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The Dufour-Baldwin historic house museum

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The Dufour-Baldwin Historic House Museum

A Report

Presented to

**the Faculty of the Graduate School
of the University of New Orleans**

In Partial Fulfillment

**of the Requirements for the Degree of
Master of Arts Administration**

by

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INTRODUCTION

Esplanade Ridge is the largest downtown historic district in New Orleans, a place that is known as the home of the "last Creole aristocrats" and described as the French Creole version of St. Charles Avenue during the 1800's (Jensen A-1). This historically significant neighborhood is suffering much like other metropolitan areas in New Orleans. Amidst the urban neighborhoods of New Orleans often exists rampant property deterioration, crime, litter and population loss. Typical problems in any city, these frightening realities often make imagining the future of Esplanade Ridge a depressing experience. However, alongside the problems endures a rich cultural history and offering. New Orleans architectural treasures are among the finest in the nation; Esplanade Ridge boasts Greek Revival, Classic, Italianate, and High Victorian architectural styles built by such noted architects as Henry Howard, James Freret and James Gallier(Jensen A-1). Rich with history, Esplanade Ridge and all New Orleans neighborhoods must fight to maintain and improve their current condition, in order to ensure a positive cultural future for all New Orleans residents.

"The city leaders, neighborhood associations, property owners and preservationists must have the will to become pro-active, to seek out the state and federal resources available for economic development and historic preservation, to see the obvious--that the city is a gold mine of urban and architectural treasures that the whole world wants to visit and savor, and which could fuel a cultural renaissance of the area if only we

would learn to cherish and nurture it"(Normand 16). Two restorers became pro-active in 1989 when they purchased the deteriorating Dufour-Baldwin House located in the heart of the Esplanade Ridge neighborhood. Their restoration efforts have caused hope in the minds of many residents, and are believed to have sparked an interest within the neighborhood to rebuild and rejuvenate. For example, The Esplanade Ridge Civic Association was reestablished based on enthusiasm generated over the Dufour-Baldwin restoration effort. The Civic Association has since formulated "our vision of the Esplanade Ridge and its central corridor, Esplanade Avenue...broadly speaking, we envision the Avenue as a popular public promenade with an old world ambiance similar to the famous Ramblas in Barcelona"(Normand 16). Thus, efforts to restore The Dufour-Baldwin House have and continue to play an integral role in promoting and generating support from the community for the revival of the Esplanade Ridge Neighborhood.

Through passion for the decorative arts and historical preservation, the current owners of The Dufour-Baldwin House have taken the restoration process one step further, and made the historic home into a unique museum experience. As a house museum, The Dufour-Baldwin House enriches Esplanade Ridge on a deeper level. The community is now the home of a center of study for the Southern Decorative Arts, a venue for educational forums, a site for special events, a location for house tours and basically, a reason for New Orleans to take notice of Esplanade Ridge.

CHAPTER I

THE DUFOUR-BALDWIN HOUSE MUSEUM AND GARDENS

History

The Dufour-Baldwin House operates as a non-profit house museum dedicated to sharing the Southern Decorative Arts with the community. Classified as one of the most important residences in the city, the house is a glorious example of the late Greek Revival-Italianate style of antebellum architecture. Located at 1707 Esplanade Avenue, The Dufour-Baldwin House was originally designed by noted architect, Henry Howard, for prominent New Orleanian Cyprien Dufour and his wife Louise Donnet. After the Civil War, Cyprien Dufour sold the property to Arthemise Bouigny and Albert Baldwin, another important New Orleans family. The Baldwin heirs sold the home in 1912, and it was during the next fifty-three years that intense damage to the house and gardens took place(Christovich 89). The neglect and decay was lamented as early as 1923 in an article of a series on "Old New Orleans Mansions" by John P. Coleman. The current owners purchased the deteriorating home in 1989 with hopes of restoring the mansion to its original glory.

Funding Sources

Due to financial constraints, restoration efforts over the past five years have been slow, although one wing of the home has been fully restored, along with the parlor and kitchen areas. However, a private funding source has now been secured to complete the restoration within the next two years. Prior to this funding, all restoration efforts were financed either through private loans or by the operation of a separate for-profit bed-and-breakfast corporation in the restored wing of the home. This bed-and-breakfast structure is similar to that of several of the historic homes operating in Natchez, Mississippi, and provides guests the unique experience of staying in a living museum. Although this arrangement made it possible to lay the groundwork for the future of the museum, the limited funds raised through the bed-and-breakfast made progress slow and limited. This new funding makes the future of the museum amazingly bright, as the possibilities for education are now endless. The museum can now strive to become the center of study for the Southern Decorative Arts in metro New Orleans. For example, By using the house as a point in time to illustrate how the decorative arts and architecture were affected by social forces of the time, the museum hopes to attract students of history, art, architecture and anthropology. In short, The Esplanade Ridge neighborhood will now have a fully restored plantation size antebellum mansion in its midst, making the home a likely candidate for house tours, educational forums and special events.

Management Structure

The Dufour-Baldwin House was granted 501(c)(3) status in July of 1994, and has since worked towards directing the restoration in an historically accurate manner. Through museum efforts, original pieces of furniture were placed on long-term loan to the home by grandchildren of Cyprien Dufour. The museum continually strives to furnish the home in period furniture, to acquire as many original furnishings as possible, and to create a historical record of the home's inhabitants over time. An eight member Board of Directors exists to guide the museum directors in artistic and business decisions. The Board is made-up of art historians, decorative arts consultants, preservationists and Dufour-Baldwin heirs. Board meeting are held annually, and communication between staff and board is maintained in the interim between meetings to further Board participation in museum management. However, the reality of the situation is that the Board exists in name only, for although they do lend advice, their true contribution to the museum lies in the credibility they bring to the organization. All staff positions are now filled by experienced volunteers, however, the recent funding will now make it possible to hire a full time museum director. The introduction of a full-time staff member will only further enhance the productivity of the museum, making its goals one step further to becoming reality.

Programs

The Dufour-Baldwin House established a formal partnership agreement with The University of New Orleans through the College of Liberal Arts. This partnership agreement makes the house available to the University of New Orleans for: "a laboratory for the study of history, anthropology, arts, arts administration, hotel, recreation and tourism, and urban studies", and as "a location for meetings, lectures and seminars." This partnership has made it possible for University of New Orleans anthropology professor, Doctor Richard Beavers, to host an anthropological dig during the summer of 1995 at the home. Doctor Beavers will direct this exploratory effort to uncover clues to the diet of the inhabitants over time, the ceramics they used, and to the manner in which the foundation was laid. Efforts such as these will be documented to become part of the historical records of the home.

Students from the higher educational arena in fields of design, architecture, photography, anthropology and the visual arts can become involved with the museum through its Artists-In-Residence program. One successful Artists-In-Residence program was executed in 1994 with a graduate of the Savannah School of Design. It is the goal for the future to continue to house students of higher education for artistic internships.

Elementary age children are also welcome to explore The Dufour-Baldwin House. For example, field trips of local elementary children have been successfully executed over the past year. Dozens of thank-you letters from these children have been received, and their enthusiasm and interest suggests that efforts to increase and develop programs for these children must be continued. In the future, it is the goal of the museum to hire a guest curator of education charged with the task of developing programs for these younger children. Community outreach such as this will continue to be a major focus of the organization.

CHAPTER II

INTERNSHIP JUSTIFICATION

Opportunity Analysis

As an arts administration student with a theatre emphasis, the choice to intern in a house museum was made after careful analysis of the opportunity and art form. Prior to considering this internship, I regarded the decorative arts as a rather banal art form in which I had little interest. However, the great opportunities the internship provided in the areas of marketing and development outweighed my lack of appreciation for the decorative arts. Although "in artistic circles the idea of marketing tends to produce notions about selling one's soul", I believe effective arts marketing is integral in maintaining the positive future of arts organizations in this country(Levy 22). In order to become an investment in an organization's future, however, arts marketing must be properly aligned with the artistic mission of an agency. Effective marketing alone can not ensure the overall success of an organization, as a strong base of support for your organization through sound development planning and implementation must coexist with this marketing effort(taking for granted that programming and educational efforts are of high quality and also in support of the mission). Thus, by concentrating this

internship on marketing and development issues and goals, I felt I could best serve both my professional needs and the organization's needs by proceeding with the opportunity.

Decorative Arts Analysis

This internship experience has positively influenced my feelings on the decorative arts, and made my current support for historic preservation a reality. As stated in the introduction, historical preservation plays a valuable role in ensuring the cultural identity of our society. I now understand how the decorative arts integrate into that role and provide a rich cultural heritage for our communities.

When appreciated in their utilitarian environment, the decorative arts have the unique ability to educate patrons in a natural environment. Unlike the visual art and decorative art displayed in the traditional museum setting, patrons can fully experience the history associated with these objects, achieving a state of "resonance" more readily than in the traditional museum environment (Greenblatt 42). Greenblatt describes this state of resonance as "the power of the displayed object to reach out beyond its formal boundaries to a larger world, to evoke in the viewer the complex, dynamic cultural forces from which it has emerged and for which it may be taken by a viewer to stand" (42). In the house museum there are no formal boundaries to stand in the way of this emotional and powerful appreciation of the art form. The "larger world" and

"cultural forces" exist in harmony with the articles of study, and thus, this sought out state of artistic appreciation is experienced more readily.

Another related benefit of the house museum experience is discussed in "Exhibiting Cultures: The Poetics and Politics of Museum Display" when Baxandall states "it seems axiomatic that it is not possible to exhibit objects without putting a construction upon them" in his discussion on the exhibiting intention of displaying culturally purposeful objects in museums. The beauty of being involved with a house museum lies in the ability to display period objects and furniture in their original setting, making lengthy constructions unnecessary and avoidable. The visitor to the house museum can delight in the big picture, and also examine the fine details, without dealing with the majority of typical museum constraints and conventions. The visitor can choose to independently focus on specific objects, unlike in the traditional museum setting where such decisions are made by curators. Instead of "the museum set" or "the authority of the exhibitors" instructing the patron on which articles to view, the individual can decide what objects to focus on (Baxandall 34). Yes, during house tours, decorative arts curators may act as guides, and prejudiced guides at that, but at least the environment of the objects has not been overtly manipulated and the ability to personally inspect the objects always exists. As in the traditional museum experience, the knowledge of the curator is sought-out and even integral to complete understanding of some portions of the artistic offerings. In the house museum, though,

the ideas and values of the museum culture are far removed from independent appreciation of the articles.

Another final and more obvious benefit of displaying objects in a house museum lies in the idea that the majority of the public "finds the arts uncomfortable, frightening, intimidating, as well as elitist"(Levy 26). In the house museum, patrons can experience an art form in a relaxed setting. The unintimidating setting found at The Dufour-Baldwin House makes it an ideal place to begin to cultivate a community dedicated to all art forms. The public can feel comfortable in the unintimidating, non-rushed setting as the atmosphere reflects the southern-style hospitality unique to New Orleans. By ensuring that the quality of programs and events at The Dufour-Baldwin House achieve a reputation of excellence in the community, this unintimidating introduction to the decorative arts could naturally evolve into a larger art appreciation by the public.

CHAPTER III

INTERNSHIP DESCRIPTION

Arts Marketing Information

As an intern, I operated as the Marketing and Development Director for The Dufour-Baldwin House. This experience has been invaluable in the training it has provided in the areas of Marketing and Development. Marketing for the Arts, although far removed from artistic decision making and planning, holds a valuable place in the field of arts administration for the 1990's and beyond. For example, as corporate funders move towards "a more market-driven strategic-management, bottom-line approach to philanthropy", they often strive "to obtain a tangible return for their contributions"(Useem 45). Therefore, in order to attract corporate funding, arts organization must rise to the challenge of providing this ambitious return. Arts organizations provide the highest level of return when they successfully market their product and services to the public. By utilizing commercial marketing strategies, aligned with arts organizations distinctive needs, arts groups can benefit from the commercial knowledge of corporate America and increase their marketing effectiveness. "Commercial marketing is the performance of those activities which seek to accomplish an organization's objectives by anticipating customer or client needs and

directing a flow of need satisfying goods and services from producer to customer or client"(McCarthy). Arts organizations must be careful though, because the needs of the public, although important, can not outweigh the needs of the organization: once again, the artistic mission of the arts organization must be served at all times.

Another essential reason for the increasing need for marketing for the arts lies in the rapidly decreasing base of arts support among the American public. Modern arts organizations have to compete with a population of individuals dealing with "lack of money, time, or both, coupled with an information overload that makes it all but impossible to get their attention"(Malitz 8). Other members of our society may fail to appreciate this industry, because of the arts inability to adapt with the changing technological and sociological environment of today. For example, "if a local organization can't get its arts product onto videotape, compact disc or broadcast TV, then it may disappear in its home town...local groups increasingly will find themselves competing in home entertainment systems with their counterparts in Tokyo, Berlin, London, New York and Vienna"(Malitz 25). Arts organizations must also become more multi-culturally based, educationally oriented, and open to developing an image void of the elitist, snobbish air of traditional arts organizations. In essence, strategic marketing and development strategies aimed at combating these obstacles becomes necessary to ensure the survival and success of modern arts organizations.

In the late 1970's marketing was the focus of many training and planning efforts of arts organizations(Morison and Dalglish 23). Both the nation's arts management programs and arts trustees became passionately dedicated to marketing the arts in relation to "research, packaging, positioning, pricing, advertising, motivation, image-making, promotion and sales"(Morison and Dalglish 23). In the 1980's the "Values and Lifestyles System" was generated by the Stanford Research Institute which separated the general public into various categories according to their lifestyle and value characteristics. The main result of this new system was to make arts administrators more aware of the public they serve. Today in the 1990's, marketing developments have focused on reaching these publics and on developing strategies to deal with the ever-changing needs of our dynamic society.

Internship Projects

Throughout the course of my internship I have accomplished the following items: solicited funding from eleven private foundations, produced a mini-grant application for the Louisiana Endowment for The Humanities, designed a museum brochure, written and distributed a variety of press releases, written and successfully applied for a historic marker, produced the museum's first educational forum that was held on March 19, 1995(including press releases, invitation, and funding solicitations), developed both a press mailing list and museum mailing list, designed and produced a

press kit, successfully engaged Douglas Brinkley of the "Magic Bus" educational tours to work with the museum in 1996, improved museum exposure through endless letter writing to various media and touring groups, written an article that appeared in "The Driftwood"(University of New Orleans newspaper), written an article to appear in "Preservation In Print" in late Spring 1995, developed and posted advertisements for future interns(with one intern scheduled for interview), began work towards producing an LEH summer teacher institute by soliciting support from eleven local schools, and have been active in a variety of tasks for The Dufour-Baldwin House such as accounting, planning, and archival activities.

In writing this paper, I have also produced a five-year marketing and development plan for the agency.

