Douglass White Historic Site established on August 22, 1991¹⁶ for the financial and volunteer support of the Edward Douglass White Historic site, which was at the time operated under the Louisiana Department of State Parks. The friends' goal in forming a board was to serve as a watchdog organization to curb misuse of the property and other abuses reportedly occurring at that time. The [Edward Douglass White Historic site] board shall be composed of the following members, all of whom shall have knowledge of, and an interest in, architectural, agricultural, and legal history and in the culture and history of the Lafourche valley, as follows:¹⁷

- A. One member shall be appointed by the Secretary of State from each of the following parishes: Lafourche and Assumption.
- B. One member shall be appointed by the Secretary of State from among the members of the American Sugarcane League.
- C. Five members shall be appointed by the Secretary of State from a list of names submitted by the Friends of the Edward Douglass White Historic Site.
- D. The Louisiana State Archivist, who shall be an exofficio member.
- E. One member shall be appointed by the Secretary of State from among the members of the Louisiana State Bar Association.
- F. One member shall be appointed by the Secretary of State nominated from the members of the Lafourche Parish Tourist Commission.

¹⁶ State of Louisiana Articles of Incorporation of the Friends of the Edward Douglass White Commemorative Area

¹⁷ Bylaws of the governing board of the Edward Douglass White Historic site. Amended and Adopted August 31, 1994

Noted earlier in this chapter within the description of LSM's board, article seven of the present law requires a head liaison be elected to oversee the responsibilities between the LSM headquarters in New Orleans and the Edward Douglass White Historic Site. Currently, that liaison is David Plater, founder of the Friends group. The stated purpose of the Friends' cooperative agreement with the LSM indicates that a non profit cultural organization is able to work directly with a state entity. The purpose of the cooperative endeavor agreement is for the mutual benefits, advantages, and convenience to be derived and enjoyed by the parties in the use, maintenance, administration, and operation of the Edward Douglass White historic Site, and for the purpose of generating revenues for operations and for the education and dissemination of information to the public at large in connection with programs authorized by the State of Louisiana Museum for the Edward Douglass White Historic Site.¹⁸ Akin to most NGOs, the Friends group also serves as a membership organization with a current total of 69 members; they offer memberships at the following rates: individual membership \$15.00; family membership \$25.00; business membership \$50.00; and Contributing \$100.00.

¹⁸ State of Louisiana, Parish of Lafourche. p. 1. Cooperative Agreement, June 21, 2005

CHAPTER II

Responsibilities:

A majority of LSM's curators report daily to the museum's storage facility at 1000 Chartres St. in New Orleans. As subject specialists, each is assigned to either the exhibits team or a specific collections area, such as Material Culture or Paintings. Although LSM's family of curators is responsible for the overall care of collections, my day-to-day responsibilities were varied and diverse, correlating with the overall development of the EDWHS. I worked on projects assigned by LSM's Southern Regional Branch Director, Kathryn Delee, as well as with EDWHS Board President, Malcolm Hodnett and board member and community advocate David Plater. The Southern Regional Branch Director coordinated many tasks at two branches, including LSM's Wedell - William Memorial Aviation and Cypress Museum in Patterson, La. Under long distance direction of the director of Patterson, I had a preponderant amount of time to develop LSM's EDWHS solely on my own, while communicating results via email and telephone. In addition, the southern regional director conducted curator report meetings in person twice a month, where I presented descriptions of what I accomplished during the week along with agendas and caveats for future events.

Desired Outcomes:

The following categories: Curatorial, Education—Development, and Administration—Development should be observed closely by LSM and recorded for future job descriptions pertaining to the Edward Douglass White Historic Site (see chapter five for recommendation of position re-design).

Curatorial:

- Oversaw seven part-time E.D. White volunteers
- Conducted a volunteer orientation meeting featuring a presentation on William D. Reeve's, Paths to Distinction, a book outlining the history of the White family
- Completed a grant to acquire conservation resources from IMLS' Bookshelf - Connecting to Collections Care. The grant was awarded.
- Worked with outside historians to insure accuracy in EDWHS literature
- Presented to the branch director material for accession, such as works from Louisiana folk artist, Alvin Batiste
- Maintained a small collection inventory and records of archeological materials discovered on site
- Maintained register of, and close contact with area artists, and craftspeople
- Interpreted the exhibit and history of the Chitimacha Indians, Acadian settlers, sugarcane plantations, slavery and the White family to visitors by conducting detailed tours
- Supervised volunteers, patrons, visitors, and children during group programs
- Curated an exhibit on Louisiana Folk Artist Alvin Batiste

Education Development:

- Developed twenty new public programs for 2008 (Attachment—A, 1-8)
- Maintained an attendance list to develop long-term community relationships
- Organized field trips with local schools and conducted tours to children in groups of 25 (Attachment—B)
- Corresponded with teachers, and the Lafourche parish school board (Attachment—C)
- Developed a question and answer scavenger hunt highlighting the exhibit (Attachment—D)

Administrative Development:

Various types of documents were designed and maintained:

- newsletter (Attachment—E)
- thank you letters to volunteers and visiting artists (Attachment—F, 1 out of 8)
- contracts to visiting artists (Attachment—G, 1-2)
- E. D. White contact list
- volunteer sign-up form
- field trip and home-school information
- maintenance and project implementation lists
- curator reports (Attachment—H, 1 out of 19)
- completion and funding of two grants; a conservation and project assistance grant (Attachment—I)

CHAPTER III

S.W.O.T. Analysis:

The following analysis explores the Louisiana State Museum's Edward Douglass White Historic Site, in order to offer ways to promote operational strengths, suggest opportunities and neutralize any current weaknesses in administrative operations. These suggestions are meant to be earnest and for the benefit and reputation of the LSM's EDWHS.

If LSM does not step back from time to time to consider different alternatives in which to operate, the site will remain idle to those in the community who currently convey an empty association with it. In order for the EDWHS to become a prized place of interest in the Thibodaux community, it will depend on action taken by staff who review this analysis. Implementation and consideration of the following is a step forward.

It is important to bear in mind that the S.W.O.T. analysis will invariably highlight overall weaknesses, however the spotlight upon the following pages should lean towards overall improvement. I am not presenting prescriptions so much as templates. And to better achieve operating goals, I invite the reader to reflect on differences and modify approaches to healthy operations. Simply put, paying attention to what's working and what is not, will be a great ambition, yet not an impossible one—especially if action is *pushed* forward and believed in. Similar to many state and NGOs, EDWHS's internal operations will continue to need improvements throughout the years. And in respect to the old adage, the LSM's glass should continuously remain half full.

S.W.O.T.

Strengths: attributes helpful in achieving the mission

Weaknesses: internal operations, which are harmful to achieving the mission

Opportunities: external conditions helpful to achieving the mission

Threats: all conditions harmful to achieving the mission

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • Available space • 1st floor house exhibit • Board of director and volunteer support • Support from CRT – Office of State Museums • LSM's improved focus on press releases and marketing • Education programs 	<ul style="list-style-type: none"> • Lack of attendance goal • Cash only operation • Non-accessibility to TMS, LSM's collections management software • No handicap accessibility to exhibits
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> • Major holiday attraction: 'Holiday in the Oaks' • Landscaped garden • Event rental • Bird watching • Digital tour in French and English • A new relationship to foster recognition for LSM 	<ul style="list-style-type: none"> • Closure of the site • Idle reputation: misconceptions about identity and name

Strengths:

- Available Space

The Edward Douglass White Historic Site has been under ownership of the LSM since 2001. And to the benefit of employees and visitors alike, the site features a welcoming grounds area available for events, programming, gardening, and expansion, to name a few. The Acadian settlement rests approximately on six acres of green space fronting Bayou Lafourche in Thibodaux, La. The bayou is an invaluable asset to the site, which begins in Donaldsonville, La., and streams 120 miles south to the Gulf of Mexico. Lafourche Parish is southwest of New Orleans, east of Lafayette and south of Baton Rouge. ‘Lafourche’, translated as ‘fork’ in French, derives from the form of the Bayou’s stream as it branches off the Mississippi River. The most important tangible assets on the grounds are the historic plantation home, the bayou, and the boat dock—utilized for boat tours during summer months in conjunction with the Jean Lafitte National Historical Park and Preserve. The 1300 sq. ft. EDWHS administration building on the south end of the property provides adequate space for three fulltime staff, including two large offices, two bathrooms, a fully equipped kitchen, and a visitor’s center.

- 1st Floor House Exhibit

The EDWHS underwent a major preservation project from 2001-2003, (details noted in chapter one) where LSM curators developed a professionally designed exhibit throughout the first level of the house museum with wall mounts more commonly found in a large city museum. Exhibit text and imagery tells the story of the Bayou Lafourche area, also discussed in chapter one. In surrounding house museums, there are many outdated exhibits, many redundant and focusing only on century furniture and lifestyles of the wealthy. A few tell stories about slaves, politicians, or artists; and only handfuls are twentieth-century structures. In this case, the EDWHS implements exhibit design better than most with the support of the LSM exhibits team. Further, the EDWHS exhibit design bodes well with the home’s alluring Acadian style architecture and floor plan. Visitors have the opportunity to absorb an appreciation for the home, while at the same time are able to capture the story without feeling overwhelmed with information. A few

artifacts are placed throughout the exhibit space to allow for little distraction from the structure's interior architectural elements.

It is equally important to make sure exhibit design supports strong and factual reading material. There is not enough emphasis on representing aspects of slavery in exhibit labels. Only two text panels and one image depict the lives of enslaved Africans on the plantation out of approximately 35 panels. I recommend that an exhibit be developed primarily on enslaved Africans in the upstairs exhibit spaces, which are currently empty. There and after, it would be in LSM's best practice to propose the slavery exhibit to include in the African American History Trail, which to date spans 26 sites across Louisiana (Attachment—J). Slavery is integral to eighteenth and nineteenth century histories of accumulating great wealth. It is key that the EDWHS demonstrates a commitment to representing culture in its truest form.

- Board of Director and Volunteer Support

The support of the board of directors and volunteers is invaluable to the integrity and longevity of the EDWHS. The EDWHS board formed in 1991 under guidance of David Plater, a strong advocate within the Thibodaux community. The EDWHS board meets once a month, where their committed volunteerism is reflective of their professions. Malcolm Hodnett (Board President) owns an architectural business, utilizing his expertise during site construction projects. Peggy Benoit (past President) is an active marketer for the site, promoting the EDWHS through her position at the Lafourche Tourist Commission. Clifton Theriot (Board Secretary) is employed with the archives and genealogy department at Nicholls State University, taking keen interest in the historical lineage of the EDWHS. Aleta Leckelt is a retired schoolteacher and involved with the art community in Houma, La. Sue Gremillion is a descendant of the E.D. White family through a second marriage of the governor's wife; she is also a speech pathologist at Nicholls State University. Denise Gaubert is a lawyer, oil painter, and Civil War historian who conveys great interest in collecting artifacts. Nolan Zerinque (Board Treasurer) is a music instrument repairer. Lastly, Joyce Naquin's owns a bed and breakfast and directs those who stay to visit the EDWHS.

When volunteers visit the site, goals are considered feasible. During my time there, volunteer David Plater took several initiatives to enhance the appearance and functionality of the site, including: the donation of plants, wildflowers, supplies, computer monitors, and flyers. He arranged for Entergy to donate hundreds of pounds of mulch for nourishment of the historic live oak trees on the property; managed publicity for Art Under the Oaks; collaborated with an artist Joan Thibodaux for a festival poster painted by an art student; made a S.W.O.T. analysis on previous festivals organized by the Friends; recruited seven reputable EDWHS volunteers and continued to recruit volunteers throughout the year; supplied many contact numbers so I could organize field trips with appropriate schools in surrounding parishes; announced my 2nd Saturday programs at his personal meetings and attended all EDWHS programs; forwarded emails on current museum information and grant opportunities; acted as a liaison for writers covering the Chief Justice by editing their publications and inviting them to the site; consistently communicated with the LSM and Louisiana Department of Culture Recreation and Tourism, referencing EDWHS board projects.

In the late 1990s Plater pressed hard for the LSM to acquire the historic site, which was under the Louisiana Secretary of State at the time. Because of his diligence, the EDWHS is now a LSM facility. The following quote conveys the most important intangible contribution from him: “We must reach as high as the moon with this.”

- Support from CRT - Office of State Museums

As of 2008, the LSM manages a large branch system with a fiscal operating budget of approximately 7.84 million dollars. There are a total of 14 facilities—12 museums and two collections storage buildings, with accompanying offices. In regards to operating costs, each museum branch records weekly expenditure reports, including exhibit supplies, contracted services, maintenance, and office supplies. There has been considerable focus on capital projects in recent years, most notably the completion of the \$23,000,000 dollar LSM - Baton Rouge History Museum in 2006; a \$3,000,000 Aviation Museum in Patterson in 2008; and a \$300,000 preservation project for the Edward Douglass White Historic Site in Thibodaux in 2003. Most recently, plans have been laid

for two additional LSM projects, the Sports Hall of Fame in Natchitouses and the Civil Rights Museum in New Orleans. In the next two years, the LSM plans on expanding from 12 to 14 museums, as well as the addition of another storage facility.

- LSM's improved focus on press releases and marketing

For the first time in spring of 2008, since the EDWHS opened to the public in 2004, a press release was composed for EDWHS programming. Yet, due to previous disconnection between the EDWHS and the LSM marketing department, the press release was not sent to most newspapers in the Thibodaux area, and therefore was not delivered to local organizations such as Thibodaux's e-mail newsletter, local radio stations, and community based organizations.

Within today's museum, department compartmentalization is common and necessary, depending on the department and its organizational structure. The LSM's marketing department, headquartered in New Orleans, is responsible for facilitating press releases for the 12 LSM sites throughout the state. There are eight LSM sites in New Orleans' French Quarter and four branches throughout Louisiana. Three out of twelve museums are in rural communities, while the other nine sites are located in more urban settings. The rural LSM museum communities include a population of the following:

- Thibodaux, La.: population 14,431, 5.5 sq mi. (EDWHS)
- Patterson, La.: population 5,130, 2.5 sq mi; (Cypress and Aviation)
- Natchitoches, La.: population 39,000, 1,299 sq mi. (Old Court House)

Local organizations working within these rural cities must be coveted, sought out, and recognized by LSM's marketing department for benefit of the entire LSM office and its attendance numbers.

Due to the resignation of the director of marketing in July 2008, all marketing responsibilities were turned over to Marketing and Public Relations Officer Erin Rolfs with the LSM's Baton Rouge History Museum. Since then, Rolfs has discussed methods

in which to better administrate the press release system for LSM's Thibodaux, Patterson, and Natchitouses sites. She also recommended that a press release be prepared for every program both small and large, no matter the site location, and requested a list of local grass roots organizations in which to send the releases to.

- Education Programs

During my time at the site, I developed and coordinated 18 programs, under the southern regional branch director. The annual program template helped me better predict and plan programs for 2008, where I had freedom to design at least one quality program per month. The southern regional branches annual program format for both the Patterson and Thibodaux sites, features free children's programs every 2nd Saturday of the month. In summary, the EDWHS's program template includes approximately 18 annual programs:

- 12 2nd Saturday children's programs
- Four quarterly adult programs
- Two festivals
- Multiple summer boat tours in conjunction with the Jean Lafitte National Historical Park and Preserve

The 2008 2nd Saturday children's programs particularly proved to be successful and of a high caliber. The programs, sponsored by the Friends of EDWHS, were versatile and free to the public. A few program titles include: Mardi Gras Float Craft; Painting Oak Trees, Cajun Storytelling (Attachment—K); What is architecture? and The Wetland Express.

The adult programs take place quarterly, such as an Alvin Batiste exhibit; a Native American basket weaving workshop by Houma Indian Janie Luster; a lecture on the history of kitchens in Louisiana and the people who cooked in them by Jay Edwards; and a Civil War reenactment organized by lawyer and EDWHS board member Denise Gaubert.

