University of New Orleans
ScholarWorks@UNO

Arts Administration Master's Reports | Arts Administration Program

12-1996

An organizational study of the Christian Woman's Exchange Hermann-Grima Historic House

Mark Gerald Rubin
University of New Orleans

Follow this and additional works at: https://scholarworks.uno.edu/aa_rpts

Recommended Citation

Rubin, Mark Gerald, "An organizational study of the Christian Woman's Exchange Hermann-Grima Historic House" (1996). *Arts Administration Master's Reports*. 45.
https://scholarworks.uno.edu/aa_rpts/45

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

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

AN ORGANIZATIONAL STUDY OF THE CHRISTIAN WOMAN'S EXCHANGE HERMANN-GRIMA HISTORIC HOUSE

An Internship Report

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

in

Arts Administration

by

Mark Gerald Rubin

B.A., New York University, 1990

December 1996

LA.COL
MASTERS REPORT
1996
'R82

TABLE OF CONTENTS

	Page
ABSTRACT	iv
INTRODUCTION	1
ORGANIZATIONAL HISTORY	2
ORGANIZATIONAL STRUCTURE	7
Board of Managers	7
Staff	10
Volunteers	12
EDUCATION	14
FUNDING	17
In-Kind Income	17
Earned Income	19
Contributed Income	20
ORGANIZATIONAL GOALS AND OBJECTIVES	21
Goals	22
Objectives	23
INTERNSHIP DESCRIPTION	28
LONG TERM AND SHORT TERM IMPACT OF INTERNSHIP	44
RECOMMENDATIONS	47
CONCLUSION	54
SELECTED BIBLIOGRAPHY	56

N5079973
EARL K. LONG LIBRARY
UNIVERSITY OF NEW ORLEANS

APPENDIX

	Page
GPOA GRANT APPLICATION	57
Grant Summary Sheet	57
Proposal Narrative	58
Funding Request	59
Evaluation	60
Budget	61
Attachments	63
Board of Managers	65
CHEVRON COMMUNITY GRANT	71
Cover Letter	71
Grant Proposal	72
Budget	74
STEEG FAMILY FOUNDATION LETTER	75

ABSTRACT

An organizational analysis of the Christian Woman's Exchange and the Hermann-Grima Historic House with an emphasis on the organizational history, organizational structure , programming, and funding. Includes organizational goals and objectives, an internship description with an impact analysis, and recommendations for the future.

INTRODUCTION

The Christian Woman's Exchange of New Orleans was founded in 1881 as a charitable institution designed to provide assistance to women. It performed valuable work in that field for three quarters of a century. In the 1960s, realizing that other agencies had come to better serve its original goals, and realizing that it owned a property of landmark status, it shifted its goals to education and historic preservation. The institution successfully reinvented itself as the governing authority for the Hermann-Grima Historic House. The Hermann-Grima Historic House (hereafter referred to as HGHH), a non-profit educational institution, is an historic museum house complex that was designated a National Historic Landmark in 1974. Through its collections, interpretive programs, and on-going preservation and restoration, the complex depicts the daily life of a prosperous Creole family living in New Orleans's French Quarter during the years from 1830 through 1860, in the context of what is familiarly termed the "Golden Age" of New Orleans. The house museum was accredited by the AAM in 1987.

This report focuses first on The Christian Woman's Exchange's long history and the history and mission of the HGHH. A profile of the HGHH today follows, including the HGHH general organizational and management structure and its current sources of funding. Also explored are the HGHH programming and current strengths and weaknesses within the organization. Following the organizational review is an overview of the internship's tasks and responsibilities, the primary management challenge offered by the internship and recommendations for the future of the HGHH.

ORGANIZATIONAL HISTORY

Charles L. "Pie" Dufour begins his book, *Women Who Cared--100 Years of the Christian Woman's Exchange,* "The year was 1881, the month was April..."[1] The words evoke a long look back at the high and low times of a group of forty women who gathered in April 1881 to organize and charter the first association in the city of New Orleans by women, for women: the Christian Woman's Exchange. The driving force behind the organization was Mrs. H. W. Bartlett, who placed advance notices in the local *Picayune* asserting that there existed "a great desire among many of our 'best people' have an efficient organization of ladies, ready and willing to do whatever their hearts and hands may find to do for the encouragement, improvement and reclamation of their own sex."[2] These are strong words for women to speak, considering that it took their husbands' authorization in order to be chartered. This was only the beginning of a history that now spans one-hundred-fifteen years and counting.

Made up of a small group of women who themselves lacked substantial financial resources, the CWE derived income through the establishment of a retail shop. Initially located on Bourbon Street in the French Quarter, the ladies offered items for sale that they took from their own households, hand-made for that purpose, or accepted on consignment. Rising rent on the building forced the organization to find a more permanent home on Lafayette Square in 1887. This three story building met the needs of the CWE by providing the space necessary not only for boarding rooms but other

---

[1] Dufour, p. .3.
[2] Dufour, p. 6.

ventures. These ventures included the first Day Nursery in New Orleans, an employment agency, and one of the first circulating libraries in the city.[3] These ventures opened and closed, along with others depending on the income derived.

The Exchange Building was slowly falling into disrepair, during the 1920s continuous costs in refurbishing the building placed a drain at the CWE. It became obvious that the building needed either a total restoration or should be torn down to build a new structure. Fortunately, the CWE was approached by various Realtors interested in the property. In 1922 the Board made the bold decision to lease, with an option to buy, the property on Lafayette Square to the "Daily States" newspaper.[4] The option to buy took place a few years later. This left the CWE with no building, but a guaranteed income from the rental of the property. W. R. Irby, a prominent businessman and philanthropist offered first an office in the Lower Pontalba Apartment building, and then the Seignouret Mansion on Royal Street, to house the organization. This arrangement lasted two years.

In June 1923, the CWE was approached with an offer to purchase the "old Grima House" at 820 St. Louis Street for $17,500.[5] After lively debate among the Board of Managers it was decided to purchase the building, and so on January 3, 1924 the CWE purchased the property. Immediately, restoration and renovation work took place. The house was electrified and dormer windows were added so that the attic could be used for six rooms by the young women boarders. Also, the CWE opened the courtyard kitchen

---

[3] Dufour, pp. 17-23.
[4] Dufour, p. 29.
[5] Dufour, p. 32.

as a lunch diner. The exchange shop, at the time still located on Royal Street, moved into the kitchen building in 1946. This brought all of the CWE ventures under one roof.[6]

The organization at this point settled into a routine of managing and making necessary repairs and maintenance of the buildings for the next 20 years. But events were occurring making the junior members of the organization start to think about the history and the future of the property.

By the 1960s other programs had come to better serve the needs for which the institution had been chartered. It was also a time when the community was beginning to appreciate the necessity of preserving important parts of its heritage for their educational value: the CWE owned such a property. In 1963, Samuel Wilson, Jr., noted local and nationally recognized architect, requested permission to include the property on the Historic American Buildings Survey. The CWE president at the time, Mrs. John Maynard, has stated that this became the catalyst for the restoration of the property.[7] The Board of Managers came to realize the significance of their property. It was a natural change for the Board of Managers. As their important charitable mission was assumed by others, they undertook an educational mission of equal value.

Disaster struck when Hurricane Betsy hit New Orleans in September 1965 causing the most serious damage a storm had ever done to New Orleans. The house lost a chimney and had severe roof damage to both the main building and dependency building.[8]

---

[6] Dufour, p. 50.
[7] Dufour, p. 51.
[8] Batchelor, p. 2.

From this disaster, a thought arose to not only repair, but restore the building to its original appearance.

At that time, without staff and without historic preservation or museum experience, they undertook the somewhat daunting task of reinventing themselves and assuming a new undertaking for the community. Research began, and files were searched in order to accomplish this. The courtyard was refurbished to its 1850s appearance by the New Orleans Town Gardeners association in 1967. The restoration of the kitchen building began in the same year under the watchful eye of Mrs. Beauregard Bassich.[9] Mrs. Bassich became an expert on open-hearth kitchens, attending seminars and programs throughout the country.

Although the CWE wanted to continue restoration of the building, money was not readily available, and there was initially a lack of direction as to what to do first. In 1969 the consignment shop and room rentals were operating at a loss. A fortuitous letter in 1970 from the National Society of Colonial Dames, Louisiana Chapter offered new hope. The Colonial Dames stated that they would furnish the Parlor and Hall of the house with period furniture if the CWE would decorate and refurbish rooms to their original condition.[10] This prompted the ladies to redouble their efforts, and with this donation in mind were able to secure donations of funding, expert advice, and other period furniture that helped to focus the restoration. In February 1971, the museum opened on a part-time basis, touring initially the Parlor, Front Bedroom, Hall, Back Gallery, and the restored

---

[9] Batchelor, p. 3.
[10] Dufour, p. 54.

Courtyard. Soon afterward the Dining Room and Back Bedroom were open to the public. The first year's attendance was 3,415 visitors.[11]

The Board of Managers reviewed their purpose for existence in the early 1970s and realized that they no longer wanted to run a boarding house as they had been doing for the last 50 years. During the April 1972 Annual Meeting it was decided that the reoriented "aim and purpose" of the organization should be:

> The Board of Managers of the Christian Woman's Exchange agrees that its purpose is to develop and maintain the historic Hermann-Grima House by collecting, preserving, and interpreting aspects of the life and history in New Orleans during the period 1830 - 1860. The board of Managers further agrees the purpose of the rental and shop programs is to be supportive to the historic Hermann-Grima House.[12]

The rooms on the third floor of the mansion were phased out in 1973. The reasoning behind this was that the tenants were no longer long-term tenants but more transient in nature. This was causing problems such as break-ins and theft of museum property.[13] Eventually the rental rooms in the dependency building were phased out in 1975.

The Hermann-Grima House was honored in the 1970s with numerous awards. The Vieux Carre Commission and the Chamber of Commerce awarded the property in 1972. In 1974 the property was named a National Historic Landmark by the Interior Department.[14] This prompted restoration to continue throughout the property. Vieux Carre records indicate that no less than three major exterior restorations took place in the 1970s. Included in the restoration was restoring property walls and restoring the facade

---

[11] Dufour, p. 54.
[12] Dufour, p. 52.
[13] Batchelor, p. 23.
[14] Dufour, pp. 58-60.

to its original painted red brick and white mortar stenciling originally specified in the 1831 building contract. The restoration of the kitchen building progressed throughout the 1970s. In 1978 the circa 1831 kitchen, with demonstrations of open-hearth cooking, was opened to the public.

By the end of the 1970s most of the major work had been completed, but small projects and interior work continued, and will continue, for many years. Most recently, a small dependency building dating from the late 1700s underwent restoration and completion including a new barrel-tile roof. It is because of the dedication of the Board of Managers that Jim Cripps, architect of the Vieux Carre Commission, reported that 820 Saint Louis Street be re-evaluated and have its VCC property color code upgraded from Blue - of major architectural/historical importance, to Purple - of national architectural and historical importance. In the report to the VCC American Institute of Architects committee, it stated that "the proposed rating change is based on the Museum's status as a meticulously restored, researched and furbished complex, as much as for its historical and architectural significance."[15]

ORGANIZATIONAL STRUCTURE

Board of Managers

The museum's governing authority is the Christian Woman's Exchange. The institution was chartered in 1881 as a charitable society to assist women in need. It

---

[15] Cripps, 1995.

changed its purpose in the 1960s to become an organization directed toward historic preservation and education.

The charter and by-laws provide for a self-perpetuating Board of Managers (thirty members) with officers chosen annually. Until 1992 there were no terms for Board members: election was a lifetime commitment. At this time tenure was changed to a five year term: the average length of service is currently fourteen years. Membership on the Board of Managers is limited to women. The gender base has given the institution a unique dynamic which has provided an internal energy and dedication that has shaped the institution's character.

This dynamic is best characterized by the unique feeling of "ownership" that the women of the Board of Managers share. The women not only share this sense of mission, but, also have laid stake to its community and history. The women have proved to be shrewd in business and management over the years. Generally, their families come from the "old" New Orleans' families who have been successful in various enterprises for generations. The women, most of whom are quite successful in their own right, pride themselves on their accomplishments at HGHH.

The Board of Managers is now in the midst of a transition begun with the change in term limits. The transition is a conscious, positive consideration of the nature of the institution and will include a change in the name of the organization as well. The Board has once previously reinvented itself in the change from a charitable to an educational purpose, and the current process is a useful continuation of that introspection.

