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A report on an Arts Administration internship at Longue Vue House and Gardens

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A REPORT ON AN ARTS ADMINISTRATION
INTERNSHIP AT
LONGUE VUE HOUSE AND GARDENS

A Thesis

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

in

Arts Administration

by

Michelle A. Weeks

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Table of Contents

ABSTRACT_____	iv
I. LONGUE VUE HOUSE AND GARDENS_____	1
History_____	1
Mission Statement_____	2
Goals and Objectives_____	3
Programs_____	8
Financial Management_____	10
Support_____	11
Management Structure_____	12
Problems_____	13
II. THE INTERNSHIP_____	15
Responsibilities_____	15
Tasks_____	16
"Please Touch" Program_____	16
Volunteer Newsletter and Database_____	17
School Field Trips_____	17
Enrique Alferez Exhibit_____	18
III. THE "PLEASE TOUCH" PROGRAM_____	19
Purpose_____	19
Limitations_____	19
Program Development_____	20
Stage 1 - Research Stage_____	20
Stage 2 - Creation Stage_____	22

Stage 3 - Joining Stage_____	23
IV. ORGANIZATIONAL ANALYSIS_____	25
Organizational Communication_____	25
Staff Limitations_____	27
Audience Expansion_____	28
Organizational Vision_____	29
V. INTERN'S LONG AND SHORT TERM EFFECTS_____	31
VI. CONCLUSION_____	33
APPENDIX_____	34
1. Organizational Chart_____	34
2. Volunteer Newsletter_____	36
3. "Please Touch" Program Tour Script_____	39
4. Preliminary Brochure Enrique Alferez Exhibit_____	51
5. "Please Touch" Program Development Guide_____	54
6. "Please Touch" Program Longue Vue Activity Book_____	71
VITA_____	97

ABSTRACT

This report is the result of a fifteen week internship with the Interpretation Department at Longue Vue House and Gardens, New Orleans, Louisiana. During this internship I participated in many projects including the development of an interactive children's program for the Longue Vue house. This report also concentrates on the organization's history and structure, the internship's responsibilities and tasks, and an analysis of the organization.

Chapter I. Longue Vue House and Gardens

History

Longue Vue House and Gardens was designed and built between 1939 and 1942 by Mr. and Mrs. Edgar B. Stern. Edgar Stern was a New Orleans businessman and Edith Stern was the daughter of Julius Rosenwald, one of the founders of Sears-Roebuck and Company. Historically, Longue Vue is one of the last great houses of the American Architectural Renaissance, encompassing eight acres of buildings and gardens in New Orleans, Louisiana. The house and its outbuildings were designed by William and Geoffrey Platt, sons of Charles Adams Platt a leading American architect of the Classical Revival styles from the late nineteenth century and early twentieth century. The exterior of the house represents an interesting blend of three different architectural styles. The facade of the house is based on the Greek Revival style, while the south side is based on a historic home in the French Quarter of New Orleans (Beauregard-Keys), and the east side is based on a significant Louisiana plantation home (Shadows on the Teche). The house contains unique examples of millwork, tile, and brick craftsmanship. Its three stories house an assortment of 18th- and 19th-century artifacts including wall coverings, furnishings, artwork, and creamware collected throughout the Sterns' lifetimes and reflecting the many cultures with which they came in

contact. Five and one half of the eight acres are devoted to the gardens which were designed by Ellen Biddle Shipman, a student of Charles Adams Platt.

As noted in Edith Stern's will of 1941, Longue Vue was intended to be used as a museum and educational facility for the public from its beginning. This museum is unique unto itself - the gardens and house reflect the Sterns high regard for educational enrichment and philosophy of giving and sharing with the community. Aside from the unique design and architecture of the gardens and the house, all of the pieces in the museum have a distinctive story, and it is through these "histories" that the Sterns hoped to educate and expand the minds of Longue Vue's visitors on a cultural, historical, and personal level.

Mission Statement¹

Longue Vue House & Gardens, listed on the National Register of Historical Places and designated a Local Landmark by the Historical District Landmarks Commission, is an educational organization dedicated to the interpreting all aspects of landscapes, architectural, interior, and decorative arts design for the enjoyment and benefit of the public. Longue Vue promotes and uses its collections as the

¹This is the organization's official Mission Statement as defined by Longue Vue House and Garden's Board of Directors, (6/15/95)

basis for educational programs, exhibitions, research, and publications to further the appreciation and understanding of design history.

Goals and Objectives

The long-range goals and objectives of Longue Vue as defined by the Executive Director, Gainor B. Davis, are as follows²:

1. Assess collections management and care

A. Improve documentation/research capabilities

Strategies include: review of collections management procedures; study conservation needs; review collections research; study need for additional staff.

B. Computerize collections management

Strategies include: evaluate current systems; determine parameters for information retrieval management; choose, purchase and install systems.

C. Improve curatorial facilities

²At the beginning of the internship Executive Director, Gainor B. Davis, resigned from her position, and no replacement was named during the internship period. Organizations goals and objectives may have altered if a new Executive director was hired.

Strategies include: survey AC/lighting systems; assess collections storage and greenhouse conditions; review emergency plans and security systems.

D. Plan and develop archive

Strategies include: form Archives Committee; identify uses, space, and users for the archives; formulate plan for material acquisition.

2. Improve quality of visitor experience

A. Review visitor reception/orientation

Strategies include: improve admission/ticketing procedures; improve pedestrian/handicapped traffic patterns; study visitor orientation and materials; address the possibility of multi-media uses for introduction and exhibit; implement visitor surveys; analyze staffing needs.

B. Improve interpretation of site

Strategies include: implement collections labeling; publish guides to the collection; initiate aggressive volunteer recruitment campaign for guides; implement rigorous guiding program and ongoing guide training; consider special subject tours; prepare audio tours; upgrade foreign language tours; evaluate staffing.

C. Increase public programming

Strategies include: review all proposed programming; review event management; implement long-term programming schedule; plan programs for special audiences; evaluate staffing needs.

3. Increase public awareness and public image**A. Develop a comprehensive marketing program**

Strategies include: develop/produce written marketing plan for all audiences which reflect mission statement/interpretation policy; review current and potential visitor demographics; diversify media mix; evaluate/clarify graphic image for promotional materials; evaluate staffing needs.

B. Strengthen relationship with the New Orleans metro area

Strategies included: formation of Community Advisory Group; explore programming opportunities with local educational institutions and ethnic audiences; reorganize Speaker's Bureau.

C. Increase Media Coverage

Strategies include: conduct public relations audit; hire a PR director.

4. Attain financial security

A. Identify and assess all financial resources

Strategies include: list all current physical, financial, and funding resources; evaluate allocation of funds to operate and maintain site; prepare formal business plan; consider credit line to help with cash flow.

B. Protect assets

Strategies include: evaluation of current budget process, insurance program, security practices, utilization of all facilities, maintenance programs.

C. Expand development program

Strategies include: evaluate present efforts; establish funding priorities; consider implementing deferred giving program; evaluate necessity: development assistant, equipment, and space.

D. Increase membership

Strategies include: address current IRS regulations regarding donations; evaluate program and promotion; establish a corporate membership program; computerize membership operations.

E. Evaluate and improve earned-income areas

Strategies include: evaluate current income-producing areas (admissions, tour groups, programming, and shop); develop potential income areas; review grounds usage with neighbors.

5. Assess maintenance and usage of physical property

A. Computerize maintenance information retrieval system

Strategies include: evaluate current maintenance schedule; determine most effective computer retrieval system and purchase.

B. Implement and adhere to cyclical maintenance schedule

Strategies include: tour of physical plant by Curatorial, Physical Plant, and Garden Committees; establish record system of past maintenance and repair; set priorities and implement work schedule; appoint crews for event set-up, transportation of materials, and weekend maintenance duty; evaluate housekeeping and maintenance of public facilities.

C. Study space usage

Strategies include: evaluate long- and short-term visitor impact on the site; study current use of space; evaluate future uses of grounds and house for public use (changing exhibits, visitor orientation, and education center).

6. Provide leadership and management

A. Develop comprehensive personnel program

Strategies include: review current policies and procedures; review benefits and compensation annually; produce job descriptions and requirements for each position; upgrade job evaluation procedure.

B. Increase permanent staff as may be required

Strategies include: prepare annual review of current staff; evaluate workloads; determine, justify and set priorities for new positions.

C. Provide on-going staff training and development

D. Increase staff visibility in community

Programs

Longue Vue uses exhibits as the basis for its general programming. The programs at Longue Vue are divided into three distinct areas: exhibit programming, adult programming, and school-oriented programming. The exhibit programming consists of changing exhibits spanning different themes that reflect the collections in the house. The adult programming consists of two annual symposiums, decorative

art classes, and lectures by guest speakers. The school-oriented programming consists of "Learners at Longue Vue", Summer Witness Program, Junior Docent Program, Hands-on gardening program, customized field trips for special groups, gardening classes, and art classes.

"Learner's at Longue Vue" is a core curriculum model, initiated in 1987 and developed with the Orleans Parish School System Partnership in Education Program for fourth and fifth graders. The fourth grade science students tour the gardens, discuss environment issues, and prepare a plant to take home. The fifth grade social studies classes gain an appreciation of the decorative arts, history, and geography and recognize the value of community service while touring the house.

The Summer Witness Program was developed in 1994 using the "Learners at Longue Vue" program as a model, and was designed as an outreach program for "at risk" multi-parish students (kindergarten - seventh grade). The summer program consists of six scheduled field trips to nine local area sights of interest.

The Junior Docent Program was designed to foster an interest in Longue Vue's collections by younger people (high school students). The students are given training equivalent to the training that is received by the senior guiding staff and volunteers. The training is given through

the use of slides and in-depth reference manuals on the history of the house and its collection. In order to graduate, the junior docents are expected to give family and friends a tour of the house which is critiqued by a staff member.

Financial Management

Longue Vue's financial condition is strong. Income is generated from The Longue Vue Foundation, Museum Shop, admission fees, contributions, and special events. The assistant director serves as the financial officer for Longue Vue. The assistant director's responsibilities include oversight of all financial matters within the operation of the house and gardens. With the director, the assistant director is responsible for the budget process. Preliminary budgets are drawn up based on input from the department heads and are presented to the Finance Committee of the Board. The Treasurer of the Board chairs the committee. After any necessary changes have been made, the finance committee approves the budget, which is then brought to the board at the November meeting for review. The budget is reviewed and approved at the December meeting. Each department head is responsible for his/her own budget, and is monitored by the financial officer and the director.

For the past few years, Longue Vue's budget has been around the one million dollar level. During this time, Longue Vue has not relied on federal money. Until 1992, Longue Vue's development efforts were extremely limited. But, by 1993 new methods of financial support were being pursued. The new financial support was found in two types of giving plans. The first plan was The Longue Vue Society, which was a \$1,000 plus annual donor group. The second plan was the FRIENDS of Longue Vue, which was a first-time membership campaign. Longue Vue regards its donor and membership programs as an important step to find new major supporters for Longue Vue. Current development plans include the following objectives: to increase major gift and membership income, to establish a strong in-memory/honor giving program, to increase foundation support of the growing programs at Longue Vue, and to initiate a corporate giving program. Longue Vue's long-range plans focus on achieving self-sufficiency by increasing revenue.

Support

The support of New Orleans and the surrounding communities plays a critical role in Longue Vue's existence. Longue Vue relies greatly on non-cash contributions to carry out its mission. Longue Vue is also supported by a large and dedicated group of volunteers. Since Longue Vue has a very limited staff and budget constraints, a great deal of

the work is performed by non-paid staff. Volunteers participate as Longue Vue house and garden docents, ticket office personnel, receptionists, symposium planners, FRIENDS membership processors, gardeners, computer programmers, and clerical and maintenance staff. Longue Vue is also able to complement the activities of the staff with donated professional services in various areas (marketing, computer programming, architecture, and development.) Longue Vue also receives numerous in-kind gifts to support certain needs of the organization.

Management Structure

Longue Vue House and Gardens is managed by the Longue Vue Foundation and the Longue Vue House and Gardens Corporation. The Longue Vue Foundation is a Louisiana nonprofit corporation formed for charitable, scientific, literary and educational purposes. The corporation board of directors is a policy-making board with twenty-five members that oversee the operations as executed by the executive director. Members of the board serve three-year terms with an option for one additional term. The nominating committee selects community leaders based on interest, dedication, and expertise. There are eleven board committees: executive, development, education/programs, finance, garden, maintenance, nominating, marketing, sensory garden, curatorial, and interpretation. Each committee is chaired

by a board member, and appropriate staff members are assigned to work with the committee.

Longue Vue's internal management structure can be described as follows. The executive director reports directly to the board and is responsible for implementing the policies formulated by the board. Besides being present at board and committee meetings, the director is responsible for hiring and firing employees, preparing the annual budget, and overseeing the daily operations of the museum. Department heads report to the director and attend bi-monthly staff meetings. Department heads submit reports to the board and are invited to attend board meetings. The management structure can be clearly seen in Longue Vue's Organizational Chart (see appendix 1).

Problems

Longue Vue's problems are reflected in the long-range goals and objectives. When I interviewed Gainor B. Davis, Longue Vue's Director at the time, she expressed her opinion that the organization's immediate concerns were improving the quality of the visitor's experience, improving public awareness and public image, and attaining financial security. Improving local attendance was one of Mrs. Davis major concerns because attendance results for 1994 (which increased from '93 by 10%) reflected her concern: the majority of the visitors were from out of town (59% out of

town, 29% locals, 9% students, 3% special events). Some areas of concern which I observed will be discussed later in this report: development processes, organizational communication, and staffing issues. Due to the departure of the executive director at the same time that I started my internship, some of the problems observed may be a result of the absence of leadership that continued through the duration of the internship.³

³Most the information in this chapter was obtained through interviews with staff members and from organizational documents supplied to the intern by Executive Director, Gainor Davis. The sole purpose of this was to preserve validity of the policies and information of Longue Vue House and Gardens.

Chapter II. The Internship

I served as an assistant to the Director of Interpretation of Longue Vue House and Gardens during a 12 week residency, between January 8 and April 8 of 1996. During this period, I preformed all the duties that were necessary to assist all the departments included in the Department of Interpretation (exhibits, programs, and volunteers). Although I performed other tasks, my main responsibility was the research and development of a "Please Touch" Program for the Interpretation Department of Longue Vue House and Gardens.

Responsibilities

1. Development of the "Please Touch Program"
2. Assist the interpretive staff with daily operations
3. Assist the volunteer coordinator with the development of a volunteer newsletter and volunteer data base
4. Assist the Director of Interpretation with research, statements and initial media materials for the Enrique Alferez exhibition
5. Assist the Director of Programs with weekly grade school children field trips
6. Attend and participate in all departmental meetings

Tasks"Please Touch" Program

The "Please Touch" was my main responsibility and consisted of many different tasks. The first step for me was to familiarize myself with the organization's history and it's past and current children related programs. This was accomplished by reviewing all documents available to the intern as well as through one-on-one interviews with Longue Vue's Director, Director of Interpretation, and Director of Programs. The second step was meeting with the Director of Interpretation and the Director of Programs to set up goals and objectives for the new children's program. This was a very important step because I had to develop the program without much help from the interpretation staff, and the implementation of the program would be after the internship had been completed. Since the organization never had a program of this type, the next step was intensive research of similar programs existing in Louisiana and around the country. Once all the preliminary steps had been taken, I began the actual development of the program.

The main tasks of the program's development were to make an object inventory of the house, create a tour script for the guides, and to develop a pre-tour and activity book packet for the teacher's of the children. It was also

necessary for me to create a development guide to be used by the interpretation staff once the "Please Touch" Program is to be initiated.

Volunteer Newsletter and Volunteer Database

The development of a volunteer newsletter for the volunteer coordinator was one of my minor responsibilities (see appendix 2). The volunteer coordinator expressed items she wanted to include in the newsletter and gave a general idea of necessary size and format. I was allowed to work within those loose parameters and design a layout for the newsletter. In order for the newsletter to get to the volunteers, a current database with correct addresses had to be developed. This task turned out to be the most complicated and challenging part of the project because most of the records were out-of-date or non-existent. Despite the database fiasco, the newsletter was a success and went out to the volunteers on time and without a glitch.

School Children Field Trips

Another responsibility of mine was assisting the program director on her weekly grade school field trips. Although this responsibility was minor, it was one of the most enlightening (especially for the development of the project). The weekly field trips were used as a stepping

stone in the development of the "Please Touch" Program. They are conducted by the program director and are based on the historical description of the house with a slight emphasis on the decorative arts. The field trips are geared to fifth and sixth grade students, but do not involve any hands-on experiences. By following these tours, I was able to discover what the children would like to learn more about and which objects would be of most interest to them. Also, the tour script (see appendix 3) that was developed as an integral part of the "Please Touch" Program is based on the tour given to the children on the weekly field trips.

Enrique Alferez Exhibition

I was also responsible for assisting the interpretive director with research of facts necessary for the development of text to be used in the newsletters, publications, brochures, and catalogues involving the Enrique Alferez exhibit. Other tasks I preformed included copy editing and initial brochure development.(see Appendix 4) My contribution to this project had to be reduced due to the large amount of time that had to be devoted to the "Please Touch" Program.

Chapter III. The "Please Touch" Program

Purpose

The main purpose for the development of the "Please Touch" Program at Longue Vue House and Gardens was to aid in the expansion of the current limited children activities and programs involving the House and its collection. Having seen the success of a "hands-on" children's program in the gardens, the staff wanted to explore the possibilities of "touch" in the house. The "Please Touch" Program's goal is to introduce children to the decorative arts by using an interactive, hands-on method . In order for the easy execution the "Please Touch" Program was specifically developed to work in conjunction with the present children's programs at Longue Vue.

Limitations

When I initially decided to take the internship, she was requested by the Director of Longue Vue to help her with the development of a "Please Touch" Program. Between the time of accepting the internship and the actual start of the internship, the Director of Longue Vue had resigned from her position and I was transferred to work in the interpretation department. Since the value of a "touch" program was also apparent to the Director of Interpretation, my initial

proposal to work on the development of a "touch" program was still granted. Instead of working closely with the Director of Longue Vue, I had to work on the project essentially alone. Meetings were scheduled throughout the internship with the Director of Interpretation and the Director of Programs to review progress, but a large part of the decision making process was left to me due to the busy schedules of the directors. The following will briefly discuss the development process that was taken by the intern to create a "touch" program.

