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Louisiana State Museum

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Louisiana State Museum

A Report

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

Master of Arts
in
Arts Administration

by

Abigail Tyler

B.A. Keele University, England, 2005

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CONTENTS

LIST OF APPENDICES	iii
ONE. LOUISIANA STATE MUSEUM: A HISTORIC ORGANIZATION	1
THE INSTITUTION	1
MANAGEMENT STRUCTURE	2
MISSION, OBJECTIVES & GOALS	3
HISTORY	4
FUNDING	5
EXHIBITIONS & PROGRAMMING	7
TWO. MARKETING THE MUSEUM	9
THE MARKETING DEPARTMENT	9
THE INTERN'S RESPONSIBILITIES	9
JOB DESCRIPTION	10
THREE. MUSEUM FUNCTIONALITY & ORGANIZATIONAL ANALYSIS	14
SWOT ANALYSIS	14
STRENGTHS	15
WEAKNESSES	17
OPPORTUNITIES	22
THREATS	24
OVERALL FUNCTIONALITY.....	26
FOUR. BEST PRACTICES: MUSEUM MARKETING, BRANDING & PUBLIC RELATIONS ...	27
A FRESH LOOK AT AN OLD MUSEUM	27
MARKETING BEST PRACTICES	30
BRANDING.....	31
SOCIAL MEDIA	33
WEBSITE	37
EMAIL COMMUNICATIONS	39
SUGGESTIONS FOR IMPROVEMENT.....	40
FIVE. THE INTERN'S CONTRIBUTION.....	43
SHORT-TERM	43
LONG-TERM	44
OVERLOOKED SUGGESTIONS	46
SIX. CONCLUSION	48
BIBLIOGRAPHY.....	50
APPENDIX (see List of Appendices)	52
VITA.....	90

APPENDIX

APPENDIX I.	Louisiana Revised Statutes. Title 25, Section 341	52
APPENDIX II.	Louisiana State Museum Staff Directory.....	54
APPENDIX III.	Louisiana State Museum Organizational Chart	55
APPENDIX IV.	Louisiana Revised Statutes. Title 25, Section 344	56
APPENDIX V.	State Budget FY 2009-2010, Schedule 6	57
APPENDIX VI.	Friends of the Cabildo Form 990	63
APPENDIX VII.	Louisiana Museum Foundation Form 990	65
APPENDIX VIII.	<i>Katrina and Beyond</i> Press Release, Peter Mayer	67
APPENDIX IX.	ABC26 WGNO Coverage: <i>Take Yoga Surrounded by History</i>	70
APPENDIX X.	Visitsouth.com Coverage: Louisiana State Museum – Patterson	71
APPENDIX XI.	Gambit Coverage: <i>High Art</i>	72
APPENDIX XII.	Baton Rouge Walking Tour Flyer	73
APPENDIX XIII.	Winter Art & Antiques Show Brochure.....	74
APPENDIX XIV.	Flickr: Behind the Scenes	78
APPENDIX XV.	<i>Louisiana Cultural Vistas</i> Article	79
APPENDIX XVI.	Times Picayune <i>Target America</i> Ad	81
APPENDIX XVII.	New Orleans Kids and Family <i>Target America</i> Ad.....	82
APPENDIX XVIII.	<i>Yoga-versary</i> Email Invite	83
APPENDIX XIX.	Louisiana State Museum Event Calendar Email	84
APPENDIX XX.	Louisiana State Museum Admission Prices	85
APPENDIX XXI.	WWII Museum Admission Prices	86
APPENDIX XXII.	NOMA Admission Prices	87
APPENDIX XXIII.	Louisiana State Museum Organizational Chart Redesign	88
APPENDIX XXIV.	Effects on Perception/BP Oil Spill Survey Wave 1-Results	89

CHAPTER ONE

LOUISIANA STATE MUSEUM: A HISTORIC ORGANIZATION

THE INSTITUTION

Founded in 1906 with a mission to collect, preserve, interpret and present the state's rich history and diverse cultures, the Museum's collection now totals more than 450,000 artifacts and works of art. These provide an authentic experience of Louisiana to visitors from around the world while enhancing the quality of life for residents through original exhibits and innovative educational programs.¹

The Louisiana State Museum is run by the Office of State Museum, a branch of the Louisiana Department of Culture, Recreation, and Tourism. The term *Louisiana State Museum* is actually a misnomer: the institution is more specifically a system of museums with locations throughout Louisiana. Louisiana State Museum operates nine properties in the French Quarter, including a collections storage facility: the Cabildo, Arsenal, Presbytère, Old U.S. Mint, 1850 House, Creole House, Jackson House, and Madame John's Legacy.

Additionally, the museum has locations around Louisiana, including Louisiana State Museum – Baton Rouge, Louisiana State Museum – Patterson (housing the Wedell-Williams Aviation Collection and the Patterson Cypress Sawmill Collection), and the E. D. White Historic Site in Thibodaux, a total of twelve sites. Future projects of the Louisiana State Museum include the Louisiana Civil Rights Museum and the Louisiana Sports Hall of Fame, both of which are currently in the planning process.

¹ Louisiana Department of Culture, Recreation, and Tourism: Office of the Secretary <http://www.crt.state.la.us/secretary/> (September 2010)

MANAGEMENT STRUCTURE

Louisiana State Museum is governed by a Board of Directors (Appendix I), which appoints an assistant secretary of the Office of State Museums (OSM). The assistant secretary – currently Sam Rykels – serves as the museum director. OSM is one agency underneath the Louisiana Department of Culture, Recreation, and Tourism (DCRT). DCRT is run by the Office of the Lieutenant Governor and is comprised of six agencies: the State Library, State Museums, State Parks, Cultural Development, Tourism and the Office of the Secretary. “These agencies work together synergistically to ensure that culture, recreation and tourism are leveraged to provide a solid return on investment for Louisiana.”²

The management staff and main employees of the entire Louisiana State Museum system are based in New Orleans, at the offices on the third floor of the Presbytère in Jackson Square. At each of the museums around the state is a small base of staff to carry out the day-to-day functioning of the respective sites. The development, marketing, PR, and education departments operate from the New Orleans office rather than at each of the individual museums, yet the museum in Baton Rouge has substantially more of its own staff than the Patterson and E. D. White sites (Appendix II). This hierarchy and management organization is relatively detached and causes some substantial difficulties in the way that Louisiana State Museum is run. This is shown in an organizational chart of the museum’s upper management (Appendix III).

² Louisiana Department of Culture, Recreation, and Tourism: Office of the Secretary <http://www.crt.state.la.us/secretary/> (September 2010)

MISSION, OBJECTIVES & GOALS

Not only does Louisiana State Museum have its own mission, the museum is also required to carry out the mission of the departments of which it is under the jurisdiction of: namely, the Louisiana Department of Culture, Recreation, and Tourism and the Office of State Museums. The Louisiana Department of Culture, Recreation, and Tourism “provides the highest quality service and programs through the preservation, promotion and development of Louisiana's historical, cultural, educational, natural and recreational resources, thereby enhancing the quality of life for Louisiana's citizens and encouraging economic growth while re-imagining Louisiana as a great place to live, work and play.” Its mission is to preserve and enhance Louisiana's unique heritage and natural landscape; provide cultural, informational, and recreational resources; and promote the use of these resources by our diverse citizens and visitors.³

The mission of the Office of State Museum is “to maintain the Louisiana State Museum as a true statewide museum system that is accredited by the American Association of Museums, to collect, preserve and interpret buildings, documents and artifacts that reveal Louisiana’s history and culture, and to present those items using both traditional and innovative technology to educate, enlighten and provide enjoyment for the people of Louisiana and its visitors.”⁴ The goals of the Office of State Museum are:

- i. To collect, preserve and interpret buildings, artifacts, documents and other items that reveal Louisiana's history and culture.
- ii. To educate, enlighten and provide enjoyment for the people of Louisiana, visitors and others through the development of exhibits, programs and presentations of Louisiana’s history, culture and people.

³ Louisiana Department of Culture, Recreation, and Tourism: Office of the Secretary <http://www.crt.state.la.us/secretary/> (September 2010)

⁴ Office of State Museum, Strategic Plan 2005-2010 <http://www.crt.state.la.us/strategicplan/2005-2010/PDF/OSM-StrategicPlan05-10Final.pdf>

- iii. To provide these services in accordance with the highest standards of professionalism, scholarship, management, and with the guidelines of the American Association of Museums.⁵

Finally, the Louisiana State Museum has its own mission, to collect, preserve, interpret and present the state's rich history and diverse cultures.⁶

HISTORY

The beginnings of the Louisiana State Museum lay in the turn of the twentieth-century with a traveling exhibition celebrating the centennial of the Louisiana Purchase. The Louisiana exhibition was shown at a replica of the Cabildo in St. Louis, and when it came time for the exhibition to close, “the board of curators of a yet-to-be-founded museum requested that the Louisiana exhibit be returned to New Orleans”⁷. Legislation had previously been passed to enable the creation of such an institution, yet the project had lacked the funding needed. In the summer of 1905, this exhibition opened at the Washington Artillery Hall on Carondelet Street, before legislation passed in 1906 to make the creation of the State Museum official. The Cabildo and Presbytère were acquired by Louisiana State Museum in 1908.⁸ At the time of its installation, the purpose of the exhibition at Washington Artillery Hall was described as:

“to demonstrate to visitors from far and near the raw manufactured products of Louisiana, and to show the progress made along educational and scientific lines – the work of the universities, colleges and schools no less than the utilization of the minerals,

⁵ Louisiana Department of Culture, Recreation, and Tourism: Office of the Secretary <http://www.crt.state.la.us/secretary/> (September 2010)

⁶ Louisiana Department of Culture, Recreation, and Tourism: Office of the Secretary <http://www.crt.state.la.us/secretary/> (September 2010)

⁷ Wilson, Jr., Samuel and Huber, Leonard Victor, *The Cabildo on Jackson Square* (New Orleans: Pelican Publishing Company, Inc, 1970), 95

⁸ Ibid., 93-97

woods and fruits of the soil, and objects of historical interest, as well as the creations of art.”⁹

Louisiana State Museum acquired more locations over time. The 1850 House, which is located in the Pontalba Apartments in Jackson Square was donated to the museum in 1927 by William Ratcliffe Irby, a philanthropist who had bought the building from the Pontalba family.¹⁰ In 1979 the Old U.S. Mint opened to the public as part of the museum. This particular building has a long and varied history: it originated as Fort St. Charles in the early nineteenth century before being demolished and reconstructed as a mint in 1838. The building ceased minting operations in 1909, and in 1931 it was converted into a federal prison before closing in the early 1940s and reopening as a Coast Guard Receiving Station before being transferred to the state.¹¹

FUNDING

As a state organization, Louisiana State Museum receives state funding, and as designated by Louisiana RS25:344, the state is required to provide operating funds (Appendix IV). With an operating budget of over \$8 million, the state appropriated \$3.9 million to the museum in FY 2009-2010 (Appendix V). There is also a \$2 million Irby reserve fund, through the Irby Trust, which is controlled by the Louisiana State Museum Board.¹²

There are several non-profit fundraising entities that have a mission to provide additional support for the museum. These include *Friends of the Cabildo* (FOC), and *Louisiana Museum Foundation* (LMF). FOC is based out of the Creole House in Jackson Square, and its prime fundraising

⁹ *Biennial report of the State Superintendent of Public Education to the General Assembly 1904-1905* (Baton Rouge: The Times, Official Journal of Louisiana, 1905), 167

¹⁰ Louisiana State Museum: the 1850 House <http://lsm.crt.state.la.us/1850ex.htm>

¹¹ Lambousy, Greg *The Mint at New Orleans* in Numismatist http://lsm.crt.state.la.us/NO_Mint_Numismatist.pdf

¹² ConsultEcon, Inc. and Museum Management Consultants, Inc., *Louisiana State Museum Governance Opportunities, Draft Report* October 2007 http://lsm.crt.state.la.us/Downloads/LSM_gov_opp.pdf, 13

activity is walking tours of the French Quarter. The organization also runs a gift store at the 1850 House. According to the organization's website, "Tour proceeds and store proceeds benefit Friends of the Cabildo, a non-profit volunteer group organized in 1956 to provide support for the Louisiana State Museum."¹³ This support is specific to the museums in New Orleans' French Quarter, as described on the FOC website:

"There are six museums in the New Orleans French Quarter that are operated by the Louisiana State Museum. The Cabildo traces the history of the city, while the Presbytère, Mardi Gras Museum and the Arsenal display exhibits of local interest. The 1850 House shows life as it was in mid-1800 New Orleans. In addition, the Old U.S. Mint and "Madame John's Legacy" are part of the Museum system. All proceeds from our tours and other fund raising activities aid in the support of these historic sites, and in the ongoing educational programming of the Museum."¹⁴

Financially, FOC contributes around \$50,000 annually to the museum while managing an endowment of about \$275,000.¹⁵ As a nonprofit organization, its financial information is public and contributions to the museum can be seen in its Form 990 (Appendix VI).

The Louisiana Museum Foundation was formed in 1981 after the Louisiana State Museum was awarded a large grant from the National Endowment for the Humanities. The grant was for a specific exhibition and required a local match, and so the LMF was formed:

"To ensure that the grant funds did not become embroiled in the state of Louisiana's accounts in Baton Rouge, and because the state could not afford to match the grant or to finance the exhibit, a group who became the Louisiana Museum Foundation's Life Members formed the organization to serve as a vehicle to administer the grant and other funds raised for the Museum and to mobilize private funding..."¹⁶

The money spent by LMF to support Louisiana State Museum is a higher monetary value than that contributed by FOC. However, funding is the primary focus of LMF's mission. Much of this funding

¹³ Friends of the Cabildo <http://www.friendsofthecabildo.org/>

¹⁴ Ibid.

¹⁵ ConsultEcon, Inc. and Museum Management Consultants, Inc., *Louisiana State Museum Governance Opportunities, Draft Report* October 2007 http://lsm.crt.state.la.us/Downloads/LSM_gov_opp.pdf, 15

¹⁶ Louisiana Museum Foundation <http://www.thelmfm.org/how-the-museum-foundation-helps-the-state-museum>

goes toward exhibition fees and contractors, in addition to handling the cost of printing invitations and postage for a variety of museum exhibition openings and programming (Appendix VII).

Louisiana State Museum is also partially funded by the admission fee charged at some of its museum locations. Admission to Louisiana State Museum – Baton Rouge is free, but the Cabildo, Presbytère and Old U.S. Mint in New Orleans charge \$6 for general admission, \$5 for students, seniors, and active military, with children under 12 free. The 1850 House has slightly lower admission prices, with \$3 for general admission, \$2 for students, seniors, and active military, with children under 12 free.

EXHIBITIONS & PROGRAMMING

Current exhibitions at Louisiana State Museum include *Target America: Opening Eyes to the Damages Drugs Cause* at the Old U.S. Mint, *Unsung Heroes: The Secret History of Louisiana Rock 'n' Roll* at the Cabildo, and the upcoming major exhibition, *Living with Hurricanes: Katrina and Beyond* at the Presbytère. In line with the museum's mission, exhibitions are specifically focused on Louisiana. This is particularly important to note when looking at *Target America*, a travelling exhibition curated by the DEA. As explained on the exhibition website:

“Target America: Opening Eyes to the Damage Drugs Cause is an exhibit from the Drug Enforcement Administration Museum that began a national tour in 2002. With newly expanded content and a section specific to Louisiana, the exhibit presents both a global and historical overview of the many costs and consequences of drugs on society.”¹⁷

The Louisiana aspect of the exhibition is the reason that the museum was allowed to host an external, nationally-focused exhibition, and the abundance of high-profile drug-abuse stories in recent New Orleans history provides prime educational opportunities.

¹⁷ Target America www.targetamerica.org

Elsewhere in Louisiana, each museum location presents exhibitions on general Louisiana themes, but they are also tailored more specifically to their location. For example, Louisiana State Museum – Patterson’s newest opening, *Johnny’s Time in a Bottle*, features the work of a local commercial fisherman, Johnny Carbonell, who crafted model boats and ships inside a variety of glass containers. At the same time, the museum is also the official state aviation and cypress sawmill industry museum with permanent collections based around both the Louisiana aviation pioneers Jimmie Wedell and Harry Williams and also the cypress lumber industry in Louisiana.¹⁸

For each of the exhibitions in New Orleans, educational programming is devised by the Education Department, from interactive children’s programming on weekends, to educational adult evening sessions. These occur bi-weekly or monthly, and are tailored specifically to each of the exhibitions in New Orleans museum locations. In addition to exhibitions and educational programming, each of the museum locations host special events and special programming, including the regular *Yoga at the Cabildo*, the monthly *Second Thursdays* Lecture Series and *Cocktails & Conversation*. The majority of adult programming takes place at the Cabildo, due to its prime location in Jackson Square and the space available among the exhibitions. Programming for the museum’s younger audiences often takes place at the Old U.S. Mint, and a designated lecture and multimedia space has been constructed purely for this purpose. The upcoming inaugural *Winter Arts & Antiques Show*, with its requirements for a large exhibition hall, will also be held at the Mint.