The management structure is rational. Policy and power vests in the Board of

Managers with Executive, Finance, Long Range Planning, Nominating, and other appropriate standing committees and ad hoc committees as needed from time to time. There are two advisory committees to the Board, one made up of financial professionals to provide assistance with endowment investment policy, and the other of business leaders to provide assistance as necessary.

Administration is carried out by the Director who is hired by and reports to the Board. The Director attends and participates fully in all Board and committee meetings. He works with the President and Executive Committee to set the agendas for Board meetings. The Director and the President consult regularly throughout the workweek in the belief that complete communication serves the museum well. The Director also works closely and directly with committee chairs in the ongoing business of the museum.

The Director hires and supervises all other staff; staff meetings are held at least once a month and more often as needed. The Director and staff have a highly positive relationship. Program planning is carried out by the Director and staff in a collegial atmosphere, and responsibility for program execution is delegated to the appropriate staff member.

The atmosphere in which management occurs is best described as mutually respectful and in good humor. The institution tends to move by consensus after careful consideration of issues and their implications.

This brand of management is a recent change from the past administration. The previous director, from interviews of current staff members, was not authoritative or directive. Instead, she was passive to the Board and let the museum seemingly run itself

The newer management, especially the Director, has created a sense of urgency and mission for the staff.

Staff

The museum employs the equivalent of 8.0 full time staff members, (6.0 professional, 1.5 custodial, and .5 guides with major maintenance carried out by contract). The professional staff are degreed in appropriate academic disciplines. The professional staff is divided, as many museums with small budgets and limited size. between substantially experienced and entry-level employees.

The Director, Lee Warner, has been a manager and director of cultural nonprofit programs for seventeen years, both governmental and private. He has highly significant experience in restoration and operation of historic sites and has directed a state history museum. He has a Ph.D. in American history and has published in the field of nineteenth-century history including two monographs at university presses. He has substantial marketing and fundraising experience and has been active in professional organizations nationally and regionally.

The Curator, Jan Bradford, who has an MA in Art History (and additional graduate study in a Ph.D. program), has sixteen years of professional curatorial experience. She is responsible for maintenance and interpretation of the site, all objects in the collection, and the archives. She is the liaison with Board committees on Restoration and Acquisitions. In 1995, she participated in the SEMC annual meeting and the Monticello seminar on Interpreting Slavery in the Upper South.

The Business Manager, Nadine Francis, holds a BA in Arts Management with a

minor in Business. During her undergraduate studies she interned at the New Orleans Museum of Art and subsequently was employed in a management position there. She has been in her present position since 1985. She is responsible for all financial and business operations at the institution.

The Educator, Michael Brandt, is a recent employee who came to this position from working as a volunteer guide at this museum while employed elsewhere. He is currently pursuing a graduate degree in geography following his undergraduate degree from the University of South Carolina. He is responsible for the day-to-day implementation of the museum's educational programs and coordinates the volunteer recruitment and training. He participated in the SEMC annual meeting in 1995.

The Community Relations Coordinator, Pruiet Hirsch, was a recent graduate of Washington and Lee with previous experience in database creation and database management. She was responsible for marketing, public relations and, with the Director, fundraising including the anticipated capital campaign. She participated in the SEMC annual meeting in 1995.

The Store Manager, Tracye Brandt, who is also responsible for scheduling volunteers, has an undergraduate degree from the University of South Carolina and previous experience in marketing and retailing.

The museum adopted a comprehensive, written personnel policy in 1982 and it has been twice amended since that time. Each employee is given a copy of the policy when employed. The policy itself is best described as a standard personnel policy, covering benefits, vacation, sick-leave, performance appraisal and other appropriate

topics. Employees receive an annual performance appraisal.

Staff recruitment has been an open, advertised process. For entry level positions the museum has limited itself to local advertising. The recently-filled Director's position was advertised nationally. The museum is an equal opportunity employer. There is appropriate gender, age and ethnic diversity within the staff, although the professional staff lacks ethnic diversity. This is not a result of bias but, rather, the small size of the staff and financial limitations.

The staff compensation is best described as respectable when measured against such standards as the Southeastern Museums Conference and Compensation Practice Survey Results, 1992. Within the local environment, however, compensation at other institutions is more generous than this museum's and, as a result, staff turnover tends to be higher than desirable. Management and the Board of Managers have recognized this weakness and have made increased staff compensation a priority objective of the institution.

Volunteers

Recruitment--and retention--of volunteers is a major challenge of the museum. Attracting volunteers to the French Quarter is difficult: parking is scarce and expensive; crime is a danger; and the white flight to the suburbs removed a significant part of the volunteer pool from proximity. Reinvigoration of the volunteer program is the immediate, major goal of the institution. To that end the institution will redirect existing funds and seek additional funds to hire a half-time volunteer coordinator and provide

enhanced benefits for a volunteer corps. The museum intends not only to increase the number of its volunteers, but to broaden the corps to include more diversity in age, gender and ethnicity. Success in this area will provide the museum with a tremendous step forward since it will not only increase incoming earning capacity (by offering more frequent tours) but also by freeing professional staff to devote full time to their professional duties.

The institution does have a credible corps of volunteers who work as docent interpreters and as store clerks. The existing program includes an annual training schedule for new volunteers, periodic in-service training for current volunteers throughout the year and social events for volunteer, staff and Board. Recruitment currently is based on the local volunteer service agency with additional efforts made through adult church groups and word-of-mouth. There is a significant degree of pride among the volunteer docents and museum store clerks who exhibit a high degree of program ownership. Retention is made significantly easier by this pride. Other efforts toward retention are the standard ones including volunteer social events, a store discount and volunteer field trips.

One significant successful volunteer program highlights the institution's current practice: the cooking program. In the mid-1980s the institution devoted major resources to restoring its 1831 kitchen to an accurate working form. From that effort derived a cooking program where trained docents cook from contemporary menus and work as volunteer interpreters throughout the year. The cooking program has its own training program and has a prestige and dynamism that serves as its own recruiting program. The

program, because of these factors, is growing and the museum has planned an increase in the number of cooking days per year.

EDUCATION

Education is at the core of the museum's mission statement, for the structures and the objects in the complex have no meaning unless they have relevance to the individuals who see and experience them. The challenge for the museum--after the preservation of the structures and objects--is to attract visitors and explain the meaning of their experience.

The basic educational program is the tour, a forty-five minute experience conducted by professional staff or trained docent/guide. To enhance the visitor's experience, tour groups are limited to twenty and there are no barriers in the museum. The basis of the tour is a comprehensive written interpretative document which is used as the basis of guide training. The document is research-based (architectural and documentary) and is updated as needed. Previously, the basis of the document had been architectural and decorative arts, but current revisions encompass expanded social history treatment.

The tour is not a totally static experience. It varies by season and theme. As the house is dressed differently for the changing seasons and themes throughout the year (for mourning and funeral customs, to show textiles, to deal with social events) changing components are inserted in the regular tour itself.

In addition to the tour, the museum offers a diverse set of programs, for adults

and children.

Children's programs fall into two general categories, school field trips and educational workshops. The HGHH makes history come alive for students of local schools by offering "Field Trips Into History." Specially-trained children's tour guides lead small groups of children through the museum property discussing the lifestyles, architecture and decorative arts of the period. These tours are tailored specially for different age groups from second grade through high school. The tours are informal, question and answer, inquiry-style which include hands-on activities. The museum's study collection includes 19th-century games, laundry and wash equipment, mosquito netting and reproduction children's clothing. These objects are used to give students a chance to "touch" history.

The Education Department sends an information packet to the educators so that the students will be prepared for the visit. This packet contains background information on the structures and people who lived on the property, as well as a vocabulary list of important words and objects found in the house. Educators are offered, for a small fee, a teacher's manual that has maps, New Orleans history, and pre- and post-visit activities for the students. This manual was first produced in 1985. The Education Department is currently forming a new committee of educators, staff and volunteers to produce a second, updated, edition.

The Education Department offers workshops for children throughout the year. The goal of these programs is to introduce the museum to young children by educating them about certain aspects of New Orleans history. These programs offer entertaining

hands-on activities such as baking in the kitchen and crafting 19th-century holiday ornaments. Many of these programs are planned to coincide with the thematic tours that the house offers; in this manner children get a special tour every time they come to the museum. These workshops allow children to have an in-depth, fun look into New Orleans history.

Symposia offer the chance for in-depth study in a particular aspect of the museum's collection. In 1992, a symposium called "The Creole Cook" on New Orleans cooking was held. This program, held over a three-day period, brought together nationally-recognized and local experts in the field of historical cooking. The choice for symposium topics are based on the same criteria as the thematic tours. Earlier this year a symposium on archaeology took place to coincide with an archaeological investigation being performed at the museum.

The HGHH offers adult education classes through its continuing education programs. These programs are held at least four times a year, and are open to docents, members, and the general public. The lectures bring a greater understanding to the participants on what it was like to live in mid 19th-century New Orleans. Programs and lecturers have included "19th-Century Sanitation in New Orleans," by John McGill, a Curator at the Historic New Orleans Collection and "Architecture of New Orleans," by Sally Reeves of the New Orleans Notarial Archives. A lecture on the African-Americans that lived on the property was conducted by the Education Department. This was funded by a Louisiana Endowment for the Humanities grant.

FUNDING

In-Kind Income

The Hermann-Grima House, like many small nonprofit institutions, relies on a variety of funding sources for its operation. Besides earned income and contributions, the museum derives a large sum of non-cash support from the community.

The City of New Orleans is a community of many, large cultural institutions with significantly greater funding and visibility than the Hermann-Grima House. This creates a real problem for the museum in competing for the community's attention, especially in the generation of in-kind support: corporate entities are able to gain much greater exposure by working with the larger and more visible institutions.

The museum is able to generate highly significant non-cash support by relying on its strengths: its reputation for accomplishment; the understanding of its significance; the successful work of its staff in publicizing its mission; and the standing of its Board of Managers in the community. This support comes primarily through volunteer assistance to the institution. It is in many ways, among the most important elements in the success of the museum. Four types of in-kind support are significant for the museum's well-being: docents and guides; trained cooks; financial, business and leadership; and event support.

The museum believes that visitors derive greater benefit from touring the historic site when there are no barriers to impact movement or vision. For the same reason, there are no labels in the structure. As a result, the visitor's experience requires a trained guide. Because the museum's budget is limited, such an experience would be impossible

without volunteer guides and docents. The museum has sufficient numbers of volunteer docent/guides that handle the majority of the visitor services during business hours. These volunteer hours are sporadic though, and at such times the staff must fill those hours. (There are some paid guides to assist at peak times). As a result, this resource (unpaid guide/docents) not only provides the substantial bulk of visitor services (and hence the substantial portion of earned income) but frees the professional staff to perform the vital parts of their job. As this group of guide/docents grows in the future, its contribution will become even more significant to the museum.

The volunteer cooks are a highly important asset in two ways. They provide highly credible and highly visible pro-active programming for the museum. For two days a week in the fall/winter and one day a week in the winter/spring they cook in a research-based program in the museum's authentically-restored kitchen: the utensils and the menus are also authentic. The volunteer cooks provide the same dynamic service during special programs when the museum is rented (for income purposes) for special events. Indeed, the kitchen is generally the focal point of interest during these events. This gives the institution a vitality and a credibility it could not otherwise provide within the present resources.

A third group of volunteers provides a critically important financial, business and leadership support. The Board of Managers, the vital part of this group, is more than simply a board for policy determination. The members are highly effective fund raisers; with other community volunteers, they are a vital component in producing fund raising-events; and they provide much-needed labor at a small institution. The museum has, as

well, the assistance of a group of business and financial leaders. Although the time they commit is not so extensive as the other groups of volunteers, it is critically important on the conduct of ordinary business activities as well as highly valuable regarding investment policy. The Board and management have profited significantly from their continuing advice.

There are two labor intensive fund-raising events during the year which are beyond the capability of other volunteers and staff. For these premier events, there are a group of other residents who serve as a major personnel resource to ensure that events are of such magnitude as to provide significant income for the museum. These volunteers, many of whom are introduced to the museum through this means, annually make possible the production of about twenty percent of the institution's gross revenues

Earned Income

The Hermann-Grima Historic House received 98% of its revenue from non-federal sources in 1995-96. Of the total income, 90% ($437,327) was earned income and 10% ($49,982) was contributed.

