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An internship with the Louisiana Children's Museum

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An Internship with
The Louisiana Children's Museum

A 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
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B. S., University of Southwestern Louisiana, 1989
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ABSTRACT

This report gives a history of the Louisiana Children's Museum, New Orleans, Louisiana. It discusses the Museum's mission, management structure, funding, programs and goals. The internship itself describes the projects in which the intern was involved and the planning that went into these projects. The major project of the internship was a workshop for teachers to instruct them on how to incorporate arts in the classroom, thus the name "Fine Arts in the Classroom." Other projects involved implementation of activities for new areas and updating current exhibits.

INTRODUCTION

My goal after I graduate is to involve children in the arts at an early age. I want to introduce children to the creative world giving them the opportunity to develop their creative ability and learn about the world of the arts. This may encourage children to become supporters of the arts at an early age and form the basis for continuing and needed support for the arts.

Through the Louisiana Children's Museum (LCM) Art Trek program and its new theater, LCM has the opportunity to introduce children to the world of the arts. Its connection with area schools and its work with artists in those schools can aid the Museum in developing an audience for programs involving the arts. The Museum offers its walls to be used as an art gallery focusing on the work of elementary students.

At the beginning of my search for an internship in 1993, I spoke with Bonnie Conway, the Executive Director of the Louisiana Children's Museum, to gather information and to find out in what area I would best fit. The Museum was the ideal place for me to learn how to develop a child's interest in the arts. The youth of the Museum offered a good opportunity to see from an early stage the developing aspects of a non-profit organization; and, with its new expansion, I would be able to help in the development of new programs.

In the spring of 1994, I decided the Children's Museum would be the place for my internship. The Museum had recently completed expansion and was planning for its grand re-opening. The expansion allowed the Museum to introduce new exhibits and offer new programs. Among the new exhibits

is an expanded art room and a 200 seat theater. The planning of weekly activities and monthly events for the art room and the theater will add to the job responsibilities of the program manager.

Because of the increase in the job responsibility of the program manager and my interest in children's activities, I was assigned to work with Amanda McWilliams, the Program Manager. After speaking with her to discuss her needs and determine my goals, we decided the internship would be beneficial to both of us. She would have help with programming allowing more time to concentrate on her other responsibilities. I would receive hands-on experience in development, marketing, supervising, management, and areas of creativity.

My internship consisted of:

- planning and implementing an art workshop for teachers,
- helping with the activities and events for the new areas,
- assisting in the updating of the established areas, and
- one month rotation with the public relations director, the tourism marketing coordinator, and the development assistant.

The primary project that I was involved with was the development of a teacher's art workshop. The workshop involved artists helping teachers learn how to incorporate the arts into classroom teaching. The workshop is entitled "Fine Arts in the Classroom."

ORGANIZATION INFORMATION

The Louisiana Children's Museum teaches children to explore. For adults, it is a place to learn about children, to see their energy and watch their curiosity. The genesis of the museum began with mothers looking for opportunities to expand their children's imagination. As their children grew, so did the Museum. The Museum has grown in both size and maturity level of exhibits and programs.

The Louisiana Children's Museum was named one of the nation's "Top Ten Children's Museums" in 1991. The Museum is ranked among the top tourist attractions in Louisiana.¹ The Museum works with the tourism industry to help promote New Orleans as a city that welcomes families.

History

After moving to New Orleans from Boston, Candy Weiss and Louise McIlhenney decided New Orleans needed a children's museum. Both received their Master's in Early Childhood Development and used the Boston Children's Museum frequently in their studies. Their first course of action was to educate people about what a children's museum was.

Ashton Phelps and Sunny Norman were key supporters in the early development of the Museum. When Mr. Phelps traveled to other cities, he would make a point of visiting children's museums to gain an understanding and collect ideas for the future Louisiana Children's Museum.

¹Newsrelease, "Louisiana Children's Museum: Eight Year History, Accomplishments, and Community Service," September 1994, Martha White.

He offered the board room at the Times-Picayune for Board meetings at the same time supplying lunch. Sunny Norman helped with the initial fundraising as well as locating other supporters. Much time went into building a support group.

An advisory board was established that included a wide-spectrum of people from all walks of life. It was represented by a multi-racial group of the young and old, educators, and professionals. Each person contributed to the vision of the Museum offering ideas of the here and now.

Funding was obtained through friends, foundations, grants, and their own pockets. Two \$10,000 grants accounted for the majority of the funds raised. One foundation provided them with \$3,000 each year for a few years.

Enough money was raised to hire a consultant and director. The first director was Sharon Conroy. The consultant helped them to write a prospectus and conduct a feasibility study. At the time, New Orleans was experiencing great enthusiasm for the future. The Museum was being developed pre-World's Fair. Although the World's Fair was not a financial success, the Museum managed to pull through.

The initial location considered for the Museum was City Park. After more than a year of negotiating, Karen Giger, the new Board president decided that during her tenure should would find a location to house the museum. She met her goal of finding a new venue, a location in the Warehouse District. An upstairs space in a warehouse located on Julia Street, where the Museum is today, became the home of the Louisiana Children's Museum.

The Director of the Children's Museum in Denver acted as a consultant in developing exhibits to fit the New Orleans museum. Exhibit

ideas were taken from other museums as well as generated through the Program Committee. The originality in presentation was more important than the originality in concept. The exhibits were modified to fit the New Orleans area when they borrowed ideas from other museums. There was a commitment from the Board and volunteers in finding quality programming with children as the focus.

To help with funding for exhibits, they tried to match an exhibit with the product of a company. An example of this is Water Works, the exhibit that helps visitors learn the properties of water by demonstrating the flow of water using boats and other toys. The organization that sponsors this exhibit is Kentwood. It is still a part of the Museum.

The Museum opened in October 1986. In-kind donations such as floor tiles and air conditioners to cool volunteers and future visitors were donated by businesses that were updating their offices. Krieger's donated an elevator. Sheriff Foti offered the work of his prisoners to help in sheetrocking and painting. And, other volunteers aided in the construction and cleaning.²

The Children's Museum opened as a non-profit tax-exempt organization with 8,000 square feet in a 133-year old warehouse in the historic Warehouse District. It began with eight exhibits, including a "castle" for Stuffedie shows. Since its inception eight years ago, the Museum has grown to 45,000 square feet with thirteen exhibits plus a theater. This expansion was made possible when the Board purchased the entire warehouse in February 1992. The expansion project will allow annual attendance to grow from 175,000 in 1993 to a projected 300,000 by 1996. This growth in square footage

² The history of the Museum is from a narrative by Candy Weiss and Cathy Pierson.

and attendance established the Louisiana Children's Museum in the top three percentile of children's museums world-wide.³ The expansion is complete but more space is needed for the administrative area.

³Ibid., August 1994.

Mission

After undergoing four changes in five years, the mission statement of the Louisiana Children's Museum quoted from the Annual Report is as follows:

The Louisiana Children's Museum promotes hands-on participatory learning for children of all ages. Encouraging discovery through observation, inquiry, creative construction, role-playing, problem-solving, and free play, the Museum motivates children to develop their cognitive, physical, and social skills while enjoying fruitful interaction with adults and peers.

There are four corollaries that support and enhance the Louisiana Children's Museum's mission:

1. The Louisiana Children's Museum is part of the local educational infrastructure. The Museum is a community resource that reinforces school-based learning and understanding achieved through experience. The exhibition of new and familiar topics strengthens prior learning and promotes self-directed inquiry. The Museum's community outreach program expands access to training, skill development, and informal educational opportunities.
2. Employment and volunteering at the Louisiana Children's Museum provide hands-on learning for youth and adults.
3. The Louisiana Children's Museum Internship Program with area universities extends the Museum's education mission to the university level. Students receive training in museum management, childhood development, and educational program development.
4. The Louisiana Children's Museum plays a vital role in local economic development by strengthening New Orleans' image as a family tourist destination. Exhibits and educational programs highlight local industries and Louisiana's multi-cultural heritage.⁴

⁴1994 *Annual Report*, Louisiana Children's Museum, p. 6.

Management Structure

The Museum is led by a 33 member Board of Directors who are active with the development of their own children as well as the activities in the community. They represent a cross-section of the city's ethnic and socioeconomic strata. The Board consciously tries to be diversified because of the organization they represent. Educators, along with lawyers and mothers, work together in promoting, fundraising, and establishing goals for the Museum.

The terms are staggered so that one-third of the Board is rotated off every year. Members serve for three years and may be elected to a second term. Each member is allowed to serve two terms. The Nominating Committee nominates eligible people to fill vacant positions. The Committee takes suggestions from other Board members or staff. The Board of Directors elects from those presented by the Nominating Committee. Nominations may also be taken from the floor at the annual meeting.

Under the Board of Directors are 12 full-time staff members, 17 part-time staff members, and hundreds of volunteers. The Executive Director reports to the Board's Executive Committee. The Education Director/Assistant Director, Museum Store Manager, Marketing/Public Relations Director, Development Assistant, and the Finance Manager report to the Executive Director. (See Appendix A for the Museum's first organizational chart created by Miriam Anderson, pp. 64-66.)

An interesting point to note is that in the Museum's eight-year history, it has not had an organizational chart. There was only an unspoken rule in the management structure. When I asked for one, I was told a flow chart did

not exist, so I offered to create one. This task provided an opportunity to analyze and formalize the informal structure that had developed during the previous eight years. Based on my work with other departments, I have included a revised organizational chart that is a reflection of the actual structure. (See Appendix A.) A few administrative staff members did have job descriptions even though an organizational chart did not exist. My analysis of their organizational structure can be found on pages 57 to 59.

The job responsibilities of the department heads and administrative staff are very demanding because of a shortage in support staff. Every person is responsible for her own clerical needs, including the Executive Director. In addition to meeting her clerical own needs, the Executive Director is responsible for Board and community relations, as well as overseeing the Museum staff. She works with program development and makes presentations to area businesses for the support of new and existing exhibits. She acts as the liaison in community events and at meetings throughout the city.

The Executive Director is responsible for hiring the staff that helps to build and operate the Museum. She supervises all departments, handling employment records and acting as problem solver. She participates in budget preparations and monitors finances, the museum store, and daily attendance.

As Executive Director, Ms. Conway does the majority of the Development with the help of a Development Assistant. Ms. Conway organizes presentations to past and prospective donors, provides appropriate recognition to donors, conducts searches for new donors, and sends thank you letters to current donors. Aside from these activities, the Executive

Director writes proposal letters in search of corporate sponsors for exhibits or in-kind contributions.

As part of her work with program development, the Executive Director supports development of new exhibits, making presentations to groups that may have something in common with an existing exhibit or proposed exhibit. She also meets with architects and designers to discuss exhibit ideas. These responsibilities are vast in themselves, involving strong leadership and an unyielding energy.

While the Director is marketing the Museum to the community-at-large, it is the Education Director/Assistant Director, Judee Morovich's priority to keep education foremost in the Board's, staff's and community's mind. She is responsible for all exhibits, especially their maintenance, ensuring that they are safe for visitors and staff. She organizes committees to help develop new exhibits and assists in the training of staff to present the exhibits to the Museum's visitors. In addition to her major responsibilities and supervision of the Education staff, she must wash costumes and purchase office supplies.

The Education Department is made up of childhood programs, youth volunteers, exhibits, programs, and the floor staff. There are four staff members assigned to these areas who are under the direction of the Education Director.

The Lab Manager, Mikele Andersen, oversees the Lab and Body Works (These are described on page 17). Some of her responsibilities are to:

- develop experiments and hands-on activities for the Loft, which is a part of the Lab,
- write, produce, organize, and perform science and math demonstrations,

- create changing exhibitry in the Lab and programs for special activities such as Space Week and Chemistry Week,
- train the floor staff in exhibit use, and
- conduct workshops for teachers and assist in writing teacher guides for the Lab and Body Works.

The Program Manager, Amanda McWilliams, works with the Lab Manager in developing programs during special activity weeks and for the Loft. She is also responsible for:

- developing and implementing hands-on activities and programs for Art Trek and the theater,
- locating performance artists and children's program presenters to a fill the calendar of events,
- writing teacher guides for group visits and as an educational resource,
- supervising professional volunteers and university interns, and
- maintaining the WWL Kidswatch exhibit and smaller floor exhibits.

While performing the above job responsibilities, Ms. McWilliams also acts as a part-time secretary to the Executive Director writing grants to secure funding for programs.

The Youth Volunteer and Childhood Programs Coordinator, Mary Johnson, helps in developing programs to fill the calendar of events. Her job description consists of:

- managing First Adventures and insuring the equipment is sanitized on a regular basis,
- recruiting and training all volunteers,
- coordinating Summer in the City, a youth volunteer program,
- developing outreach events, and
- filling requests for letters of recommendation.

The Floor Supervisor, Michelle Schmiderer, is in charge of maintaining the staff, floor of the Museum, and schedules. Her job involves all areas of the Museum:

- serves as liaison between staff and management,
- supervises and evaluates floor staff, cashiers, and volunteers,
- provides training in the use of exhibits,
- records hours worked by the floor staff,
- reports exhibit break downs,
- keeps track of arriving and departing groups, birthday parties, and special activities,
- schedules staff for groups, birthday parties and special events,
- organizes loan of traveling exhibits, and
- maintains snack area insuring drink and snack machines are filled.

The Floor Supervisor's job is one of constant activity. She must be aware of all areas of the Museum and be able to think and act quickly if an emergency arises. Her job is, on a daily basis, the most demanding.

The Administrative staff works to promote the activities of the Museum that are scheduled by the Education Department and bring visitors to the Museum. The Public Relations/Marketing Director, Martha White, supervises the Tourism Marketing & After Hours Sales Manager, Group Visits Coordinator, and the Membership Coordinator. Among Ms. White's other responsibilities are:

- producing a monthly newsletter and the annual report.
- developing the marketing plan.
- obtaining publicity for special events and Museum activities.
- the maintenance of media contacts, donor recognition, and the production of Museum brochures and handouts. as well as

- serving as the Museum spokesperson.

The Tourism Marketing & After Hours Sales Manager, Heather Allred, helps to provide information to tourist agencies, conventions and city publications geared towards tourists. She also handles after-hours parties.

The Group Visits Coordinator, Cindy Johnson, maintains a schedule of visiting schools and other groups. Ms. Johnson is also in charge of scheduling birthday parties.