¹⁸ Louisiana State Museum – Patterson <http://lsm.crt.state.la.us/wedelllex.htm>

CHAPTER TWO

MARKETING THE MUSEUM

THE MARKETING DEPARTMENT

The marketing department of Louisiana State Museum is headed by Arthur Smith, and is charged with the task of marketing all events, exhibitions, and programming at each of the Louisiana State Museum locations: in New Orleans, Baton Rouge, Patterson, and Thibodaux. Within the marketing department, Victoria Salisbury is the Manager of Web Marketing and Communications. There are no marketing assistant positions or other staff under the direction of the marketing director, but there are several other staff members that work in conjunction with the marketing department, such as the special events coordinator, Jennifer Dorsey, and the in-house photographer, Mark Sindler. While these positions are not specifically in marketing, they serve as the support system for marketing activities. Additionally, Peter A. Mayer Advertising, Inc., performs PR activities on behalf of the museum.

THE INTERN'S RESPONSIBILITIES

As a marketing intern at Louisiana State Museum, I worked under the supervision of the Director of Marketing and Communications. The department is based out of the Presbytère, but is responsible for the entire Louisiana State Museum system and so my responsibilities spanned many other departments and sites, including Baton Rouge and Patterson. When starting my internship, there

was no specific job description, nor any guidelines indicating what my responsibilities were. In fact, the only information I had was from the offer letter received from Arthur Smith:

“You’ll be working in the marketing communications department under my supervision on a variety of projects involving other key museum functions – curatorial, exhibitions, education, fundraising and special events.”¹⁹

As the internship progressed, I found myself working with each of these departments, in addition to the outsourced PR company, Peter A. Mayer Advertising, Inc, Louisiana State Museum’s in-house historians and also coordinators of future museum projects, the Louisiana Civil Rights Museum and the Louisiana Sports Hall of Fame.

JOB DESCRIPTION

The following job description is a summary of all the tasks I completed, designed to provide a concise guide to any person stepping into the role of marketing intern at Louisiana State Museum:

MARKETING INTERN

Hours: 40 per week

Pay: \$0

SOCIAL MEDIA

- Maintenance of Louisiana State Museum’s social media accounts, including:
 - Facebook
 - Twitter
 - YouTube
 - Flickr
 - Vimeo
 - Hootsuite

¹⁹ Internship Offer Letter from Arthur Smith, April 16, 2010

- Live updates (Facebook and Twitter) from exhibition openings, press conferences and events, e.g. Art Melt at Louisiana State Museum – Baton Rouge and the Louisiana Legislative Black Caucus' *Symposium on Social Reform: Embracing Change*
- Production of content for posts:
 - Taking photos and videos at exhibition openings, press conferences and events, e.g. the installation of Fats Domino's piano in the lobby of the Presbytère and the press conference and boat unveiling for the upcoming *Living with Hurricanes: Katrina and Beyond* exhibition.
 - LOUISiana Digital Library – looking through archives to find social media post ideas, relevant to current events and to increase traffic to online exhibits

PUBLICITY

- Press releases
 - Creating
 - Editing (Appendix VIII)
 - Distributing
- TV and radio coverage
 - Contacting television stations to organize coverage for events – I secured the WGNO (ABC 26) story from Yoga at the Cabildo (Appendix IX)
 - Reservation and coordination of Fox 8 TV spots
- Web and print editorial coverage
 - Following up with press releases sent
 - Responding to requests for additional information
 - Securing final press coverage (Appendix X & XI)
- Research and creation of press kits for fundraising opportunities for the Katrina exhibition
- Compiling press contact lists for different types of events, programming, and exhibitions

GRAPHIC DESIGN

- Flyer for Louisiana State Museum – Baton Rouge's Walking Tours (Appendix XII)
- Brochure for the Winter Art & Antiques Show at the Old U.S. Mint (Appendix XIII)

- Initial ads for the Target America exhibition educational programming (final ads created by publications)

MEDIA & CONTENT PRODUCTION

- Video recording and editing
- Event and behind-the-scenes photography (Appendix XIV)
- Writing and researching articles for Louisiana Cultural Vistas magazine (Appendix XV)
- Naming programs and events, for example, *Yoga-versary!*

ADVERTISING

- All marketing and advertising for the DEA exhibition at the US Mint
 - Print advertising – scheduling ads, coordinating design
 - Times-Picayune (Appendix XVI)
 - Gambit
 - New Orleans Kids and Family (Appendix XVII)
 - WWNO spots for Target America programming – reservation, writing ads

PRODUCT RESEARCH

- Holiday/greeting cards
- Paper for Katrina Gala ‘save the dates’
- Promotional items for 5-year anniversary event (t-shirts, fans, bracelets, hats)
- Labels with Katrina exhibition logo

EMAIL COMMUNICATIONS

- Constant Contact
 - Account maintenance
 - Creation and scheduling of e-vites
 - Yoga at the Cabildo – *Yoga-versary!* (Appendix XVIII)
 - *Johnny’s Time in a Bottle* at Louisiana State Museum – Patterson
 - *Katrina 5.0: A Symposium on Technology & Blogging*

- Collecting email lists from all museum staff for inclusion in Constant Contact lists
- Museum event calendar –internal Louisiana State Museum email updates
 - Collecting information from each department for inclusion in emails
 - Compiling information into twice-monthly emails (Appendix XIX)

ADMINISTRATIVE

- Attending staff meetings – expected to contribute on the same level as everyone else with regard to my responsibilities for upcoming events and exhibitions

CHAPTER THREE

MUSEUM FUNCTIONALITY & ORGANIZATIONAL ANALYSIS

SWOT ANALYSIS

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> - Affiliation with the state - Louisiana Department of Culture, Recreation and Tourism - Large presence in the French Quarter – historical buildings - Support from Friends of the Cabildo and Louisiana Museum Foundation - Large site for exhibitions and private events – square footage - Competitive admission pricing when compared with similar institutions - An established organization – higher chance of receiving funding 	<ul style="list-style-type: none"> - Status as a governmental organization - Lack of consistent branding and identity with the public - Segregation between the centralized New Orleans-based offices and other museum locations - The museum website is outdated and difficult to navigate - Small marketing department limits the amount of publicity the museum can receive - Outdated technology – computers, operating systems, exhibition pieces - Lack of delegation, accountability and employee productivity - Failure to invest in employees - Disconnected system of boards and fundraising entities
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> - The ability to go into smaller markets throughout Louisiana, stemming from mission statement - Large tourist industry in New Orleans and Louisiana – a ready-made audience - Little competition from history museums in New Orleans - Possible partnership or funding organizations - Large student population in New Orleans creates educational opportunities - Increased interest in local history due to hurricanes, oil spills, and coverage from the television and movie industries - Willingness of local press to cover exhibitions and programming 	<ul style="list-style-type: none"> - The variety of other museums in the New Orleans area (WWII Museum, NOMA, etc.) - Other non-museum attractions in the New Orleans area (live music, aquarium, zoo, etc.) - Hurricane season – weather discourages visitors - Large hurricanes are a threat to the museum’s buildings and collections - The BP oil spill has affected visitor numbers - Higher-paying competitors for employees - Loss of external funding - The economic downturn – fewer tourists

STRENGTHS

Affiliation with the state - Louisiana Department of Culture, Recreation and Tourism

Existing as a governmental organization allows the museum a certain degree of legitimacy and esteem: its long history means it is familiar to locals and often recommended by word of mouth and tourist guide alike.

Large presence in the French Quarter – historical buildings

In addition to the Louisiana State Museum properties around the state, there are nine properties in the French Quarter, including a collections storage facility. The operational sites: the Cabildo, Arsenal, Presbytère, Old U.S. Mint, 1850 House, Creole House, Jackson House, and Madame John's Legacy are each in prime tourist locations and are seen by the majority of people that visit the French Quarter. The Cabildo and the Presbytère are in the most high-traffic area, framing the famous St. Louis Cathedral in Jackson Square. This is an inherent marketing tool, giving its potential audience repeat impressions. Additionally, the buildings housing the museum's collection are exhibits in themselves.

Financial support from Friends of the Cabildo and Louisiana Museum Foundation

Like most state-run museums, Louisiana State Museum has a financial support system in addition to the designated state funds appropriated to it. These entities were formed purely to generate revenues to fund the museum, and to allow monies earned to go directly to the museum rather than into the state's general fund (which is where money given or raised to or by the museum itself goes). Without Friends of the Cabildo, and Louisiana Museum Foundation, Louisiana State Museum would have significantly less money, and less control over the money it did have.

Large site for exhibitions and private events – square footage

Louisiana State Museum – mainly at its New Orleans and Baton Rouge locations, but also in Patterson and Thibodaux – is a destination for weddings and many other party and event rentals, generating a substantial amount of income. Not only do rentals consist of private parties, but also city-wide events and press conferences. In addition to monetary value, the museum also rents out its space for in-kind donations.

Competitive admission pricing when compared with similar institutions

General admission for the Cabildo, Presbytère and Old U.S. Mint in New Orleans is \$6. Admission to Louisiana State Museum – Baton Rouge is free. In comparison, the basic general admission price for New Orleans' National WWII Museum is \$18, and New Orleans Museum of Art charges \$8 or \$10 for in-state and out-of-state visitor respectively (Appendix XX, XXI & XXII).

An established organization – higher chance of receiving funding

It is generally the case that funders, particularly those willing to donate large amounts of money, look to long-running organizations that have had a chance to prove their capabilities when it comes to financial management. As a government organization, and one that has been operating since the turn of the twentieth century, Louisiana State Museum is a prime candidate for donor contributions.

WEAKNESSES

Status as a governmental organization

Although Louisiana State Museum's affiliation with the state has already been considered a strength, this basic factor of its operation serves dually as a strength and a weakness. Its legal status "has diminished their ability to compete successfully for attendance, gifts and grants, volunteers, donated artifacts and in providing optimum experiences for users."²⁰ Additionally, the size of the organization makes it difficult for individual employees to make and execute decisions. This was particularly clear during my internship with the birth of ideas for marketing tactics and interesting events, but the failure of authorization and lack of funding prevented them from being realized.

Lack of consistent branding and identity with the public

While researching this report, it came to my attention that Louisiana State Museum's marketing campaign has changed little in the past 15 years. The following is an extract from a University of New Orleans, Arts Administration Graduate Internship Report by Patricia M. White, who interned at Louisiana State Museum in May 1994:

"As a part of the Marketing/Public Relations department in general and in promoting the special events related to the Cabildo reopening in particular, it was immediately obvious to the intern that LSM's image, or lack thereof, was a major problem. The great majority of people haven't the slightest notion what Louisiana State Museum is. With no budget for marketing initiatives, it is little wonder the Museum has little public identity."²¹

²⁰ ConsultEcon, Inc. and Museum Management Consultants, Inc., *Louisiana State Museum Governance Opportunities, Draft Report* October 2007 http://lsm.crt.state.la.us/Downloads/LSM_gov_opp.pdf, 2

²¹ White, Patricia M. *Arts Administration Internship Report: Louisiana State Museum* May 1994

A great deal of the public is confused as to what exactly the museum is: as previously discussed, the name Louisiana State Museum implies a single building or collection. But in actuality, it is a network of museums throughout Louisiana. Additionally, as each of the buildings housing the museum's collection in the French Quarter have their own name and their own history, they are often referred to as the "Cabildo Museum", or the "Mardi Gras Museum" – after the collection at the Presbytère.

Segregation between the centralized New Orleans-based offices and other museum locations

The main offices of Louisiana State Museum are based out of the Presbytère in New Orleans. The main issue with this set-up is that although a select few departments have staff in each of the museum locations, the entire marketing department is based in New Orleans. There have been complaints that this department in particular does not work on a *bigger-picture* level, and is heavily biased toward promoting exhibitions and events in New Orleans over those in Baton Rouge, Patterson, and Thibodaux. This is a problem that could be solved by appointing museum-specific staff in each department. This could include a redesign of the upper management hierarchy so that each of the museum branches around the state are given increased jurisdiction over the programming and marketing of their respective sites. This would somewhat decentralize many of the museum's core functions, such as marketing, curatorial, and programming, but maintain an authority in the museum's main offices in New Orleans.

In an organizational redesign, the respective directors of these departments would be responsible for the overall functioning of the Louisiana State Museum system. However, each director would also supervise the branch-specific managers for that department. For example, the Marketing Manager for Louisiana State Museum – Baton Rouge would answer to both the Director of Marketing and the Baton Rouge Branch Manager, ensuring thorough checks and balances on all aspects of the

marketing effort. Regular department meetings between the department director, their managers, and each branch manager would establish the guidelines and goals to which the museums should be working (Appendix XXIII).

The museum website is outdated and difficult to navigate

Louisiana State Museum's website would discourage me from visiting their museums. It is neither aesthetically pleasing nor user-friendly. The illogical layout of the home page leaves the user searching for such basic information as what exhibition is showing at which museum. Successful museum websites are content-rich with interactive media and stylistic design. Increased functionality would both attract more web-users to the museum and heighten website traffic, which in turn means added publicity. The main roadblock in rectifying this problem is the back-end of the website, or rather, the way in which the museum is able to update website content. A lack of server space means that the website will remain basic and free of interesting content, and the lack of a Content Management System (CMS) restricts editing capabilities. Therefore, when the manager of web marketing and communications wants to add information or photographs to the site, it can take a week or more for it to appear after putting in a request with IT support.

Small marketing department limits the amount of publicity the museum can receive

For such a huge system of museums covering an entire state, Louisiana State Museum's marketing department is restrictively small. This problem is heavily linked to the fact that the main offices are based in New Orleans rather than in each museum, but with only two staff members dedicated to the marketing of the museum, there is no opportunity to divide staff between museum locations. With a director of marketing and communications and a manager of web marketing and communications who

should be focusing on strategy and overall marketing campaigns, there are no lower-level employees to carry out the leg work and devote the time needed to successfully market the museum. As an intern, my role was that of a marketing assistant – a role that there is a great need for – but there is no plan in place to hire for this position, or indeed for a regular intern.

Outdated technology – computers, operating systems, exhibition pieces

While there is no requirement for state-of-the-art technology at the museum, it is generally assumed that operating systems in excess of 10 years old are not acceptable for any organization. In my experience, I was unable to upload videos to YouTube – a requirement of my internship – because of the operating system my computer was running (when I arrived, Windows 98, and upon request I was given Windows 2000). Although my computer situation was most likely the least advanced in the museum, all employees certainly had to *make do* with inferior technology.

Lack of delegation, accountability and employee productivity

The lack of employee productivity is not necessarily a reflection on individuals' work ethic, but rather a result of inefficient management and resources. Whether it's outdated technology, misadvised spending, or issues between employees, Louisiana State Museum is not functioning to its maximum potential. There are certain staff members with personalities preventing them from working well with others, creating a tense working environment and substandard results. One example of this is the completion of a magazine article – a regular item about current and upcoming exhibitions – that was given to me to write with a strict deadline. The marketing department is responsible for ensuring the article is submitted on time, but the writing is given to the historians, as they have all of the knowledge. I was pleased to be given this task, but was curious as to why the historian wasn't writing it. I interviewed the

historian in question, who thought it was his job to write it. A series of arguments proceeded, between the historian and the marketing department, and the job was given back to the historian without my knowledge. One individual in the marketing department was ultimately at fault, and as a result, the article was submitted – by me – at the very last minute.

A simple way to solve many of the museum's communication and accountability issues is to hold regular staff meetings. Currently, there are sporadic meetings between specific departments, such as the curatorial staff and the director, but there are no full-staff meetings on a regular basis. The introduction of these meetings on a weekly or monthly basis would encourage communication between each of the departments, thus increasing productivity.

Failure to invest in employees

This issue is twofold: the inability to offer a good paying wage lessens the extent of employee expertise, and there are not enough staff to execute tasks, in order to meet the potential of the organization.

Disconnected system of boards and fundraising entities

In the following extract from the 2007 Louisiana State Museum Governance Report, this exact issue is discussed:

“Authority and Responsibility for the LSM are Not Aligned

Currently the LSM authority and responsibility are not well balanced for all parties involved. Examples of this imbalance include the following:

- The Board of Directors has responsibility and authority to select but not supervise the Director.
- The Foundation has fund-raising responsibilities, but limited direct influence on the operations of the museum;
- The LSM Director is responsible for museum operations but does not have formal authority within the Foundation or Friends.
- Conversely, the Department of Culture, Recreation, and Tourism supervises but does not

select the Director.”²²

OPPORTUNITIES

The ability to go into smaller markets throughout Louisiana, stemming from mission statement

This is not a short-term opportunity, but the nature of Louisiana State Museum means that it can open museum locations in places that other organizations would overlook. The mission of Louisiana State Museum is to collect, preserve, interpret and present the state's rich history and diverse cultures, and in order to be true to this mission, showcasing the history of not just New Orleans and Baton Rouge, but also smaller towns throughout the state is important.