The four largest categories of income are interest and dividends (25%); fund-raising events (20%); and rental (13%). The diversity of income sources and the solid performance of the endowment reflects the fiscal health of the institution. Invested endowment funds currently total $2.9 million and current policy seeks a balanced return: they expect only modest growth in endowment principal over the next years as major fundraising will be aimed primarily at capital improvements and program enhancement.

Reliance on admissions and store income (24% of total income) will not serve the museum well. Given the small size of the facility and the intense competition for visitors in the French Quarter, significant gains here are unlikely. Admission income has increased an average of 2.8% for the past four years. That increase has been largely due to price increases rather than increase in the number of visitors. The museum has made concerted efforts to increase the number of visitors but, not to the exclusion of seeking to increase other potentially more productive income sources.

Contributed Income

It is reasonable to expect that gains can be made in contributed income. Membership has been growing at a healthy rate and the museum has a reputation for competence and taste. The HGHH has adopted a goal of doubling its membership within the next three years and management has planned a significant initiative in grantmaking and individual financial solicitation.

The museum, in keeping with the new planning initiative, has committed itself to a capital campaign, beginning within the next year. This campaign will be conducted without recourse to fundraising counsel as the Board leadership is able and experienced. Initial indications are that there will be sufficient gifts from Board members to begin the campaign with an impressive boost. Indications from potential donors suggest that a campaign with an appropriate goal is likely to succeed. (The Board was successful in an initial endowment campaign for $1,000,000 over a decade ago.)

Funds raised in the campaign will be used primarily for needed capital

improvements and to a slightly lesser degree, program enhancement. The HVAC system is nearing the end of its useful life and the museum intends to use that occasion for general repainting and wood preservation on the exterior and interior. The museum believes its ongoing income stream is strong enough that it will not be threatened by a campaign; indeed HGHH believes modest gains in operational fundraising will accompany the capital campaign.

ORGANIZATIONAL GOALS AND OBJECTIVES

In February, 1995, the Board of Managers of the Christian Woman's Exchange revised the 1990 Long Range Plan for the Hermann-Grima Historic House. The revision began with a consensus understanding of the mission statements of both the CWE and HGHH. The mission statement of the CWE reads: To serve the community through education and historic preservation. The mission statement of the HGHH, "a project of the Christian Woman's Exchange" reads: To educate the public through preserving and maintaining the Hermann-Grima Historic House, in order to interpret the daily life of New Orleans in the period of 1830 to 1860.

The HGHH is now in its second round of five year plans. The original Long Range Planning Committee was an ad hoc committee appointed by the President and approved by the Executive Committee of the CWE in response to the first priority set by the Board at the January 1984 meeting. This committee was charged to produce a long range planning document on all areas of the museum operations.

From documents produced by staff and standing committees, the Museum Goals and Long Range Plan emerged. This document is revised annually by the Advisory Planning Committee and the Staff. In 1990, a new ad hoc committee was appointed at the end of the first five year cycle to prepare the second long range plan to be considered at an all-day planning meeting.

As stated in the letter accompanying the draft of the 1985 Long Range Plan, "The committee recommends to the President that the responsibility for monitoring and evaluating the Long Range Plan be clearly defined. The on-going evaluation is crucial to the stability and development of the Museum."

Goals

The latest Long Range Plan was adopted on January 4, 1996. The goals of the Long Range Plan covered five areas of the organization: Physical Plant, Collection, Education, Income, and Governance and Administration. The goals are as follows:

1. PHYSICAL PLANT: To preserve the Hermann-Grima Historic House structures and properties and complete their restoration to their 1830-1860 appearance. To maintain them in accordance with the highest standards of the profession. To acquire the remainder of the original Hermann-Grima property (and such other historic property that may be appropriate to the mission statement).

2. COLLECTION: To maintain and care for the Hermann-Grima Historic House collection in accordance with the highest standards of the profession, and acquire additional objects necessary for a complete interpretation of the structures on the property.

3. EDUCATION: To utilize the structures and objects as a means to educate residents and visitors about New Orleans life in a humanistic and artistic context.

4. INCOME: To provide sufficient financial support to ensure the preservation and sound operation of the institution.

5. GOVERNANCE AND ADMINISTRATION: To continue the sound governance and administration of the institution.

These goals set for a series of objectives in each of the five areas. These objectives were assigned an authoritative position or committee, a time frame, cost, and personnel.

Objectives

The objectives for the physical plant centered around an Historic Structures Assessment. The guidelines for such a report have been published by the National Trust for Historic Preservation and by the Getty Foundation. HGHH had applied to the Getty Foundation for a grant in order to carry out such a report. The report would contain architectural conservation reports and physical property and educational resources, which would then be prioritized in needs and tasks. Professionals and other consultants would be engaged to review and assign costs to the building programs. The Historic Structures Assessment and accompanying printed report was estimated at a cost of $52,000.00. HGHH did not receive the grant.

Another objective for the physical plant would play a vital role in the organization's near-future. The objective was to determine feasibility of acquisition of other historic properties. This objective set out a call and a plan for the Executive

Committee and the Director to proceed with the investigation for the acquisition of the Gallier House Museum from Tulane University. It had become public knowledge that the University desired to divest itself of the property. This objective was successfully brought to completion on October 7, 1996 with the donation of Gallier House to the Board of Managers of the Hermann-Grima House.

The objectives for the collection begin with a review of the Collections Assessment report and plan for implementation of recommendations. The plan calls for the acquisition of furniture and artifacts in accordance with the restoration and interpretative plan for the structures.

One objective that is sorely needed to come to fruition is to reconstitute the library as archives. This requires additional funding to hire a project archivist (one year or less) to accomplish the task. As it is now, the library has a wealth of resources regarding nearly every aspect of the history, culture and lifestyle of New Orleans. The problem is that the archives are poorly organized and is very difficult to access. There is great potential for the library and its archives to become a valuable facet in the study of the history of New Orleans as well as historic preservation.

Education objectives constitute a wide range of programs for the institution. The most vital objective is the engagement of an Education Professional to create a broad scale education program with multiple components, including: (a.) Curriculum-based for school children (site based); (b.) Outreach for school children off site; (c.) Interest based for adult populations; and (d.) Site based for site visitors.

Education is at the heart of the institution's mission and current educational

programs lack a keenness that is needed to fulfill that mission. A professional Education Curator is needed to successfully develop such a program. Past educational programs and workshops have been quite successful, such as the Creole Cook Symposium. But these programs have been discontinued due to a lack of sustained interest and communication from both the community and the organization.

Another aspect of the educational objectives works with broadening the interpretive programs of the museum to include the social history in New Orleans context as well as architectural and decorative arts material. This will be discussed in greater detail in the next section. Suffice it to say, that by broadening the interpretative program and including a more diverse and multi-ethnic as well as multi-cultural perspective, a more diverse population may be introduced into the organization; thus a greater, more diverse audience.

The objectives concerning income for the organization are ambitious. They call for a reassessment of nearly every aspect of income, from the gift shop to visitor surveys. These objectives are in sharp contrast to prior Long Range Plan objectives. They are aggressive and positive, and if successful, will grow the organization nearly twice over. The Director is confident that these objectives can be achieved.

The first objective was to undertake a capital campaign to fund preservation and restoration, endowment and interpretive needs. This is a four step process:

1. Recruit leadership, plan campaign and set schedule.

2. After completion of physical plant analysis, determine financial goal.

3. Write case statement for approval of Board.

4. Institute campaign.

The campaign was in its formative stage as my internship ended. Today, the campaign is in its first stage of solicitation with a goal of $2.7 million. The campaign is not solely for HGHH though. The goal of the campaign has become to build an endowment for Gallier House, mirroring the endowment already established at HGHH. The Endowment Preservation Fund for HGHH surpassed $2 million this year.

Another interesting objective that is also much needed is to broaden the dues paying membership and double the number of members. The membership campaign that began in April 1996 has a three year completion schedule. In order to facilitate the membership campaign, Logan Marketing and Communications (Logan) was retained as a marketing consultant. Logan has a long history of success with arts and cultural organizations in New Orleans. Their task was first to produce a marketing plan for the museum, and, from that plan, develop a membership campaign strategy. Logan agreed to a reduced monthly retainer and also agreed to do one project pro bono. The marketing fees have so far been money well spent. Still, it is yet to be seen the impact in membership and revenue.

Other objectives concerning income were to review and analyze event-based fundraising programs. For many years, HGHH held two such annual events, the *Soiree,* which usually involves children and adults, and *Amazing Grapes,* a wine auction. The latter is growing, while the *Soiree* is fading into an event solely for the parents of the children participating. These events generate over $60,000.00 annually to the budgets, but have become staid and exclusive. There is great potential for event-based fundraising

in the heart of the French Quarter. This issue will be further discussed in the Recommendation section.

Governance and Administration objectives included one that is crucial to any nonprofit organization: volunteer programming. The objective set forth to revise and expand the volunteer program by providing for the funding of a volunteer coordinator position, expanding volunteer benefits and recruitment of new volunteers of varied backgrounds and ethnicity. Volunteers are the backbone of any successful nonprofit organization. They provide the link between the organization as an institution and the visitor.

The volunteer coordinator's position is one of great importance and needs to be filled with a person who is dedicated to both the organization and the community it serves. As mentioned previously, HGHH has had a solid core of volunteers throughout its history, but those numbers are starting to dwindle. The staff shoulders the burden to fill visitor service time when volunteers are not available. While it is rare that every hour of operation of the museum is filled with a volunteer to handle visitor services, the staff at HGHH is called upon nearly every day at some point in order to fill a gap.

The main task of the volunteer coordinator is to recruit new volunteers and retain them as well as retaining the established corps. Vital to this recruitment is a sense of benefit, both for the volunteer, individually, and the institution. This mutually beneficial relationship is immeasurable in the operation and administration of the museum. A benefits program for the volunteer is needed to reflect a feeling of appreciation as well as give the volunteer a feeling of having a stake in the organization. Such benefits may

include a discount in the museum shop, advanced notice of programming and events, invitations to all open houses and organizational receptions, and a "thank you" party in their honor. Another aspect of volunteerism that is important to consider is the continuing education that volunteering provides. Special training and workshops make the volunteer aware of his or her special knowledge and in turn, the volunteer is usually eager to impart this information to the visitors. This issue will be stressed once again in the Recommendation section.

INTERNSHIP DESCRIPTION

My internship at HGHH began on January 8, 1996. Prior to my start, I interviewed with Mr. Warner and talked informally about the duties and opportunities that would present themselves to me in the upcoming months. Mr. Warner had taken over the position as Director in September 1995. My position would be supervised by Ms. Preuit Hirsch, the Community Relations Coordinator. My initial impression of Mr. Warner was that he had a very good idea about the potential of HGHH. While the museum had successfully operated for nearly twenty-five years, he believed that the organization could grow in ways that would make it even more successful. He confided in me that he considered the Hermann-Grima House to be "tired". At first I did not fully understand how a museum could be "tired", but as Mr. Warner walked me through the grounds and described how the Board of Managers, again made up of thirty women, has become stagnant with their now routine operation of the museum, I also saw a dynamic opportunity for the organization. Mr. Warner and I discussed four options in which I

could pursue my internship, all relating to marketing and development.

The first option was to assist in developing a Marketing Plan for the museum. This document was to be created primarily by the Director with the assistance of Ms. Hirsch and myself. The Marketing Plan was to include both short and long range goals.

The second option was for membership campaign. This new membership plan needed to be designed with added benefits and targeted at a more diverse population. Mr. Warner believed that the current membership of nearly 800 could be doubled within the next three years. The membership plan was to be implemented through the acquisition of membership lists from other cultural and educational organizations throughout New Orleans.

The third option for my internship was assisting the Director and Community Relations Coordinator in studying the feasibility of a Capital Campaign. The Director believed that the organization, with its strong and supportive Board of Managers, could undertake a Capital Campaign to raise Endowment and produce necessary operating funds. He made it clear that the staff, including himself, were to merely assist the Board of Managers in designing and executing such a campaign.

The fourth option would be to assist the Community Relations Coordinator on a Grants Program to raise funds for operating expenses. As mentioned earlier, the majority of fundraising was done by the Board of Managers. The Director, with a history of successful fundraising at other institutions, believed this was an untapped source of needed revenue and a way to engage the community and its diverse population to the importance and credibility of the organization.