EDWHS 2nd Saturday and Adult Program attendance 2008:

- January 2nd Saturday – Mardi Gras Float Craft. Attendance 25

The Mardi Gras Float Craft program was the first program implemented for 2008. The children and their parents seemed to enjoy it thoroughly and were able to take home a completed float.

- February – Adult basket weaving program with Janie Luster, Attendance 8

Janie Luster is a Houma Indian from Theriot, La., who is responsible for reintroducing the half-hitch methods of basketry taught to her by the late Richard Conn, former Chief Curator of Native Arts at the Denver Museum of Art. This program was of high caliber, as Luster told anecdotes about her tribe for the duration of the workshop.

- March 2nd Saturday – Easter Egg Hunt. Attendance 52

The Easter Egg hunt was a big success in that more people attended this program than any other EDWHS children's program. 400 eggs were spread across the grounds and prizes were given to those who found a golden egg.

- March – Adult program, Civil War reenactment. Attendance 446

The Civil War reenactment was received with a most favorable response from the Thibodaux community. The reenactment was for educational purposes and received extra attention from home-schooled students and parents.

- April 2nd Saturday – Painting Oak Trees. Attendance 26

Painting Oak trees was a high quality art program. The children painted on canvases propped on easels for about three hours. Parents suggested that it was their children's first time receiving guidance from a professional artist. The parents showed special gratitude and were inquisitive about future programs at the site.

- May 2nd Saturday – Cajun Storytelling with Mary Lecompte. Attendance 27

The program drew in both adults and children who laughed continuously throughout. The Thibodaux community could relate to Mary's anecdotes, striking up conversations with her about their childhood experiences. A photographer from the Thibodaux Daily Comet took photographs and interviewed the storyteller after the program as well.
(Attachment—K)

- June 2nd Saturday – Wetland Express. Attendance 30

During this program children learned about the wildlife that depends on the wetlands for their homes. The coordinator showed wetland animals to South Louisianians in hopes to

foster future stewardship to protect Louisiana's most important resource—the Wetlands.

Since the mid 1990s, the friends of EDWHS have organized the annual Art Under the Oaks: A Fine Arts Festival (AUO). The friends' goal in planning the event is to bring people and publicity to the site, and to promote an exclusive art-for-arts-sake event—opposite to the rural craft festivals that are common throughout the region.

The second festival is named Bayou Lafourche Heritage Day, and its internal operations are similar to the goals of AUO, to bring visitors to the site. Yet unlike AUO, Bayou Lafourche Heritage Day is organized by the curator and is solely focused on craftsmen demonstration. The festival is financed by monies acquired by a project grant from the Houma Arts Council, written by the curator. With the dependability on grant support for artisan stipends, about 18 craftsmen leave their workshops and showcase their traditions with the community for a day. Visitors watch live demonstrations conducted by an assortment of traditional Cajun crafts people—many whose skills are indigenous to the Bayou Lafourche region. Visitors also experience lively Cajun music, can take a boat tour given by the Jean Lafitte National Historical Park and Preserve, as well as tour the house museum. The Jean Lafitte National Park and Preserve brings hundreds of children to the EDWHS for day camp and boat tour activities. Akin to all 18 programs, there is no admission fee for either festival.

Weaknesses:

- Lack of attendance goal for the EDWHS

Since my time at the EDWHS, overall attendance has grown, yet general visitation is not stable for future growth of the site. Despite the annual program template, all of which increase attendance, there are no checks and balances implemented towards a consistent attendance goal. EDWHS attendance is recorded from the daily cash receipt reports. However, results are not currently analyzed, leading to limited precedence set upon expanding attendance.

Ways to Neutralize — A Checks and Balances System

Of course, failure to aim for an overall monthly attendance goal derives from a busy workload, yet is the very reason why attendance is not steady. Have the questions, ‘how is high attendance maintained by other house museums’ and ‘how can attendance grow here’ been considered? Below, I’ve composed an example of an attendance information slip, which could be used to record attendee information for marketing purposes—for the purpose of each LSM site to achieve its’ optimum exposure.

EDWHS PROGRAM ATTENDANCE INFO
<p><u>Name:</u></p> <p><u>Email:</u></p> <p><u>Street Address:</u></p> <p><u>City:</u></p> <p><u>Zip:</u></p> <p>WHERE DID YOU HEAR ABOUT US? (please be specific)</p> <ul style="list-style-type: none"> • Major newspaper? • Radio? • School? • Other?

- Cash only operation

The EDWHS functions as a ‘cash only’ facility and is the only LSM branch which does not accept payments via credit card. There is no valid reason why the EDWHS should not accept credit card payments. In order for large groups to pay an admittance fee, they must write a check or go to an ATM before hand. During my time at the EDWHS, I had to close the register each day by filing a cash receipt report (Attachment—L). At the end of each week, five cash reports and a copy of each receipt were faxed to both the secretary at the Patterson location, and to an office manager in New Orleans. Simply put, the method is outdated, unnecessary, and unlike any other LSM branches financial reporting to LSM headquarters. Even more, visitor information, such as a zip code, is not directly transported to the headquarters through a manual registrar.

Ways to Neutralize

Money transactions in the 21st century within an AAM accredited museum system should be digitally processed, synchronized, and imported to LSM headquarters. The Installation of a digital register system similar to other LSM sites, will benefit EDWHS in the following ways:

- Visitors will have the convenience of using credit cards
- Automatic and efficient financial reporting process to the LSM finance department.

- Non-accessibility to TMS, LSM’s collections management software:

CRT’s Office of State Museums provides a computer which runs on a PC based platform for virtually each LSM employee. Yet, installment of TMS (the museum system) software for each curator’s computer, as well as permission to use TMS varies according to a curator’s office location. When I inquired why I didn’t have a license to use TMS at the EDWHS, the following response was given, “the EDWHS never had it in the past.” Access to the TMS system for all LSM curators, regardless of site location, has not been considered in years past. Given the resources available, it is likely that an

additional TMS license could easily be registered to any LSM curator wishing to utilize such tool.

In short, TMS is a curator's generative computer tool. It helps a curator digitally manage exhibition catalogues, shipment details, conservation details, location of artifacts, and all types of documentation and provenance. Each LSM artifact coincides with information recorded in its respectful TMS file, which must be updated each time an object is moved to a new location, restored, or damaged.

On one particular occasion, in order to analyze EDWHS artifacts stored within the LSM's collection facility, rather than being able to access the information via my personal office computer, I had to visit the collections facility in New Orleans in person in order to access TMS. At the collections facility, I recorded the name, accession number, location, and condition of the object on a pad of paper, where the object's information still remains today. Even after I visited collections, I was not able to update the same artifact memos in TMS. Whereas, if I had digital access to collections, I would be able to fulfill research needs with a click of a computer mouse—to efficiently implement ongoing exhibit projects.

The fact that the EDWHS curator does not have digital access to collections, results in unnecessary work for curators in New Orleans, who are registered to use TMS. Moreover, months following my visit to the collections facility, I had to look up information on another particular object stored at the EDWHS. I had to make a request by email, causing a counter-productive workflow for two parties. Why should the curator in New Orleans, busy with a workload, look up a condition report regarding my exhibit project in Thibodaux?

Most importantly, the gap between the number of LSM curators and number of software licenses available results in negligence of objects by curators whom do not have the ability to update an artifact's file. It is a fact that LSM artifacts are constantly moved from facility to facility, and handled by curators on a daily basis—especially in post-*Katrina* times during efforts to store objects appropriately in preparation of possible

damage. Generative support tools for a curator's research is an integral part of object conservation. Yet even after Katrina, not all LSM curators utilize the museum system.

Ways to neutralize — Synchronize collections access for all LSM curators

In order for a curator to acquire digital access to museum collections, the IT department must formulate a purchase request for an additional license and seek permission from the museum division director and director of collections. If each LSM curator is registered for the next TMS training course, then object files will be updated more often, and longevity of historic artifacts will persist. On the other hand, if access to TMS is denied to a curator, then the job title should be one of less responsibility, with less obligation to collections care.

Below, the LSM's director of collections explains a prime example of collections care within the LSM. You will read about efforts to train LSM curators in TMS, and notice, only curators in New Orleans have been trained in past years. The excerpts are examples for the need to further synchronized collections care amongst all LSM curators.

'Art and the Aftermath of Katrina'

Greg Lambousy, Director of Collections, Louisiana State Museum

...During Hurricane Katrina, the LSM's Old U.S. Mint, a National Historic Landmark located in the French Quarter and constructed in 1835, was severely damaged. Its copper roof blew off; water ruined interior finishes and the HVAC system ceased to function. At the time of the hurricane, the 71,000-square-foot facility housed exhibitions on jazz, Louisiana decorative arts, and the history of the Mint itself. In addition, approximately 60% of the LSM's collections were stored in the building - including its entire, internationally renowned jazz collection. While a relatively small number of artifacts were water damaged, the threat of mold forced the emergency evacuation of artifacts to a temporary, 20,000- square-foot storage facility in Baton Rouge.

In 2005 speed was of the essence in removing the LSM collections from the Mint. Now, with support from National Endowment for the Humanities and the Institute for Museum and Library Services, the LSM has begun the process of moving its collections back to New Orleans according to a carefully prepared and implemented plan based on recommendations from Williamstown Art Conservation Center.

All collection items will be inventoried; cleaned of surface dirt and mold spores as necessary; examined for any physical damage that might have been sustained during the emergency move with condition being noted in the LSM's Gallery Systems TMS database; examined for signs of insect infestation and treated if necessary; repacked in existing or

new acid free housing; carefully labeled; and moved back to the Old U.S. Mint in New Orleans. Digital photographs will also be taken and uploaded to the TMS database...

The project will be carried out over a period of eight months and involve both LSM permanent staff as well as professionals specially recruited for the purpose...including a systematic approach to housing and transporting artifacts to facilitate their move should there ever be another emergency in the future.

Williamstown and LSM staff in conjunction with Annie Van Assche of Gallery Systems began work to create a customized form for remote entry of data into TMS. In December of 2007 Van Assche conducted a TMS training seminar for the move project. The main objectives of the training were to acquaint new staff with TMS and to further hone the customized move form. Input from the entire staff was taken in the process...The UDF Form Designer program and TMS object packages will be used to remotely process and track collections and information related individual artifacts. Leone has noted, as the move progresses there will no doubt be a good deal of flexibility and creativity needed along the way.

(Attachment—M) New York University's Moving Image Archiving & Preservation article on the initial move from the New Orleans Mint to the temporary facility in Baton Rouge.

- No handicap accessibility

Currently, those who are handicapped cannot participate in programs nor can they tour the interior of the EDWHS house museum. Accessibility to both levels of the house museum is only available by stairs. On one occasion, a phone call was received with the inquiry of whether the facility had handicapped accommodations. The caller wanted to bring her grandmother to see the interior of the house museum because she was raised in it. I suggested that we would make special accommodations in order for her grandmother to visit (I also wanted to interview her grandmother). But, I honestly did not know how I was going to proceed with such a promise. I informed fellow workers about the call, yet determination in preparing access for the handicapped was dismissed.

The Americans Disability Act of 1990 promotes the following obligations for public facilities:

Under Title III, no individual may be discriminated against on the basis of disability with regards to the full and equal enjoyment of the goods, services, facilities, or accommodations of any place of public accommodation by any person who owns, leases (or leases to), or operates a place of public accommodation. "Public accommodations" include most places of lodging (such as inns and hotels), recreation, transportation, education, and dining, along with stores, care providers,

*and places of public displays, among other things.*¹⁸

On the other hand, the Americans Disability Act of 1990 also allows for some exceptions:

...many private clubs and religious organizations may not be bound by Title III. With regard to historic properties (those properties that are listed or that are eligible for listing in the National Register of Historic Places, or properties designated as historic under State or local law), those facilities must still comply with the provisions of Title III of the ADA to the "maximum extent feasible" but if following the usual standards would "threaten to destroy the historic significance of a feature of the building" then alternative standards may be used.

When it comes to the Americans with Disabilities Act, the EDWHS should comply with other LSM museums handicap standards. Wheelchair ramps are necessary, and sometimes legally required to accommodate visitors with physical disabilities. Yet, the common ramp is not designed for blending with historic facilities, which can affect authenticity of a site. The January 2008 issue of Dispatch, from AASLH, contains the results of a survey on visitation to history museums conducted by Reach Advisors. The following was repeatedly mentioned on museum comment sheets:

- "Pave sidewalks for wheelchairs."
- "More ease and comfort in navigating the museum for those challenged by age, infirmity, and disability. This fact alone was a serious problem for me, and greatly hindered my mobility, therefore, my enjoyment."¹⁹

Ways to neutralize

The historic nature of the site makes handicap accessibility inside the house museum difficult, yet not impossible. The LSM should do whatever is possible to accommodate the needs of those with physical disabilities. The tension with historical accuracy and authenticity does need to be addressed, but at the same time the EDWHS can carefully plan and design a modular (made up of separate modules that can be rearranged, replaced, or interchanged easily²⁰) lift to be installed within the back porch, to allow handicapped access to (at least) the main exhibit floor.

¹⁸ Americans with disability Act: 1990. www.ada.gov

¹⁹ Museum Audience Insight: historically Accessible...or Accessibility Historical? www.help-yourself.org/museums.php

²⁰ Merriam-Webster Dictionary: 2008

Opportunities:

- Major Holiday Attraction — Holiday in the Oaks

During winter months, visitation at the EDWHS decreases significantly due to cold weather. In the winter 2007-2008, I wished the historic house and surrounding trees were dressed with lights for the sole purpose of enhancing visitation; the six-acre space is home to massive Live Oak trees, the oldest is 450 years old, while others range from 380 to 2 years of age. The Oaks have the potential to hold thousands of lights, which families in the Thibodaux community would enjoy in the holiday seasons. As a child, some of my most vivid memories derive from New Orleans' City Park 'Celebration in the Oaks'—a light display popular to families for generations. Being that my memory of 'Celebration in the Oaks' at City Park remains strong, the Thibodaux community would most likely feel similarly towards 'Holiday in the Oaks,' thus evoking the value of the house museum as well.

In December, the winter solstice permits overcast-darkness at the site daily. The lights would be visible during hours of operation and attendance would therefore increase. If the site were to close at 5:00 PM, then cars passing La. Hwy. 1 could easily admire 'Holiday in the Oaks' from the highway. Even more so, the light display would be a great advantage for the Friends during their annual membership dinner in December, which takes place on the historic grounds.

Ways to Develop

'Holiday in the Oaks' could be developed through a light sponsorship program; capital gifts to purchase lights, or tangible supplies including lights and extension cords. By means of members and nonmembers alike, those who contribute would receive a sponsor name on an event program. Larger contributors would receive a sponsor name on both programs and signage.

'Holiday in the Oaks' at the EDWHS'
Nov. 26, 2008 - Jan 6, 2009

Under century-old oaks trees, gloriously lit with lights too numerous to count, the community will find a magical enchanted Christmas Spirit at the E. D. White Historic Site. Please call 985.447.0915 for further information about Cajun Santa's visit and Holiday caroling.

- Event rental

Most museums in America earn a large part of gross income from event rentals. The LSM's Cabildo, Presbytere, Old U.S. Mint, Madame John's Legacy, Arsenal, Patterson, and Natchitoches allow rental for business meetings, lectures, slide presentation, receptions, and dinners. These particular rent prices vary for each facility ranging from \$400.00 – \$800.00 with each additional hour \$100.00 – \$300.00.

On page 9 of the LSM's event contract (Attachment—N) you will see foundation donation rates where EDWHS is listed for private rentals. These foundation rates range from \$3,000 – \$1,000; the EDWHS rate is \$1,000 with each additional hour costing \$350.00. Yet, what is stated on LSM's contract is not consistent with present operations at the site. Currently the EDWHS is not open for private event rental.