Large tourist industry in New Orleans and Louisiana – a ready-made audience

An average of 24.1 million people visit Louisiana each year.²³ As the largest collection of Louisiana artifacts, the museum has an inherent customer-base in these people. Granted, not each and every person visiting Louisiana also visits one of the museum locations, but it is an opportunity that should not be overlooked. Tourist websites and magazines feature the museums, and the New Orleans CVB (Convention and Visitors Bureau) work hard on the part of the museum to attract out-of-towners.

Little competition from history museums in New Orleans

New Orleans is a small big-city, and this is particularly true in regard to museums. There are a variety of museums in and around the French Quarter from Louisiana Children's Museum, Southern Food and

²² ConsultEcon, Inc. and Museum Management Consultants, Inc., *Louisiana State Museum Governance Opportunities, Draft Report* October 2007 http://lsm.crt.state.la.us/Downloads/LSM_gov_opp.pdf, 18

²³ Louisiana Office of the Lieutenant Governor *CRT 2009 Annual Report*

Beverage Museum, Audubon Insectarium, Hermann-Grima & Gallier Historic Houses, Historic Voodoo Museum, Pharmacy Museum and many more. While there are clearly a large number of museums, and even more art galleries, the competition from history-specific museums is not great.

Possible partnership or funding organizations

The number of individual donors and organizations that are willing to donate money, time or resources for various exhibitions, events, and programs at Louisiana State Museum means unlimited possibilities. The museum is already partnered with certain press outlets and has received an unprecedented amount of funding for the upcoming Katrina exhibition. However, increased efforts to find local partners for the museum's programming would both improve the quality and attract more visitors.

Large student population in New Orleans creates educational opportunities

Not only does New Orleans have several major universities: Loyola, Tulane, UNO, Xavier, and Dillard, it also has a huge network of public and charter schools. Each exhibition has educational programming tied to it, providing these students with extra-curricular activities and promoting the museums to a very wide base of students and their parents.

Increased interest in local history due to hurricanes, oil spills, and coverage from the television and movie industries

Recent histories such as Hurricanes Katrina and Rita of 2005, and the BP Oil Spill have given people a renewed interest in the history of New Orleans and Louisiana, with extensive news coverage and sensationalizing by the broadcasting industry. This is an opportunity, particularly for *Katrina and Beyond*, to publicize the extensive Louisiana history collection and attract new visitors to the museum.

Willingness of local press to cover exhibitions and programming

Louisiana State Museum has ties with various news outlets in New Orleans, meaning that it is reasonably easy to acquire editorial coverage. This is not to say that it's guaranteed or that they don't have to work for it, but long-standing relationships with press and the legitimacy that comes with the name Louisiana State Museum helps a great deal. In addition to this, strategic partnerships with local-area television networks, websites, and publications guarantee in-kind coverage. For example, Fox 8 TV is a partner for the Target America exhibition at the Old U.S. Mint, and so TV spots are guaranteed when requested (within reason).

THREATS**The variety of other museums in the New Orleans area (WWII Museum, NOMA, etc.)**

New Orleans has a variety of different museums, from New Orleans Museum of Art in City Park to the WWII Museum in the Warehouse District. The Ogden Museum of Southern Art and the Historic New Orleans Collection are especially competitive. Many of these are more modern and innovative museums, and so they appeal to a younger audience. Louisiana State Museum must work hard to offer something different, and something that stands out against the others in order to succeed long-term.

Other non-museum attractions in the New Orleans area (live music, aquarium, zoo, etc.)

It may be true that there is a growing lack of interest in museums as a form of entertainment, and in a city like New Orleans, there are many other attractions to appeal to the masses. Festivals, live music, Audubon Park, movie theatres, football, basketball, and baseball games are all examples of popular pastimes that rival Louisiana State Museum.

Hurricane season – weather discourages visitors

Although the summer months are the main vacation time for most people, this is hurricane season in New Orleans. In addition, the heat and humidity can discourage vacationers. At a time when the museum could be experiencing its highest visitorship, the total number is capped by the weather.

Large hurricanes are a threat to the museum's buildings and collections

Hurricane Katrina's winds caused substantial damage to the roof of the Old. U.S. Mint. The French Quarter is on relatively high ground, and so flooding is not a major risk, but strong winds can damage the façade of the museum's buildings and subsequently the collections inside them.

The BP oil spill has affected visitor numbers

Although, as previously discussed, the BP Oil Spill in one way has helped to focus attention toward local history and its relevance today. However, it has simultaneously threatened Louisiana's tourist industry. In a BP Oil Spill Survey, commissioned by the Louisiana Office of Tourism, it was found that over a quarter of people with plans to visit Louisiana at the time of the oil spill cancelled those plans.²⁴ (Appendix XXIV)

Higher-paying competitors for employees

An issue raised when searching for a graphic design candidate was that the pay offered didn't meet industry standards for equivalent jobs. This seriously limits the quality of employees that the museum can attract when it comes to specialized positions.

²⁴ Louisiana Office of Tourism, Effects on Perception/BP Oil Spill Survey Wave 1-Results. May 28, 2010,

Loss of external funding

Without the amount of external funding Louisiana State Museum currently receives, many of the exhibitions would not be possible, or at least would be scaled back to such a degree as to affect their quality.

The economic downturn – fewer tourists

While this has begun to seem like a cliché response, it is clear that problems with the economy have affected the number of tourists that visit the state. This is not only applicable to people travelling from within the country, but also international visitors. Exchange rates have become less and less favorable for European visitors to the US

OVERALL FUNCTIONALITY

Like every under-funded arts organization, Louisiana State Museum has its issues, but overall, it is a reasonably popular, functioning museum. Its many levels of management and employees are beneficial, giving the museum an inherent and established structure. Although individuals in important positions are not necessarily the best people for the job, the museum has a limited budget and does the best it can under current circumstances. The museum operates well on the surface, but could be much more functional given a thorough overhaul.

CHAPTER FOUR

BEST PRACTICES: MUSEUM MARKETING, BRANDING & PUBLIC RELATIONS

A FRESH LOOK AT AN OLD MUSEUM

Louisiana State Museum has been in existence for over one hundred years, and as a complex of museums under one state-run institution, it has a much more difficult job of remaining consistent and united than other, free-standing independent attractions. In order to remain relevant to today's society, it must not only ensure that exhibitions are innovative and original, but also communicate this quality to its audience, namely, members of the local community and tourists from within and outside the state.

The American Association of Museums' *National Standards and Best Practice for U.S. Museums*, explains that, "museums that exist inside non-museum entities (for instance, universities or city or state governments) may report to individuals whose instinct is to apply the conventions of the bigger entity to the museum, regardless of whether this would conflict with usual museum practice."²⁵ This seems to be a constant struggle for the state museum. Thus, a look at best practices for museums and the marketing of museums will help to understand why the museum operates in the way that it does.

Initially, it is important to look at best practices in the general museum field. Louisiana State Museum itself issued a Governance Report in October 2007, essentially assessing exactly what this chapter attempts to do. By initiating this report, Louisiana State Museum acknowledged that changes

²⁵ American Association of Museums *National Standards and Best Practice for U.S. Museums* <http://www.aam-us.org/pubs/webexclusive/standards.cfm>

needed to be made to its system. The information contained in this report helps to look at the current situation – three years after the original report was compiled. Among the comparative museums are the Wisconsin Historical Society, Indiana State Museum, Washington State Historical Society, and the Museum of New Mexico Foundation. Each of these institutions operate in similar ways to Louisiana State Museum, most obviously through government-private partnerships. In examining these organizations, it allowed the museum to assess its current governance structure. In the introduction to these findings, the report reads,

“Louisiana has a unique, dynamic culture. Perhaps Louisiana’s most prominent heritage attraction is the Louisiana State Museum, a complex of national landmarks housing thousands of artifacts and works of art reflecting Louisiana’s legacy of historic events and cultural diversity. Based on this legacy and the great market opportunity afforded to Louisiana’s residents and tourists, there is considerable opportunity to enhance the institution’s operations and level of public service. However realizing these benefits will require addressing the identified need to improve the LSM system. The museum is well positioned for such change and for making greater contributions to the quality of community life and to Louisiana’s economy.”²⁶

This statement will be the foundation for my analysis of museum best practices and their application to Louisiana State Museum. The museum was, and still is, in a position to be the most visited history museum in New Orleans, or even the state. By looking at these statistics, it will be possible to understand where the shortcomings are, and find ways to improve upon them. Interestingly, it will also show whether, in the three years since this report, the museum has effected change.

When compared to the other museums in the report, one of the clearest shortfalls of Louisiana State Museum is the number of staff. Pre-Katrina, the museum had 101 employees, which was lowered to 69 post-Katrina.²⁷ In contrast, the Museum of New Mexico Foundation had 313 employees between

²⁶ ConsultEcon, Inc. and Museum Management Consultants, Inc., *Louisiana State Museum Governance Opportunities, Draft Report* October 2007 http://lsm.crt.state.la.us/Downloads/LSM_gov_opp.pdf, 1

²⁷ Ibid.

the museum and foundation, and Indiana State Museum had 117 state and 17 foundation employees.²⁸ Additionally, Louisiana State Museum has a lower operating budget and fewer museum attendees, compared to museums with similar tourist pull and comparable state history and culture.²⁹ All of these truths exist, even though there are thirteen locations throughout the state – the third largest system of those in the report.

In an attempt to improve upon the museum's current situation, the Governance Report lists the following items as the most important:

- Addressing the LSM's lack of identity, focus and brand
- Improving the visitor experience via updated and enhanced exhibits
- Enhancing programming and education
- Increasing operating budgets and introducing approaches to use budgets more effectively
- Addressing the multi-site system challenge
- Addressing the budgetary and organization impacts of adding several new sites in recent years to an already under-funded, strained system
- Making capital investments to preserve and enhance LSM properties
- Addressing the myriad challenges of post-Katrina Louisiana³⁰

It is clear that New Orleans has the tourist market to support the museum, in addition to the myriad of local school and universities to support educational programming. The city's turbulent history paves the way for fascinating content, and the interest of New Orleanians in their own history makes for countless opportunities to boost attendance and museum popularity. Thus, if the nine points listed above are followed, Louisiana State Museum has the potential for massive growth.

In a case study of the Chicago History Museum by Kotler, he explains how a \$27.8 million museum renovation was not just about re-vamping facilities, exhibitions, and programming, but also a

²⁸ Ibid.

²⁹ ConsultEcon, Inc. and Museum Management Consultants, Inc., *Louisiana State Museum Governance Opportunities, Draft Report* October 2007 http://lsm.crt.state.la.us/Downloads/LSM_gov_opp.pdf, 2

³⁰ Ibid.

thorough rebranding of the entire museum image, including its name.³¹ Physical and conceptual renovation are not separate ideas, but important aspects of a successful museum that must work in conjunction to attract the audience it desires. Branding as a marketing tool will be discussed later in this chapter, but branding as it applies to the museum space itself is equally important. Of the Chicago History Museum, Kotler notes the renovation of “gallery spaces, offices, conservation labs, archival space, a café, and a museum store.”³² Each of these aspects is highly applicable to Louisiana State Museum, notably the café and museum store. New Orleans is a perfect market for a museum café, perhaps serving historical fare and traditional New Orleans meals as they were originally prepared, even dishes that influenced the food of Louisiana. In another issue of branding conflict, the museum does have a store, but it is not located at the main museum site in Jackson Square. The store is operated by *Friends of the Cabildo* and is located in the 1850 House, a property owned by Louisiana State Museum. The disconnect between the museum store’s location and ownership means that museum customers are often unaware that there is a museum store, and store customers unaware that the store is connected to Louisiana State Museum.

MARKETING BEST PRACTICES

The best practices analysis of museum marketing will look at opinions from traditional academic writing to online ‘how-to’s and blogs. General museum best practices have already been examined, showing where the museum can improve on its product – the exhibition. It is necessary to gain an understanding of this before looking at marketing best practices because without development of the

³¹ Kotler, Neil *Museum Marketing and Strategy : Designing Missions, Building Audiences, Generating Revenue and Resources* (2nd ed. San Francisco: Jossey-Bass, 2008), 145

³² Kotler *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 145

basic product, marketing it is an empty endeavor. With a solid base of exhibitions and programming, the job of a marketer becomes a little easier, but it is still not without skill. Successful museum marketers have a plan, a clear outline of who they want to attract, and which aspects of the museum will help them do that. Without this strategy, communication with an audience is random and will not have the desired effect.

On marketing strategy, Kotler notes, “museum consumers have different needs, and museums cannot fulfill all of them. Some museums want to focus on regular visitors of a particular type, perhaps educated, affluent young adults. Other museums want to focus on attracting primarily new visitors. Even if museums want to attract everyone, they often prioritize the potential groups and invest quite different levels of effort in going after each groups.”³³ In its general marketing effort, Louisiana State Museum does not seem to be following this logic, but rather going through the motions of advertising and promoting to outlets that they know and have relationships with. Instead, by understanding its desired customer to a greater extent, each of its marketing efforts will have increased traction. The four most important areas of marketing that Louisiana State Museum needs to improve on are: branding, social media, its website, and email communications. The following section is a look at the best practices in these fields, and how Louisiana State Museum can improve upon current operations.

BRANDING

Branding is perhaps one of the most important aspects of museum marketing, and with branding consistency is key. “Brand identities, just like positions, are conveyed by building strong mental associations that keep the museum uppermost in the minds of visitors, members, donors, and other

³³ Kotler *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 23-24

stakeholders.”³⁴ In its marketing materials and public relations, Louisiana State Museum currently has absolutely no brand consciousness. The foundation of a memorable brand is a logo, which the museum does not have. A color scheme and tag line reinforce the brand, as noted by Kotler when referring to the Chicago History Museum’s brand manual: “[it] provides information on...visual brand tools, including color palette, landmark, minimum sizes, clear spaces, and typography...”³⁵ Louisiana State Museum has worked with Peter Mayer Advertising, Inc. on a number of individual projects to develop brand awareness. But branding on individual projects is inherently not effective branding – the overall museum brand is still non-existent. Most notably (and most recently) Louisiana State Museum has worked with Peter Mayer on *Living With Hurricanes: Katrina and Beyond*, and this has shown what the museum could potentially do with its name. The exhibition has a simple logo, featured on all press materials and all contact with the public. However, it is important to remember that the creation and execution of this branding was contracted to a public relations firm. Thus, in order for the museum to expand this service, a long-term commitment needs to be made to Peter Mayer, or in-house personnel need to be hired to ensure consistency.

The museum website, press releases, email updates, print advertising, social media, and the exhibition spaces themselves should all align to form a coherent brand image. In addition, increased control over outgoing materials needs to be established, or as Kotler explains, “control by the marketing department of all external communications: magazines, newsletters, invitations, fliers, calendars, brochures, promotional pieces, point-of-sale materials, and other printed collateral materials.”³⁶ Far too often, the education department sends out its own press release without approval from the marketing

³⁴ Ibid., 139

³⁵ Kotler *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 147

³⁶ Ibid.,

department, with no attention paid toward the styling and overall design in comparison to other museum publications. This is an unacceptable practice for an established and experienced museum.

SOCIAL MEDIA

It is important not to forget the lessons learned about branding when looking to various branches of marketing for the museum. This is most often forgotten when it comes to social media. Social media creates more of an informal connection with your audience than traditional marketing techniques do, and too frequently, organizations do not give tone and appearance on the social web the thought that it deserves. While this technology is still relatively new, these websites have become ingrained in the daily lives of many Americans. Because of this, many businesses and organizations are taking to the web to connect with customers. The following section explores the most popularly used social networks: Twitter, Facebook, and FourSquare.

TWITTER

There is no doubt that Twitter is an effective marketing and branding tool for museums. A prime example of a successful museum Twitter campaign is that of the Tate in London. The Tate's Twitter account currently has over 170,000 followers and has become the top-followed brand in England.³⁷ In comparison, Louisiana State Museum has 1,485 followers, but this has grown substantially in a relatively short period of time, from just a couple of hundred in mid-May 2010, to this number five months later. In a blog post by Nina Simon, entitled *An Open Letter to Museums on Twitter*, the author

³⁷ *Why a museum is the UK's top brand on Twitter* <http://www.freshnetworks.com/blog/2010/06/tate-museum-uk-top-brand-twitter/>

lists the dos and don'ts of administrating a museum's Twitter account, including: "Tell me something I can't find on your homepage" and "Give me content worthy of your institution."³⁸

It is difficult to assess the success or failure of Louisiana State Museum's Twitter account because it was a brand new project for them when I began my internship. For three months I was one of two people to research and write tweets, and respond to people who contacted the museum, and in that time, the account was a huge success. As previously mentioned, its followership grew quickly, and the content was interesting. Simon suggests, "give me a little bit of behind-the-scenes insight"³⁹, which is exactly what we did. From facts about local history using the hash tag #onthisday and sneak peaks at coming exhibitions and new acquisitions, @LaStateMuseum (the museum's Twitter handle) attracted a decent amount of attention. However, researching tweets and replying to others takes a lot of time, and without the assistance of an intern or other staff member, it may be difficult to maintain the momentum.