Program Development:

The development of the program is divided into three stages: Stage 1 - Research Stage, Stage 2 - Creation Stage, and Stage 3 - Joining Stage.

Stage 1 - Research Stage

Since I was entering a situation in which most of the factors were unknown, thorough research was a necessity. First, I had to learn Longue Vue House and Gardens' history, programs, collection, mission, and staff. Once the research on the organization was complete, the next task was to establish the goals and objectives that were accomplished during the projects development. During this stage, I had brain storming meetings with the members of the staff that would be involved with the "Please Touch" Program. From

these meetings, an initial proposal was developed, reviewed and revised before being accepted by the staff.

Since a children's "touch" program for the house had no precedent at Longue Vue, it was necessary for me to gather information on children programs that involved hands-on methods from other art organizations. I worked locally first, then went nationwide for information when I found that these programs were not popular in the New Orleans area (the organizations contacted for advice are on pg. 12 in the Development Guide). A major surprise to me was how considerate each program director she spoke to was upon learning that she needed information to help in the development of a new hands-on program at Longue Vue. I received packets from nine out of the ten organizations she had requested help from. After reviewing all of the information sent to me, I was able to comprehend clearly what factors would have to be addressed and which methods would have to be employed in order to develop a successful "Please Touch" Program. Despite failed attempts in finding literature written on the subject of museum programs for children (at libraries and on the internet), I was able to present to the staff a developed outline of the type of program that be feasible at Longue Vue.

Stage 2 - Creation Stage

The tour guides and staff members who give tours at Longue Vue follow a tour program where the similar ideas and themes are expressed. The conformity to one script by the tour guides guarantees a tour that is fulfilling to the visitor both historically and factually. When I decided to develop a script for the "Please Touch" Program, I wanted to make sure that it conformed to the regular adult tour script and also to the type of tour that was being given to the weekly field trips. The development of a script especially for the children's tour would also make it easier to train new guides for leading the children's groups. The result is a ten page script that includes factual and historical information, cues for leading the children around the house, frequently asked questions, and themes that appeal to the children (see appendix 3).

In order for the whole "touch" concept to be successful, I had to choose objects in the house that would invoke curiosity by the children and most importantly be considered available for use (or in reproduction) by the curator of the house's collection. I chose the objects by walking through the house room by room examining the different textures, colors, and shapes that were on display (see appendix 5, Development Guide, pp. 1 - 6). This list of objects was then presented to the curator and reviewed

for its feasibility. This is not to imply that every object should be used. I developed a large list to give the person who does the implementation of the "Please Touch" Program the ability to customize the program for different groups of children or different availability of objects.

Finally, to complete the development stage, I was able to finalize a tour timetable and tour outline (see in appendix 5, Development Guide, pg. 9). The intern developed a tour that would be approximately sixty minutes long including greeting the children at their bus and returning them to it upon the field trip's completion. The tour outline consists of a 10 minute introduction to Longue Vue, a twenty minute touch period, and a twenty minute abbreviated tour of the house, emphasizing rooms with touchable objects. The tour outline, just as the object lists, allows great flexibility and variety by the person who is implementing the program.

Stage 3 - Joining Stage

In this final stage, I wanted to make the program more conclusive by creating an activity book that can be used by the teachers whose students come to Longue Vue for a "Please Touch" Tour (see appendix 6). This activity book was developed for an audience of children between the ages of five and eight. The activity book also is a tool that can make it easy for a teacher or the Longue Vue staff member to

customize the program. The activity book includes coloring book images (pertaining to objects in the house), a Longue Vue word search, an etiquette game, make your own silhouette activity, a vocabulary list, and name tag boarders. All images, games, activities, and vocabulary words were chosen on their relevance to the house, its objects, and its themes.

Finally to complete the project, I created a development guide that is to be used by the Department of Interpretation to easily implement the "Please Touch" Program (see Appendix 5). This guide includes all the choices and considerations that need to be addressed by the staff to execute the program. The guide also allows the staff to develop a "touch" program that reflects the needs and limitations of the organization and also allows for constant change throughout the programs life. The guide includes the following sections: "Touchable" Objects, Rooms and Objects, Things to Consider, Discussion Ideas, General Tour Outline, After Tour Activities, Project Development Checklist, and a Information Phone List.

Chapter IV. Organizational Analysis

During my internship I was able to see the inner workings of Longue Vue House and Gardens. I was also given the rare opportunity to see an organization in crisis due to the sudden departure of it's director. Perhaps, some of the problems that I observed may be a result of the absence of a director, but I feel that many of the problems that I will analyze in this section existed long before the director's departure and are important to discuss. I will concentrate on four main areas for my analysis: organizational communication, staff limitations, audience expansion, and organizational vision.

Organizational Communication

Communication between every person in an organization is, of course, an ideal situation and, in most cases, an impossible notion. Most organizations try to reach an adequate level of communication between their different departments and staff members in order to make the organization more efficient. At Longue Vue I saw a lack of communication existent between the various departments. I feel that this lack of communication led to the majority of the inadequacies that I observed. While interdepartmental communication was low, the communication within each department seemed to be very high and quite organized. In

the interpretation department, where I did my internship, the Director of Interpretation would schedule weekly meetings with his three staff members. These weekly meetings were conducted with either the whole group meeting together or through individual meetings depending on the needs of that particular week. This approach was very effective and reaped excellent inner departmental communication, but this method did not extend into the organization as a whole. Due to the lack of interdepartmental communication, many members of the staff hardly spoke to one another and sometimes didn't work as a team for the organization's mission. I'm not sure if this trend was due to the lack of leadership or that most of the staff was accustomed to working alone on their projects. E-mail was the most common way to communicate between departments, and sometimes would replace face-to-face communication even when conflicts between staff members were involved. I feel that in order for the communication of the organization to improve, new guidelines need to be developed by top management. This should call for developing new ways to link up the different departments. This can be done with bi-monthly interdepartmental meetings that emphasize group sharing and problem solving. The situation can be further improved by a "buddy" system linking various staff members from different departments together to share ideas or solve a organizational issue. This process will take time and will require the total support from the director and upper

management, and may also require some group training skills for the staff members.

Staff Limitations

Every non-profit organization is faced with issues pertaining to staff limitations. Longue Vue's most obvious limitation was that staff size was too small to complete the amount of work that had to be done. I saw staff members constantly "putting out fires", never having time to look ahead or improve upon current procedures. Even though the staff did an ample job of accomplishing what had to be done, the organization was given very little opportunity for improvement. I feel that this constant barrage of the "here-and-now" made it impossible for the staff to explore new ideas and learn new skills. With some of the staff members I saw complacency and an objection to new approaches or procedures. The organization's answer to its staffing limitations was to rely on a large volunteer base. I believe that the volunteers do a great service for the organization, but I also feel that too much reliance has been put on them. I feel that some aspects of the organization like development, marketing, and programming have suffered due to a tremendous volunteer reliance. As a result of the limited time for each staff member to do their job, I feel that some of the skills that are necessary for today's non profit organization are neglected. More and

more, non-profit organizations are having to be run like businesses, and this requires that they have staff members that understand today's business environment. At Longue Vue, I observed that many members of the staff needed improvement on their computer skills and their creativity skills. Many days I found myself having to help someone with simple exercises on the computer in order for them to finish a project. This is not to say that the production of the staff's work was ineffective, it's just obvious to me that an overloaded staff worker does not have extra time to improve upon skills that would make their jobs easier and more productive. In order to solve the staff limitation, I suggest that they try to expand the staff in the limited areas and add assistants for the directors (with professional backgrounds) and initiate training courses on creativity and computer literacy.

Audience Expansion

One of the main goals of every arts organization is to expand one's audience to include a larger percentage of the community. From my observations, Longue Vue's efforts are quite limited. This limitation is expressed with the statistic more than half of the visitors to Longue Vue are from out of town.⁴ For a house and garden that is such a

⁴See section on Organizational Support in Chapter I.

reflection of Southern New Orleanian flair, it seems strange to me that the local community is not being courted by the organization. Longue Vue has made minor efforts to involve the community by having on-going programs that are directed towards children in inter-city communities, but most of the activities are addressed towards the people who financially support the organization (i.e. luncheons, parties, symposiums, ect...). To me this approach is very limiting and doesn't allow the organization to embrace and be embraced by its community. In order to accomplish audience expansion, Longue Vue should explore an extensive marketing audit (concentrating on mission and audience development), hire an assistant for the marketing director, and incorporate new methods and approaches into their marketing mix in order to attract new audiences.

Organizational Vision

The vision or future aspirations of an organization help motivate the present-day attitudes of its staff. At Longue Vue, it was very hard to see the organization's vision because they lost their director, so I observed a vision that was very stagnant. Longue Vue seemed to be happy with it's role within the community and didn't want that position to change. The organization's main vision appeared to be that it wanted to "remain the same". Those who challenged this stance would run into barriers of

opposition. It was very frustrating because I had ideas and concepts that could have facilitated things, yet no one was open to change. I really feel that Longue Vue has a lot to offer the community and it doesn't seem to live up to its ability. Changing the vision of the organization may be difficult and, of course, it will not change unless the whole organization changes its perspective of the future. If the organization decides to change its vision it will be necessary for the change to begin at the top with the board and will have to be clearly expressed by the director to her staff. A major evaluation of the organization will be necessary including evaluating aspects of the mission, staff requirements, structure, audience, and motivation.

Chapter V: Intern's Long and Short Term Effects

In the short term I was able to help a limited staff with tasks that may have been postponed otherwise. I was able to bring a new insight to the organization through things I had learned in the Arts Administration program. The assistance that I was able to give the Interpretation Department made it possible for them to expand various projects. I was able to help the interpretive director with *Enrique Alferez: An Abundance of Life* exhibit. I was able to help the volunteer coordinator with the creation of a volunteer database and the development and computer layout for a volunteer newsletter. I also was able to make new activity pages and a children's tour script for the program director. For the Interpretation Department, I was able to obtain research on children programs that resulted in the creation of a new program.

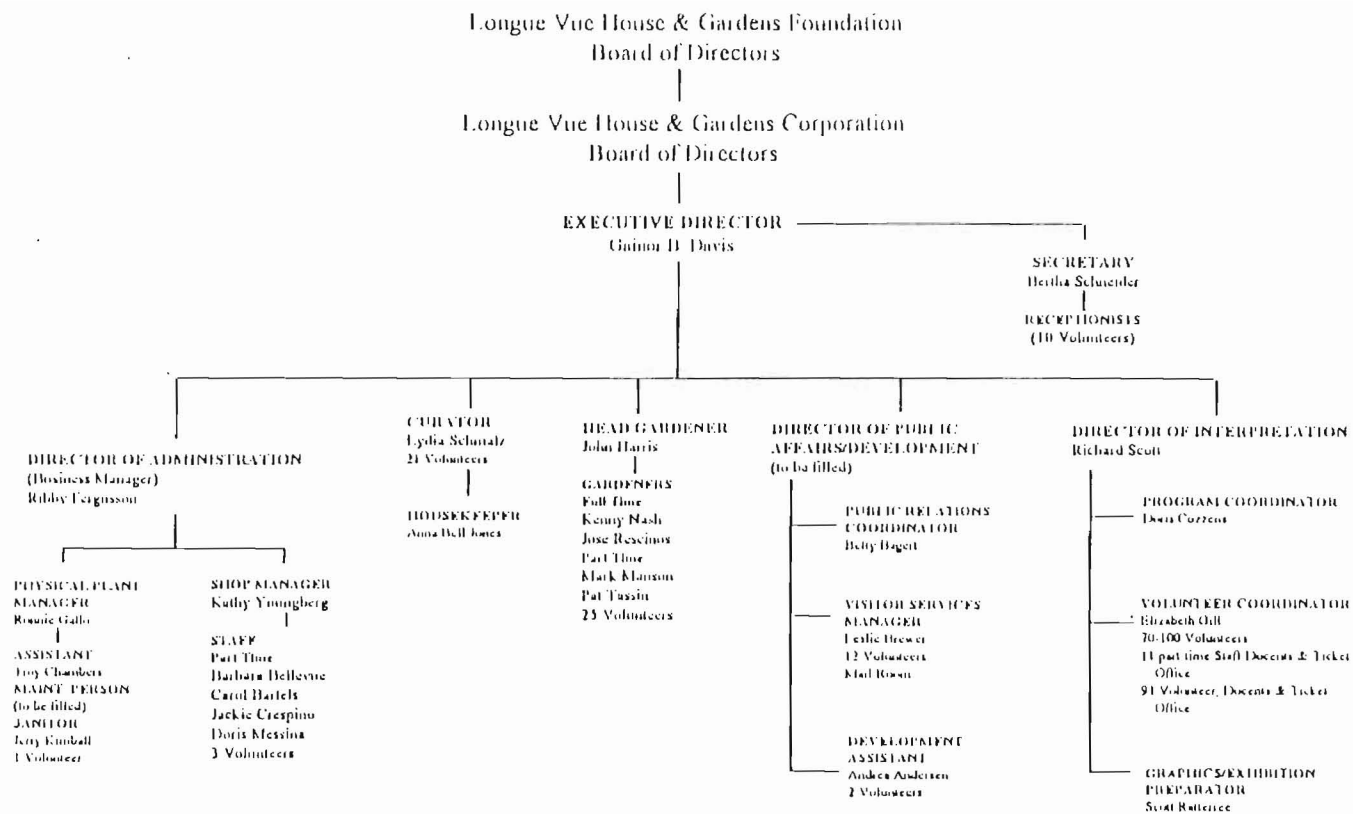
In the long term I was able to leave the organization a concise development guide that will allow the organization to implement a "touch" program for the house. I was able to leave the organization with valuable research articles for their program library. I was able to help some members of the staff have a better working knowledge of computers. I was able to leave a data base and a newsletter layout that can be used month after month by the volunteer coordinator for mail outs and volunteer information. Finally, I hope I

was able to leave the organization will some of my concepts and ideas that give a new look at some of the organizations old problems.

VI. Conclusion

My development of a "Please Touch" Program at Longue Vue House and Gardens will be a great asset to the children-oriented programming of the organization. The Program was embraced by the Interpretation Department and will slowly be phased into the line-up of the children programs. I was able to bring a new outlook to the Interpretation Department with new ideas, questions, and concepts. My learning experiences were based upon the real world episodes that do not necessarily follow concepts in a book. I was faced with situations that constantly called for adjustment of plans and looking at new alternatives in order to solve daily problems and issues. I definitely obtain a clearer vision of the scope of research, planning and failure that goes into the of an educational program, and the organization as a whole.

APPENDIX 1
ORGANIZATIONAL CHART



*Longue Vue House & Gardens
Organizational Chart 6/15/95*

APPENDIX 2
VOLUNTEER NEWSLETTER

Calendar of Events

APRIL

Tues. 2	Training (Alferez), 9:30am - noon [Playhouse]
Tues. 9	Birding and Breakfast, 6am - 9am [Whim House]
Thurs. 11	Community Awareness Meeting *
Sat. 13	Training (Alferez), 11:30am - 1:30pm [Whim House]
Sat. 13	Spring Garden Show [City Park]
Sun. 14	Spring Garden Show [City Park]
Sun. 21	
Sat. 27	Volunteer Week -
Thurs. 25	Volunteer Recognition Luncheon [Playhouse & Pavilion]

MAY

Sat. 4	Birding and Breakfast, 6am - 9am [Whim House]
Tues. 14	Training, 9am - 11:30am [Whim House]
Sat. 18	Training, 11:30am - 1:30pm [Whim House]
Tues. 28	Telephone Volunteer Training, 9:30am - 11am [TBA]

JUNE

Wed. 26	Docent Outing (to be announced)
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JULY

Tues. 2	Training, 9:30am - 11:30am [Playhouse]
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*Please RSVP for all events (one week prior to the event)

**Volunteers will be informed of any additional events

Announcements

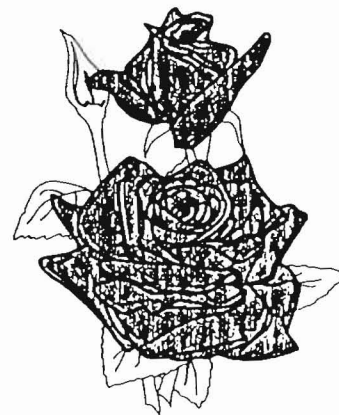
- We are forming a Community Awareness Volunteer Committee. This committee will consist of volunteers and will focus on promoting Longue Vue and its volunteers in the community. Please call Elizabeth Gill if you are interested (initial meeting to be held on Thursday, April 11 *).
- Any garden volunteers who are interested in giving garden tours call Elizabeth Gill. We will be offering training on Monday, April 8, at 10am in the Gardener's Potting Shed.



Longue Vue House and Gardens
7 Bamboo Road
New Orleans, La. 70124

Longue Views

A Newsletter for Longue Vue Volunteers



Alferez Opening a Great Success!

By Richard Scott



The opening reception for "An Abundance of Life: The Works of Enrique Alferez" on Sunday, March 10, was enjoyed by approximately 500 people. The Alferez family was present and admirers were able to converse with the artist and convey their appreciation to him. Longue Vue is pleased to have an extensive exhibition of such a great artist in his 95th

year. Many thanks to the volunteers who helped to make this a wonderful event.

Gardening Goodies

By Eva Hillmann

Welcome from the gardens. Right off, I would like to tell everyone that we have been getting an exceptional response to the performance of this season's gardens. Even with all the crazy weather, the dedication and hard work of everyone have continued to make the gardens a success.

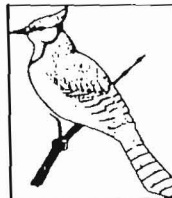


Of interest to everyone:

- We are selling the Summer Snow roses, which we rescued from the renovated Portico Terrace, for \$5.00 each.
- We are giving away this past season's daffodil bulbs.
- The Fall Garden Symposium will be held on September 26th.