EDWHS event rental would raise community awareness, while perhaps the next generation in Thibodaux will persist in its preservation. In summary, event rental at the EDWHS would benefit LSM in three impacting ways:

- Increase revenue
- Increase attendance
- Increase site exposure

Ways to Neutralize — Utilize the LSM event rental contract for the Thibodaux site

The Southern Regional Branches (Patterson & Thibodaux) should propose to obtain a position for an events coordinator to conduct all aspects of event rental for two LSM facilities. The coordinator of the southern regional branches, Patterson and Thibodaux should utilize an event package similar to the LSM's current example, but should also include details for birthday parties (outside), weddings, and family reunions. Information on each site's webpage could mirror the following:

Plan your event at the Louisiana State Museum-Thibodaux

Special Events: For centuries, the graciousness of Southeast Louisiana's historic properties served as the backdrop for grand celebrations. The EDWHS museum is Thibodaux's premiere museum of Southeast Louisiana history, and culture; located on La. Hwy. 1, on the banks of Bayou Lafourche. The EDWHS is conveniently located only minutes from downtown Thibodaux and offers a unique setting for any special event. The grounds include a six acre green space with a native plant garden, a circle driveway lined by majestic oak trees, and the main historic house museum built in 1824.

The EDWHS has meeting and event spaces for groups of 10 up to 250 people. There are several rental packages available that allow for both indoor and outdoor use. The museum is the perfect setting for any special occasion that requires a distinctive and versatile location. The historic building is a registered national landmark—the actual site on which the 9th Chief Justice of the United States was born, Edward Douglass White, Jr.

The property offers its own distinctive atmosphere for events of all kinds, as we welcome the opportunity to give you a personal tour. Please call the events coordinator to schedule an appointment or to receive further information.

- Landscaped garden

A fully landscaped garden is often considered by house museum directors as key in order to draw in visitors. Whether or not the LSM chooses to implement event rental at the site, a garden would inevitably raise attendance numbers and add aesthetic value without disrupting authenticity of the house museum.

Longue Vue House and Gardens in New Orleans is one of many great house museums in America, which portray the garden element to it's finest. Longue Vue House and Gardens is eight acres whereas the EDWHS consists of six acres. Longue Vue is marketed around the elaborate garden and the main historic house, as programming revolves around both attractions. A landscaped garden with native plants is an attractive enticement for people as they consider a place to visit, or make reservations for a special event.

Ways to Develop — Continue relationship with Louisiana State University:

If event rental is implemented, then monies earned could be reserved for costs, involving continuous landscaping and upkeep by a horticulture expert (Attachment—O) horticulture position description for state facility.

In past years, EDWHS collaborated with the Louisiana State University department of Archeology, where multiple digs have been completed by students on the EDWHS grounds. A similar endeavor could be proposed to a professor at the LSU department of Landscape Architecture. A student of Landscape Architecture could initiate an EDWHS landscape design project for the sole purpose of obtaining course credit.

A partnership between the EDWHS and the LSU department of Landscape Architecture would give students the opportunity of working on a historic site, and learn steps necessary to prevent disruption of such authenticity. The Department of Landscape Architecture would also comply with LSM's standards and regulations, similar to that of other outside contactors. The landscape project would be a rich educational experience supported by real life studies in history and period representation.

- Bird Watching

The EDWHS is a sanctuary to many birds including, quails, bobwhites, owls, hawks, eagles, doves, woodpeckers, hummingbirds, crows, robins, wrens, to name a few. Akin to the addition of a landscape garden, bird watching would provide visitors yet

another reason to visit the site.

Ways to Develop

- Develop a bird watching booklet specific to the site and make it available to visitors in the visitor's center (attachment—P).
 - Market bird watching at the site with bird related organizations in Louisiana
 - Host bird watching programs and invite bird watching enthusiasts
 - Include bird watching information in the site's brochure to display at State Parks and tourist information centers.
- Digital Tour in French and English available online or via cell phone

Today LSM makes available to the public, online access to part of its collections. If the LSM were to implement a digital tour on the EDWHS webpage in French and English, then the tour would encourage other research activities available on LSM's website. Concisely, an EDWHS audio tour available on cell phones, as well as online, would benefit the public in the following ways:

- To be forward in innovative museum practices
- To further educate the public about LSM's preservation efforts throughout Louisiana
- To allow national and international researchers quick access to history of the site

Ways to Develop

In order to prepare for the EDWHS tour online and cell phone access, the curator at the EDWHS could provide literature to a volunteer, in which he/she would transcribe into audio with a digital recorder (currently there are three EDW volunteers who speak French). The sound file would be edited by the curator and sent to LSM's IT specialist to add to LSM's EDWHS webpage. Lastly, if LSM affiliates own a digital recorder, then

this project would require no purchasing costs. Lastly, audio tour fees from the cell phone service will import directly to LSM-EDWHS ticket revenue account.

NEW! Your own personal EDWHS tour guide whenever you want one - right on your cell phone. Bring us along on a EDWHS House Museum tour highlighting some of the Louisiana State Museum's most unique architecture. Historical highlights are available at your fingertips at any time of day. Our cell phone walking tour lets you work this fun activity into your schedule on your terms.

How does it work? Simple directions and call-in numbers are found [here](#). Simply call the phone number for the tour of your choice, and be ready with a credit card. Each tour costs \$3.00. Once you purchase the tour, you may access it for 48 hours. We hope you'll give it a try!

- A new relationship to foster recognition for LSM

Further recognition of the LSM can develop from relationships with universities. For instance, a concrete relationship between the LSM and the University of New Orleans's Arts Administration program via a graduate assistantship at the LSM headquarters, (based on a needs assessment by both) is a perfect method to add new insight to external recognition as well as internal museum growth. Not only will the LSM benefit, but also the issue of not being recognized by the New Orleans community will be addressed.

What seems concerning at present time, is that Arts Administration students know very little about the LSM and what great careers it can offer in the museum field. The relationship would therefore increase LSM's outreach endeavors while collaborating with one of the highest ranking Arts Administration programs in the country thus providing recognition of the LSM within New Orleans' academia. Even more so, assistantship duties would contribute to qualitative and quantitative graduate level experience for the student in an authentic museum environment.

- The graduate's knowledge of current museum practices, such as arts law and museum development, would be a great asset for the museum.

- The graduate's could also assist the education department with reporting that is necessary to meet the museum's rising accountability standards.
- The assistantship between UNO and LSM will allow the museum to build a pool of qualified talent for the future.

In order to further LSM's recognition within the community, this process should begin by a needs assessment by the Arts Administration program director and LSM's Education director. If the assistantship is impossible to implement with the LSM, perhaps guaranteed internships could take precedence each year.

UNO's Arts Administration program deems two graduate assistantships every two years at the Ogden Museum of Southern Art, (a Smithsonian affiliate). The assistantship positions rotate to qualified students once every semester, or once every one or two years depending on the time frame the assistant chooses. While this is highly beneficial for selected graduate assistants, the Ogden Museum also benefits from the reputation it retains with museum advocates who enroll from other cities and countries to the Arts Administration program. Essentially, four museum assistantships through the Arts Administration program would occur; two with the Ogden Museum of Southern Art and two with the Louisiana State Museum.

After completing the job description, determining qualifications, and designing the selection process, the LSM and UNO can work together to recruit for the position through the Arts Administration program's application process. Two LSM/UNO graduate assistantship positions or internships would increase the museum's reputation with incoming classes, on par with the reputation of the New Orleans Museum of Art, and the Ogden Museum of Southern Art.

Threats:

- Closure of site

The EDWHS Friends group operates in a competitive economy, and to some length, competes not only for attendance, but for volunteers, donated artifacts and for cultural leadership in the community.

By means of a cooperative agreement between the LSM and the Friends group, The Friends of the EDWHS have depended on the government agency for financial support of the house museum overhead costs since 2001, while LSM depends on the Friends group to provide \$5,000 support for annual programming. During 2008, the ability of the Friends group to compete successfully for capital fundraising and grant initiatives was of low caliber. This standard of operation may, at some point, cause the LSM to not want to continue to support the board through the branch system, due to the fact that their financial support is low when compared to hundreds of thousands of dollars incurred by LSM on the historic property. The number one risk is that the EDWHS board is not prepared to become financially self-perpetual and to fully sustain itself through development efforts alone. While at the same time, the LSM southern regional director is taking on large costly projects, thus pushing the EDWHS towards to bottom of budget priority.

Lack of money and investment in their buildings forces house museum boards to make untenable choices... to restore the chimney or buy acid free tissue for the costume collection. All of these alternatives are daunting. There is never enough money. Often stinging choices need to be made.²¹

The initial motivation of the board and or preservationists who saved the building from dilapidating was to retain the structure as part of the historic fabric of the community. The EDWHS board is not directly at fault for not being financially self-perpetual, however the bylaws need to be revised to fix current board conditions in order to provide a safety net for the longevity of the property. In this case, the EDWHS board

²¹ Donna Ann Harris p.3 New Solutions for House Museums Publisher: Rowman & Littlefield publishers, Inc. 2007

saved the site and chose a museum use by instinct with little understanding of the harsh realities of costs, skills, and experience needed to run a museum.

Ways to neutralize — Update the bylaws to state a friends board seat for 3 fundraising enthusiasts

Currently, the friends' board seats are diverse in nature and range in ways that truly benefit the site. However, current board seat requirements do not call for one board member to be involved in fundraising initiatives. Please see the example below for current EDWHS board recruitment qualifications:

The Edward Douglass White Historic site board shall be composed of the following members, all of who shall have knowledge of, and an interest in, architectural, agricultural, and legal history and in the culture and history of the Lafourche valley, as follows:²²

- A. One member shall be appointed by the Secretary of State from each of the following parishes: Lafourche and Assumption.
- B. One member shall be appointed by the Secretary of State from among the members of the American Sugarcane League.
- C. Five members shall be appointed by the Secretary of State from a list of names submitted by the Friends of the Edward Douglass White Historic Site.
- D. The Louisiana State Archivist, who shall be an exofficio member.
- E. One member shall be appointed by the Secretary of State from among the members of the Louisiana State Bar Association.
- F. One member shall be appointed by the Secretary of State nominated from the members of the Lafourche Parish Tourist Commission.

In regards to letter C., three out of five submitted names could include recruitment of fundraising experts. If such implementation were to be enforced within the board seat selection process, then capitol gifts would be more, various grants would be completed

²² Governing board of the Edward Douglass White Historic site. Bylaws Amended and Adopted August 31, 1994

and submitted, interest in the site would increase, and overall standards of operation as an NGO would raise significantly to that of a much higher caliber. An addition of three fundraising experts will evoke overall respect from the LSM and the Thibodaux community alike.

- Idle reputation in the community: misconceptions about identity and name

In 2008, the EDWHS staff has done a tremendous job disseminating information to the public about its education programs, but for the most part, the community has yet to realize how active the site has become. Although the EDWHS has been around for almost two centuries, and open to the public for nine decades, many people from the community are unaware of its purpose. Older visitors tend to remember field trips to the site when they were young, while others explain how they have passed the site every day for ten years, without once stopping to visit.

As a historic site, it is difficult to build a brand like that of surrounding plantations, especially because the EDWHS is not included in most plantation guides and the title of the site doesn't include the word 'plantation'.

A great deal of confusion faces the Edward Douglass White Historic Site simply because of its' enigmatic name. With historic site in its title instead of house museum or plantation, people assume the EDWHS to be nothing more than a historic site where something important once occurred. The name historic site is more commonly used for places where battles occurred, important speeches were made, or perhaps a place where ancient spiritual or burial grounds exists. It is not common however, for a plantation, of any sort, to have historic site in its appellation. The fact that the site's name is not specific enough leaves too much room for discrepancy and divergence.

Ways to Neutralize

To convey *Plantation* or *House Museum* in the site's current title:

- The Edward Douglass White Plantation
- The Edward Douglass White House Museum

A more clear and direct title will only help protect the longevity of the house due to more understanding of what it is. The plantation is more likely to be preserved if more people know exactly what it is about. Today, the current name allows room for confusion to thousands of people in the community; if it is not changed, not only will attendance continuously be stagnant, but also future efforts to preserve the plantation will be compromised.

CHAPTER IV

Best Practices:

- Membership Development: Case Study Interview, Henry McCartney

The Landmark Society, founded in 1937, is an advocate organization for historic house museum preservation in Rochester, New York. It is similar to the National Trust for Historic Preservation in that it is a preservation resource organization for its' community. During the time Henry McCartney was Executive Director (1984-2005), the Landmark Society board was responsible for maintaining two house museums and a garden site --each property maintained by its' own committee comprised from the board.

Due to the fact that there were not a lot of foundations in the area interested in the Landmark Society's mission, McCartney spearheaded a long-term plan for the development of the organization's memberships. He did so by initiating an active development committee whose primary focus was to create a large membership base. The development committee focused on endeavors relating to enhancing contributions from individuals through membership renewal requests, suggesting an upgrade of membership levels, i.e., from \$35.00 to \$500.00 or \$500.00 to \$1,000.00. McCartney noted also that it was common practice for a member to donate more money to the Landmark Society as each membership period expired. During McCartney's final year with Landmark, approximately \$180,000.00 was raised from memberships and donations alone. Additional monies were earned from state grants, and large bequests.

The largest fundraising event McCartney organized was an outdoor annual antique show on one of the historic home's grounds area. The show took place annually for ten years and was the premiere antique show in Rochester, ultimately raising visitation to the society's historic property. Another big fundraiser was an annual home and gardens tour, with participants following a self-guided tour booklet covering seven historical house museums in the area. McCartney noted that the Landmark Society's

properties alone earned \$30,000.00 and attracted two thousand people in less than a week. An individual ticket for the home and garden tour cost \$18.00.

In order to strengthen fundraising efforts in 2005, McCartney issued reports summarizing what was working for the House Museums and what was not. The antique show was eventually terminated due to annual decrease in revenue, in part because of the increased focus on antique purchasing on the Internet in the late 1990s. The report at the same time showed the home and garden tour revenue increasing. The Landmark Society's home and garden tours, as well as the development committee's invaluable efforts towards increasing membership, can attribute for the success of the organization.

- Tools and Possibilities for a New Approach

*Be careful how you think. Your life is shaped by your thoughts.*²³

Internal weaknesses are easy to fix when addressed by an already excellent state museum institution. LSM is in a great position to take advantage of the expansion of the EDWHS; and could take action by sourcing suggestions in this report and initiating changes accordingly.

Spearheading small administrative tasks in a timely manner, which every suggestion noted in chapter three requires, and searching enthusiastically for alternative outlets, when certain resources may not be readily available will enable the EDWHS to operate more efficiently when faced with certain challenges. Simply put, David J. Schwartz demonstrates how powerful thoughts counteract common emotions that often follow change in the work place, 'disruption' and 'pain.'

...creative thinking is not reserved for a few special occupations, or a few special people. When a low-income family devises a plan to send their children to college, that's creative

²³ Sign placed along Louisiana Highway 1, by anonymous, Thibodaux, La.

*thinking. When a neighborhood group turns an undesirable lot into a community attraction, that's creative thinking. ...these are all practical examples of creative thinking. And are as creative as the architects new bridge, or the composers new symphony. Creative thinking is simply finding new, better, improved methods of doing things. The rewards of all types of success, the success at home, at work, and success in the community, all methods hinge on ways to find a way to do things better.*²⁴

By hard work, EDWHS visitors will be able to track the progress of the site, as other house museum in the community, such as the Laura Plantation, already allow them to do. The latter methods of powerful thinking, spearheading small administrative tasks, (which follow improvement) and enthusiastically finding alternative outlets when resources are scarce will eventually become the EDWHS's strategy for growth

²⁴ David J. Schwartz, Ph.D. The Magic of Thinking Big Simon and Schuster Audio 2003

CHAPTER V

Long Term Recommendations:

- Modify the EDWHS Friends Bylaws

In order for the friends of the EDWHS to enable their role as a fundraising board, it is recommended that a change in the organization's bylaws be implemented within the board seat requirements, where three out of five seats include experts in fundraising. From this simple change, capital gifts will be more, various grants will be completed and submitted, interest in the site will increase, and overall operation as an NGO will rise significantly.