The writer of this blog post gives the reader a great analogy: the idea of Twitter as a radio show. "If your museum was hosting a radio show, would you only talk about the open hours and try to entice people to show up? Of course not. You would do something engaging, educational, entertaining, provocative... all the elements that you try to design into every program or exhibit."⁴⁰ This is certainly the way to look at Twitter, and it is how most of the best *tweeters* operate.

FACEBOOK

Facebook is the most popular social network in the world. It is useful for businesses and organizations for its simplicity and the ability to target customers by age, gender, interests, and location.

³⁸ Simon, Nina *An Open Letter to Museums on Twitter* <http://museumtwo.blogspot.com/2008/12/open-letter-to-museums-on-twitter.html>

³⁹ Simon, Nina *An Open Letter to Museums on Twitter* <http://museumtwo.blogspot.com/2008/12/open-letter-to-museums-on-twitter.html>

⁴⁰ Ibid.

It is also a sociable place – more personal than Twitter – and allows the user to upload a wide variety of media to their page. Louisiana State Museum has a content-rich fan page, with photos of the museum's buildings, exhibitions, and behind-the-scenes work, alongside videos and music. Regular updates and frequent interactions are vital social media practices that help the museum to stay relevant to consumers and hold peoples' interest over competitors.

There are several examples of organizations in the New Orleans area that use Facebook effectively and to their advantage. The Ogden Museum of Southern Art is one example. Each week, the Ogden hosts *Ogden After Hours*, a two-hour event with live music, cash bar, and the chance to see the museum's exhibitions. Granted, this is a great product to begin with, but the strength of its Facebook marketing campaign not only informs regulars of the musician performing and other event details, but also reaffirms to casual observers that the museum is *the* place to be from 6-8pm on a Thursday evening. After all, marketing is not just about persuading the customer that you have a product that they want, but also publicizing your successes. The Ogden maintains a Facebook group⁴¹ and weekly events, with over 2,000 members. Louisiana State Museum should take note of the Ogden's Facebook decisions, particularly understanding their decision to operate as a group rather than a Fan Page (as Louisiana State Museum does), in order to be able to invite members to the events. Louisiana State Museum often created events with 0-100 people invited because of restrictions placed on the administration of Facebook Fan Pages.

FOURSQUARE

The use of FourSquare is becoming a museum best practice. With almost three million users worldwide, FourSquare “lets users ‘check in’ to a place when they're there, tell friends where they are and

⁴¹ Facebook *The Ogden Museum of Southern Art* <http://www.facebook.com/group.php?gid=25543783473&v=info>

track the history of where they've been and who they've been there with.”⁴² In a recent New York Times article about the uses of FourSquare in the business world, FourSquare basics are listed as:

“Claim your venue listing.

Prioritize clear goals and devise a strategy to accomplish them.

Consider offering FourSquare specials and badges to reward and lure customers.

Monitor your data with the analytics dashboard.”⁴³

The best part about FourSquare is, you don't need a marketing expert to operate it, or even a marketing department. Many small organizations with only five staff members should still make the most of this promotional tool. Firstly, it's simple to use, and second, it's free. In addition, users can leave tips and reviews at venues, from restaurants to museums to schools and colleges, and compete to become 'Mayor' at places they regularly check in to. Hence, FourSquare has become an invaluable tool in regard to special offers and promotions. Companies now advertize special offers such as: “Half off any Grande drink on your first check-in! Half off any Grande drink on every visit for the mayor!”⁴⁴ This, from CC's Community Coffee House, encourages repeat visitors with a monetary incentive, in addition to the connotations that come with being a company in tune with new technology.

With particular attention paid to museums and FourSquare, great incentives for user check ins are appearing all over the country. For example, the Brooklyn Museum, through its FourSquare location, announces, “If you're our Mayor on Target First Saturday, show the Membership desk and we'll honor you with your very own 1stfans Membership for one year.”⁴⁵ Both CC's and the Brooklyn Museum are examples of businesses that have claimed their venue. If a business does not claim a venue, it is left open for others to edit, and that business cannot add special offers. The web marketing manager

⁴² Foursquare <http://foursquare.com/about>

⁴³ The New York Times *Geolocation Services Can Help Build Your Business* October 7, 2010
http://www.nytimes.com/2010/10/07/business/smallbusiness/07sbiz.html?_r=2

⁴⁴ Foursquare CC's Community Coffee House <http://foursquare.com/venue/228632>

⁴⁵ Brooklyn Museum <http://www.brooklynmuseum.org/community/foursquare/>

for Louisiana State Museum has not yet claimed the venue, and so this tool cannot be fully utilized at this time. In order to be legitimate competition against other museums in New Orleans, this is the type of branding tool that the museum should stay ahead of the curve on.

WEBSITE

Louisiana State Museum's website, as discussed in the SWOT analysis, is extremely lackluster. While maintaining the view that quality is preferable over aesthetics, many organizations, even those with limited budgets, successfully find the middle ground. A website is essentially the face of an organization: customers, researchers, and donors all go to an organization's website to find information and make a decision whether to invest time or money in that organization. Kotler writes, "visitors to museums can access information through the internet that allows them to make intelligent choices about when to visit, when to join, when to shop and dine, and what prices to pay."⁴⁶ A website is a tool for customer experience and marketing, and in 2010, a fundamental aspect of any organization.

Although it may be unfair to compare Louisiana State Museum's website to those designed for large, big-budget organizations, Le Louvre⁴⁷ is an example of a great museum website. It is full of content, but this does not make it more difficult to navigate. It is occasionally slow to load, but not restrictively so, and although stylistically it is very traditional, the design is clean. The key to Le Louvre's website is that the museum is extremely successful with or without the website, yet it still offers up so much extra information. In the mind of the consumer, it implies that the museum is worth visiting: if the website content is this good, then the collection must be even better. Furthermore, this is also a warning

⁴⁶ Kotler *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 34

⁴⁷ Musée du Louvre <http://www.louvre.fr/>

against over-stylistic or content-rich websites for museums with little to back it up with. There is nothing worse than visiting a museum because of its website and being disappointed.

In terms of local and more comparable organizations, the Historic New Orleans Collection⁴⁸ has a very functional website, and although not miles ahead in terms of aesthetics, it is far superior to Louisiana State Museum's website. Both the Contemporary Arts Center⁴⁹ and The Ogden Museum of Southern Art⁵⁰ have clean, stylish websites with detailed information and a clear, concise layout. Not only does Louisiana State Museum need a thorough website upgrade, including server space and Content Management System, it needs a brand-conscious re-design. The basic information about each museum location should be easier to find and to streamline the information even further, each location should have a dedicated section of the site. The website of the California Museum⁵¹ is very effective in this way, by having three clickable links from the main page to different areas of its collection.

In regard to branding the website, the Maine State Museum⁵² does a particularly good job. The slogan appears throughout and the logo and coloring appears on every single page. In contrast, the Tennessee State Museum⁵³ has very much the same issue as Louisiana State Museum. It does not clearly explain the existence of the different branches of the museum, and even though the name and logo appears on each page, there is no consistent color scheme or design for each page. Louisiana State Museum's website is one of its main shortfalls, and without a clear brand image or concise exhibition, programming and location information, it most likely deters people from visiting. Additionally, its URL is part of the state system, thus unclear and unmemorable: lsm.crt.state.la.us.

⁴⁸ The Historic New Orleans Collection <http://www.hnoc.org/>

⁴⁹ Contemporary Arts Center <http://cacno.org/>

⁵⁰ Ogden Museum of Southern Art <http://www.ogdenmuseum.org/>

⁵¹ The California Museum <http://www.californiamuseum.org/>

⁵² The Maine State Museum <http://mainestatemuseum.org/>

⁵³ The Tennessee State Museum <http://www.tnmuseum.org/home.cfm>

EMAIL COMMUNICATIONS

Since the beginning of my internship, Louisiana State Museum has used Constant Contact to send out email blasts to donors, board members, parents, schoolteachers, and lists of email contacts from its partner organizations, Louisiana Museum Foundation and Friends of the Cabildo. Until this point, there has been no Louisiana State Museum email blast for museum-goers that wish to sign up to receive information. Before May 2010, any email communications went through the general museum email address and was designed and sent from Microsoft Outlook, in text only. There was no template or schedule for emails. Now that Constant Contact is used, there is more design to the emails, but a brand image is still lacking, and email updates are sent out at random. In development is a monthly newsletter, but this is in its very early stages.

Regular email updates are a product of what Kotler calls “consumer-centered museums.”⁵⁴ This is exactly what Louisiana State Museum is not. It assumes that people want to come to its museum because of its collection, assuming that what it has is what the customer wants. Instead, the museum should look at Kotler’s characteristics of a consumer-centered museum:

- “It will factor in consumer interests in planning museum exhibitions, programs, and services
- It will rely heavily on research to learn about customer needs, perceptions, and preferences
- It will identify market segments with different needs and interests and arrange programs and experiences to satisfy each target segment
- It will define competition broadly to include all other leisure-time activities and recreational options that might compete with visiting a museum
- Its market strategy will use a variety of marketing tools, not merely advertising and public relations”⁵⁵

⁵⁴ Kotler *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 32

⁵⁵ Ibid.

SUGGESTIONS FOR IMPROVEMENT

In order for Louisiana State Museum to succeed, it needs to make people within the organization care about the museum and its image, and make people in the community aware of what's on offer. If this does not produce the desired outcome, then the museum should ask its public what they want to see. Loyal, returning customers are what the museum needs, and the museum needs to make it worthwhile for people to invest their time. As Kotler explains:

“Two types of consumer costs exist: functional costs, consisting of a price for the quality of the products, services, and total benefits offered by the museum; and psychic costs, which consist of the time and effort that is consumed reaching the museum and possible frustrations that may accompany museum visits (for example, unfriendly staff, poor physical access). The ratio of benefits and costs is likely to shape a consumer's judgment of the perceived value accrued in a museum visit and the likelihood of a return visit.”⁵⁶

Many of the aspects of the museum do not help the ratio of benefits to costs. For example, the website makes it difficult to plan a visit, and parking in the area is difficult, and sometimes impossible at holiday times.

Like the Chicago History Museum, Louisiana State Museum needs to be rebranded to clear up confusion related to what the museum is and to appeal to a new generation of people. At this point in its history, the museum does not seem to benefit from the affiliation with the State of Louisiana, and so to cut ties with this name would free the museum to modernize itself. To rename the museum as the New Orleans History Museum would both clarify its purpose and mission and create a unified brand in the face of the consumer. By lessening consumer confusion, there is increased audience brand recognition, and repeat impressions is what builds loyal customers. The other branches of the state museum could retain the same name, and Louisiana State Museum Baton Rouge, could take on the name, Louisiana History Museum, but the French Quarter properties would be entirely re-branded. The Cabildo and

⁵⁶ Kotler *Museum Marketing and Strategy: Designing Missions, Building Audiences, Generating Revenue and Resources*, 23

Presbytère would operate as the main site, simply known as the New Orleans History Museum, and the Old U.S. Mint would become the New Orleans History Museum at the Mint. Each of the smaller historic houses throughout the French Quarter would exist under the bracket of New Orleans History Museum's Historic Houses, much like London's *Shh*⁵⁷ (Small Historic Houses). *New Orleans* and *History* in the name has much more of a pull than Louisiana, particularly for those living locally.

Refreshing the museum's exhibitions and programming to align with the modernized brand image is important. This is not to say that it should dismiss its current, more traditional exhibitions, but add to them. The upcoming Katrina exhibition is in alignment with the suggestions I am making, and so one more step to make this type of exhibition a regular occurrence would solidify Louisiana State Museum's new look. A suggestion is a series of small exhibitions with contemporary local themes called *Only in New Orleans* (this could also double as a museum slogan). Themes would include local cocktails, Southern Decadence, Krewe de Vieux, seafood, music and the art of concert posters, and television and film shot in New Orleans. Each of the themes with time sensitivity, such as Krewe de Vieux and Southern Decadence would occur at the same time of year as the real event, attracting their audiences. Similarly, exhibits would be combined with theme-appropriate partners, such as the participation of a seafood restaurant with a seafood exhibition. From Tales of the Cocktail, to the Southern Food and Beverage Museum, and Tipitina's to the Ponderosa Stomp Foundation, Louisiana State Museum has a plethora of opportunity if it chooses to take it.

Louisiana State Museum has acknowledged its shortfalls, a step in the right direction: "it is clear that our system is under-funded and under-staffed as compared to our peers."⁵⁸ Mostly, it is important to remember that museums that receive public funding are providing a public service, a service that

⁵⁷ London Shh <http://www.londonshh.org/home.html>

⁵⁸ Louisiana State Museum Press Release November 2007 http://lsm.crt.state.la.us/pr_releases/pr_release112807.pdf

needs to be continuously monitored to ensure that funds are being spent correctly and that exhibitions and programming reflects not only the community that it exists within, but also the interests of those people.

CHAPTER FIVE

THE INTERN'S CONTRIBUTION

This chapter assesses the effects of my contribution to Louisiana State Museum during my three-month internship. Short-term is defined as things that made an impact during my time at the museum, and long-term as those that left a legacy after I completed my internship. Some of these long-term effects will last until the end of the year, the current exhibition, or for many years.

SHORT-TERM

From May to August 2010, I worked a 40-hour week at Louisiana State Museum performing administrative tasks, marketing efforts, attending daily staff meetings, coordinating projects, and carrying out research. I was given the responsibility to coordinate all press and marketing efforts for the *Target America* exhibition at the Old U.S. Mint, to compile press packs and order labels for the *Katrina and Beyond* exhibition, and to write a variety of press releases and distribute information to the media for exhibitions and events at the New Orleans museums as well as Baton Rouge, Patterson, and Thibodaux. On a daily basis I carried out small tasks given to me by the director of marketing and communications at the same time as balancing larger, more time-consuming projects. I worked with the manager of web marketing to brainstorm social media ideas, and actively managed the Twitter and Facebook accounts, growing the number of fans and followers from a couple of hundred to over one thousand.

Graphic design work that I completed also had an effect on the museum, from the Baton Rouge museum's *Walking Tour* posters to the *Winter Art & Antiques Show* brochure that I designed. These

items gave the museum a more professional look than in the past, where such promotional items had been designed entirely in Microsoft Word. The museum benefitted from my personal copy of Photoshop and my (albeit basic) knowledge of its use. This is a short-term effect purely because there is nobody to continue with graphic design or to spend the time to learn Photoshop.

The overall effect of my contributions meant that the marketing department ran not just more smoothly, but also more effectively. The museum received an increased amount of attention from the local press as a direct result of my work, and after I left the museum, there was nobody to take over this work. This is a prime example of a short-term effect of my contribution that could have been long-term, through no fault of my own, but from a lack of museum resources and organization.

LONG-TERM

The most important long-term effect of my contribution to Louisiana State Museum was imparting upon them the knowledge that they need an intern or an additional employee in the marketing department. The time I spent at the museum was akin to that of a full-time employee, and so it is hoped that they will make an increased effort to fill either a marketing intern placement or hire an additional employee in the future. However, there are also several more tangible effects of my time at the museum. When beginning my internship, the museum had recently hired a manager of web marketing, and a large part of my job was spent working with this person to establish social networks and web marketing ideas for long-term use. The initial set-up of these items involved much planning and organization, as names chosen and tactics used would be permanent.

One example of web marketing set up for long-term use was Constant Contact. Signing up and figuring out this site was left to me, after which point I reported back to the web marketing manager. I

uploaded several-thousand email contacts from a variety of individuals within the museum and foundation, and developed some of the provided templates for future use. Constant Contact has become and will remain the primary tool for email communication with the public for Louisiana State Museum, and it is a result of my research and work. Similarly, I was responsible for uploading a large base of media to a variety of site such as Flickr, YouTube, and Facebook, to fill-out the museum's profiles and pages in order to direct increased traffic to them. While this will no doubt be built upon in the future, my contribution helped to launch the museum's social media campaign.

With regard to the local press, a long-term effect of my time at the museum is the exhaustive database of press contacts, made up of existing museum relationships, newly researched entities, and my own personal contacts. This is a list that the museum will use for a long period of time, and if used efficiently will allow the museum to continue the press attention that it received during my internship. My work on the *Target America* exhibition also gave long-term benefit to the museum. Previous to my involvement, the marketing for this exhibition was handled by an external party through a media buy. However, this was deemed too expensive, and so my task was to coordinate TV, radio, and print advertising, both continuing with current outlets and researching additional ones. From this, the museum now has a way to contact these people and hopefully continue advertising with them in the future.