Internship Analysis

The most positive aspect of this internship lay in the range and depth of responsibility I was afforded. By working on substantive projects throughout the internship experience, I took advantage of this real opportunity for growth in learning. The directors of the museum had confidence in my abilities and were readily available for consultations with whatever projects I was working on. For example, the directors and I spent three hours in a brainstorming meeting when working out the challenges of

putting together our first educational forum. As an intern, I was viewed as a worthy participant in this meeting, as my views were sought out and utilized in planning. Also, I was afforded great autonomy when working on projects, making my first attempt at real world non-profit decision making possible. By integrating theories and strategies studied over the past two years, I was able to function in a professional role for the first time and forced to make choices based on my own professional and personal opinions.

Management Challenge and Resolution

One great challenge throughout this marketing and development internship was lack of budget. While two years of arts administration training prepared me for trying economic situations, working within the budgetary restraints of The Dufour-Baldwin House budget was difficult. For example, all marketing materials were designed under strict budgetary guidelines, making the desired appearance of designs difficult to achieve. Until funding increases, I have taken steps to ensure that future marketing materials will be easier to design by contacting "Computer Mentors", a local non-profit providing design equipment and advice for reduced rates. "Computer Mentors" have agreed to provide their services to The Dufour-Baldwin House for aid in developing marketing materials for future projects. Also, without a vast mailing budget, it was hard to saturate the "market" with press releases and other announcements. A specific example of this occurred during the production of our first educational forum "The

Architecture of Esplanade Ridge". Although a sufficient mailing budget existed to notify local media with press releases, the budget was inadequate to support a targeted bulk mail for forum invitations. Thus, the invitations were circulated and posted by various methods, including facsimile and word-of-mouth advertising, and this marketing approach made achieving the desired attendance at the event much more of a challenge. If the budget had existed to do a five hundred to one thousand piece bulk mail for the invitation, attendance at the event could have been dramatically and positively effected.

On a broader scale, the vast need for funding and difficulty in achieving such were major obstacles to overcome. For example, all eleven private foundation proposals were rejected, and The Louisiana Endowment For The Humanities proposal rejected as well. The directors and I chose to solicit local private foundations, because we felt our funding history was inadequate to solicit funding from larger corporate sponsors and foundations. Our strategy was to start with small targeted funding goals, with hopes of establishing our organization as a worthy recipient of larger financial gifts from larger corporate and foundation sponsors. These rejections, although common in the non-profit world, may test one's confidence in his/her abilities. I am aware that a young nonprofit will generally encounter stumbling blocks when attempting to secure first-time funding, however, my belief in the value of the organization often made these rejections difficult. As the restoration process is completed, funding solicitations

should achieve greater success for a variety of reasons. First, as The Dufour-Baldwin House becomes a first-class venue with internal funding to support planning and programming, funders can be assured that "the program and activities of the organization are of high quality, the organization provides service to a broad constituency, the organization is well managed and has fiscal accountability and the organization provides service cost-effectively"(Wolf 211). As the organization continues to grow and work on projects within the community, prospective funders will be more likely to take notice of the value of the organization. Secondly, prospects can now have faith that their donations will be used solely for museum activities and not for private capital expenditures(i.e. a perceived conflict of interest may exist as the house and gardens are privately owned). Thirdly, as financial support from local businesses, corporations and private foundations is secured, other funders will take comfort in knowing that alternate funding support exists, and they will be more likely to take funding solicitations seriously. Wolf supports this statement in "Managing A Nonprofit Corporation" when he states "people who give money are conservative and they are more likely to contribute to an operation that already has a long list of donors associated with it"(226).

As Wolf described, successful fund raisers learn to look on a funding rejection as a window of opportunity to "come back" and try for funding the next year(Wolf 227). Thus, I interviewed the Louisiana Endowment For The Humanities as to the

reason for the rejection of our educational forum proposal. They explained that the mini-grant funding cycle I applied for was extremely competitive for that deadline. They also stressed that our next project should involve a greater number of humanities scholars, and targeted specific areas in which our budget was inflated. I am now putting together a second mini-grant application for the agency, with hopes of securing funding during this next cycle. In order to be more effective, I am both taking the advice of the agency, and working on improving the presentation and writing quality of the proposal. After careful analysis of my funding proposals, I also realized that future solicitations could benefit by involving the Board directly with foundation selection. If a Board contact existed within the solicited foundation Board, our chance at funding would increase dramatically. Also, in the future proposals should be made after contact and interest by funders is established; "it is far preferable to ask for money after you have had a chance to get to know someone and to find out areas of compatibility between your organization's activities and his or her approach to philanthropy"(Wolf 225). Although, the directors and I chose to solicit foundations with a known propensity towards funding historic homes, we were inadequate in our attempt to establish a prior relationship with these agencies. Finally, future proposals can benefit by being focused on community outreach and education, as the wave of philanthropy in the 1990's points towards supporting such endeavors. Now that the house and gardens

are funded for completion, proposals can be targeted to raise money for these more popular programming endeavors, which will make their success more likely.

Growth Opportunities

Another opportunity for growth in fund raising for The Dufour-Baldwin House lies within the role of The Board of Directors. While the profile of the board is impressive and appropriate, their role needs to be extended to include their direct participation in fund raising activities. In "Managing A NonProfit Organization" by Thomas Wolf, one contributor states "trustees are the bellwether. They provide the leadership. If they are not giving generously themselves, if they are not out there asking for money, the organization is going to have some problems"(198). The Board of The Dufour-Baldwin House is clearly uninvolved in all funding activities; they fail to donate money, help solicit in-kind donations, sign their names to proposals, or even to provide funding leads or ideas. Perhaps with the completion of the house and gardens, a certain degree of motivation towards these activities will manifest. I believe holding the place on the Board will now hold a higher level of prestige and more importantly, will be a sought out position in the community. The Board should now be internally and externally motivated to become active in ensuring the well-being of the organization. "The most important reason why trustees have to be active in fund raising is because people give to people, but most especially peers give to peers. To

the extent that the trustees are active in the community, are givers themselves, and are not afraid to ask for money, the organization will be more successful in the fund raising effort"(Wolf 199).

Specific suggestions to ensure that the role of the Board grows to a more productive level include: establishing a longer 2-year rotation for Board members that is added to official by-laws, establishing an attendance policy, holding meetings quarterly, written job descriptions, implementing a board orientation, electing an executive committee comprised of individuals charged with specific tasks(i.e. financial evaluations, board nominations, fund raising, marketing and policy formulation), and most importantly developing a strict board policy on internal fund raising requiring each Board member to contribute to the organization by either private donation or solicitation support. In order to effectively direct Board fund raising efforts, staff must produce a Board Package for each member to include: sample prospect letters for private foundation, corporation and donor solicitations, prospect list, statement of fund raising goals, information on history and restoration efforts, fund raising time-table, and statement on alternate methods of fund raising(i.e. in-kind support needed, vendor lists, breakfasts, etc.) As membership in the organization is cultivated, the board package will include a membership brochure as well.

However none of these steps to revive the Board of Directors can be successful if the individuals on the Board do not feel personally invested in success of The

Dufour-Baldwin House. Because, "the environment for board members is not particularly productive, is often divisive, and is steeped in the perception that the organization is always asking and not giving much in return", the organization must connect with each individual board member and make their role something that they believe is necessary and valuable in securing a positive future for The Dufour-Baldwin House. "A board member is successful when he or she believes in the value of an organization and is passionately committed to its success. The reward is seeing that the needs are met and the goals achieved. The person's psyche must be fed by being close to the center, to the artists, and to the work itself"(McDaniel and Thorn 58). The staff must serve to create excitement about the future of The Dufour-Baldwin House and all its endeavors.

Marketing and Development Plan Abstract

By developing a marketing and development plan for The Dufour-Baldwin House over the next five years, I am able to contribute significantly to the future of the museum. The following designed plan integrates marketing and development goals and strategies to produce one streamlined plan in both areas. Elements of the design were taken from workbooks produced by the "Amherst H. Wilder Foundation" and by "The Center for Nonprofit Management," and are rooted in theories taken from "Managing a NonProfit Organization" by Thomas Wolf. In order to effectively manage

both marketing and development in this small agency, it is my belief that this dual plan will streamline efforts and therefore, best serve the organization. This dual plan can be easily followed by a small future staff and will serve as a system of checks and balances between both the marketing and development efforts of the organization.

CHAPTER IV

MARKETING AND DEVELOPMENT PLAN

Introduction

The Dufour-Baldwin House is a historic house museum that was granted 501(c)(3) non-profit status in July of 1994. Classified as one of the most important residences in the city and listed in the register of historic places, the mansion is a glorious example of the late Greek Revival-Italianate style of antebellum architecture. Although deep within the historic restoration process, funds have been secured to complete the effort as of March of 1995. The Dufour-Baldwin House is dedicated to sharing the Southern Decorative Arts with the community.

Marketing Audit

SIX P'S OF MARKETING: PRODUCT, PUBLICS, PRICE, PLACE,

PRODUCTION AND PROMOTION

When developing this standard marketing plan, it was important to first conduct a marketing audit which "is simply a short series of questions you answer to get an overall picture of where you stand right now in regard to marketing"(Stern 8). This audit will serve as a point-of-reference when developing plans and marketing strategies for the future of The Dufour-Baldwin House.

PRODUCT: (What does The Dufour-Baldwin House offer?)

- *Historical tours of the home

- *Perceived reputation and quality of a structure designed by noted architect Henry Howard (architect who designed the celebrated Nottoway Plantation in White Castle, Louisiana)

- *Education opportunities on architectural values of the antebellum home, specifically the Italianate Greek Revival Style, and on furniture and decor from the Period

- *Education opportunities on historic preservation, anthropology and New Orleans history

- *Location for receptions and special events after full restoration, The Dufour-Baldwin House will be a first-class venue for both special events and receptions)

*Location of the only plantation size bed-and-breakfast in the metro New Orleans area, located within walking distance of the French Quarter(common tourist destination)

*Location of educational forums in the decorative arts and related areas such as anthropology, architecture, historic preservation, Louisiana cooking and history

PUBLICS: (With whom does the organization make exchanges?)

*architectural historians

*decorative arts patrons

*antique lovers

*interior designers

*architects

*historians

*historic preservationists

*anthropologists

*students of the above mentioned areas

*community members and neighbors, specifically those active in the neighborhood association

*tourists

*Metro New Orleans residents with a desire to learn more about their city and its history

*schools

PRICE: (How much does The Dufour-Baldwin House charge?)

*House tours are priced at \$4 for adults and \$3 for students, with children and seniors free

*Reception rates will vary according to specific needs, however, the average rate will fall between \$350 to \$500 per event, without any additional services rendered(i.e. janitors, planners, etc.)

*The bed-and-breakfast rooms currently rent from anywhere between \$80 and \$130, and will be priced significantly higher as the restoration nears completion

*Educational forums are priced at \$5 adults, \$3 students

PLACE: (Is The Dufour-Baldwin House accessible? Where available?)

Esplanade Avenue is the location of several historic homes and therefore, frequented by tour buses which currently stop in front of the home

*Off-street parking provided

*Located in "perceived" high crime area of city, due to an increasing crime and murder rate heavily concentrated in the downtown/Quarter district of New Orleans

*Located in largest downtown historic district in New Orleans, Esplanade Ridge

*The Dufour-Baldwin House is accessible to major tourist attractions in area such as Jazz and Heritage Festival, the French Quarter and the Arts District

*The Dufour-Baldwin House is the only plantation size bed-and-breakfast in the New Orleans area

*As the renovation is completed, the actual building will be an ideal setting for wedding receptions and other events due to its beautifully designed interior with vaulted ceilings and sprawling staircase

PRODUCTION: (How well can The Dufour-Baldwin House meet demand?)

Demand for the services, programs and products of The Dufour-Baldwin House will substantially increase as the restoration effort nears and attains completion.

*All individuals requesting house tours have been given tours, during restoration, by utilizing this process as an opportunity to educate individuals on antebellum building techniques.

*The bed-and-breakfast has experienced full capacity during all major tourist seasons such as Mardi Gras and Jazz Fest. Although, during the summer months, the demand has fallen dramatically and efforts to increase this weak demand need to be planned and implemented.

*Field trips of school children have been successful, with dozens of thank-you letters on record that document these events.

*The educational forum generated much interest within the community, and successfully met the demand of those interested in adult education.

PROMOTION: (What does The Dufour-Baldwin House do to motivate people to respond?)

*Word-of-mouth advertising through past visitors, school and professional affiliations, the neighborhood association and staff and Board member connections such as The Landmarks Commission and The Louisiana Division of Historic Preservation.

*Listing in local and national media under the historic home category(i.e. Times-Picayune, The Gambit, Arts Council Directory, The Silver Pages of Phone Book, etc.)

*Posting of historic marker on grounds indicating The Dufour-Baldwin House as a registered historic landmark

*Articles have appeared on The Dufour-Baldwin House in the following newspapers, association periodicals and magazines: The Times-Picayune, Preservation In Print, American Bar Association Law Journal, Antiques Gazette, The Driftwood, The Architectural Digest, the Baton Rouge Newspaper, the Alexandria newspaper, Scottish newspaper and the New Zealand magazine "NOW".

*Discounted rates have been offered to local non-profits, students, seniors, children, education groups and to tour group planners.

*Membership in The Preservation Resource Center, The Victorian Society, The

Louisiana Tourist Commission and The Professional Association of Innkeepers.

*Paid advertisement in "Country Inn."

*Partnership with The University of New Orleans School of Liberal Arts

*Educational Forums are planned with community as target audience

*Brochures for bed-and-breakfast are located at The Louisiana Welcome Center

*Press Releases have been distributed to media mailing list highlighting restoration developments and educational efforts of non-profits such as The Community Resource Center have utilized the home for successful fund raisers

Goals

MAJOR GOAL STATEMENT

Within the next five years, The Dufour-Baldwin House will complete historically accurate restoration to its house and gardens, and will become the center of study for the Southern Decorative Arts in New Orleans, Louisiana. These efforts will serve as inspiration for other community members to work towards restoring and reviving theremainder of the Esplanade Ridge historic district.

SPECIFIC MARKETING GOALS

* The Dufour-Baldwin House will increase the volume of visitors to the museum for house tours. House tours will be conducted daily either through private appointment, walk-in traffic, or by collaboration with local touring groups. Arranged group tours with professional societies, conference groups and academic organizations will also serve to accomplish this goal.

* The Dufour-Baldwin House will increase awareness in community for both the museum and bed-and-breakfast by generating exposure in media sources and by increasing involvement with related community agencies.

* The Dufour-Baldwin House will develop a consistent design style for all marketing materials, in order to further name and place recognition among patrons and organizations in the community.

* The Dufour-Baldwin House will make all restoration efforts known in the community, to ignite similar efforts by other parties and to establish Esplanade Ridge as the rich, thriving neighborhood it once was.