- EDWHS Position Redesign

During my time at the EDWHS I took on various tasks operating a house museum. I managed different facets of administrative responsibilities including: various educational programs, leading tours, handling budgets, grass roots marketing to prospective donors, writing of grants, and administering volunteer maintenance. Overtime, a strong foundation was developed so that members, volunteers, and the community could utilize the site and all its many attributes. After months of development however, I have concluded that the EDWHS could benefit greatly if the position of curator were re-designed to that of a site director.

Under overall leadership by the director of the Louisiana State Museum, each LSM branch is overseen by a museum division director, all except the EDWHS. The southern regional branch director position was created in the beginning of 2000, coinciding with the LSM's acquisition of the EDWHS. The southern regional director of the EDWHS currently operates from an office at the LSM site in Patterson, approximately 40 miles southwest of EDWHS.

For the longevity and protection of the EDWHS, this issue in the LSM system needs to be addressed immediately in order to gain visitorship and to operate to its maximum potential. It is concluded in this analysis that the site cannot operate appropriately while under guidance of a long distance director. Below, I list a series of categories regarding reasons for need of an LSM-EDWHS position re-design. A result in which, all three of the rural southeastern LSM branches will have their own division directors.

Priorities and budgeting:

- By way of management from the Patterson office, maintenance for the EDWHS takes priority in budgeting more than developing exhibits and events. The director of the Patterson site is assigned one credit card to cover costs for both the EDWHS and the Patterson site, where a limited amount can be spent and cleared by the bank each week. The EDWHS's inability to operate with a separate budget causes headaches for the staff at Patterson and has canceled and delayed projects at the EDWHS.
- The Patterson facility was rebuilt in 2006 and is a massive warehouse requiring multiple staff and material needs, which in turn greatly impact productivity at the EDWHS, pulling resources from Patterson to Thibodaux causing delay in operation efficiency.

Internal stress:

- In more ways than one the director has become overwhelmed by handling three board groups, two LSM facilities – each 40 miles apart, three different missions and operating budgets for both.

Immediate decisions:

- An autonomous director of the EDWHS, in the place of a curator, would be able to tackle decisions that are time sensitive in events which call for immediacy.

Correspondence with the headquarters:

- The Patterson director should only need to communicate with the LSM headquarters for needs at the Patterson facility. Likewise, an autonomous EDWHS director would correspond separately from the Patterson director, concerning matters with the LSM headquarters, the EDWHS board, and to organize event planning at the site, that of which is not reaching its full potential.

Compartmentalization:

- Duties of the director of the Patterson site would not be stretched thin. The Patterson museum is a large facility with one half of its mission dedicated to a warehouse size cypress and sawmill exhibit and the other half to a warehouse size aviation exhibit, as well as another gallery of alternating exhibits. While the director handles three board groups (two at Patterson and one at EDWHS) she also handles a relatively large staff.
- While headquartered in an entirely different parish, attending EDWHS board events such as the annual membership dinner is difficult when there are priorities at Patterson, which exceed limits of an eight hour work day.

Internal impacts of pre-redesign

- The extra stress is creating anxiety, distrust, and resentment among LSM staff. One exhibit was canceled, due to the lack of long term exhibit planning amongst Patterson, EDWHS, and LSM headquarters. This

occurred during a demanding time, as the work load for running two sites was causing animosity between the Patterson director and other museum constituents, specifically the LSM exhibits team.

Ways to develop

- In order to facilitate the job re-design within the LSM system, the designer should reference this report, generating these ideas into specific intentions so that the new hire will be clear of the job characteristics, and the expectations of such requirements.

EDWHS re-designed

- Contributions from current directors and through citing this report would pose valuable data to instigate a future foundation for EDWHS. The skills, abilities, and needs of the position will be clear to the new hire. The site director will be free to make integral decisions. The EDWHS position will require direction from the LSM headquarters similar to motives of all branch directors. Because every site has changes to make, the LSM branches should support each other to effect that change, which will create less challenges in the future.

End results and job re-design

- The LSM needs to place an equal importance on the EDWHS. It is in the LSM's best intentions to implement this position re-design from the bottom up, in order to construct the status of the site as an equal to other LSM branches. In chapter two, major duties are recorded, where I collected, collaborated, and developed a set of goals to sustain projects for the site. The increase in status for the site, through such a position re-design, will satisfy the EDWHS's needs and cause revitalization through renewed passion.

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Sign placed along Louisiana Highway 1, by anonymous, Thibodaux, La.

David J. Schwartz, Ph.D. The Magic of Thinking Big Simon and Schuster Audio 2003

VITA

Diana Buckley grew up in New Orleans, Louisiana. She earned her B.F.A. with an emphasis in Art History, Theory, and Criticism from the Art Institute of Chicago, and is currently completing a M.A. in Arts Administration from the University of New Orleans. In 2005, she studied Art History and Conservation Methodologies at the Art Center International School in Florence, as well a residency on the island of Elba, Italy. During 2006 to 2008, she attended numerous professional seminars on development for arts organizations, in addition to serving on a grant panel for the Arts Council of New Orleans. She has held internships and positions for government, profit, and non-profit organizations including: Louisiana State Museum, New Orleans Museum of Art, Thomas Mann Design, University of New Orleans, WomanMade Gallery, and the Art Institute of Chicago. She is currently authoring a book on Louisiana Folk Artist, Alvin Batiste.

THE E.D. White Historic Site kicks off its Mardi Gras Float Craft Project for children ages 7-12

Date: January 12, 2008
Location: The E.D. White Historic Site 2295 LA. Hwy 1, Time:
North of Thibodaux, LA. 70301
Time: 10:00 am - 11:00 am
Cost: \$0.00

Flip your box upside down and paste! This is a wonderful event for families who visit the *E.D. White Historic Site*. Children will be able to make their own *Mardi Gras* float to take home and enjoy. As they paste and assemble float accessories they will learn about Blain Kern's float-making tradition and enjoy King Cake. Children can use paper cups; get creative by cutting and gluing it into a different position on the float. They will gather ribbons, tissue paper, beads, foil, a small action figure or doll, ribbon, doubloons and glitter. Children will explore their imagination of creating an original float! They will use whatever colors and pieces they like; the traditional colors of *Mardi Gras* are purple, green, and gold. In addition, we encourage you to bring favorite accessories to work with, such as fake flowers etc.

If you cannot attend the program and you want to tour the site, please contact the E.D. White Historic Site: regular hours: Tues.-Sat. 8:30 am. - 5:00 pm. Phone 985/447-0915 Fax: 985/447-0915 email: see above

Attachment A — 2008 Program 2

THE E.D. White Historic Site presents
Janie Luster, a Houma Indian. Please join us in a
Native American Basket Weaving Workshop:

Date: Sat. February 16, 2008
Location: *The E.D. White Historic Site, 2295 LA. Hwy 1,*
(6 miles N. of Thibodaux) LA. 70301
Time: 10:00 am – 1:00 pm
Cost: \$ 0.00

Janie Luster is a Houma Indian, who is responsible for reintroducing the half-hitch methods of basketry taught to her by the late Richard Conn, former Chief Curator of Native Arts at the Denver Museum of Art. Applying her knowledge of traditional dyeing methods and materials needed for plaiting palmetto, she was able to recreate this basket technique practiced only a generation earlier. After showing the half-hitch baskets to tribal elders, they shared stories about their grandmothers making them as well. The *Houma* Tribe is the only tribe that still practices this technique. Janie Luster will present her crafts to the families who visit the *E.D. White Historic Site* and will guide visitors to make beautiful palmetto baskets. Each visitor will receive two palmetto leaves to work with. Luster will be readily available for questions, providing explanations and descriptions to visitors. Due to limited supply, arrive early if you want to purchase one of Janie's baskets.

If you cannot attend the program and you want to tour the site, please contact the E.D. White Historic Site: regular hours: Tues.-Sat. 8:30 am. - 5:00 pm. Phone 985.447.0915 Fax: 985.447.0915 email: see above

Attachment A — 2008 Program 3

Easter Egg Hunt!

at the E.D. White Historic Site

Date: Saturday, March 8, 2008

Location: The E.D. White Historic Site, 2295 LA Hwy 1,
Thibodaux, La. 70301

Time: 12:00 PM – 1:00 PM

Cost: \$0.00

Families are invited for a traditional Easter Egg Hunt on the historic grounds of the E.D. White Historic Site. The hunt begins at 12:00 PM so children are encouraged to arrive a bit early. Bring your baskets and don't miss the chance to find the special golden egg! Following the egg hunt, families can picnic and take pictures while children play games.

If you cannot attend the program and you want to tour the site, please contact the E.D. White Historic Site: regular hours: Tues.-Sat. 8:30 am. - 5:00 pm. Phone 985/447-0915

THE E.D. White Historic Site Announces its Annual Civil War Reenactment, for families

Date: Feb. 29, March 1, - 2, 2008 Sat. & Sun.
Location: The E.D. White Historic Site, 2295 LA Hwy 1, North Lafourche, La. 70301
Time: 10:00 AM – 4:00 PM
Cost: \$0.00

The Hellfire Stew Mess will serve as the reenactor host unit for a living history event at the Louisiana State Museum-Thibodaux, *Edward Douglass White Historic Site*. Families are welcome for planned activities, which include recreation of routine camp activities, the portrayal of Confederate and Union soldiers, demonstrations of period drill tactics, and presentations featuring original antique weapons and artifacts, as well as human-interest stories relating to the Lafourche area during the Civil War. Among the latter will be the story of Edward Douglass White, who served in the Confederate army. Because this is intended as an educational living history event, rather than the recreation of an actual combat event, interaction with the public is encouraged. Please call the site for more information 985.447.0915
Reenactor's website: http://hellfirestew.com/_wsn/page3.html

If you cannot attend the program and you want to tour the site, please contact the E.D. White Historic Site: regular hours: Tues.-Sat. 8:30 am. - 5:00 pm. Phone 985/447-0915 Fax: 985/447-0915 www.lsm.crt.state.la.us

Attachment A — 2008 Program 5

Painting Oak Trees 2nd Saturday Children's Program

Date: 2nd Sat. program April 12,
Time: 12:00 PM – 1:00 PM

Location: Edward Douglass White Historic Site
2295 St. Mary St - La. Hwy 1, Thibodaux

Children are invited to the E.D. White Historic Site to paint a landscape of wonderful Oak Trees. They will learn about our oaks, from the youngest (planted in January 2005) to the oldest, which dates over 450 years. Curator, Diana Buckley will guide the children as they apply acrylic paint on a 14" x 18" sized canvas. They will paint on mini easels near the trees and will have ample time to complete the project. This program is free and open to families. For more information, Ph: 985.447.0915

If you cannot attend the program and you want to tour the site, please contact the E.D. White Historic Site: regular hours: Tues.-Sat. 8:30 am. - 5:00 pm. Phone 985/447-0915 Fax: 985/447-0915 www.lsm.crt.state.la.us

Cajun Storytelling by Mary Lecompte

Saturday May 10, 2008

12:00 PM 1:00 PM

E. D. White Historic Site

2295 St. Mary St. – La. Hwy 1, Thibodaux

The legendary Cajun werewolf or Loup Garou has haunted, teased, and fascinated the imagination of children in South Louisiana for generations. A popular figure of local folklore and an inspiration for George Rodrigue's Blue Dog paintings, the Loup Garou will be the highlight of this exciting story telling hour of bayou tales. Mary shares folktales from around the world, but her first love is sharing our very own Louisiana folklore and teaching about our unique culture. She has a BA in French and Library Science and a MEd in Storytelling from East Tennessee State University. This program is free, for more information call 985-447-4738

If you cannot attend the program and you want to tour the site, please contact the E.D. White Historic Site: regular hours: Tues.-Sat. 8:30 am. - 5:00 pm. Phone 985/447-0915 Fax: 985/447-0915 www.lsm.crt.state.la.us

Wetland Express Children's Program

Date: Saturday, June 14, 2008

Time: 12:00 - 2:00 PM

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

The Wetland Express is a mobile Wetland Wildlife Education program that offers children an up-close experience with our wetland's most important inhabitants. At the E.D. White Historic Site children will learn about the wildlife that depends on the wetlands for their homes, meals and nurseries. This connection to wetland animals hopes to foster future stewardship to protect Louisiana's most important resource-the Wetlands. This program is free and sponsored by the Friends of the E. D. White Historic Site. For more information please call 985.447.0915

What is Architecture? 2nd Saturday Children's Program

Date: Saturday July 12, 2008

Time: 12:00 - 1:00 PM

Location: The E. D. White Historic Site, 2295 La. Hwy 1,
Thibodaux, LA 70301

At the E. D. White Historic Site children will learn about architectural styles famous in Louisiana including, Creole and Anglo-American influences on 19th century plantation homes. Curator Diana Buckley will give a walking tour of the E.D. White home, where children will receive a scavenger hunt that mirrors questions on architectural styles discussed during the program. The tour will conclude at the front steps of the museum where a discussion will take place on the findings. This program is free and sponsored by the Friends of the E. D. White Historic site. For more information please call 985.447.0915

Attachment B — 2008 field trips

Field Trip 1

School: Larose Elementary

Date: March 14th '08 (Friday)

Time: 1st group 57 students 9:30 – 10:30 AM.

2nd group 58 students, 11:00 – 12:30 PM

Grade: 1st

Field Trip 2

School: South Thibodaux Elementary

Date: March 18th '08 (Tuesday)

Time: 1st group 25 students 9:00 – 10:30 AM.

2nd group 25 students, 12:00 – 1:30 PM

Grade: 5th

Field Trip 3

School: South Thibodaux Elementary

Date: March 19th '08 (Wed.)

Time: 1st group 20 students 9:00 – 10:30 AM.

2nd group 25 students, 12:00 – 1:30 PM

Grade: 3rd

Field Trip 4

School: Larose

Date: April 15th '08 (Tues.)

Time: 1st group 50 students 9:00 – 10:30 AM.

2nd group 50 students, 11:00 – 12:30 PM

Grade: 2nd

Field Trip 5

School: Bayou Boeuf Elementary

Date: May 15 '08 Thurs.

Time: 12:30 AM.

Grade: 5th 54 students

Attachment C — Field Trip Description

Edward Douglass White Historic Site Field Trip:

- A tour of the historic plantation home for the children
- Children can bring a picnic lunch, there are picnic tables on the grounds.
- TIME & DATES: spring semester, Tues. - Fri. 9:00 AM -4:00 PM with no cost. The field trip will be 1 - 2 hours. (If there is more than one chaperone for every five children, then there will be an entrance fee)
- A teacher's guide that meets the LA curriculum standards is provided before the field trip. The guide includes information about the site and Louisiana History.
- a 'fun' scavenger hunt question and answer sheet will be provided to each student during the tour.
- For scheduling please call Diana Buckley 985.447.0915

E. D. White Historic Site:

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

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

Put together with hand hewn cypress logs and fastened together by wooden pegs, the main floor features four rooms divided by a central hallway. The latter, provided ventilation for the house during the humid Louisiana summers. A gallery across the front of the home also provided relief from the Louisiana heat. An inverted stairwell at the end of the hallway provides access to the two bedrooms on the third floor. An exhibit tells the story of the Bayou Lafourche area, with sections on the Chitimacha Indians, Acadian settlers, sugarcane plantations, slavery and the White family. The Department of the Interior has designated the house and grounds as a National Historic Landmark.