I was immediately impressed with Mr. Warner's direct nature and obvious commitment and enthusiasm regarding the museum. He gave me the feeling that the museum was going to change and that if I chose to, I could be involved in the changes on many different levels. He suggested that I take the "lead" on the membership campaign and that the Community Relations Coordinator and I share the "lead" on Grant Operations. I would also assist the Director and Community Relations Coordinator on the Marketing Plan and Capital Campaign.

My first task as an intern was become familiar with the museum complex and train as a docent for guided tours of the museum and grounds. The museum has a "Guide Book" which has the history of the house and families, instructions for the docents, and detailed descriptions of the rooms and furnishings.

The HGHH exhibition philosophy is to present the historic site in a manner that carries out the mission statement: to preserve, maintain and complete the restoration of the property and to educate site visitors about the history of New Orleans and its population. The main house, kitchen building, courtyards, stable and carriage house form the major part of site-exhibit, and specialized thematic tours are presented within the context of this complex. There is no separate exhibition area, but there are plans to have an historic room that could be used for educational exhibition displays. While the significance of the buildings, their architectural style, and the history of the two families who lived in the house are an integral part of the tour format, the tour also emphasizes mid-19th-century New Orleans daily life for the families and their slaves. In order to present the most realist depiction, no barriers are placed in the museum rooms, enabling

visitors to perceive the spatial quality of the architecture, and to fully experience the flow of an active 19th-century household. Recognizing that the no-barriers policy puts collection objects at risk, all tours are guided by trained docents and are limited to twenty people.

Guided tours of the property interpret daily life in New Orleans from 1830 -1860. Tours last approximately 40 minutes and begin at the front door of the fully restored 1831 house. Docents explain the history and architectural significance of the property. Labels are not used throughout the complex, because the guides impart information. Inside, eight ground-floor rooms open to the public include a spacious central hall with a curving stairway rising at the rear to the second story, and the formal parlor and dining room to the right. After leaving the central hall, visitors are guided into the parlor where they see portraits of Virginie and Lucien Hermann, two of the four Hermann children. The process of restoration is explained and original details pointed out with particular emphasis on architectural adaptations to the local climate (transoms, high ceilings, masonry walls) and popular decorative details (graining and marbling). The use of the parlor for the purpose of formal entertaining is explained through the parlor games, such as the magic lantern, and the pianoforte. These two rooms are separated by the original sliding pocket-doors, enframed with Greek Revival details such as the fluted pilasters with Corinthian capitals, In addition, the carved wood panel of garlands, rosettes, and cornucopias is another original Greek Revival detail. In the dining room, portraits of Samuel Hermann and his wife are the impetus for the interpretation of the families who occupied the house. The large dining table, sideboards and pier table attest to the large number of accessories

necessary for the elaborate dinners documented in the writings of local diarists of the period. (Samuel Hermann's reputation for being a good host is documented in a letter, and included in Judge Grima's collection of books are a volume on wine culture and on cuisine.) Original marble mantels, restored grained doors and marbled baseboards detail the high level of craftsmanship found in the house. Elegant furnishings include fine period mahogany and rosewood pieces, many made or used in New Orleans, wool carpets reproduced on antique English looms, and silk damask draperies copied by Scalamandre from 19th-century designs. The tour continues in the master bedroom, *cabinet,* child's bedroom and bathing room. The master bedroom houses a handsome bedroom set attributed to the significant cabinet maker Prudent Mallard. The child's bedroom encourages discussion of the contrast between education for men and women in New Orleans at that time.

After touring the ground floor of the main house, visitors step onto the rear gallery for an introduction to the courtyard and service building with its utility rooms and slave quarters. When the tour moves into the wine room, wash room and kitchen housed on the ground floor of the three-story kitchen building, utilitarian objects illustrate the slaves' daily activities. The open hearth, bake oven and *potager* serve as an illustration of an urban, cosmopolitan kitchen as managed by a Creole slave cook. *The potager* represents the expertise of the slave cook in both French and local dishes, such as gumbo, an excellent example of the African influence on New Orleans cuisine. From October through May, trained volunteers prepare meals using 19th-century techniques and recipes in the open-hearth kitchen one or two days a week. During 1995, the museum received funds which will permit it to complete an authentic restoration of the Ironing Room in the

current year. A 6,000 gallon cast-iron cistern and a small two-story brick "mystery building" complete the buildings in the courtyard. The courtyard restoration and historic landscape planting was done to confirm to the research of historic landscape architect Sue Turner of LSU. Original flagstones pave the courtyard and *parterre* (raised) beds contain plants which would have been available in 19-century New Orleans such as lemon trees, camellias, roses, privet and sweet olive. The arrangement reflects the French style of gardening popular in 19th-century New Orleans.

Visitors then enter a smaller connecting courtyard which services the two-story brick stable/carriage house. The stable contains stalls for a pony and three horses. It is the only extant stable in the French Quarter. The tour ends in the attached carriage house containing the museum shop.

There is quite a lot of information to know, and I found it useful to follow other docents on tours. This allowed me to hear different "stories" and a variety of styles and interpretation. After giving a tour to the Curator, Jan Bradford, I was given certification as a docent. All professional staff are certified as docents and are frequently called upon to give tours. This has created an "its your turn" mentality among the staff members. While the entire staff utilized in this process, I frequently "relieved" Ms. Hirsch from her turn at her asking. As I have become more entrenched in the organization, I see recognize the frustration of having to interrupt your workday in one hour blocks in order to give a tour. There are some days where it seems that that is all you do in a day and wonder how anything gets done.

While dedicating time towards familiarization of the museum, I also assisted the

Community Relations Coordinator in developing a database of local, state and national foundations. I was not fluent in computer database creation and management using Microsoft Works for Windows but learned quickly from tutorials. The foundation information was gathered from various sources. ***The Big Book of Museum Grant Money*** was an excellent source for national foundations with detailed giving histories and application guidelines. Also, ***Foundations and Fundraising Sources of Louisiana*** was an important research tool in identifying and rating local and state foundations.

Research is an integral part of grant-seeking. There is money available for nearly every organization; it is a matter of finding the right match and profiles. This is where search is key.

In weekly grants meeting with Mr. Warner and Ms. Hirsch, each foundation in the database was rated as a prospect according to giving patterns and profiles. It was my responsibility to profile each foundation and describe its grant-making. During this time, Mr. Warner "gave" me my first grant to work on.

The foundation was the GPOA Foundation, a service of the German Protestant Orphan's Asylum Association of New Orleans, Louisiana. The foundation was established in November, 1980 and from December 1, 1993 through November 30, 1994, 55 grant proposals were processed and 30 approved. During this period grants totaling $375,438 were approved and $322, 218 disbursed in grant payments. The GPOA's mission is to benefit children and the organization focused on underprivileged and minority children who might not receive the opportunities other children might. HGHH had received the grant application and guidelines from the GPOA. The Director and I outlined a project

and strategy to which best approach the foundation. The project was for the GPOA to help underwrite transportation for young people, especially underprivileged children, to the Hermann-Grima House. In the past, HGHH has had no problem attracting school-aged children from private and suburban schools (read: white) to the museum. The challenge is getting minority school groups, those who may not have or get the opportunity to visit the museum.

The first step in soliciting a grant from the GPOA was to contact the foundation manager. I made the "cold call" and discussed two possible funding projects. The first was to provide transportation for underprivileged children of New Orleans schools to HGHH and back. Ms. Lisa Kaichen, Foundation Manager, said that this "fit" within their funding scope. She encouraged the museum to apply and send a proposal along with some supporting materials. These would include letters of commitment from the schools that they would indeed come if transportation was provided. Also, a projection of the costs involved would need to be included.

The second possible funding project involved the Children's Summer Archaeological Program at HGHH. Ms. Kaichen said that if it could be shown that the program targeted a diverse group, stressing underprivileged children, or an after school program, then it would fit into their funding scope. The possibility of a paid teacher for the program to help assist the curriculum could also happen if the project focused on the underprivileged children.

The foundation manager stressed that the GPOA strictly funds programs and organizations that serve children. They more commonly fund services rather than culture,

but recognize the importance of historical, educational and cultural programs. The deadlines for grant applications were: March 1, for consideration in April, and June 1, for consideration in July.

After discussing this conversation with the Director, we decided that the most suitable and beneficial project for HGHH would be the Children's Summer Archaeological Program. A professional teacher would be recruited to develop and administer a curriculum designed and targeted towards underprivileged children. The children would come from area schools that the Education Coordinator would solicit.

The GPOA uses the "Common Grant Application Form" which is being used by a number of area foundations. The grant application form is divided into three parts: Proposal Narrative, Attachments, and Proposal Summary. The Proposal Narrative (no more than three pages) is divided into three parts, beginning with the background of the organization describing the work of your agency, addressing each of the following topics:

1. A brief description of its history and mission.
2. The issue(s) that your organization works to address.
3. Current programs and accomplishments, emphasizing the achievements of the past year.
4. The population that your agency reaches, including geographical location, socioeconomic status, race, ethnicity, gender, age, and physical or mental abilities.
5. Overview of organization structure including board, staff and volunteer involvement.
6. Your organization's relationship with other organizations working to meet the same needs or providing similar services.

The second part of the Proposal Narrative is the Funding Request, describing the program which you seek funding, either *general operating support* or a *specific project/program.* The third part is the Evaluation, explaining how you will measure the effectiveness of your activities.

The second part of the Grant Proposal is the Attachments, which must all be labeled. The Attachments are divided into three categories: Financial Information - Overall Organization, Financial Information - Project/Program, and Other supporting materials.

The third part of the Grant proposal is the Proposal Summary sheet that includes all of the pertinent information about the applying organization, the funding request and project/program summary.

I researched past grant proposals from the files at the museum, and tailored a narrative according to the guidelines given by the GPOA. The narrative received several re-writes and input from different staff members. I gathered all the necessary attachments and produced a budget for the project. After triple-checking the narrative and all needed attachments, I hand-delivered the proposal and its required ten copies to the foundation office on the deadline date for consideration for May. The total grant request was for $4,190.00.

In early May, the Director received a letter from the foundation manager informing HGHH that the Board of Directors of the GPOA Foundation has denied the grant request for $4,190 for the Summer Archaeological Program. The same week I called Ms. Kaichen and discussed the grant denial. She said that there was nothing wrong with the proposal, but that it was up against some strong competition. She said that the program did not have what the GPOA considered to be a lasting or longer impact for the children involved. She offered some information on the children's programs that were funded that included funding counselors for at-risk children and domestic violence programs and other

programs with strong social concerns. She did encourage us to submit other proposals in the future.

During my research of local foundations, I identified two other possible funding sources, one a private family foundation; the other a corporate foundation. The first was the Steeg Family Foundation. The Steeg Family Foundation is involved in education, arts and community endeavors in New Orleans. Mr. Warner and myself discussed numerous projects for operating support.

The project, or proposal, that was agreed upon was need for a broadening of the interpretive programming at the museum. Presently, current programs have been guided by a conservative, traditional interpretation focusing on architectural history and the lifestyle of a wealthy Creole family. The museum has not dealt adequately with the social context of the buildings and their owners and now seeks to create the materials to do that. These materials include a new guide book and brochures as well as promotional and educational materials.

Like the cosmopolitan culture of New Orleans itself, the household the museum interprets contained a diverse population - blacks and whites; immigrants, Creoles and Americans; Jews, Catholics and Protestants; old people and children. The museums goal is to tell its visitors about this rich mix of individuals and how it operated. Only then will the museum be able to carry out its educational mission well.

Mr. Warner and myself deeply believe in the truth of these statements. The ongoing challenge for the museum is community outreach and a diverse audience development. To this end, the organization is committed to broadening its educational

and interpretive programs to better serve the multi-cultural population of New Orleans and its visitors.

I telephoned Mr. Steeg, who has a successful law practice locally, regarding his family foundation and our mission. He was cordial and deliberate concerning the foundation and stated that all funds for the current year were allotted. The foundation selects organizations in which to fund at the beginning of each year depending on the profits from the foundation and his practice. We discussed the mission of the museum and its current challenges and importance of developing a diverse audience within a diverse community. He agreed to my sending him a proposal that he would consider. He then asked me about myself. Where I went to high school? Was I Jewish? I found it a little odd for him to ask me such question, but I felt as if we had established a certain rapport. My being Jewish was one of the reasons I had decided to select the Steeg Family Foundation for this important project and felt comfortable in making the "cold call." It was a testing ground of sorts to see what the community's perceptions are of the museum and its organization.