The Membership Coordinator, Mary Lou O'Keefe, oversees all membership activities including special event fundraisers. This involves:

- tracking membership statistics,
- sending out bulk mailings,
- processing request for ticket and membership donations,
- coordinating the Museum's Birthday Party, Silver Bells, and the Children's World's Fair,
- assisting the Floor Supervisor and the Youth Volunteer Coordinator in a few of their responsibilities, and
- managing the adult volunteers.

Under the direction of the Executive Director is the Development Assistant, Tracey Monteferrario. She works with the Executive Director to maintain a relationship with donors and to keep donor information updated. She helps to locate potential donors for general and specific projects and writes grants.⁵

Included in the Museum expansion is a separate area designated for a Museum Store that has added to the Museum Store Manager's responsibilities. The growth of the store requires more time spent

⁵The Development Assistant resigned during the summer of 1995.

researching for appropriate inventory, as well as maintaining and monitoring the store's current stock. The store manager, Suzanne Weichert, has not only the task of offering souvenirs to visitors, but also ensuring that the store carries educational inventory. In addition, she supervises a small staff.

As each person's job duties increased after the expansion so did their need for volunteers and interns. Thus, interns and volunteers are received with open arms. Since the summer of 1995, after my internship, several Directors resigned for personal reasons, and the Development Assistant position was eliminated. The grant writing responsibility is now in the hands of Amanda McWilliams, the Program Manager,⁶ along with her many other duties.

The turnover rate has been excessive since the Museum opened. Some reasons were personal while other reasons were because the Museum was not well organized. Other staff members were being under utilized and were looking for greater challenges. There was also a limited amount of control in their positions.

Funding

The Louisiana Children's Museum annually earns 75%-80% of its operating budget through membership, gift shop sales, admissions and fundraisers.⁷ The Museum receives the remaining 20% from corporate sponsorship and community fundraising. Fundraising exists in two parts:

⁶Amanda McWilliams resigned from the Museum in November, 1995 and Bonnie Conway, Executive Director is leaving in April, 1996.

⁷Budget information, Appendix B, pp. 67-69.

Special Events and On-going. There are two special event fundraisers a year. These fundraisers not only raise funds but also work to involve many people as volunteers and help to raise interest in the Museum. One special event is the Silver Bells party held around Christmas time at the Museum. The event offers Christmas related arts and crafts activities, music and a theater presentation to attract their audience during this event. The second special event is the Children's World's Fair.

"One of the Museum's most significant fundraising accomplishments of 1994 was the conception and successful implementation of the Children's World's Fair. . . . This 'around the world in a day' event in March raised \$45,000. [The purpose of the Fair,] to stimulate children to learn about themselves and the world around them, is an exact fit with the Museum's overall mission. The event brought together volunteers, entertainers and guests from every race and ethnic background in our uniquely international city. The Children's World's Fair will continue as an annual event."⁸

On-going fundraising involves solicitation of individuals, corporations and foundations. There is an annual giving campaign to generate membership and encourage members to move to the next higher level. The Museum also works to develop a list of donors for general and specific projects. Donors for projects usually come from corporate sponsors or foundations. Once the Museum has secured corporate sponsors, it has found them easy to sustain, sending letters to keep them updated on how their project is being received.

⁸1994 Annual Report, Louisiana Children's Museum, p. 5.

Museum membership grew 79% during the past year, largely due to the anticipation of an expanded facility with exhibits for older children. A successful direct mail appeal to lapsed members reaped 7% return. In addition, the price of general membership went up one dollar to \$4 per person, increasing the value of the membership. . . . Membership at the Louisiana Children's Museum makes more sense than ever, with the additions of three new exhibit centers for older children, on-going art projects, science sensation shows, and live performances.

The role of [their] "gift shop" has changed dramatically over the last year, from a souvenir corner offering cups, pencils and t-shirts, to an important educational resource and an important revenue center for the Museum. In Fall '94, the Museum Store netted \$25,000 in just 300 square feet of space. Now, with three times the space and street front position, the shop has blossomed into the Museum, with anticipated net revenues for Fall '95 of \$40,159. The Store now offers greatly expanded lines of exhibit-related products, especially math and physics products to reinforce learning in the Lab. The book division has doubled in size. [The] Museum Store Manager also has a great eye for unique gifts for children's birthdays, holidays or rainy days.⁹

In addition to the Museum being a place for children, it is also a playful site for adult parties. "The Museum can accommodate receptions of up to 1,400 people, plus seated dinners and board meetings. . . . Two months after the completion of construction, [the Museum] had \$22,000 in confirmed bookings. The after-hours revenue for fiscal year 1995 is budgeted for \$30,000."¹⁰

⁹Ibid., p. 3.

¹⁰Ibid.

Exhibits and Programs

In September 1994 the Museum held a grand-re-opening celebrating its new exhibits and new areas to explore. Throughout the expansion different areas of the Museum were closed. At the end of construction, the Museum was closed for four days to connect the electrical system to the city and to make final adjustments.

"The Museum has blown up to three times its size. The all-new, physically engaging exhibits will blow the minds of the 8 - 12 year olds for which they were designed."¹¹ Among the displays at the Museum are four new exhibits: The Lab, with its electrifying math and physics exhibits; Challenges, on living with disabilities; The Times-Picayune Theater, which presents culturally diverse performances and science presentations; and Body Works, an interactive area where children learn about the human body. The Lab contains 41 independent activity stations, Challenges contains 15, and Body Works contains eight.

The exhibits and programs help children to explore the world around them. Here they can experience what it is like to be a news reporter or grocery store clerk and learn about the properties of water. The exhibits offer exciting lessons in history, science, and art, and the children never suspect they are learning.

One exhibit filled with lessons in history is the Junior League Vieux Carré exhibit which allows children to experience a French Quarter scene from the mid-1800's. Two exhibits with hints of science are the Shadow Trap,

¹¹*Blow Out*, Louisiana Children's Museum advertisement insert, September 1994, page 2a.

where a child can strike a pose and then walk away from his electronically-captured shadow; and Water Works, which allows children to make dams, fill assorted containers, and see how water flows, while subtly learning about the properties of water.

An exhibit that could help a child choose a career is the WWL-TV Kidswatch Studio, a television studio where children can watch others or themselves give news reports from cue cards. The Kidswatch Studio may spark an interest in the child to become a news reporter or an actor. The Museum may be the start for a budding actress or actor.

Along with the WWL-TV Kidswatch Studio, the Schwegmann's Grocery, a miniaturized grocery store with real cash registers, pint-sized grocery carts, bakery, deli, and produce sections, is one of the first exhibits and still a high point for many visitors. There seems to always be a line of customers similar to that of real grocery stores. The child can act as the shopper, cashier and stock person.

The Art Trek is an arts and crafts center that serves as an outlet for creative responses to the multi-sensory museum experience. The Art Trek was renovated and the hours of operation were doubled to include all-day Saturday, Sunday, and weekday mornings. The previous hours of Art Trek were two hours on Saturday and Sunday. After the expansion, the art room also doubled in size. It now accommodates more visitors and offers weekly hands-on activities.

The exhibit area for toddlers, children under the age of three, is called First Adventures Toddler Playscape. This area also doubled in size, since the expansion, adding crafts or music activities daily.

In addition to the permanent exhibits, the Louisiana Children's Museum hosts scheduled programs that include live performances, toddler activities, science demonstrations, safety workshops, and art classes every month. The staff in the Education Department works together to schedule these activities to provide museum visitors with exciting programs and a reason to visit. Each year the Museum distributes free and discount passes through social service agencies.

Goals

Programming [and exhibit] goals for 1995 included: completing major expansion and renovation of the First Adventures Toddler Playscape; opening of Makin' Music (And All That Jazz), a hands-on exploration of musical instruments; providing outreach programs, including visits to schools, teacher workshops and family workshops; hosting at least one major traveling exhibit; and hosting overnight programs for girl scout and boy scout troops.¹²

The Museum's current audience is families and school age children. The Museum is designed to appeal to children between the ages of one to twelve years. It has a growing list of schools interested in group visits.

The Board is in the process of establishing long-term planning and goals for the next three to ten years. Modifications and refurbishing of exhibits are being taken into consideration. They have enlisted the help of a consultant to talk about goals and strategies during a Board retreat.

The Museum has identified several marketing and programming goals to expand the audience and provide enhanced programming. These goals are 1) to have an in-house staff to present programs to students and teachers; 2)

¹²1994 Annual Report, Louisiana Children's Museum, p. 8.

to have the Museum appeal to a wide spectrum of ethnic and socioeconomic groups; 3) to attract repeat visitors; and 4) to provide active programming every weekend.

In order to realize its goal to attract repeat visitors and provide active programming every weekend, the Museum will try to open at least two new exhibits a year, offer new hands-on art activities in Art Trek, and establish a resident theater group.

With the expansions and its growing reputation, the Louisiana Children's Museum is capable of reaching a broader audience. The Museum is advertising in black and Jewish publications to attract an audience from this spectrum. They are marketing to tourists by placing brochures and advertisements in tourist centers, hotels, and appropriate publications.

A long-term goal is to increase adult and youth volunteers. There are many volunteers who regularly devote their time to the Museum to help with fundraising, promoting activities, and even presenting programs. The Museum writes letters to churches, girl scouts, boy scouts, and retired persons' organizations to attract volunteers.

The support of the community is essential for most non-profit organizations, and the Museum is one place that lets its volunteers know that they are appreciated. In order to show its appreciation, the Museum holds a volunteer appreciation week, giving recognition to those who have helped shape the Museum's reputation. Gifts are presented to those who contributed 100 or more hours, and certificates are given to all other volunteers. The Museum also uses its newsletter as a way to recognize its volunteers.

With the support of the community and volunteers, the Museum will continue to have programs to inspire and educate children. Children will

have a place to learn about art, the human body, and science in fun and interactive ways. Bonnie Conway, Executive Director of the Museum says that, "children's museums have the capability to encourage lifelong learning, to stimulate diverse peoples to step outside of their own experiences and to light up young minds. The Louisiana Children's Museum will meet this challenge with attention to the particular needs of our community and with celebration of our unique culture."

After speaking with the Executive Director and Education Director, of the Louisiana Children's Museum, about their goals, I realized they had not discussed what their plans were for reaching these goals. I had to make several phone calls to collect the small amount of information I did manage to get. While working as an intern, I found it almost as difficult to gather information. I did not have to wait for phone calls to be returned and I was able to look up some of the information on my own.

Some of the information was much easier to attain. The mission statement, some history, and the goals were in a handout for public relations' purposes and grant information. It was also available for the Board as a handout to educate new Board members. This is one goal the Museum should strive for, a handout that includes all of the Museum's activities and detailed history.

As to whether the goals described on the previous pages, are attainable is questionable, considering the amount of time it took for me to get the information I requested. A children's museum that I worked with in Boulder had a goal of enhancing existing exhibits. This is a more realistic goal than the Children's Museum's goal of adding two new exhibits a year. Does this include disposing of current exhibits to make room for the new ones? I

do not know how much planning and thinking went into developing their goals, but this is one that should be looked at more closely.

INTERNSHIP

My internship at the Louisiana Children's Museum began in the Fall 1994 semester and overlapped in to the Spring 1995 semester. During that time, I was assigned to the Education department, with three weeks in the Administrative area. The Education department is divided into four general areas: Floor Staff, Adolescent Volunteers/Early Childhood Programs, a Program Manager, who oversees the Art Program Staff and Visiting Artists and someone responsible for exhibit maintenance. I worked under Amanda McWilliams, the Program Manager.

The Program's area has as its first priority the planning and execution of a monthly calendar with special events and hands-on activities for the Museum. This changes on a regular basis to give repeat visitors something new to experience. It provides the Public Relations Director with an ongoing way to promote the Museum by supplying the media with "new events." New events and activities also help the Museum appeal for funding, because it gives the sponsors something fresh and fun to support. In addition, these programs help to illustrate ideas that cannot be adequately addressed by stationary exhibits. For instance, it makes much more sense for the Education Department to provide live theater experiences for visitors, instead of exhibits that only talk about theater in the third person.

Since the Museum's expansion, the Program Manager's job has become more demanding.¹³ She now has to plan activities for the new

¹³The development position is vacant, as of the summer of 1995, which means the Program Manager also has to write all grants and corporate proposals for the entire Museum.

theater space as well as continue to come up with imaginative ideas for the Art Trek space. In addition to locating performers for the new theater space, the Program Manager must also audition the performers, schedule performances, write contracts, and find the money to bring them to the Museum.

As discussed on page 19, one goal of the Louisiana Children's Museum is to provide outreach programs, including teacher workshops. In keeping with that goal, the major project of my internship was called "Fine Arts in the Classroom." Secondary projects consisted of familiarizing myself with the Administrative side of the organization to help me understand how the departments interact and to know to whom I should speak to for the appropriate information.

Other projects included the newly acquired mini-ambulance that was in need of an unveiling. The WWL-TV Kidswatch Studio required updating to replace outdated cue cards. The First Adventure's area, to keep pace with the rest of the Museum, needed new activities. And, since the Museum had not yet hired a theater manager, I became the "acting" manager by default.

Additional projects were assigned on an "as needed" basis. Ms. McWilliams was often in the midst of new and old projects that were in need of implementation or renovation. She would assign these to me as the date drew nearer to the activity, usually when she was too overwhelmed with her other responsibilities or when there was not enough staff to cover a project.

Fine Arts in the Classroom

Before the actions of a project are carried out, the organization and department in charge of the project needs to have a plan of action as well as a marketing plan. During the planning process the purpose of the project should be discussed to determine what benefit the project has for the organization. After agreeing that the organization should carry out the project, goals are established to provide a general direction for the project to follow.

Next, the parameters of the project are to be ascertained, outlining variables to meet the goals. If there are limiting factors, then alternatives for reaching the goals also need to be identified. Once the parameters are verified, a plan of action is designed. This is an important step because it determines how the goals are to be achieved.

After the project is completed, an evaluation of the project is needed to verify whether the goals were successfully attained. If problems occurred while carrying out the project, solutions should be identified. Future success is dependent on eliminating the problems.

The planning process is an ongoing one. When the plan of action is being designed, one should look back to the goals and parameters to insure it is in line with what is established. As it is being carried out, the steps may need to be adjusted if barriers occur. The purpose, goals, criteria, plan of action, and the evaluation all interact to achieve a successful outcome.

The "Fine Arts in the Classroom" project utilized a planning process to help develop and organize the workshops. The steps to the planning process can be seen taking effect in the following project.