GENERAL DEVELOPMENT GOALS

- * The Dufour-Baldwin House will complete historically accurate restoration to the house and gardens over the next five years.
- * The Dufour-Baldwin House will implement major education efforts and establish itself as the center of study for the Southern Decorative Arts in New Orleans.
- * Through ticket sales, receptions, special events and non-profit funding sources (i.e. private foundations, corporate support, etc.), fund raising efforts at the house will increase to make up at least 20% of the operating budget.
- * Volunteer Curatorships will be established and individuals recruited for the areas of costume, decorative arts, education, landscape, history, fine arts and research. These curators will serve as consultants to The Dufour-Baldwin House in their expert areas.
- * Partnerships with other historic homes will be established to accomplish the following: production of partnership educational programming, execution of dual house tours, and to generate additional support for the home through increased exposure to decorative art patrons in the area.
- * The established partnership with The University of New Orleans will be further cultivated to ensure that The Dufour-Baldwin House remains a chosen and known venue for educating students of higher education.

- * The Dufour-Baldwin House will recruit and cultivate supporters to become members and/or volunteers for the organization. This core group of individuals will eventually be managed by internal volunteer committees reporting to board and staff representatives.
- * The Board of Directors will evolve to become an active group of individuals who play an integral role in fund raising, financial planning, programming, staffing and general policy making.
- * Community outreach aimed at educating children to become a major facet of programming at the museum.

Promotion Campaign

HOW WILL THE DUFOUR-BALDWIN HOUSE STRIVE TO MEET THE GENERAL AND SPECIFIC MARKETING AND DEVELOPMENT GOALS OUTLINED ABOVE?

Step 1) Promotion Campaign

"Promotion campaigns include all the ways you communicate in order to create an image and motivate people to respond"(Stern 71). In order to communicate with the

publics outlined in the marketing audit to achieve marketing and development goals.

The Dufour-Baldwin House can implement the following programs and strategies:

DEFINITION OF IMAGE

The Dufour-Baldwin House must invest money or secure funds to produce a first-class brochure defining the structure, activities, and mission of the museum, and highlighting the benefits of the bed-and-breakfast. The current brochure lacks professionalism and dynamism, and fails to seriously attract interest for the organization. (At this time a designer who had promised an in-kind donation of a design for the brochure has not materialized and other plans must now be made to produce this brochure.)

In order to be most cost effective, the brochure can contain separate inserts for various organizational functions(i.e. bed-and-breakfast, education, museum, etc). Also, currently the mission statement for The Dufour-Baldwin House varies considerably and clearly, must be defined in order to begin developing a cohesive voice for the agency. "In today's fast-paced, market-driven world, nonprofits are no different than anyone else in the competition for attention. There is every reason for the nonprofit mission to evoke passionate images that make compelling and lasting impressions", and "that first impression is created through image-the combination of words, pictures, shapes,

colors, and sounds that represent your product and your organization"(Stern 73).

Frances Hesselbein, the president and chief executive officer for the Drucker Foundation for Nonprofit management states "everything flows from the mission, everything is managed against it. The organization uses the power of the mission to bring people together and direct their energies to a common purpose"(22). Thus, my formulation of both the suggested marketing slogans and mission statement for The Dufour-Baldwin House establishes a solid foundation for this marketing and development plan.

Promotional Statements

- a) **Why not spend your day relaxing in Southern style decadence at The Dufour-Baldwin House?**
- b) **Hide away in antebellum elegance at The Dufour-Baldwin House this week-end.**
- c) A visit to The Dufour-Baldwin House will help you understand the ability of New Orleans to capture the heart and soul of many a wise traveler, and if you are already one of the captured, **perhaps we can make you fall in love all over again.**
- d) Be swept away to a simpler time in New Orleans history without ever leaving the city limits.

- e) Take your educational experience one step further and spend the night in antebellum elegance at The Dufour-Baldwin House.
- f) House tours of this prominent old New Orleans home are an enjoyable, and affordable way to learn about the architecture and history of New Orleans. The Dufour-Baldwin House is conveniently located six blocks from the French Quarter on oak-lined Esplanade Avenue. We invite you to tour our plantation size home and experience the romance and architecture of The Dufour-Baldwin House today.
- g) **With off-street parking, and convenient access to the French Quarter and Jazz Fest, spending time at this antebellum home makes more than sense, it makes a great vacation.**
- h) Spending the week-end at The Dufour-Baldwin House is an enjoyable and educational experience for the entire family. **Our southern hospitality extends to everyone in your family.** Your children can explore our plantation size home, while you and yours relax in Southern style decadence. No where else in New Orleans can you experience modern life in a setting steeped so deeply in history and tradition.
- i) The Dufour-Baldwin House is an ideal place to stay when you want to experience the romance of the city, without being stuck amongst the hustle and bustle of the Quarter.
- j) If you've always loved the Esplanade Ridge area, we invite you to the heart and soul of this unique neighborhood.

k) Support historic preservation in all New Orleans communities. The future of our city depends on you. Be part of the solution.

l) The Dufour-Baldwin House recognizes the important role that history play in strengthening our sense of community, and the important role that preservation plays in keeping this history alive.

m) Become part of history at The Dufour-Baldwin House, an historic home alive with historical treasures from Creole to modern times.

Mission Statements

a) Founded in 1994, The Dufour-Baldwin House strives to become the center of study for the Southern Decorative Arts in New Orleans. By playing a role in preserving the Esplanade Ridge neighborhood, The Dufour-Baldwin House works towards the complete revitalization of this important historic district. It is our hopes that these preservation efforts will serve as a vehicle to bond our community together.

b) The Dufour-Baldwin House is a non-profit house museum dedicated to preserving New Orleans' architectural treasures and to educating the community on The Southern Decorative Arts.

c) The Dufour-Baldwin House is a non-profit house museum dedicated to sharing the Southern Decorative Arts with the community. Our historic home is a fully restored

classic example of the late Greek revival Italianate style of architecture. We aim to make our preservation efforts the inspiration for other restorers in both the Esplanade Ridge and New Orleans area.

Press Packets

The newly designed press kit must continually be up-dated with recent media coverage and renovation progress. Also, as funding has now been secured, a budget to improve the professional look of packets should now be established, as this kit can play an integral role in securing and attracting much needed media coverage. For example, the funds now exist to include a black-and-white or color photograph of the house and grounds. These packets should be distributed to any writers or general media personnel who aspire to write about the house. Also, these packets can be distributed at press conferences, given to tour companies, and kept as a general resource for all media coverage.

Word of Mouth

Word of mouth advertising has played an important role in all current marketing efforts, and should continue to be utilized throughout the future. As a community centered organization, it is important that the community promote the programs and

services of the organization from within. Stern states the following strategies to achieve this desired advertising: "first, by doing what you do so well that people are excited and want to talk about it. Second, by making sure everyone associated with your organization is informed, enthusiastic, and pleased to tell anyone and everyone about who you are and what you do. Third, by asking everyone you know to pass along the good word"(100). These common sense strategies can often be overlooked in the everyday workings of an organization. In order to prevent this from happening, all volunteers and staff members must be chosen with attention to these desired behaviors. All voices for the agency must be dedicated to spreading the word about the efforts of The Dufour-Baldwin House, and these efforts must be produced to the highest standards. Staff and volunteers should become active in other related and non-related organizations, for with each association comes a new word of mouth market for The Dufour-Baldwin House. Also, for example, every house tour must be treated with the same level of enthusiasm and professionalism, for one poor effort could ignite negative word of mouth advertising for the organization. I can not stress enough that **everything the organization does must be done in excellence.** Surveys show that nearly 50 percent of college students receive information from word of mouth advertising. Thus in order to reach this market, opinion leaders on campuses must be targeted to spread the word about The Dufour-Baldwin House and all its programs and services.

The Internet

By joining the "information superhighway", The Dufour-Baldwin House can recruit volunteers via computer, and save countless hours prospecting. Areas with community bulletin boards have already attempted volunteer recruitment via the computer, and such efforts have been successful(Ellis 30). The benefit of utilizing this effort over perhaps, the newspaper, is that targeted recruiting possibilities exist within this medium. For example, an historic home such as The Dufour-Baldwin House may find volunteers to revitalize the neutral ground in front of the property by posting a message on the Board created for horticulturists or preservationists. Another benefit of utilizing the "information superhighway" can exist for all areas of an organization. Ellis states "I have already come across messages posted by people offering to volunteer their computer expertise to organizations via electronic mail"(32). A online group in California has coined the phrase "virtual volunteers" to identify groups of people with specific skills to donate. In short, The Dufour-Baldwin House can begin to prepare for a future linked closely with this technology by finding volunteers to train staff on how to hook-up with free internets, and on how to become involved in electronic communication on the whole.

News Releases

Press releases must continue to be distributed to persons listed on the media mailing list compiled throughout this internship. Although various relationships with local media have been established, The Dufour-Baldwin House must work toward strengthening these established relationships, and towards making new relationships. Depending on the event, program, or announcement, these press releases should also be distributed to related organizations. For example, for the first educational forum at the house entitled "The Architecture of Esplanade Ridge", press releases were sent to all print and broadcast media, and then targeted towards architectural associations, university architecture teachers, neighborhood associations, and historical preservation activists.

Feature Stories

Feature stories have already appeared in major newspapers and magazines on The Dufour-Baldwin House, and efforts to entice writers to cover the organization must continue. As The Dufour-Baldwin House nears completion, mainstream magazines such as "Southern Living" can now be sought out as possible story sites. Therefore, the focus should now become more national and more high-profile.

Newsletter

As The Dufour-Baldwin House develops a patron mailing list through educational forums, house tours, and other events, a newsletter would serve as a vehicle to nurture these relationships. This newsletter can be produced through "Express Publishing" or related software available at Computer Mentors, the non-profit that makes such services available to other non-profits. In the beginning, the newsletter can highlight both restoration progress and educational forums, and then later serve as a way to advertise volunteer and funding needs, and as a vehicle to recognize outstanding patrons. The newsletter can also contain information on other restoration efforts in the Esplanade neighborhood, and on ways in which the community can become involved in such efforts. The newsletter can become a good-will vehicle for the organization and will keep the community thinking of The Dufour-Baldwin House. An example of a possible newsletter format has been produced for the appendix of this report.

Public Speaking

A cost effective way for The Dufour-Baldwin House to spread the word about the organization is by involving staff members, board members, and committed volunteers in public speaking efforts. For example, the directors of the museum could lecture on historic preservation at Shiner meetings. All speaking efforts should be

supplemented by hand-outs and brochures, and only done by those who are generally perceived as "good speakers."

Publishing Articles and Reports

The Dufour-Baldwin House can utilize this cost effective marketing tool to promote itself and historic preservation in the community. By publishing articles in other people's publications, exposure for all museum efforts increases dramatically, and in a way that doesn't scream self promotion. It is my view that people who read these publications gain a favorable view of an organization through this kind of publicity, for at its base is often an intellectual or political concern. In summary, efforts to continue this trend, such as those by Rick Normand in Preservation News and by intern in Driftwood and Preservation News, must be continued. Stern feels that writing for other publications is an "excellent positioning tool and sometimes a real opportunity to influence both professional practice and public policy"(99).

Special Events

Special events require intensive marketing efforts. However, both these efforts and the event itself serve to attract more attention and exposure for the organization. Thus, production of special events at The Dufour-Baldwin House are a powerful way

to market the organization, especially since the location of the events can be the venue itself. Special events at The Dufour-Baldwin House must be enacted with the utmost care, as such efforts could actually backfire and produce negative feelings towards the organization(to be covered in development section of plan in more detail). The Dufour-Baldwin House has now held its first educational forum, and this event has provided a means for beginning a patron mailing list, and has been a way to "renew or maintain personal contacts on a large scale"(Stern 99). As the organization evolves and becomes stronger, other events such as parties can be planned to continue to foster these relationships.

Other Promotional Devices Appropriate For Organization

- *radio public service announcements
- *specialty advertising(such as mugs)
- *advertising(for bed-and-breakfast)
- *editorials
- *letters to the editor
- *networking
- *posters(for events)

*television may become a viable option if The Senate Committee on Commerce, Science and Transportation passes its legislation to make low-cost channel space available to non-profits(Reisner 5).

Action Goals

Specific Actions To Achieve Marketing and Development Goals

I. Tourists and Visitors

A. Hotel concierges

- * utilize list of hotels and concierges on file to produce personalized mailing to include discounted passes for house tours and brochures
- * make contact with the head of the concierge association, Bruce Bossier of the Inter-Continental, and try to get on agenda for monthly meeting to promote services with a 15 minute presentation

B. Guest houses/bed and breakfasts

- * utilize list of bed and breakfasts in the future when mailing invitations for educational forums and events, to promote a feeling of partnership and good-will in community
- * ensure listing in prodigy program of bed and breakfasts, the hotel and travel index, the convention and meetings gavel, and Theo's lodging services directory

C. Tour operators/convention planners

- * procure list of convention planners from New Orleans Metropolitan Convention

Visitors Bureau, and cross-check with established list(established list includes national agencies provided by Anny Wunsch)

- * utilize this list for targeted press releases and invitations, offering discounted rates for groups

- * invite heads of organizations to a breakfast event at house, where speakers on the importance of historic preservation entertain while a continental breakfast is provided

- * as the home nears restoration, continue to solicit these local touring groups to include The Dufour-Baldwin House as a tour location, and make contact once again, with formally rejected groups such as Travel New Orleans(via Stuart Barash)

- * continue efforts to produce a dual tour with Longue Vue House and Gardens, also with Nottoway Plantation(since both have been designed by Henry Howard)

- * once again invite the Tour Guide Association of New Orleans to utilize home for meeting

D. Tourism organizations

- * contact the New Orleans Metropolitan Convention Visitors Bureau(NOMCVB) about doing an article in an issue of "On Parade", send press kit and all press releases as well

- * send press kits and press releases to the Greater New Orleans Marketing Commission and to the Louisiana Travel Promotion Association, take advantage of distribution offer by LTPA for brochures when ready in which information on The Dufour-Baldwin House is placed at tourist information stops

- * distribute brochures to Louisiana Welcome Center and tourist information in French Quarter and Kenner

F. Broadcast media

- * The Convention Visitors Channel may do promotional piece for minimal costs, need photos, logo, videotape to put together

- * Research Cable Travel Channel and NOTV for possible advertising use as revenues from organization increase. (NOTV costs about \$1,000 for a sixty second piece)

G. Print

- *Local possibilities for listings and coverage of events

Where Magazine(possible contact Linda Powers)

Arrive Magazine(possible contact Christine Masciere)

The Times-Picayune Newspaper Travel Section

The Gambit (April Robinson)

*Regional

-enrich mailing list with names of travel editors at newspapers in Baton Rouge.