Longue Vue is Flying High...

We are pleased to announce that Longue Vue is officially a Bird Sanctuary. We will be offering exciting new events that will incorporate wildlife and birding into our volunteer training. Check the Calendar of Events for dates and times.



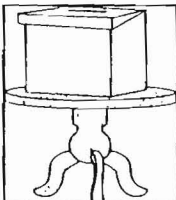
We have now formed a new position on The Friends of Longue Vue Board of Directors. The position is called "Volunteer Liaison." Our Volunteer Liaison is Jeannette McCurnin. She is also a Thursday afternoon house docent and a Monday flower-arranging volunteer. Jeannette will also contribute to the Volunteer Newsletter in her column, "Jeannette's Box."

Jeannette's Box

By Jeannette McCurnin

Dear Volunteers,

Ann Cooksey, President of Friends of Longue Vue, has asked me to be on the board of Friends as a Volunteer Liaison. If you have any problems or praise you would like to pass on, I am your person. I'm usually at Longue Vue on Mondays cutting



and arranging flowers and on Thursday afternoons as a docent. Or, you can contact me through the Suggestion Boxes, which will be marked and conveniently placed. I look forward to meeting all of you and hope I can be of help when needed.

Sincerely,

Jeannette McCurnin

Silver is Coming

Longue Vue's "Silver Embellishments" exhibit will open in late September of 1996. This exhibit will feature different techniques of silver production, a variety



of silver uses from ecclesiastical to fine dining, as well as purely decorative objects of virtue.

Coordinator's Column

By Elizabeth Gill



Now that the cold snap is behind us, we can look forward to the spring flowers. This also means Volunteer Week. This year the Volunteer Recognition Luncheon will be held on April 25th, at noon, during Volunteer Week.

Watch for an invitation coming soon.

Also, in each future newsletter, we will honor a very special volunteer in the form of the Longue Vue Excellence Award. The honored volunteer will receive a dinner for two at one of our local restaurants.

Elizabeth Gill

Happy Volunteering!

APPENDIX 3
"PLEASE TOUCH" TOUR SCRIPT

Learner's Tour Script

**also to be used as an integral part of the "Please Touch" Program*



"Please Touch" Script

We will be going into the house now; have you seen the video? (response) Good!

Does the house look the way it did in the video? (response) So it reaches all your expectations? (response)

We're going into the house now and walk around the first floor, then go upstairs. and then we will go to the Playhouse, it was a Playhouse for adults, and we'll have questions and answers in there if time permits.

I'd like to mention to you that the art gallery is not what it looks like in the video because we have a new exhibit going in, so it may be a bit different.

[Enter into the house]

Vestibule

[Children enter the house]

This is a circular room, so we are going to be in a circular pattern

This house was built by Edgar and Edith Stern for adult living and entertaining. Mr. and Mrs. Stern were philanthropists (I think this is one of your vocabulary words) they were people who gave willingly and unselfishly of their time, money, and their talents to the communities of the arts, education, and also to the needy. Mr. and Mrs. Stern built this house after their children were grown into adulthood and they started entertaining to have other people come here to encourage them to become philanthropists.

This house was built to reflect an 18th and 19th century home. So you see, the light fixtures look very old, because they are, they are 18th and 19th century. Most of the light fixtures that you see, the chandeliers and wall scones were originally candle lit, but today they are electrified, but they still have low light; low watt bulbs.

Ladies Reception Room

We're going to go to the first room, which is the Ladies Reception Room

You can go in, to the right, all the way to the ropes

I'd like you to take a look around the room.

Then look into the powder room to your right. do you see a window over the vanity?

(response), do you see the roses in the window? (response), do you see that pattern

repeated somewhere else in the room? (response) Where? (response) Very Good! on the wallpaper.

Also in the powder room you notice that there are glass doorknobs, there are glass doorknobs in the Ladies Reception Room and those glass doorknobs are very beautiful aren't they? (response) Do you think that those glass doorknobs work any better than regular doorknobs?(response) Ah!, No they are just prettier!

When they built this house they built it with great detail, they built it with molding, medallions (you see the plaster over the chandelier)

(Student Q - how long did it take to build this house) It took them three years to build this house, it has 21,000 square feet under roof; It was started in 1939 and finished in 1942.

(Student Q - did people die in here) No, no one died in the house, but Mr. Stern died in 1959 at the age of 73. and Mrs. Stern died in 1980 at the age of 85.

(Student Q- are any of the children living?) One son is still living, the daughter Audry died in 1974 (bad heart), before her mother and the son Phillip died in 1992 of a brain tumor (talk about age)

So the Sterns were active in the community and the ladies were received in this room. I'd like you to look around the room and see how it is decorated in a very delicate fashion, very feminine.

(Student Q- what style is this room) It's an Eclectic Style. Does anyone know what eclectic means? Eclectic means something that is made up of many different types of things. Like in here, the style of the room comes from many different types of styles.

This furniture, the corner cabinet and the papier mache chair are Chinoiserie (and that's another one of your vocabulary words) can you say that word "Chinoiserie" (response) Chinoiserie is the Westerners interpretation of what Chinese fantasy looks like, it was made by the English and the Germans to look like Chinese export furniture.

(Student Q- what is the furniture made out of) wood (explain papier mache chair and black lacquer finishes)

(Student Q- did they spend a lot of money on the furniture) Yes, because they bought good classic pieces. (interject some info about Queen Anne/curves)

I'd like you to notice also that the medallions throughout the house are plaster, in the older homes the ceilings were very high, they used the medallions to absorb the heat from the candles or the kerosene lamps that were lighting the chandeliers. In this house, the chandeliers have been electrified so the medallions are plaster and are used to reproduce the look. The old medallions were used to absorb the heat and the soot from the chandelier.

(Student Q- What is the ceilings made of?) The ceiling is made of wood and plaster, in fact all the ceilings and walls are made of plaster and the insulation in this house is bagasse. Bagasse is a by-product of sugarcane, when they squeezed out the sugar cane, they squeezed the sugar out and refined it, they then squeezed out the juices and then used the by-product, the waste as an insulation.

Most of the furniture inside the house is 18th and 19th century, most of it is English, some American pieces and we also have some Chinese pieces.

I'd like you to step across the hall into the Gentlemen's Cloak Room

[Children go to the left]

Gentlemen's Cloak Room

The Gentlemen's Cloak Room was where the gentlemen would come drop off their hats or coats and then go on to the library or even to the wine cellar for entertainment.

Look at the wall close to the ceiling, I'd like you to notice the stenciling, it is at what they call the frieze, not freeze, a frieze is a section of the wall close to the ceiling.

[Children move into the hall]

(Student Q- what about the lamps and the lamp shades) The lamps are made from wood, metal, ceramic, and glass. Also, some of the shades are made from paper that is designed with a punched out pattern (I have a project for making these patterned lamp shades)

Mention the 19th century regulator clock that has been electrified (yes it works)

Flower Arranging Room

I'd like you to walk into this room, take a look around then walk out, and think what kind of room this is

[wait for all the children to do this; encourage the children not to say their answers]

How many of you think it's the kitchen, hold up your hand? (response)

How many of you think it's something else? (response) What do you think it is?

If someone guesses- Very Good, it's the Flower Arranging Room

This room is for soaking your flowers!

What made you think it is a flower arranging room? (response)

Right! Also there are four sinks in there for soaking your flowers, so you can arrange them and they will stay fresher (talk about the importance of cutting and soaking flowers)

I'd like you to walk with me down the hall to the Library

[Children follow you into the library]

Library

This is the Library; How would you like this room to do your homework or studying in? (response) Would you get a lot of studying done in here? (response) There are lots of books in here so you can do your research work and yet there are sofas, tables, there's a nice desk and there is a set of library steps over to the left.

Also on the left there is a wall made from 18th century Norwegian Spruce; it came from a cottage in Surrey, England. That Spruce wall was left intact and moved into this house and the 20th century knotty Pine was added to complete the room, so it's completely panelled.

(Student Q- the pictures on the wall are members of their family?) No, those are actually reverse lithographs. Have you ever seen a reverse lithograph? Most pictures you see are behind the glass, these pictures are printed on the glass, and they're printed backwards so they look forward when you look at them; so they're called reverse lithographs.

In this area you will notice that there are circular movements; do you notice that everything is decorated with a circular pattern; look at the mirrors, those are bull's eye mirrors or convex mirrors. It's the same type of mirrors they use in some of the modern stores; they're used so you can see all angles of the room. Pretty neat isn't it! (response)

Oh, I wanted to show you something in the Library. [open door to left] (children respond) isn't that neat, it's the hollow tile construction of the wall.

(Student Q- where does that go?) This is the back of the Powder Room in the Blue Room.

These are the original books that the family had when they lived here.

(Student's Q- Who is that above the mantle?) That is a picture of Mr. A. C. Jaume and he was painted by Jacques Amans (he painted The Grima's, he's a 19th century artist) and the Stern's bought the picture because they thought it was interesting that an artist was painting another artist.

(Student's Q- will any of this furniture go up for auction?) No, all this furniture was left as part of the collection because Ellen Biddle Shipman, a very important decorator and landscape architect, designed the garden and the interior of the house.

(Student's Q- what's around the fireplace?) The fireplace is surrounded by marble and then by wood

(Student's Q- Is the family wealthy?) Those that are still surviving are still wealthy and they left an endowment to keep the house running, but we still need to rely on other sources of income like charging admission and also we have to go out for grants. We do

programs such as this so people will think that it is worth while funding us so that we can continue on.

(Student's Q- What's behind that door? {door on right}) That goes into an office that is next to the Flower Arranging Room, that was Mrs. Sterns' secretary's office.

(Student's Q- Did they have parties in the house?) They had some parties in the house, but they also had parties in the Playhouse. Mrs. Stern would have tea parties and Mr. Stern would entertain his friends after dinner and they also would entertain together

[talked a little about their social activities]

Now let's go back out into the hallway and go to the right to the Blue Room

[Lead children to the next room]

Blue Room

There are 17 rooms that we see on view, there are 45 total in the house (response), but of the 45 some are closets; they were considered rooms.

Go to the right, please, to the next room

[Children proceed to the Blue Room]

This room is called the Blue Room, or the Children's Sitting Room. All the room, all the paneling is painted blue; this is one of the only rooms in the house which is painted. If you notice the other rooms have their natural wood or paper or some sort of fabric.

The Blue Room features comfortable seating, and this is where the children would entertain their friends when they were home on holiday. It's also where Mr. and Mrs. Stern would entertain their children when they were home on holiday from college.

The painting over the fireplace is a facsimile of a Wassily Kandinsky, painted in 1926 it's called "A Sketch for Several Circles", the original is now at the New Orleans Museum of Art. This painting was a sketch for a much larger work that is at the Guggenheim Museum.

(Student's Q-This whole house is worth over a million dollars?) I really don't know, we don't have the worth or estimated value of the house, we're not given that information. So we don't tell anyone how much we even think it's worth.

OK., You may go into the Dining Room, up to the ropes; some of you, can go on the other side

[Lead children to both roped viewing areas of the Dining Room]

Dining Room

**This part of the tour will be different throughout the year since the table setting is changed seasonally. The guide should refer to the current description of the table setting.*

The chandelier is again Anglo-Irish, again originally candle lit and now electrified, and has a medallion overhead.

The wall covering in here is 19th century Chinese rice paper, if you look at it, it has been hand painted and if you look carefully you'll see that there are some birds up here that have been cut off another piece, even some of the magnolias that were cut off and place on here to complete the decoration.

The creamware in the niches, was perfected by Josiah Wedgwood, Mr. Wedgwood made it affordable for the common middle classes to have china to eat on. Before that they would eat on pewter and woodenware.

OK, we're going to turn around, go out of this room, out into the hallway, and up the stairs.

[Lead the children upstairs]

The Drawing Room

This is called the Drawing Room. Can everyone see? (response). Now on the video you saw a music box, and this is it. I want everyone to take turns looking. The music box is Swiss made. (Play tape of the music box)

This is called the Drawing Room because you would withdraw into the room to have cocktails or conversation while they were having parties.

Now look at the back wall, look at this wall, do you see all these photographs, well they're not actually photographs; those are silhouettes. Do you know what a silhouette is? (response) a silhouette is a shadow drawing. Very Good! If someone does your outline, and you cut it out and you put it on a piece of paper, you can generally tell who it is if you know the person pretty well. Right? (response) These silhouettes are all of 19th century American statesmen. And they're lithographed silhouettes.

This room was used for entertaining so it was very comfortably decorated, but yet formal. This room has the highest ceilings in the whole house. Remember in the Ladies Reception Room how low the ceilings were? (response) This room has a very high ceiling doesn't it? (response) It has huge chandeliers, doesn't it? and they are again Anglo-Irish.

(Student's Q- What was the purpose for the high ceiling) Well, in the older homes, the purpose for the high ceiling was to help regulate the heat and the cold, to keep the heat out in the summer and to keep it comfortable all year round especially down here in the south where it's more hot than cold. But in this instance it was just a decorative feature, the higher the ceiling the more formal the room.

The painting over the fireplace is of Mrs. Stern's paternal grandmother. On the piano are Mr. and Mrs. Stern on their wedding day in the green frame. Also Mr. and Mrs. Stern independently painted.

The piano is an American made piano it's a Chickering, it does still work but we need to have it tuned whenever we need to have someone play it.

The breakfront bookcase was a really significant piece of furniture, when you see how big it is. This is a nice big room, so it's a very formal room.

OK boys and girls we need to move along, and when we're looking out we see the Spanish Court.

OK, we're going to go to the left, and then to the left again.
(talk about the doorknobs - French (blown glass) millefiori cane)

[Lead the children through the upstairs dressing room into the Sleeping Porch]

Sleeping Porch (or Napping Room)

OK, we are in the Napping Room. Now you see one bed, right? (response) Kind of like Goldie Locks and The Three Bears, "Who's been sleeping in my bed?" Right. (response) Well guess what there are three beds (open Murphy Bed) (response) there's another one right here. So there are 3 Murphy-in-a-Dor beds.

The walls were stencilled with cardboard cut-outs. Look at the stenciling. Have any of you ever done stenciling on like a project, or a poster board for a school social studies project?. (response) And you did it to keep everything what? Uniform and to make everything look neat. So you had a nice order to it. Well that's why they used the stencils in here, to keep it all uniform so that all the patterns would be the same.

(Student's Q- Was this anyone's room) No, this wasn't anyone's room this was the napping room, this was where if you were tired you could come take a nap so you wouldn't disturb the housekeeper's work by having to make the bed again.

(Student's Q- Who were the dolls for?) The dolls were the daughter's, Audry. Now Audry died in 1974 and her children decided to send the doll collection and part of the creamware collection to the museum and have it as part of the collection here. These dolls were purchased on the Stern's many travels. Some of the dolls are made of rubber others are made of glass and a couple may be made of porcelain. Most of the dolls are 20th century dolls, the century that we're in now, but some of them are a little bit older.

I'm going to play a game with you, let's see how many of the dolls you can identify. (point out different dolls, India, Scotland, Dutch, China, Mongolia, Cuba)

Let's continue down the hall and take a left.

[Lead children into Edgar's Room]

Edgar's Room

This was the oldest son's bedroom, but now it is an exhibit gallery. When he was a young man, going to college, he had a room here at the house. But he did not actually live here because he was going to school then he joined the army.

The woodwork in here is painted to look like another wood. The woodwork (mahogany window sashes and birch millwork) has been painted to look like oak. Ordinarily you would paint pine or oak to look like mahogany. The technique is called faux bois. Can you say that? (response). What do you think it means? (response) It means false wood. It's a french word faux means false and bois means wood. It's a technique that is popular in Europe and in Southern plantation homes.

The things that look like shoe boxes with paintings in them are called a maquettes. A maquette is a model of something else. So if you look into, them they're all detailed. They match everything in the house.

Now let's move into the hall again

[Lead children into the hall]

Upper Hall

OK, now I want to tell you something about the wall covering in the hallway. It's called "A Vue de Lyon" it is of Lyon, France. It was made in 1823 and it was hand blocked by Felix Sauvinet, it was block painted. Just like you would do with a potato or a stamp. Mr. Sauvinet painted it on 32 panels and it created that scene that you see. So it brought the outdoors in.

[Lead children through the French doors into the Master Suite]

Master Suite

This section of the house is called the East wing or the Master Suite

As you look around the room, you'll notice that there is a bathroom and dressing room, we're in the study, the master bedroom, and another bathroom and dressing room. Mr. and Mrs. Stern had independent bath and dressing rooms, but they did have the same bedroom. This study is made of 18th century French oak panelling, remember in the Library there was the 18th century Norwegian spruce. This is French oak also from the 18th century. See how short the doors are again, remember how short the doors were in there.

(Student's Q- How many bathrooms are in the house) There are 11 bathrooms in the house.

(Student's Q- How do you pay for the bills now) Well we have a foundation, and the foundation owns Longue Vue, and they allow us certain amounts of money per month and that is how we survive.

Mr. and Mrs. Stern wanted a house that was comfortable to live in and a nice size; and they wanted something that would be suitable for entertaining. If you notice, most of the space that is in the house is sitting room space or dining room space for entertaining. The bedrooms are not terribly large because first of all the children didn't really live here and they didn't intend to spend plenty of time sleeping, I'm sure; they had a lot of other things to do. So they had the house designed for entertaining.

(Student's Q- Are those pictures of the children?) Yes, those are the children Edgar on the left, Audry in the center and Phillip on the right. Edgar is in the Army uniform and Phillip is in the Navy uniform.

(Student Q- Are any of them alive?) The oldest one is alive, he's the one on the left, Edgar Jr., he's 73, he'll be 74 this year. He's a retired developer. Guess what else they did, Mr. Stern and Edgar Jr. bought a radio station that ended up becoming a TV station and it was WDSU television, channel 6, the NBC affiliate.

(Student's Q- Why don't they have any TVs in the house) Well, the TV's that they had were in the Children's Sitting Room, I think there was one in Edgar's room because it was a guest room, and there was a TV out in the playhouse.