I sent Mr. Steeg a formal letter thanking him for his time and spelling out the museum's vision for the future. I suggested that we discuss this further at his convenience.

The next week I had an enlightening conversation with Mr. Steeg. He stated that he would not consider giving funds to the Hermann-Grima House due to its "exclusivity" as an organization. He explained this as a lack of diversity among its Board, singling out the fact that there has never been any involvement or outreach to or with the Jewish community of New Orleans. He said that within the Jewish community, the phrase "anti-

Semitic" appeared in regards to the organization. I attempted to defend the organization, and myself, by saying that there is a new and committed dynamic within the Board and the organization to make it less "exclusive" and inviting for all. He stated that if this were indeed true, he might reconsider at a later time. He went on to say that it begins with a single person or specific "inclusion" for the organization. The word "token" was used by Mr. Steeg in describing a particular board that he sat on. He insinuated that this would be a good place to shed the appearance of exclusivity, to have a "token" board member. The conversation ended amiably.

This was a tremendously productive telephone conversation and I was slightly shaken-up about it. Was I working for an anti-Semitic organization? Did I just over step the bounds of an intern? How would Mr. Warner react?

I did not hesitate to describe the conversation with Mr. Warner. He said that I should not feel bad about the conversation, especially considering that I had now made a connection with Mr. Steeg. Mr. Warner also gave me a short lesson in fund-raising. The lesson was simple. People give money to people. They do not give money to causes necessarily, but give to people they know and to whom other people give money. That is why the Board involvement is so critical. But what if the Board is anti-Semitic? Having worked in the organization for a number of months now, I have not noticed actual images of anti-Semitism. It is true that the Board is nearly uniformly "WASP". After sitting in committees with a number of them, it is apparent that while not overtly anti-Semitic, there is an air of exclusivity, mainly surrounding the "old line" Board members.

Mr. Warner explained to me the composition of the Board of Managers that up until a few years ago, did not allow Catholic women to the board. The women of the Board of Managers are uniformly white, Anglo-Saxon Protestant, and this disturbed Mr. Warner. If the museum is to grow as a community based, diverse organization and seek money from this same community, the Board of Managers, as its representative body, must also reflect the diversity of the community. This, Mr. Warner explained, is in the works, but was admittedly going to be a long and difficult process. The Board is composed of "old-liner" members who have shaped and built the institution, "dead-wood" members who are seemingly uninterested with the policy setting role of a board member, but enjoy the social aspect of the group, and "new-blood" members who are actively trying to carry the museum into the next century and realize the short-comings of the organization.

The Board of Managers has made great changes recently. Most notably was the hiring of Mr. Warner as Director. His background in development and fund-raising was interesting in comparison to the previous administrations where fund-raising was strictly a Board activity. Mr. Warner is both excited and frustrated by the Board's progress, but is deeply committed to encouraging, if not forcing, the Board to recognize its position within the community.

Mr. Warner's understanding of the dynamics of the Board as the leading force in the organization reassured me of my position and belief in the future of the institution. He explained that within the last year, the Board has had to make some of the most critical decisions and changes of its long history.

The Board had agreed to begin the investigation of acquiring additional property, with Tulane University announcing its desire to divest itself of Gallier House Museum. This was shaping up to become a reality when other organizations could not feasibly operate Gallier House without an endowment, something the Board of Managers had agreed that they could raise and sustain for the future of Gallier House. They had an endowment of nearly $2.4 million for the operation of Hermann-Grima House. This was a source of great pride for the Board and a symbol of their commitment and sound organizational management.

The Board was, and is still, considering a name change. Mr. Warner and the "new-blood" board members see the name, Christian Woman's Exchange, as a barrier to community involvement. These were huge elements for the board to even consider and a number of long-time Board members were not interested in changing at all, much less, fundamentally shake-up the organization.

The corporate funding source I had identified was a Chevron Community Grant. These grants are made throughout the year and are for a maximum of $2000.00. It is a simple application process that involves a letter of intention and purpose along with a description on the project to be funded. A budget is also needed as an attachment.

I sent a proposal to Mr. Brent Wood, Chevron's Public Affairs Manager, along with a cover letter. Earlier that week Mr. Wood and myself discussed the project and proposal over the phone and he encouraged me to apply on behalf of the organization.

The Chevron Community Grants are distributed from field offices throughout the United States and internationally and focus on two strategic areas of programming: education and the environment. The project the museum desired funding for was the

Summer Archaeological Program. With education as the primary mission of HGHH, the Summer Archaeological Program would reach a diverse, multi-cultural audience and offer a rare opportunity to gain insight into the history and culture in New Orleans, both today and in the past. In addition to the investigative and explorative fieldwork directly on the site, the program included tours, adult education and a children's education program. The $2000.00 grant proposal would off-set the professional fees of the archaeological personnel, notably, Richard Beavers, Director of the Archaeological and Cultural Research Program at the University of New Orleans.

The program was not funded. A generic form postcard was sent notifying the museum of the grant request denial. It is difficult to feel at ease with the rejection and the notion that for every ten, or twenty, or one hundred proposals sent in, perhaps, one will get funded. I was reminded again that people give money to people they know. Mr. Wood is a member of HGHH and is friendly with a number of Board members. If this had been a more dire financial need then the more appropriate people would have made the "ask".

The proposals that I submitted during my internship were a tremendous lesson in grant-making. I have learned the necessary tools and language that is a major part of grant writing, but I have also learned the more subtle aspects of the process as well. With proper research, identification, rating and signers, I have seen successful grant progress from start to finish. Mr. Warner has helped me greatly in understanding the process. He has an enthusiasm and passion in regards to grant-making and development that is so necessary for successful fund-raising.

LONG TERM AND SHORT TERM IMPACT OF INTERNSHIP

My internship at the museum came at a transitional period for the organization. The Director was still considered "new" to his position and seemed to be settling-in. The staff was still adjusting to his new management style that was more structured and dynamic. The Board of Managers were also in their own transitional period, though not many had a clear vision of what changes would be made.

The Community Relations Coordinator did not gel with the new director. Ms. Hirsch was not aggressive, and this clashed with Mr. Warner's energy and optimism. It soon became clear that changes in this department were needed.

The short term impact of my internship is two-fold. The first is the creation of a workable database of private and public funding sources. This database includes local foundations and area corporations that will be used during the capital campaign and for future solicitations for endowment and operating expenses. The profiles and information from the research of these funding sources are crucial for rating and ranking each funding source for use in a structured campaign.

The second short term impact of my internship was to assist the Community Relations Coordinator in her position. This included the management of the membership database. The membership database serves many functions. It records all membership account information and giving history. The program is managed with Fundmaster Light development software. The software has been used at the museum since 1994,

and is used to manage not only members, but, media, foundations, volunteers, and prospects. While not the most user-friendly program available, FM Light is best at extracting information from the database accounts. The program is used to extract specific names in groups for inspection, labeling, giving histories, etc.

By learning the development program, along with its codes, divisions, and profile structures, I could better understand the responsibilities of the community relations position. I also came to see that I was doing a good portion of the Community Relations Coordinator's tasks as she became more dissatisfied with the organization.

This leads to the more long term impact of my internship. The funding database that was created laid the foundation for what was to be an aggressive capital campaign. The five-year campaign would set a schedule of solicitation that would then be used for many years. Previously, the organization relied almost solely on the solicitations of the Board of Managers and their contacts. Now, and in the future, a wider variety of funding sources can be tapped.

Another long term impact was a newly energized position of community relations. The Director realized that Ms. Hirsch did not have the same enthusiasm and commitment as he did. He forced the issue with Ms. Hirsch to the point that she resigned her position in order to pursue a graduate degree. This left the Director with a chance to fill the position with someone who could trust and shape into a more aggressive marketing and development direction. Knowing the work that I had done during my internship, he offered me the position. We discussed the future of the organization, especially concerning the future of funding, and how he envisioned the position as one that would work in unison with the director's mission.

Mr. Warner's direction is quite different from the previous director's. Prior to Mr. Warner's appointment, Tattie Bos was director. While doing a competent job, she, along with the Board, did not seem to garner an active commitment from the staff that would grow the organization. During Ms. Bos' tenure, and quite possibly, for a long period beforehand, the organization had become stagnant. In discussing the prior director's administration, there was no growth, only the status quo. The staff was set in a routine of rehashing the same programming, funding and management.

Mr. Warner was set to re-energize the staff, along with the Board's commitment, to awaken the organization. In doing this, he put greater autonomy in staff positions across the board, as well as setting attainable goals for each position. The community relations position of marketing and development would work alongside the director and share the same vision and goals.

The staff, at first, did not know exactly how to react to Mr. Warner's new administration. They had never been pushed to this extent before. It took them a while to adjust and finally see the potential for the organization. I, myself, being the newest staff member, did not know of the prior administration. I came in at the beginning of a new organizational structure and mission. The impact of my internship, along with the growing professionalism of the staff, has made for a more cohesive unit of management throughout the organization.

RECOMMENDATIONS

The Christian Woman's Exchange has a long and impressive history of community service and education. Its operation of the Hermann-Grima House has been equally distinguished over the last twenty-five years. But it can be do better. Probably the hardest thing the museum has to face is the ever increasing competition for revenue dollars in today's society. Movies, clubs, music, shopping, dining, and galleries are just a few of the competitive venues within a six block radius of the museum. This competition is made even more difficult considering that the museum is from a bygone era. It is basically a static museum. After you have been through the tour once, what will make you come back and visit again? What will get you in the door in the first place? What will make you give them money or a donation or your time?

The French Quarter has its pluses and minuses in regards to this competition. The museum is set in an historic district. But so is the nudie bar on Bourbon Street. There are a hand-full of other museums and historic houses within walking distance of each other. (It's the same with the above mentioned bars.) Realistically, there is no possible way the museum could attract as many visitors as the Aquarium of the Americas. HGHH does not want, or need that many visitors to be successful, but it does want to be competitive. It does want to be in a position within the many other cultural attractions within New Orleans for visitors with a lean toward history, toward historic preservation, toward elegance and extravagance. The difficult part is identifying your target population and positioning the organization to reflect the visitors desires. (Not unlike the above mentioned bars.)

The Hermann-Grima House has positioned itself well within certain traveling markets. The museum averages over 20, 000 visitors each year, but this number has remained flat for a number of years. Unfortunately, all too many locals do not take advantage of the offerings within New Orleans. This is a major challenge for the museum: attracting a local base of support. With community support, the museum would grow from word-of-mouth alone. But how do you get this support? How do you nurture the local community into taking an active role in the preservation of its heritage, its architecture, its history? First, you give them a cause to believe in. The preservation of the Hermann-Grima House is vital for interpreting the history and lifestyle of New Orleans from 1830 - 1860. Second, you give them the proof. The educational mission is invaluable in telling this story. Every child in Louisiana is required to take a Louisiana history class. We are offering them living proof of that history. Finally, you make it easy and natural for them to support your cause. A diverse and multi-cultural population that is served by a diverse, broad-based organization.

These solutions are ideologically sound, but putting them into action is difficult. Such solutions are usually expensive and very time consuming, but they are nonetheless options to consider. Marketing correctly is the key.

With so many historic and museum choices available to the visitor in New Orleans, HGHH must do essentially two things to reach a higher potential: first, HGHH must identify and implement ways to add more value to its core product visitation (that is, exceed -- not just meet-- visitor expectations); and second, it must utilize more aggressive communications plans with key audience groups to attract greater admissions.

Market analysis of the tourism industry in New Orleans shows signs of growth. The largest area of growth is within the young to middle-aged educated professionals and families. In the March 1995 Longwood Report, 65% of the estimated 10 million tourists who visited New Orleans in 1994 visited an historic site and 49% visited a museum.

In order to increase admissions, three areas can be targeted. First, and formally, is the local tourism industry. The tour bus operators, convention planners, destination management companies and independent tour operators. HGHH has a relationship with a number of these firms within the industry, but has not courted them sufficiently. Incentives and theme tours are important in this courtship.

Second, in order to increase individual admissions, local affiliations must be made with concierges at all of the area hotels. HGHH has begun to investigate a Concierge Program to entice both the concierge and their guests. The program would offer discounts to hotel guests from the concierges recommendation. This would be tracked by each referral and a rebate would then be offered to the concierge. The program was received well by a number of area hotels, but was shelved for more pressing concerns. This program should be reinstated and a formal proposal should be delivered to the New Orleans Concierge Association as a group. Taxi drivers can be courted in much the same way as the hotel concierges.