Attachment D — Scavenger Hunt 1

The Louisiana State Museum
Edward Douglass White Historic Site
2295 LA hwy 1, N. Lafourche Parish
La. 70301
Ph: 985.447.0951
Fax: 985.447.4249
<http://lsm.crt.state.la.us>

Louisiana State Museum

Edward Douglass White Historic Site Scavenger Hunt #1

1st room:

1. Why are there 5 rectangle wood pieces in the floor?
2. What kind of wood is the floor made of?
3. What was the large barrel used for?

2nd room:

1. What is the large pot called in the middle of the room?
2. Was the house painted white 100 years ago?
3. What does an ACADIAN house look like (draw on back)
4. How many windows are there in this room?

3rd room:

1. Name one way sugar was transported?
2. True or false: Slaves were both children and adults.
3. Who cut sugar cane before the Civil War?
4. What was the large trunk used for?

4th room:

1. Was the man who lived here Chief Justice of the Supreme Court?
2. What is the man's name above the fireplace?

Attachment D — Scavenger Hunt 2

The Louisiana State Museum
Edward Douglass White Historic Site
2295 LA hwy 1, N. Lafourche Parish
La. 70301
Ph: 985.447.0951
Fax: 985.447.4249
<http://lsm.crt.state.la.us>

Louisiana State Museum

Edward Douglass White Historic Site Scavenger Hunt #2

- 1st room:

1. What was the name of the Native American Tribe that lived along Bayou Lafourche?
2. What did the Native Americans grow?
3. Were natural floods from the Miss. River good or bad? Why?
4. Name the man who invented the Vacume-pan method of manufacturing sugar? What was his race?
5. What does 'Antebellum' mean?
6. What were the big barrels used for?

- 2nd room:

1. What is the name of governor E. D. White's wife?
2. Name three facts about the White family?
3. What did the 'Civil War Union Occupation' bring to African Americans in the south?

- 3rd room:

1. What were the books in the bookshelf used for?

- 4th room:

1. What was E. D Whites' profession in 1916 -1921?
2. Do you think it is important to preserve the E. D. White plantation home? Why, or why not?

Attachment D — Scavenger Hunt 3

The Louisiana State Museum
 Edward Douglass White Historic Site
 2295 LA hwy 1, N. Lafourche Parish
 La. 70301
 Ph: 985.447.0951
 Fax: 985.447.4249
<http://lsm.crt.state.la.us>

Louisiana State Museum Edward Douglass White Historic Site Architecture Scavenger Hunt #1

Ground Floor:

1. What kind of wood is the house made of (circle one)? Maple Oak Red-Oak Cypress
 Plywood

2. When the house was built in 1824, did the carpenter use nails?

3. What was the ground floor used for (circle one)? Sleeping Dining Storage
 1nd room & central hall:

1. What kind of house was the E.D.W. House when it was first built in 1824 (circle one)? Acadian
 American

2. What does Acadian mean?

3. Why is the house raised on pillars?

2nd & 3rd room:

1. What type of house was the E.D.W. House in 1847, after it was expanded (circle one)? Anglo-American
 or, Baroque

2. What does an ACADIAN house look like (draw on back?)

3. What type of wood is the floor made of?

2nd Floor:

1. Who slept upstairs (circle one)? Adults Children animals

2. What is the man's name above the fireplace?

3. What are the walls made of (circle one)? Wood Plaster Sheetrock Stone

4. Was the floor polished in 1800s? 5. Do you think the house had air-conditioning 100 years ago?

Attachment E — EDWHS Newsletter

August 2008, Friends of the
Louisiana State Museum, Edward
Douglass White Historic site

EDWHS Quarterly newsletter

2295 La. Hwy. 1, Thibodaux, La. 70301 985.447.0915 edwhite@crt.state.la.us

Bayou Lafourche Heritage Day Sept. 27 (Sat.), 2008

The Friends of the Edward Douglass White Historic Site will host Bayou Lafourche Heritage Day, a daylong family festival designed to highlight the history and culture of the Lafourche Region. The festival will take place from 9:00 am. - 5:00 pm., Saturday, September 27, '08 ...free admission. The Lafourche region has many rich historic and cultural traditions, where

the purpose of Bayou Lafourche Heritage Day is to celebrate and define a unique culture for local visitors, while introducing it to tourists. The EDWHS serves as a focal point for the historic traditions of the Lafourche valley and continues to demonstrate the survival of traditional crafts and cultures -- the festival is a link in the process of retaining these

aspects for future generations. The demonstrators will interact with those in attendance, and explain the cultural and historical significance of why they continue to practice. Some of the artisans will also offer finished works for sale.

...this festival is tentative, grant funding results will be released on Aug. 15, by the Houma-Terrebonne Arts Council

Exhibit: Folk Art of Alvin Batiste August 15-16 (Sat.),

The artwork of Alvin Batiste is celebrated throughout the state for its charm and inspired application. The Friends of the Edward Douglass White Historic Site presents the renowned talent of Batiste in an exhibition forty pieces strong.

The Folk Art of Alvin Batiste will only be on display for two days; but live painting by Batiste on site enhances the

brief celebration. Patrons are invited to enjoy colorful illustrations highlighting humor, spirituality, Hurricane's Katrina and Rita, and the past. Visitors to the E.D. White Historic Site will have the rare opportunity to watch the creative process and inquire about Batiste's work first-hand. Over his twenty-six year career, Batiste has not only brought folk art to a

new level of public understanding and appreciation in Louisiana, but also around the country. His wide-range of subject matter, tapping into family allegories and shared experiences, have elevated Batiste into the ranks of folk artists like Clementine Hunter.

The exhibit will be for two days only, Friday and Saturday, August 15-16, 2008. Please attend!!!



'Light House in Nova Scotia'

The EDWHS staff, members, and board will miss Peggy Benoit (past board president), as her seat term ends in August 2008. Peggy contributed greatly to every function being extremely proactive. Peggy assures us however, that although she is no longer a board member, she will continue to contribute her time and energy for upcoming events at the site. Thank you Peggy for being proactive in all program endeavors in past years!

Photography Exhibit: 'Nova Scotia'

Sept. 27, '08 – Jan. '09

b. 1983 in Thibodaux, La., photographer Alethia Picciola captured black and white landscape images during a French immersion program in 2006, in Point E'lise (Church Point), Nova Scotia. For eight weeks alongside many other native Louisianians, Picciola investigated her Acadian Heritage,

studied her family's native language, and lived in the very place inhabited by her Acadian ancestors. Twelve, 18 x 24 scenic photographs will be shown on the second floor of the Edward Douglass White Historic Site, along with family portraits from the late 1800s and a personal family

genealogy timeline, as supporting material for the black and white photographs. The mission of the *Nova Scotia* exhibit is to further portray art and history as learning tools, in an ongoing attempt to investigate history surrounding the Lafourche region to the local community and tourists alike.

Holiday in the Oaks: November 26 – January 6, 2009

'Holiday in the Oaks' will be developed through a light sponsorship program -- capital gifts to purchase lights, or tangible supplies donated to the board including, lights and extension cords. By means of members and nonmembers alike, those who contribute will receive a sponsor name on a holiday event program. We ask

each member to contribute, at a minimum, one package of white lights. And if you already have lights, you can certainly donate used sets as well. Please help make winter at the site a little less dark and more joyous!!!

'Holiday in the Oaks' at the EDWHS
Nov. 26, 2008 - Jan 6, 2009. Under century-

old oaks trees, gloriously lit with lights too numerous to count, the community will find a magical enchanted Christmas Spirit at the E. D. White Historic Site. Further information will be available in November about Cajun Santa's visit and holiday caroling. To sponsor this program please call Diana 985.447.0915

Thank you members and volunteers!

Interestingly, 'Volunteerism' is at the heart and soul of American culture. According to the Chronicle of Philanthropy, nearly half of all Americans (48 percent) volunteer! Volunteering is also considered unique to the culture of the United States. And if it were not for the

volunteers such as you, the Louisiana State Museum-Edward Douglass White Historic Site could not operate as efficiently. During 2008 many members and volunteers have contributed greatly to help with various programs at the site including, Art Under the Oaks, the Civil War

Encampment, and our monthly children's programs. Dick Lovegrove and David Plater did a tremendous job with publicity and marketing for festival, while volunteer Pierre Rathle served as a 'runner' to the EDWHS staff. Peggy Benoit operated the Sweets booth, while each member donated to it.



Historic House museums appeal to both preservationists and the public alike, because of their familiar scale and mien...They are "rich and diverse learning environments," and real and tangible reminders of the past.

- Gerald George

We're on the Web!

See us at:

lsm.crt.state.la.us/ed_white.htm

**FRIENDS OF THE
EDWARD DOUGLASS
WHITE HISTORIC SITE**
2295 La. Hwy. 1,
Thibodaux, LA 70301

Nolan Zerique operated the Pepsi booth; Aleta Lecket chaired the event; Malcolm Hodnet completed a festival evaluation and was the point person for construction of the new cistern. Sue Gremillion, Joyce Naquin, and Cliff Theriot represented the Friends by means of selling AUO shirts and EDWHS books;

the Knights of Columbus sponsored catering for the festival and gave a generous gift to the friends afterwards. Godfrey Knight coordinated to have land cleared for parking. The Banos family generously allowed the EDWHS to use their property for parking. Richard Young, CJ Guillory, and Palter helped

Diana and Herb mulch the Oaks at the site for a day. Member's Mamie and Charles Braud sponsored temporary walls for the Batiste exhibit. And, Denis Gaubert directly aided in attendance growth of '446' (in 3 days) for the Civil War Encampment in March. We are blessed to have such wonderful volunteers and members!

In memory of Francis Buckle:

The EDWHS friends, members, and staff would like to express deep condolences to Francis Buckle's family.

Francis served as a site

advocate while on the EDWHS board for many years; he contributed to preservation of the historic site in ways too numerous to

count. We will miss Francis dearly and will remember both his bright personality and preservation efforts!

Our Mission:

The Friends of Edward Douglass White Historic Sites' objective is to assist in the preservation, enhancement, development, and promotion of the property as a public educational resource, and to engage people in annual programming, which directly aids in accomplishing our long-term goal of successful community partnerships.

EDWHS Affiliates



Attachment F — Thank you letter

May 15, 2008

Mary Lecompte
2729 Pineview St. Lake Charles
La. 70615
Ph: 337.433.8747

Dear Mary Lecompte,

I am writing this letter to personally thank you for providing a high-quality Storytelling Program at the E. D. White Historic Site on May 10, 2008. We thoroughly enjoyed every minute of the expressive storytelling techniques. You conveyed a sense of true passion, which radiated throughout the receptive audience.

Interestingly, it is a fact that cities without diverse artisans suffer from lack of community enhancement. And without traditions such as yours, the city of Thibodaux would not be as strong in representing an affluent South East Louisiana folklore tradition.

Enclosed with this letter is the payment for your demonstration and the news article of your program from the daily Comet.

Thank you again for presenting such a high-quality program to the Thibodaux community.

Sincerely,

Diana Buckley

Curator
Louisiana State Museum-Thibodaux
E. D. White Historic Site
2295 LA. Hwy 1, Thibodaux
LA. 70301
Ph: 985.447.0915
dbuckley@crt.state.la.us

Attachment G — Contract 1

Louisiana Trust for Historic Preservation
Crawfish boil at E. D. White:
April 23, 2008, 5:30 PM – 7:30 PM

This AGREEMENT, dated this 21st day of February, 2008 is entered into between the Louisiana Trust for Historic Preservation PO Box 1587 Baton Rouge, LA 70821. And the Louisiana State Museum, Edward Douglass White Historic Site 2295 LA Highway 1, Thibodaux, Louisiana 70301.

- Louisiana Trust for Historic Preservation will hire a police officer to guide traffic. The police officer will cross guest across LA Hwy 1. The cost will be incurred by the Preservation Alliance, \$22.00 an hour for a three-hour minimum fee - or \$66. The arrangements will be made with Phyllis Guidry, of the local Sheriff's Office.
- The Louisiana Trust for Historic Preservation guest arrive at E. D. White at 5:30 PM and depart at 7:30.
- E. D. White staff on site will be Curator Diana Buckley, Grounds Manager Herbert Adams and Director of the E. D. White Historic Site Kathryn DeLee.
- The Louisiana Trust for Historic Preservation will coordinate catering. There will be Jambalaya and drinks served. There will be beer; the beer will not be for sale.
- There will be a guest speaker and a band. The Louisiana Trust for Historic Preservation will schedule the guest speaker and the band.
- There will be approximately 100 guests.
- Tables and Chairs will be sponsored by the LSM-Patterson Museum and will be set up prior to the event.
- A large tent will remain on the grounds from Art Under the Oaks. The tent sponsorship and its' setup will be conducted by the Friends of E. D. White.
- The portelets will be ordered by the Friends of E. D. White. The portelets will remain on the grounds after Art Under the Oaks, and will be maintained prior to the Louisiana Trust for Historic Preservation Crawfish boil.

Sign & Date:
LA Preservation Alliance Director, Stacy Jamieson

Sign & Date:
E. D. White Historic Site Director, Kathryn DeLee

Attachment G — Contract 2

The Friends of the
E.D. White Historic Site

Activity Commitment Form

Please use the attached self-addressed, stamped envelope to return this contract to:

Edward Douglass White Historic Site-
Louisiana State Museum
Attn: Diana Buckley
2295 Hwy 1
Thibodaux, La 70301

Please Print

Name _____ Phone _____ Email _____

Mailing Address _____

Lecture to be demonstrated _____

Please indicate what you will need to have set up for you (how many chairs, tables, etc.) or any special accommodations that you will need:

Will you need electricity? **Yes/No**

PLEASE SIGN AND DATE THE FOLLOWING:

I, _____, agree to participate in the LECTURE PROGRAM for the Friends of E. D. White for the amount of \$100.00 on June 21, 2008.

Signature _____

Date _____

Social Security or Tax ID Number _____

Attachment H — Curator Report (1 out of 19)

Louisiana State Museum-Thibodaux

Curator's Report

Feb. 15, & 22, 2008

Report:

* Contacted Terrebonne parish school-board to get recommendations for a field trip on Feb. 29, the first day of the Civil War Re-enactment. Contact: Roshel Walker

* Labadieville Middle School teacher Mr. Prjeant will bring his Social Studies Scholar Group to the Civil War Re-enactment on Fri. Feb. 29, '08 @ 1:00 PM. I am waiting on confirmations from 3 social studies teachers at Napoleonville middle school.

* S. Thibodaux Elementary Principal Diane Smith confirmed field trips for a total of 110 students. Sixty, 5th grade students will arrive on March 18, - one bus in the morning and one in the afternoon. And on March 19, th fifty 3rd grade students will arrive. I will send her a teachers guide along with coloring sheets. I will also schedule volunteers interested in helping with field trips for these days.

* I'm currently updating the Friends' member list with email addresses.

* I sent Stacy Jamieson the contract for E. D. White and the LA Trust for Historic Preservation, she agreed and signed it. I also sent the LTHP the friends member list so Stacy could send them invitations.

* I wrote Jay Edwards (Kitchen Historian) a thank you in advance letter to remind him of the adult program scheduled for Sat. June 21, '08.

* I checked various local organization's Calendar of Events, including Southdown Plantation, the Tourist Commission and the city of Thibodaux's ADM office. As of today, the date Sept. 27, '08 for Heritage Day, will not conflict with any local events.

* I'd like for Heritage Day to have a focus; perhaps on Native American Artisans (Janie Luster gave suggested this idea).

* I called the volunteers and thanked them for coming to the meeting. I told them that I have made notes of their interests and will contact them to help with programs--all seemed very enthusiastic.

* In addition, I gave 4 tours and documented the construction of the cistern and Janie Luster's adult program.

*Joyce Naquin's suggestions from the volunteer meeting: 1. Hang an arrow that points toward the E. D. White house off of Hwy1'

2. Put a sign on the Bayou dock for 'Paddle Bayou Lafourche' and su

boat tours. Herb made an arrow and is working on a sign for the dock.