Although my graphic design work has already been discussed in the short-term category, it can also be seen as a long-term effect of my internship. With specific reference to the *Winter Arts & Antiques Show* project, my work may very well become a template for future brochures. This is most likely because I designed the brochure for the inaugural event: the very first *Winter Arts & Antiques Show*. With the aforementioned absence of a graphic designer, it is even possible that the museum will lack the ability to update the brochure at all. This is the story for many of my successes at the museum: I may

have worked hard to improve the marketing of the museum, but if this stops now that I have left, all this work is lost. Essentially, the full long-term effects remain to be seen.

OVERLOOKED SUGGESTIONS

In addition to my successful contributions to Louisiana State Museum, there were also several ideas that I suggested but were not acted upon during my internship. The first is the use of FourSquare for museum promotions, as discussed in Chapter Four. This would enable the 'mayor' of Louisiana State Museum or those 'checked-in' to receive free or discounted entry. It would also alert those people close-by that there was an offer at the museum.

The second is www.artsneworleans.org. This website, run by the Arts Council of New Orleans and formerly called NOLA Fun Guide is the main source of discounted entry to events in New Orleans. The website has Louisiana State Museum listed under several of its locations, but the information is not entirely accurate. Upon the redesign and launch of the new site, during my internship at the museum, I suggested that we take control of our venue page and begin offering free or discounted entry to exhibitions and events. However, this was another item that was put on the 'to-do' list, and as far as I am aware, it has not been completed.

Obviously, there are many things that the museum could or should do, but resources make them impossible or difficult, but both of these free tools are being used by similar organizations around the city, and Louisiana State Museum needs to catch up. Additionally, while I could have done both of these things myself, it was important to not overstep my boundaries, particularly with a new employee (the web marketing manager began working at the museum only a couple of weeks before I did) and the

nature of these ideas was to have someone to manage the accounts. Even if I had initiated the start-up, it is not a certainty that the staff would have continued with the work.

CHAPTER SIX

CONCLUSION

My time at Louisiana State Museum was busy, interesting, and very educational. Not only did I learn a great deal about the industry I want to work in, but I also gained an understanding of the type of organization with which I want to be associated. For three months, I became a part of the museum's staff, requiring both myself and other staff members to go through a learning process: how to incorporate an intern into a nonprofit organization for a short period of time. The museum needed my help, and this necessitated the strategic use of my time. I was allowed a great deal of freedom to work independently on tasks from different departments and, also, different branches of the museum. The accountability afforded to me boosted my performance, and as I was consistently treated as a regular staff member, it was clear that I had to complete my work to the standard of my coworkers, and not just that of a summer intern.

Conversely, my internship could have been more beneficial to the museum if its departments and staff were more effectively managed. The clashes of personalities and lack of accountability for inter-departmental tasks affected the quality of the museum's marketing effort, and this has had an impact on the number of people that visit the museum. This ineffective management not only affected my internship experience, but it is also reflective of the way Louisiana State Museum operates on a more general level. It is sufficiently funded, but the current system does not allow for the most efficient use of these funds. Moreover, other non-monetary resources are not exploited to their fullest extent.

Louisiana State Museum has an extensive support system, from its funding sources to its position within the Louisiana Department of Culture, Recreation, and Tourism. However, the museum is hindered by its inability to be flexible with its resources. This is a direct result of its governmental status and the complicated relationship between public and private entities with financial or managerial stakes in the museum. As previously discussed, the museum is answerable to several levels of state authority, each one with its own mission and goals. This combined with the Friends of the Cabildo and the Louisiana Museum Foundation means that Louisiana State Museum does not just benefit from each of these entities, but is also charged with the task of satisfying each of them.

The end result of these issues is that the museum gets by but doesn't excel. Exhibitions are reasonably popular and programs are relatively well attended, but in a city where competition from other history museums is not substantial, the museum has the potential to dominate the cultural tourism market. This report shows that what is holding the museum back is a critical analysis of its current operations and spending, and from this, a thorough rejuvenation of its management and organizational systems.

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RS 25:341 — Establishment and location; purpose; board of directors; appointment; compensation of members; terms; oaths

§341. Establishment and location; purpose; board of directors; appointment; compensation of members; terms; oaths

A. The Louisiana State Museum is established as a complex of facilities in the cities of Baton Rouge, Natchitoches, New Orleans, Patterson, Thibodaux and Winnfield under the management and supervision of the office of the state museum of the Department of Culture, Recreation and Tourism.

B. The Louisiana State Museum shall be a historical, cultural, and educational institution whose primary purpose shall be to collect, preserve, and present, as an educational resource, objects of art, documents, artifacts, and the like that reflect the history, art, and culture of Louisiana.

C. The Board of Directors of the Louisiana State Museum, hereinafter referred to as the board, is hereby created in the Department of Culture, Recreation and Tourism.

D. The Board of Directors of the Louisiana State Museum shall be composed of the following members, all of whom shall have a knowledge of and interest in art, history, and cultural restoration. The members of the board shall be appointed by the governor as follows:

(1) Two members shall be appointed from a panel of three names submitted by the Friends of the Cabildo.

(2) One member shall be appointed from a panel of three names submitted by the Louisiana Historical Society.

(3) One member shall be appointed from a panel of three names submitted by the Louisiana Historical Association.

(4) One member shall be appointed from a panel of three names submitted by the Foundation for Historical Louisiana, Inc.

(5) One member shall be appointed from a panel of three names submitted by the Wedell-Williams Memorial Foundation in Patterson.

(6) Two members shall be appointed from a panel of three names submitted by the Louisiana Museum Foundation.

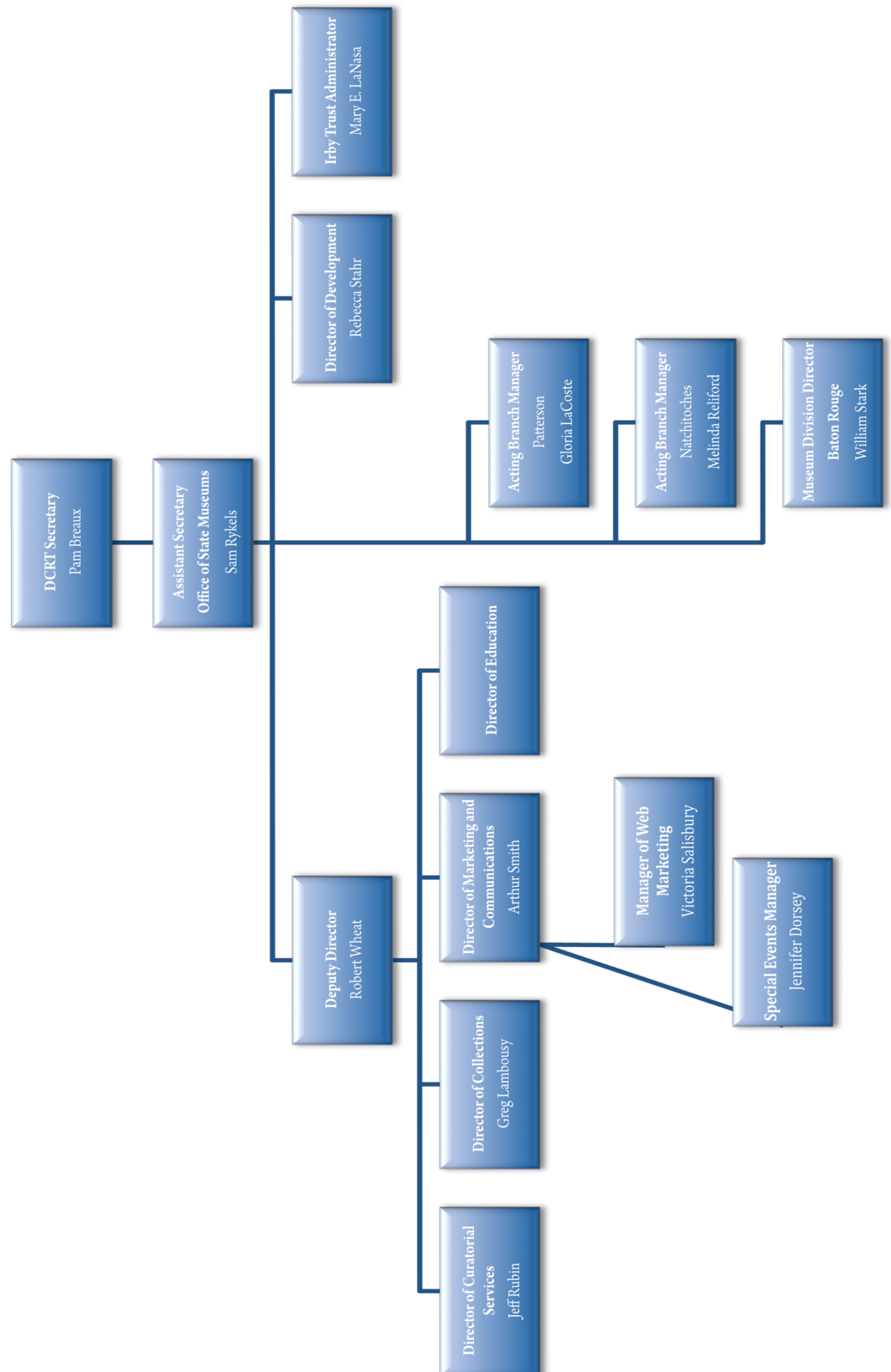
(7) Eleven members shall be appointed from the state at large in such manner as to provide that membership on the board will reflect the ethnic and cultural diversity of the population of the state and encourage statewide representation on the board. Three of these members shall be appointed from a list of five names recommended by the lieutenant governor.

E. Each member appointed pursuant to Paragraph (7) of Subsection D of this Section shall serve a term concurrent with that of the governor making the appointment. All other members shall serve four-year terms. Each member shall serve until his successor is appointed and takes office. Each appointment by the governor shall be submitted to the Senate for confirmation.

F. The members of the board shall serve without compensation, but they shall receive their actual expenses incurred in attending any meeting of the board.

G. Each member of the board shall take and subscribe to the oath of office required of state officials.

Acts 1983, No. 687, §4; Acts 1987, No. 416, §1; Acts 1990, No. 726, §1; Acts 1991, No. 9, §§1 and 3, eff. June 6, 1991; Acts 1997, No. 318, §1, eff. June 18, 1997; Acts 2003, No. 1205, §1, eff. July 3, 2003.



RS 25:344 — Operating funds

§344. Operating funds

The legislature shall provide sufficient funds for the proper professional operation of the properties of the museum as provided in R.S. 25:342(B)(3), according to accepted standards of museum operations and practices as established by the American Association of Museums, including a competent professional, technical, and administrative staff, all members of which shall be subject to the civil service laws.

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SCHEDULE 06 - DEPARTMENT OF CULTURE RECREATION AND TOURISM

Schedule 06 - Department of Culture Recreation and Tourism includes 6 budget units: Office of the Secretary, Office of the State Library of Louisiana, Office of State Museum, Office of State Parks, Office of Cultural Development, and Office of Tourism.

Department of Culture Recreation and Tourism

Comparison of Budgeted to Enacted

Means of Financing & Table of Organization	Existing Operating Budget as of 2/1/09	Appropriated FY 2009-2010	Over/Under EOB
General Fund (Direct)	\$69,595,652	\$33,276,572	(\$36,319,080)
Total Interagency Transfers	2,361,393	23,320,172	20,958,779
Fees and Self-generated Revenues	25,543,591	23,500,545	(2,043,046)
Statutory Dedications	5,335,941	3,097,950	(2,237,991)
Interim Emergency Board	0	0	0
Federal Funds	11,873,354	9,923,519	(1,949,835)
Total	\$114,709,931	\$93,118,758	(\$21,591,173)
T. O.	787	770	(17)

BUDGET HIGHLIGHTS:

- The FY 2009-2010 appropriation includes a \$21.8 million means of financing substitution using American Recovery and Reinvestment Act of 2009 funds in place of State General Fund.
- The FY 2009-2010 appropriation includes a \$2.1 million appropriation of State Parks Improvement Fund Statutory Dedication Fund for the operating cost to open the new Bogue Chitto State Park.
- The funding reductions are due to an \$8 million reduction in non-recurring carryforwards, \$2.4 million reduction in Special Legislative Projects, \$2 million reduction in pass through funding, and the transfer of \$4.4 million in State General Fund pass through funding to Fees and Self-generated Revenue in the Office of Tourism. Additional cost saving reductions by agency are as follows:
 - Office of the Secretary – transfer of the Audubon Golf Trail and World Cultural Economic Forum to the Office of Tourism, elimination of three vacant positions, elimination of wage and student labor positions, and reduction in funding for New Orleans City Park improvements.
 - Office of the State Library – elimination of seven positions and reduction of student labor.
 - Office of State Museum – elimination of eight positions and reduction of wage funding.
 - Office of State Parks – elimination of four positions and outsourcing Reservation Call Center operations.
 - Office of Cultural Development – elimination of 18 positions, reduction of wage funding, reduced funding for Decentralized Arts and Statewide Arts grants, and reductions in grants and operating expenditures in the Division of Historic Preservation, the Division of Archaeology, Council on Development of French in Louisiana (CODOFIL), and Regional Folklife.
 - Office of Tourism – reduction in revenue forecast for sales tax collections as approved by the Revenue Estimating Conference on February 18, 2009.
- Office of Cultural Development:
 - In 2008, the Tax Incentives Program leveraged over \$340 million in private investment in the rehabilitation of historic structures in Louisiana.
- Office of Tourism:
 - The Office of Tourism will improve their return on investment related to advertising and public relations efforts, along with trade and consumer travel shows. Examples are interactive media initiatives and research driven travel shows which target populations that are likely to visit Louisiana.
- Office of State Libraries:
 - \$1.3 million in State General Fund continues to be budgeted for state aid to public libraries. State aid is

COMPARISON OF EOB TO APPROPRIATED

used to strengthen public libraries in the areas of technology and collections.

- Office of State Museum:
 - The new Hurricane exhibit is scheduled to open in the fall of 2010. This exhibit features a science-based curriculum about Louisiana's unique vulnerability to hurricanes and coastal flooding. The Louisiana State Museum received a \$1.4 million grant for this exhibition from the National Science Foundation. This is the largest grant in the museum's history.