Alexandria, Shreveport, LA;

Jackson, MS; Mobile and Birmingham, AL; Pensacola, FL; Atlanta, GA; Little Rock, AR; Houston and Dallas, TX; Nashville and Memphis, TN and then utilize for press releases and story ideas aimed at attracting visitors

*National

-plan personalized letter to travel editors of New York, Chicago, Washington and Los Angeles newspapers

-fax information to in-flight magazines including American Way(American), Entertainair(USAir), Hemispheres(United), Sky Magazine(Delta), Spirit(Southwest Airlines) and USAir Magazine(US Air), also pursue editorial opportunities with these publications

-as restoration nears final stages, target Travel and Leisure magazine for feature story

-examine the cost effectiveness in advertising bed-and-breakfast in "Vacation Publications", a new direct marketing publication aimed at attracting the mature, well-educated charitable population

(wire services must be contacted with full press materials)

H. Tourist venues

*investigate posting flyers at venues that receive heavy tourist traffic(i.e. Riverwalk)

II. Literary Community

A. Bookstores

*Add local bookstores to mailing list, so can send flyers for posting and invitations for events

B. Schools and University Departments

*send press releases and invitations to all local/state University heads of architecture, history, interior design, visual arts, urban planning, etc.

*in order to reach the entire University audience through salient information, each organization should receive a promotional packet containing a brochure, history piece, and invitation to a future event.

*campus resident assistants are also a target because of the large number of students they are in contact with everyday. Furthermore, as each resident director is entrusted

with the task of programming for students, they provide a unique way to involve students with The Dufour-Baldwin House.

- *involve other higher education students in Artists-In-Residence program, perhaps now through internships rather than stay over experiences, with a new title such as "Artist-In-Training" or "Artist-In-Practicum"

- *invite local educational associations to utilize home as a site for meetings and events, with discounted rate for events

- *continue to cultivate partnership agreement with the University of New Orleans Liberal Arts Department by planning off-site courses at venue. Also, by utilizing the home as a site for campus organizations to visit for house tours, and by involving students through internships, The Dufour-Baldwin House can remain a strong presence in that specific academic community.

- *continue to work with The Office of International Students at UNO.

C. University Media

- *research names of student arts and entertainment editors at University papers, including the Tulane Hullabaloo, Loyola Maroon, UNO Driftwood(David Vicari), Dillard Courtbouillion, Xavier Herald, SUNO Observer, and send all press releases and photo

D. Print Media

***Local**

- continue to send updated press releases to media mailing list with follow up phone calls during entire restoration effort, targeting The Gambit and Louisiana Weekly
- invite local media contacts to the "hard-hat party" that will kick-off the major renovation effort

***Regional**

- research arts and entertainment editors of papers specified above under Tourism Organizations, and send press releases to all throughout restoration

F. Magazines

- *continue to pursue articles in New Orleans Magazine, Museum Magazine, The Smithsonian, Architectural Digest, Historic Preservation, and Foundation News

G. Broadcast

- *Radio, public service announcements to be distributed to all local radio stations for all events and for general exposure for house tours
- continue to pursue feature on WWNO(Inside the Arts) or on WWL(Eric Kavanagh)

H. Television

- pursue WWL and WDSU Morning Show
- discuss with Peggy Laborde possibilities for WYES Steppin' Out

III. Decorative Arts and Historical Preservation Community

A. Related organizations

*continue to send press releases and pursue relationships with Preservation Resource Center, antique dealers and publications, the Louisiana Landmarks Society, the Arts Council, the Louisiana Division for The Arts, the Louisiana Division of Historic Preservation, the Vieux Carre Commission, the Parkway and Parks Commission and the neighborhood association. These organizations can be offered use of home for meetings.

-discounted rates to these organizations for events, rooms, or group tours can be offered periodically to promote interest in organization among peer community

B. Magazines

*As the restoration effort nears completion, the following publications can be contacted for possible feature stories through proposal letters sent to editors: Bon Appetit, House and Garden, House Beautiful, Metropolitan Home, Mirabella, Travel and Leisure, Victoria Magazine, Southern Living, Veranda, and any other publications that relate to the Decorative Arts.

C. Newspapers

*Historical preservation papers such as "Preservation News" and antique publications such as "Antiques Gazette" can be enticed to cover stories on events, programming, and restoration by continuous press releases and contact phone calls.

*The Non-Profit Times can be targeted for a feature story on the unique relationship between the bed-and-breakfast and house museum. This "living museum" concept can be used as an example on a unique way to fund a non-profit.

IV. Promotional Materials and Events

A. Materials

*Press Packets

-as funding increases, a higher quality folder can be utilized for packets

-as funding increases, a photograph of house and gardens should be included in packet as well, to hopefully encourage use with articles and to show picture potential of organization

-the preservation section of packet must continually be up-date, as well as article section which should always include all recent articles

-eventually, a calendar of events at the home should be included highlighting all educational forums and events

-the decided upon mission statement should now appear on the inside cover of folder

- as funding increases, a professional designer should be contacted to design logo and general appearance of packet

- at least twenty press packets should be on hand at all times at The Dufour-Baldwin House

***Brochures**

- the brochure must be produced for local and national distribution A.S.A.P.!!!

- this brochure should include separate inserts for each aspect of organization in order to be cost effective

- pictures must be integrated in design, for they are a powerful way to convey the historical and architectural significance of the home

- the mission statement must appear in the brochure

- a map and parking information must be included in the brochure

- a professional designer should be utilized for design; the money spent will materialize into more business

***Invitations/Announcements**

- all invitations and announcements for events and programs should contain the mission statement

- all invitations and announcements should contain at least one element of brochure design.

- depending on event these materials should be distributed via bulk mail to targeted mailing lists discussed above, also distribution by hand and by facsimile can be utilized to be cost effective

- *Flyers/Mini-posters

- these materials can be designed in-house

- all flyers and mini-posters should provide information on parking and location

- for use in coffeehouses, on campuses, in bookstores, in tourist areas, in other non-profits, etc.

- *T-shirts

- as support grows for The Dufour-Baldwin House, T-shirts supporting historic preservation with The Dufour-Baldwin House logo can be an effective way to generate interest and exposure for organization

- a good and inexpensive t-shirt printer and manufacturer must be located, try to get an in-kind donation of shirts if possible

- these shirts can be sold to guests of bed-and-breakfast, along with mugs

Programming

Step 2) Programming

I. The Dufour-Baldwin House Salon Series

The first successful salon held on March 19, 1995 on "The Architecture of Esplanade Ridge" served as a foundation to begin a tradition of provocative educational programming at the organization. The salon series helps establish The Dufour-Baldwin House as a center of study for the community. Residents are invited to the home for an evening of lecture and discussion by experts on chosen topics. As education is a primary goal of the agency, these salons should now be continued quarterly at the home. In July of 1995, another salon effort revolving around a decorative arts theme should be planned. One idea is to entitle the next salon "Transition In The Decorative Arts From The Creole To American Tastes", perhaps with a supporting segment discussing "Lestat's Millieu." Perhaps John Keefe, the curator of decorative arts from NOMA and Dufour-Baldwin board member, shall speak or help coordinate. Another idea is to prepare a forum on free people of color, and the role they played in the history of the house and community. Due to current salon efforts, local community members have already contacted the home with hopes of being involved in future efforts. The positive response from the community leads me to believe that this is the ideal way to capture the interest of New Orleans. Adult education seems to be a hot spot in the arts community of the 1990's, and The Dufour-

Baldwin House is taking advantage of this opportunity. Eventually, the salon should be of the more traditional salon nature(i.e. in lieu of lecture a give and take between scholars should occur with a less structured agenda). However, until the salon series is completely embraced by the community, the current lecture format shall remain.

II. House tours

House tours will always play an integral role in serving the mission of The Dufour-Baldwin House. By conducting these tours, revenue and education goals can be reached. As funding increases and the renovation nears completion, a staff member must be hired to take over the responsibility of curating these tours. Traffic to the home will surely increase, and demands on the directors time will make it impossible to service all house tour needs. The hired curator must be properly trained and have a background in the decorative arts, New Orleans history and architecture. A training seminar or manual for all staff members must be produced to inform them of every detail contained in the rich heritage of the house and owners over time.

III. Tour stop

Efforts to become part of tour packages that run down Esplanade Avenue must be made. If these companies offer a stop at the museum as part of their tour package, attendance at the home will increase dramatically. Currently, tour buses stop outside

the home, but fail to allow visitors to take house tours. With the nearing restoration effort, tour companies will surely seek out The Dufour-Baldwin House as an tour spot.

Efforts to establish dual tour packages can be made with various tourist attractions. For example, a tour that stops at The Dufour-Baldwin House and then goes on to the New Orleans Museum of Art would be an enjoyable and educational event for tourists. Another example would be a dual tour between either Longue Vue House and Gardens or Nottoway Plantation and The Dufour-Baldwin House, as both were designed by Henry Howard. An earlier marketing plan suggested that a package could include "a night at the Nottoway Bed and Breakfast and a tour of plantation homes in that area, and then a second night in New Orleans in the Dufour-Baldwin House and a tour of museums and historic homes in the city"(Gydish 15).

IV. Hard Hat Party

With the funding secured to complete the restoration, a "Hard Hat Party" should serve as a press conference to announce these efforts. Hard hats(imprinted with logo) and targeted press kits should be given to all participants. The president of the board should speak, along with directors of museum. Invitations should be given to the following: local media, tour/convention planners, historic preservationists, party planners and potential funders.

V. Afternoon Tea at The Dufour-Baldwin House

Afternoon tea parties can serve as an inexpensive way to cultivate upper level patrons. These events can occur on late Sunday afternoons, with tea and pastry for refreshments. On sunny days, these small events can be held in the backyard, thus targeting support for the gardens from the community. For entertainment, perhaps cooking lessons, flower arranging, wine tasting, or poetry readings can occur.

Afternoon Tea at The Dufour-Baldwin House should eventually be a status event in the community, with people "dying" to be invited.

VI. Haunted Halloween at The Dufour-Baldwin House

Because of the spooky appearance of the house, a haunted house and Halloween bash is an ideal event to raise money for the museum. Of the events listed, this is an event targeted towards making money. Volunteers should be enlisted to staff and decorate house. A spooky string quartet could provide the back-ground music, with costumes and large donations a requirement for admittance. This event will give upper level patrons a break from the black-tie scene, and will be a unique annual event for the agency.

VII. Christmas Tree Lighting

Elissa Gydish designed this event. She describes it as "An annual event at the museum for the holiday season. A natural would be to decorate the parlor for the holidays and have a gigantic tree as the centerpiece. The tree and decorations should be

unveiled in a Lighting Ceremony that could generate some press. The party could be promoted as a charitable event asking guests to bring gifts for the Children's Home to put under the tree. This would give the Dufour-Baldwin House a good community minded image. The Christmas decorations and the tree would put the house in high demand for the many Christmas parties that take place during December...There is also a possibility of setting up a Christmas exhibit. The Historic New Orleans Collection may have some Christmas related items or know someone who is a collector of Christmas memorabilia"(15). In the interest of involving the entire community, I feel the event should also incorporate other religious practices during this period. For example, Hanukkah could be represented by a menorah, with a dradle ceremony occurring as well. Also, religious symbols such as the cross should be left out of decorations. Perhaps children from the home could be invited to the event and presented with their presents in person. This would add warmth and spirit to the event, making it truly a place where the spirit of community is revered.

VIII. Family Reunion

Descendants of The Dufour-Baldwin House's owners over time would be invited to dinner for a reunion. During this event, interviews with family members could be taped, in order to establish a video library celebrating the Dufour and Baldwin family history. Also, family members could be asked to bring family photographs and any original furnishings for the home to retain on loan. Also, a family tree could be

presented to all family members. A family picture should be taken and posted in parlor area.

Step 3) Miscellaneous Education Strategies

I. Children's Programming

Elementary and secondary school age children can be invited to the house for field trips arranged through local schools. After house tours designed towards younger children are given, the children can bring blankets to have a picnic in the back garden area. Then, children can be broken up into groups inside, and given the following activities to complete (depending on age).

One activity could be completing a Dufour-Baldwin House workbook to include: a dot to dot which will draw the outside of the home, pictures of the home's owners over time to color, a secret message which can be deciphered by finding clues in parlor and garden (for example, the children can fill in the first letter of names of the owners over time by copying information from historic marker) and a dress-up room with period costumes where the children can learn about from pre-civil war Louisiana.

II. Artist-In-Residence

Another artist-in-residence should be recruited to help finish the restoration effort, under the direction of hired professionals. By involving students of higher education in

these efforts, individuals will have an opportunity to learn and cultivate expertise in an area of decorative arts. If room does not exist to house the resident, perhaps the program can be established in more of an internship format.

III. A Dufour-Baldwin House library

Eventually a reading room complete with information on the home's owners over time, the neighborhood, the decorative arts, architecture, Henry Howard, the restoration, historic homes, etc. should exist to educate the older patrons who visit the house. This library or archive can also include original artifacts, photographs, building records, plans, and drawings of the house and grounds. "By contacting local schools of architecture, drafting, design and art it may be possible to create this record by encouraging classes or individual students to use the house as a subject for assignments and projects. The ultimate objective is to get detailed drawings of every part of the house. The students may donate the original works to the museum or at least a copy for the archives. Once the archive becomes large enough, exhibits can be mounted as an added attraction to the museum"(Gydish 14).

Step 4) Funding Strategies

- I. Grant proposals should be made to the following agencies: private local foundations(such as The Greater New Orleans Foundation which has a history of giving to like organizations), The Arts Council and The Louisiana Endowment For The Humanities(even though the first proposal was rejected, this source should be once again solicited are possible funding sources).
- II. Board members should be used to help secure in-kind donations for events.
- III. Board members should be active in soliciting private donor support.
- IV. Corporations should only be solicited for funding if appropriate vehicle to promote their organizations exists(i.e. The Whitney National Bank could use the house as a vehicle to support its current marketing theme and thus, may offer financial support for example the "Hard Hat Party."
- V. Eventually, a membership in The Dufour-Baldwin House in the format of a "Friends of..." should be established to support renovation to the gardens and purchasing of period furniture, repair work, etc.
- VI. Significant proceeds can be attained for operating support by building rentals for receptions, parties, and meetings.
- VII. The bed-and-breakfast will only continue to generate operating support for the museum entity of the organization.

Step 5) Miscellaneous Development Strategies

I. Guest Curators

Volunteer Curatorships will be established in the following areas, with candidates listed below: These people will serve as advisors to museum in expert areas, and will serve an unlimited term.

*Costume	Kelly Harper Miller, accepted
*Decorative Arts	John Keefe
*Education	Dean Coulter
*Landscape	Jon Emerson
*Architectural Historian	need candidate
*Fine Art	Randy Delehanty or Jesse Poesch
*Archivist	Sally Reeves
*Music	need candidate

II. Staffing

A full-time Marketing and Development Director needs to be hired to implement this five-year plan.

Volunteers need to be recruited for agency, to assist with all event production, mailing needs, and general plan requirements.

An accountant needs to be hired, at least on a part-time basis, to manage and plan budget.