"Fine Arts in the Classroom" was a project proposed by the Program Manager. The directors of the Museum asked her to find a program that would involve teachers. The Museum held two workshops, "Puppetry in the Classroom" and "Dream-Makers," in previous years targeted to classroom teachers. There was a strong interest in the workshops in learning how to incorporate the fine arts into the standard classroom curriculum. The Board felt the Museum would be an ideal setting for furthering hands-on educational techniques, because of the reputation it had among visiting schools for innovative hands-on learning. Involving teachers in a project also increases teacher awareness of the Museum as a resource. Finally, providing a teacher outreach workshop satisfies one of the goals of the Museum.

The benefit to the Museum is that the workshops promote the mission and goals of the Museum because of its educational component and community outreach opportunity. The need for "Fine Arts in the Classroom" was demonstrated from the overwhelming response the Museum received from two previously held workshops, "Puppetry in the Classroom" and "Dream-Makers" sponsored by Crayola. Although these programs were sponsored by an outside organization, the Museum served as a host site.

The "Fine Arts in the Classroom" project involved artists training teachers on how to use art as a tool to help children learn. The goal for "Fine Arts in the Classroom" consisted of helping teachers learn how to introduce the arts into the social studies, math, science, and humanities curricula. The Museum, as an educational institution, can work to offer cross-disciplinary

techniques, at the same time building its reputation among visiting schools and educators.

The project consisted of two workshops. The first workshop, held January 10-11, 1995, focused on drama. The second one, held February 8, 1995, covered music. The drama workshop was divided into two sections, one for kindergarten through third grade teachers, and one for fourth through sixth grade teachers.

The "Fine Arts in the Classroom" workshops were attended by a total of 28 teachers. There was a goal of 30 teachers per workshop. From working in the school system, as well as speaking with Barbara Warnie, Cultural Resources Coordinator for Orleans Parish Public Schools, about her assessment of the workshops, I have concluded that this was only a fair attendance of those targeted and could be improved.

Preparation for "Fine Arts in the Classroom" began in early October. We met with different artists to discuss what they could offer and how they would present their ideas to the teachers. Some of the considerations were the simplicity of the idea and the time it would involve. The majority of the negotiating with the presenters and final decisions were made by Amanda McWilliams, the Program Manager.

The budget for the entire program was already set, and the decision regarding the presenter for the music workshop, was decided before I started. I attended the meetings to discuss ideas for the second workshop. I helped to narrow the choices of ideas and to choose the final idea as well as the presenter.

The "Fine Arts in the Classroom" workshops were intended to pay for themselves. The fees of the presenters were to be covered by the registration

fee. Administrative costs were to be paid for through sponsors. Unfortunately, no sponsors were secured and there was not enough attendance to pay for the presenters.

The project was in the final stages of development before we realized no sponsors had been secured. The budget was not prepared with this outcome in mind.

In late October, a flyer and registration sheet was created for the Drama and Music workshops.¹⁴ It outlined what was involved in the workshops, the dates and times, the location, and the fees required. The flyers had to be approved by the Arts in Education office before it could be put in the Superintendent's Bulletin. After receiving approval, the flyers were copied and prepared for distribution. We were given a set of address labels to mail the workshop information to all the elementary schools in Orleans Parish. This helped us to mail the flyers quicker than if we would have had to address them ourselves.

There was a desire to reach teachers at parochial schools and public schools outside of Orleans Parish. Therefore, Jefferson Parish public schools and parochial schools were called to find out the procedure to have information approved for distribution and to be published in the Jefferson Parish Superintendent's Bulletin. Next, a letter was written to accompany the flyers to ask that the information be published in the bulletin and to give an overview of the workshop.

Between the public schools for both parishes, it took over a week to get the information distributed. This took place in late October and early

¹⁴Fine Arts in the Classroom flyers, Appendix C, pp. 70-72.

November. In December, workshop information was sent to parochial schools in both Orleans and Jefferson parish. Ms. McWilliams wanted to reach all the teachers possible in the Orleans and Jefferson parishes with the hopes of having a representative from each parish and grade level.

In December, we began receiving phone calls from teachers either to get more information or to register for the "Fine Arts in the Classroom" workshops. A postcard was created to send to registrants to confirm receipt of their registration fee. Some registrants had to be called to remind them to pay the fee. As each workshop drew near, the registrants were called to remind them of the upcoming workshops. As discussed on page 29, a reminder card was suggested. This would to save time and have a more professional appearance.

At the "Creative Drama in the Classroom" workshop, I helped John Lehon, the presenter, demonstrate some of the activities to be used in the classroom. Mr. Lehon has worked extensively in the Orleans Parish Public Schools' system as an Arts Connection drama teacher for seven years and currently teaches in the Talented in Theater program. His official title is Creative Drama Specialist and Master Storyteller. In addition to working in the public school system and with the Children's Museum, he has worked with the New Orleans Museum of Art, Maple Street Children's Bookstore, and the Children's Castle. He is a member of the American Alliance of Theater and Educators and has presented workshops at its annual conference.¹⁵

¹⁵From an informal interview with John Lehon, Fall 1995.

During the workshop, I watched the reactions of the teachers to gauge some of the responses to the workshop. After the workshop, I spoke with several teachers to find out the reasons they attended the workshops and if they were satisfied with what was presented. All the teachers seemed to enjoy the workshop and said they would encourage other teachers to attend if future workshops were held. There were 11 teachers in total attendance. This workshop went over budget because the copy machine at the Museum had broken and the hand-out had to be copied at an outside copy center. The Museum paid for the majority of the project because no sponsors were found. This resulted in a smaller budget than anticipated.

The "Music in the Classroom" workshop was attended by 17 teachers. Some of the teachers had also attended the drama workshop. The presenter was Rosemary Kennedy. She is the author of a book titled *Bach to Rock* that serves as an introduction to composers and their music. She has given several workshops all over the country on how to use the text and incorporate it into classroom teaching. She stresses the importance of developing an audience for the performing arts, because without an audience there is no need for performers. Ms. Kennedy was at one time a piano teacher in the public school system and now teaches private piano lessons.¹⁶

The workshop consisted of Ms. Kennedy lecturing and little activity and interaction with the audience. There was a brief question and answer period. As with the drama workshop, I spoke with several teachers after the workshop to find out their impression. The majority of the teachers were pleased with the presentation.

¹⁶From an informal interview with Rosemary Kennedy, Fall 1995.

After the completion of the workshops, I met with Barbara Warnie to discuss problems and solutions for "Fine Arts in the Classroom." We identified four factors contributing to the disappointing attendance which was a total of 28 teachers. The goal had been set for 30 teachers per workshop.

One factor was inadequate record keeping. I had very little information from the previous year when the "Puppetry in the Classroom" and "Dream-Makers" workshops were held, because records had not been kept with the participants' names. Information regarding the previous years' workshops was very limited and scattered. The records showed only names and dates of workshops and the sponsor of "Dream-Makers," which was Crayola.

A second factor was that the Drama workshop was held too soon after the Christmas holiday. After working in the school system for five years as a secretary and with Arts in Education working with teachers, I have discovered that it is very hard to schedule activities involving teachers near holidays.

Thirdly, the flyers did not explain the benefits to the prospective participants as well as it should have. They were sent out too early for both workshops without a reminder card. Finally, the workshop fees, which were \$20, may have been too expensive for a school teacher's budget. Some teachers' registration fee was paid for by their schools, while others paid for the workshops out-of-pocket.

One of the recommendations Mrs. Warnie and I came up with was for the Museum to improve its record keeping. Records should be kept of all participants and their schools. This could be used as a mailing list when sending announcements of upcoming workshops. It would also help to have participants fill out evaluations at the end of the workshop so that future

workshops can better address their needs. The evaluations should include questions concerning the availability of the dates and times chosen, the effectiveness of the workshop, whether the fee was a factor in their deciding to attend, and should solicit suggestions to improve the workshop. These evaluations should be kept on file and consulted when planning future workshops.

It could help attendance if the workshops were scheduled at a better time. From Ms. Warnie's experience in the public school system and with Arts in Education, she suggested that these types of workshops are better if presented during the summer or early in the year because teachers are planning their year. It was decided that workshop planners should check with schools to find out their holiday schedule and avoid planning the workshops right before or after a holiday. Another idea that would help with scheduling is to call the Arts in Education office for "clear-a-date" to avoid conflicts.

"Clear-a-date" is a schedule of events that helps when planning activities. It is used to coordinate activities to avoid having too many activities on the same day or week. This would help to plan "Fine Arts in the Classroom" to find a day when teachers have the most available time to attend the workshops.

Several improvements can be made concerning the flyers that announce the event. They should emphasize and explain more clearly the benefits of the workshop. They should also reflect the teacher's perspective and show how the material could be easily incorporated into the classroom. The flyers should be sent a month and a half before the event. If they are sent too far in advance, it is more likely that the workshop will be forgotten.

In addition to the flyer, the Museum could find other ways to publicize "Fine Arts in the Classroom." The Museum could arrange for a representative to speak at Arts in Education's "Showcase and Preview Weekend" during the first weekend of October. This event, which targets elementary teachers, is designed to promote what is available in the arts curriculum throughout the community. The Museum representative should also give handouts to familiarize the teachers with the program. If they learn about the information to be taught at the workshops early in the year, teachers will have more opportunity to include it in their curriculum.

To help defray the cost, the Museum should apply for a grant, or look for sponsors, to cover the expense of the workshop and, if possible, to lower the attendance fee or eliminate it. If this is not possible, the Museum could offer an incentive for registering early and a discount package for attending more than one workshop. This may help to make it more attractive for people who want to attend.

After the workshops were completed, I organized the information about the workshops and included my notes in a folder with the intent to help in the future planning of "Fine Arts in the Classroom." Contact names and phone numbers for sending information to the schools and the Superintendent's Bulletins, suggestions to help make a better workshop and how to improve attendance were included.

After reflecting on the project, it seems that not enough support was provided from the Administrative staff and not much enthusiasm from the Program Manager. With Ms. McWilliams' increased duties, some events or programs could have been put on hold or scaled down until she was organized and comfortable in the new setting in order to adjust to the

expansion. It would be wiser to put an event on hold rather than to sacrifice quality or risk failure.

The "Fine Arts in the Classroom" is a wonderful idea, not only as a way to provide community outreach programs to an area where the arts are sometimes pushed aside, for what is deemed more important material, but also as a way to interact with potential visitors. The few teachers that attended were enthusiastic about the idea of incorporating the arts into their classroom teaching. It can also function as way to help students to enjoy learning. Despite the positive potential impact that this project represents, the possibility of it being repeated at the Museum, may be after a great length of time.

The administration is in the process of a change in management, and is not focused on its goals such as teacher workshops. The Program Manager quit and because her files are not organized, it will take some time organize and prioritize the information most important to the Museum. When they come to the "Fine Arts in the Classroom," it may be reviewed taking into consideration the suggestions presented in the evaluation.

Secondary Internship Projects

Aside from my primary assignment, I was assigned several secondary tasks. When I started the internship the secondary projects had not been discussed as part of the internship except for the rotations with various departments. Ms. McWilliams used the opportunity of the internship to have me implement projects that had been on hold.

The secondary projects included conducting and assembling an Ambulance/First Aid Show, rotating with the Public Relations & Marketing Director, Development Specialist, and Tourism Marketing & After Hours Sales Manager. Other projects included developing new ideas for cue cards in the WWL-TV Kidswatch studio, First Adventure Boxes and acting as Theater Manager. In addition, I worked on several miscellaneous tasks that included typing contracts, writing thank-you letters to performers and presenters, working in Art Trek when needed, buying decorations for a doll house for various holidays and decorating it for Easter, helping prepare materials for upcoming art activities, and for my finale, acting as the Easter Bunny.

I was not involved in the planning stages leading to the implementation of these projects, nor was I involved in the budget making process. When assigned a project, Ms. McWilliams would tell me what she expected, what the project should involve, budget information, where to look for information or whom to ask for it, and when the project was to be completed.

During the time I worked on these projects, I often had to wait for phone calls, information, or a computer. While waiting, I would observe children interacting with various exhibits, help the floor staff supervise children, and prepare for upcoming activities.

Ambulance/First Aid

The Medical Auxiliary Society gave the Museum a "mini-ambulance" with first aid supplies. The planning for the project started with the objective to come up with ideas on how to incorporate this exhibit to present first aid information to children. The use of consultants or other sources helps to insure a successful outcome. Thus, we met with some of the women from the Medical Auxiliary Society to discuss ideas on teaching first aid to children and how to incorporate the medical supplies and mini-ambulance exhibit. We held a second meeting with nurses to discuss how to teach 4-7 year olds about the first aid supplies.

Next, I called several hospitals to find out how they present first aid to children and if they had first aid information that could be used for designing a handout. I also went to the public library to research first aid information to write a handout to teach children about first aid and how to handle emergencies.

From the research and the meetings, I had enough information to carry out a plan of action. I put together an information sheet for the staff to present first aid techniques to children. Limited to the supplies given, I wrote a short list and description about how to clean and bandage a wound, along with other first aid techniques. I included a handout with a "how to" guide in case an emergency should arise that also included a place to list emergency phone numbers.¹⁷ The idea was to give 5-10 minute presentations to Museum visitors throughout the day or when school groups were interested.

¹⁷First Aid instructions and handout, Appendix D, pp. 73-76.

On the day of the dedication of the ambulance, I spent most of the afternoon talking to children about cuts, helping them listen to their heartbeats, and taking temperatures. Overall, the children enjoyed touching and playing with the different medical equipment, especially the stethoscope. There was a good turnout and all the children were excited to hear their heartbeats and to see how a stethoscope works. Many enjoyed "driving" the ambulance and using the medical supplies.

While evaluating the project, I learned that unless handouts are given when visitors are leaving the Museum, the handouts will be lost or left littering the Museum. One of the problems I encountered was a shortage in staff. Due to a lack of staff, there was no one at the ambulance on a regular schedule to present a "first-aid show." Because of this lack of staff, a problem in monitoring the exhibit to avoid rough play occurred, and the ambulance had to have locks installed on the doors, first to protect the supplies and second to protect the doors. More than one door had to be repaired due to rough play. There was also a problem with a lack of supplies. Band-Aids, gauze, alcohol, and other supplies had to be replaced; but there were no funds, and the Medical Auxiliary did not provide more supplies.

The ambulance was moved to more than one location in the Museum and largely ignored by the staff. However, the kids did enjoy "driving" the ambulance and playing with the flashing red light. Luckily, there was no siren!