PERFORMANCE INDICATORS:

06_261 – Office of the Secretary

Performance Indicator	EOB Standard as of 02/01/09	Appropriated FY 2009-2010	Over/Under EOB
Percentage of departmental objectives achieved	New indicator for FY 09-10	95%	95%
Number of repeat reportable audit findings	0	0	0
Number of repeat reportable Civil Service audit findings	New indicator for FY 09-10	0	0

06_262 – Office of the State Library

Performance Indicator	EOB Standard as of 02/01/09	Appropriated FY 2009-2010	Over/Under EOB
Percentage of public libraries satisfied with Office of State Library services	75%	75%	0
Number of participants in Summer Reading program	80,000	80,000	0
Number of uses of public access computers in public libraries	3,820,000	4,775,000	955,000

06_263 – Office of State Museum

Performance Indicator	EOB Standard as of 02/01/09	Appropriated FY 2009-2010	Over/Under EOB
Number of attendees at Vieux Carre Museum	160,000	150,000	(10,000)
Number of attendees at Capitol Park Museum	39,500	40,000	500
Number of attendees at Wedell Williams Museum	7,500	8,000	500

06_264 – Office of State Parks

Performance Indicator	EOB Standard as of 02/01/09	Appropriated FY 2009-2010	Over/Under EOB
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Annual visitation	1,993,500	2,100,000	106,500
Operation cost of Park System per visitor	\$15.40	\$13.50	(\$1.90)
Number of interpretive programs and events offered annually	13,800	18,300	4,500

06_265 – Office of Cultural Development

Performance Indicator	EOB Standard as of 02/01/09	Appropriated FY 2009-2010	Over/Under EOB
Number of people served by supported programs and activities	3,792,241	3,564,729	(227,512)
Number of new jobs created through the Main Street program	600	575	(25)
Number of persons reached with booklets, website, and Archaeology Week	9,000	5,600	(3,400)

06_267 – Office of Tourism

Performance Indicator	EOB Standard as of 02/01/09	Appropriated FY 2009-2010	Over/Under EOB
Direct visitor spending by visitors to Louisiana (billions)	\$7.90	\$8.50	\$0.60
Number of people employed directly in travel and tourism industry in Louisiana	115,000	107,000	(8,000)
Average length of stay in Louisiana (in days)	2	2	0

06_261 — Office of the Secretary

Comparison of Budgeted to Enacted

Means of Financing & Table of Organization	Existing Operating Budget as of 2/1/09	Appropriated FY 2009-2010	Over/Under EOB
General Fund (Direct)	\$9,565,970	\$3,814,829	(\$5,751,141)
Total Interagency Transfers	1,158,815	2,591,014	1,432,199
Fees and Self-generated Revenues	0	0	0
Statutory Dedications	160,075	0	(160,075)
Interim Emergency Board	0	0	0
Federal Funds	0	0	0
Total	\$10,884,860	\$6,405,843	(\$4,479,017)
T. O.	51	48	(3)

COMPARISON OF EOB TO APPROPRIATED

06_262 — Office of the State Library of Louisiana

Comparison of Budgeted to Enacted

Means of Financing & Table of Organization	Existing Operating Budget as of 2/1/09	Appropriated FY 2009-2010	Over/Under EOB
General Fund (Direct)	\$9,176,440	\$6,578,665	(\$2,597,775)
Total Interagency Transfers	0	0	0
Fees and Self-generated Revenues	20,905	40,905	20,000
Statutory Dedications	13,718	0	(13,718)
Interim Emergency Board	0	0	0
Federal Funds	2,936,757	2,936,757	0
Total	\$12,147,820	\$9,556,327	(\$2,591,493)
T. O.	71	64	(7)

06_263 — Office of State Museum

Comparison of Budgeted to Enacted

Means of Financing & Table of Organization	Existing Operating Budget as of 2/1/09	Appropriated FY 2009-2010	Over/Under EOB
General Fund (Direct)	\$8,080,361	\$3,987,244	(\$4,093,117)
Total Interagency Transfers	346,047	3,131,554	2,785,507
Fees and Self-generated Revenues	339,227	354,454	15,227
Statutory Dedications	161,500	0	(161,500)
Interim Emergency Board	0	0	0
Federal Funds	0	0	0
Total	\$8,927,135	\$7,473,252	(\$1,453,883)
T. O.	114	106	(8)

06_264 — Office of State Parks

Comparison of Budgeted to Enacted

Means of Financing & Table of Organization	Existing Operating Budget as of 2/1/09	Appropriated FY 2009-2010	Over/Under EOB
General Fund (Direct)	\$27,379,488	\$13,910,980	(\$13,468,508)
Total Interagency Transfers	247,396	14,506,322	14,258,926
Fees and Self-generated Revenues	592,531	592,531	0
Statutory Dedications	1,983,276	2,107,950	124,674
Interim Emergency Board	0	0	0
Federal Funds	1,348,987	1,378,987	30,000
Total	\$31,551,678	\$32,496,770	\$945,092
T. O.	422	441	19

06_265 — Office of Cultural Development

Comparison of Budgeted to Enacted

Means of Financing & Table of Organization	Existing Operating Budget as of 2/1/09	Appropriated FY 2009-2010	Over/Under EOB
General Fund (Direct)	\$9,964,807	\$4,980,523	(\$4,984,284)
Total Interagency Transfers	212,000	3,091,282	2,879,282
Fees and Self-generated Revenues	24,000	524,000	500,000
Statutory Dedications	864,172	40,000	(824,172)
Interim Emergency Board	0	0	0
Federal Funds	7,439,950	5,460,115	(1,979,835)
Total	\$18,504,929	\$14,095,920	(\$4,409,009)
T. O.	49	31	(18)

06_267 — Office of Tourism

Comparison of Budgeted to Enacted

Means of Financing & Table of Organization	Existing Operating Budget as of 2/1/09	Appropriated FY 2009-2010	Over/Under EOB
General Fund (Direct)	\$5,428,586	\$4,331	(\$5,424,255)
Total Interagency Transfers	397,135	0	(397,135)
Fees and Self-generated Revenues	24,566,928	21,988,655	(2,578,273)
Statutory Dedications	2,153,200	950,000	(1,203,200)
Interim Emergency Board	0	0	0
Federal Funds	147,660	147,660	0
Total	\$32,693,509	\$23,090,646	(\$9,602,863)
T. O.	80	80	0

Short Form
Return of Organization Exempt From Income Tax

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)

OMB No 1545-1150
2008
Open to Public Inspection

Form **990-EZ**
Department of the Treasury
Internal Revenue Service

▶ Sponsoring organizations of donor advised funds and controlling organizations as defined in section 512(b)(13) must file Form 990. All other organizations with gross receipts less than \$1,000,000 and total assets less than \$2,500,000 at the end of the year may use this form.
▶ The organization may have to use a copy of this return to satisfy state reporting requirements.

A For the 2008 calendar year, or tax year beginning **JUL 1, 2008** and ending **JUN 30, 2009**

B Check if applicable:
☐ Address change
☐ Name change
☐ Initial return
☐ Termination
☐ Amended return
☐ Application pending

C Name of organization
FRIENDS OF THE CABILDO, INC.
 Number and street (or P.O. box, if mail is not delivered to street address) Room/suite
701 CHARTRES STREET
 City or town, state or country, and ZIP + 4
NEW ORLEANS, LA 70116

D Employer identification number
72-6027414

E Telephone number
(504) 523-3939

F Group Exemption Number ▶

G Accounting method: ☐ Cash ☒ Accrual
Other (specify) ▶

H Check ☐ if the organization is not required to attach Schedule B (Form 990, 990-EZ, or 990-PF)

I Website: ▶ **N/A**

J Organization type (check only one) ☒ 501(c) (3) (insert no.) ☐ 4947(a)(1) or ☐ 527

K Check ☐ if the organization is not a section 509(a)(3) supporting organization and its gross receipts are normally not more than \$25,000. A return is not required, but if the organization chooses to file a return, be sure to file a complete return.

L Add lines 5b, 6b, and 7b, to line 9 to determine gross receipts; if \$1,000,000 or more, file Form 990 instead of Form 990-EZ ▶ **\$ 331,854.**

Part I Revenue, Expenses, and Changes in Net Assets or Fund Balances (See the instructions for Part I.)

1	Contributions, gifts, grants, and similar amounts received	1	14,093.
2	Program service revenue including government fees and contracts	2	111,558.
3	Membership dues and assessments	3	28,576.
4	Investment income	4	10,384.
5a	Gross amount from sale of assets other than inventory STMT 4	5a	9,244.
b	Less: cost or other basis and sales expenses	5b	8,932.
c	Gain or (loss) from sale of assets other than inventory (Subtract line 5b from line 5a) (attach schedule)	5c	312.
6	Special events and activities (complete applicable parts of Schedule G). If any amount is from gaming, check here <input type="checkbox"/>		
a	Gross revenue (not including \$ _____ of contributions reported on line 1)	6a	
b	Less: direct expenses other than fundraising expenses	6b	
c	Net income or (loss) from special events and activities (Subtract line 6b from line 6a)	6c	
7a	Gross sales of inventory, less returns and allowances STMT 6	7a	156,553.
b	Less: cost of goods sold	7b	91,014.
c	Gross profit or (loss) from sales of inventory (Subtract line 7b from line 7a)	7c	65,539.
8	Other revenue (describe ▶ MISCELLANEOUS)	8	1,446.
9	Total revenue. Add lines 1, 2, 3, 4, 5c, 6c, 7c, and 8	9	231,908.
10	Grants and similar amounts paid (attach schedule)	10	
11	Benefits paid to or for members	11	
12	Salaries, other compensation, and employee benefits	12	95,365.
13	Professional fees and other payments to independent contractors	13	6,534.
14	Occupancy, rent, utilities, and maintenance	14	12,584.
15	Printing, promotion, postage, and shipping	15	2,786.
16	Other expenses (describe ▶ SEE STATEMENT 1)	16	115,698.
17	Total expenses. Add lines 10 through 16	17	232,967.
18	Excess or (deficit) for the year (Subtract line 17 from line 9)	18	<1,059.>
19	Net assets or fund balances at beginning of year (from line 27, column (A))	19	337,704.
20	Other changes in net assets or fund balances (attach explanation) SEE STATEMENT 5	20	<57,355.>
21	Net assets or fund balances at end of year. Combine lines 18 through 20	21	279,290.

Part II Balance Sheets. If total assets on line 25, column (B) are \$2,500,000 or more, file Form 990 instead of Form 990-EZ. (See the instructions for Part II.)

	(A) Beginning of year	(B) End of year
22 Cash, savings, and investments	305,906.	237,419.
23 Land and buildings		
24 Other assets (describe ▶ SEE STATEMENT 2)	43,512.	49,288.
25 Total assets	349,418.	286,707.
26 Total liabilities (describe ▶ SEE STATEMENT 3)	11,714.	7,417.
27 Net assets or fund balances (line 27 of column (B) must agree with line 21)	337,704.	279,290.

LHA For Privacy Act and Paperwork Reduction Act Notice, see the Instructions for Form 990. Form **990-EZ** (2008)

64

Form **990** **Return of Organization Exempt From Income Tax** OMB No. 1545-0047
 Department of the Treasury Internal Revenue Service **2008**
 Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)
 The organization may have to use a copy of this return to satisfy state reporting requirements. **Open to Public Inspection**

A For the 2008 calendar year, or tax year beginning **JUL 1, 2008** and ending **JUN 30, 2009**

B Check if applicable: ☐ Address change, ☐ Name change, ☐ Initial return, ☐ Termination, ☐ Amended return, ☐ Application pending. **C** Name of organization: **LOUISIANA MUSEUM FOUNDATION**
 Doing Business As: _____
 Number and street (or P.O. box if mail is not delivered to street address) Room/suite: **632 DUMAINE STREET**
 City or town, state or country, and ZIP + 4: **NEW ORLEANS, LA 70116**
F Name and address of principal officer: **SUSAN MACLAY**
632 DUMAINE STREET, NEW ORLEANS, LA 70116
D Employer identification number: **72-0954712**
E Telephone number: **504-558-0493**
G Gross receipts: **1,939,073.**
H(a) Is this a group return for affiliates? ☐ Yes ☒ No
H(b) Are all affiliates included? ☐ Yes ☐ No
 If "No," attach a list. (see instructions)
H(c) Group exemption number: _____
I Tax-exempt status: ☒ 501(c)(3) (insert no.) ☐ 4947(a)(1) or ☐ 527
J Website: **WWW.THELMF.ORG**
K Type of organization: ☐ Corporation ☐ Trust ☐ Association ☒ Other **NON** **L** Year of formation: **1981** **M** State of legal domicile: **LA**

Part I Summary

1 Briefly describe the organization's mission or most significant activities: **TO SUPPORT THE LOUISIANA STATE MUSEUM.**

2 Check this box ☐ if the organization discontinued its operations or disposed of more than 25% of its assets.

3 Number of voting members of the governing body (Part VI, line 1a) **36**

4 Number of independent voting members of the governing body (Part VI, line 1b) **36**

5 Total number of employees (Part V, line 2a) **6**

6 Total number of volunteers (estimate if necessary) **30**

7a Total gross unrelated business revenue from Part VIII, line 12, column (C) **0.**

7b Net unrelated business taxable income from Form 990-T, line 34 **0.**

	Prior Year	Current Year
8 Contributions and grants (Part VIII, line 1h)	1,719,363.	1,404,185.
9 Program service revenue (Part VIII, line 2g)		
10 Investment income (Part VIII, column (A), lines 3, 4, and 7d)	460,777.	156,776.
11 Other revenue (Part VIII, column (A), lines 5, 6d, 8c, 9c, 10c, and 11e)	7,703.	3,112.
12 Total revenue - add lines 8 through 11 (must equal Part VIII, column (A), line 12)	2,187,843.	1,564,073.
13 Grants and similar amounts paid (Part IX, column (A), lines 1-3)		
14 Benefits paid to or for members (Part IX, column (A), line 4)		
15 Salaries, other compensation, employee benefits (Part IX, column (A), lines 5-10)	140,118.	161,061.
16a Professional fundraising fees (Part IX, column (A), line 11e)		
b Total fundraising expenses (Part IX, column (D), line 25)	16,503.	
17 Other expenses (Part IX, column (A), lines 11a-11d, 11f-24f)	1,619,051.	1,330,666.
18 Total expenses. Add lines 13-17 (must equal Part IX, column (A), line 25)	1,759,169.	1,491,727.
19 Revenue less expenses. Subtract line 18 from line 12	428,674.	72,346.
20 Total assets (Part X, line 16)	3,213,439.	2,894,619.
21 Total liabilities (Part X, line 26)	60,085.	112,808.
22 Net assets or fund balances. Subtract line 21 from line 20	3,153,354.	2,781,811.

Part II Signature Block

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.

Sign Here **Susan A. MacLay** **OGDEN, UT** **2/1/2010**
 Signature of officer Date
SUSAN MACLAY, EXECUTIVE DIRECTOR
 Type or print name and title

Paid Preparer's Use Only **Lawrence Volner CPA** **JAN 07 2010** **Check if self-employed** ☐ **Preparer's identifying number (see instructions)** **EIN** **504.831.4949**
 Preparer's signature Date
 Firm's name (or your self-employed), address, and ZIP + 4
BOURGEOIS BENNETT, L.L.C.
111 VETERANS BLVD. 17TH FLOOR
METAIRIE, LOUISIANA 70005

May the IRS discuss this return with the preparer shown above? (see instructions) ☒ Yes ☐ No

832001 12-18-08 LHA For Privacy Act and Paperwork Reduction Act Notice, see the separate instructions. **615 23** Form 990 (2008)

SCANNED MAR 01 2010

Form 990 (2008)

LOUISIANA MUSEUM FOUNDATION

72-0954712 Page 2

Part III Statement of Program Service Accomplishments (see instructions)**1** Briefly describe the organization's mission:

TO SUPPORT THE LOUISIANA STATE MUSEUM.

2 Did the organization undertake any significant program services during the year which were not listed on the prior Form 990 or 990-EZ? ☐ Yes ☒ No

If "Yes", describe these new services on Schedule O.

3 Did the organization cease conducting, or make significant changes in how it conducts, any program services? ☐ Yes ☒ No

If "Yes", describe these changes on Schedule O.

4 Describe the exempt purpose achievements for each of the organization's three largest program services by expenses. Section 501(c)(3) and 501(c)(4) organizations and section 4947(a)(1) trusts are required to report the amount of grants and allocations to others, the total expenses, and revenue, if any, for each program service reported.**4a** (Code:) (Expenses \$ 1,368,257. including grants of \$) (Revenue \$ 1,120,184.)
VARIOUS PROGRAMS UNDERTAKEN IN SUPPORT OF THE GENERAL OPERATIONS AND
SPECIFIC PROGRAMS OF THE LOUISIANA STATE MUSEUM.**4b** (Code:) (Expenses \$ including grants of \$) (Revenue \$)**4c** (Code:) (Expenses \$ including grants of \$) (Revenue \$)**4d** Other program services. (Describe in Schedule O.)

(Expenses \$ including grants of \$) (Revenue \$)

4e Total program service expenses ► \$ 1,368,257. (Must equal Part IX, Line 25, column (B).)

living with hurricanes
KATRINA & beyond

FOR IMMEDIATE RELEASE

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**“Like collecting from Atlantis”
Braving flood and personal loss, Louisiana State Museum
curators combed a ruined city to document epic disaster**

NEW ORLEANS (June 1, 2010) – In Hurricane Katrina’s aftermath, cultural heritage was the last thing on the minds of millions of Gulf Coast residents struggling with the disaster. Yet a small band of curators and historians knew that the preservation of these cultural treasures would be essential in not only documenting the disaster, but also rebuilding the city. Just one day after the storm, several of the Louisiana State Museum’s curators re-entered New Orleans, anxious to discover what pieces of the institution’s collection survived the hurricane.

“We were terribly worried,” recalls Director of Collections Greg Lambousy. “Exposed in New Orleans were priceless documents, paintings and one-of-a-kind musical recordings – part of the 450,000 objects that comprise the museum’s collections.”

They made their way to the Old U.S. Mint, which houses the Museum’s irreplaceable jazz music collection. Pulling up to the building their hearts sank: Katrina had peeled off 70 percent of the copper roof. Securing rolls of tarpaper, some museum workers immediately set about protecting the collection from humidity and rain. Others loaded the vans with artifacts and drove them to safety in Baton Rouge. All the while, they realized that Katrina would some day be history, and the storm itself would become part of their provenance.

“It was like collecting from Atlantis,” says the Museum’s Director Sam Rykels. “We had a skeleton crew whose own lives had been upended, whose houses were damaged, but they

recognized the need to record and collect artifacts from this historic event. We all knew the story of Katrina must be preserved for posterity.”

These efforts go on display in *Living With Hurricanes: Katrina and Beyond*, opening October 26 at the Museum’s Presbytere on Jackson Square.

The exhibition explores the history, science and human drama of living with hurricanes. It uses personal testimonies, rich media, and iconic objects – like Fats Domino’s baby grand piano recovered from the music legend’s Ninth Ward home, a sport fishing boat used to rescue hundreds of survivors, and row of stadium seats from the Louisiana Superdome – to tell a story unlike any other.