Evaluation

The organization recognizes the need for evaluation of all programs and services. After implementation of this marketing and development plan begins. The Dufour-Baldwin House must also continue the practice of evaluating the success and failures of its goals. With the addition of analytical feedback, The Dufour-Baldwin House can learn from mistakes, devising more benefits from future marketing endeavors.

Areas to be evaluated in this important process include: attendance at events, growth and decrease in attendance figures, diversity in attendance, marketing and programming cost effectiveness, planning strengths and weaknesses, etc. The opportunities for evaluation and examination are endless.

Basically, the organization must ask questions of itself. Questions such as: Did our efforts go according to plan? Where can we improve? What should we repeat? What did and did not work? What marketing methods proved most effective?

Although evaluation strategies need to be developed over time, a good place to begin is by conducting phone interviews of program participants, or by composing a survey to question patrons on their likes and dislikes within the organization, and on desires for the future of the organization.

At this point, the following evaluation procedures have been implemented: a) phone interviews have been conducted on the educational forum: "The Architecture of Esplanade Ridge," which resulted in the production of a second forum scheduled for July of 1995. Forum participants described their passion for adult education in a historic setting, commenting on the effective use of the home as a laboratory to study subject matter; b) face-to-face interviews with students of the University of New Orleans, regarding their programming choices for future collaborations with the School of Music and the Department of Fine Arts. The students expressed a strong desire to produce a chamber music concert series at the home. They also expressed their wish to begin archival activities with regard to the Southern Decorative Arts; and c) consultations with University of New Orleans arts professors resulted in valid suggestions. Professor Peggy Outon suggested implementing education internships through internal collaboration with this department, in lieu of earlier efforts which were done independent of education professors. Ms. Outon feels that the opportunity to involve these students in a programming internship is to be promoted and vigorously pursued. Gains to both The Dufour-Baldwin House and students will be immense.

Doctor Kevin Graves argued that The Dufour-Baldwin House must continue to position itself as a unique historic entity, stating his belief that efforts thus far have been on target. He believes with the proliferation of historic sites in the area, The Dufour-Baldwin House must continue to express its unique attributes, so as to not become just another historic home.

As Stern asserts "Evaluation is not just the way to complete a marketing cycle, it is also a beginning. You gain insight and are that much further along in setting goals...Evaluation helps ensure you persist in the right direction"(88).

Appendix A

The Dufour-Baldwin House

*1707 Esplanade Avenue
New Orleans, LA 70119
(504)945-1503*

November 12, 1994

*Mr. Emile L. Cahn
Cahn Family Foundation
P.O. Box 52005
New Orleans, LA 70152*

Dear Mr. Cahn:

The Dufour-Baldwin House is a civic-minded organization striving to become an artistic anchor in the New Orleans community. Owned by Rick Normand and Elizabeth Williams, this non-profit house museum is now deep within the restoration process. Both neighbors and tourists visit The Dufour-Baldwin House to learn about historic preservation, and to experience the romance and historical significance of the home.

We believe these restoration efforts have sparked an interest within our community to rebuild and rejuvenate. One native New Orleanian described her feelings about The Dufour-Baldwin House in the following quote from her letter of 1989:

"It was with great delight that I read the article in the October 10 Times-Picayune regarding your purchase of this home. It is rather sad that more people who have the financial means do not attempt to resurrect and restore these chopped up grand old homes...this appears to be a labor of love..the restoration..May you have much success and accept my good wishes for a lifetime of enjoyment."

Our Esplanade neighbors reestablished a neighborhood association on enthusiasm generated over the resurgence of The Dufour-Baldwin House. The Parkway and Parks Commission of New Orleans recently designed a plan to upgrade and enhance the neutral ground in front of the museum property. Other renovators have begun to make plans to renovate other deteriorating homes in the Esplanade Ridge area.

As we continue efforts to improve the quality of our neighborhood, we aim to find ways to make our historic home more visible in the community. It is for this reason that we write to the Cahn Family Foundation to request funding for our already approved state historic marker. This marker will formally establish The Dufour-Baldwin House as a recognized landmark on Esplanade Avenue, and serve as a vehicle to attract more visitors to our home, neighborhood, and city.

As the largest downtown Historic District, Esplanade Ridge has the potential to again become a thriving and beautiful neighborhood. By erecting our historic marker, the Cahn Family Foundation can help us to attract a greater volume of visitors to our area, and by doing so, we can both play an important role in generating continued support for the Esplanade Ridge neighborhood.

In the past year, the museum is proud to have implemented various educational programs. The Dufour-Baldwin House recently sponsored an artist-in-residence who graduated from The Savannah School of Design. The museum also has an established partnership agreement with The Liberal Arts department of The University of New Orleans(UNO). Through this agreement, The Dufour-Baldwin House has provided two internship opportunities for graduate students of UNO. Field trips of local grammar schools have also transpired in the home, providing students with the unique opportunity to learn about historic restoration firsthand. Currently, the directors of the museum are making plans to host quarterly decorative arts seminars in 1995. As the condition of the home improves, The Dufour-Baldwin House will continue to pursue new ways to educate the community.

The Dufour-Baldwin House can only continue to achieve our goals with financial commitments from friends, businesses, and foundations who are interested in the good of our community. We are aware that the Cahn Family Foundation has shown positive interest in our community with financial support to non-profit and charitable organizations, and we ask you to continue this help by financing our historical marker for \$1200.

We will be happy to provide you with any further information on our organization and are available to answer any questions you may have. Attached, please find the letter of acceptance for our historic marker, and proof of our 501(c)(3) non-profit status. Please call Elizabeth Williams at The Dufour-Baldwin House at (504)945-1503 if you have any questions or concerns.

Thank you for your consideration of this request. We look forward to your favorable reply soon!

Sincerely,

*Rick Normand
Co-Director*

*Elizabeth Williams
Co-Director*

*Donna Brinkman
Development Director*

Appendix B

The Dufour Baldwin House

1707 Esplanade Avenue
New Orleans, LA 70116
(504)945-1503

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*****PRESS RELEASE*****

*contact : Donna Brinkman
(504)482-7797*

The Dufour-Baldwin House is now open to the public!!! As restoration efforts continue, visitors are encouraged to take advantage of this rare opportunity to witness historical preservation firsthand. The Dufour-Baldwin House has been classified as one of the most important ante-bellum residences in the city, credited to the notability of both its architects and owners in the history of the city.

A classic example of the late Greek Revival Italianate style of architecture, the villa transports the visitor to a simpler time in New Orleans history. Individuals with an interest in the decorative arts, historical preservation, New Orleans history, architecture, antiques, and design are encouraged to attend.

The restoration is privately funded through the operation of a bed and breakfast in one wing of the home. The inn is the only plantation size bed and breakfast in the metropolitan area. Guests enjoy staying in a living museum alive with New Orleans history, conveniently located within walking distance of both the French Quarter and Jazz Fest. Rooms are subject to availability.

Rick Normand and Elizabeth Williams are the current directors of the museum. They welcome any chance to become involved in improving and educating the community. Group rates for museum tours are available, and opportunities to host related events exist. The Dufour-Baldwin House is striving to become an artistic anchor in its neighborhood.

The Dufour-Baldwin House has a formal partnership agreement with the University of New Orleans, and currently houses an artist-in-residence, who graduated from the Savannah School of Design. Additional educational opportunities are welcomed.

FOR IMMEDIATE RELEASE
January 19, 1995

CONTACT: DONNA BRINKMAN
504-945-1503 74

THE DUFOUR-BALDWIN HOUSE BED-AND-BREAKFAST
1707 Esplanade Avenue
New Orleans, LA 70116

Artistic travelers can view the famed Monet exhibit in only two American cities this Spring! New Orleans is proud to be one of the chosen cities showing Monet: Late Paintings of Giverny at The New Orleans Museum of Art from January 7 through March 12, 1995. Monet fans can enhance their New Orleans experience by spending the night or week-end just down the street from the museum at The Dufour-Baldwin House.

So what makes The Dufour-Baldwin House so special? Besides the fact that it is the only plantation size bed-and-breakfast in New Orleans, the home also operates as a living house museum. The museum caters to those with an interest in New Orleans history, the decorative arts, historic preservation, architecture and antiques. Artistic travelers can learn about historic preservation and ante bellum building techniques together, as portions of the home are in mid-restoration. Often visitors to the home describe the experience as one they will never forget! No where else in New Orleans can you experience modern life in a setting steeped so deeply in history and tradition.

Conveniently located only 6 blocks from The French Quarter on oak-lined Esplanade Avenue, The Dufour-Baldwin House is a magnificent example of the Late Greek Revival Italianate Style of Architecture. Classified as one of the most important residences in the city, The Dufour-Baldwin House is an ideal place to stay when you want to experience Monet at The New Orleans Museum of Art, while imagining the romance of the city during the golden age of New Orleans.

For information on rates and room availability, interested parties should contact either Elizabeth Williams or Rick Normand at (504)945-1503.

Appendix C

FOR IMMEDIATE RELEASE
February 10, 1995

CONTACT: ELIZABETH WILLIAMS
504-945-1503

The Dufour-Baldwin House Salon Series
1707 Esplanade Avenue
New Orleans, LA 70116

The Dufour-Baldwin House is proud to announce its first educational forum "The Architecture of Esplanade Ridge" to be held on Sunday, March 19th at 6PM at the historic home. Participants can enjoy learning about New Orleans architecture in a setting steeped deeply in history and tradition.

Doctor Richard Beavers, University of New Orleans anthropology professor, will begin the evening by using the historic home as a laboratory to discuss ante bellum building techniques. He will then highlight the effects of time and neglect on New Orleans architecture and report on the customs and social relationships of the home's inhabitants over time. Refreshments will follow presentation. Jim Blanchard, architectural archival artist, will then present and discuss his collection of works on Esplanade Ridge architecture, sharing his knowledge and passion on famed New Orleans architect, Henry Howard. Tours of The Dufour-Baldwin House will conclude the evening.

This salon caters to those with an interest in New Orleans architecture, local history, the decorative arts, historic preservation and anthropology. Located only 6 blocks from The French Quarter on oak-lined Esplanade Avenue, The Dufour-Baldwin House is a magnificent example of the late Greek Revival-Italianate style of Architecture. Classified as one of the most important residences in the city, the historic home is an ideal place to learn about "The Architecture of Esplanade Ridge."

Reservations can be made by calling #945-1503. Call soon because seating is limited!

###

The Dufour-Baldwin House Salon Series

You are invited to attend an educational forum on

"The Architecture of Esplanade Ridge"

Sunday, March 19, 1995 from 6 - 9 PM

at The Dufour-Baldwin House

located at 1707 Esplanade Avenue

Schedule of Events:

6:00 - 7:30 PM	lecture and discussion by Doctor Richard Beavers
7:30 - 8:00 PM	break/refreshment
8:00 - 8:30 PM	presentation of works by Jim Blanchard
8:30 - 9:00 PM	open discussion and house tours

This educational forum is designed to cater to those with an interest in New Orleans architecture, local history, historic preservation, anthropology and the decorative arts. Doctor Richard Beavers, University of New Orleans anthropology professor, will use the historic home as a laboratory to discuss ante bellum building techniques, the effects of time and neglect on New Orleans architecture, and to report on the customs and social relationships of the home's inhabitants over time. After a light refreshment, Jim Blanchard, architectural archival artist, will present and discuss his collection of works on Esplanade Ridge Architecture, while sharing his knowledge and passion on famed New Orleans architect, Henry Howard. Tours of The Dufour-Baldwin House will conclude the evening.

The Dufour-Baldwin House is a non-profit house museum dedicated to sharing the Southern Decorative Arts with the community. Classified as one of the most important residences in the city, The Dufour-Baldwin House is a magnificent example of the late Greek Revival-Italianate style of architecture.

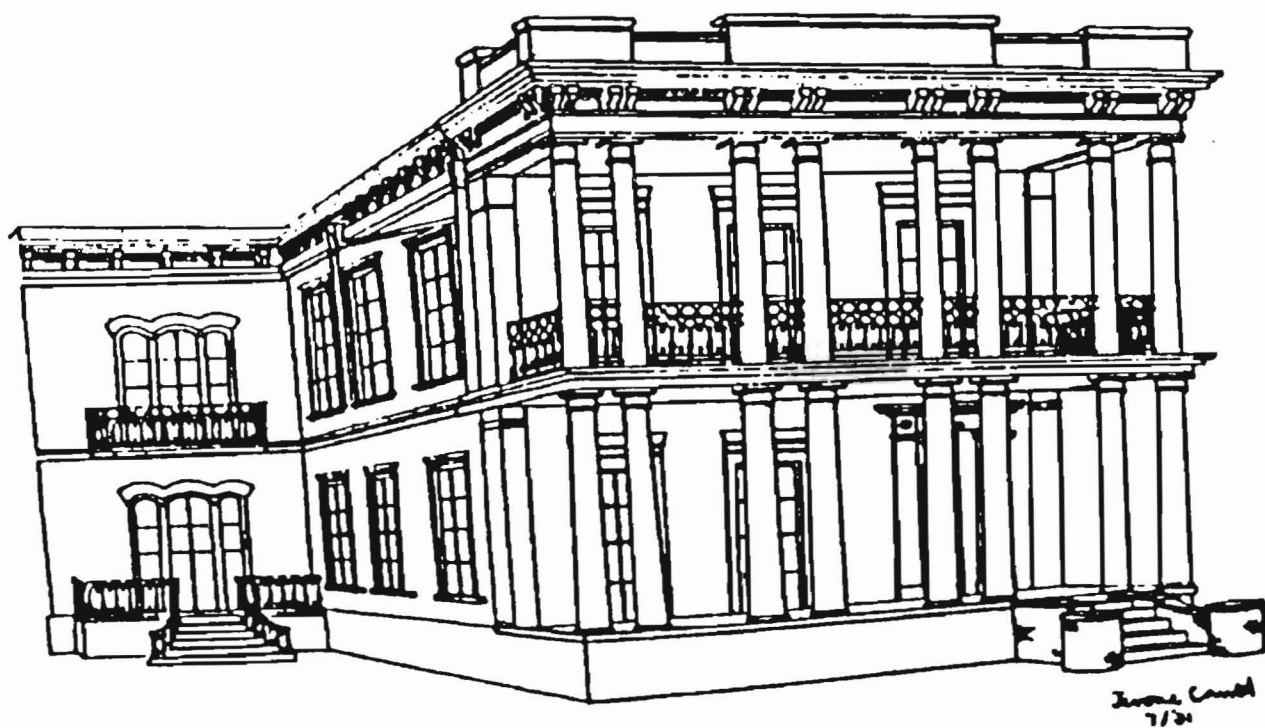
In order to make reservations call #945-1503 on or before March 14, 1995

Call soon because seating is limited!