Now we're going to go downstairs, while we're leaving I want you to look at the baseboards in the hallway. These are painted to look like marble, but this is wood. It's called faux marbre. Can you say that? (response) What else in the house did you hear was faux? (response) Right, faux bois, that was in the west wing of the house.

Let's go through this little hallway, this is the butler's pantry or the linen press, then take a right then a left down the stairs.

[Lead children into the Exhibit Hall]

Clock Exhibit

As you can see, this is a huge exhibit of clocks, these clocks and watches are not Mr. and Mrs. Stern's, but they're on loan to us from various lenders and these clocks and watches are from the Creole Chapter of the National Association of Watch and Clock Collectors (New Orleans and Baton Rouge). Most of the clocks do work; explain the need to have collectors set them, ect.

As you look around the room you may read some of the labels, when you go to other museums, you may walk though the museum and read labels, that's how you tour that museum, especially the New Orleans Museum of Art

The cartoons on the wall are Disney celluloids that were purchased through a San Francisco art gallery.

Now we are going to go to the Playhouse

[Lead children to the Playhouse]

Playhouse

Look around, there are photographs that show how the Playhouse was decorated when they lived here. The Playhouse was used for adult informal entertainment. Up there is the orchestra balcony where they would have bands perform. Usually they would have tables and chairs set up in here and have dances and parties. The Playhouse was like a big den. The television was up there behind those louver doors. In 1948 when TV came out they had one in here. That big box is a movie screen. Back there are projectionist windows.

Question and Answer Period

[If time permits, take children around the house to see the different facades]

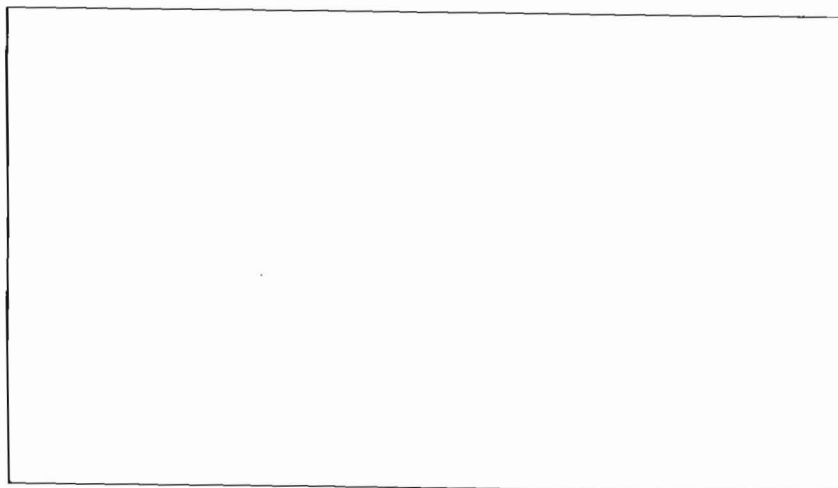
East Side "Shadows on the Teche"

South Side "Beauregard-Keyes"

West Side "Greek Revival Style"

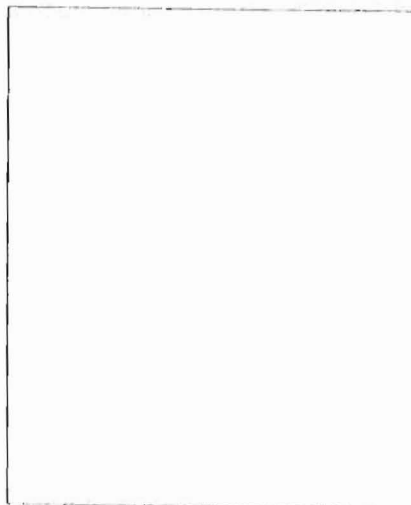
APPENDIX 4
PRELIMINARY BROCHURE
ENRIQUE ALFEREZ EXHIBIT

**Enrique Alferez's
Works Around longue Vue**



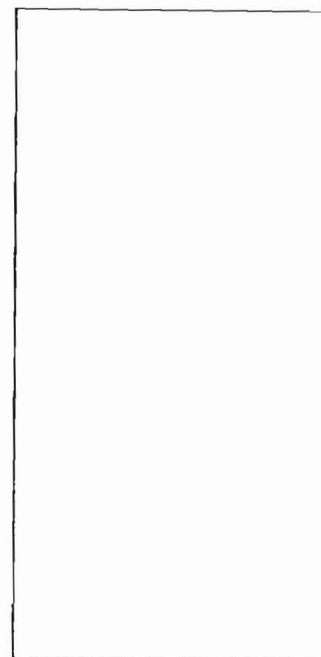
Works:

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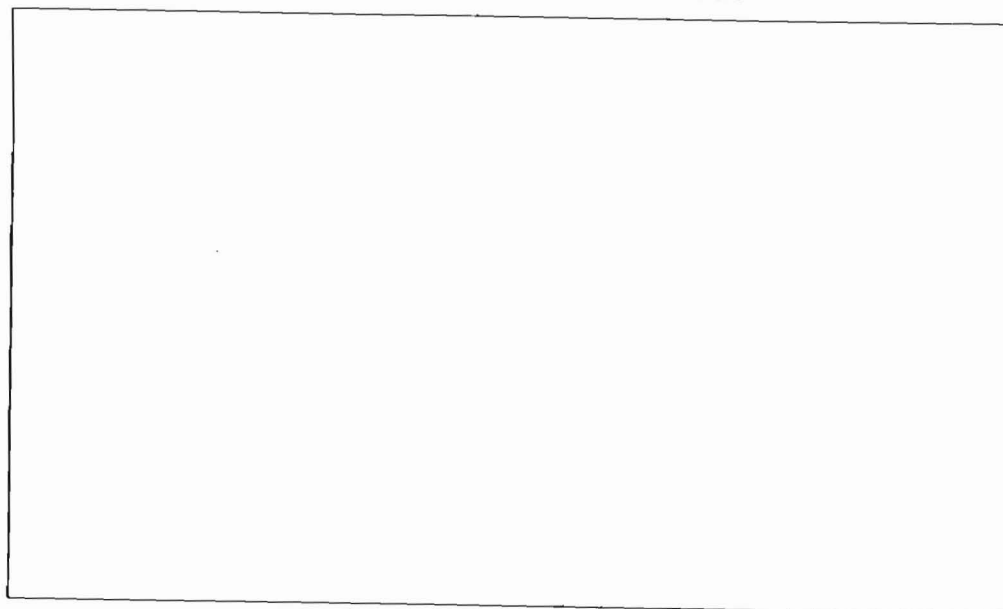


**An abundance
of life**

**Enrique
Alferez**



Enrique Alferez's Works Around New Orleans



Locations:

- | | |
|-----------------------------------------------|----------------------------------------------------|
| A. City Park | L. Canal and Elk Place |
| B. Audubon Park Zoo (Children's Entrance) | M. Andrew Jackson Restaurant (Royal Street) |
| C. Charity Hospital | N. International House (Lobby) |
| D. Touro Infirmary | O. Gatchouse Apartments (Metairie) |
| E. St. Martin's Episcopal Church (Metairie) | P. Seafarer's International Union (Jackson Avenue) |
| F. Christ Church Cathedral (St. Charles Ave.) | Q. Time's Picayune Building |
| G. I.J.A.E. Tower (Poydras Street) | R. Metairie Cemetery |
| H. Holy Name of Mary Church (Algiers) | S. New Orleans Museum of Art |
| I. ISUMC | T. Sophie Wright Place (Magazine Street) |
| J. Lakefront Airport | U. Windsor Court Hotel (Gravier Street) |

Works:

City Park:

1. Fountain (Rose Garden)
2. Satyr and Nymph Light Standards
3. Reliefs on Bridge
4. Untitled Reliefs (sides of fountain)
5. Benches with animal bases
6. small lotus-like fountains
7. Popp's Memorial Fountain
8. Water Nymph (in the lagoon)
9. Entrance Gate to Botanical Gardens

Audubon Park Zoo:

10. "The Tortoise and the Hare" (Children's Entrance)
11. "The Fox and the Grapes" (Children's Entrance)

Charity Hospital:

12. "Louisiana at Work and Play" (Main Entrance)
13. Reliefs, Medical Themes (Emergency Entrance)

Touro Infirmary:

14. Untitled Relief (Entrance, Prytanis St.)
15. Mother and Child (Lobby)

St. Martin's Episcopal Church

16. Symbols of Old and New Testaments
17. Baptismal Font
18. Reliefs

Christ's Church Cathedral:

19. Triptych
20. Bishop's Staff

I.J. & E. Tower

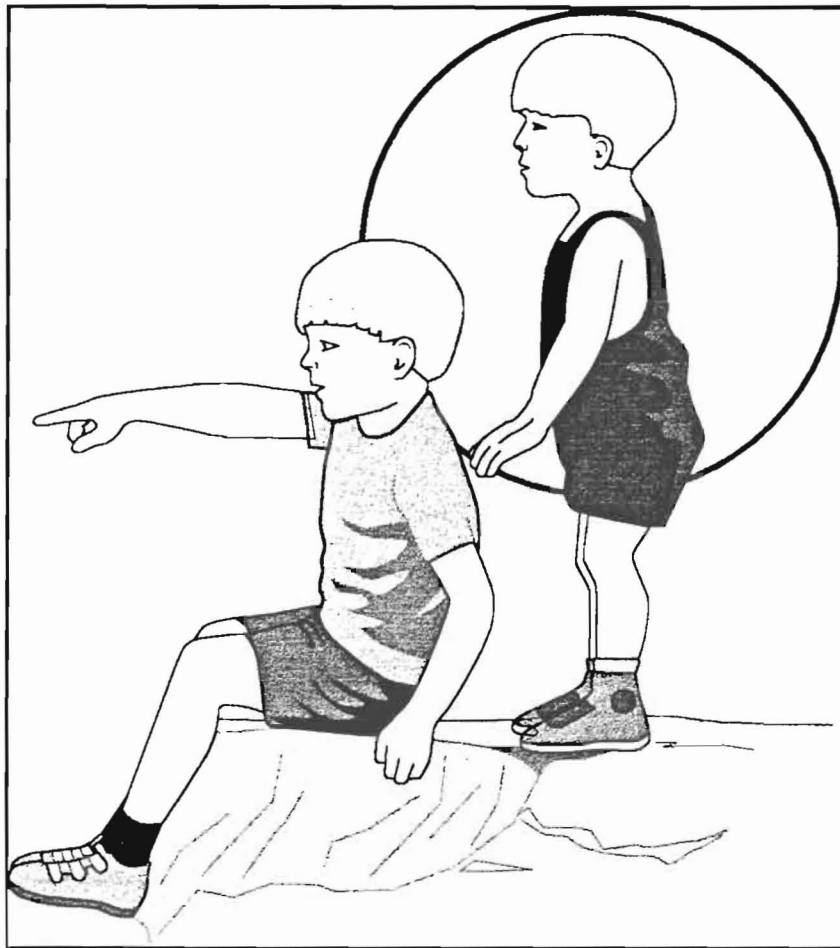
21. "David"
22. "The Lute Player"

Various Other Locations:

23. 3 Religious Figures (Holy Name of Mary Church)
24. Reliefs, Medical Themes (I. SUMC Facade)
25. "Fountains of the Four Winds" (Lakefront Airport)
26. Reliefs, untitled (Lapeyre-Mintzberger Home for Convalescents)
27. "Molly" Marine (Canal and Elk Place)
28. Andrew Jackson (Andrew Jackson Restaurant)
29. "Swords of Plowshares" (International House, Lobby)
30. Fountain "Children at Play" (Gatchouse)
31. Seaman Fountain (Seafarer's International Union)
32. "Symbols of Communication" (TIMES-PICAYUNE Building)
33. Buddha (Metairie Cemetery)
34. "Women in a Huipil" (New Orleans Museum of Art)
35. Sophie Wright Monument (Sophie Wright Place)
36. Water Nymph (Windsor Court)

APPENDIX 5
"PLEASE TOUCH" PROGRAM
DEVELOPMENT GUIDE

Longue Vue House & Gardens
“Please Touch” Tour
Development Guide





This booklet was conceived and designed by Michelle A. Weeks, a Graduate Intern from the University of New Orleans (Spring Semester 1996), to facilitate Longue Vue House and Gardens with the development of a "Please Touch" program for their Interpretation Department.

The purpose of this guide is to aid in the development of a "Please Touch" program at Longue Vue House & Gardens. The guide which is based on field research, constructs the ground work necessary for the easy development of the proposed project. This guide is filled with many options, so that the project can be custom designed based on the needs and restrictions of the Interpretation Department.

Table of Contents

“Touchable” Objects	1
Rooms and Objects	2
Things to Consider	7
Discussion Ideas	8
General Tour Outline	9
After Tour Activities	10
Project Development Checklist	11
“Please Touch” Phone List	12



"Touchable"Objects

**These objects can be chosen to use in the project depending on availability and expense*

wood (spruce, pine, rosewood, mahogany, birch)
 textiles
 books
 games (blue room)
 toys
 dolls (world travel)
 lighting (vase becomes lamp)
 teas sets (miniature)
 music box (example - taping or miniature music box)
 rice paper
 convex mirrors (like eagle mirrors)
 pottery/ china/ glass/ creamware reproductions
 trays (toile)
 needlepoint (examples - can be made)
 stencils (maybe to show how they work)
 sugarcane (insulation)
 hollow tile (wall construction)
 flatware
 doorknobs
 molding/ millwork/ medallions
 watercolor (example) can be made
 brick paver
 flowers/ flower stands (show how they were used)
 tapestry
 antique books (examples)
 treenware (example with key to open; tea caddy)
 rugs
 birthday chair recreation (photo from Curator)
 supper server (baine marie)
 wine cooler
 pictures of the family (to show at beginning of the tour)
 marble (Vermont and radio)
 table legs
 napkins

Rooms and Objects

Vestibule:	<p>picture to introduce the family</p> <p>circle shape</p> <p>marble (Vermont and Radio)</p> <p>barometer (from now, compare to past)</p> <p>sculpture example</p> <p>sugar cane (insulation)</p>
Cloakroom:	<p>stencil (bow ties)</p> <p>hunting paintings (frames)</p> <p>cane</p> <p>bee curtains</p> <p>hat rack</p> <p>candle stick holders</p> <p>fabric on bench (settee)</p> <p>rug</p> <p>light fixture</p>
Hallway:	<p>painting examples (Italian Estates)</p> <p>needlework example</p> <p>convex eagle mirrors</p> <p>brick pavers (herringbone pattern)</p> <p>greenware (tea caddy)</p> <p>rugs</p> <p>wine cooler</p> <p>flower stands</p>
Ladies R R:	<p>wood floors and walls</p> <p>paper mache chair</p> <p>faux candles (how do they feel)</p> <p>wallpaper with roses (chintz)</p> <p>chandelier glass</p> <p>vases to lamps</p> <p>needlework</p> <p>gilded wood</p> <p>pictures</p> <p>curtain material</p> <p>ceiling medallion</p> <p>tea cup and saucer</p>

- Powder Room:** etched roses windows
sewing stand
satin window seat
paper mache tray
- Library:** antique books
wood
fireplace marble (Portoro Macchia Grande)
upholstery
rug
lamps and lamp shades
paneling and mantle (Norwegian Spruce and Pine)
child's chair
paper mache bottle tray
match box with cover
tea caddy (apple shaped)
glass decanters
tobacco pot (on game table)
porcelain figures (mantle)
ink stand
pewter figures
needlework (hunting scene)
lithographs with painting (four seasons)
muffin stands
- Blue Room:** games (Mah Jong with satchel)
birthday chair
fabric (curtains, settee, sofa, chairs)
shell chair
marble fireplace (Giallo Sienna) "Yellow Sienna"
fireplace from the first house
child's chair
tea caddy on bureau (box shape)
brown decorated earthenware plate
perfume bottle figurines (mantle)
rug
pillow
Kandinsky "Several Circles "1926"
blue vase lamps
muffin stand
antique books
nest tables

Dining Room:

- 2 niches (fireplace and shell)
- rice paper
- medallion (plaster)
- chandelier glass
- plates
- creamware
- glasses
- flatware
- table cloth
- table and chairs (mahogany)
- nest tables
- mantle piece Pine (waxed and stripped, originally painted)
- mantle marble (Vermont Verde Antique)
 - dark green bkg. with medium veining
- tall toasting glasses
- green glass decanters
- salt pot
- mustard pot
- tea warmer
- pickle tray
- shell ladle
- strainer (earthenware)
- miniature sugar canisters
- asparagus server
- Kuan-Yin figure (early 19th. cent. porcelain / blanc de chine)
- infant feeding boat
- snuff box (women's head)
- sauce boat (fish shape)
- Turkish rug
- wall scones
- chandelier
- medallion (plaster)
- sketch* for "correct" place setting
- food warmer "Bambmarie"

Upper Hall:

- chandelier (Anglo-Irish)
- dome (skylight)
- spiral staircase
- lemon tree (used with oyster bar)
- wood block mural ("view of Lyon", 1823/ 3 sets exist in world)
- Mirrored "French Doors", curtains/tassel
- rugs
- columns/mill work
- pineapple over Drawing Room Entrance
- toile tray

- Drawing Room:** ceiling (14ft. 9in.)
 pictures on piano
 painting over fireplace
 silhouette prints
 curtains
 chandeliers
 upholstery
 music box (300 years old)
 wood
 lampshades
 silk damask walls
 ceiling medallion
 mantle (dedicated to George Washington)
- Sleeping Porch:** stencils (Oriental - walls and Pennsylvania Dutch floor)
 Murphy Beds
 dolls (travel, Audry's collection)
 child's chair
 mobile
 shutters
 bed cover
- Hall to S. P:** millefori door knobs
 wall paper (vase)
 needlepoint chairs (small)
 rugs
 curtains
- Edgar's Room:** faux bois moulding (painted to look like oak)
 maquettes
- Master Suite:** needlepoint
 curtains
 rugs
 wallpaper
 chandelier
 bedding
 2 twin beds (pushed together)
 fainting couch (velvet)
 lamps and shades
 sewing basket
 nest tables
 steps used for night stands
 miniature tea set collection

Mrs. Sterns' Dressing Room:

walls (what are they made out of)
French doors (bath and dressing)
vanity set
vanity table and stool

Mr. Sterns' Dressing Room:

wallpaper (faux marble)
radio marble (Radio City Music Hall)

Project Development Checklist

**These are the steps that must be completed for the success of your program*

1. pre-tour pack with video, orientation, rules, vocabulary, name tags
2. object decisions
3. room decisions
4. tour script
5. post tour activities (either at LV or back at school)
6. creation of supplementary activities (holidays/ week-ends/ trunk show)
7. budget development for the project
8. proposal development for funding
9. publicity to schools ect..(flyer to send out, media exposure, special event to kick-off
10. training of guides/ training manual
11. evaluation process for the success of the program

After Tour Activities

**these activities can be done back at school or in the Playhouse*

create a book
create a calendar
make jewelry
tea party
make a mobile (like in sleeping porch)
paper making
make a marquette of your dream room
paper mache vase/ jewelry/ bowl/ doll
stencil activity
make collages
activity book (developed for children to take home)
sewing/ needlepoint
flower arranging
construct a puzzle of Longue Vue
jar decoration
make your own fan
woodblock printing
painting workshop (painting the house from the gardens)
scavenger map (where did you see that?)
teach serving and eating etiquette in a real setting (with plates and flatware)
make your own decorative art
make a silhouette of yourself
make your own millefori suncatcher

General Tour Outline

(Time Elapsed)

A. Meet children at Ticket office **(5 min.)**

B. Bring children to Play House **(10 min.)**
(seat children on the floor)

C. Introduction to Longue Vue **(20 min.)**

The House (talk about the video)

The Stern's (photographs)

The Collection (importance of; who has a collection?)