Questions:

Acquiring works for 2nd floor exhibit:

*Jean Danos (Joan Thibodaux's twin sister) owns many Alvin Batiste paintings, one of which is of the E. D. White House. See image. Jean Danos wants to sell the painting to LSM. I told her that such an acquisition would be relevant however, I would talk to Kathryn to inquire about current acquisitions procedures.

*Regarding the latter: I'd like to develop an exhibit that focuses on local folk art in one of the two, 3rd floor rooms.

* Can I develop a 'program payment plan' for the Friends of EDWHS? It will show the date for them to fund the program, before the program begins. This will enable me to get supplies for a program before its date, and pay an artist for professional services.

Attachment I — Grant award letters

Dear Ms. Buckley:

It is my pleasure to present you with the *IMLS Connecting to Collections Bookshelf*. This set of conservation resources is designed to assist small to mid-sized museums and libraries in caring for their collections, and IMLS is committed to distributing 2,000 copies free of charge as part of the *Connecting to Collections: A Call to Action* initiative.

The IMLS has had many partners in this effort. We are most grateful to the Getty Foundation and the Henry Luce Foundation for their financial support and to staff at Heritage Preservation for their expert role in selecting the contents. Without the help of our cooperating partner, the American Association for State and Local History, which has managed the acquisition and distribution of the Bookshelf, this project simply could not have been realized.

It is my hope that with these resources, institutions across our nation can continue to safeguard our nation's valuable collections. We welcome your comments on the materials.

Sincerely,

Anne-Imelda M. Radice Ph.D

Director
Institute of Museum and Library Services
Connecting to Collections Care, the Bookshelf

Attachment I — Grant award letters



P.O. Box 3678
Houma, LA 70361
Ph (985) 873-6367
Fax (985) 850-4671
houmaterrebonne.org

September 17, 2008

Friends of the E.D. White Historic Site

Re: FY2009 Louisiana Decentralized Arts Funding Application # 090329004
Bayou Lafourche Heritage Day

Dear Diana Buckley,

Congratulations! We are pleased to inform you that the Louisiana Decentralized Arts Funding Review Panel and the Board of Directors of the Houma Regional Arts Council have awarded a grant in the amount of \$7,000.00 to your organization for the above-referenced application. Enclosed is a copy of the comments recorded during the panel review discussion of your application.

Sincerely,

Glenda Toups
Executive Director

Andrea Dupree-Cenac
Community Development Coordinator

Attachment J — African American History Trail New York Times article
5-25-'08 by Ron Stodghill

STRIDING across the rain-soaked field of an abandoned Louisiana plantation, Mitch Landrieu, the state's lieutenant governor, waved his hands impatiently. "C'mon, you've got to see this," he called out, sounding more P. T. Barnum than politician. Marching beside him was the Whitney Plantation's owner, John Cummings, a wealthy Louisiana lawyer turned preservationist who, with Mr. Landrieu's help, hopes to prove that the old Southern plantation, or at least this one, is still very much in business.

Centuries past its prime, the Whitney Plantation sits grandly beneath a canopy of oak trees along a dusty road in St. John the Baptist Parish, a sleepy river community 35 miles northwest of New Orleans. The estate, promoted as the most complete plantation in the South, is an antebellum gem. It includes, among other things, a Creole and Greek Revival-style mansion, an overseer's house, a blacksmith shop and the oldest kitchen in Louisiana. Built in the late 1700s by Jean Jacques Haydel Jr., the grandson of a German immigrant with a penchant for fine art, the house walls are adorned with murals said to be painted by the Italian artist Domenico Canova, a relation of the neo-Classical sculptor Antonio Canova.

Yet Mr. Landrieu is far less interested in the Haydels than the legacy of the 254 slaves who once inhabited the nearly dozen shacks behind the big house during Whitney's reign among the largest sugar farms in Louisiana. His muddy shoes planted in front of a row of neatly situated sun-bleached shacks during a recent visit, Mr. Landrieu nudged a reporter toward what he likes to call a living museum:

"Go on in. You have to go inside. When you walk in that space, you can't deny what happened to these people. You can feel it, touch it, smell it." He compared the experience to visiting the former Nazi death camp at Auschwitz. Personal politics aside, in an era of proliferating theme parks and "Girls Gone Wild" spring breaks, it is entirely possible that hanging out in former slave quarters — or, for that matter, the adjacent so-called "nigger pen" lockup — runs counter to most Americans' idea of a vacation. But in post-Katrina Louisiana, where an antidote to recent images of black disillusionment, despair and displacement has so far proven elusive, the recently started African-American Heritage Trail offers a disarmingly triumphant immersion into Louisiana's rich black history and culture through such powerful juxtapositions of freedom and bondage and the creativity that sprung out of both conditions.

Served up in heaping gumbo-style portions, the African-American Heritage Trail is not always easy to digest: it spans 26 sites, wending its way through museums, marketplaces and cemeteries from New Orleans to Shreveport. To be sure, this is one wandering, race-obsessed road trip: not even those tasty Cracklin or Boudin balls at Highway 190 truck stops, or the reassuring baritone of the actor Louis Gossett Jr., who narrates a fact-filled audiotope of people and places, can always cut the lull of hundreds of miles of often barren, rural highway. And if you're toting kids as this trailee was, you might feel at points as if you're driving the African-American Headache Trail.

But if you can hang in, there's a realism to this traveling history lesson, with a richly tactile and authentic quality. You'll find it as you stand in front of the childhood home of Homer Plessy,

whose refusal to move from the “whites only” section of a rail car would lead to the landmark Supreme Court case *Plessy v. Ferguson*; as you take in the story of Madame C. J. Walker, the hair-care entrepreneur who bootstrapped her way out of poverty to become the nation’s first black female millionaire; as you stroll through Armstrong Park in New Orleans, named to honor the jazz pioneering work of Louis Armstrong. And of course it’s there in the Cajun and Creole cooking that puts an exclamation mark behind each stop.

In a state that relishes its contradictions, Louisiana’s African-American trail is actually the brainchild of Mr. Landrieu, the white liberal scion of a famous Louisiana political family. In the 1970s, his father, Maurice Edwin Landrieu, known as Moon, made history, and his share of enemies, when as New Orleans mayor, he hired the first blacks into his administration. Mitch, a self-proclaimed champion of social justice, said he conceived the trail as a way of brokering dialogue between the races at a time when the nation sorely needed it, an idea that gained urgency in the aftermath of Hurricane Katrina.

“We want to transform the discussion about race and poverty in America,” said the 47-year-old Mr. Landrieu, who served 16 years in the State House of Representatives (his father and sister, Mary Landrieu, also a Democrat and currently a United States Senator, held the same seat). “Many, many white people and black people of good will have been separated by ideological fights that have been powerful. But you can’t transform the discussion if you can’t remember what happened.”

Mr. Cummings puts it another way: “Is black men not caring for their children today in any way connected to slavery? These are the kinds of questions we should be asking. I want to get beyond the moonlight and magnolia myths of the plantation.” There is a more practical basis for the trail also. “There’s not enough money to build a museum in every parish in Louisiana,” Mr. Landrieu said. So, over the past couple of years, he has spearheaded an effort to link private-sector cultural attractions into a network of state-sponsored tourism programs, from bird-watching to golf tours. The African-American Heritage Trail is but the latest example of fiscal creativity with Louisiana’s tourism program.

“The whole state of Louisiana really is a museum,” he said.

At the turn of the 19th century, Louisiana was a major player in the Deep South in international slave trade, thanks to its location on the Mississippi River and its rise as a sugar capital. Far more compelling than its robust slave population, though, was the culture that developed around it, as a blend of French governance, liberal manumission laws and tradition of racial mixing created an especially unique twist to an already peculiar institution.

A trail weighted with such historical crosscurrents could easily turn into a kind of four-wheel Rubik’s Cube in the wrong guide’s hands. That is why what appears at first blush a freewheeling journey that can begin and end virtually anywhere in Louisiana is best approached with a degree of conformity. There are some obvious reasons to start the trail in New Orleans, including the fact that airfares to there will most likely be cheapest. But perhaps the most compelling reason to begin in New Orleans is that one of the oldest, richest strains of African-American culture flows directly from there, or more specifically, from Tremé, which according to historians, is the

nation's oldest surviving black community. On the northern fringe of the French Quarter, Tremé, also known as Faubourg Tremé, bears resemblance to a well-to-do Caribbean community, with pastel-colored Creole and shotgun-style cottages and Greek Revival-style homes lining narrow shaded streets.

Throughout the 19th century, Tremé (named after Claude Tremé, a Frenchman who split up the lots and sold them off) was populated by free people of color — many of them fair-skinned French-speaking Creoles — who identified more with their European than African ancestry as they dominated the trades as merchants, businessmen and real estate speculators. In many cases, their ascension up the social ladder was orchestrated through Cordon Bleu or quadroom balls, private soirees in which wealthy Creole families presented their daughters to white suitors for long-term relationships.

So fascinating are the quadroom balls that you'll want to visit the African-American Museum, located in the heart of Tremé, for more nitty gritty on these affairs, as well as the lowdown on Tremé's most infamous Creole woman, Marie Laveau, known as the voodoo queen, who is believed to have resided, at one point, in the Passebon Cottage on the museum's property.

The centerpiece of Tremé, though, is St. Augustine Catholic Church, which embodies much of the community's complex cultural narrative. Built in the mid 1800s at the request of people of color, St. Augustine remains the spiritual nerve center of the New Orleans black community.

The church also has the distinction of being one of the nation's first integrated churches thanks to a legendary "War of the Pews" in which free people of color and whites one-upped one another in purchasing family pews for Sunday Mass. Free blacks not only nabbed two pews for every white family pew, but also gave them as gifts to their enslaved black brethren. After church, and filled with the spirit, colored congregants would migrate to Congo Square (today within Louis Armstrong Park) where they would sing, dance and play music in their native African traditions.

With the French Quarter so nearby, dinner at the Praline Connection, a black-owned, child-friendly Creole soul food joint in neighboring Faubourg Marigny, is a good way to cap the evening — and the New Orleans portion of the trail. While this unpretentious, affordable place, isn't exactly historic — it was founded in 1990 — its gumbo has earned praise from locals, as have the smothered pork chops and other specialties. And kids, exhausted by now, will squeal as straight-faced waiters serve up fried alligator as nonchalantly as a bowl of Cap'n Crunch.

A few sites on the heritage trail veer from Mr. Landrieu's "living museum" construct, though they are not necessarily any less satisfying. Among them is the River Road African-American Museum, in the town of Donaldsonville, about 65 miles north of New Orleans. The River Road area is brimming with historical significance: Donaldsonville elected the nation's first African-American mayor, Pierre Caliste Landry, in 1868. Others who hail from the area include King Oliver, Louis Armstrong's musical mentor, and a corps of enslaved African-American soldiers who fought with the Union at nearby Fort

Butler.

The museum's founder, Kathe Hambrick, a native of Donaldsonville, enthuses over their tales to audiences as though reminiscing over her own family scrapbook. Ms. Hambrick started the museum in 1994 after living for several years in California.

"Everywhere I turned, there was this word 'plantation,' " Ms. Hambrick said. "And every time I heard it, I would get this knot in my stomach. One day I decided to take one of these plantation tours. It was all about antiques, furniture, architecture and the wealthy lifestyle. But I wanted to know how many lives of my ancestors did it take to produce one cup of sugar."

Since then, Ms. Hambrick has assembled a collection that combines everything from shackles and plantation tools with antebellum maps and deeds from slave auctions. The production is heavy stuff, and its details, while fascinating to adults, may be less so to small children yearning to return to the open air. But a couple of hours north, the Louisiana landscape opens wide, and as you travel along Highway 1 toward the town of Natchitoches (pronounced NACK-ah-tish), home of the Cane River Creoles, the hard stories in Donaldsonville fade under the great magnolias that shade the entrance of Melrose Plantation. This is where the love story of Marie-Therese, known as Coincoin, the grand matriarch of Melrose, took place.

Raised as a slave in the household of a Louisiana military commander, Marie-Therese was later sold to Claude Thomas Pierre Metoyer, a French merchant. The two fell in love and she eventually bore him 10 children. Marie-Therese and her children eventually gained their freedom and became wealthy landowners in their own right. As the story goes, Marie-Therese Metoyer owned slaves but also bought many slaves their freedom along the way. One of her sons, Nicholas Augustin Metoyer, financed the first Catholic church in the United States built for people of color. St. Augustine Catholic Church was founded in 1803 and is located in Natchitoches.

The story of the Metoyers seems to illustrate Mr. Landrieu's belief that the trail "is about so much more than civil rights — it's about hope." He paused, and rephrased his thought for wider appeal. "This trail is really about how hope hits the streets."

Attachment K — Cajun Storytelling news article

6A

DAILY COMET | LAFOURCHE PARISH, LA | MONDAY, MAY 12, 2008

Local/State**Story
time**

Cajun storyteller Mary LeCompte of Lake Charles captivates a small crowd of all ages with Louisiana folklore at the E.D. White House on Saturday.

LeCompte, a former librarian, told stories of the Loup Garou and Brer Rabbit. "Storytelling encourages children to use their imagination and it preserves our culture," said LeCompte. The E.D. White Historic Site sponsors children's programs the second Saturday of every month.



Dana Landry/Correspondent

Attachment L — Cash receipt report

Louisiana State Museum - Cashier Report

Day/Date 5.29.08 Cashier on duty Diana Buckley Relief cashier _____
 Check building: ☐ Cabildo ☐ Presbytere ☐ Old U.S. Mint ☐ 1850 House ☐ Madame John's Legacy
☐ Old Courthouse ☐ Wedell-Williams ☒ E.D. White Historic Site

Individual and group sales:

1. St./Mi., group, pay (\$3.20) 0
 2. Senior, group, pay (\$3.20) 0
 3. Adult, group, pay (\$4) 2
 4. Adult (\$3) 0
 5. Adult (\$5) 0
 6. St./Mi., group, pay (\$1.60) 0
 7. Senior, group, pay (\$2.40) 0
 8. Adult, group, pay (\$2.40) 0
 9. Senior (\$2) 0
 10. Senior (\$4) 0
 11. St./Mi. group, bill 0
 12. Senior, group, bill 0
 13. Adult, group, bill 0
 14. St./Mi. (\$2) 0
 15. St./Mi. (\$4) 0
 Combination building passes turned in:
 Adults 0
 Senior 0
 Student/Military 0
 Other admissions:
 Business visitors 0
 PLU breakdown
 #1 Child 0
 #2 School group 0
 #3 Special admission 0
 #4 FOC or Foundation member 15
 #5 Historical Society 0
 #6 FOC Walking Tour 0
 Total Visitors 17

Statement of Total Receipts

Denomination	Number	Amount	Subtotal
\$ 100.00			<u>0</u>
\$ 50.00			<u>0</u>
\$ 20.00			<u>0</u>
\$ 10.00			<u>0</u>
\$ 5.00	<u>1</u>	<u>\$5.00</u>	<u>\$5.00</u>
\$ 2.00			<u>0</u>
\$ 1.00	<u>1</u>	<u>\$1.00</u>	<u>\$1.00</u>
\$.50			<u>0</u>
\$.25			<u>0</u>
\$.10			<u>0</u>
\$.05			<u>0</u>
\$.01			<u>0</u>

Total Cash \$6.00

Travelers' Checks	# of checks		<u>0</u>
Business & Other Checks	# of checks		<u>0</u>

Total Checks 0

Charges	# of charges		<u>0</u>
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Total Charges 0Total Receipts \$6.00

Breakdown of Total Receipts

	Admissions	Books	Subtotal
Cash			<u>0</u>
Checks			<u>0</u>
Charges			<u>0</u>
Totals			<u>0</u>

Do not write here -
accounting office use only

Verified by: _____

Ticket Numbers

	Opening	Closing
Cabildo	<u>0</u>	<u>0</u>
Presbytere	<u>0</u>	<u>0</u>
Old U.S. Mint	<u>0</u>	<u>0</u>
1850 House	<u>0</u>	<u>0</u>
Madame John's Legacy	<u>0</u>	<u>0</u>

Notes _____

Attachment M — New York University's Moving Image
Archiving & Preservation

The Louisiana State Museum, Hurricane Katrina, & the New Orleans Mint

Greg Lambousy Director of Collections, Louisiana State Museum

I am going to talk about the Louisiana State Museum's efforts to recover from the effects of hurricane Katrina in the initial months following the storm and its impact on our film and audio collections. There was significant damage to the roof of the New Orleans Mint building which housed the majority of the Louisiana State Museum collections including the museum's archive and library.