Another recommendation is to form alliances with other historical and cultural attractions within the city. The Arts Tourism Partnership, under the auspices of City Hall attempted to achieve this, but have proven unsuccessful at marketing a package. With the acquisition of Gallier House by Hermann-Grima there a numerous possibilities for cross-promotion and increased admissions.

Local residents are difficult to court. There is no parking facility that HGHH is

affiliated with currently. The museum is in the heart of the French Quarter and is seen as a museum-style tourist attraction. The local population must be shown that HGHH is their museum and to take an active role in it. Local clubs and groups should be courted to have their meetings and social gatherings at the museum. A standing discount for visitors with a local driver's license should be considered. Families and children have always been a strong part of HGHH but more hands on and parent-child activities should be implemented.

The third option is to increase educational admissions. This is another source of added revenue and visitorship. Most of the schools that visit HGHH are repeat visitors. These schools are usually New Orleans, suburban, white and private. A concerted effort must be made to encourage schools from other parishes to visit. Also, an effort to increase the number of minority school children that come to the museum. This is an area that could raise the social consciousness of thousands of school children about the indignity of slavery and its history and ancestry. It is also a chance to increase public relations, underwriting and grants.

The implementation of a strong marketing plan is vital to the success of the organization. Done correctly, it can be both cost effective and successful. Besides marketing there are numerous other recommendations that should be considered in order for the museum and its parent organization to stay competitive within an ever increasing social menu. These changes come in the form of a revitalized and newly charged administration. The following are a few of the changes that I would recommend.

The first change is a name change. While the name the Christian Woman's Exchange has a history of one-hundred and sixteen years, the name today is not viable for today's market of cultural tourism. I suggest the name "Woman's Exchange". By

simply dropping the word "Christian" from the organization's name, the dynamic of the institution remains intact and the organization is not pigeon-holed into a limited market. The process of changing the name of the organization is more difficult than notifying the Internal Revenue Service. The Board of Managers must all agree upon the name change. It must make changes in the by-laws and charter. It will not be an easy road considering the numerous and extreme changes that the Board has already undertaken within the last two years. But for the organization to succeed into the next century, a less descriptive, more broad-based name is needed.

With the name change, the make-up of the board itself must also change. While the dynamic of an all-women board is an incredible asset, an all "WASP" board is not. Diversity must exist in order to represent a diverse population. Again, this change will undoubtedly be a slow process. A diverse board will add diversity to its funding base. As discussed previously, the anti-Semitic sentiment that Mr. Steeg referred to is a real image problem. In any city, but especially New Orleans, this omits a large base of community giving. The Jews of New Orleans, as well as all religions and ethnicity, should be welcomed in the Hermann-Grima organization. The by-gone era that Samuel Hermann and Felix Grima lived in reflected a diverse population. Samuel Hermann was Jewish himself. It is documented that the slaves and the children inter-mixed. New Orleans, as a whole was populated with many different cultures and religions, so why can't the Hermann-Grima community?

The Board of Managers keeps a strong hold on the museum. Each member seems to have her specific area to which she calls her own; be it fundraising, restoration, finance

or the consignment shop. These women have given greatly to the institution, but in doing so, have left no room for others. The nominations for new members are taken from existing circles within the organization. With the number of seats limited to thirty, and with the average term of seating 14 years, changes within the Board composition will be a slow process. But beyond the numbers, it is the mentality that this is an exclusive "country club", has to be thrown to the wayside.

Funding is another area in need of investigation. In the past, the majority of income has come from Board solicitation. The Board was instrumental in a 1981 capital campaign to raise an endowment for the Hermann-Grima House. The successful campaign funded an endowment that now exceeds $2 million. The Board itself has given generously over the years. It has once again been asked to lay the foundation for the 1996 capital campaign to raise an endowment for Gallier House. Initial prospects look encouraging for 100% Board participation. The endowment is governed in a very conservative approach. Growth is estimated at least than 3% annually. While still being fiscally responsible and conservative in its approach, the endowment capital's growth could be greater. A 5% to 7% return would increase the annual interest two-fold while still hedging a conservative outlook. The endowment appears to be governed within the same networking as the Board; exclusive, conservative and slow moving.

The Board of Managers must rethink its annual site-event fund-raisers. The *Soiree* which has been produced annually for nearly twenty-five years has waned in its support and benefit to the membership. A fresh event, centered in the French Quarter, is needed to revitalize the museum's annual event fundraising efforts. As in the past, the new event

should feature children as one aspect of its program. The possibility of a French Quarter Scavenger Hunt and Antiques Auction would tie in the historical resource of the museum and also be entertaining. The other annual event is the wine auction. This event has slightly increased its revenue over the last few years and the potential to increase it is hopeful. One drawback to the event is that for the past years it has been held at Metairie Country Club. The club is exclusive and snobby. I believe that moving the event to a French Quarter hotel would draw a greater crowd of both locals and visitors, thus increasing revenues.

Outside the Board itself, funding sources are limited. Funds have become stagnant and some have even disappeared. The new staff and administration is actively seeking new and diverse funding sources. There have been a small number of grant requests to the Louisiana Endowment for the Humanities, two of which have been funded. The funded projects were short-term and non-repeating.

I believe there is great potential for more fundable projects through the LEH and local arts offices such as the Greater New Orleans Foundation and the Arts Council. In the past, very little public money was solicited. Both state and local, as well as, federal funds are available with the right blend of determination and research. Better planning is needed to develop a grants schedule and timetable in order to prepare the proper proposals.

As mentioned previously, a solid volunteer program is needed in order to unburden the staff from fulfilling visitor services (e.g. giving tours). With a working corps of dedicated, respected and rewarded volunteers (such as those within the cooking program), the staff is able to better concentrate and fulfill its administrative responsibilities.

It is difficult to recruit new volunteers. This is especially true in the French Quarter where crime is a problem and parking is difficult. An established Volunteer Coordinator is needed, perhaps only in a part-time position, in order to be responsible for programming associated with volunteers, including training, recruitment and retention of a volunteer corps. This is an invaluable asset to any organization, and while HGHH has a group of nearly sixty volunteers, it is a much smaller group that shoulder's the majority of the volunteer hours.

Additional outreach programs for educational and community involvement are needed to better serve and fulfill the mission of the organization. School groups are familiar with the museum but these groups are generally the more affluent, suburban schools. As a community-based organization, the entire community must be invited to participate. The community needs to be encouraged to use this cultural asset within its own city for its historical, architectural and social importance. These programs begin with the Educational Coordinator as the contact for groups and youth programming.

CONCLUSION

My internship at the Hermann-Grima House was a great opportunity to put into practice the principles which I learned in the Arts Administration program. Certainly, my curriculum of marketing and development of an arts organization, laid the foundation for the research and implementation of a grants data-base and grant proposals. My internship provided me with one other opportunity: a full-time job. Near the end of my internship,

Mr. Warner offered me the position of Community Relations Coordinator. This offer allowed me to fully concentrate on the organization and the marketing/development position I would soon hold. Today, my responsibilities include not only all of the marketing and public relations for the museum, but also data-base management, event planning and programming strategies. Currently, I am very involved in the development and implementation of a membership program where we anticipate doubling the current membership within two years.

Along with my other responsibilities, the Director and I are in constant communication regarding nearly every aspect of the museum. There is a great sense of trust and dependence between the two positions. I have come to use Mr. Warner as a mentor and have learned an immeasurable amount of administrative and managerial techniques and strategies regarding the operation of a nonprofit organization.

The Christian Woman's Exchange is not an organization without its pitfalls and short-comings. Budgets are tight, funding is scarce, the staff is asked to go well beyond job descriptions, yet the organization is on sound footing. These problems are not unique to HGHH. They exist in nearly every arts/cultural organization. The Hermann-Grima House has a dynamic new director, a good mix of energetic staff members, and the guidance of a Board of Managers who have successfully managed and maintained the museum and its endowment for nearly three decades. Changes are inevitable, and with change, progress follows. The CWE and HGHH are progressing nicely.

SELECTED BIBLIOGRAPHY

Batchelor, Mrs. James. *A Chronological History of the Christian Woman's Exchange and the Development of the Hermann-Grima House 1965-1980*. New Orleans, LA: Christian Woman's Exchange, 1981.

Bauer, David G. *The "How To" Grants Manual*. Phoenix, AZ: Oryx Press. 1993.

Bergan, Helen. *Where the Money Is: A Fundraisers Guide to the Rich*. Alexandria, VA: BioGuide Press, 1992.

Cripps, Jim. *Working Papers*. New Orleans, LA: Vieux Carre Commission A.I.A. Committee, 1995.

Dufour, Charles L. *Women Who Cared, The 100 Years of the Christian Woman's Exchange*. New Orleans, LA: Upton Printing Co., 1980.

Graham, Christine. *Keep the Money Coming*. Sarasota, FL: Pineapple Press, 1992.

Greenfield, James M. *Fundraising Fundamentals*. New York, NY: John Wilen and Sons, 1994.

Kotler, Philip. *Strategic Marketing for Nonprofit Organizations, Third Ed.* Englewood Cliffs, NJ: Prentice-Hall, 1987.

McDaniel, Nello and George Thorn. *Arts Boards: Creating a New Community Equation*. New York, NY: ARTS Action Issues, 1994.

Stolper, Carolyn L. and Karen Brooks Hopkins. *Successful Fundraising for Arts and Cultural Organizations*. Phoenix, AZ: Oryx Press, 1989.

White, Virginia. *Grant Proposals That Succeeded*. New York, NY: Plenum Press, 1983.

Wolf, Thomas. Managing A Nonprofit Organization. New York, NY: Simon & Schuster, Inc., 1990.

SOUTHERN LOUISIANA GRANTMAKERS FORUM

COMMON APPLICATION FORM

GRANT PROPOSAL SUMMARY SHEET

Name and Address of Organization	Date
Hermann-Grima Historic House 820 St. Louis Steeet New Orleans, LA 70112	Feb. 29, 1996 Telephone: 525-5661

Names and Titles of Individuals Submitting Request	United Way/ACA/Govt. Support
Susan G. Brennan, President Lee H. Warner, Director	$0

Amount Requested $	Total This Project/Program $	Total Organizational Annual Budget $
$4,190.00	$13,989.50	$413,507.00

Brief Title (One Sentence)	Dates of Project/Program
Summer Archaeology Children's Program	August 7 - 17, 1996

Please summarize in a short paragraph the purpose of your agency. Briefly explain why your agency is requesting this grant, what outcomes you hope to achieve, and how you will spend the funds if a grant is made.

The Hermann-Grima Historic House's mission is to educate the community at large about New Orleans through preserving,maintaining, and completing the restoration of the 1831 Hermann-Grima House and properties. The challenge for the HGHH is to attract visitors of all ages and backgrounds and explain the meaning of their experience. The Summer Archaeology Children's Program is a way to meet this challenge. For two weeks, underprivileged New Orleans school children will visit the museum and experience an actual archaeological exploration.

The Hermann-Grima Historic House is requesting a grant from the GPOA Foundation to implement this program and to hire an experienced teacher fluent in the needs of the disadvantaged.

Others being solicited for this project/program	Amount requested	Amount received
None.	N/A	N/A

Subject Focus (Program Area)	Population(s) Served	Type of Support Requested (i.e. Operating, Capital, Start-Up, etc.)
Education	1,238,261 New Orleans SMSA population	Operating

Signature of Board Chairman	Signature of Executive Officer
Susan G. Brennan	
Print Name: Susan G. Brennan	Print Name: Lee H. Warner

For Grantmaker Use:

Date Received	Proposal Identification Number	

I. PROPOSAL NARRATIVE

A. Background

1. The Hermann-Grima Historic House (HGHH) serves the community as an important educational resource. Built in 1831 for Samuel Hermann, the handsome two story mansion is generally considered to be the best and earliest example of American influence on French Quarter architecture. The mission of the HGHH is to educate residents (children and adults) and visitors about New Orleans through preserving, maintaining and completing the restoration of the Hermann-Grima Historic House and properties.

Constructed by William Brand, an architect-builder from Virginia, the HGHH is one of the most significant residences in the Crescent City. Accredited by the American Association of Museums and a designated National Historic Landmark, the HGHH opened to the public in 1971. Carefully restored to its original appearance through archaeological studies and detailed review of the original building contracts and inventories, the museum complex, including the three story service building and courtyard, accurately depicts the gracious lifestyle of a prosperous Creole family and their slaves in the 19th-century.