D. Touch period **(40 min.)**

**objects to be touched will be decided by the staff (limit)*

Introduce the rules for touching

Introduce and explain each object and pass around

E. Tour of House (emphasis on rooms with felt objects) **(60 min.)**

**rooms to tour will be decided by the staff (limit)*

Room 1

Room 2

Room 3

Room 4 (optional)

F. Bring children back to ticket office to catch their bus

Discuss Ideas

**These discussion ideas can be used in addition to the script or as an idea for a workshop*

- decorative arts as a tie to the past
- what life was like in another era
- how did children amuse themselves in another era activities-before TV & video games
- formality/ informality
- food preparation
- fashion
- education
- wealth
- lighting
- room usage
- entertainment
- portraits
- climate control
- family
- manners
- technology
- architecture
- furniture (history)
- layout of the house (why?)
- times/ attitudes/ culture

Things to Consider

**These are things that should be considered during the final stages of planning*

- can the visitor connect with the past
- can the visitors relate things back to their lives
- is a now and then theme interjected in the tour
- are the normal life activities that went on in each room expressed
- will we need to have role plays by either the host or by the children
- are visitors being stimulated by the asking of questions
- are the needs of the children's age group being regarded
- are the different interests of different sexes being addressed (evenly)
- will we be able to include factors in for the disabled visitor
- how will we gain an early rapport with the children
- how will we use humor during the tour
- how will we be aware of what the children are learning in school
- are we keeping details brief in certain areas (antiques + dates)
- are we including information on the lifestyle of the Stern's
- are we making the Stern's "real" to the children (pictures)
- are we using an inquiry\discussion method in the tour
- are we asking clear questions with clear objectives and answers in mind in mind
- are we painting a picture of the people and the era
- have we limited rooms and props adequately, we don't want information overload
- Is the tour able to be flexible (children may change the direction)
- is there opportunity for self discovery by the children (surprises)
- have our "touch" rules been made clear
- have we kept fun in the tour
- can we create curiosity, eagerness, and enthusiasm in our visitors
- have the rules of the museum been made clearly to the children
- have we included all objects that "say" Longur Vue
- have we concentrated more on the use of the objects and not their provenance

Phone List: "Please Touch" Program

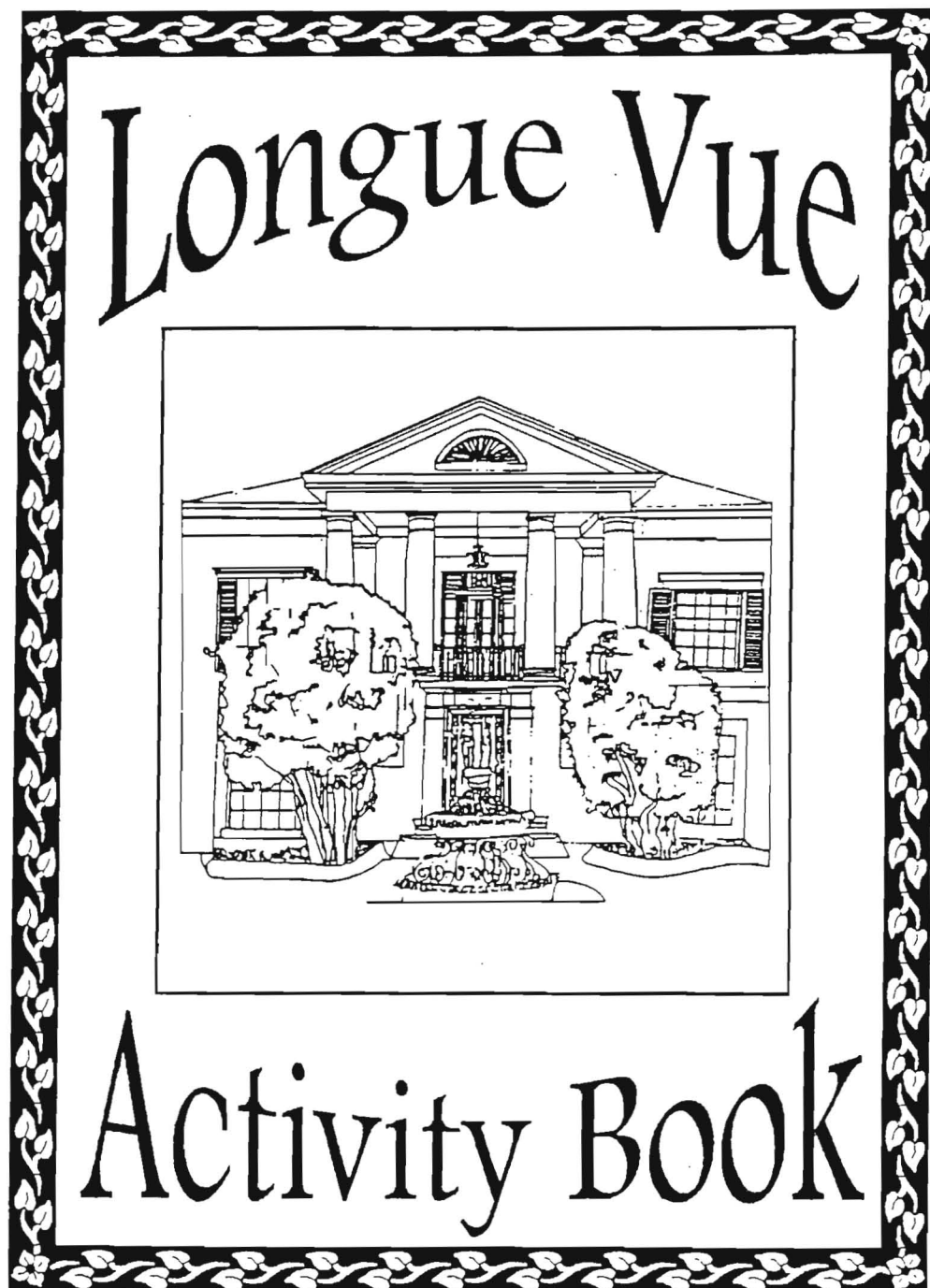
<u>Museum</u>	<u>Phone Number</u>	<u>Result</u>	<u>Info. received</u>
Winterthur	(302)888-4600	called/ will send info.	Yes
Strong Museum	(716)263-2700	called/will send info.	Yes
Museum of Early Southern Dec. Art	(910)721-7360	no answer/try again	No
LA. Arts and Science Center	(504)344-5272	called/will send info.	Yes
Magnolia Plantation	(504)343-4955	called/will send info.	Yes
Shadow's on the Teche	(318)369-6446	called/will send info.	Yes
Beauregard-Keyes House	523-7257	called/will send info	Yes
Gallier House	523-6722	called/will send info.	Yes
Hermann-Grima House	525-5661	already have all info.	N/A
Louisiana State Museum	568-6968	called/will send info.	Yes
NOMA	488-2631	called/will send info.	Yes
Acadian House Museum	(318)394-4284	no answer	Omit
Turner House Museum	(601)582-1771	called/left message(am)	Omit
Pensacola Museum of Art	(904)432-6247	didn't call	Omit
Miss. Museum of Art	(601)374-5547	called/no program	Omit
Manship House	(601)961-4724	called/no program	Omit

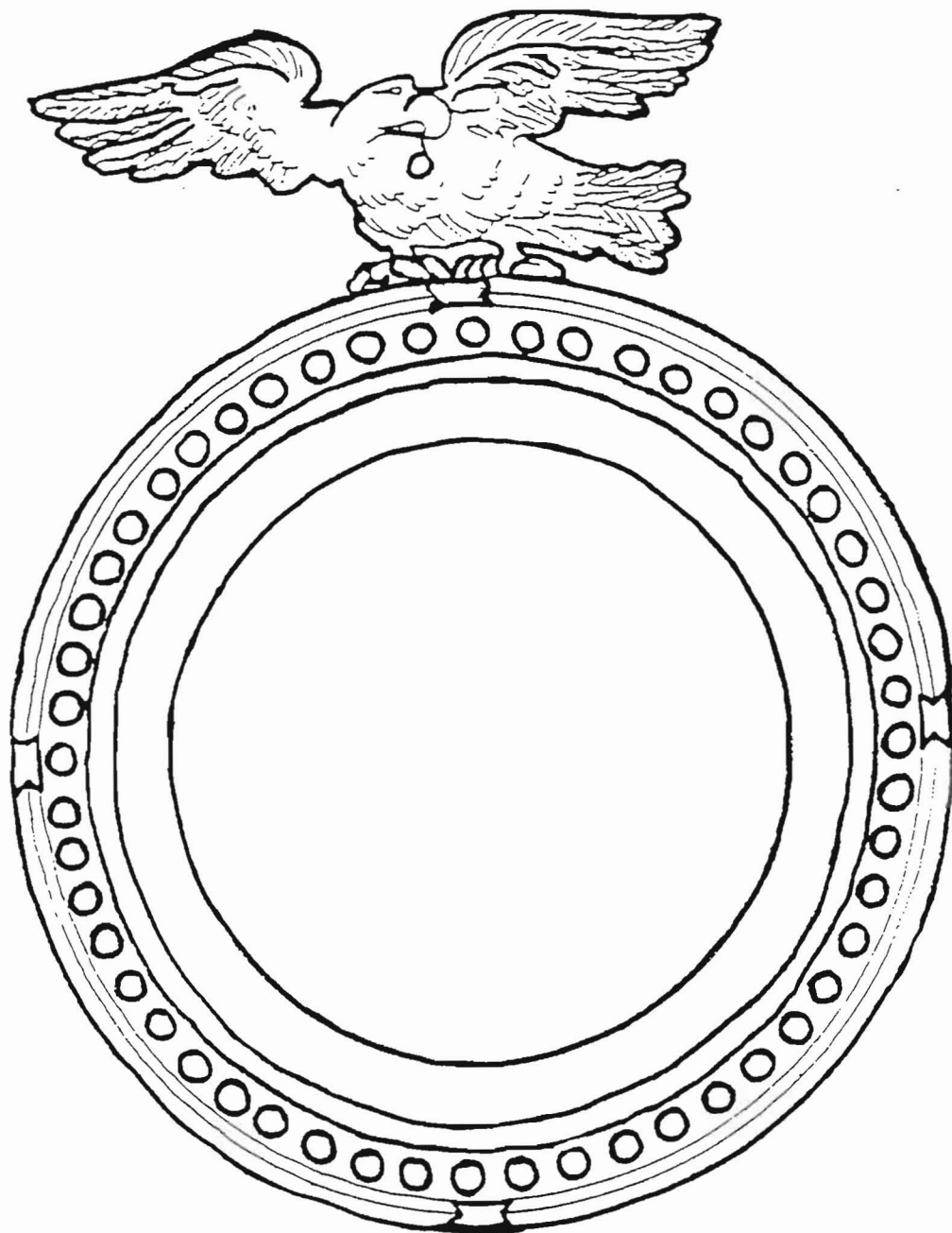
To call long distance:
0+(ac)+number
message, then enter
code (15-889)