Introduction

The Louisiana State Museum operates nine sites in the New Orleans French Quarter. These historic buildings include the Cabildo and Presbytere on Jackson Square, the 1850 House which is located within the Lower Pontalba apartments, the Arsenal, the Creole House, the Jackson House, Madame John's Legacy, the Old US Mint, and the LSM collections storage facility at 1000 Chartres Street. Also included in the Louisiana State Museum system are the Wedell-Williams Memorial Aviation Museum in Patterson, the Old Courthouse in Natchitoches, the E.D. White Historic Site in Thibodaux and the newest facility, the Louisiana State Museum—Baton Rouge.

The Louisiana State Museum houses, exhibits and interprets the largest extant collection of artifacts and manuscripts documenting Louisiana history and actively collects artifacts over broad areas that reflect the State's historic events and cultural diversity. Few other museum collections have the scope and range of artifacts from so many cultural areas of the State. Our departments include visual arts, costumes and textiles, music, science and technology, decorative arts, and the Louisiana Historical Center—a library and archive that houses our manuscript, printed material, early newspaper and map collections.

Movement of Collections

It has been the practice of the Museum for many years to move collections, where possible, from the first floors of all of the buildings to central rooms on the 2nd floors when it looks as if a storm will threaten the area. This was done by museum staff before hurricane Katrina made landfall.

Our collections are so large that it would be impractical to evacuate the contents of the entire museum complex before an oncoming storm. It would take months to do and would therefore nullify any notion of evacuation. I and others, since hurricane Katrina, have recommended the idea of building a new collections storage facility outside of the city and near a state university so that a master's level conservation program can be developed in conjunction with operation of the storage facility. By storing the majority of the un-exhibited collections out of the flood plane and away from a possible storm surge, this would allow us to concentrate more time on caring for collections that are on exhibit in the historic buildings in the French Quarter. Of course, the biggest obstacle to the idea is the lack of funds in post-Katrina/Rita Louisiana. It is hoped though

this idea will come to fruition in the not too distant future.

Old US Mint Roof

The Mint, a National Historic Landmark had been considered the sturdiest of the buildings administered by the Museum. For many years the Mint had been used as a hurricane shelter. It is also on the highest ground of all the buildings in the Museum complex. It came as a surprise to many of us when we discovered that it was not one of the cupolas from the Cabildo or Presbytere that had been removed in the storm (as had happened once before in 1900) but was instead the roof of the Mint.

About sixty percent of the copper cladding on the Mint roof was removed by high winds. [The copper cladding was installed during renovations of the building in 1978.] A number of access panels and skylights were torn from their hinges and window panes broken. Although a layer of plywood remained in place on most of the roof, there were many places for rain water to make its way into the building.

Staff Evacuation

The majority of our staff evacuated the city before the storm made landfall. Consequently, our work force was scattered across the state and country. We had curatorial staff in Baton Rouge, Lafayette, Alexandria, Houston, Dallas, St. Louis, Tampa, and Jackson—that's not to mention the scattered staff from our police force and maintenance department. Before the storm the Museum had a staff of well over a hundred people. In the initial weeks after the storm, only a handful of employees from the curatorial, maintenance and police divisions were able to make their way to our temporary headquarters in the Baton Rouge museum facility. It was very difficult to make contact with one another via cell phone in the weeks and months following the storm. Everyone had the problem of finding a place to stay and those caring for children or elderly relatives often had an especially difficult time. The Baton Rouge museum exhibits had not been fully installed at the time of the storm and it was decided by the administration to use the building as a shelter.

I, along with my family, evacuated Sunday morning, the day before the storm made landfall. We had planned to go to Houston but we got stuck in the evacuation traffic and it ended up taking us about twelve hours before we were near Lafayette. It would normally have been a little over a two hour drive. We decided to stay in my father's home town of Jennings, Louisiana at little ways down the highway. We stayed in Jennings for the first week or so and then found a place in Lafayette. My wife, Karen and I had tried to find a place in Baton Rouge but could not. The city had already doubled in population. We ended up living in Lafayette for over a month and I commuted to Baton Rouge and New Orleans before we finally moved back to the New Orleans area in early October.

Immediately after the storm I was having a difficult time contacting the Museum collections staff. There were certain cell phones that I could get through to after a number of tries and there were others that I just could not no matter how much I tried. Trying to contact staff to make sure they were safe and finding places for them to live involved most of our time in the weeks following the storm. During this period, the only people from the collections staff who were able to make it back to the Museum to report for work on a daily basis were our registrar, Ann Woodruff and I. Those on the collections staff who were living in other parts of the state or nation would come in for designated meetings.

Returning to French Quarter

We first returned to the French Quarter with an assembled team to patch the Mint roof and begin removing artifacts that were affected by rain water on Wednesday August 31st.

There was damage to a number of the other buildings but it was minimal in comparison to the Mint. We found, fortunately, that the majority of the damage at the Mint was to public areas like the auditorium and hallways where for the most part artifacts were not exhibited and stored. Water did make its way into a changing gallery space where Audubon prints were on exhibit but fortunately the prints themselves did not get wet and we were able to temporarily move them into another part of the building that was still dry. Another exception was a holding area on the third floor where a small percentage of the jazz collection was affected. After patching the roof with tarpaper as best we could we began removing the affected artifacts from the building.

The jazz artifacts that were affected by water—they included mostly books, scrapbooks, photographs, and LPs—needed to be stabilized immediately before further damage occurred from mold and other resulting problems. The staff of the Hill Memorial Library at LSU, the Louisiana State Archives, and the University of Lafayette graciously cared for the triaged artifacts. Jack Stewart, a noted jazz historian and now husband of our registrar, Ann Woodruff, provided invaluable assistance with the triaging and re-housing of artifacts and files from the jazz collection. There were a number of trips that were taken from the Baton Rouge museum base into the French Quarter before we had removed all of the artifacts that were in areas that received water.

No Power

The electricity remained off for around a month in the French Quarter. An HVAC system the size of the unit servicing the Mint building requires a very large generator and a great amount of fuel to keep it running. Efforts by our administration to secure such a generator were unsuccessful (which is understandable considering we were in competition with other institutions like hospitals). Consequently, the nearly half-million artifacts that remained in the building were without climate control at the height of the summer for approximately a month. Our film collection was stored in a number of refrigerators at the Mint. This lack of power was not unique to the Mint. The same conditions held for all of our buildings in the French Quarter.

We had a number of conservators assess the collections and conditions during this period including a team from the American Association of State and Local History. It was ultimately decided to remove all of the artifacts from the Mint to a temporary storage location in the Baton Rouge area.

Power On

Once the power came back on and the elevators were functioning again at the Mint a museum packing and transfer company was hired to move the collections. It took them a month and a half to move the collections from the 77,000 square foot building with two to four tractor trailer loads a day, six days a week. The move included the exhibit on the history of the New Orleans Mint itself, the Jazz exhibit, the Louisiana Historical Center, the Newcomb pottery exhibit, the entire jazz instrument collection and archive, a large part of the visual arts collection, and the majority of the decorative arts and science & technology collections. The move was made while we were still contractually obligated to go forward with the installation of the exhibits in the new Baton Rouge museum so that our lack of staff was compounded by the need to be in two different cities

and on two major projects at once! We lost approximately 35% of our staff in the months following the storm.

Film & Audio Collections

We moved the film and reel-to-reel collections to our storage facility at 1000 Chartres Street. We have since requested estimates from various film and audio specialist for an assessment of the collections. Our initial hope was that FEMA would help us pay for all or some of the assessment costs but this does not look likely. We are now exploring other funding sources for an assessment and recommendation for long-term care of the collections.

Before the storm we were in the process of transferring and digitizing our quarter inch reel-to-reel collection which includes New Orleans Jazz Club programs, jam sessions, and live performances by traditional New Orleans Jazz musicians. These recordings can be heard on the Louis Digital Library website.

This digital collection is a part of a larger project entitled LaGumbo: A Recipe for Empowerment, which is funded through an Institute of Museum and Library Services National Leadership Grant. The Louisiana State Museum portion of the project resumed in March of 2006.

Since the storm we have received a grant of \$5,000 from the Grammy Foundation for the preservation of six films from the jazz collection. The project involves having internegatives, viewing copies and DVDs made from the 16 mm films. We have also applied for a grant from ReJazz New Orleans sponsored by Hibernian Bank and Capital One to preserve twelve films in our collection and we are in the process of applying to the National Film Preservation Foundation for work on three films from our jazz collection. Also, we have been in conversation with the Center for Home Movies regarding the possible preservation of three films that document recovery efforts following hurricane Betsy.

Recommendations

If I have any general recommendations for disaster preparedness they are to have recovery supplies on site in addition to those that can be evacuated with essential personnel and to have regular meetings with staff members to review contingency plans, to maintain awareness, and to foster thought processes that incorporate the flexibility required to navigate—as best as one can—the infinity of possible disasters.

Also, having a predetermined rallying point or points is important, as is, having on hand a list of all cell phone numbers and personal email addresses of essential personnel. Depending on the magnitude of the disaster personal email accounts can be accessed at public library computer stations in an unaffected area.

Thank you!!!

On behalf of the Louisiana State Museum I would like to express our deepest gratitude to Associate Dean Faye Phillips, Conservator Don Morrison and Curator Elaine Smyth, Hill Memorial Library; State Archivist Dr. Florent Hardy, Jr., Conservator Doug Harrison & Conservator Melanie Counce, Louisiana State Archives; Registrar Joyce Penn, University of Louisiana at Lafayette Art Museum; Jazz Historian Jack Stewart; Objects Conservator Lynn Harrington; Professor Howard Besser and Researcher Kara van Malssen, New York University.

LOUISIANA

STATE MUSEUM

SPECIAL EVENT RENTALS

For centuries, the gracious structures of New Orleans' French Quarter have served as the backdrop for grand celebrations. Presidents, popes and kings have been greeted and treated to the city's own brand of southern hospitality amidst the architectural artistry of the Vieux Carre. Today, the Louisiana State Museum continues the festive tradition by inviting rental of four of New Orleans' most historic properties: the **Cabildo**, the **Presbytere**, the **Old U.S. Mint**, and **Madame John's Legacy**.

All four museum buildings are registered national landmarks - the actual sites on which the city was born - filled with beautifully displayed artifacts from Louisiana's rich history and culture. Among the largest spaces available in the French Quarter, each State Museum property offers its own distinctive atmosphere for events of all kinds.

EVENING EVENTS

The Cabildo, 1799

701 Chartres Street, Jackson Square

Restored to its Old World glory, the Cabildo features three floors of reception space, a Spanish-style courtyard and a spectacular view of the Mississippi River. A state-of-the-art exhibit tells the story of Louisiana's early history from colonial times through Reconstruction.

Maximum capacity: 500 cocktail reception / 100 seated dinner

The Presbytere, 1797

751 Chartres Street, Jackson Square

Originally built as a home for the priests of St. Louis Cathedral, the Presbytere is one of the city's earliest structures. The landmark boasts a fantastic 16,000 square foot, 2-floor exhibit entitled "Mardi Gras: It's Carnival Time In Louisiana." Thematic events are a snap in this vibrant, interactive exhibition.

Maximum capacity: 500 cocktail reception / 100 seated dinner

The Old U.S. Mint, 1835

400 Esplanade Avenue, across from the French Market

The nation's oldest existing Mint building, and also a former Confederate Mint, this large landmark boasts a square block of fenced-in grounds and is located on the French Quarter tour bus route. The facility features world-famous exhibit on Jazz, plus a changing exhibits gallery. The third-floor auditorium and wide, covered balconies look out over the historic French Market and French Quarter, and the lighted cityscape of the Central Business District make wonderful backdrops for evening events!

Maximum capacity: 500 cocktail reception / 100 seated dinner

Madame John's Legacy

632 Dumaine Street, between Chartres and Royal Streets

A very rare example of French Creole residential architecture, this landmark features an exhibition of folk art by Louisiana artists and another on the site's fascinating

history. The building is located only one block outside of Jackson Square, and it has two covered second-floor balconies, and an L-shaped courtyard. It's a cozy spot in the French Quarter for smaller events.

Maximum capacity: 200 cocktail reception / 100 seated dinner

BUSINESS MEETINGS

Break out of the hotel habit and hold your next business meeting at the Louisiana State Museum! Meeting rooms are available in both the renovated **Arsenal** (Cabildo Complex) and the **Old U.S. Mint**. The **Arsenal** can accommodate up to 100 guests seated theatre style, and the **Mint** can hold 175. If you need a classroom- or conference-style set up, the **Arsenal** holds 50 people, and the **Mint** 75.

For rates and planning information, please call at (504) 568-6988.

Building Rental Information

A. Requests will be considered from:

1. Non-profit organizations with purposes similar to the educational and historical museum purposes of the Louisiana State Museum.
2. Official governmental agencies for governmental functions.
3. Groups and companies whose proposed usage does not involve commercial or political promotion or fund raising and whose usage is, in the opinion of the State Museum Board of Directors, not in conflict with the purpose of the State Museum. Certain types of parties, such as wedding receptions, retirement parties and private individual parties are usually of a nature that could cause damage to the Museum buildings and/or the irreplaceable collections items within the building, therefore these types of functions/events will **normally** not be approved.

B. Procedures

1. Requests will be considered from:
 - (a) eligible organizations/agencies/groups/companies for receptions and similar functions numbering no more than 500 persons and occurring during non-public hours (after 5:30 p.m.);
 - (b) eligible organizations/agencies/groups/companies for business meetings, lectures, and slide presentations numbering no more than 200 persons and occurring during non-public hours;
 - (c) eligible organizations/agencies/groups for business meetings, lectures and slide presentations numbering no more than 100 persons and occurring during public hours;
 - (d) eligible organizations/agencies/groups/companies for dinners numbering no more than 75 persons and occurring during non-public hours.
2. The Museum Director is authorized to approve usage of the buildings within the provisions of this policy, in addition to Museum-sponsored programs/functions. All requests must be made in writing to the Director.
3. Requests for usage of the buildings that do not clearly come within this policy will be submitted to the Museum Board of Directors' Executive Committee. The Committee will make a recommendation to the Museum Board of Directors for final action.
4. The Museum Board of Directors will deny application if, in the Board's opinion, the proposed usage would endanger the Museum's buildings and/or collections or interfere with its interpretive exhibitions and other programs.
5. The Museum Board of Directors may waive the donation when the Board determines that to do so would be in the best interest of the Museum.
6. Base service charge fees shall not be waived for non-Museum functions.
7. The Museum does not provide catering services. Host organizations must make arrangements with the caterer of their choice. The Museum reserves the right to reject caterers that do not comply with the Museum's instructions concerning proper care of Museum facilities.
8. All requests must be submitted in writing prior to the anticipated function in sufficient time (30 days) to allow for proper planning, coordination, and completion of the necessary written agreement.