2. Education is the core of the museum's mission statement, for the structures and objects in the complex have no meaning unless they have a relevance to the individuals who see and experience them. The challenge for the museum is to attract visitors of all backgrounds and ages and explain the meaning of their experience.

3. The basic educational program is the tour, a forty-five minute experience conducted by professional staff or trained docent/guide. Tours vary by season and theme, and include cooking demonstrations every Thursday from October through May in the HGHH's working 1831 French kitchen.

In addition to the tour, the HGHH offers a diverse set of programs for children and adults. Educational programs are designed to use the collection to interpret the daily life of New Orleans from 1830 -1860. Children's programs include school field-trips and educational workshops. Adult education programs consists of continuing education programs, lectures and an archaeological program in conjunction with the University of New Orleans and Tulane University. This program has been successful in reaching children and adults alike in recent years.

4. The HGHH audience is comprised of two major categories: visitors from the New Orleans metropolitan area and tourists. Tourists account for nearly 80% of individual ticket sales. The HGHH reaches a broad and diverse audience which includes those interested in social history, art, architecture, landscaping, decorative arts and the rich culture of New Orleans. Locally, the HGHH attracts adults and children of all ages through educational programming, although the HGHH has not been successful in attracting a diverse audience. The challenge for the HGHH is to expand its audience to greater reflect the community in which it serves. To this end, the HGHH is committed to targeting minority and under-privileged children for its educational programs.

5. The organizational structure of the HGHH is solid and rational. The Board of Managers consists of thirty members, all women, who are self-perpetuating with officers chosen annually. Members of the Board of managers sit on standing committees such as Executive, Finance, Long Range Planning and Nominating committees and various ad hoc committees as needed. There are two advisory committees to the Board, one made up of financial professionals to provide assistance with endowment investment policy and the other of business leaders to provide assistance as necessary. There are six full time staff members including Director, Curator of Collections, Education Coordinator, Development/Community Relations, Business Manager, and Shop Manager. The HGHH has a tremendous support resource in its volunteers and members. Volunteers work as docent/museum guides, as store clerks, and execute the cooking demonstrations.

6. In maintaining its mission and attempting to expand its audience, HGHH works with the other local museums and historic houses on several projects related to various theme tours and programs. During the Fall, HGHH offers a joint tour with the New Orleans Pharmacy Museum highlighting 19th-century domestic remedies and medicines. During the fall, HGHH offers a joint tour with Save Our Cemeteries which highlights 19th-century mourning and funeral customs. The HGHH was a leader in the joint project to increase local awareness of 19th-century New Orleans holiday customs. Several French Quarter institutions including HGHH, Gallier House, The Historic New Orleans Collection and the Louisiana State Museum share their research and join together for an annual candlelight tour of homes celebrating local traditions. In addition, eight New Orleans museums and cultural institutions including French Quarter house museums, the Contemporary Arts Center and the Louisiana Children's Museum are working toward organizing themselves into the Arts Tourism Partnership. The HGHH enthusiastically supports all joint efforts to promote cultural attractions in the community.

B. Funding Request

2. The Hermann-Grima Historic House Summer Archaeological Children's Program has as its primary purpose the introduction to the study of the past, especially through the field of archeology to children through group discussions, site based field work and hands on exploring. Specifically, the program seeks to address the issue of expanding the program audience to include under privileged children. This is a unique opportunity for disadvantaged children in the metro area to explore the history and culture of the city in which they live. The children will be given age-targeted tours of the HGHH by trained personnel and learn and participate in an archaeological exploration on the museum grounds. The educational program promises to be exciting and informational in teaching these children about the life of New Orleans past.

The strategy for the Summer Children's program is to employ an experienced certified school teacher fluent in the challenges of the underprivileged to help design and implement a curriculum-based experience targeted to the school children. The curriculum to be designed by the teacher will include group discussions and activities concerning archeology and the historic house, as well as hands on exploring of the site and found objects. A professional archaeologist from the University of New Orleans Anthropology Department will direct the work site and participate in the educational program.

Richard Beavers is the Director of the Archaeological & Cultural Research Program at the University of New Orleans. He has a vast experience in his field and in educational programs. He has previously been involved on archaeological projects at the HGHH.

The Curator of Collections, Jan Bradford, has a Master's of Arts degree and has 16 years curatorial experience. She is responsible for maintenance and interpretation of the site, all objects in the collection and archives. Michael Brandt, whose undergraduate degree in from the University of South Carolina, coordinates the HGHH educational programs.

The Summer Archaeological Children's Program will extend two weeks with a morning and afternoon session. Each session will last approximately two hours.

As noted previously, education is at the core of the museum's mission and purpose. This program is an extension of the HGHH's educational programs and will help broaden the museum's outreach to better serve its community. The benefit to the community is exposure to the history and life of 19th-century New Orleans and a unique opportunity for the children to experience a hands on archaeological investigation.

The program will collaborate with area high school and college interns participating on the programs, New Orleans area schools, and disadvantaged school children throughout the metropolitan area.

C. Evaluation

1. The success of the program will be evaluated with the following instruments:

1) At the end of their work, the educator and archaeologist will produce a written report detailing the program strengths and weaknesses.

2) During the last part of each class, each student will write a "Thank You" letter to the archaeologist. The students will be instructed to tell the archaeologist what they liked most, and least, about the program. These letters will be collected and evaluated by the staff before being sent to the archaeologist.

3) The children will complete an activities sheet that includes a matching game and drawing exercise. These will be collected and evaluated as to the accuracy of the answers and drawings.

4) Summer camp leaders will be given a "take home" exercise that the students can do at a later date. This could include an essay project such as "If you were going to have an archaeological exploration in your backward, what are some of the items you would need?" The summer camp leaders would then send the responses back to HGHH for evaluation of the retention levels of the students.

2. At the end of the funding period, HGHH expects to have produced an archaeological program for disadvantaged youth. The expected results from this program are as follows:

1) The targeted audience will have been reached and included in the program.

2) The student will have been engaged and interested throughout the program.

3) HGHH will have broadened its audience to better serve the community of New Orleans - including different ethnic and economic backgrounds.

The archaeological program will:

1) Be a site based program speaking to students about the past and why it is important to the present.

2) Included will be a discussion and hands-on opportunities to learn how we study the past.

3) At the end of the program, participants will have a basic understanding of the principles, techniques and tools that an archaeologist uses during and excavation.

3. The Archaeological exploration is the last planned study on the site. Therefore, no future funding for this project will be required.

4. If the program is successful, the project will have been a valuable pilot program for HGHH in reaching underprivileged populations. The evaluation will allow HGHH to implement other programs designed to better serve the community and reach a more diverse audience. A copy of this evaluation will be disseminated to the GPOA.

BUDGET: SUMMER ARCHAEOLOGICAL EDUCATION PROGRAM

		HGHH	GPOA	TOTAL
PERSONNEL				
Education Coordinator	120 hrs $9.50 hr	$1,140.00		$1,140.00
TEACHER			$1,500.00	$1,500.00
Community Relations	80 hrs $10.30 hr	$824.00		$824.00
Curator of Collections	40 hrs $11.00 hr	$440.00		$440.00
Museum Director	8 hrs $23.55 hr	$188.40		$188.40
Business Manager	8 hrs $10.85 hr	$86.80		$86.80
Children's Guide	40 hrs $4.75 hr		$190.00	$190.00
ARCHAEOLOGY PERSONNEL		$3,659.00	$1,220.00	$4,879.00
ARCHAEOLOGY MATERIALS		$2,079.00		$2,079.00
MATERIALS				
Educational			$500.00	$500.00
TRANSPORTATION			$780.00	$780.00
OTHER				
Refreshments		$150.00		$150.00
Miscellaneous		$100.00		$100.00
ADMINISTRATIVE OVERHEAD	9.60%	$1,282.30		$1,282.30
		$9,949.50	**$4,190.00**	**$14,139.50**

IV.A.2 Hermann-Grima House/CWE Budget

	FY1994-95	FY1995-96
INCOME		
TOURS	63530	64000
RENTAL	61469	49725
STORE	52802	47918
MEMBERSHIP	26050	25000
EDUCATION	628	542
SPECIAL EVENTS	95973	100000
DEVELOPMENT	14818	14000
INVESTMENTS	119765	114000
TOTAL INCOME	435035	415185
EXPENSE		
TOURS	26574	17429
RENTAL	27777	33796
STORE	49006	41746
MEMBERSHIP	2461	2300
EDUCATION	24051	20705
DEVELOPMENT	65425	66116
COLLECTION MGT	26733	27439
MAINTENANCE	31416	49329
G & A	140573	154647
TOTAL EXPENSE	394016	413507

In kind income consists mainly of contributed volunteer time (not including the duties which attach to Board membership). This figure is not calculated until the conclusion of the fiscal year. 1994-95 figures are as follows:

Services			
Researcher (1)	312 hrs	$15.00 hr	$4,680
Docents (28)	2552 hrs	$ 4.75 hr	$12,122
Sales Asst (1)	440 hrs	$ 5.00 hr	$2,200
Interns (2)	170 hrs	$ 5.00 hr	$850
Professional			
Advisors (20)	80 hrs	$40.00 hr	$3,200
Event Producers (105	2531 hrs	$10.00 hr	$25,310
Investment Counsel (1)			$3,500
Materials			
Refreshments for volunteers			$615
Copying			$200
Postage/Materials			$144
Other			
Parking Subsidy for Volunteers			$5,623
TOTAL			$58,019

II.B.2 STAFF

Cirriculum Coordinator - 160 hours

Education Coordinator - 120 hours

Community Relations Coordinator - 80 hours

Archaeological Coordinator - 40 hours

Curator of Collections - 40 hours

Museum Director - 8 hours

Business Manager for Accounting - 8 hours

II.B.3 OTHER FUNDING SOURCES

There are no other funding sources to which this proposal has been submitted.

II. B. 4. GRANT REQUEST

The funds requested for the Summer Archaeological Children's Program will be used to offset the cost of expanding our community outreach and the hiring of an experienced teacher fluent in the needs of the disadvantaged children of area schools. The HGHH is requesting **$4,190.00.**

The teacher will design a curriculum for the program and coordinate activities and programs. This position will pay a stipend comparable to that of one month's salary. **$1,500.00**

Funds will be used to compensate the Archaeological Coordinator who will assist and participate in the educational program. The sum is equal to one/forth of the budget for the archaeological personnel. **$1220.00**

Funds will be used to provide transportation for the area school children to and from the museum. This has proven to be a vital part of outreach development and audience awareness. **$780.00**

Funds will be used to purchase the materials needed for the Children's program. These materials include archaeological tools, paper, folders and other items that will be used to form information and activity packets for the children. **$500.00**

The remaining funds will be used to compensate the Children's Guide who will assist the Teacher in implementing the curriculum. The guide will participate in the daily school group tours and activities. **$190.00**

II. B. 5. IN-KIND SUPPORT

In-kind support for this project will come in the form of volunteer guides and support during the program. The volunteer corps at the Hermann-Grima Historic House is incredibly valuable in many aspects of our operations and programming. Volunteers work as guides, do demonstrations, and assist in the Museum Shop.