long distance information
1+(ac)+555-1212

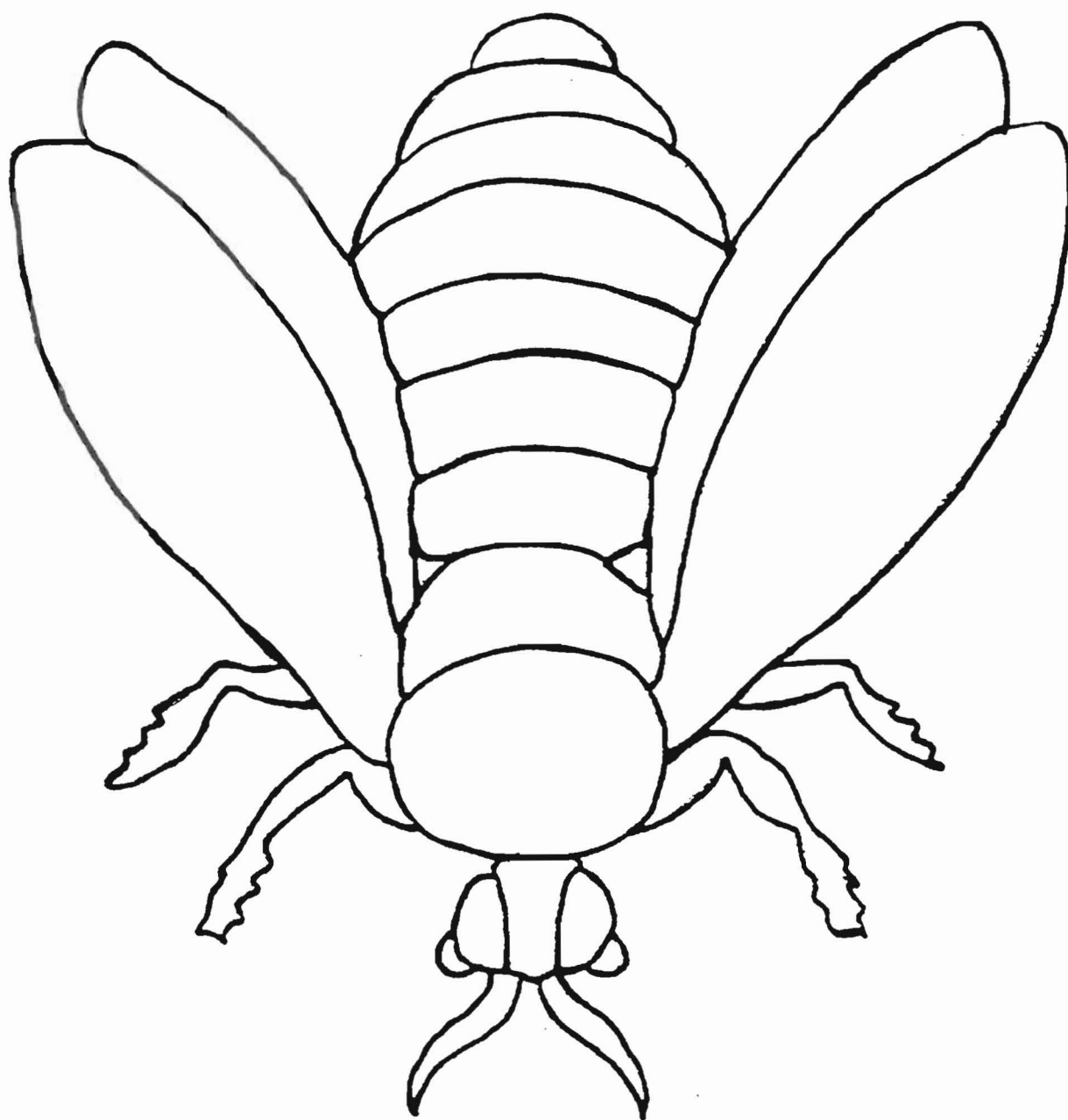
*(am) = answer machine

APPENDIX 6
"PLEASE TOUCH" PROGRAM
LONGUE VUE ACTIVITY BOOK

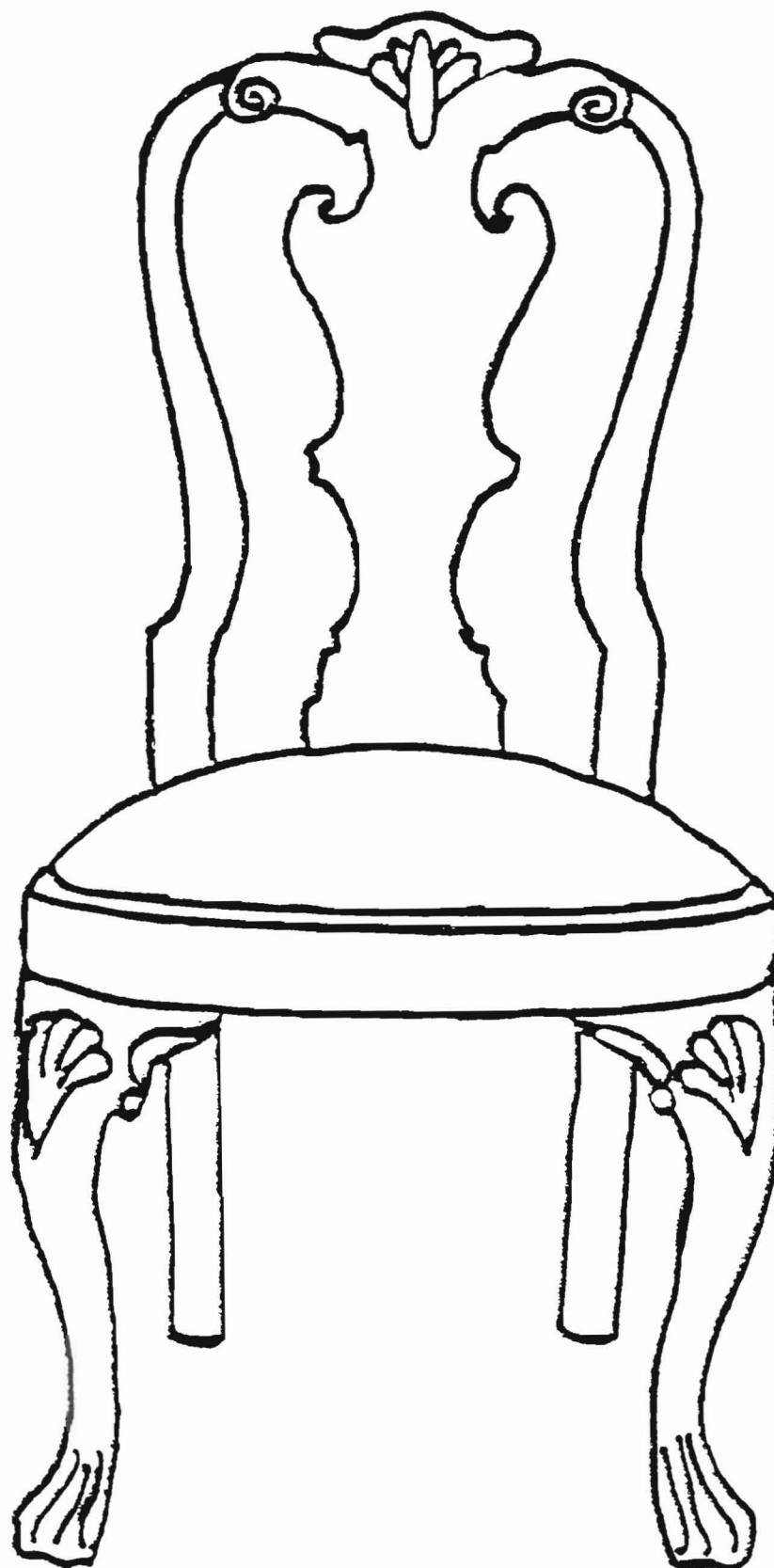




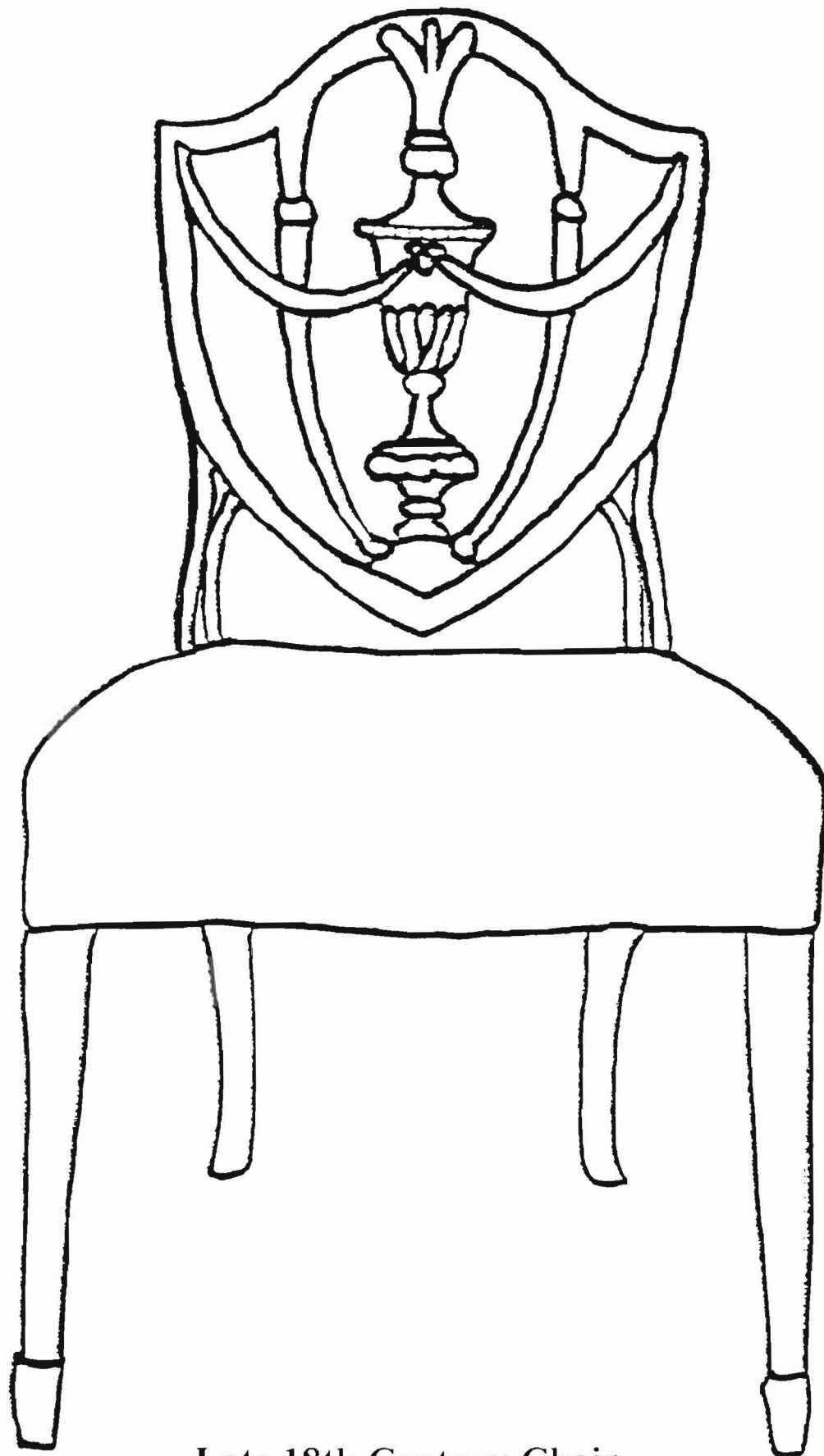
19th Century Convex Mirror
Regency Style, American