To find and conserve these objects, museum employees worked under harsh conditions – no electricity, no cell phones, no potable water and spotty food supplies.

“It got much better later,” recalls Museum Curator of Special Projects Jane Irvin, “but then, perversely, that meant some Katrina-related objects needed saving in a hurry from the bulldozers eager to rebuild New Orleans.”

One example is the “Mabry Wall” – a Katrina journal penned on a cinderblock wall in a building in the B.W. Cooper public housing complex. Written with a black felt tip marker, the diary tells the story of Tommie Elton Mabry, a New Orleanian who witnessed the arrival of the storm and the inundation afterward as the levees crumbled. With entries beginning on August 28, 2005, and ending that October, he left a highly personal record of life in the abandoned city.

Irvin knew Mabry’s diary had to be saved. But by the time she and her team heard of its existence, the flood-damaged building was scheduled for demolition. Since the walls couldn’t be moved, museum curators consulted with the Art Conservation Center in Williamstown, Mass., to implement a preservation plan. They painstakingly peeled the paint off the wall in squares, taking Mabry’s words with it, and affixed the swatches to canvas to preserve this first-person witness to history. On display in Gallery Two, Museum visitors can now read the firsthand account of that harrowing time.

“Having lived through Hurricane Katrina you can recognize the pieces that stand up to time,” Irvin says. “You can recognize what is worth collecting for the future.”

The fourth day following the storm, Rykels and the Museum’s Director of Interpretive Services Whitney Babineaux, were in the Treme neighborhood attempting to rescue Babineaux’s tenant, an elderly man trapped by the water.

“I remember watching a young guy on Marais Street in a pirogue he was paddling with a shovel. It was a symbol of both defiance and innovation, of how enterprising New Orleanians were in responding to challenge,” Rykels says. “That creative spirit in the face of adversity was our inspiration, and I hope it shines through for visitors to the exhibition.”

Babineaux adds that every great culture goes through hardships and comes back stronger.

“We want to show that,” Babineaux says. “We want to show how Louisiana can innovate and be better at withstanding the next storm. It’s our great responsibility to fix things – to make it right.”



Major partners in *Living with Hurricanes* include the Tulane/Xavier Center for Bioenvironmental Research and the Office of Marine Programs at the University of Rhode Island’s Graduate School of Oceanography. Major donors include the National Science Foundation, W.R. Irby Trust, RosaMary Foundation, the Booth-Bricker Fund, Ella West Freeman Foundation, Selley Fund, Goldring Family Foundation, Woldenberg Foundation, National Park Service, the Government of the Netherlands, the Darryl Berger Company, the Foundation for the Mid South and the National Geographic Foundation.

Founded in 1906 with a mission to collect, preserve, interpret and present the state’s rich history and diverse cultures, the Louisiana State Museum’s collection now totals more than 450,000 artifacts and works of art. These provide an authentic experience of Louisiana to visitors from around the world while enhancing the quality of life for residents. The Museum is part of the Louisiana Department of Culture, Recreation and Tourism.


The exhibit will be located at The Presbytere on Jackson Square, New Orleans. Hours are 10 a.m. to 4:30 p.m. Tuesday through Sunday. For more information, please call 800.568.6968 or visit <http://www.KatrinaAndBeyond.com>, on [Facebook](#) and [Twitter](#).

###

70

Where to go
Where to stay
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Louisiana State Museum, Patterson, Louisiana

New exhibit displays 'Time in a Bottle'

by [Cheré Coen](#) | July 30, 2010
0 Comments

[Abi Tyler](#) and one other person like this. [Unlike](#)

Commercial fisherman Johnny Carbonell started creating wooden models of ships and shrimp boats in the 1940s. As he progressed with his hobby, Carbonell included elaborate seascapes and landscapes inside the tiny bottles, including cabins with hundreds of individual shingles and trees carved from toothpicks. One Cajun cabin scene in a bottle included 1,795 individual pieces!

Carbonell's collection of 60 model ships will be on display as part of the exhibit "Johnny's Time in a Bottle" at the [Louisiana State Museum](#), 118 Cotten Road (at Highway 90) in Kemper Williams Park in Patterson, about an hour south of Lafayette.







The Louisiana State Museum in Patterson also houses collections explaining the state's aviation and cypress sawmill industries.


The Wedell-Williams Aviation Collection is named after aviation pioneers Jimmie Wedell and Harry Williams who formed an air service in Patterson in 1928, becoming nationally prominent during what was known as the Golden Age of Aviation.

The Patterson Cypress Sawmill Collection documents the history of the cypress lumber industry in Louisiana and features a variety of artifacts, photographs and film, in addition to the changing exhibit space.

The Louisiana State Museum Patterson is open from 9:30 a.m. to 4 p.m. Tuesday through Saturday and admission also includes the Wedell-Williams Aviation and Cypress Sawmill exhibits. For information, call (985) 399-1268.

Photo by Louisiana State Museum

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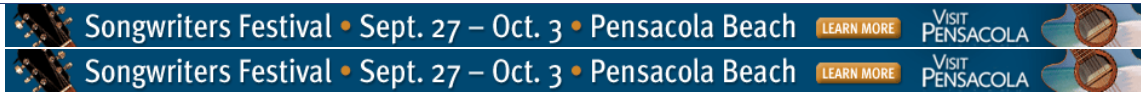
Louisiana State Museum

<http://lsm.crt.state.la.us>

800-568-6968
751 Chartres Street
New Orleans, LA 70116

High Art – Visual Arts – Art Review – Gambit – New Orleans

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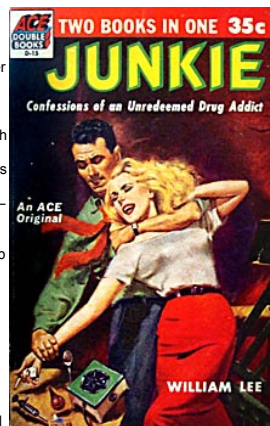
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AUGUST 2, 2010

High Art

What a difference a year and a half makes. In the winter of 2008-2009, the Louisiana State Museum's Old U.S. Mint facility was resplendently decked out with work by some of the international art world's best-known luminaries. The event was the Prospect.1 New Orleans International Biennial, and the Mint never looked so good. Today it houses a free and oddly retro Drug Enforcement Administration expo highlighting the perils of illegal substance abuse. Featuring detailed re-creations of jungle coke labs and crack houses, it even describes how easy it is to set up a meth lab in a hotel room. But what really makes it worth seeing is the adjunct exhibition produced by the Louisiana State Museum. Beyond exploring Louisiana's long legacy of smuggling, it serendipitously doubles as a history of the New Orleans underground and the artistic and criminal subcultures that commingled therein. Exhibits range from traditional criminality — for instance, a boat used by rum runners to ferry booze from offshore schooners to docks in Vermilion Bay — to William Burroughs' New Orleans experiences writing his pseudonymous dope novel, *Junkie* (pictured), complete with a blowup of the original Ace paperback cover and the NOPD ledger recording his arrest. (Anyone who read Jack Kerouac's *On the Road* will recall the section set in Algiers, in which Burroughs appears under a pseudonym.)

Other items include an ornate vintage opium pipe from the opium dens of our bygone local Chinatown that stretched from around Tulane Avenue and South Rampart Street to the plaza where City Hall and the New Orleans Public Library now stand, as well as an old 78 rpm record of the jazz classic "Junker Blues" performed by Champion Jack Dupree. Also on display is the thematically related vinyl LP, *Junko Partner*, by the late, great James Booker, a tortured genius and piano virtuoso par excellence. Jazz, blues and drugs shared a long local history and while many went down that road, some, like Booker, tragically became martyrs along the way. — *D. Eric Bookhardt*



Target America: Opening Eyes to the Damage Drugs Cause

Through Nov. 24

Old U.S. Mint, 400 Esplanade Ave., 568-6968; <http://lsm.crt.state.la.us>

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**guided tours of landmarks
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museum for
FREE!**

WITH THE LOUISIANA STATE MUSEUM

Choose from three fascinating tours...

HISTORY

Discover three
centuries of history
in State Capitol Park
October
January
April

ARCHITECTURE

Examine the architecture of
colorful Spanish Town, Baton
Rouge's oldest neighborhood
November
February
May

ENTERTAINMENT

Hear stories of Third Street,
Baton Rouge's old shopping
and nightlife center
December
March
June

Tours begin at 9:00 am at the Louisiana State Museum, 660 N. Fourth Street.
Walks may be cancelled for inclement weather. Patrons are advised to dress
comfortably for the 45-minute tours.
Convenient street parking is free on Saturdays.
For more information, please call 225/ 342-5428

BATON ROUGE
LOUISIANA STATE MUSEUM



LOUISIANA STATE MUSEUM

Winter Art & Antiques Show

DECEMBER 3-5, 2010
AT THE OLD U.S. MINT
400 ESPLANADE AVE., NEW ORLEANS

INVITING DEALERS AND COLLECTORS OF
ANTIQUES AND FINE ART
TO PARTICIPATE IN THE SOUTH'S
MOST IMPORTANT NEW SHOW!

www.lastatemuseum.com/antiqueshow

The December premiere of the **Winter Art and Antiques Show** at the historic Old U.S. Mint in New Orleans will be one of the great highlights of the holiday season. This important show presents the best in art and antiques from across Louisiana and the nation.

Visitors will get **VIP** treatment, including access to:

Food, bar, and live entertainment
Opportunities for one-on-one consultations with
dealers and designers
Presentations from renowned specialists

The Winter Art and Antiques Show will start off with an elegant **Preview Party**, at which dealers can showcase the best of their collection.

Space is limited. Those who accept this **exclusive invitation** will present themselves as leaders in the fine art community. With national media sponsorship from *Fine Art and Antiques* magazine, and regional sponsorship from *Louisiana Life* magazine, exhibitors will receive high-profile exposure.

Do not miss this opportunity to play a major role in this **inaugural event**.

Participating dealers will receive first option for the 2011 show and premier placement in year-round promotional materials.

LOUISIANA
STATE MUSEUM



LouisianaLife
MAGAZINE

What

A premier art & antiques show and sale for nationally acclaimed dealers, presenting the best available art and antiques, along with lectures, appraisals and a fabulous party.

Categories Include:

- American folk
- American furniture and decorative arts
- Arms and armour
- Asian works of art
- Books, manuscripts, and autographs
- Carpets and rugs
- Clocks
- English furniture and decorative arts
- Drawings and sculpture
- Garden ornaments
- Antique jewelry
- Louisiana Native American art
- Nautical art
- Prints, photographs, and maps
- Silver and metalwork
- Italian and French furniture & decorative arts
- Textiles and needlework

Who

A select group of dealers are invited to participate in this inaugural event. Dealer applications will be accepted on a first come basis, with space allowance for 30 applicants.

When

Preview Party: Friday, Dec. 3, 5:00 p.m.-10:00 p.m.

Show Hours: Saturday, Dec. 4, 10:00 a.m.-6:30 p.m. through Sunday, Dec. 5, 10:00 a.m. – 4:00 p.m.

Where

The Old U.S. Mint
400 Esplanade Avenue
New Orleans, LA 70118

You're Invited!

Please come to our **Winter Art and Antiques Show Orientation** at the Cabildo on **August 12** from **5:30 p.m. – 7:00 p.m.** Light refreshments will be served. Please RSVP to Jennifer Dorsey at jdorsey@crt.state.la.us. If you are unable to attend the orientation, please complete and submit the following form by August 18, 2010.

A 50% deposit for booth space is due with application, with the balance due by **Sept. 6, 2010** for all accepted exhibitors.

LOUISIANA
STATE MUSEUM



LouisianaLife
MAGAZINE

Advance Exhibitor Reservations

Please complete this form by **August 18** to receive a contract and directions for payment on a first come basis.

Gallery/Dealer Name: _____

Contact Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ Email: _____

Website: _____

Primary Genre: _____

Additional Genre(s): _____

I will ___ /will not ___ attend the orientation on August 12, 5:30 - 7 p.m. at the Cabildo

I am interested in:

Select Spot Inside Dealer: \$1,600 _____

- An exclusive, private area to showcase your items at gallery entrance.
Only four spots available

Inside Dealer (Max 26): \$1,200 _____

- Additional adjacent booth: \$1,000 _____

Outside Dealer : \$900 _____

- Additional adjacent outside booth: \$700.00 _____

* All booth charges include a refundable security deposit of \$250.00 with complete execution of contract terms

* An inside booth is 8'x15'

* An outside booth is 10' x 10'

Advertising:

Special magazine and television advertising opportunities will be available. Your advertising choices must be confirmed directly with media by September 8.

Send application and deposit to: Jennifer Dorsey


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Behind the Scenes of Katrina and Beyond

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Catch a glimpse behind the scenes as Louisiana State Museum prepares for its next major exhibition: Living with Hurricanes: Katrina and Beyond.

Living with Hurricanes: Katrina and beyond, opening October 2010 at the Louisiana State Museum in New Orleans, explores the history, science and human drama of these awesome storms. Using personal testimonies, rich media, and iconic objects collected in the aftermath of Hurricanes Katrina and Rita in 2005, this major exhibition also celebrates the spirit of service and resilience in the face of catastrophe.

22 photos, 2 videos | 55 views

Items are from between 18 May 2010 & 21 Jun 2010.




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Small Shoes, Giant Steps

*New Orleans public school
desegregation, 50 years later*

How many first graders make history on their first day of school? Fifty years ago four six-year-old girls ended Louisiana's practice of school segregation by integrating all-white McDonogh 19 and William Frantz Elementary schools in New Orleans' Ninth Ward.

Their starched collars and textbooks became the thin edge of a wedge that destroyed an ugly, centuries-old edifice. The date was Nov. 14, 1960. And the memories are still fresh.

"I saw the police officers, the barricades and the crowds. They were screaming and waving their hands," recalls Ruby Bridges, now 55, who along with Leona Tate, Tessie Prevost and Gail Etienne became the first African-American students to attend classes at the city's all-white public elementary schools. "I thought 'it's Mardi Gras,'" she remembered. "I'm in a parade."

Instead, the scene resembled a carnival of hate. Day after day, crowds of angry white parents screamed "nigger" and other names at the bewildered children as reporters described the mob's hatred—giving the world a glimpse into a very different New Orleans than the "city that care forgot." Novelist John Steinbeck, who witnessed the confrontation, wrote in his classic *Travels With Charley*, it was a howl of "three hundred years of fear and anger and terror of change in a changing world."

This November, the Louisiana State Museum will observe the anniversary with a series of special events, including a traveling exhibition called *Small Shoes, Giant Steps* that will bring the history of these turbulent times to schools, libraries, and community centers around the state.

"The integration of New Orleans public schools is a turning point in Louisiana's history, as significant as Hurricane Katrina," says Louisiana State Museum Director Sam Rykels. "The changes that followed helped shape modern Louisiana. We would not be where we are, or who we are, if it weren't for these brave young girls."

But for Bridges and the other girls, stepping over history's fault line was a lonely and confusing experience.

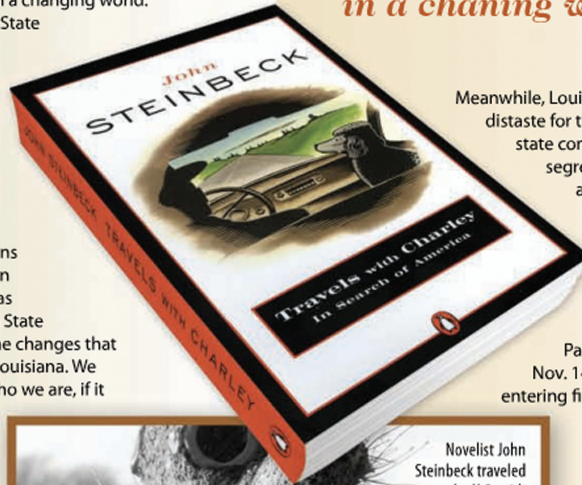
They spent the entire school year separated from the few white students who braved the jeering crowds. Etienne, Prevost and Netter sat by themselves at McDonogh. Bridges was at William Frantz, the only pupil of her teacher Barbara Henry. In both places the water fountains were turned off. The girls were not allowed to eat lunch in the cafeteria and outdoor recess was forbidden.

Looking back, the four women also recall a sense of wide-eyed innocence at the events unfolding around them. On arriving that first morning at McDonogh 19, Tate explains: "It never dawned on me that I was the object of their yelling or that they were trying to get me." Bridges, too, assumed the presence of so many people, along with the crowds and the federal marshals, were there because her school must be a very important place: "It must be college, I thought to myself."

The moment had been years in the making.

Louisiana had been bracing for the inevitable since the 1954 landmark *Brown v. the Board of Education* decision by the U.S. Supreme Court. There were years of official foot-dragging.