A larger problem which the ambulance illustrates involves the Museum's lack of setting guidelines for donors when giving gifts. The donors of the ambulance were in control of the decisions of where it was placed, how they wanted the Museum to present it and what was to go inside

the ambulance. The Museum needs to take a more active role when accepting gifts from donors. A solution to this problem is to limit the control a donor has when offering a gift. An agreement form can be created outlining the guidelines of a donation. It should be clear to the donor that the Museum expects regular upkeep and volunteers, depending on the type of exhibit, to present the exhibit to visitors and train others.

An evaluation of the exhibit needs to be conducted, before it is accepted, to insure that the exhibit fits the Museum's mission and goals. Once the exhibit is secured on the floor of the Museum, on-going evaluation is necessary to determine if it is meeting the standards of the Museum. The Museum has matured to a point where it does not have to accept donations that are not of good quality or from organizations that do not have plans to help maintain an exhibit.

Department Rotations

The rotations will help me to understand some of the other departments of the Museum. It will give me the opportunity to have a hands-on experience to use what I have learned in the Arts Administration program.

Public Relations/Marketing

In order to get an overview of the Museum, I spent one week each with three departments helping with projects. The first person I worked with was Martha White, Public Relations & Marketing Director. Ms. White is also the editor of the newsletter for the Museum.

During the time I spent with Ms. White, I wrote a newsrelease for a kite making workshop¹⁸, proofread the November/December newsletter, summarized exit survey comments from the grand re-opening "Blowout" weekend, typed a memo requesting highlights from each department from the previous year to be used in the annual report, itemized publicity folders, and assigned value to various articles using appropriate advertising rate cards (publicity versus paid advertising).

Writing to each department head helped me to familiarize myself with them. While working with Ms. White, I learned in more detail how important publicity is for an organization and how to get information published. Assigning values to the different kinds of advertising and publicity confirmed the importance of publicity. Learning how to prioritize events and knowing when to advertise plays a large role in the budgeting process. In some cases, it is more important to pay for advertising.

This rotation shows that at least some analysis is done at the Museum, and then the analysis is used to make subsequent decisions. The exit survey is another of this type of analysis. I am not sure how the information received was put into action, but it is something that could be done on a regular interval. Now that the Museum is one year past its grand re-opening, it should conduct another survey to find out if visitors have other ideas and feelings about the Museum.

¹⁸Kite workshop news release, Appendix E, p. 78.

Development

The second person I worked with was Tracey Monteferrario, Development Specialist. She needed a record of donor gifts to be organized in one format in order to make it easier to track contributors. She did not have a database to incorporate this information. After eight years, it is difficult to believe an organization of this size did not have software to keep track of its donors. Efficient and effective methods such as a database to track donations, are vital in raising funds.

I identified donors and the gifts they contributed from 1986 to 1994. I made a form using the computer to input the information for future use. The form makes it easier to update the list and to keep better track of contributors.¹⁹

My time with Ms. Monteferrario confirmed how important it is to have the software available to maintain information about the organization's donors. I previously worked at another non-profit organization, and one of my job duties was as a database manager, so I know how much easier it is to be able to retrieve and collate donor records with a good database program. I had to put together from scratch, the donor information at the Museum. Since the Museum's purchase of a database program in late April, it will be easier for Ms. Monteferrario to update donor information. It is still important to keep the database updated, but at least information can be easily manipulated.

¹⁹Letter from Tracey Monteferrario, Appendix F, p. 80.

Tourism/Special Events

The last person I rotated with was Heather Allred, Tourism Marketing & After Hours Sales Manager. She handles after hours parties at the Museum and marketing to tourists and conventions.

The first project I worked on was a Visitor Information Cart. I called many organizations to tell them about the information cart and to let them know that we would include information they sent, provided it was appropriate for the Museum. After collecting information to be included on the cart, I cleaned and set up the cart for the Museum. The cart held pamphlets and flyers about area galleries, restaurants, maps of New Orleans, children's events around town, and Museum information. The cart was located near the entrance to the building. Visitors could look at the cart as they came in, and if they found anything of interest, they could take it then or when they left the Museum. As the year progressed, the cart also helped the Museum as a decorative place to include membership information and information about special events.

This project functioned as a way to introduce the Museum to organizations that were not aware of the Museum or its expansion. It also was a way to show area businesses that the Museum is interested in working with the community.

Another project that I helped Ms. Allred with came at the end of my internship. The New Orleans Metropolitan Convention & Visitors Bureau (NOMCVB) asked her to help update its *New Orleans Guide for Kids and Activity Book*. My job was to call the organizations already listed in the book to find out if they still existed and if the information was correct and if any changes were needed. There was a very limited time, therefore, the book

could not be as current as I had hoped. While updating, I included ideas on how the book could be better organized to be more attractive to kids and adults. The guide was to be completed by the NOMCVB. The first printing of the book was completely distributed, and they are waiting for a second printing. The book will not be available until after Thanksgiving, so I will have to wait until then to find out if any of my suggestions were used.

WWL-TV Kidswatch Cue Cards

The Museum's expansion includes new exhibits and new equipment for older kids. The exhibits that existed before the renovation are now in need of repair and updating to bring them to the level of the new exhibits. One of those areas was the WWL-TV Kidswatch Studio. My purpose was to come up with new ideas for cue cards to fit the new age group as well as update the other age groups. In evaluating the current situation, I learned that not only were the cue cards in need of updating, but the entire studio was in need of renovation.

The following strategy was employed to rectify the situation. After surveying the WWL-TV Kidswatch studio, watching the kids act as reporters and talking to some of them about their favorite subjects, I brainstormed about topics for cue cards. Next, information was gathered from the library on topics I decided would be the most interesting. After researching and discussing the topics with the Program Manager, I typed some ideas and gave the rough drafts to her for approval and editing. The final cue card format was to be done by an outside source. When I finished the internship, the cue cards had not yet been put in the poster board format.²⁰

²⁰WWL-TV Kidswatch cue cards, Appendix G, pp. 81-90.

I spoke to the Program Manager regarding the WWL-TV news studio being in need of renovations, but was told there were problems getting the funding for maintenance from the sponsoring organization. This also explained why the cue cards had not been put in the new format. Again, the problem of not establishing guidelines is shown in their lack of exhibit upkeep.

While the Children's Museum is a fun place, there is a constant need for updating information and maintaining exhibits. An idea for updating cue cards could be to parallel the trends of society. This could lead to the possibility of repeat visitors returning more often the WWL-TV Kidswatch studio.

It is very important to establish a maintenance fund from the sponsoring organization and appeal to donors to keep this fund growing. The Museum could also apply for grants to help match to donations of sponsoring organization and donor contributions.

First Adventure Boxes

Since the First Adventures Toddler Playscape was getting new toys and equipment, it seemed only right that they would need new games. The idea of First Adventure Boxes was presented to me and another intern, Julie, a Fine Arts major from Tulane University. Julie and I worked on developing ideas for the First Adventure Boxes.

In order to find a project that will fill the user's perception, it is important to know who will be using the exhibit. The first thing we did was play with the toddlers in First Adventures to learn their habits and skill

levels. First Adventures is for toddlers under three years old. After watching the toddlers, we came up with two main themes: a Circus Box and an Ocean Box. Each box contains material and activities related to its theme.

We spent about one month gathering and preparing information related to the two themes. I again went to the library to research games for toddlers related to the two themes. I also searched for pictures that we could include as either decorations or game pieces. We assembled pictures and poems, put together activities, found supplies, and decorated the outside of the boxes. We wanted several different types of activities that would help to develop motor skills, to encourage parents to interact with their children and to teach children about circuses and oceans.

The Circus Box contained four games: Feed the Elephant, Ringmaster, Lion Tamer, and Finger Puppets. Other activities in the box included five glitter batons, a "Carrousel Music" tape, and five activity poems. The Ocean Box has five activities: Let's Go Fishing, Ocean Explorer, Activity Poems, a Wand, and an Ocean Bottle. In addition to the activities, there were two buckets with shovels for playing in the sand, real seashells, a beach ball, "Pacific Shores Sounds of the Surf" tape, and four poems about the sea and sea animals. There were also supplies and an instruction sheet with a list of contents in each box.²¹

²¹First Adventure Boxes, Appendix H, pp. 91-94.

Theater Manager

After the theater was completed, there was a need for a Theater Manager; I was elected to serve in that capacity whenever there were theater programs. As theater manager, I maintained crowd control, supervised staff, showed performers the performance space and ready room, collected tickets, worked as an usher, and provided announcements for the announcer. There were several performances throughout the year, including: "The Nutcracker," "Watt's Electricity," "A Touch of Glass," "Casa Samba," and performances related to the various holidays, such as Easter when visitors were able to take pictures with the Easter Bunny.

"As Needed" Assignments

Aside from the secondary assignments, I worked on several smaller projects in between assignments or while waiting for phone calls or for materials to be delivered. One of those projects involved the Museum's Halloween Party sponsored by J.C. Penney's. I had a chance to gain more supervisory experience during this project.

I was responsible for ensuring that the activities for the day were carried out. When the exhibit presenters arrived, I showed them where to set-up and told them what we expected. Two areas required little attention: First Adventures and Art Trek. Two floor staff members were responsible for maintaining those areas and had everything under control. The Loft, where a spider exhibit was on display (courtesy of the Audubon Zoo), was operating smoothly.

The kids, as well as many adults, were having a wonderful time. The only problem that occurred involved the Times-Picayune Theater, where kids

could dress-up and strike "spooky poses" for a souvenir photo. The photographer and costume designer did not arrive at the scheduled time. Otherwise, all went as planned.

During Christmas, the First Adventures was in need of a Christmas activity for the Silver Bells party, a celebration incorporating the traditions of Hanukkah and Christmas. I was asked to find something that was simple but fun. I found two activities using arts and crafts books that are kept in the office. I combined the activities into one. The activity included a paper Christmas tree that toddlers put together and decorated with Lucky Charms cereal.

For another Christmas related activity, I put together information regarding Kwanzaa, an African-American Christmas-time celebration. The information was sent out in packets to various people and organizations. I helped prepare material for the Kwanzaa activity, that involved using beads representing the colors of Kwanzaa, to make necklaces or bracelets. Afterwards, I sent thank-you notes to Kwanzaa volunteers.

Most non-profit organizations are dependent on volunteers to fulfill the goals of the organization. It is important to show an appreciation of their time and effort. When volunteers feel they are needed and happy with the organization, a commitment is established and insures their return. In maintaining this contact, I gained experience in business communications during my internship at the Museum. I wrote contracts, letters of request, recommendation letters, news releases, thank-you notes, and information flyers. Some of the letters went to people who donated various items and guest artists for different events.

Several steps are needed to bring participants to the Museum for "Calendar of Events" activities. After research is conducted to locate a guest artist, a letter is mailed inviting them to participate in an event at the Museum. If the Museum receives acceptance, a contract highlighting the goals of the activities and the terms of agreement is sent to the guest artist. Finally, after the event takes place, a thank-you letter is mailed. In order to help relieve Amanda McWilliams of her busy schedule, I wrote several of these letters and contracts for guest artists.

In addition to writing letters, I helped supervise various exhibit openings and assisted in several activities helping visiting presenters or performers. Some of these included:

- the opening of Challenges, where I supervised children on the proper uses of the exhibits,
- National Chemistry Week, where I handed out passes to help avoid overcrowding in the workshops,
- Dental Health Month, where I passed out bags with dental care information, toothbrushes and toothpaste, and
- Science Spectrum, where I helped with a news conference for the grand opening and supervised kids so they would not rush the exhibit while the media were still present.

I spent many hours in Art Trek either preparing material for upcoming events or helping kids and parents with the activities. I would try to persuade parents and guardians to make their own projects and, if the children were old enough, not to help. My goal was for the children to experience the creativity of their own minds. I would encourage the children to do whatever they wanted and not necessarily what children next to them were doing. I stressed that their work did not have to look like the samples. Dependent on what the theme for the day was, I would ask the children

questions about what they liked or what their favorite color or animal was, and tell them to draw or make what they liked incorporating this with the project on hand. As they were working, I would compliment them on their efforts and creativity. Working with Art Trek helped me learn the basic guidelines when working with a group of children.

Art Trek needs an activity that is challenging but should be simple, quick, fast to dry, inexpensive, and with easy to acquire materials and supplies. The activity should be designed to fit a large group with a fast turnover.

An idea for the Theater called "Improvisation" was in the development stages, but was not implemented while I was there. We received several costumes to be used for children to "act out" one-act plays in the theater. We did have some children "act out" plays, mainly to document (photograph) that the costumes were received and were being used to send to the donor. I worked with Jan Jensen and Amanda McWilliams on developing characters with the costumes and on how to present them to the kids and adults. Some of the costumes need mending and ironing which I was given the task of doing.

Finally, my going away activity involved donning a costume that helped me to sympathize with all the Disney characters and others in a similar situation. I acted as Peter Cottontail. I wore a costume resembling Peter Cottontail, that was donated by a local costume shop. With the slight case of claustrophobia that I have, I am surprised that the costume did not have riveting affects on me. There was a small fan in the costume's head, but it was still quite warm. I did have lots of fun seeing the faces of excited

children. I wish I could have taken the costume off when I saw a child that was afraid or crying, to show they had nothing to fear.

The Museum is a wonderful place and very fascinating. Even though many things need to be cleaned, updated or fixed on a regular basis, most people do not see these problems and are there for fun. The Museum is a great learning experience.

ANALYSIS OF MY INTERNSHIP AND THE LOUISIANA CHILDREN'S MUSEUM

The time spent at the Children's Museum confirmed my interest in working with children, helping them to discover the arts and opening their minds to exploration. The Museum helped me to discover opportunities that are available to children. I was able to observe and participate in the workings of an art organization. The internship provided first hand experience in the implementation of the ideas in Marketing, Development and Fundraising in the management of the arts. While at the Museum, I had a chance to gain experience in skills such as project planning and promotion, contract negotiating, and fundraising. It also gave me the chance to build upon other organizational and supervisory skills and led to encouraging children to explore.

Internship

"Fine Arts in the Classroom"

The "Fine Arts in the Classroom" project offered the opportunity to learn about the process of planning. I was involved in the planning and implementation of the project, as well as helping to make decisions regarding presenters and dates of the workshops. Although I was not given budget details, I did play a role in setting prices for the workshops.

The project development increased my understanding of how important it is to have a plan of action. Without one, there is no path to follow and it diminishes the quality of the project. Also, budgeting is a

difficult process because it involves planning for anticipated costs and should provide for unknown costs.

This project helped me to understand the process of planning, as well as the importance of working with others. Unfortunately, the "Fine Arts in the Classroom" program will not continue because of a lack of staff to develop the program and a lack of funds to pay for presenters or to offer the program at an inexpensive rate.