Bee Motif



18th Century Chair
Queen Anne Style, American



Late 18th Century Chair
Hepplewhite Style, American

Longue Vue Word Search



ART
CREAMWARE
DESIGN
DISNEY
DOORKNOBS

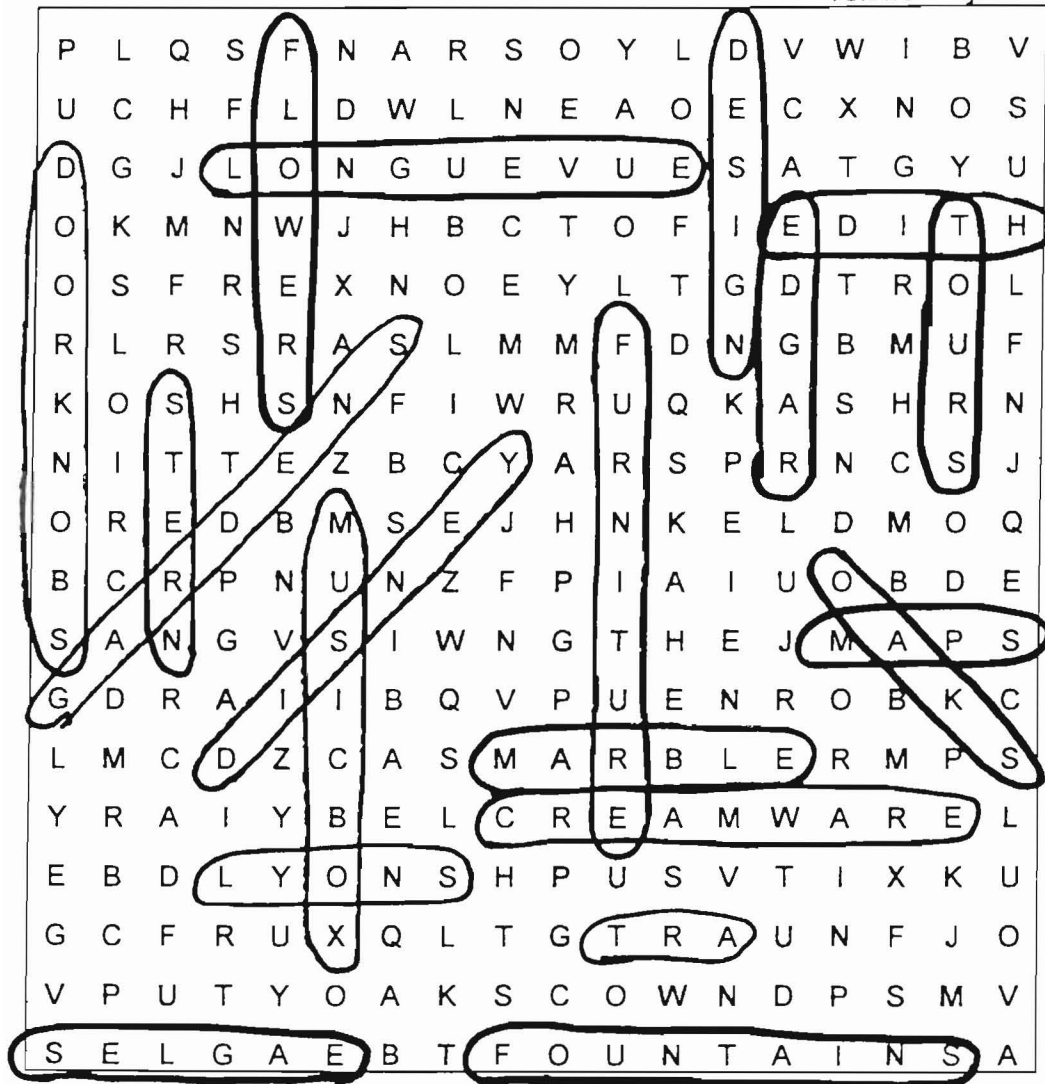
EAGLES
EDGAR
EDITH
FLOWERS
FOUNTAINS

FURNITURE
GARDENS
LONGUE VUE
LYONS
MAPS

MARBLE
MUSIC BOX
OAKS
STERN
TOURS

Longue Vue Word Search

*Answer Key

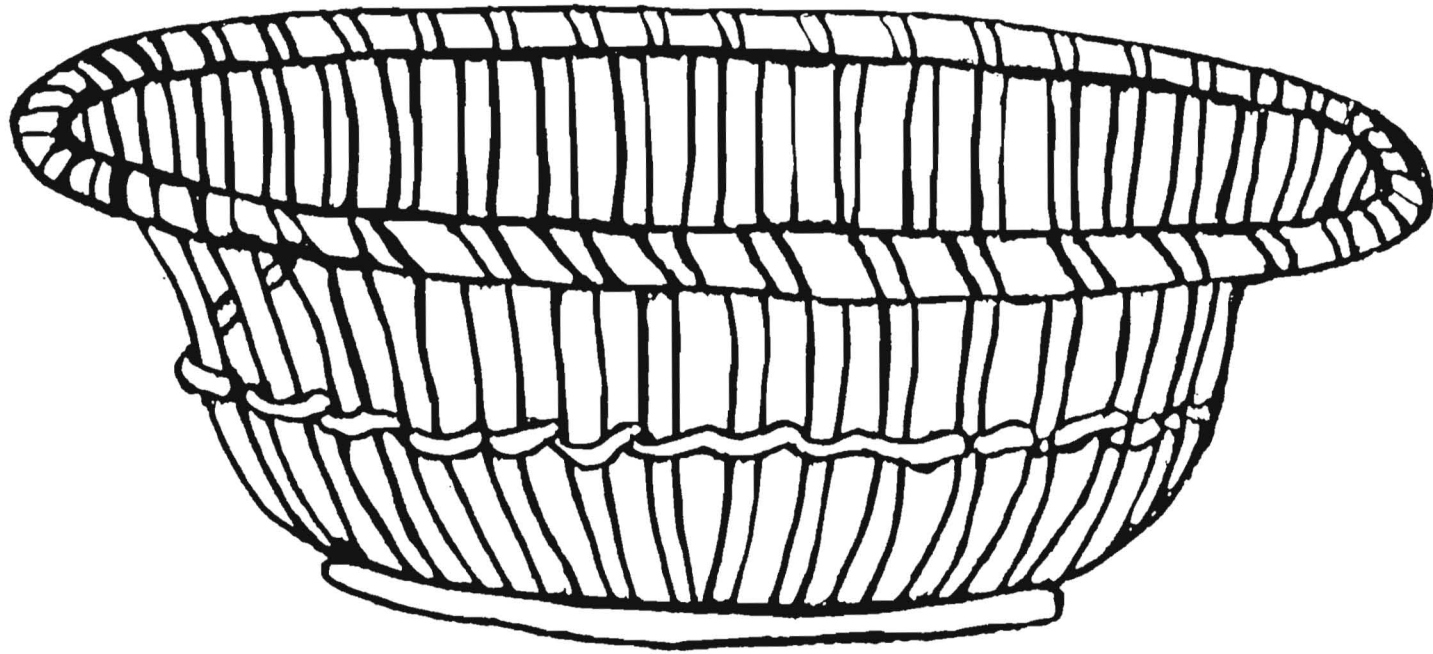


ART
CREAMWARE
DESIGN
DISNEY
DOORKNOBS

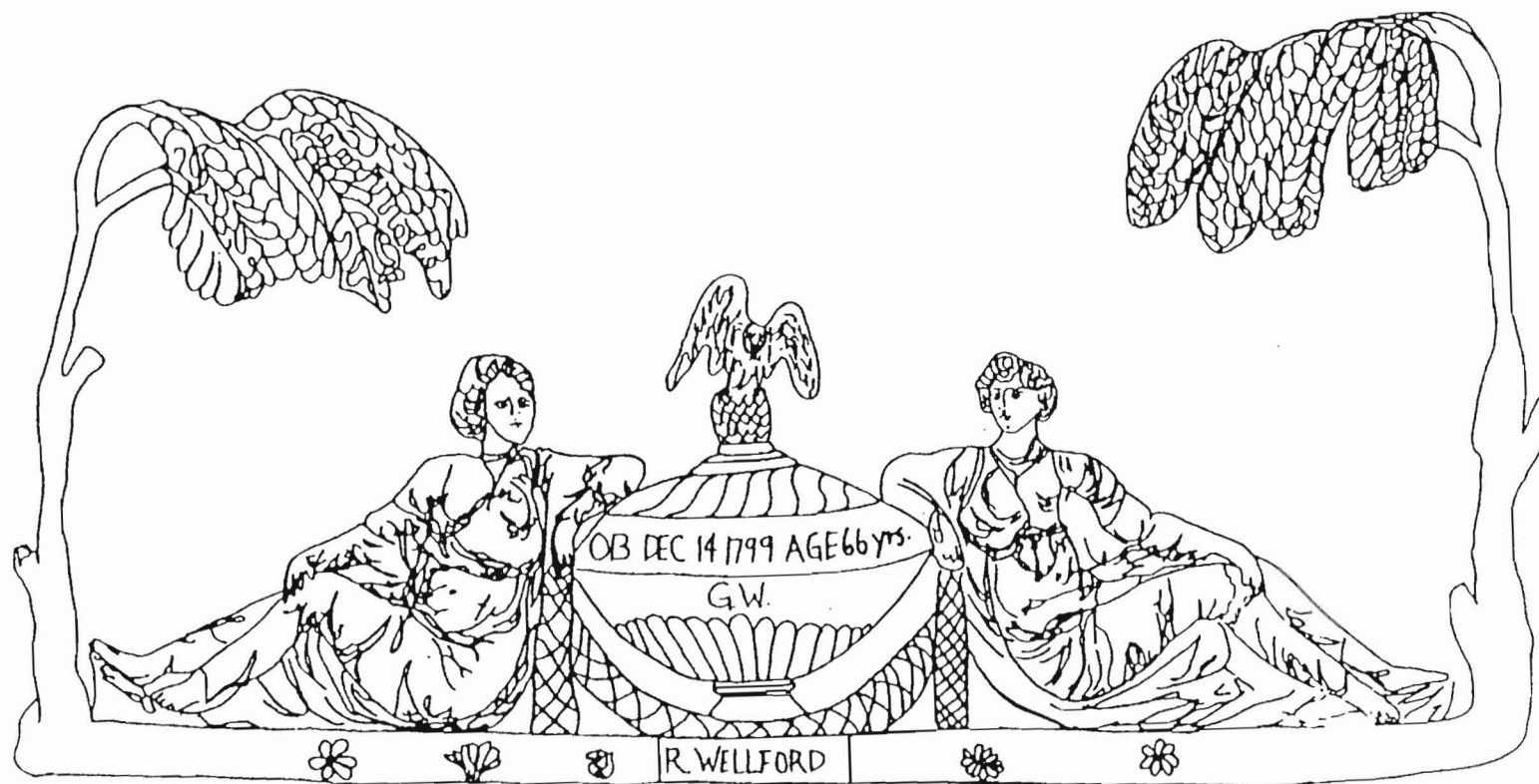
EAGLES
EDGAR
EDITH
FLOWERS
FOUNTAINS

FURNITURE
GARDENS
LONGUE VUE
LYONS
MAPS

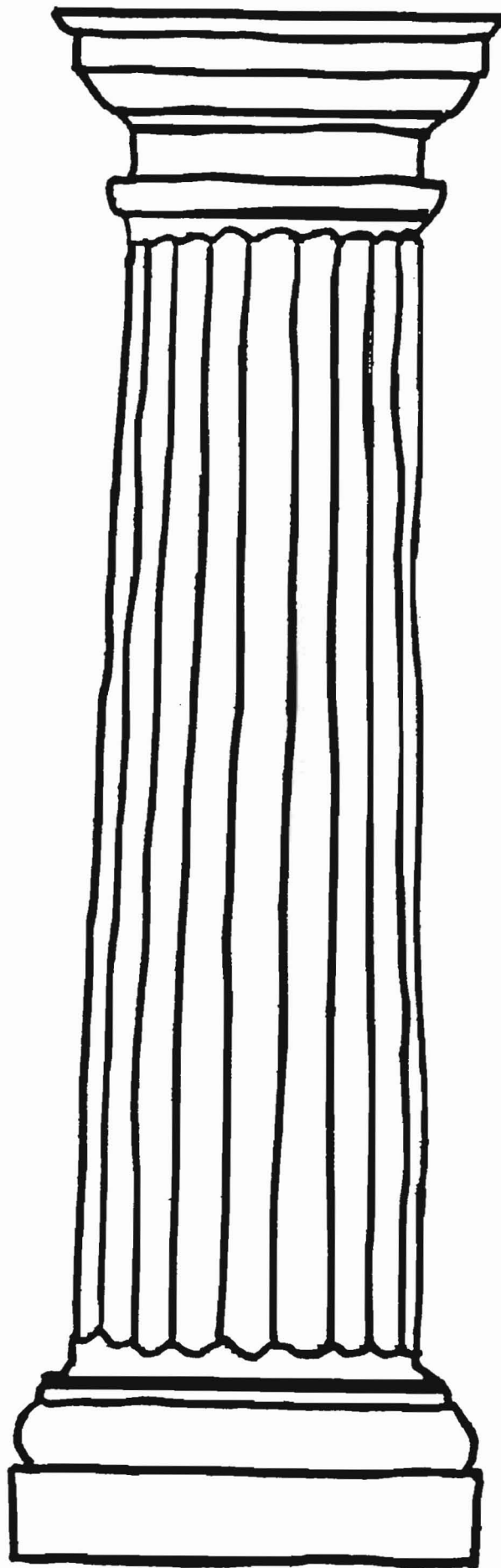
MARBLE
MUSIC BOX
OAKS
STERN
TOURS



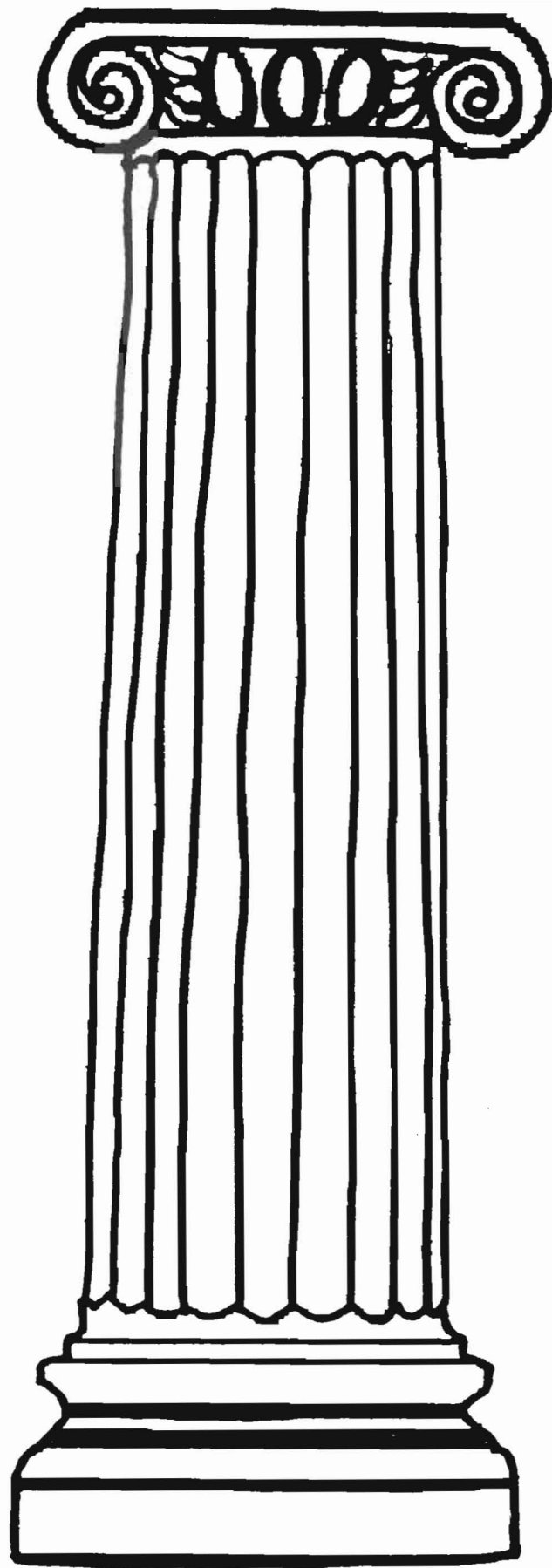
18th Century Queen's Ware Basket



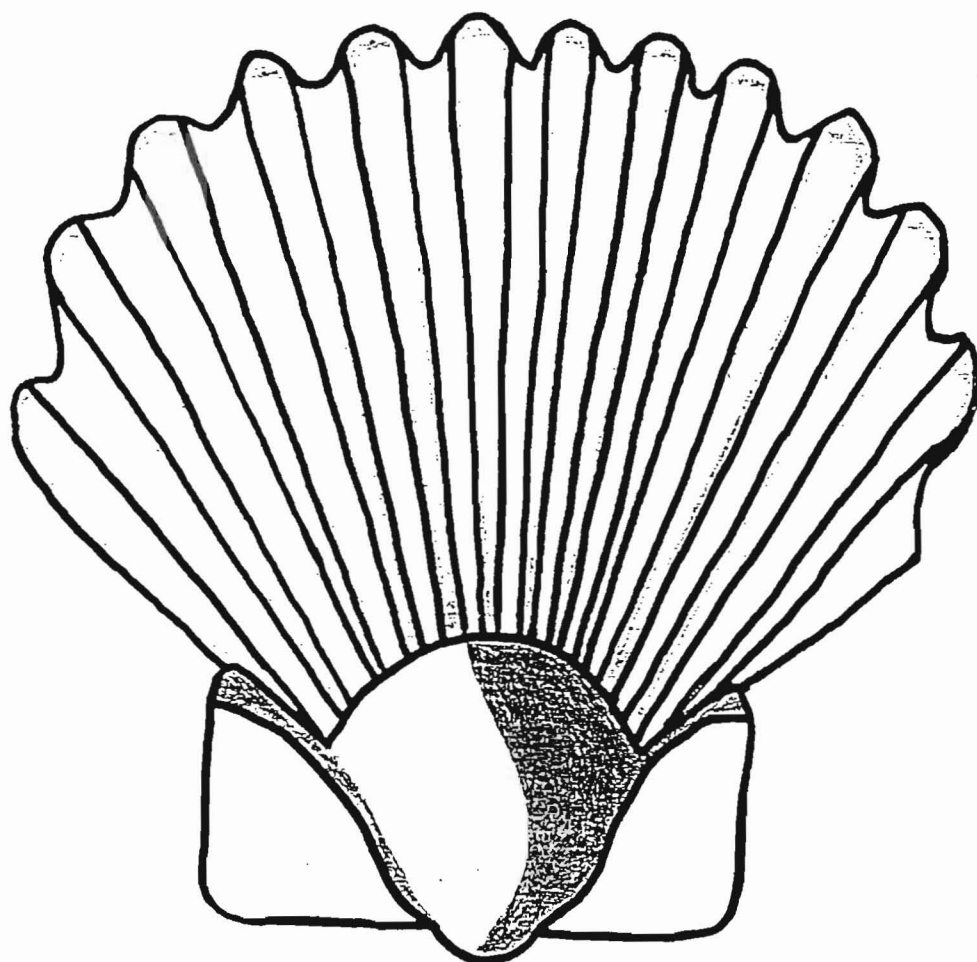
Detail of Drawing Room Mantelpiece



Doric Column



Ionic Column



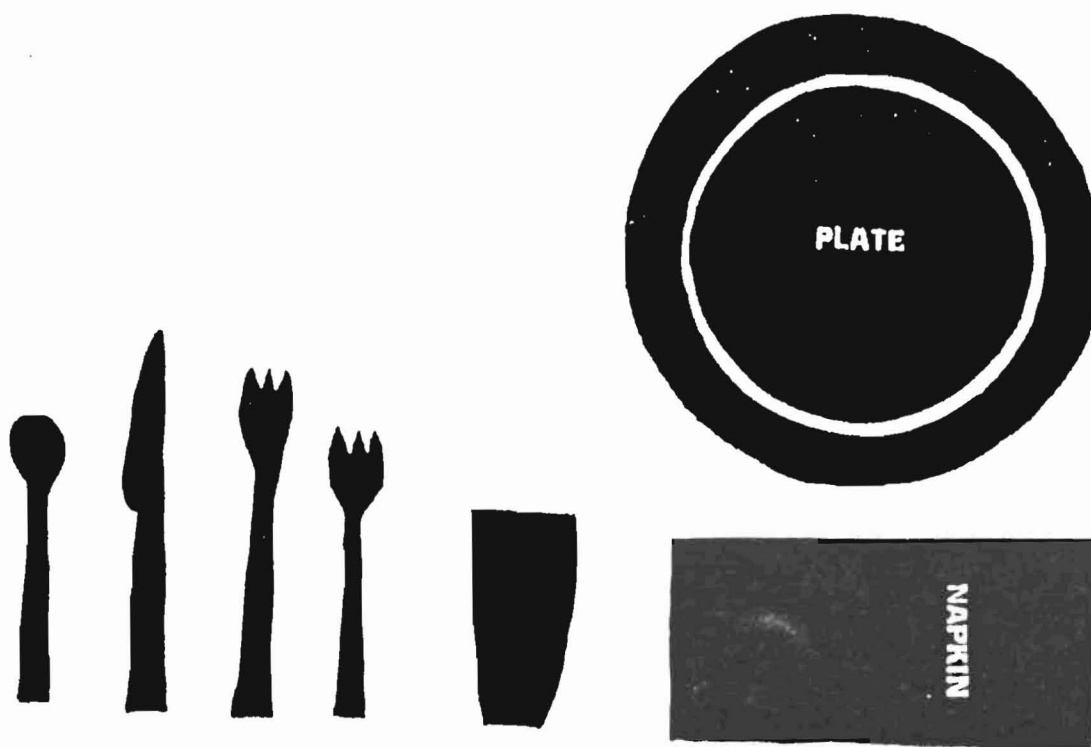
Shell Motif

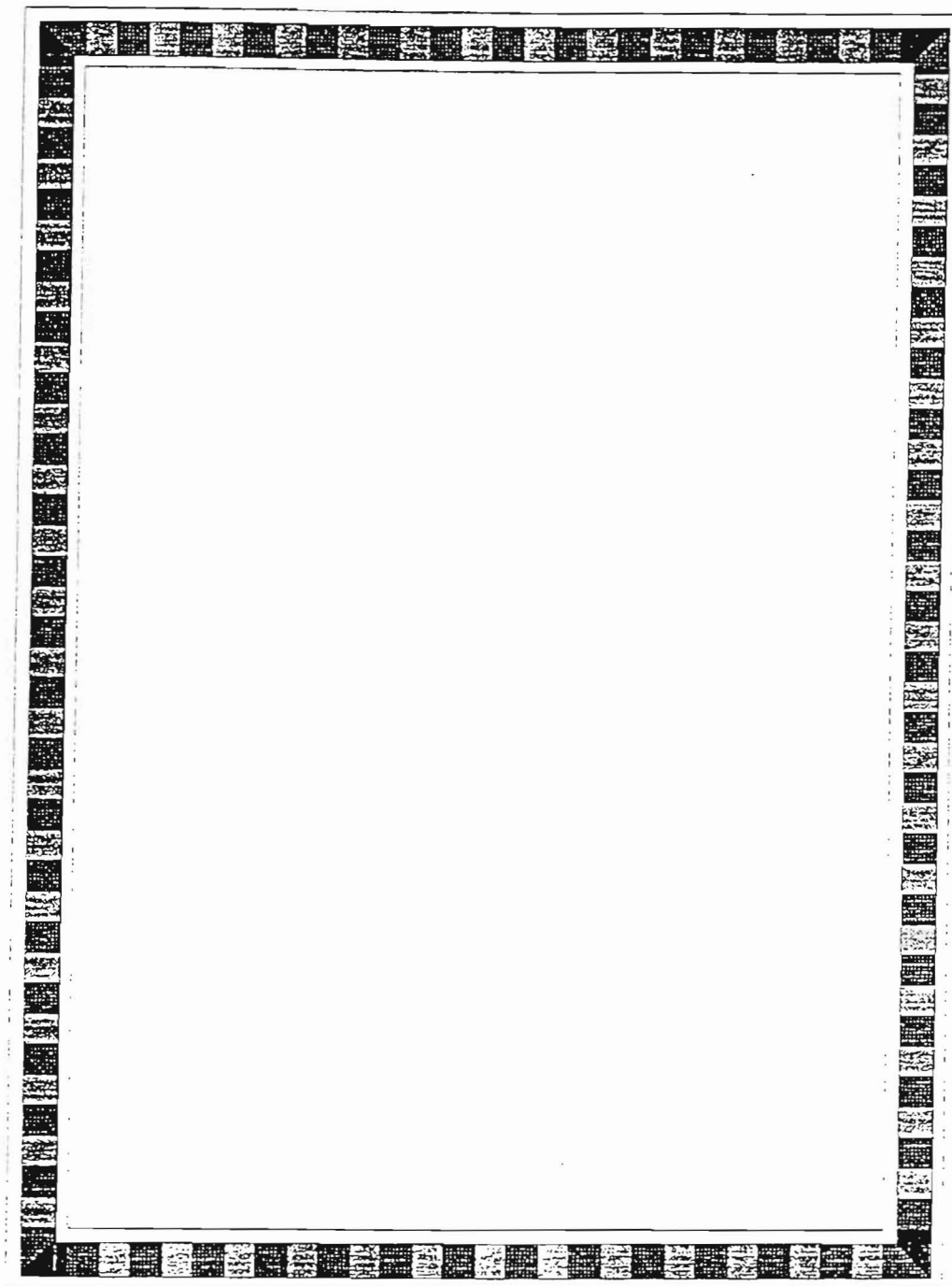
The Table Etiquette Game

First, cut out your plate, napkin, cup, and utensils.

Then, set your place for dinner.

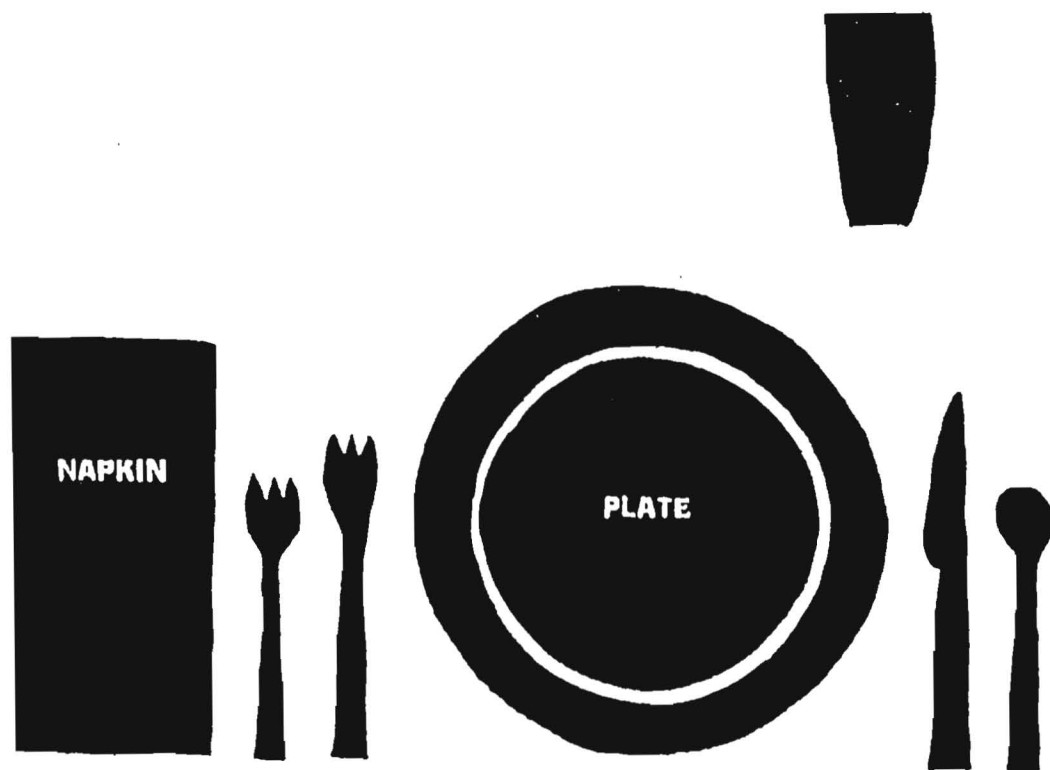
See if you can set your place in the correct manner.

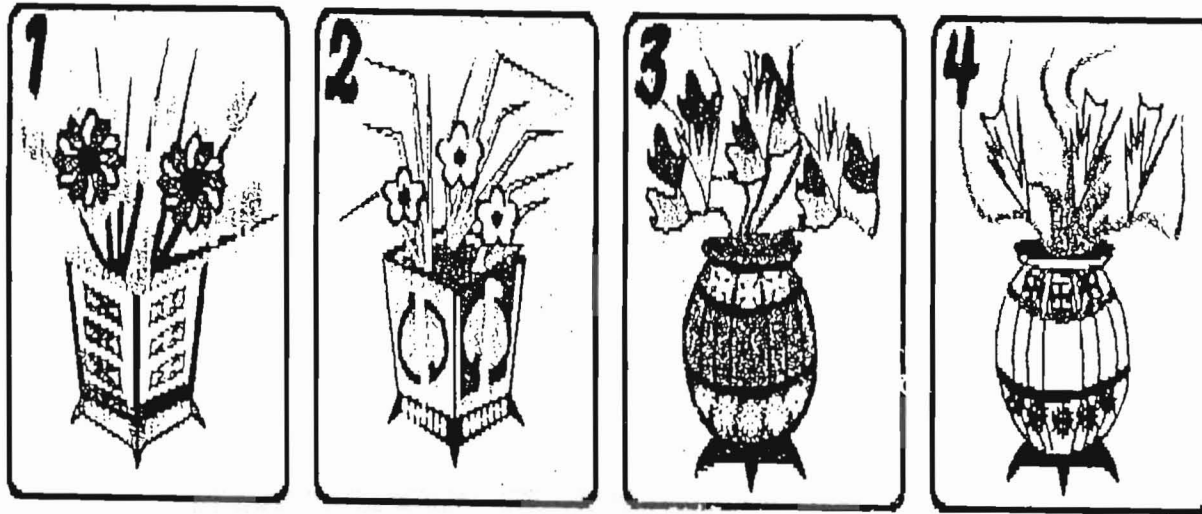




The Table Etiquette Game

Correct Answer





Mah Jong or Bridge Pieces



Longue Vue's Facade

Make your own silhouette

First, carefully cut out the silhouette of your choice.