Novelist John Steinbeck wrote ... it was a howl of "three hundred years of fear and anger and terror and change in a changing world."



Meanwhile, Louisiana voters showed their distaste for the ruling by amending the state constitution to preserve segregation as a means "to promote and protect public health, morals, better education and the peace and good order in the State, and not because of race."

Eventually Judge Skelly Wright set a date for Orleans Parish school desegregation—Nov. 14, 1960. Citywide, children entering first grade that year numbered 7,000 black students and 4,000 whites. Of this number, five black students were carefully screened and selected by local civil-rights leaders to integrate two all-white schools. As the date approached one girl, the one who would accompany Ruby into William Frantz, pulled out.

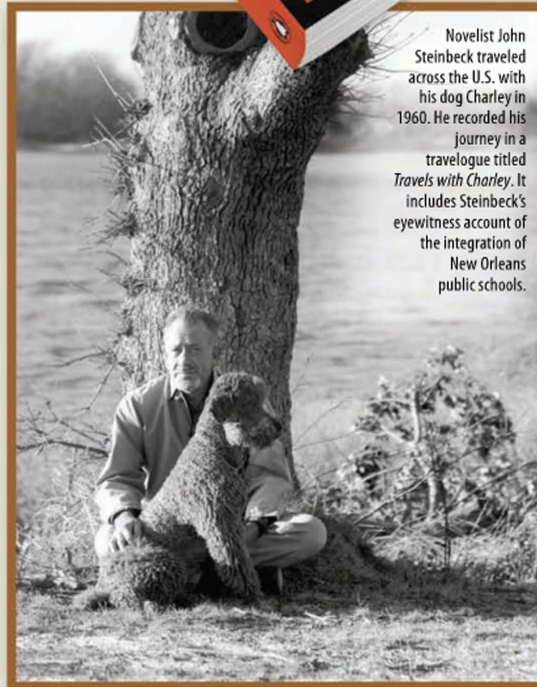
The mobs gradually disappeared in New Orleans as the school year progressed. But there would be other battles, including a bitter fight to integrate the parochial schools in the Archdiocese of New Orleans. For now the four little girls had altered a world some had considered impossible to change.

Bridges grew up to write about her experiences in her books, *Through My Eyes* and *Ruby Bridges Goes to School: My True Story*. Still residing in New Orleans, she lectures widely and works with her foundation to promote racial harmony.

"Race is still an issue in this country," Bridges said in a

2007 network television interview. "It's not just about having equal rights—that's important—but it's also about allowing our children the opportunity to get to know each other."

—Abi Tyler and Andrew Nelson



Novelist John Steinbeck traveled across the U.S. with his dog Charley in 1960. He recorded his journey in a travelogue titled *Travels with Charley*. It includes Steinbeck's eyewitness account of the integration of New Orleans public schools.

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Teacher Nina Boasso is registered with the Yoga Alliance as RYT 200 and is trained in the tradition of Iyengar and Hatha yoga.

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Louisiana State Museum
751 Chartres St.
New Orleans, Louisiana 70116
800-568-6968

You Don't Want to Miss...

Louisiana State Museum Events

June - September, 2010

JUNE 2010

LSM-Baton Rouge

Thurs, June 17: The Mid City Historical Cemeteries Coalition 2010 Public Lecture Series presents *History and archaeology at Pentagon Barracks and the US military installation at Baton Rouge*. A lecture by Sara & Thurston Hahn, of Coastal Environments, 6:30pm.

Fri, June 18: Private Event, Nunez Wedding Reception 8:30 pm-Midnight (370 expected)

Sun, June 20: Pride of Place Exhibit Closes

LSM-New Orleans

Sat, June 19: K-12 Programming, The Spirit of Resiliency/ Family Flags: 2pm-4pm at the Presbytere, Jackson Square


Families will be encourage to create a family flag illustrating what part or parts of their family traditions, culture or members that make them proud. Families will think of specific items or events that have special meaning to them and will design a family flag that is symbolic of the strength, resiliency and comfort found throughout their family.

JULY 2010


LSM-New Orleans

Thurs, July 8: Second Thursdays: "A House Divided: The Evolution of the Louisiana Superdome from a Divisive Concept into a Symbol of New Orleans and the Surrounding Areas" with Matthew Higgins. 6pm at the Cabildo, Jackson Square

A House Divided" examines the development of the Louisiana Superdome from a concept that created division amongst the people of Louisiana, including those in the New Orleans metropolitan area, to a facility that would serve as, "a symbol of our recovery". Beginning with the fanfare and euphoria from the reopening of



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Admission and Visitor Information

Louisiana State Museum - Baton Rouge
 Cabildo
 Arsenal
 Presbytere
 Old U.S. Mint
 Madame John's Legacy
 1850 House
 Friends of the Cabildo Walking Tour
 Louisiana State Museum - Patterson
 Old Courthouse Museum
 E. D. White Historic Site

Museums	Tickets	Price
Louisiana State Museum - Baton Rouge 880 N. 4th Street Baton Rouge, LA 70802 Ph.: (225) 342-6428 [Back to Top]	Admission is FREE	

Hours: Tuesday through Friday 10-5, Saturday 9-5, Sunday 1-5. Closed Monday and state holidays.
Please Note: Group reservations are strongly recommended and can be made by calling (225) 342-6414.

Museums	Tickets	Price
Cabildo/Arsenal Presbytere Old U.S. Mint [Back to Top]	Adults	\$0
	Students, Senior Citizens and Active Military	\$5
	Children 12 and under	Free
	Groups of 15 or more w/reservations	20% disc.
	School groups w/reservations	Free
	Purchase tickets for two or more museums	20% disc.
	AAA membership discount, with card	10% disc.

Hours: The Cabildo, Presbytere, and Old U.S. Mint are open Tuesday through Sunday, 10 am - 4:30 pm. Closed all legal holidays.
 The Louisiana Historical Center at the Old U.S. Mint is open Monday and Tuesday 9:30-12 and 1-4:30, and by appointment Monday through Friday. Please enter through the courtyard facing the French Market. Call (504) 688-3800.
Please Note: The Cabildo, Presbytere and Old U.S. Mint are wheelchair accessible. Individuals with special needs are requested to contact Museum staff members to make other arrangements.

Museums	Tickets	Price
1850 House [Back to Top]	Adults	\$3
	Students, Senior Citizens and Active Military	\$2
	Children 12 and under	Free
	Groups of 15 or more w/reservations	20% disc.
	School groups w/reservations	Free
	Purchase tickets for two or more museums	20% disc.

Hours: Tuesday through Sunday, 10 am - 4:30 pm. Closed all legal holidays.
Please Note: Accommodations for viewing the 1850 House are available to individuals in wheelchairs. Individuals with special needs are requested to contact Museum staff members to make other arrangements.

Walking Tours	Tickets	Price
Friends of the Cabildo Two-Hour Walking Tour [Back to Top]	Adults (21+)	\$15
	Students (ages 13 - 20)	\$10
	Children 12 & under accompanied by an adult	Free
	Private tours w/reservations. Call (504) 523-3939	
	Museum store FOC member discount	20% disc.

Hours: Tuesday - Sunday 10:00 AM and 1:30 PM. No reservations needed.
Please Note: Two hour walking tour through one of the oldest communities in the United States, the historic Vieux Carré. Starting at the 1850 House Museum Store on Jackson Square at 523 St. Ann St.

Museums	Tickets	Price
Louisiana State Museum - Patterson [Back to Top]	Admission is free	

Hours: Tuesdays - Saturday 9:30 am - 4 pm
Please Note: Curator guided tours and discounts available. Call (885) 395-7067 for more information and reservations.

Museums	Tickets	Price
Old Courthouse Museum Closed New building under construction [Back to Top]	Adults	\$3
	Students, Senior Citizens and Active Military	\$2
	Children 12 and under	Free
	Curator guided tours and discounts available w/reservations. Call (318) 357-2270	
	School groups	Free
	Purchase of two or more tickets	20% disc.

Hours: Closed

Museums	Tickets	Price
E.D White Historic Site [Back to Top]	Adults	\$3
	Students, Senior Citizens and Active Military	\$2
	Children 12 and under	Free
	Curator guided tours and discounts available w/reservations. Call (885) 447-0915 for more information and reservations.	
	School groups	Free
	Purchase of two or more tickets	20% disc.

Hours: Tuesdays - Saturday 10 am - 4:30 pm. Except major holidays.



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HOURS OF OPERATION:

Open seven days a week, 9:00 am – 5:00 pm

We recommend that you allow at least 2½ to 3 hours for your visit.

Closed Mardi Gras Day, Thanksgiving Day, Christmas Eve and Christmas Day

Museum Admission

	Museum Only	Theater Only	Museum&Theater
Member	FREE	\$7.00	\$7.00
Student Member/ Supporter	FREE	\$10.00	\$10.00
Adult Add a second day for only \$5.00	\$18.00	\$10.00	\$23.00
Senior Add a second day for only \$4.00	\$14.00	\$8.00	\$18.00
Child (5-12) Add a second day for only \$4.00	\$9.00	\$8.00	\$12.00
Children under 5	FREE	\$5.00	\$5.00
Student w/ID	\$9.00	\$8.00	\$12.00
Military w/ ID	\$9.00	\$9.00	\$12.00
Military in Uniform	FREE	\$8.00	\$8.00
WW2 Veterans	FREE	FREE	FREE

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Accessibility:

The National World War II Museum is fully accessible to all visitors. Wheelchairs are provided for use in the Museum. We offer short introductory Museum guides in braille, French, Spanish and German



Upcoming Events

September 30, 2010
Mason Lecture
Hammelburg Raid by Major
 Abe Baum
 5:00 PM - 6:00 PM reception
 6:00 PM - 8:00 PM lecture
 and Q&A

October 1, 2010
The Victory Belles
At The Stage Door Canteen
 12:00 PM buffet, 1:00 pm
 performance

October 2, 2010
SPCA Adoption Day
 11:00 AM - 3:00 PM

October 3, 2010
Let Freedom Swing!
At the Stage Door Canteen
 1:00 PM

October 6, 2010

NOMA ADMISSION:

Louisiana Residents (with photo I.D.):

Adults \$8.00

Seniors, Students, and Military: \$7.00

Children (3–17): \$4.00

Out-of-State Visitors:

Adults \$10.00

Seniors, Students, and Military: \$9.00

Children (3–17): \$5.00

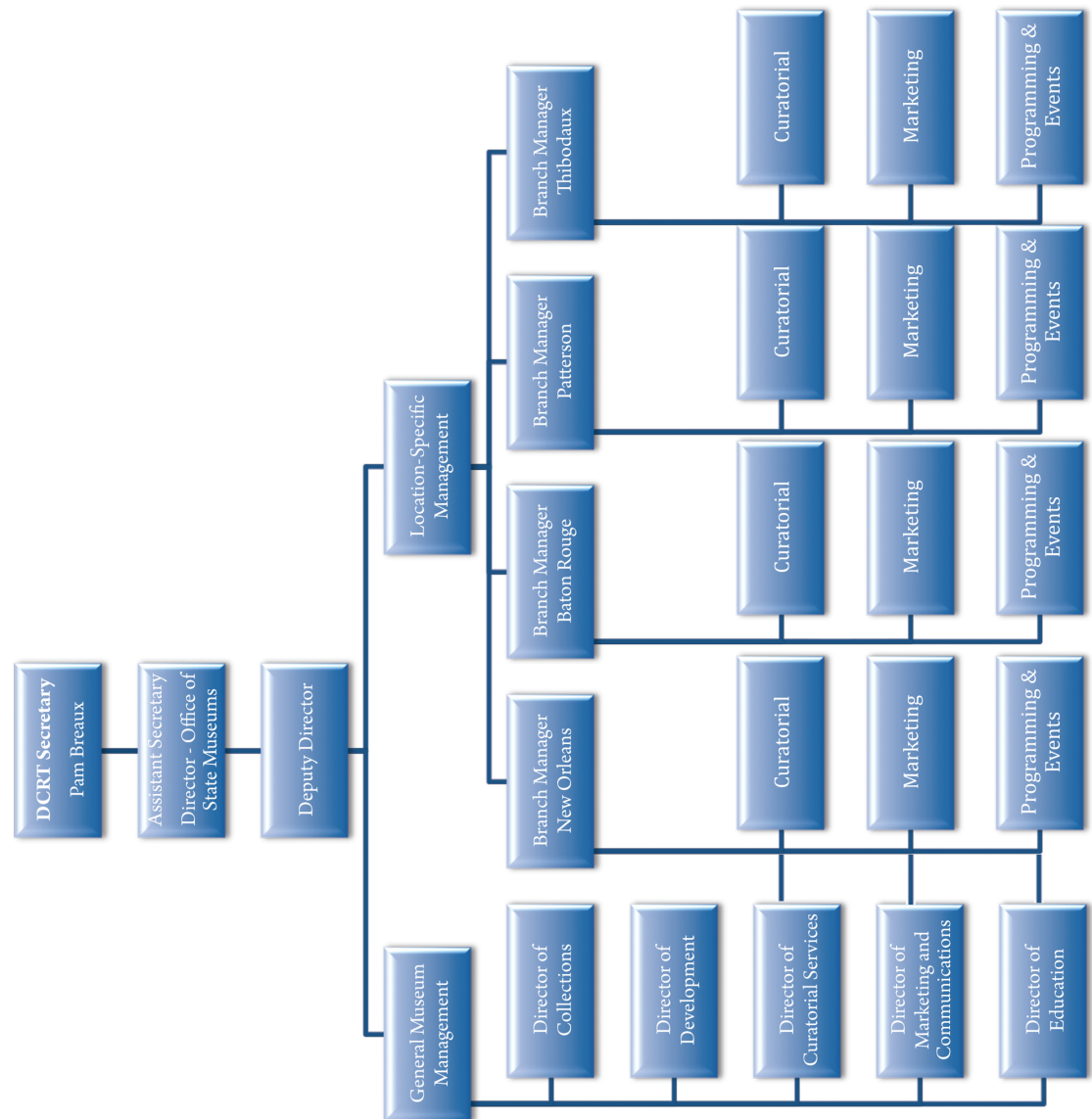
Students, faculty and staff from the following institutions receive free admission to NOMA: Delgado Community College, Elaine P. Nunez Community College, Loyola University, Our Lady of Holy Cross College, Tulane University, University of Louisiana at Lafayette, University of New Orleans

Free admission for all, sponsored by The Helis Foundation, on Wednesdays, noon to 8 p.m.

NOMA Members free at all times.

NOMA's Phone Number: 504-658-4100

www.noma.org
9/30/2010





Key Findings

1. **The oil spill in the Gulf of Mexico has had a negative impact on leisure travelers' plans to visit Louisiana.**
 - Prior to the oil spill, approximately 23% of nationwide respondents claim that they had plans to visit Louisiana. Over one-quarter (26%) of those respondents have either postponed or cancelled the trip.
 - ◆ The loss of visitation (26% of Louisiana visitors) means that instead of 23% of nationwide respondents having plans to visit Louisiana, only 17% have plans.
2. **Perceptions that Louisiana is damaged from the oil spill is making some nationwide leisure travelers reluctant to visit Louisiana.**
 - Among respondents who said that they had no plans to visit Louisiana, about 1 out of 4 agreed that they would be more likely to visit if "The Louisiana coast was not contaminated with oil," "Louisiana wildlife – birds, alligators, etc. – could be seen as they were before the oil spill," and if "Louisiana seafood were not contaminated with oil" (28%, 27%, and 25%, respectively).
 - About 1 out of 5 those respondents indicated that they would be more likely to visit if "Louisiana swamp tours were not closed because of the oil spill," "Louisiana waterways are not closed for boating due to the oil spill," and if "Biking and hiking trails in Louisiana had not been damaged from the oil spill" (20%, 20%, and 19%, respectively).
3. **Belief in the quality of Louisiana seafood is at risk because of the oil spill.**
 - Nearly half (45%) of nationwide leisure travelers believe that that "Louisiana oyster beds are contaminated from the oil spill" and another 41% are not sure.
 - Sizeable minorities of respondents either believe (26%) or are not sure (31%) if the "Cost of Louisiana shrimp is higher because oil has to be cleaned from them before they can be sold."
 - A full one-quarter (25%) of respondents believe that "Restaurants that use Louisiana seafood are putting their customers at risk."
 - Over one-third (36%) of respondents either believe (12%) or are not sure (24%) if "Commercial fishing is allowed in area where oil is present."
 - Nearly 1 out of 3 (29%) of respondents are not sure if "Regulations are in place to ensure that Louisiana does not sell seafood contaminated from the oil spill," and another 11% do not believe that they are.



VITA

The author was born in Mansfield, England. She obtained her Bachelor's degree in American Studies from Keele University in 2008. After falling in love with the city during a year-long study abroad program, she moved from England to New Orleans to pursue a Master's degree in Arts Administration at the University of New Orleans.