The direct aim of "Fine Arts in the Classroom" was to teach teachers how to incorporate the arts into the standard curriculum. These workshops help to further the Museum's community outreach commitment. The workshops can act as a way to show teachers the educational aspects of the Museum that in turn may lead them to bring their students. The Museum, during its expansion probably lost touch with some of its supporters and this workshop served as a way for the Museum to re-introduce itself.

The "Puppetry in the Classroom" and "Dream-Makers" workshops, conducted the previous year, demonstrated a perceived need among teachers, because there was an overwhelming response and some teachers had to be turned away. Although the workshops were free, this response may have given a false impression of need. The Children's Museum could benefit more as place to host teacher workshops, rather than as sponsor, because it does not have the manpower nor the funds to develop workshops and offer them without fee or inexpensively. In the future the Museum should consider presenting workshops that encourage teachers to incorporate arts into their curriculum by contacting organizations, like Crayola, that have developed workshops similar to "Puppetry in the Classroom" and "Dream-

Makers." One option is to work with Arts in Education to develop programs of this nature.

Involving teachers in the Museum's activities can help to strengthen the credibility of the Museum. The workshops function as way to bring the teachers into the Museum during off hours, giving them the chance to explore without having students or other children around. They can assess the educational experience and give their support to the Museum as an educational organization.

"Fine Arts in the Classroom" is a wonderful project that should be reviewed and evaluated by the Board and administration to seek funding and improvement in order to restore the project. It works to further the mission and goals of the Museum by reinforcing the educational opportunities, offering teacher workshops, and providing community outreach programs.

The timing of the project, during a new phase in the Museum's history, can be seen as both positive and negative. Positive, because the Museum was receiving a significant amount of attention with its new expansion. It was being touted as a well-developed educational facility, possibly drawing the curiosity of teachers. And negative, because there was a lack of attention and support given to the project by the administrative staff.

The discontinuation of "Fine Arts in the Classroom" will have an effect on the Museum's attempt to meet its goals, discussed on page 19, unless other teacher workshops are planned. The decision to have the workshop as well as to discontinue it, may not have been a well thought out one. The planning for the workshop was not focused. More immediate areas relating to the opening of its new space and exhibits, were receiving the majority of the attention. The administration may not see any noticeable short-term

effects from their decision. But, a long-term effect may result in a loss of interest from teachers to use the Museum as a resource for increasing their knowledge of the arts and science. When teachers are writing lesson plans, they look for sources that will help them to teach the students. The "Fine Arts in the Classroom" is a good example of a source teachers can benefit from.

Secondary Projects

The impression visitors have of the Museum diminishes when exhibits are not properly maintained. Exhibits that are not kept current can affect the Museum's attendance. Repeat visitation will decline because there will be no incentive to visit. The attendance record of the Museum is important because it directly affects the financial status of the institution. Without visitors, there is a loss of income, as well as a failure to achieve a goal.

The maintaining of exhibits reinforces the need for contracts from sponsors of exhibits and programs. Outlining what is expected, such as how often an exhibit is required to be updated or renovated, and enforcing the contract can benefit the Museum in its reputation for quality programming. And, having the donor contribute a set amount to the maintenance of the exhibit will help to keep the exhibits in working condition to be enjoyed by all visitors.

Some of the projects I was involved with were completed after the internship ended. The Medical Auxiliary Society re-stocked the mini-ambulance with medical supplies. The "Improvisation" project for the theater was implemented. The Museum finally received funding from the

sponsor of the WWL-TV Kidswatch Studio and was able to renovate the studio and place the cue cards in poster-board format. Now children will have more subjects from which to choose. Younger children who have not developed reading skills will have the opportunity to make up stories from the cue cards that contain only pictures.

The Program Manager's responsibility is to provide quality programming to attract new and repeat visitors. The planning process of developing a clear set of goals and the time frame to complete these goals, helps to insure the quality of projects. The Program Manager's lack of planning is shown in the fact that she was scheduling at the last minute and rushing to find programs to complete the calendar of events.

If one is rushing to complete a project or trying to fill a calendar of events, the quality of the work may not meet the standards that are set, although I do not know what those standards are at the Museum. Because of the amount of work Ms. McWilliams was trying to accomplish, I felt there was a loss of focus. There seemed to be an unspoken rule that completing your projects was the main concern and quality was a secondary issue.

A clear set of standards is needed to know what is expected of the Program Manager. Ms. McWilliams was overburdened with responsibilities. She was often asked by the Executive Director, to write letters to donors. After the Development Assistant left, Ms. McWilliams became the grant writer. These two responsibilities shows the importance of a secretary and a Development Director. The added responsibilities makes quality work difficult to achieve.

To use free time efficiently, I tried to reorganize Ms. McWilliams files, cleaning out and updating old files. I explained to her that being organized might improve her efficiency, make it easier to find information and

complete projects in a timely manner. I made a new file for each project that I worked on and included notes and recommendations to help with future planning.

Museum

The Museum's expansion involved a greater amount of responsibility and work than what was expected by the administrative staff. The Museum did not anticipate how much time would be absorbed in finding programs for the new theater or activities for Art Trek. They did not begin a search for a theater manager until after the theater was complete.

Since the Museum knew of this expansion, it would have been a good idea to scale back some of the activities while anticipating an increase in staff. If this is not an option, then a closer look at the budget and more effort in fundraising to apply the income to a staff increase is needed. The Program Manager could have a team to work with to provide quality programming.

Everyone had much work to do, yet no one had the time to observe the visitors for whom they were working so hard to please. I spoke with one of the floor staff regarding this situation. We both felt the administration should take the time each week or every other week to walk around the floor talking to the floor staff and little visitors. This would be similar to what Julie and I did for the First Adventure Boxes, getting to know your audience is a good way to find out if you are meeting your goals and addressing your needs. The children are the ones who can refresh the memories of the Administrative staff as to why they are working so hard and to find out if they are fulfilling the Museum's goals. The suggestion was made, but not put into action.

When I first became interested in the Louisiana Children's Museum, I met with Bonnie Conway to talk to her about the organization. After speaking with her I wrote an analysis of the Board and the Museum. One of the problems that exists is the lack of attention given to the Museum by the Board. The majority of the Board are beginning new careers and have young families that limit the time that can be devoted to the Museum.

A complete reassessment of the Board is one solution of identifying the problems of the Board. Another solution is to have a formal review at the end of each year. The Board of Directors does not have an evaluation plan in effect. They do have a good rotation policy that can help to eliminate members who are ineffective. But the expectations of the Board are not clearly defined.

Other problems that I noticed in 1993, when I first approached the Children's Museum still exist and the expansion of the Museum made some of the problems more apparent. Mrs. Conway, the Executive Director, is functioning as the director of each department. The actual department directors are given limited authority and decision making. There are many frustrating moments when Mrs. Conway is not available to give permission for an activity or when a decision is needed.

The administrative staff could be more effective if Mrs. Conway delegated more authority to the department heads, while she manages the overall organization. The administrative duties have become more specialized, and complex and she has not adjusted to this loss of control. The expansion was needed, but it seems that the administration was not ready.

Thomas Wolf states that "it is often the case that the individual with the . . . energy to be a founder is not the best person to be an organization's

chief executive after a certain number of years."²² This maxim was confirmed by my experience at the Museum.

What I find most interesting is that the Children's Museum does not have a Development Director. Bonnie Conway serves in that capacity, along with her other job responsibilities as Executive Director. She did hire a Development Assistant to help her with some of the development needs.

More emphasis should be placed on its fundraising efforts. The Museum is in need of a full-time Development Director. The Executive Director cannot concentrate fully on the amount of fundraising that is needed, and a Development Assistant provides neither the necessary fundraising capabilities nor authority.

A full-time Development Director can work to find sponsors to help eliminate some of the problems related to exhibit maintenance. At the same time, a plan to increase the membership base and move current members to a new level of giving, can be used to increase the operating budget. Grants to secure funding for programs and workshops should also be a part of the Development Director's responsibility.

The Museum has had many problems to overcome. The problems faced by the Museum are not uncommon to most non-profit organizations. Lack of supplies for exhibit upkeep and maintenance due to a shortage of funds is one of many concerns facing the Museum. A lack of funds for operations and building repair, as well as a lack of administrative office equipment for the Museum.

²²Wolf, *Managing a Nonprofit Organization*, p. 102.

While increasing the number of its floor exhibits, the Museum forgot to increase its administrative equipment, such as computers and computer programs, i.e., a database program. Most recently, a lack of staff for important administrative positions has also been a problem. There has been an increase in exhibits but not enough of an increase in floor staff. Some exhibits are closed when there is no available staff to watch or run the exhibit.

The Museum is in a period of transition because a few department heads have resigned. Two of the department heads became engaged and wanted to move to another state or begin a new career. Another person wanted a job that would offer a greater challenge and where she could have more control.

Some positions have been filled, but because of a lack of funds other positions remain open. The new expansion has put the Museum on a tight budget. Several people are doing more than their share of what their job descriptions outline and are unable to focus on their main job duties. The Museum needs to concentrate on expanding its administrative staff.

As an intern, I offered relief to an overburdened Educational Department, especially during a time of expansion. I was there for the Grand Opening "Blowout" weekend, just in time to fill in the vacant positions. I also provided assistance to other departments. Each person does her own research, letter writing and phone answering. There is only one receptionist and no secretary. Several administrative staff members told me that I was a useful addition in a time of need and allowed the people I worked with to focus on projects of higher priority.

Since the staff is accustomed to acting as their own clerical support, a secretary is not a high priority but should be considered for the long term. A

secretary can help to relieve some of the pressures. The department heads would be able to concentrate on their projects while having someone research, copy, file, and type letters and documents for them.

I was a benefit to the Museum, because I helped to relieve some of the workload of an overburdened staff. However, this will solve its problem of an understaffed office for only the short term. The space available in the administrative area limits the amount of staff that is able to work in this area. The Executive Director and the Education Director are the only ones to have private offices. All other staff spaces are divided by partitions.

There was no one "in charge" of the Education Department during the time of expansion. The Education Director acted as the Expansion Coordinator/Supervisor. Each person in the department was her own boss. No one was offering goals and guidelines for the department as a whole. Direction was missing. The Program Manager was eager to have me take up some of her workload.

I helped prepare material for upcoming activities and events, allowing the floor staff to remain on the floor, or at least limit the time they were off the floor. I filled in when the Museum was understaffed by walking around the Museum to ensure proper behavior. I encouraged children and parents to explore, especially when I worked in the art room. I tried to get parents to do their own activities instead of doing their child's for them or rushing their child. I attended floor activities on Saturdays, either helping in the art room or acting as Theater Manager.

Each time I return to the museum it seems as if a new exhibit is being installed. If this continues there will not be any room for visitors. One of the Museum's goals is to have two new exhibits a year. (I do not know if this is

for a limited number of years.) It should focus instead on maintaining the current exhibits. A re-evaluation of its goals is needed. Providing quality projects that are fun in Art Trek and finding quality performing arts for the theater will help to encourage repeat visitors. Community outreach programs for youths and teacher workshops can help to make an impression on groups that may not know what the Museum has to offer.

A reassessment of its budget should be conducted. This may help to spotlight areas that could be cutback and reorganize its priorities. An endowment can be set up to cover the cost of maintenance and routine updating for exhibits. Also, a contract with organizations that sponsor exhibits should include funding for exhibit upkeep. When the Museum is planning programs to fill its Calendar of Events, the budget should be taken into consideration. Likewise, when planning the budget, a sufficient amount of money should be set aside for programs of high priority.

I noticed that the Museum has no formal evaluation plan. An informal evaluation is conducted with both the administrative and floor staff. An evaluation helps to identify the strengths and weaknesses of an organization. It works to determine a consensus between the Board and staff making it easier to set priorities.

One of the problems a formal evaluation can identify is the difficulty in gathering information regarding the organizational structure, management, funding, programs, and goals. After asking several people for specific information, it was still not enough to cover what was needed for the internship report. The information was scattered throughout several departments. There was no central location with a summary of the basic information for which I was searching. I was under the impression that an

organization of this size, and one that writes grants, would have an information packet that summarizes the information requested including job descriptions of its administrative staff. Some staff members did have a brief description of their job duties. This inability to respond to my very basic requests for organizational information is a perfect example of the larger problem of lack of focus and organization at the Museum.

While reviewing material received from other children's museums to compare to the Louisiana Children's Museum, I noticed how clear and organized the museums appeared to be. Some of the information collected had defined missions and goals, one included strategies for reaching their goals, including the people responsible and the date to fulfill the goals.

One children's museum where I applied, sent a fact sheet with a sizeable portion of the information needed to include in my proposal and thesis. The Louisiana Children's Museum gave me several news releases, some with repeated information. Another children's organization had clearly stated job descriptions for each area in which a volunteer could work. There was also a job description for interns outlining their job duties dependent on the department for which they would work. The organizations that sent information had received either a letter or a phone call from me requesting this information. I worked at the Louisiana Children's Museum for more than a semester but it took more than a year to gather the information that other museums were able to send in less than a month.

Personal Experience

Some people have a difficult time delegating and "letting go" of projects because of their need to control. Ms. McWilliams seemed to have

this characteristic. Because of this I felt an amount of apprehension throughout my internship from her in my ability to plan and implement the projects. I was not given budget information on some of the projects that I helped to develop. Goals and parameters were not clearly outlined. I was often told of a project when it was time to implement it, leaving me with no opportunity for input or at least to see the planning process. Some of the projects had been discussed before I started the internship.