Donations: \$5 Adults, \$3 Students

off-street parking available

Appendix D



The Dufour-Baldwin House

The Dufour-Baldwin House
Table of Contents:

- * *The Historic Marker*
- * *The Esplanade Ridge Neighborhood*
- * *The Owners Over Time*
- * *The Architect and Building Information*
- * *The On-Going Restoration*
- * *The Museum*
- * *The Bed-And-Breakfast*
- * *The Board of Directors*
- * *Goals*

The following language appears on The Dufour-Baldwin House Historic Marker:

The Dufour-Baldwin House

A classic example of the late Greek Revival-Italianate style. Designed by noted architects Henry Howard and Albert Diettel, constructed in 1859 by Wing and Muir for Louise Donnet and Cyprien Dufour, a prominent attorney, author, and state senator. Dufour sold the home in 1870 to Arthemise Bouligny and Albert Baldwin, a leading businessman and philanthropist, who retained the property until 1912. Prior to 1859 the frontage was owned by free persons of color, Auguste Reynal and Bernard Crokin. The remainder was owned by the illustrious Creole, Basilice Pedesclaux-Duchamp.

Esplanade Ridge is the largest downtown Historic District in New Orleans, lying just below the French Quarter, and known as the home of the "last Creole aristocrats." "Esplanade Avenue developed during the 1800's as the French Creole version of St. Charles Avenue, the mansion-lined bastion of the American newcomers"(Jensen).

The restoration of The Dufour-Baldwin House has sparked an interest within the neighborhood to rebuild and rejuvenate. The Esplanade Ridge neighborhood association has been reestablished around the resurgence of The Dufour-Baldwin House. The Parkway and Parks commission of New Orleans have designed a plan to upgrade and enhance the neutral ground in front of the property.

Other renovators have begun to make plans to renovate deteriorating homes in the Esplanade Ridge area. Recently The Young Leadership Council adopted the area in its "Proud To Call It Home" Campaign, with plans to implement programs to attract further support for the neighborhood. Although much of Esplanade Ridge is still in need of rejuvenation, much progress is being made towards restoring the neighborhood to its original grandeur!

Historical Information

The following information was compiled and written by DeWitt J. Lobrano of The Department of Anthropology at The University of New Orleans:

After Esplanade Avenue was laid out, it was for many years just a drawing on a map shown cutting across the second arpent of many of the residents of Bayou Road. Projecting straight back from the Mississippi River on the lower side of New Orleans, Esplanade eventually crossed the old Bayou Road at such angle as to force relocation of many small land owners in the vicinity of the intersection. The wide new thoroughfare also opened up for development what became a high status street for rich Creoles. Living in the extremely congested older parts of New Orleans, they wanted suburban villas such as their American counterparts along Prytania and Naiades Streets in Lafayette City without being forced to mingle with them.

The Dufour-Baldwin House was originally designed for prominent New Orleans attorney and one time state senator, Cyprien Dufour and his wife, Louise Donnet. The Dufour family came to own the entire lower half of the French Quarter side of what exists today as the 800 block of Esplanade Avenue.

Henry Castellanos described Cyprien Dufour as “one of the shining lights of the profession” during the ante-bellum period. He studied law under the noted attorney Pierre Soule, and was admitted to the bar in 1838, serving as the District Attorney until 1845. Cyprien was also a member of the constitutional convention of 1851, and the assistant attorney general of Louisiana at one time. Fluent in both French and English, Cyprien Dufour practiced criminal and civil law with much success until the outbreak of the Civil War. After the war, political reasons terminated his ability to practice law.

Cyprien Dufour also had much success as an essayist by writing portraits of his contemporaries. He was published under the pseudonym “L’Inconnu” in “Le Courrier de la Louisiane”, “L’Abeille”, and “Esquisses locales”(1847).

In 1870 Cyprien Dufour, who was now a widower with four sons, sold the residence to Albert Baldwin and Arthemsie Bouligny, a prominent Creole.

A native of Watertown, Massachusetts, Baldwin accumulated a lavish fortune in the hardware business, and eventually acquired interest in the New Orleans National Bank. The Baldwins had eleven children, five of whom died in infancy. **The Baldwin family occupied 1707 Esplanade Avenue longer than any other family, only selling it after Albert’s death in 1912.**

From this time forward, the home was broken into separate apartments and utilized as a rental property. The apartment building changed owners many times until Oak Tree Savings Bank repossessed the property in the 1970’s.

The current owners, Rick Normand and Elizabeth Williams, purchased the home in 1989 in hopes of restoring the mansion to its original glory. The Dufour-Baldwin House Museum is now open for the public to experience, after receiving its non-profit status in 1994.

The Architect and Building Information

Designed by the architectural firm of Henry Howard and Albert Diettel, The Dufour-Baldwin House was constructed by Wing and Muir in 1859.

Henry Howard designed The Dufour-Baldwin House in the Late Greek Revival Italianate style of architecture. Exteriorly the mansion has an imposing front, massive columns of the Corinthian type rise from the lower balcony. The main mass of the house forms a T, with a two story service cell extending along the backside of the property. The massing of the house and the emphasis on the rear elevation of the staircases, recalls the same design used by Howard for the Nottoway and Belle Grove Plantations.

Color remains the most noticeable and most commented upon feature of the exterior. While mustard yellow with French Blue accents seems an odd choice for a home, the colors were actually quite stylish in the late 19th century. Rather than the expected use of black, the elegant cast-iron railing pattern is painted in a refined French Blue, a color created by pouring arsenic over copper and scraping the verdigris into white lead paint.

Information on Henry Howard

Henry Howard was a well known and accomplished architect of New Orleans.

Howard pursued architecture at the mechanics institute in his hometown of Cork, Ireland, and received training in drawing and mechanics from his father. He emigrated in the Spring of 1836 to New York, with hopes of continuing his study of architecture with an American teacher. Motivated by desire to see his older brother, Howard moved to New Orleans in 1837 at a time when Yellow Fever afflicted the city.

After five years spent working as both a carpenter and joiner, he was promoted to a foremanship under the late E.W. Sewell, a well-known New Orleans builder. In 1845 Howard commenced the erection of a large brick country home, and upon its completion in 1848, Howard opened an architect's office. His career flourished from that point on, and examples of his fine work can be seen around the city.

The On-Going Restoration

One native New Orleanian described her feelings about the restoration of The Dufour-Baldwin House in the following quote from her letter dated October 11, 1989:

"In 1938, I grew up on Tonti and Columbus (near Bayou Road) and in those days students walked to school. When I was a student at Edward Douglas White School, I often looked across the street and admired the large lovely old home staring back at me. Now many Sundays as my husband and I return from mass at St. Patrick's Church and drive down Esplanade Ave (and the old neighborhood), "we what a shame, isn't it depressing " the deplorable state of some of the houses. It was with great delight that I read the article in the October 11 Times-Picayune regarding your purchase of this home. It is rather sad that more people who have the financial means do not attempt to resurrect and restore these chopped up grand old homes. ..This appears to be a labor of love..the restoration."

After purchasing The Dufour-Baldwin House in 1989, Normand and Williams began restoration efforts immediately. Stripped of its magnificent mantels, molding, and detailing, the 9,000 square foot Italianate mansion was in desperate need of renovation. Vagrants had even set fires on the floors. Normand and Williams first task was to complete the electrical and plumbing work necessary to make the home livable. Six months later, the home was deemed habitable by the city, and they moved in with their two sons.

Since moving in, much demolition, construction, research, fund raising, and entrepreneurship has transpired. As a non-profit house museum, the home is now open to the public, and visitors are provided a rare opportunity to witness historical restoration firsthand. The decision to operate a bed-and-breakfast in one wing of the home was made, in order to generate additional funds for the restoration.

A recent article in the October 31, 1994 Times-Picayune highlighted similar restoration efforts on Esplanade Avenue. In the first 8 months of 1994, 12 properties were sold to private owners. The article states: "these new residents are stirring optimism among established neighbors, and the upshot is hope of a full blown renaissance."

Lagniappe

Several pieces of furniture were placed on long-term loan to The Dufour-Baldwin House by grandchildren of Cyprien Dufour. These pieces include: a sideboard with a marble top and hand carved boar's head, a bedroom set with tester bed, an armoire chest of drawers, and an original mattress stuffed with Spanish moss. Another recent acquisition was made of two original prudent Mallard cornices for the dining room, an over mantle mirror, curtain tie-backs, and Albert Baldwin's Bookcase. It is the goal of the museum to furnish the home in period furniture, and to acquire as many original furnishings as possible. Other goals are the replacement of a stained glass window that once adorned the staircase, as well as the artistically carved mahogany staircase itself.

The Dufour-Baldwin House Historic Museum was granted non-profit status in July of 1994. The agency operates as a house museum, and has a formal partnership agreement with The University of New Orleans through the College of Liberal Arts. Visitors are encouraged to come by the house museum for a guided tour.

An 8 member Board of Directors exists to guide the directors in both artistic and business decisions. All management positions are filled by experienced volunteers. The Dufour-Baldwin House is officially listed in the register of historic places, and has been approved for a state historic marker.

The museum concentrates on providing educational opportunities for students with interest in historic preservation, architecture, the decorative arts, history, and interior design. Current examples of educational efforts include:

- * A recent Artist-In-Residence program was launched with a graduate of the Savannah School of Design.

- * A Decorative Arts Forum is now being planned for April of 1995 to be entitled "Transition In The Decorative Arts From The Creole To American Tastes."

- * A quarterly salon series is now being planned to begin in March of 1995. Each salon will focus on a unique aspect of New Orleans culture. 1995 Topics include: The Architecture of Esplanade Ridge, The Slave Experience in New Orleans, An Evening With Henry Howard, and An Evening of "Elegance and Decadence." Each salon will highlight local authors and architects, with hopes of bringing the community together for an informal yet worthwhile educational experience.

- * Two graduate students from the Arts Administration program at The University of New Orleans have completed internships for the museum. Their efforts have produced marketing and development plans designed for implementation over the next 5 years.

- * Other educational programs are being designed to reach audiences of all ages.

The Bed-And-Breakfast

One wing of The Dufour-Baldwin House operates as a bed-and-breakfast with proceeds going to fund the on-going restoration. Fully renovated rooms are available for guests who want to imagine the romance of life during the golden age of New Orleans. The Dufour-Baldwin House is the only plantation size bed-and-breakfast in the metropolitan area. Until the restoration is completed, visitors are also provided the unique opportunity to witness the process of historical restoration firsthand! For those with a taste for adventure and history, a stay in one of the charming rooms is recommended.

The following rooms are now available for rental:

Howard Room

an architecturally grand room furnished in antiques with a queen bed and a private balcony

Audubon Room

a spacious and comfortable room with queen iron, copper and brass draped bed, furnished in antiques off the gallery overlooking the garden

Mardi Gras Room

an intimate room with an iron double-bed overlooking the garden off the gallery

Dufour Room

a large provincial room with private gallery, furnished with antiques and king bed or twins

Bouligny Room

romantic room, furnished with antiques and a queen draped bed, on the ground floor

***All rooms are decorated with local art and books about the area. Every room has a private bath and private entrance with telephone and television in each room. Guests are treated to a complete breakfast. Bananas picked directly off our own private banana tree are a favorite!

***Please ask us about special rates for groups or a stay of three or more nights.

The Dufour-Baldwin House
The Board of Directors, 1994

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William Perry-Brown
Art Historian

Stephen Clayton
Writer, Decorative Arts Consultant

John Keefe
Curator Decorative Arts / New Orleans Museum of Art

Jesse Poesch
Professor Emeritus/Tulane University, Art Historian

Larry Schmidt
City Planner, Preservationist

Robert Sonnier
Interior Designer

Dufour Woolfley
Great Grandson of Cyprien Dufour

William West
Descendant of Baldwin Family

Goals

The ultimate goal of this agency is to direct the restoration in an historically accurate manner. The museum wants to remain open to the public for educational purposes, and is constantly striving to become an artistic anchor in the New Orleans community. As restoration efforts continue, The Dufour-Baldwin House works towards becoming an even stronger vehicle for use in promoting the decorative arts both locally and nationally.

Marketing efforts aimed at increasing attendance and community awareness are necessary to achieve museum goals. In order to complete restoration to the home and gardens in a timely and historically accurate manner, The Dufour-Baldwin House must receive financial support from the community. Therefore, a primary goal of the agency is to continue to solicit and secure funding from friends, businesses, foundations, and individuals interested in improving the community.

Appendix E

MINIGRANT APPLICATION

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How to Complete This Application:

Read the instructions on the back of this form. Answer the questions as indicated. Do not combine answers and be as specific as space allows. Number all pages consecutively.

Project Dates: (limit 3 months)

Begin: March 19, 1995

End: March 19, 1995

Est. Total Audience: 200**Congressional District:** #2

Contact Registrar of Voters for information

LA Senate District: #4**LA Representative District:** #96**The Sponsoring Organization is:**

- ☒ Nonprofit
☐ Tax-exempt
☐ Incorporated

Has your group ever applied to the LEH before?

☐ Yes ☒ No

Years:

Previous Grant #:

Grant Applications should be sent to:

LOUISIANA
ENDOWMENT
FOR THE
HUMANITIES

1001 Howard Avenue, Suite 3110
New Orleans, Louisiana 70113-2065

Proposal #: MG-
LEH Use Only

Submit **one (1) TYPED original** with original signatures and **five (5) copies**.

Project Title:

"The Architecture of Esplanade Ridge"

Project Director: Donna Brinkman

Name/Title: Development Director, The Dufour-Baldwin House

Mail Address: 1016 North Lopez Street

City/State/Zip: New Orleans, LA 70119

Telephone: (504) 482-7797

Sponsoring Organization: The Dufour-Baldwin House

Authorizing Official: Elizabeth Williams, Rick Normand (Co-Directors)

Mail Address: 1707 Esplanade Avenue

City/State/Zip: New Orleans, LA 70116

Telephone: (504) 945-1503

Fiscal Agent: N/A, Sponsoring Organization Accepts Responsibility

Name/Title:

Mail Address:

City/State/Zip:

Telephone:

Grant Requested:	\$ 1,485.00	\$ 0.00	\$ 1,485.00
	LEH Outright	LEH Match	Total LEH Funds

Project Abstract: A public lecture, slide presentation, and visual arts exhibition celebrating "The Architecture of Esplanade Ridge" to take place Sunday, March 19, 1995 at The Dufour-Baldwin House. University of New Orleans anthropology professor, Doctor Richard Beavers, will use the historic home as a laboratory to discuss ante bellum building techniques, the effects of time and neglect on Esplanade Ridge architecture, and to report on the customs and social relationships of the home's inhabitants over time. After a short food and beverage break, architectural archival artist, Jim Blanchard, will present and discuss his collection of works on Esplanade Ridge architecture, sharing his knowledge and passion on famed New Orleans architect, Henry Howard. After both presentations, participants will be encouraged to enhance their educational experience by touring The Dufour-Baldwin House.