II. C. 1 Board of Managers

Mrs. Beauregard L. Bassich (Avery)

Louisiana State Museum Foundation Fellow, New Orleans Museum of Art Fellow, National Society of Colonial Dames of America, National Trust for Historic Preservation

Mrs. William H. Beck, Jr. (Nancy)

National Society of Colonial Dames of America, New Orleans Museum of Art, National Board of the Association of Major Symphony Volunteers

Mrs. Ralph O. Brennan (Susan)

New Orleans Museum of Art Board of Trustees, Trinity Episcopal School Board, Tulane Medical Center Advisory Council

Mrs. Robert N. Bruce, Jr. (Ann)

Jeunesse d'Orleans Board, Colisuem Square Association Board, Louisiana Landmarks Board

Mrs. A. Peyton Bush III (Barbara)

Audubon Park Commission Board, Isidore Newman School Board, Volunteer and Information Agency Board, Arts Council of New Orleans Board, Tulane Center for Cardiovascular Health Advisory Board, Trininty Episcopal School Parents Executive Committee

Mrs. Carlo Capomazza (Rosemonde)

New Orleans Museum of Art Board of Trustees, National Society of Colonial Dames of America, Order of Saint Lazarus, Friends of the Cabildo Board

Mrs. W. Kent Carruth (Clare)

St. Anna's Asylum, Preservation Resource Center, National Trust for Historic Preservation, National Society of Architectural Historians

Mrs. Gordon E. Clay, Jr. (Ethel)

Junior League of New Orleans, National Society of Colonial Dames, Preservation Resource Center

Mrs. C. C. Crusel, Jr. (Betsy)

Longue Vue House and Gardens Board (Past President), Junior League of New Orleans

Mrs. Carl S. Downing (Lois)

Orleans Club Board, Isidore Newman School Parent Board, National Trust for Historic Preservation

Mrs. Ashton J. Fischer (Elizabeth)

Eye, Ear, Nose and Throat Hospital Board, Trinity School Board, Louise S. McGehee School Board, St. Anna's Asylum Board, Ochsner Hospital Foundation Board, Salvation Army Advisory Board

Mrs. Harold A. Fuselier, Jr. (Ann)

Junior League of New Orleans, Metairie Park Country Day School Parents, Ursuline Alumnae Board

Mrs. James O. Gundlach (Susan)

Canal Barge Company Board, Eugenie and Joseph Jones Family Foundation Trustee, Isidore Newman School Board, Trinity Episcopal School Board, Louisiana State University Psychiatry Advisory Board, National Society of Colonial Dames of America

Mrs. Douglas A. Haddow (Ann)

YWCA, Audubon Zoo and Aquarium, Preservation Resource Center

Mrs. John P. Hammond (Cynthia)

Junior League of New Orleans, Preservation Resource Center, Friends of the Cabildo

Mrs. Stephen A. Hansel (Sarah)

Junior League of New Orleans, Children's Museum Board, Metairie Park Country Day School Board

Mrs. Harley B. Howcott, Jr. (Nell)

Longue Vue House and Gardens Board, Preservation Resource Center, Friends of Audubon Zoo and Aquarium

Mrs. Robert N. Jones (Diana)

Le Petit Salon Board, Tulane University Alumni Board, Louise S. McGehee School Board, Volunteer Leadership Training Center Agency Board, Volunteer and Information Agency Board, Cabildo Docent, New Orleans Museum of Art Docent

Mrs. Kenneth Kennedy (Rosemary)

Sweet Briar Alumnae Association, Longue Vue House and Gardens, Preservation Resource Center

Mrs. John A. McLellan (Marie)

Le Petit Salon, United Way, Friends of the Cabildo, Louisiana Historical Society

Mrs. David P. Milling (Susan)

Junior League of New Orleans, Preservation Resource Center, Trinity School Parents Group

Mrs. Donald J. Nalty (Betsy)

New Orleans Museum of Art Advisory Council, Mount Vernon Ladies' Association, The Crosby Arboretum Advisory Board, Tulane Medical Center Board, Edward G. Schlieder Educational Foundation Board, New Orleans Philharmonic Symphony Board, Volunteer and Information Agency Board, Orleans Club Board, Louise S. McGehee School Board, Dumbarton House of Washington, D.C. Board

Mrs. Robert L. Pettit, Jr. (Carole)

New Orleans Museum of Art, National Society of Colonial Dames of America

Mrs. Wylmer I. Pool (Mary Elizabeth)

Le Petit Salon, National Society of Colonial Dames of America, Associate Trustee of Saulgrave Manor of England

Mrs. William D. Reeves (Sally)

Louisiana Historical Society, St. Vincent de Paul Society, Preservation Resource Center

Mrs. R. Henry Sarpy, Jr. (Frannie)

Preservation Resource Center (Past President), Maison Hospitaliere (Past President), Louisiana Preservation Alliance, National Trust for Historic Preservation

Mrs. Hughes P. Walmsley, Jr. (Beth)

Friends of the Zoo, Junior League of New Orleans, Isidore Newman School Parents, New Orleans Metropolitan Area Committee

Mrs. David Waltemath (Kathy)

Junior League of New Orleans, Children's Museum Trustee, Metairie Park Country Day Parents Association Board, JoEllen Smith Auxiliary Board

Mrs. R. Bruce Worley (Linda)

National Association of Realtors, St. Anna's Asylum Board, National Society of Colonial Dames of America, Jamestown Society, National Society of Magna Charta Dames, Junior League of New Orleans

Mrs. Zeno Ames Yeates (Cynthia)

Louise S. McGehee School Board, Junior League of New Orleans, Downtown Development District

II.C.2. STAFF RESUMES

The Director has been a manager and director of cultural not-for-profit programs for seventeen years, both government and private. He has highly significant experience in restoration and operation of historic sites and had directed a state history museum. He has a Ph.D. in American history and has published in the field of 19th century history including two monographs at university presses. He has substantial marketing and fundraising experience and has been active in professional organizations nationally and regionally.

The Curator, who has an MA in Art History 9 and additional graduate study in a Ph.D. program), has sixteen years professional curatorial experience. She is responsible for maintenance and interpretation of the site, all objects in the collection, and the archives. She is the liaison with Board committees on Restoration and Acquisitions. within the past year she participated in the SEMC annual meeting and the Monticello seminar on Interpreting Slavery in the Upper South.

The Business Manager holds a BA in Arts Management with a minor in Business. During her undergraduate studies she interned at the New Orleans Museum of Art and subsequently was employed in a management position there. She has been in her present position since 1985. She is responsible for all financial and business operations at the institution.

The Community Relations Coordinator is a graduate of Washington and Lee University with previous experience in database creation and database management. She participates in fundraising and is responsible for marketing, event planning, and public relations.

The Education Coordinator is new employee who came to the this position from working as a volunteer guide at this museum while employed elsewhere. He is currently pursuing a graduate degree in geography following his undergraduate degree from the University of South Carolina. He is responsible for the day to day implementation of the museum's educational programs and coordinates the volunteer recruitment and training.

The Archaeological Coordinator is the Director of the Archaeological & Cultural Research Program at the University of New Orleans. He has a vast experience in his field and in educational programs. He has previously been involved in archaeological projects at the museum.

The Curriculum Coordinator / Teacher has yet to be identified.

II. C. 4. ANNUAL REPORT

The Hermann-Grima Historic House does not issue an annual report.

II. C. 5. AGENCY AFFILIATION

The Hermann-Grima Historic House is not affiliated with federated funds or public agencies.

March 15, 1996

Mr. Brent Wood
Public Affairs Manager
Chevron
935 Gravier Street
New Orleans, LA 70112

Dear Mr. Wood,

Thank you for your time and patience on the phone last week. I am pleased to send you this proposal for a Chevron Community Grant requesting assistance for our Summer Archaeological Program.

Education is the primary mission of the Hermann-Grima Historic House. We are dedicated to the community of New Orleans and its visitors and believe that through our expanded educational programs and research, we can better serve our unique city. The Summer Archaeology Program will reach a diverse, multi-cultural audience and offer a rare opportunity to gain insight into the history and culture so alive in New Orleans. It would be a pleasure for the Chevron name to be associated with the Hermann-Grima Historic House on this project.

Thank you for your consideration and I hope to talk with you soon.

Sincerely,

Mark G. Rubin

Enclosure

CHEVRON COMMUNITY GRANT PROPOSAL

HERMANN-GRIMA HISTORIC HOUSE ARCHAEOLOGY PROGRAM

MISSION:

The mission of the Hermann-Grima Historic House is to educate residents (children and adults) and visitors about New Orleans through preserving, maintaining and completing the restoration of the Hermann-Grima Historic House and properties.

PROJECT DESCRIPTION:

During the Summer of 1996, the Hermann-Grima Historic House will be conducting another of its ongoing archaeological investigations. The Archaeology Program will be coordinated by Richard Beavers, Director of the Archaeological & Cultural Research Program at the University of New Orleans. Mr. Beavers has a vast experience in the field and has previously been involved on archaeological projects at the Hermann-Grima Historic House.

The Archaeology Program continues the museum's mission of providing accurate and relevant information as the basis for educating the public about 19th century life in New Orleans. The program will begin on ? and last until ?. In addition, the investigative and explorative fieldwork directly on the site, the program includes ongoing tours, adult education, and a children's education program.

The Archaeological Program will be seen directly by approximately 3000 visitors to the Hermann-Grima Historic House during the Summer months. This number includes an expanded children's program and adult workshops. In the greater sense, the program will serve all of the more than 21,000 visitors each year to the museum, for its results will be incorporated into the regular tour for visitors and all public information disseminated about the site.

The Hermann-Grima Historic House is requesting a Chevron Community Grant of $2,000 to offset the Archaeological fee for the on-site investigation. This support would be of substantial benefit to us in insuring the highest possible quality scientific work to discover and preserve the history of this National Landmark structure.

We would be very pleased to have the Chevron name publicly associated with us in this work.

BUDGET: SUMMER ARCHAEOLOGICAL EDUCATION PROGRAM

		HGHH	CHEVRON	TOTAL
PERSONNEL				
Education Coordinator	120 hrs $9.50 hr	$1,140.00		$1,140.00
Curriculum Coordinator / Teacher		$1,500.00		$1,500.00
Community Relations	80 hrs $10.30 hr	$824.00		$824.00
Curator of Collections	40 hrs $11.00 hr	$440.00		$440.00
Museum Director	8 hrs $23.55 hr	$188.40		$188.40
Business Manager	8 hrs $10.85 hr	$86.80		$86.80
Children's Guide	40 hrs $4.75 hr	$190.00		$190.00
ARCHAEOLOGY PERSONNEL		$2,879.00	$2,000.00	$4,879.00
ARCHAEOLOGY MATERIALS		$2,079.00		$2,079.00
MATERIALS				
Educational		$500.00		$500.00
TRANSPORTATION		$780.00		$780.00
OTHER				
Miscellaneous		$100.00		$100.00
ADMINISTRATIVE OVERHEAD	9.60%	$1,282.30		$1,282.30
		$11,989.50	$2,000.00	$13,989.50

HERMANN-GRIMA HISTORIC HOUSE
820 St. Louis Street • New Orleans, La. 70112
(504) 525-5661

March 11, 1996

Mr. Moise S. Steeg, Jr.
Steeg Family Foundation
210 St. Charles Ave., Suite 3201
New Orleans, Louisiana 70170

Dear Mr. Steeg,

Thank you for your time on the phone last week. As you may know, the Hermann-Grima Historic House, built by Samuel Hermann in 1831, is celebrating its 25th anniversary of being open to the public. The Hermann-Grima Historic House serves as an educational resource detailing the history and culture of New Orleans in the 19th century. As we discussed, the ongoing challenge for the museum is community outreach and a diverse audience development. To this end, the Hermann-Grima Historic House is committed to broadening its educational and interpretive programs to better serve the multi-cultural population of New Orleans and its visitors.

Presently, current programs have been guided by a conservative, traditional interpretation focusing on architectural history and the lifestyle of a wealthy Creole family. We have not dealt adequately with the social context of the buildings and their owners and now seek to create the materials to do that. Like the cosmopolitan culture of New Orleans itself, the household we interpret contained a diverse population - blacks and whites; immigrants, Creoles and Americans; Jews, Catholics and Protestants; old people and children. Our goal is to tell our visitors about this rich mix of individuals and how it operated. Only then will we be able to carry out our educational mission well.

This new approach is one that I personally find very exciting and, one which, I believe, will be highly interesting to those who visit. It would be a pleasure to discuss this further at your convenience. I will call next week to try and set up a time. I look forward to talking with you.

Sincerely,

Mark G. Rubin

VITA

Mark Gerald Rubin was born in Durham, North Carolina in 1968. He grew up in New Orleans and attended Sarah Lawrence College in Bronxville, New York. He received a Bachelor of Arts degree with distinction from the Gallatin School at New York University. He is currently employed as the Community Relations Manager at the Hermann-Grima/Gallier Historic Houses in New Orleans.

EXAMINATION AND THESIS REPORT

Candidate: Mark Gerald Rubin

Major Field: Arts Adminitration

Title of Thesis: An Organizational Study of the Christian Woman's Exchange Hermann-Grima Historic House

Approved:

Elizabeth Williams
Major Professor & Chairman

Robert C. Cashen
Dean of the Graduate School

EXAMINING COMMITTEE:

Peggy Morrison Orton

David L. Shaver

Date of Examination:

November 21, 1996