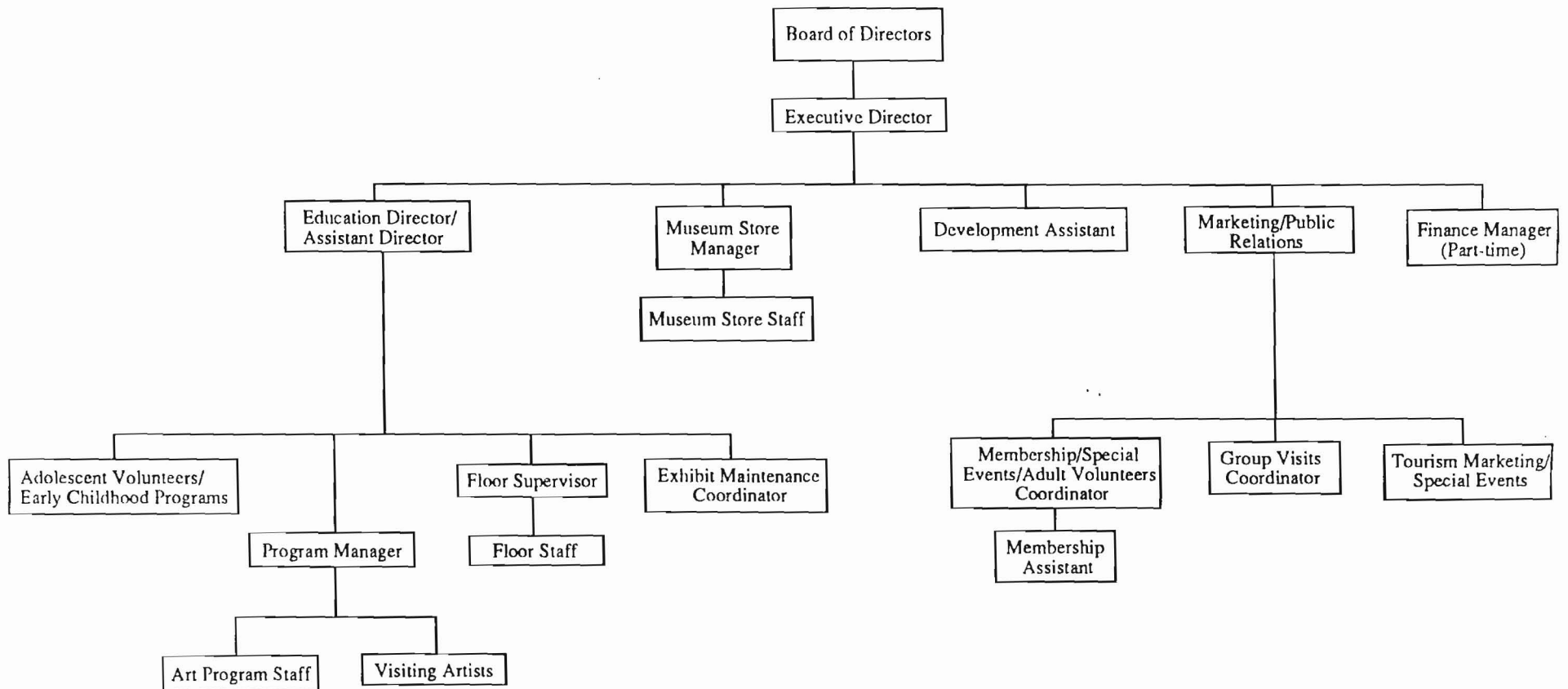
Her need to have control and the unorganized way in which she worked, led to my being used as her clerical support in between projects. While assisting Ms. McWilliams on minor assignments, I learned about writing contracts for guest artists and performers. I was only an observer in the negotiating of the contracts, but when writing the final draft this helped me to know the details of a contract. Along with writing contracts came the task of writing letters to various artists and sponsors. The letter writing allowed me to improve my business writing skills. Included in the letter writing were the many thank you letters written to various sponsors and volunteer organizations. This showed me how important it is to send thank you letters because it helps to strengthen a relationship with a sponsoring organization or volunteer.

I was able to improve my interpersonal skills when meeting with sponsors for programs and projects. I also improved my business communication skills when writing letters to schools to inform them of the "Fine Arts in the Classroom" workshops. I gained supervisory experience as Theater Manager and through my work with the floor staff. The First Adventure Boxes, WWL-TV Kidswatch cue cards, and several smaller projects helped me to expand my creativity.

I enjoyed working at the Children's Museum immensely. It provided me with the opportunity to work with and observe children. The Museum is a wonderful place, and it is working to make itself better everyday. If given the opportunity to work at the Museum, I would take the chance. Being there at a time of growth helped me to see how important it is to be adequately capitalized to provide for expansions, to develop programming, and for adequate staffing and support.

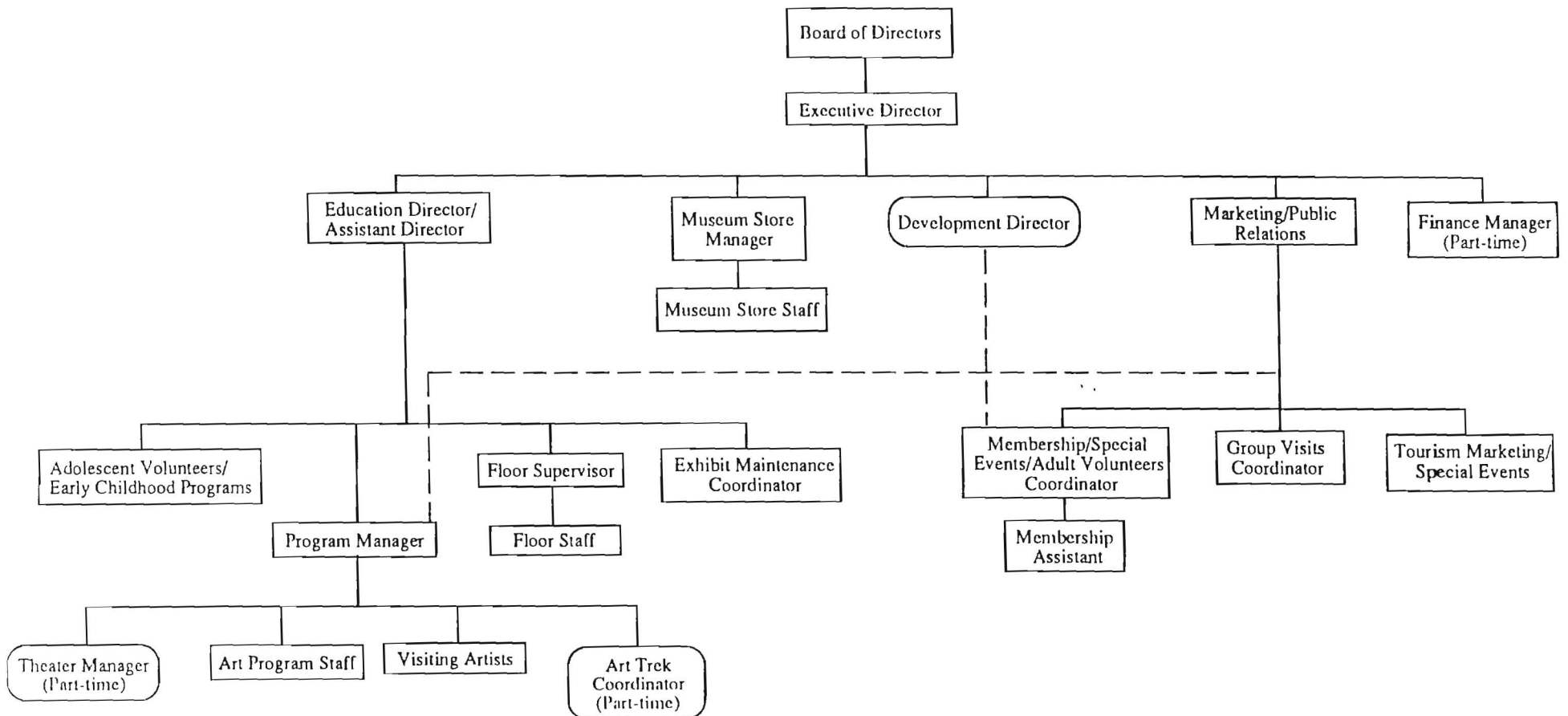
APPENDIX A
LOUISIANA CHILDREN'S MUSEUM
ORGANIZATIONAL CHART
AND REVISED ORGANIZATIONAL CHART

Louisiana Children's Museum



Designed by Miriam Anderson

Revised
Louisiana Children's Museum

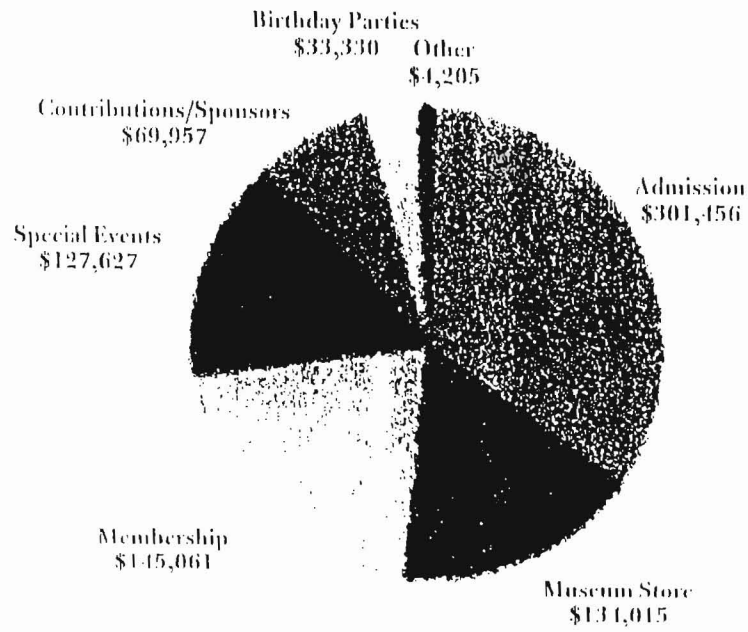


Changes are noted in the oval shapes and dashed lines.

Designed by Miriam Anderson

APPENDIX B
LOUISIANA CHILDREN'S MUSEUM
BUDGET INFORMATION

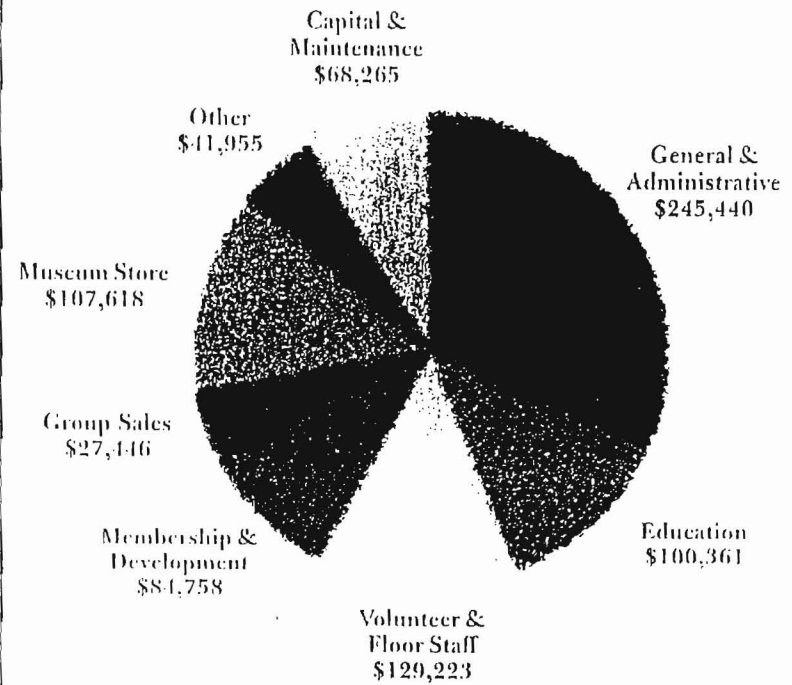
FY 1994 Revenue



Total Revenue
\$815,701



FY 1994 Expenses



Total Expenses
\$805,169

Revenue over Expense
\$10,532

Proposed Budget 1994-95 Fiscal Year

LA CHILDRENS MUSEUM
BUDGET 1995 (FY 95)
9/1/94-8/31/95

SUMMARY

REVENUES

	SEPT	OCT	NOV	DEC	JAN	FEB	B U D G E T		MAY	JUNE	JULY	AUG	TOTAL
							MARCH	APRIL					
ADMISSIONS	17013	19587	24654	27730	27812	23002	31710	38156	35592	38940	56636	44168	385000
MEMBERSHIP	14535	15200	19145	19790	19630	10435	13510	14320	16640	25615	25485	20190	214495
CONTRIBUTIONS	5000	5000	5000	5000	5000	5000	5000	5000	5000	5000	5000	5000	60000
EXHIBIT SPONSORS	0	0	0	0	0	0	0	0	0	10000	0	0	10000
MUSEUM STORE	7446	12509	13162	15403	11185	9622	19693	21088	21260	15051	16495	13055	175969
SPECIAL EVENT REVENUE	7625	22625	33625	11625	12625	12625	59625	8625	8625	8625	8625	8625	202500
OTHER REVENUE	525	525	525	525	525	525	525	525	525	525	525	525	6300
TOTAL REVENUES	52144	75446	96111	80972	76777	61209	130063	87714	87642	103756	112766	91363	1055264

EXPENSES--GENERAL FUND

GENERAL & ADMIN

EDUCATION

COL & FLP STPS

MKT & DEV

GROUP SALES

EFT S40P

OTHER EXPENSES

SUBTOTAL

29200	24815	30250	24075	23990	24970	20825	18990	49250	37500	21580	15995	313920
9865	8590	10590	10695	8605	9620	9895	10585	19600	10470	11250	11340	138775
15920	15495	15395	15570	15395	15900	15420	15545	15395	15520	15495	15300	186250
6095	7570	6090	7795	6145	7620	6095	7570	6295	7595	6295	7570	82705
4532	4532	4742	4532	4532	4532	4907	4577	4922	5152	4532	4747	56465
7626	10143	10475	11771	9482	9701	13681	14968	14545	11604	12247	10527	135811
3560	3554	3521	4549	3213	7540	7535	7438	3527	3493	3519	3454	55223
76052	75701	81043	75586	76272	79073	77756	79633	113634	81333	74908	71853	963561

EXPENSES--CAP & MNT FUND

CAP & MNT EXPENSES

TOTAL EXPENSES

7365	7340	7340	7340	7340	7940	7340	7590	7340	7340	7340	7340	89955
84323	83041	86383	85924	80012	87013	85098	87223	120974	88673	82248	79603	1052516

REV OVER EXPENSE/

EXPENSE OVER REVENUE

-32179	-7595	7728	-5853	-3235	-25804	44965	491	-33332	15093	30518	11960	2748
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APPENDIX C
FINE ARTS IN THE CLASSROOM FLYERS

Louisiana Children's Museum
presents

"Creative Drama in the Classroom"

with John Lehon

a workshop for teachers of any subject!