Acknowledgement of Responsibility:

It is understood that any funds granted as a result of this request are to be used for the activities and purposes described herein. Furthermore, the undersigned agree to abide by the Louisiana Endowment for the Humanities' *Guidelines for Grant Programs* and are personally responsible for all required fiscal and narrative reports. By signing and submitting this application, the individual applicant or the authorizing official of the applicant institution is providing the applicable certifications regarding debarment and suspension and compliance with the nondiscrimination statutes, as set forth in *Guidelines for Grant Programs' Legal Requirement*.

Signatures: (use ink)

Donna Brinkman 1-13-95

Project Director

Date

Elizabeth Williams 1-13-95

Authorizing Official

Date

Fiscal Agent

Date

LEH Use Only

MiniGrant Application Narrative

Try to answer the following questions in the space allotted. Use a separate sheet

of paper if more space is needed. Narrative should be limited to a maximum of two (2) pages. In addition, be sure to complete and attach one-page resumes

for project director, scholars, and consultants. Include letters of commitment if major scholars are involved.

(Guidelines for Grant Programs page 7)

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1. Describe the MISSION of your sponsoring organization, and list its annual budget (limit one paragraph). The Dufour-Baldwin House strives to become the center of study for the Southern Decorative Arts in the metro New Orleans area. The museum seeks to attract the community through provocative educational programming in the areas of decorative arts, architecture, interior design, historical preservation and New Orleans history. Education is the primary goal of the agency. Secondary goals center around directing the restoration in an historically accurate manner in order to better illustrate the period. Annual budget = \$30,000.00.

2. Describe your PROJECT including its goals and format. Include a tentative schedule listing dates and locations of activities. "The Architecture of Esplanade Ridge" will begin a tradition of educational programming at the Dufour-Baldwin House. The success of this first program is necessary in order to establish The Dufour-Baldwin House as a respected location for education in the community. Because of its dedication to historical preservation, this first program centers around celebrating the unique architecture of New Orleans. "The Architecture of Esplanade Ridge" will also play upon the recent focus on this historic neighborhood in the local community (i.e. the adoption of area by Young Leadership Council, recent article in Times-Picayune, and increased restoration by local preservation groups). The forum takes place in the span of one evening on Sunday, March 19, 1995 from 5PM until 9PM at The Dufour-Baldwin House. The first scholar, Doctor Beavers, anthropology professor at The University of New Orleans, will lead discussion and present a slide presentation on the chosen topics. Beavers will use the home as an anthropological laboratory to present the following ideas: antebellum building techniques, the effects of time and neglect on Esplanade Ridge architecture, and

-continued on next page-

3. Discuss the HUMANITIES content of your project. Which humanities discipline will be involved or addressed by the project? What major issues will be explored? This project focuses on the local history and culture of New Orleans largest downtown historic district, Esplanade Ridge. By targeting local historians, architects and preservationists, this educational forum is designed to be an evening of give and take between scholars and participants. All should walk away with a greater appreciation and knowledge of the cultural anthropology of New Orleans, with supplementary information on architecture and historic preservation. The Dufour-Baldwin House will serve as an anthropological laboratory to study the customs and social practices of its inhabitants over time; the participants will thus gain a greater understanding of the rich history of our city in a personal and invaluable educational setting.

4. List by name and qualifications the humanities SCHOLARS and consultants involved in the project, and describe the role each will play. The principal scholar for the project is Doctor Richard Beavers an anthropology professor at The University of New Orleans. His educational credits include: Loyola University, Fellow-Institute of Politics, 1986, Tulane University, ABD/Ph.D. Anthropology, 1977, Tulane University, M.A. By-pass, Anthropology, 1975, Memphis State University, B.A. Cum Laude, Anthropology, 1974 and University of Mississippi, B.S. Civil Engineering, 1961. He will lead forum and focus on the cultural and social forces that influenced the development of Esplanade Ridge, presenting information on inhabitants over time. 2) Self taught architectural archival artist Jim Blanchard will exhibit his collection of works on Esplanade Ridge architecture and share knowledge of Henry Howard, architect.

5. Describe your target AUDIENCE and your promotional efforts to attract them to your program. We are targeting adults with an interest in New Orleans architecture, the decorative arts, New Orleans history and historic preservation. We are also looking to attract local residents to involve them in the improvement of their neighborhood and own homes. Invitations will be sent to a select group of patrons with proven interest in above topics. Press releases will be sent to all local and state-wide publications involved with history, preservation, the decorative arts and architecture.

-continued on next page-

6. Describe your plans for EVALUATING the project to assess how well it fulfills its stated goals. A thorough written and oral evaluation of this first forum is to be conducted within one week of project. An evaluation meeting of the project director, museum directors and project scholars is set to take place within this time frame. At this meeting the following areas will be analyzed for strengths and weaknesses: budget, audience participation, organization, location and overall effect.

-continued on next page-

MiniGrant Application Narrative

Try to answer the following questions in the space allotted. Use a separate sheet

of paper if more space is needed. Narrative should be limited to a maximum of two (2) pages. In addition, be sure to complete and attach one-page resumes

for project director, scholars, and consultants. Include letters of commitment if major scholars are involved.
(Guidelines for Grant Programs page 7)

1. Describe the MISSION of your sponsoring organization, and list its annual budget (limit one paragraph).⁹³

2. Describe your PROJECT including its goals and format. Include a tentative schedule listing dates and locations of activities. Coverage on the customs and social practices of the home's inhabitants over time. After a brief coverage and snack break, New Orleans architectural archival artist, Jim Blanchard, will present and discuss his collection of works on Esplanade Ridge architecture, and share his abundant knowledge on famed New Orleans architect, Henry Howard. Guests will be encouraged to ask questions and contribute to discussions. In the latter part of the evening, tours of The Dufour-Baldwin House will be given to enhance educational experience of participants.

-
3. Discuss the HUMANITIES content of your project. Which humanities discipline will be involved or addressed by the project? What major issues will be explored?

-
4. List by name and qualifications the humanities SCHOLARS and consultants involved in the project, and describe the role each will play.

5. Describe your target AUDIENCE and your promotional efforts to attract them to your program. The Board of Directors of The Dufour-Baldwin House will be charged with the task of filling 5 spots each at forum, and each member will be entrusted to "talk-up" forum in social circles and at professional engagements. Listings will be made in all newsletters of related organizations (i.e. LA Landmarks Society, Preservation News, etc). Flyers will be posted in relevant locations around city. Other audiences to be contacted: Esplanade Ridge Association members, Dufour-Baldwin relatives.

6. Describe your plans for EVALUATING the project to assess how well it fulfills its stated goals. Forum on community. The project director will also present a report on audience reaction compiled by surveying 10% of audience upon program completion. The project director must compile results of meeting in formal report to be presented to Board of Directors at annual meeting.

Grant Application Budget Summary

If your budget is more detailed than this page allows, expand format on separate sheets.

Category	Outright LEH Funds	Applicant Cost Share		Gift & Matching Funds		94 TOTAL
		Cash	In-Kind	Anticipated Gift	Anticipated LEH Match 50%	
A. Salaries	\$	\$	\$	\$	\$	\$
(Administration)						
Project Director						
10 hours @ \$10/hr	150.00		150.00			300.00
Secretary						
10 hours @ \$5/hr			100.00			100.00
B. Honoraria	\$	\$	\$	\$	\$	\$
(Scholars)						
Principal Scholar	200.00		100.00			300.00
1 day @ \$300/day						
Principal Artist	150.00		100.00			250.00
1 day @ \$250/day						
C. Consultant Fee	\$	\$	\$	\$	\$	\$
(Technical)						
Marketing Materials						
Designer						
1 day @ \$200/day	195.00	5.00				200.00
D. Travel	\$	\$	\$	\$	\$	\$
Artist/1 rd. trip home-	30.00		95.00			125.00
own to program site						
20 miles @ .25¢/mile						
1 night hotel @ \$95/day						
E. Supplies & Equipment	\$	\$	\$	\$	\$	\$
100 chairs @ .75¢/chr	150.00					150.00
slide projector @ \$20			20.00			20.00
microphone @ \$22.50			22.50			22.50
F. Facilities	\$	\$	\$	\$	\$	\$
1 day @ \$300/day	150.00		150.00			300.00
G. Printing & Publicity	\$	\$	\$	\$	\$	\$
50 flyers @ .20¢each	10.00	20.00				30.00
100 brochures @.50¢each	100.00					100.00
100 invitations@.35¢"	350.00					350.00
H. Other	\$	\$	\$	\$	\$	\$
Bulk Rate						
Postage 1000@22.6¢/piece		226.00				226.00
Indirect(food&beverage,paper)		76.50	450.00			526.50
Total	\$ 1485.00 (1)	\$ 352.50 (2)	\$ 1162.50 (3)	\$ 0.00 (4)	\$ 0.00 (5)	\$ 3000.00

Total Applicant Share: (2 + 3 + 4) = \$ 1515.00

Total LEH Request: (1 + 5) = \$ 1485.00

Anticipated Third-Party Gifts:

Source Expected Date of Receipt Amount
We will be soliciting sponsorship from local antique dealers and decorative arts patrons to cover snack and beverage expenses in the amount of \$450.00. If sponsorship is not acquired, participants will be charged cost of food and beverage.

Other Expected Income:

Sales
If the project artist sells any works, because of contacts made through project, he may donate a small percentage to non-profit.
Admission Fees
There will be no admission fee.

Grant Application Resume Sheet

95

For Project Director, Project Staff, Consultants, and Academic Humanists

Every member of the project staff, and all consultants and academic humanists must submit a completed resume sheet. This page may be photocopied as many times as necessary. Each person's resume should be as detailed as possible by supplying specific information in describing his or her role in the project, as well as providing background information on their qualifications. *(Limit of two pages each).*

Social Security Number:

Personal Information:

Name: Donna Brinkman
Address: 1016 North Lopez Street
City/State/Zip: New Orleans, LA 70119
Telephone: (504) 482-7797

Professional Information:

Education/Degrees:

M.A. in Arts Administration, graduation 5/1995
B.A. in Organizational Communication, graduated 12/1992
Rollins College, 2 years Theatre Arts Training, 1988-90

Area of Expertise:

Marketing & Development for Non-Profits

Current Position:

Development Director, The Dufour-Baldwin House
Volunteer Coordinator, The Contemporary Arts Center

Pertinent Publications or Activities:

As Development Director for The Dufour-Baldwin House, I have drafted and implemented marketing and development plan for historic home during past year. I have been involved in the following activities: grant proposals, foundation proposals, community outreach planning, media relations and general marketing material design.


As the volunteer coordinator for The Contemporary Arts Center, I have gained experience in managing people and in coordinating special events. Also, as the previous on-site coordinator for The Contemporary Arts Center, I gained event experience as the responsible party during all building rentals. This position required that I ensured the proper execution of rental plan including management of caterers, musicians and all hired project staff.

Project Application:

Give a detailed and comprehensive description of how your expertise will be applied to the proposed project.

Use other side of this page if you need more space.

I plan on using my management skills to ensure that all details of project proceed according to plan. I plan on implementing the marketing skills I have acquired over the past 2 years in school and on the job to ensure a high rate of attendance at this first forum. I will be responsible for all mailings and for coordinating all elements of event from food details through scholar presentations. I am dedicating myself to producing this event in the most professional manner, taking great effort to ensure that every aspect of the event goes according to plan. I am also responsible for ensuring that proper evaluation of event does materialize, including producing final evaluation report for Board of Directors. I will also be soliciting sponsorship for food and beverage from local antique dealers, and from private patrons with an interest in home (i.e. relatives of Dufour and Baldwin families).



Signature

1/13/95

Date

Grant Application Resume Sheet

96

For Project Director, Project Staff, Consultants, and Academic Humanists

Every member of the project staff, and all consultants and academic humanists must submit a completed resume sheet. This page may be photocopied as many times as necessary. Each person's resume should be as detailed as possible by supplying specific information in describing his or her role in the project, as well as providing background information on their qualifications. (Limit of two pages each).

Social Security Number:



Personal Information:

Name: Richard Beavers

Address: Department of Anthropology, University of New Orleans
City/State/Zip New Orleans, LA 70148

Telephone: (504)286-6294

Professional Information:

Education/Degrees: Loyola University, Fellow-Institute of Politics, & Tulane University, ABD/Ph.D, Anthropology, 1977

Tulane University, M.A. By-pass, Anthropology, 1975

Memphis State University, B.A. Cum Laude, Anthropology, 1974

University of Mississippi, B.S. Civil Engineering, 1961.

Area of Expertise: historic archaeology of New Orleans Urban Setting in relationship with surrounding Rural/Plantation cultures.

-settlement pattern studies in the deltaic plain of Lower Mississippi Valley, as a reflection of human adaptation to a very specialized environment -continued on next page-

Current Position: Associate Director, The Native American Institute of Louisiana, College of Urban and Public Affairs, 1993-present

-Associate member, Graduate Faculty, University of New Orleans, 1992-present

-Associate Professor/Research of Anthropology, University of New Orleans, 1989-present

Pertinent Publications or Activities: Director, Archaeological and Cultural Research Program, Department of Anthropology, University of New Orleans, 1979-present

Coordinator/Senior Research Associate, Archaeological and Cultural Research Program, Department of Anthropology and Geography, University of New Orleans, 1977-79

Special Consultant on Louisiana Prehistory/History, Texas ASM University, requirements contra U.S. Army Corps of Engineers, 1988-present

Archaeological Consultant to : Historic New Orleans Collection, Hermann-Grima Historic House, New Orleans, McRaven Historic House, Vicksburg, MS, 1984-present

Archaeological Consultant, National Park Service-Jean Lafitte National Historic Park, New Orleans, 1982-1988

Professional Meetings: Adverse Cultural Resource Impacts on the New Orleans Urban Scene, invited paper at The First Conference on a plan for archaeology in New Orleans, Ancestors Under the Street, Invited paper at the Science Encounters Sessions of the American Association -continued on next page-

Project Application:

Give a detailed and comprehensive description of how your expertise will be applied to the proposed project.

Use other side of this page if you need more space.

Over the past two years, I have been working closely with The DuFour-Baldwin House to organize ways in which my students can benefit from having the home as a resource to study. This summer I have planned an ethnographic study at the home in which students will do exploratory work on the property. The house offers an excellent opportunity to take a look at that last blush of the Golden Age of New Orleans. My expertise on the home and its inhabitants will be utilized to bring forth many concepts for discussion. For example, we will be discussing the fact that the Ridge has developed with both mansions and smaller vernacular houses, addressing the historical and cultural forces that influence that phenomenon. We will also be addressing the customs and social relationships of the home's inhabitants over time and the effects of time and neglect on Esplanade Ridge architecture, and of course, celebrating the magnificence of the architecture of Esplanade Ridge.

Grant Application
Resume Sheet

97

For Project Director,
Project Staff, Consultants,
and Academic Humanists

Every member of the project staff, and all consultants and academic humanists must submit a completed resume sheet. This page may be photocopied as many times as necessary. Each person's resume should be as detailed as possible by supplying specific information in describing his or her role in the project, as well as providing background information on their qualifications. (Limit of two pages each).