Design a background for your silhouette on drawing paper.

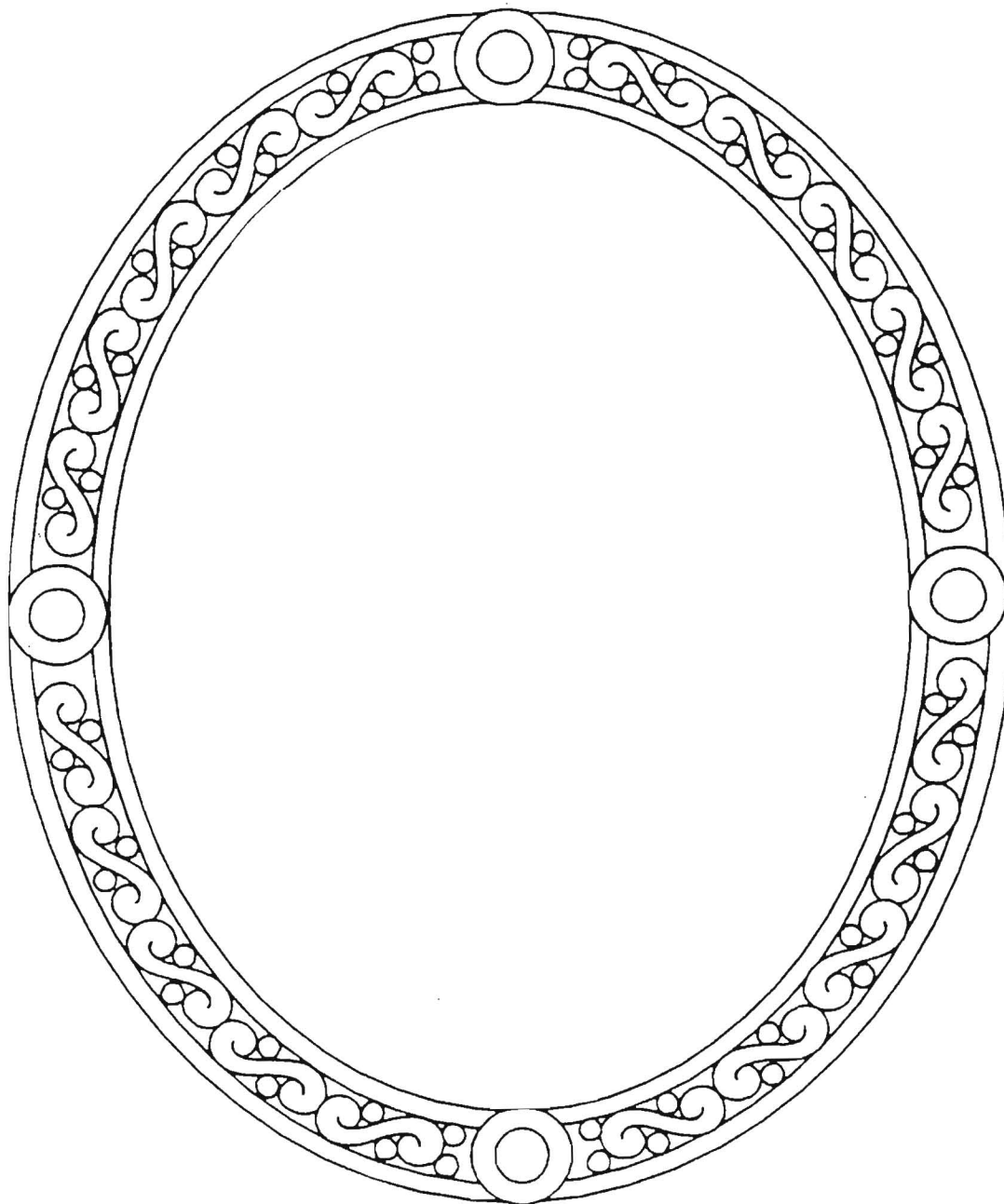
Then, paste your cutout onto the background you designed.

Finally, for a finishing touch you can make a frame for your silhouette with cardboard, construction paper, twigs, or aluminum foil.



Silhouette Frame

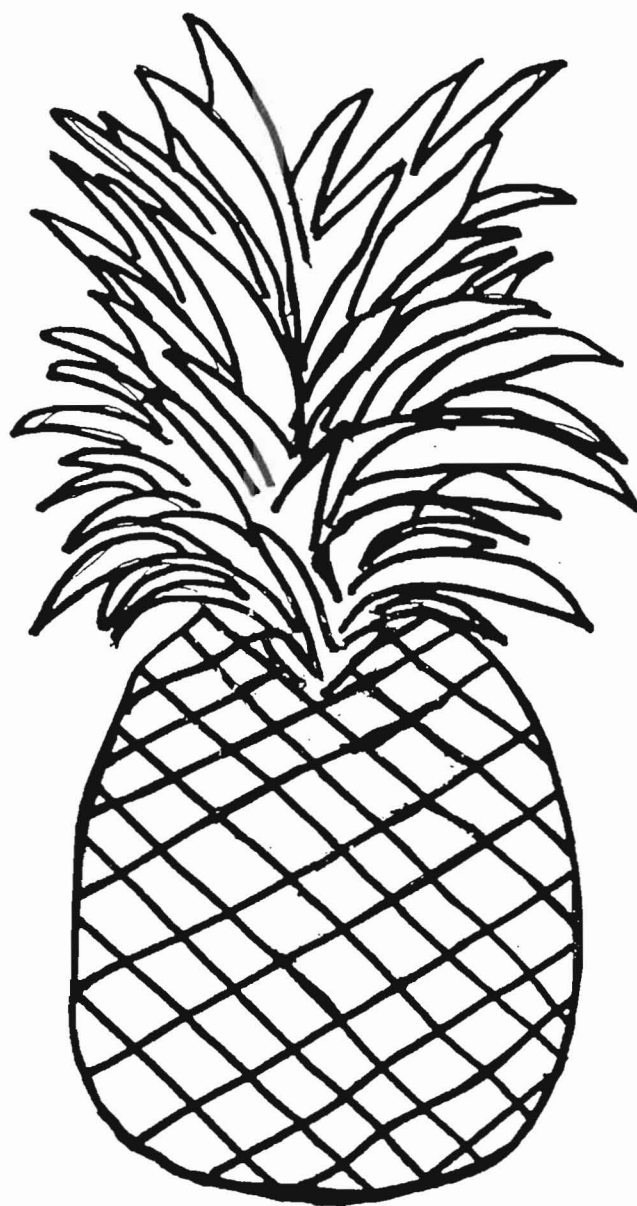
Cut around the frame and place it on top of your silhouette that has be placed on a background. You can also make your own frame.



Make your own silhouette

Example





Pineapple Symbol

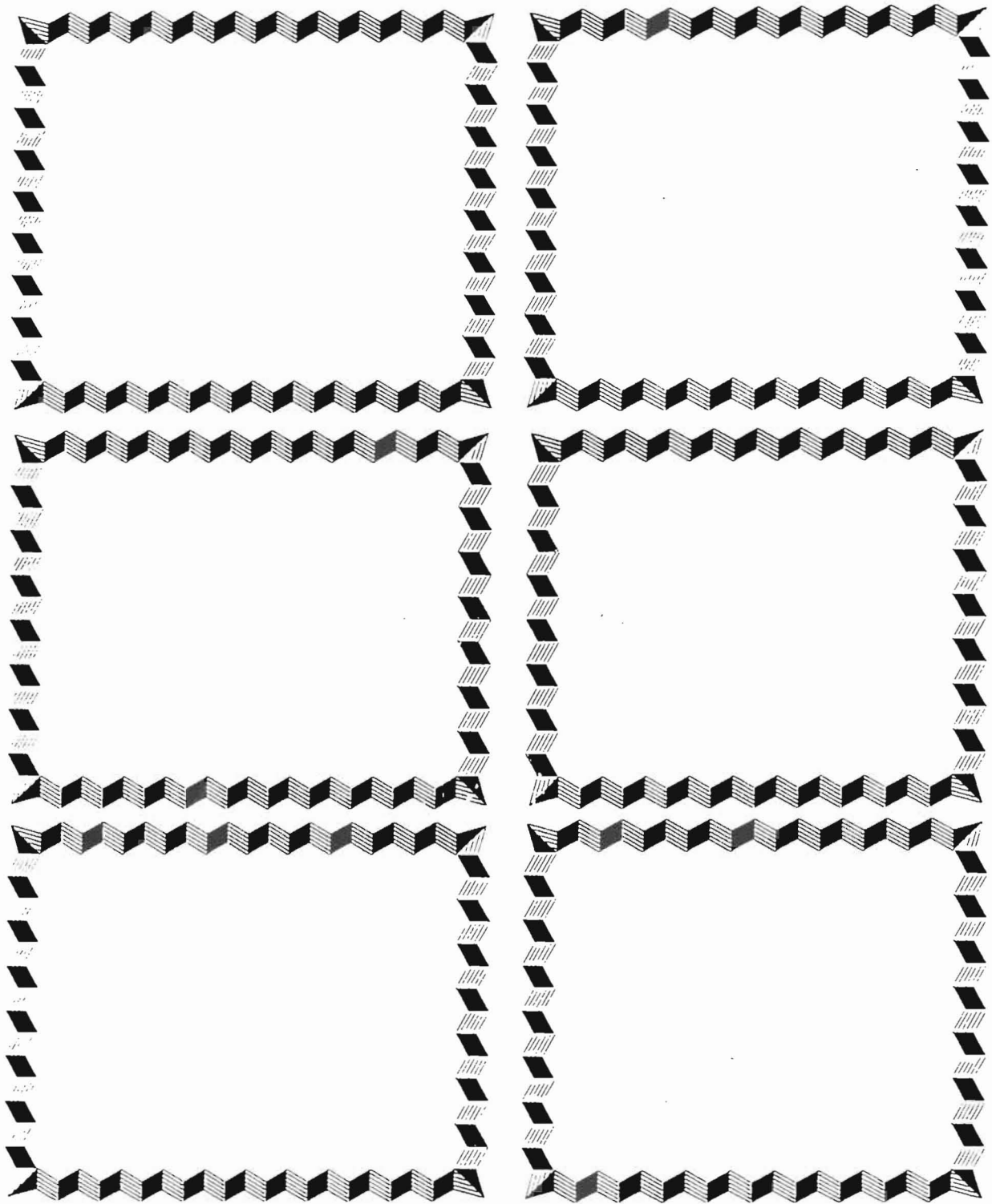
Longue Vue House & Gardens

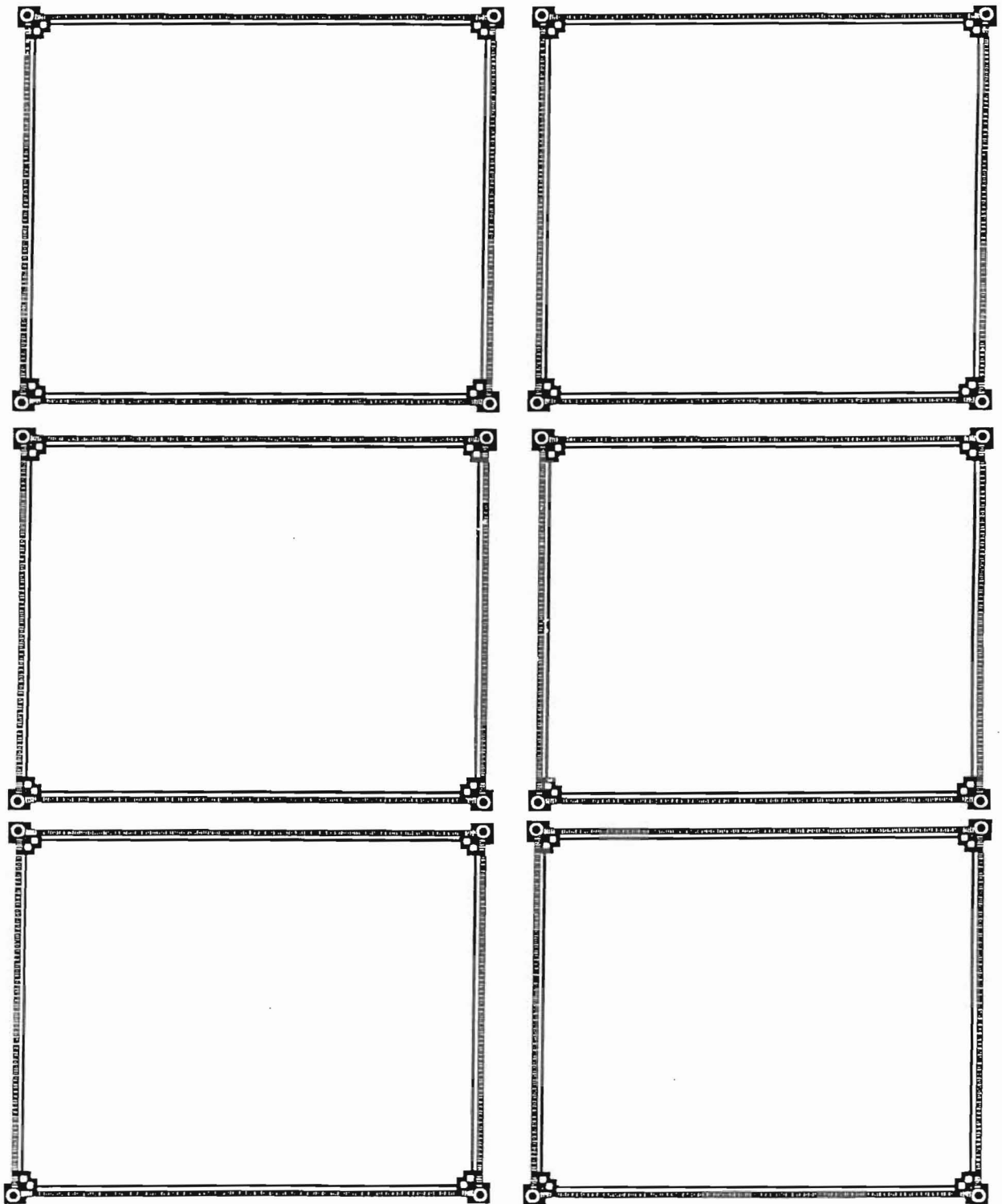
Vocabulary List

Choose appropriate words for a specific program

OAK	FLATWARE
PINE	IONIC COLUMNS
SPRUCE	DOME (SKYLIGHT)
CYPRUS	LYON, FRANCE
ANTIQUE	PANORAMA
COLLECTION	BLOCK PRINT (1823, FELIX SAVINET)
BAMBOO	RECEPTION/SITTING ROOM
ROSEWOOD	DRAWING ROOM
MAHOGANY	SILK DAMASK
BIRCH	MUSIC BOX
CIRCULAR	GEORGE WASHINGTON
FRENCH DOORS	PATERNAL GRANDMOTHER, AUGUSTA
CHINESE	SILHOUETTE
CHINOISERIE	MILLEFIORI (GLASS DOORKNOBS)
HAT STAND	MURPHY-IN-A-DOR BED
CANE	FAUX BOIS
STENCIL	FAUX MARB
FRIEZE	DADO
DECORATION	OAK ALLEY (CATHEDRAL ARCH)
WALL PAPER	MAQUETTES
PAPIER MACHE	RECESSED LIGHTING
POWDER ROOM	PANELLING
DORIC COLUMN	MILLWORK
CANDLESTICKS	MODERN STYLE
LAMP	DOLL HOUSE CHINA
BREEZEWAY	VEILLEUSE (TEA WARMER)
BRICK PAVERS	MARBLE
LIMESTONE	BAROMETER
HALL	SUGAR CANE (BAGASSE)
ENTERTAIN	HOLLOW TILE
PHILANTHROPIST	MOTIF
FORMAL	CHANDELIER
BASEMENT	UPHOLSTERY
NEEDLEWORK	REVERSE PAINTING
CONVEX MIRRORS	KANDINSKY
WOODENWARE	PINEAPPLE SYMBOL
TREENWARE	SYMMETRY
GARDEN	ARCHITECT
FLOWERS	FACADE
WATERCOLOR	INTERIOR DESIGN
LIBRARY	PEDIMENTS
MANTLE	PLASTER
NOMA	SYMMETRICAL
CHINTZ	MASTER SUITE
MAH JONG (BRIDGE)	RICE PAPER
PLATE BUCKET (AS WASTE BASKET)	CREAMWARE

NAME TAG CHOICES





VITA

Michelle Ann Weeks was born in New Orleans, Louisiana in 1969. She graduated from the University of New Orleans in December of 1992 with a Bachelor of Liberal Arts degree in Studio Art. During her internship in the Arts Administration program, she worked with Longue Vue House and Gardens developing a interactive children's program. After graduation she will seek employment in an arts organization in the New Orleans area.

EXAMINATION AND THESIS REPORT

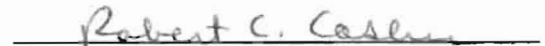
Candidate: Michelle Ann Weeks

Major Field: Arts Administration

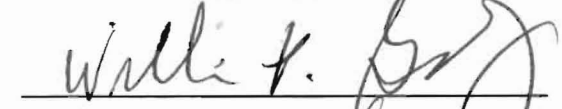

Title of Thesis: A Report on an Arts Administration
Internship at Longue Vue House and
Gardens

Approved:


Major Professor & Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

November 14, 1996