What

An interactive workshop, where you will learn to use drama for 1. better classroom control and 2. more successful learning. Topics covered include:

- * Dramatic control devices like "mirroring" and "slow-motion/freeze" that focus student energy
- * Powerful methods for reaching students who have non-lecture based learning styles
- * Simple and fun drama activities that can be used to achieve any Expected Learner Outcome
- * Q & A session to address your specific classroom needs
- * Comprehensive workshop guide, including all activities presented plus a bibliography of resources

When

Grades K - 3

Tuesday, January 10th

5:00 - 7:00 p.m.

Grades 4 - 6

Wednesday, January 11th

5:00 - 7:00 p.m.

Where

Louisiana Children's Museum

420 Julia St.

New Orleans, LA 70130

(Four blocks from the Riverwalk Shopping Center in the Warehouse District)

Cost

\$10.00 per person. Includes workshop guide and refreshments.

Reservations

Call Miriam or Amanda at 523-1357. Space is limited, so call today!

Louisiana Children's Museum
presents

"Music in the Classroom"
with Rosemary Kennedy
a workshop for teachers
of any subject!

What

A workshop for teachers who want to teach music appreciation in their classrooms. No previous training or experience necessary!

Participants will learn:

- * An overview of the history of music.
- * How to present music in ways that excite students.
- * Simple and fun classroom activities for listening and learning.
- * Plus you will receive a copy of Rosemary Kennedy's "Bach to Rock," a 150-page textbook and teachers guide, approved for use in Louisiana classrooms.
- * Recommended for grades 3 - 12.

When

Wednesday, February 8th
5:00 - 7:00 pm

Where

Louisiana Children's Museum
420 Julia St.
New Orleans, LA 70130
(Four blocks from the Riverwalk Shopping Center in the Warehouse District.)

Cost

\$18.00 per person. Includes a copy of "Bach to Rock."

Reservations

Call Miriam or Amanda at 523-1357. Space is limited, so call today!

APPENDIX D
MINI-AMBULANCE
FIRST AID INSTRUCTIONS AND HANDOUT

Ambulance/First Aid Show

*Proper, Simple, Not-in-depth

*Sign announcing show times

- I. How to bandage a wound
 - A. Apply pressure
 - B. Wash with running water
 - C. Clean with peroxide
 - D. Apply bandage -- depending on size
 - 1. Band-aid
 - 2. Gauze & tape
- II. What is used when a bone is broken/sprained -- demonstrate how to use each and talk about when and why it would be used
 - A. Arm Sling
 - B. Finger Splint
 - C. Arm Splint
 - D. Crutches
 - E. Cervical collar -- leave space for at least two fingers
 - F. Ace bandage -- wrap up from extremity
 - D. X-ray charts -- use to show what a broken bone looks like
- III. Misc.
 - A. Stethoscope - talk about how to listen to the heart
 - 1. Sterilize between use with disposable anti-bacterial towelette
 - B. Thermometer head strips
- IV. Charts
 - A. Height
 - B. Eye
- V. Two Hand-outs
 - A. Emergency numbers
 - B. Step by step phone use

Cleaning and Bandaging a Wound

First wash your hands, if it is deep or bleeding severely, apply direct pressure and get medical care. Otherwise, wash the wound with running water and scrub with soap and water. Then wipe the wound with an anti-septic cloth starting at the inside of the wound and work toward the outside. Blot it dry and apply antibiotic ointment then bandage the wound.

Guidelines:

- Place the bandage directly on top of the wound
- Use a bandage that is large enough to extend at least 1 inch beyond the edges of the wound
- A bandage should fit snugly but not too tightly

Broken bones and Sprains

The first rule of a suspected bone injury is to not move the patient. This can cause serious injury if it is only a fracture. If the injured person must be moved, immobilize the injured part first.

Splints are used to keep an injured part from moving. Objects that can be used for splinting include boards, straight sticks, brooms, rolled blankets, or umbrellas.

For a sprain, elevate the sprained part, apply cold compresses, and then heat when it is comfortable. Use cold compresses early and hot ones later -- although cold ones can be used indefinitely.

EMERGENCY:



Address:



Phone:



Neighbor's Phone:



Family Doctor:



Poison Control:

Using the phone, step by step:

- Dial the emergency number



- Tell the person on the line your name, address, and phone number.

You can say—

"My name is

My address is

My phone number is _____."



- Tell the person why you need help. The person who answers the phone will tell you when you can hang up.

APPENDIX E
KITE WORKSHOP NEWSRELEASE

NEWS RELEASE

For further information, contact:

Martha White
586-0725

LOUISIANA CHILDREN'S MUSEUM SPONSORS 1994 KITE FESTIVAL-- GET READY WITH KITE MAKING WORKSHOPS

What: Kite Making Workshops
When: October 22 & 23
Saturday 11:30, 1:00, & 2:30
Sunday 1:00 & 2:30
Where: Louisiana Children's Museum
420 Julia Street
Reservations: Sign-up at the front desk on the day of the workshop. Free with
regular Museum admission, \$4/per person
For more information call: 523-1357

Build your own Allison Scott Sled Kite from scratch. Workshops are 45-minutes long and are limited to 25 participants each on a first-come, first-served basis. To reserve a spot, please sign up at the front desk when you enter the museum.

You can fly your kite at the Fourth Annual Kite Festival to be held November 5 & 6 at U.N.O.'s Lakefront Campus. Kite Fest '94 is sponsored by The Kite Loft in the Riverwalk. For festival information call 529-3247.

Also Saturday October 22: "Halloween Chemistry" with Teresa Birdwhistell in The Times-Picayune Theater at the Louisiana Children's Museum, at 2:00 p.m. This spooky science demonstration will conjure up ghosts, goblins, and Halloween brews.

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LOUISIANA CHILDREN'S MUSEUM

(504) 523-1357

(504) 586-0725

P.O. Box 56128
New Orleans, Louisiana 70156

428 Julia Street
New Orleans, Louisiana 70130

APPENDIX F
SUPPORT LETTER FROM
TRACEY MONTEFERRARIO



April 27, 1995

Ms. Elizabeth Williams
Director of the Arts Administration Program
University of New Orleans

Dear Ms. Williams:

Miriam Anderson worked with me for several days in October 1994 as part of her internship here at the Louisiana Children's Museum.

I asked Miriam to help me prepare a donor history chart listing every donor and every gift from 1986 through 1994. Miriam's work was thorough and accurate, resulting in a very useful development tool.

We used the chart to recognize giving patterns, to plan solicitation strategies, and to determine appropriate "ask levels" for our donors. The chart was instrumental in the fundraising success of our Children's World's Fair (held in March 1995; patron letters were sent in December 1994).

Without the assistance of database software, I was overwhelmed by the task of compiling the Museum's entire development history. Miriam provided invaluable assistance in the project.

Sincerely,

Tracey Ann Monteferrario
Development Specialist

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Norman C. Francis
Howard C. Gaines
Karin Giger
Cynthia M. Molyneux
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Dr. Gerri Moore Elie
Bob Farnsworth
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Cove Geary
Yvonne Mitchell-Grubb
Sarah Hansel, Asst. Treas.
Susan Havne
Pat Hightower
Donna Hines
Sully Koch
William H. Langenstein III
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APPENDIX G
WWL-TV KIDSWATCH STUDIO
CUE CARDS



LOOSE TOOTH



I have a loose tooth,
A wiggly jiggly loose tooth,
I have a loose tooth
That's hanging by a thread.
So I took my loose tooth
And put it 'neath my pillow
And then I went to bed.
The fairy took my loose tooth,
My wiggly jiggly loose tooth,
And now I have a quarter
And a hole in my head.

And Now, A Report on Science

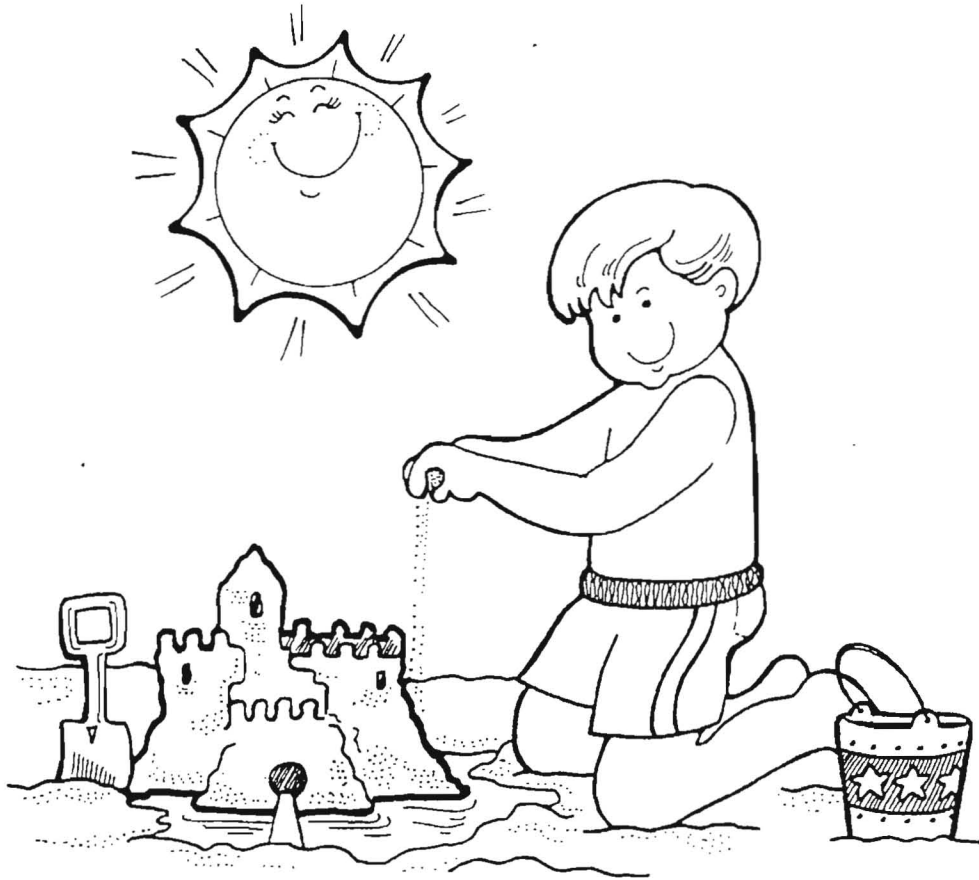
Great news for young scientists! The Louisiana Children's Museum has a whole new first floor, full of things to do that will help you learn about science.

The word **science** comes from the Latin word **scientia**, which means **knowledge**. Scientists try to gather knowledge about the world and the universe we live in.

If you want to be a scientist, you don't have to wait until you are a grownup. You can be a scientist right now! Have you ever wondered how a car works? Or what makes the sky blue? These are questions a scientist asks.

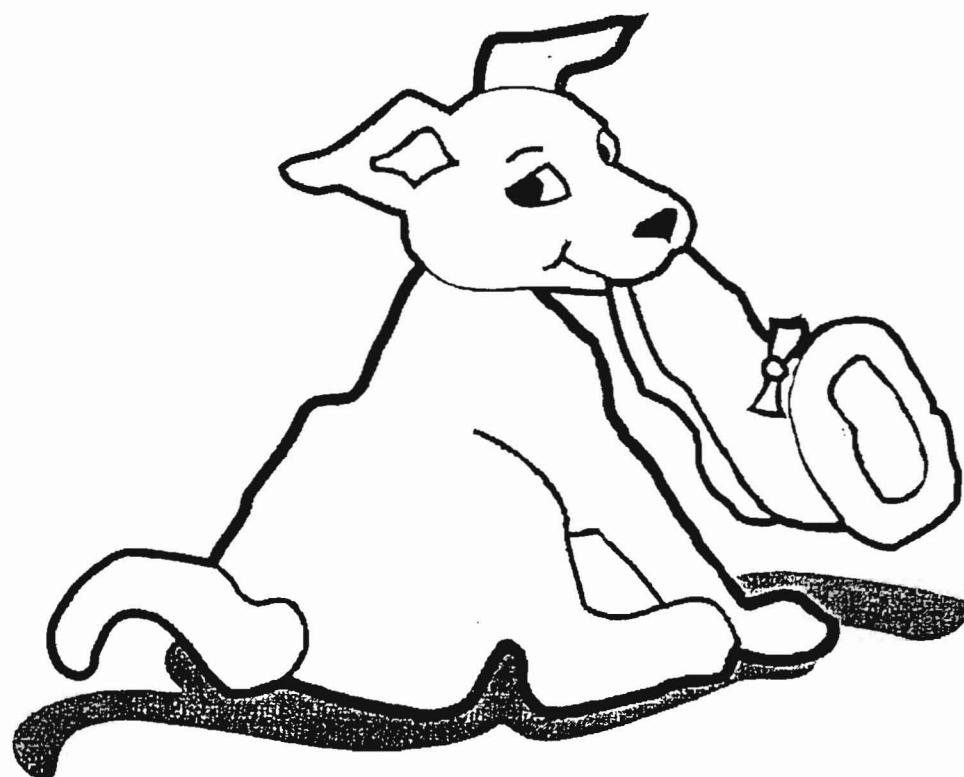
Now here is your **science challenge** for today: Watch the Children's Museum's **glass elevator** go up and down. See if you can figure out how it works!

Tell me a story about...