Social Security Number:

Personal Information:

Name: Richard Beavers Continued
Address:
City/State/Zip:
Telephone:

Professional Information:

Education/Degrees:

Area of Expertise: archaeological contract work and Cultural Resource Management within EPA standards, for the conversation and preservation of worthy historic and prehistoric sites in America

Current Position:

currently assisting Department Chairman in development of an Applied Urban Anthropology Track for the existing CUPA MS in Urban studies

Pertinent Publications or Activities:

First Director of the Archaeological and Cultural Research Program-Department of Anthropology
Departmental Representative to the Center for Pacific Rim Studies
Chairman of the Louisiana Archaeological Society, Certification Committee
Professional Society Memberships: Society for Professional Archaeologists, Society for American Archaeology, American Society for Testing and Materials, Southeastern Archaeological Conference, Louisiana Archaeological Society, Society for Historic Archaeology, Louisiana Environmental Professionals Association and American Association of Political Consultants.

Project Application:

Give a detailed and comprehensive description of how your expertise will be applied to the proposed project. Use other side of this page if you need more space.

Grant Application Resume Sheet

98

For Project Director, Project Staff, Consultants, and Academic Humanists

Every member of the project staff, and all consultants and academic humanists must submit a completed resume sheet. This page may be photocopied as many times as necessary. Each person's resume should be as detailed as possible by supplying specific information in describing his or her role in the project, as well as providing background information on their qualifications. *(Limit of two pages each).*

Social Security Number:

Personal Information:

Name: Jim Blanchard
Address: P.O. Box 86556
City/State/Zip: Baton Rouge, LA 70879-6556
Telephone: (504) 755-2535

Professional Information:

Education/Degrees: self-taught artist

Area of Expertise: Architectural Archival Artist

Current Position: Independent

Pertinent Publications or Activities:

1994, Historic New Orleans Collection, selection of work on display
"Classic New Orleans Architecture", 25 pieces in book
1993, Spring Show "Jim Blanchard Southeastern Louisiana Architecture", LSU Museum of Art
1992, Fall Show, Exhibit of Natchez Architecture, sponsored by Historic Natchez Foundation

Project Application:

Give a detailed and comprehensive description of how your expertise will be applied to the proposed project. Use other side of this page if you need more space.

As Esplanade Avenue in New Orleans was once lined with the architectural masterpieces of famed architects, skilled builders and great men. Through the decades, many of the great homes have been lost to neglect, abandon, time and progress. I will share my collection of pen and ink with wash drawings as a testament to those forgotten years.. to remind participants of the former splendor of Esplanade Ridge, and to inspire residents to work towards restoring the neighborhood to its original glory. I also plan on sharing my passion for New Orleans great architect, Henry Howard, by telling stories about his career and personal life that I have acquired over years of study on him.

1-8-95

Richard Beavers
Department of Anthropology
University of New Orleans
New Orleans, LA 70148
December 22, 1994

Elizabeth Williams, Director
The Dufour-Baldwin House
1707 Esplanade Avenue
New Orleans, LA 70116

Dear Ms. Williams:

I am writing in reference to the salon series "The Architecture of Esplanade Ridge" scheduled to take place on Sunday, March 19, 1995 at The Dufour-Baldwin House. Please be aware that I will be happy to participate in this educational forum, as I have extensive experience and knowledge on the above topic.

Together, we can begin a tradition of provocative educational programming at The Dufour-Baldwin House.

Thank you for your consideration in this matter..

Sincerely,



Richard Beavers

Jim Blanchard
P.O. Box 86556
Baton Rouge, LA 70879
December 22, 1994

Elizabeth Williams, Director
The Dufour-Baldwin House
1707 Esplanade Avenue
New Orleans, LA 70116

Dear Ms. Williams:

I am writing in reference to the salon series "The Architecture of Esplanade Ridge" scheduled to take place on Sunday, March 19, 1995 at The Dufour-Baldwin House. Please be aware that I will be happy to participate in this educational forum, as I have extensive experience and knowledge on the above topic.

Together, we can begin a tradition of provocative educational programming at The Dufour-Baldwin House.

Thank you for your consideration in this matter..

Sincerely,



Jim Blanchard

Appendix F

INTERNSHIP OPPORTUNITY FOR:

“Hotel, Restaurant, & Tourism”

 Students.....

WHAT: Management Internship

WHERE: The Dufour-Baldwin House Bed-And-Breakfast

WHEN: Spring or Summer Semester 1995

**WHY: INCREASE YOUR MANAGEMENT SKILLS, AND
IMPROVE YOUR MARKETABILITY!**

HOW: Send cover letter and resume to:
The Dufour-Baldwin House
Attn: Rick Normand, Director
1707 Esplanade Avenue
New Orleans, La 70116

Deadline for materials: Spring Semester Applicants:
****December 1, 1994**
 Summer Semester Applicants:
****April 1, 1995**

This internship will provide a student with the opportunity to be involved in the day-to-day management of a bed-and-breakfast. We are looking for a mature, independent person who will be comfortable balancing a variety of tasks at once. Responsibilities to include (but not limited to): reservations, marketing, guest relations, and development. **The Dufour-Baldwin House Bed-and-Breakfast operates in one wing of a historic home; the home is still undergoing restoration and is now open to the public as a house museum. *****If you have any questions, please call Elizabeth Williams at (504)945-1503***

INTERNSHIP OPPORTUNITY FOR:

Graduate Students in Education!

WHAT: Internship or Independent Study

WHERE: The Dufour-Baldwin Historic House Museum

WHEN: Spring or Summer Semester 1995

WHY: Increase Your Marketability,
Improve Your Programming Skills, and
Help our Community!

HOW: Send cover letter and resume to:
The Dufour-Baldwin House
Attn: Rick Normand, Director
1707 Esplanade Avenue
New Orleans, La 70116

Deadline for materials: Spring Semester Applicants:
**December 1, 1994
Summer Semester Applicants:
**April 1, 1995

This internship will provide a student with the opportunity to design educational outreach programs for a non-profit house museum. The student will be involved in designing programs for both elementary and secondary school children. The student will play a major role in designing educational materials for the community, and may be involved in securing the funds for their production and distribution. We are looking for a mature student who enjoys an independent work situation.

*****If you have any questions, please call Elizabeth Williams at (504)945-1503***

Appendix G

UNO helps in restoration of Dufour-Baldwin house

105

By Donna Brinkman
Contributing Writer

Need something different and interesting to do on the weekend in New Orleans? Think you've drank just one too many daiquiris this week? Have you given up on ever perfecting the art of karaoke? Why not spend some time exploring the history and architecture of New Orleans by visiting historic homes and buildings.

One unique place you could visit is the Dufour-Baldwin House located on 1707 Esplanade Avenue. As restoration to the building and property continues, students can take advantage of this rare opportunity to witness historical restoration firsthand.

A classic example of the Late Greek Revival Italianate Style of Architecture, the villa transports the visitor to a simpler time in New Orleans history. Richard Beavers, a UNO Anthropology professor, states, "The Dufour-Baldwin House offers an excellent opportunity to take a look at that last blush of the Golden Age of New Orleans."

The Dufour-Baldwin House is very involved with the University of New Orleans, for Dean Philip Coulter of Liberal Arts has established a formal partnership agreement between both parties.

This partnership agreement provides the following opportunities for UNO:

as the house-museum offers the use of its facilities for: a laboratory for the study of history, anthropology, art, arts administration, hotel recreation and tourism, and urban studies; and as a location for meetings, lectures and seminars.

For students of anthropology, the opportunity to take part in an anthropological dig at the home during the summer semester 1995 exists. Richard Beavers is directing this exploratory effort, and his plans include uncovering clues to the diet of the inhabitants over time, the



Photo courtesy of the Dufour-Baldwin House

SAVING OUR FUTURE— UNO is involved in bringing the Dufour-Baldwin house back to its original splendor. With the partnership with the university, the house is used as a lab to study a variety of subjects such as anthropology, urban studies, and art.

ceramics they used, and on focusing on how the foundation to the building was laid. Beavers is very excited about the dig because this is the first time any work of this nature has been done on the property.

However, all students are always invited to tour the home and see for themselves one of the most important ante-bellum residences in the city, credited to the notability of both its owners and architects in the history of our city.

The noted architect Henry Howard designed this Italianate mansion in 1857 for prominent New Orleanian and one time state senator, Cyprien Dufour and his wife, Louise

Donnet. Dufour sold the home in 1870 to Artemise Bouligny and Albert Baldwin, a leading businessman and philanthropist.

The Baldwin family occupied 1707 Esplanade Avenue longer than any other family, only selling it after Albert's death in 1912. From this time forward, the home was bro-

ken into separate apartments and utilized as rental property. The current owners purchased the deteriorating home in 1989 and began to restore the mansion to its original glory.

The restoration is privately funded through the operation of a bed and

breakfast in one wing of the home. The inn is the only plantation size bed & breakfast in the metropolitan area.

Organizations such as the Young Leadership Council have been lobbying for New Orleanians to become

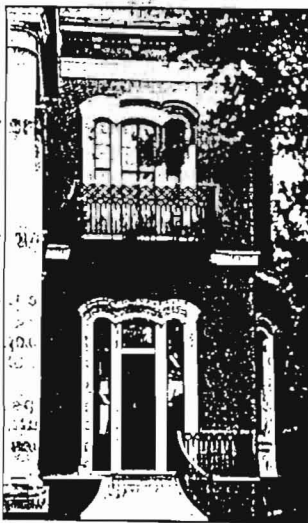
involved in revamping the city. In their "Proud to Call It Home" campaign they keep urging us to "Wake Up and Smell the Cafe' Au Lait." They remind us that we have much to be thankful for in New Orleans, and that we should all take a part in working towards improving our living conditions.

We must also be thankful for the rich history and amazing architecture surrounding us in New Orleans. Organizations such as The Preservation Resource Center exist to keep us focused on "preserving the unique historical and architectural legacy of New Orleans."

The PRC targets historic but vacant and deteriorated homes in seven of the city's oldest neighborhoods. In five years, the PRC has helped improve over 150 blighted properties through its Operation Comeback and Christmas in October programs.

For individuals with an interest in the decorative arts, historical preservation, New Orleans history, architecture, antiques, decorative arts, and interior design, a visit to the home is a rare experience.

During 1995, The Dufour-Baldwin House is making plans to host decorative arts seminars. Any students interested in participating of just in finding out more about the home are encouraged to call 945-1503 for more information.



NOT JUST A PATCH JOB— This is a restored section of the Dufour-Baldwin house.

Appendix H

The Dufour-Baldwin House
1707 Esplanade Avenue
New Orleans, LA 70116
March 2, 1995

Brian Girardot
Community Coffee Co. Inc.
5913 Blessey
Harahan, LA 70123

Dear Mr. Girardot:

The Dufour-Baldwin House is an historic home that operates as both a non-profit house museum and as a bed-and-breakfast in the New Orleans Esplanade Ridge area. We are currently securing funding to complete restoration to our home and gardens, and believe that The Dufour-Baldwin House will be fully restored within the next two years.

We are writing in hopes of beginning a positive relationship with Community Coffee. For example, we currently serve a variety of brands of coffee to our guests, and are open to narrowing our selection to Community Coffee in the future. Another way in which we could work together would be by serving Community Coffee at museum functions, such as our first educational forum to be held on March 19, 1995.

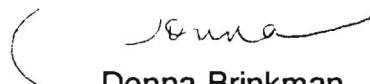
In order to begin our relationship with Community Coffee, we are asking if you would donate coffee for this first educational forum in "The Dufour-Baldwin House Salon Series." Attached please find information detailing the event. We are expecting @100 participants, and are planning on serving coffee and pastries to all guests. In return for your donation, we would gladly post signs advertising your sponsorship, give out coupons or samples, or facilitate your company in any way you requested.

Thank you for taking the time to consider our request. If you have any questions or concerns, or would like to discuss your decision, please call me at the CAC#(504)523-1216 during business hours Monday through Thursday, or call Elizabeth Williams at (504)945-1503 at your convenience.

We look forward to a positive relationship between Community Coffee and The Dufour-Baldwin House in the future!

Thanks again!

Sincerely,

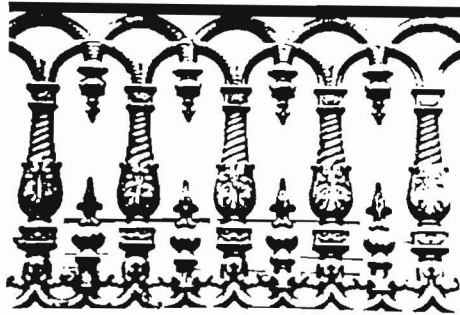


Donna Brinkman
Development Director

Appendix I

The Dufour-Baldwin House provides visitors with....

- * A glimpse into the historical heritage and culture of New Orleans
- * A classic example of the late Greek Revival Italianate style of architecture
- * The unique opportunity to experience historical restoration firsthand
- * A chance to explore one of the most prominent ante-bellum residences in the city
- * Convenient access to the only plantation size bed and breakfast in the metropolitan area
- * A site that is within six blocks of the French Quarter



The Dufour- Baldwin House
1707 Esplanade Ave.
New Orleans, LA 70116

Place
Stamp
Here



The Dufour-Baldwin House

1707 Esplanade Avenue
New Orleans, Louisiana 70116
(504) 945-1503

WORKS CITED

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VITA

Donna Brinkman was born in Long Island, New York, October 23, 1970. She grew up in Orlando, Florida, completing her undergraduate work at the University of Central Florida. Prior to receiving her B.A. in Organizational Communication, she spent two years studying Theatre Arts at Rollin College. During her arts administration training, she has focused on development for the nonprofit arts community. As the volunteer coordinator and development assistant for the Contemporary Arts Center, Donna manages a volunteer base of five hundred, including event management, recruitment, scheduling, fund raising, budgeting and long range planning. Donna strives towards one day becoming the Development Director for an arts agency.

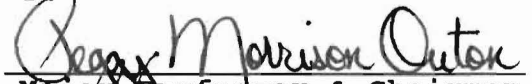
EXAMINATION AND THESIS REPORT

Candidate: Donna Brinkman

Major Field: Arts Administration

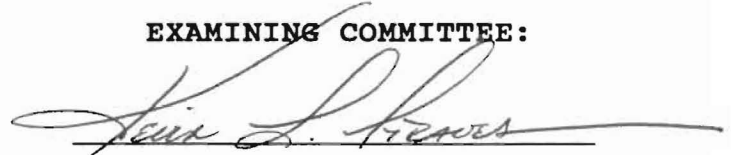
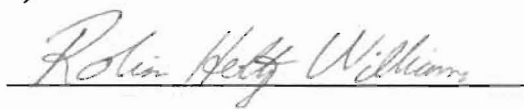
Title of Thesis: The Dufour-Baldwin Historic House Museum

Approved:


Major Professor & Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