9. All rentals will be based on a written agreement signed at least 10 days in advance of the event or function by the authorized representative of the Museum and the organization or group renting the space. The agreement must specify all costs, fees, and arrangements. All arrangements must be pre approved. Spaces in all buildings may be designated as not available.
10. Base service charge fees are established to cover costs of security, custodial and utility services, however the Museum may, at its discretion, make additional charges based on the nature of the function. Such additional charges must be specified in the rental agreement.
11. The Museum will not remove collections/exhibition items to accommodate host organization.
12. Smoking is prohibited in the Museum.
13. Host organization will designate an authorized representative who will be present at the function and responsible for all coordination with the Museum. This individual must have decision-making authority for the organization.
14. If the number in attendance, time, and space used is greater than indicated in the written agreement, the host organization will be billed the additional required fees, in accordance with this policy.
15. A deposit of 50% of the cost indicated in the written agreement is required one week prior to the date of the event/function. The balance will be payable upon billing after the function.
16. The Museum does not furnish special equipment, tables, etc. for after-hours functions or for dinners.
17. Approved functions which require closing any portion of the Museum prior to the scheduled time will be charged an additional \$250 per hour for the period closed.

18. Host organizations will be charged no less than the actual costs for repairing damage to the Museum's buildings and/or collections caused by the function. These charges will be in addition to all other charges.

C. Action Necessary and Payment Policy

All rental contracts must be fully filled out, signed, and returned to the Museum immediately along with any additional paperwork in order to accommodate scheduling.

A deposit of 50% of the cost indicated in the written agreement is required one week prior to the date of the event. The balance will be payable upon billing after the function, within 30 days.

Checks should be mailed to the Museum's accounting department and made out to:

The Louisiana Museum Foundation (donation fees- where applicable)
The Louisiana State Museum (base service charge fees)

If additional information is required, please contact the museum's events coordinator at (504) 568-6988.

HOST ORGANIZATION AND CATERER INSTRUCTIONS/AGREEMENT

The following rules regarding event catering have been established to protect the Museum's landmark properties and the artifacts contained within.

Both the host organization and caterer will designate to the Museum the name of an individual in charge. The Museum Building Events Coordinator and security staff will expect the assistance of that representative.

Special Displays/Equipment

No special displays, decorations, or equipment are permitted unless approved by the Museum Director and finalized ten days in advance in a written agreement with the Louisiana State Museum.

The Museum will not remove its own exhibitions or collections to accommodate building use by the host organization and/or caterer.

Food (preparation/restrictions)

Caterers must use electrical appliances to heat food. No flames (candles, Sterno, propane, butane, etc.) may be used in the Museum buildings or courtyards.

Cooking or frying in the Museum is prohibited (including in kitchen and courtyard areas). Warming of food in electrical appliances is permitted.

Seafood served in the shell is prohibited. (Oysters on the half shell and crayfish, shrimp, or crabs that require shucking or shelling on site are not allowed.)

Red wine is also prohibited in all buildings and branches of the Louisiana State Museum.

ICE CONTAINERS

Any containers used for holding ice must be either properly insulated (i.e. Igloo-style ice chests) or wrapped in newspaper and plastic to prevent moisture on the floors. Containers not properly insulated will not be allowed in the building.

Glasses/Food Containers

The caterer must continuously bus guest areas to pick up used glasses and/or food containers. Nothing is to be placed on display cases, pianos, pedestals, ledges or any other exhibition pieces.

Caterer will use caution to prevent spillage as well as breakage of glassware.

Garbage/Trash

Caterer will be responsible for removing garbage from Museum. Trash will not be placed on adjacent sidewalks for city pick up.

Caterer must clear the Museum within one hour after closing of function. Any time over the allowed hour will result in extra charges to the host organization in accordance with the Museum's hourly rate schedule.

Tables/Chairs

All tables and chairs brought into the museum and to be placed on wood floors must be outfitted with felt pads on the end of each leg to prevent scratching and scuffing of the floors.

No Smoking

Smoking is strictly prohibited in all areas of the Museum.

Persons not abiding by the no smoking rule will be asked to leave the building.

Set Up/Breakdown

The caterer and host organization are given one hour for both set up before and breakdown after the event. Additional set up time can be purchased at \$250 per hour. Any time overrun for clean up purposes will be billed at the service fee rate schedule.

Caterers who do not comply with these rules will not be allowed to cater future functions in the Louisiana State Museum.

Host organization is responsible to ensure that the caterer complies with these instructions.

Thank you for your cooperation.

RECOMMENDED CATERING COMPANIES

The following caterers are familiar with the Louisiana State Museum's catering regulations. We are, however, willing to work with the caterer of your choice.

New Orleans:

The Gumbo Shop (smaller events)
504-899-2362
www.GumboShop.com

New Orleans Catering, Inc.
504-837-1075
www.nocatering.com

Southern Hospitality Catering
504-897-0477
www.SouthernHospitalityCatering.com

Food Art, Inc.
504-524-2381
www.foodartinc.com

Patton's
985-645-3600
www.pattons.com

Palate New Orleans
 504-684-2990
www.paleteneworleans.com

BUILDING BASE SERVICE CHARGE FEES

BUSINESS MEETINGS, LECTURES, SLIDE PRESENTATIONS

9 a.m.-5 p.m.

Maximum 100 persons

1-4 hours \$400

4-8 hours \$600

After 5 p.m.

Maximum 200 persons

Minimum time: 1 hour

<i>Guests</i>	<i>1st Hour</i>	<i>Each Additional Hour</i>
1-100	\$400	\$100
101-200	\$650	\$150

An additional cleaning and repair fee of \$200 during *public hours* and \$300 during *non-public hours* will be charged for costs involved in preparation and post-function cleaning, set-up and take down.

RECEPTIONS AND SIMILAR FUNCTIONS

After 5:30 p.m. only.

Maximum 500 persons (Cabildo, Presbytere, Old U.S. Mint)

Maximum 200 persons (Madame John's Legacy, Arsenal, Louisiana State Museum-Patterson,

Natchitoches Old Courthouse)

Minimum time: 1 hour

<i>Guests</i>	<i>1st Hour</i>	<i>Each Additional Hour</i>
1-200	\$600	\$150
201-300	\$700	\$200
301-500	\$800	\$250

An additional cleaning and repair fee of **\$300** will be charges for costs involved in preparation and post function-cleaning, set-up and take down.

DINNERS

After 5:00 p.m. only.

Maximum 100 persons

<i>Guests</i>	<i>1st Hour</i>	<i>Each Additional Hour</i>
1-100	\$800	\$300

An additional cleaning and repair fee of **\$500** will be charges for costs involved in preparation and post-function cleaning, set-up and take down. All dinners must be catered to include waiters serving dinner to each table.

BUILDING DONATION RATES

Applicants will donate a gift to the Louisiana Museum Foundation fund designated for use by the State Museum for endowment, educational, acquisitions, publications, conservation, and building function support purposes. Expenditures of monies in the fund generated by these donations shall be subject to approval of the Joint Legislative Committee on the Budget prior to expenditure.

Donations shall be made in accordance with the following schedule:

<i>Location</i>	<i>Building</i>	<i>Rate</i> 1-3 Hours	<i>Each</i> <i>Additional</i> Hour
New Orleans	Cabildo	\$3,000	\$1,000
New Orleans	Presbytere	\$3,000	\$1,000
New Orleans	Old U.S. Mint	\$3,000	\$1,000
New Orleans	Arsenal	\$1,500	\$ 500
New Orleans	Madame John's	\$1,500	\$ 500
Baton Rouge	LSM-BR	\$3,000	\$1,000
Patterson	LSM-Patterson	\$1,500	\$ 500
Natchitoches	Old Courthouse Museum	\$1,500	\$ 500
Thibodaux	E.D. White Historic Site	\$1,000	\$ 350

Time will be rounded to the next quarter hour for determination of donation requirements above the initial three hours.

INSURANCE REQUIREMENTS FOR LESSEES (NO AUTO RISKS)

Lessee shall procure and maintain for the duration of the contract insurance against claims for injuries to persons or damages to property which may arise from or in connection with the Lessee's operation and use of the leased premises. The cost of such insurance shall be borne by the Lessee.

A. MINIMUM SCOPE OF INSURANCE

Coverage shall be at least as broad as:

- 0. Insurance Services Office form number GL 0002 (Ed. 1/73) covering Comprehensive General Liability and Insurance Services Office form number GL 0404 covering Broad Form Comprehensive General Liability; or Insurance Services Office Commercial General Liability coverage ("occurrence" form CG 0001). "Claims Made" form is unacceptable. The "occurrence form" shall not have a "sunset clause."
- 0. Worker's Compensation insurance as required by the Labor Code of the State of Louisiana and Employers Liability insurance.

B. MINIMUM LIMITS OF INSURANCE

Lessee shall maintain limits no less than:

- 1. Comprehensive General Liability: \$1,000,000 combined single limit per occurrence for bodily injury, personal injury and property damage.
- 2. Workers' Compensation and Employers Liability: Workers' Compensation Limits as required by the Labor Code of the State of Louisiana and Employers Liability coverage. Exception: Employers Liability to be \$1,000,000 when work is to be over water.

C. DEDUCTIBLES AND SELF-INSURED RETENTIONS

Any deductibles or self-insured retentions must be declared to and approved by the Agency. At the option of the Agency, either: the insurer shall reduce or eliminate such deductibles or self-insured retentions as respects the Agency, its officers, officials and employees; or the Lessee shall procure a bond guaranteeing payment of losses and related investigations, claim administration and defense expenses.

D. OTHER INSURANCE PROVISIONS

The policies are to contain, or be endorsed to contain, the following provisions:

1. General Liability

- a. The Agency, its officers, officials, employees and volunteers are to be covered as “additional insured’s” as respects: liability arising out of premises owned, occupied or used by the Lessee. The coverage shall contain no special limitations on the scope of protection afforded to the Agency, its officers, officials, employees or volunteers.
- b. Any failure to comply with reporting provisions of the policies shall not affect coverage provided to the Agency, its officers, officials, employees or volunteers.
- c. Coverage shall state that the Lessee’s insurance shall apply separately to each insured against whom claim is made or suit is brought, except with respect to the limits of the insurer’s liability.

2. Workers’ Compensation and Employers Liability Coverage

The insurer shall agree to waive all rights of subrogation against the Agency, its officers, officials, employees and volunteers for losses arising from the leased premises.

3. All Coverages

Each insurance policy required by this clause shall be endorsed to state that coverage shall be suspended, voided, canceled, reduced in coverage or in limits except after thirty (30) days’ prior written notice by certified mail, return receipt requested, has been give to the Agency.

E. ACCEPTABILITY OF INSURERS

Insurance is to be places with insurers with a Best’s rating of no less than A:VI. This requirement will be waived for workers’ compensation coverage only for those contractors whose workers’ compensation coverage is placed with companies who participate in the State of Louisiana Workers’ Compensation Assigned Risk Pool or Louisiana Workers’ Compensation Corporation.

F. VERIFICATION OF COVERAGE

Lessee shall furnish the Agency with certificates of insurance affecting coverage required by this clause. The certificates for each insurance policy are to be signed by a person authorized by that insurer to bind coverage on its behalf. The certificates are to be received and approved by the Agency before the lease commences. The Agency reserves the right to require complete, certified copies of all required insurance policies, at any time.

RULES AND REGULATIONS-

Wedding Receptions

Weddings are very special events and demand attention to a few extra details. The specific regulations listed below are in addition to those outlined in the Rental Information packet.

- The wedding cake may be displayed and served only in the first floor auditorium or second floor Jackson Square Gallery of the Presbytere, in the courtyard or second floor Flag Gallery of the Cabildo and the second and third floor atriums, auditorium, or grounds of the Old U.S. Mint, and selected rooms of Madame John's Legacy.
- Tossing of anything (including bouquets, garters, and rice) is prohibited inside the Museum. These activities may take place outside the building.
- All picture taking, going-away activities, cake cutting, etc. is to take place during the time frame for which the Museum is scheduled. The caterer or family is responsible for scheduling the various activities and maintaining the time schedule. Any overage of time or guests will be charged at the rates included.
- The Museum cannot be responsible for wedding gifts brought to the reception. Either the caterer or the family should make arrangements to receive and store gifts during the reception and for transporting the gifts home immediately following the reception.
- The State Museum does not provide materials or personnel for coat checks. These should be arranged in advance with the caterer.
- Because the Museum exhibits many historically important, priceless works of art and artifacts, certain considerations are given to excessive movement, loud music and congestion. Therefore, musical accompaniment should not exceed six instruments with minimal amplification. Dancing and other such activities are permitted, but will be monitored by Museum personnel to ensure the protection of exhibits.
- All outside organizations and individuals holding events in State Museum properties are required to sign an Indemnification Agreement and provide proof of insurance, with the LSM listed as additional insured. Specific requirements are outlined in the Rental Information packet. This type of insurance can usually be purchased for the duration of the event; please contact your insurance agent for details.

Thank you very much for your attention to these regulations designed to protect the State Museum's landmark properties and priceless artifacts. Please contact the Museum events coordinator at (504) 568-6988 with any questions.

Attachment O — CRT position description, Horticultural Attendant

JOB ANNOUNCEMENT

The following position with Culture, Recreation, & Tourism has been posted to the Civil Service website:

OFFICE OF STATE PARKS:

Horticultural Attendant Rosedown Plantation State Historic Site in St. Francisville, LA.

Closing date 7/28/2008

RESUMES ARE NOT ACCEPTABLE. One SF-10 form (Pre-Employment Applications) must be submitted for each position applicants wish to apply for. Forms can be downloaded at Civil Service's Job Search website at <http://www.civilservice.la.gov/Forms/application.asp>.

JOB TITLE and ANNOUNCEMENT NUMBER MUST be on your applications. FAILURE TO INCLUDE JOB TITLE AND ANNOUNCEMENT NUMBER ON YOUR APPLICATION WILL AUTOMATICALLY DISQUALIFY YOU FROM CONSIDERATION FOR THIS OPENING.

Only ONE Job Title and Announcement Number are allowed per application. An application with multiple Job Titles and/or Announcement Numbers will be Rejected._

Please visit the Department of Civil Service's Job Search website for specific job announcement information at www.civilservice.louisiana.gov. If interested please follow instruction thereof.

PLEASE POST AND/OR CIRCULATE

Attachment P — Birding checklist

Birding Checklist for the Edward Douglass White Historic Site 2008

American Anhinga (summer, overhead)
Cattle Egret (spring, summer, short grass along side field)
Great Egret (all year, overhead)
Mississippi Kite (spring, summer, overhead)
Red-tailed Hawk (winter, overhead)
Red-shouldered Hawk (all year, overhead)
Bald Eagle (winter, early spring, overhead)
Northern Harrier (winter, spring and fall, in and over adjacent fields)
Bobwhite (all year, probably to be “heard only”)
Mourning Dove (all year)
Inca Dove (observed in the company of M. dove, unusual species for this area)
Barred Owl (all year)
Chimney Swift (spring, summer, fall, overhead)
Ruby-throated Hummingbird (spring-summer)
Northern Flicker (winter, spring, fall)
Red-bellied Woodpecker (all year)
Yellow-bellied Sapsucker (winter, spring, fall)
Downey Woodpecker (all year)
Eastern Wood Peewee (spring, summer)
Purple Martin (spring, summer, overhead)
Blue Jay (all year)
American Crow (all year, overhead)
Fish Crow (all year, overhead)
Carolina Wren (all year)
Northern Mockingbird (all year) (nesting on site)
Brown Thrasher (all year)
American Robin (winter, spring)
Blue-gray Gnatcatcher (winter spring)
Cedar Waxing (winter, spring)
European Staling (all year)
White-eyed Vireo (spring, summer)
Red-eyed Vireo (spring, summer)
Yellow-rumped Warbler (winter, spring, fall)
Eastern Meadowlark (all year, probably to be “hear only”)
Red-winged black bird (all year)
Northern Cardinal (all year)
American Goldfinch (winter)
Eastern Towhee (all year, probably to be “heard only”)