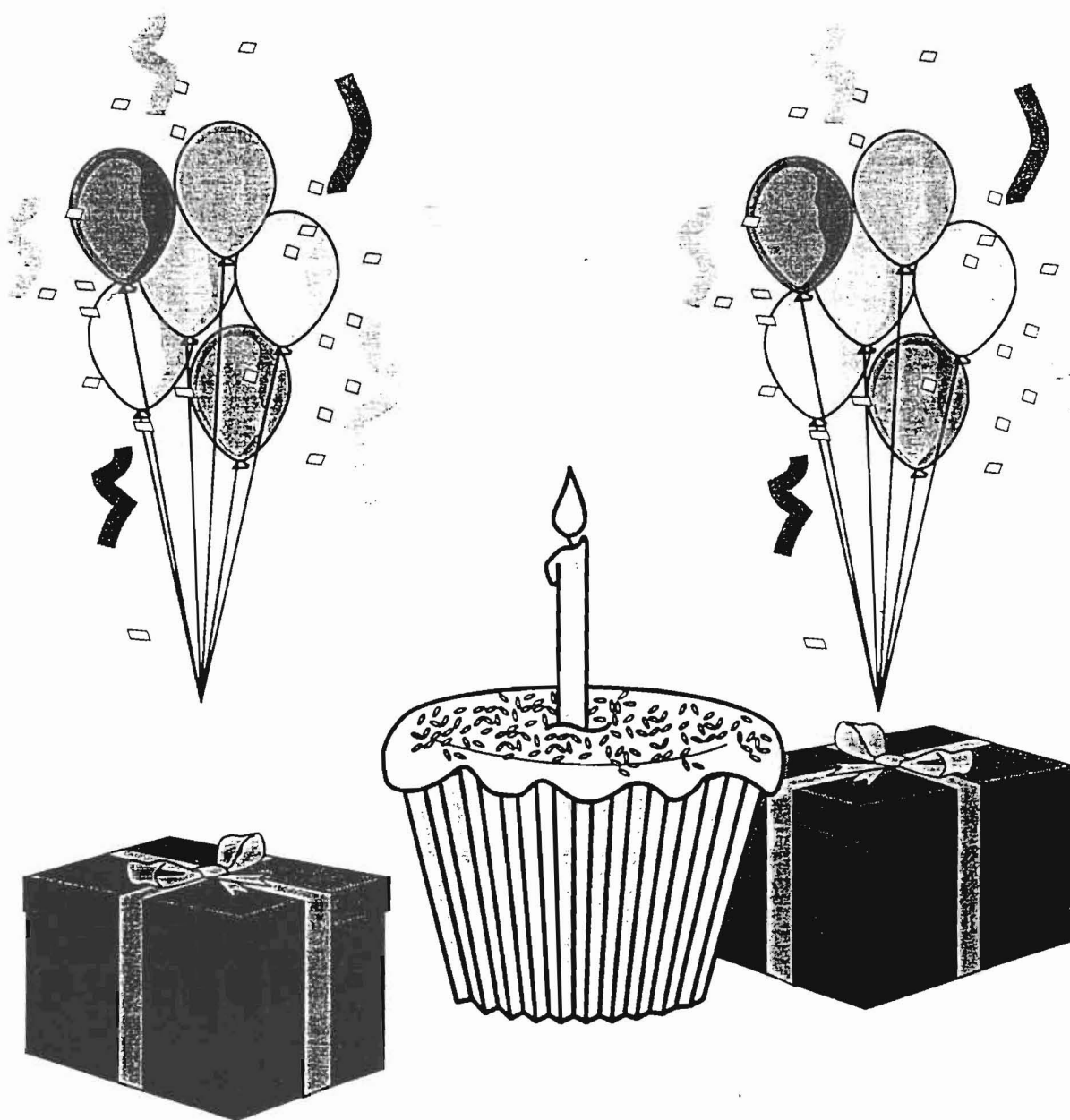
the beach

Tell me a story about...



puppy

Tell me a story about...

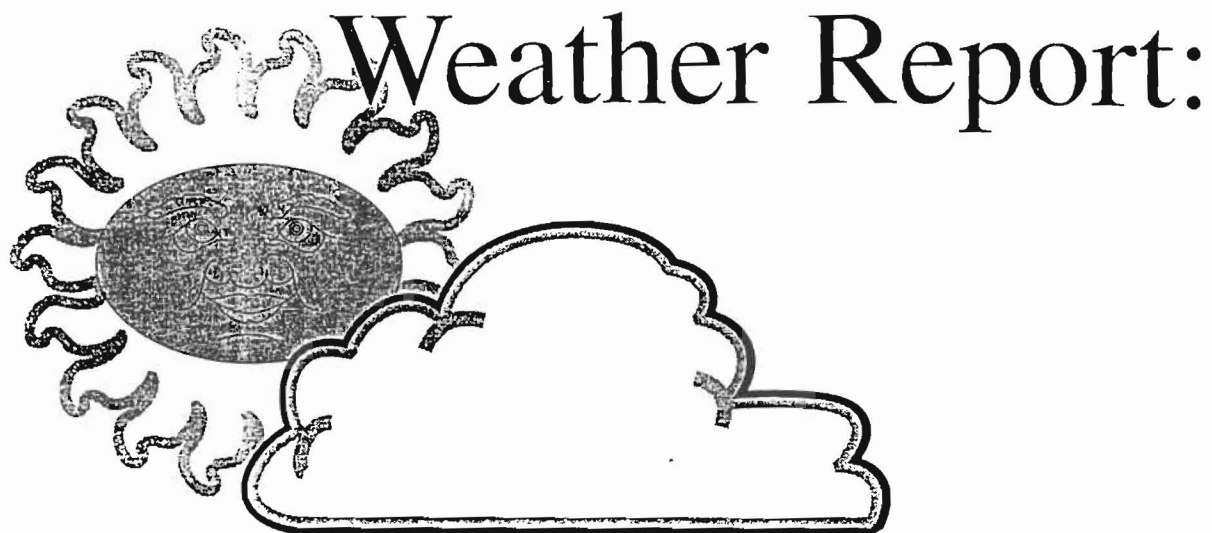


Birthday



Weather Report:

In the United States today it is hot and sunny. When it is hot, you can get very thirsty. Drink a glass of cold water or go swimming. That will make you feel better!



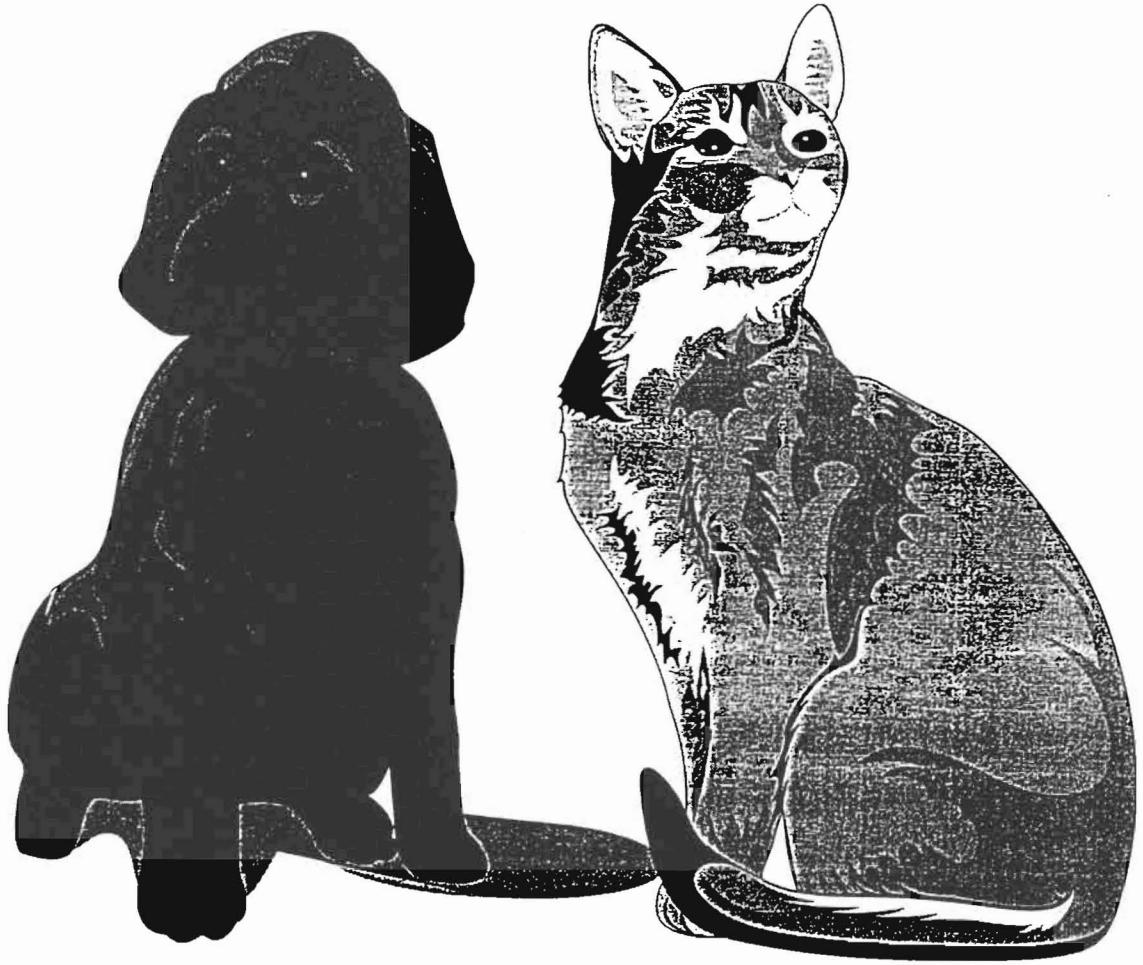
Weather Report:

And now to the weather. The weather today in New Orleans will be like it was yesterday and will be tomorrow. It is typical summer weather along the Gulf Coast - hot and humid. The high today will be near 96° and the low near 77°.

We are currently under partly cloudy skies and there is a 50 percent chance of widely scattered showers or thunderstorms. So, it might be wise to keep that umbrella handy.

There are no tropical storms or depressions in the Gulf of Mexico, but our meteorologist, Mr. R. U. Windy will certainly be watching for any changes. Please tune in at 10 o'clock for an up-to-the minute weather report.

Tell me a story about...



Dog

Cat

WEATHER IN ALASKA

Do you know where Alaska is? Alaska is famous for its cold weather. There are parts of Alaska that are so cold no human beings can live there, but many plants and animals can. Have you ever seen a polar bear? Or a seal? They are both animals that live in the coldest parts of Alaska.

It isn't always winter in Alaska. Summer comes for about two or three months every year. Summer doesn't last long, but it is very beautiful. Some of the snow melts, and flowers bloom everywhere you look. There is one thing about summertime in Alaska that is different from New Orleans--in the summer, the sun NEVER sets! Sometimes children don't want to go to bed at night. Can you imagine having to go to bed when the sun is still shining

Why is the weather in Alaska so different from ours? It is different because Alaska is much further north, close to the North Pole of our planet Earth. For example: In Alaska, the sun does not set in the summer because the Earth's North Pole is tilted directly toward the sun. In the winter, the North pole is tilted away from the sun, so that it is very dark and cold. But, in New Orleans, we always get a lot of sunshine, so it is always pretty warm here!

Brr! All of this talk about Alaska is making me cold. I want to go sit in the sunshine and warm up now!

APPENDIX H
FIRST ADVENTURE BOXES
INSTRUCTION SHEETS

Games to be played:

"Feed the Elephant"

Set the elephant figure up on the stands and have children toss peanuts into the mouth of elephant. One of the five activity poems can be used in conjunction with the peanut toss. Have an adult put on the ringmaster hat to play the part of the leader.

"Ringmaster"

An adult can play the part of ringmaster while instructing the kids to follow the actions of the leader. The adult can wear the top hat and use one of the batons to assume this role. The other batons can be given to the kids. The tape can be played and a short parade can be acted out. In addition to this activity the five poems can be used to play "follow the leader" type games. Some of the poems can teach about elephants as well as learning how to count. The poems with clowns can be used to learn about different parts of the body such as the nose and mouth and where they are located.

"Lion tamer"

An adult can be the "lion tamer" while the child can be the "lion." Talk to the child about what is a lion and the sounds that a lion makes. Use a hula hoop found in the closet. Tell the "lion" to jump through the hoop on your command.

"Finger Puppets"

Finger puppet master is in Amanda's file cabinet titled "First Adventure Boxes." Let the child choose a finger puppet and color the puppet. Afterwards, show the child how to put their fingers through the holes and act out the character of the puppet.

First Adventures Ocean Box

Two buckets with shovels
One bucket with 6 different shape molds for sand, seive, and rake and shovel
Real seashells
Colored-glitter wand
Bag of plastic seashells and sea animals
Beach ball
"Pacific Shores Sounds of the Surf" tape
Six fishing poles with magnets as hooks
15 construction paper sea creatures to catch
Ocean for fishing (can be found next to closet where brooms are kept)
Four poems about the sea and sea animals
Ocean bottle

In addition to the box a crab handpuppet and beach balls are in the closet that can be played with inconjunction with other Ocean Box activities.

Games to be played:

"Let's Go Fishing"

Lay the ocean on the ground and scatter the construction paper sea creatures over the ocean. Using the fishing poles with magnets, have the children try to "catch" the fish by holding the magnets over the ocean and close to the paper clips so that the magnets catches the sea creature.

"Ocean Explorer"

Use your senses to explore the ocean. Listen to "Pacific Shores Sounds of the Surf" tape; hold sea shells; look at ocean bottle.

"Activity Poems"

The various activity poems are to be used to teach counting and about the animals that live in the sea.

"Wand" and "Ocean Bottle"

Let the children observe the wand and ocean bottle to see how the objects inside float in the water.

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- Wolf, Thomas. *Managing a Nonprofit Organization*. New York: Simon & Schuster, 1990.

VITA

Miriam Anderson moved to New Orleans in 1989 where she became involved with several arts organizations as a volunteer and supporter. In 1995, she helped to organize the Children's Corner for the Annual Bywater Mirliton Festival held the first weekend in November. The idea was to provide hands-on activities and entertainment for children to encourage family attendance.

An internship at the Louisiana Children's Museum from September 1994 to April 1995, helped Ms. Anderson know who to contact and gave her ideas for the Children's Corner at the Bywater Mirliton Festival. As part of the internship, she put together a workshop for teachers called "Fine Arts in the Classroom." The workshop involved artists training teachers on how to use art as a tool to help children learn.

Ms. Anderson worked at the Arts in Education (AIE) office in 1993 to complete a practicum for the Arts Administration program. She organized the files and lesson plans for one of AIE's main programs, Arts Connection. She also helped one of the Arts Connection artists organize a benefit for Arts in Education called Raizin' Kane for Kids. They asked her to return the following year to help with its second annual, Raizin' Kane for Kids.

Ms. Anderson worked at the Friends of New Orleans Center for Creative Arts (NOCCA) from 1990-92. She has maintained a relationship with the organization by volunteering at various fundraisers. She also works at the school, NOCCA, filling in as secretary when one is absent. Since 1991 she has typed and laid out the Creative Writing department's annual book of poems and short stories titled *Umbra*.

Ms. Anderson received her Bachelor of Science Degree in Business Administration from the University of Southwestern Louisiana at Lafayette in 1989.

EXAMINATION AND THESIS REPORT

Candidate: Miriam C. Anderson

Major Field: Arts Administration


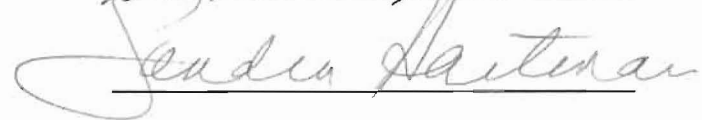
Title of Thesis: An Internship with the Louisiana Children's Museum

Approved:


Major Professor & Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

May 2, 1996